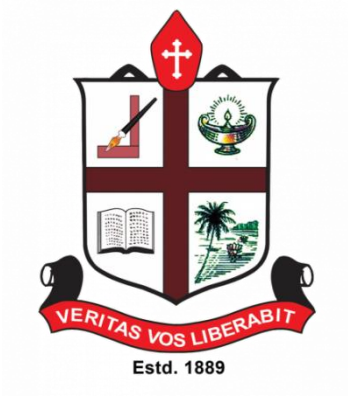

ST. THOMAS COLLEGE (AUTONOMOUS)
THRISSUR

Affiliated to
UNIVERSITY OF CALICUT

SYLLABUS FOR DEGREE OF

BA. MULTIMEDIA HONOURS

(MAJOR, MINOR AND GENERAL FOUNDATION COURSES)

SYLLABUS & MODEL QUESTION PAPERS
w.e.f. 2024 admission onwards

St. Thomas College Four Year Under Graduate Programme
[STCFYUGP]

BA. MULTIMEDIA HONOURS

(MAJOR, MINOR AND GENERAL FOUNDATION COURSES)

SYLLABUS

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CURRICULUM FRAMEWORK OF STCFYUGP

DEGREE, HONOURS DEGREE AND HONOURS WITH RESEARCH DEGREE

The four-year undergraduate programme offers three options for the students, suitable for their future plans and interests. The options are Three-Year UG Degree, Four-Year Honours Degree and Four-Year Honours with Research Degree.

- **Three-year BA Multimedia UG Degree:**

  Students who wish to exit after three years of a four-year degree programme will be awarded UG Degree in Multimedia after successful completion of three years, securing specific number of credits (133 or above), and satisfying the minimum course requirements. Above the required minimum of 133 credits in the three-year UG programme, the students can earn up to a maximum of 180 credits.

- **Four-year BA Multimedia Honours Degree:**

  A four-year UG Honours degree in Multimedia will be awarded to those who complete a four-year degree programme with the specific number of credits (177 or above) and satisfy the minimum course requirements. Honours students have the option to undertake a project in the Major discipline in their fourth year of the programme. Honours students not undertaking project will do 3 courses of total 12 credits in lieu of a project. the students can earn up to a maximum of 240 credits.

- **Four-year BA Multimedia Honours with Research Degree:**

  Students who secure 75% marks and above cumulatively in the first six semesters, and are highly motivated to opt research as their carrier, can choose BA Multimedia Honours with Research stream in the fourth year. They should do a mandatory research project or dissertation in the Major discipline in the fourth year under the supervision of a faculty member with PhD degree. The centre, where the student undertakes the research project, should either be an approved research centre of the university or higher education institution (HEI), or obtain prior approval from the university for conducting UG Honours with Research programme. The students who secure minimum 177 credits, including 12 credits from a research project/dissertation, are awarded BA Multimedia Honours with Research Degree.

DISCIPLINE-SPECIFIC PATHWAY COURSES AND CAPSTONE COMPONENTS

- **Major**

  The student should choose any one discipline as the Major and earn minimum 50% credits in it out of the total credits. In the three-year UG programme, the student should earn minimum 68 credits in the Major discipline out of the total credits of 133 to qualify for a UG Degree in that Major. In the four-year UG programme, the student should earn minimum 88 credits in the Major discipline out of the total credits of 177. In addition, in the fourth year, the student should earn 12 more credits in the Major discipline through either a Project or three courses in the Major. In both the three-year and four-year programmes, there are additional credits required other than the credits earned in the Major discipline.

- **Minor**

  One complementary programme with varied number of courses in the existing UG programme is replaced by three Minor courses in STCFYUGP. A Minor programme in STCFYUGP consists of 6 Minor courses in the first three years. If a student earns minimum 12 credits in a discipline related or unrelated to the Major discipline, the student is said to have entered the Minor stream.

- **General foundation courses**

  There are 13 general foundation courses, common to all the students. They belong to four sub- categories such as Ability Enhancement Courses (AEC), Skill Enhancement Courses (SEC),Value-Added Courses (VAC) and Multi-Disciplinary Courses (MDC). Each course is of 3-credits. Total credits of the 13 general foundation courses are 39 (about 30% of the total credits 133 of the three-years).

- **Internship**

  All the students should undergo internship / apprenticeship in a firm / industry, or training in labs with faculty and researchers in their own institution or other HEIs / research institutions during the summer term with around 60 hrs of engagement. Internship has 2 credits and it should be completed in the first three years of FYUGP. The firm / institution from where the student shall undergo internship should be prior-approved by the Department Council, after verifying the quality and genuineness of the firm / institution.

- **Project**

- **Project in the UG Honours Programme:**

  In the fourth year of the four-year UG Honours programme, the student has the option to do a Project of 12 credits in the chosen Major discipline to earn a UG Honours Degree in that Major. Any faculty member of the college / university / higher education institute (HEI) / research institution can guide the student for the project. The project proposal, the supervisor and the institution from where the student shall undergo Project, should be prior-approved by the Department Council, after verifying the quality and genuineness of these three aspects. Instead of the Project, in the fourth year of the four-year UG programme, the student has the option of doing three courses of total 12 credits in the chosen Major discipline to earn a UG Honours Degree in that Major.

- **Project in the UG Honours with Research Programme:**

  Only those students who score 75% marks or above cumulatively in the first six semesters are eligible to be selected to UG Honours with Research Programme. If the student opts for UG Honours with Research Degree, he/she should do a mandatory research project under the supervision of a faculty member with PhD. The supervisor can be a faculty member of the college/ university/ any higher education institution (HEI)/ research centre.

BA Multimedia Program Overview:

Bachelor of Arts in Multimedia at St Thomas College (Autonomous) Thrissur is a comprehensive four-year degree that blends theoretical insights and practical expertise in media production. Designed to address the multifaceted aspects of media industry, including graphic design, scriptwriting, animation, and emerging technologies like AR and VR, the curriculum prepares students for the evolving demands of the industry. It emphasizes critical thinking, effective communication, and collaborative skills, equipping students to produce engaging, industry-standard content. Through critical media analysis, innovative project execution, and adherence to ethical standards, students develop into versatile professionals. The program fosters leadership, innovation, and a commitment to lifelong learning, ensuring graduates are well-prepared for diverse careers in the media sector. Internships and collaborative projects enhance real-world experience, making this degree a gateway to becoming responsible leaders and creators in the dynamic field of media and communication.

Duration of the Course:

The duration of three-year degree program shall be six semesters distributed in a period of three semesters, Four year UG (Honours) program shall be eight semesters distributed in a period of four years, and four year degree (Honours with research) shall be eight semesters distributed in the period of four years.

Eligibility for admission:

Candidates who have passed Pre-degree/ Plus two courses with not less than 45% marks in aggregate shall be eligible to apply for admission to the BA Multimedia programme. Relaxation of 5% marks will be allowed to candidates belonging to socially and educationally backward communities referred to by Govt. of Kerala. SC/ST candidates need to have only a pass in their qualifying examinations. Those awaiting results of their qualifying examinations also can apply. But such candidates will be admitted provided they produce the marks sheets of the qualifying examination on or before the date prescribed for admission.

Candidates who have diploma/certificate courses in multimedia/computer/IT/fine arts will be given weightage as indicated below provided they produce relevant certificates.

1. Diploma in computer/IT/Fine arts subjects of 10 months duration or more 5 marks.
2. Certificate/short term courses in IT/computer/Fine arts subjects 3 marks

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

Medium of Instruction and Examination:

Medium of instruction and examination shall be in both English and Malayalam. For examinations students are required to choose one language as the medium of writing either English or Malayalam.

PROGRAMME OUTCOMES (PO):

At the end of the four-year undergraduate program at the St Thomas College (Autonomous) Thrissur, a student will:

PO 1	**Critical Thinking:** Ability to take informed actions after identifying the assumptions that frame our thinking and actions, checking out the degree to which these assumptions are accurate and valid, and looking at our ideas and decisions (intellectual, organizational, and personal) from different perspectives
PO 2	**Effective Communication:** Ability to speak, read, write and listen clearly in person and through electronic media in English and in one Indian language, and make meaning of the world by connecting people, ideas, books, media and technology
PO 3	**Effective Citizenship:** Ability to demonstrate empathetic social concern and equity-centered national development, and the ability to act with an informed awareness of issues and participate in civic life through volunteering
PO 4	**Environment and Sustainability:** Ability to understand the issues of environmental contexts and sustainable development
PO 5	**Ethical Living:** Ability to recognize different value systems including your own, understand the moral dimensions of your decisions, and accept responsibility for them
PO 6	**Social Interaction:** Ability to elicit views of others, mediate disagreements and help reach conclusions in group settings
PO 7	**Problem Solving and Analytical Skills:** Ability to think rationally, analyze situations and solve problems adequately

PROGRAMME SPECIFIC OUTCOMES (PSO):

At the end of the BA Multimedia Honours programme at St Thomas College (Autonomous) Thrissur, a student would be able to:

PSO1	Exhibit proficiency in foundational and advanced multimedia concepts and techniques across graphics, audio, video, animation, and web design, enabling the creation of engaging, effective, and impactful media content
PSO2	Demonstrate proficiency in a wide array of multimedia technologies and software tools to create innovative projects that align with industry standards and effectively address audience needs
PSO3	Develop the ability to analyze and critique media content through a comprehensive understanding of media language, aesthetics, and audience dynamics, and craft compelling narratives across diverse media platforms
PSO4	Work collaboratively in teams to plan, manage, and execute multimedia projects, showcasing leadership and project management skills throughout the entire production process, from conception to final delivery.
PSO5	Create innovative digital and interactive media by integrating emerging technologies and trends, with a focus on developing user-centered experiences
PSO6	Convey ideas and narratives across various media forms, upholding ethical standards and reflecting on cultural, social, and global impacts.
PSO7	Demonstrate a commitment to lifelong learning, research, and professional growth by adapting to emerging technologies, methodologies, and entrepreneurial practices in the dynamic field of multimedia.

MINIMUM CREDIT REQUIREMENTS OF THE DIFFERENT PATHWAYS IN THE THREE-YEAR PROGRAMME IN STCFYUGP

Sl. No.	**Academic Pathway**	**Major**	**Minor/ Other Disciplines**	**Foundation Courses AEC: 4 MDC: 3 SEC: 3 VAC: 3**	**Intern -ship**	**Total Credits**	**Example**
		Each course has 4 credits		Each course has 3 credits			
1	Single Major (A)	68 (17 courses)	24 (6 courses)	39 (13 courses)	2	133	Major: Multimedia + six courses in different disciplines in different combinations

2	Major (A) with Multiple Disciplines (B, C)	68 (17 courses)	12 + 12 (3 + 3 = 6 courses)	39 (13 courses)	2	133	Major: Multimedia + Journalism and Visual communicatio n

3	Major (A) with Minor (B)	68 (17 courses)	24 (6 courses)	39 (13 courses)	2	133	Major: Multimedia Minor: Journalism
4	Major (A) with Vocationa l Minor (B)	68 (17 courses)	24 (6 courses)	39 (13 courses)	2	133	Major: Multimedia Minor: Cross-media production
5	Double Major (A, B)	A: 48 (12 courses) B: 44 (11 courses)	-	12 + 18 + 9	2	133	Multimedia and Visual communicatio n double major
			The 24 credits in the Minor stream are distributed between the two Majors. 2 MDC, 2 SEC, 2 VAC and the Internship should be in Major A. Total credits in Major A should be 48 + 20 = 68 (50% of 133) 1 MDC, 1 SEC and 1 VAC should be in Major B. Total credits in Major B should be 44 + 9 = 53 (40% of 133)				
Exit with UG Degree / Proceed to Fourth Year with 133 Credits							

BA. MULTIMEDIA HONOURS PROGRAMME

COURSE STRUCTURE FOR PATHWAYS 1 – 4

1. Single Major
2. Major with Multiple Disciplines
3. Major with Minor
4. Major with Vocational Minor

Semester	Course Code	Course Title	Total Hours	Hours/ Week	Credits	Marks		
						Internal	External	Total
1	BMM1CJ101/ BMM1MN100	Core Course 1 in Major – Introduction to Multimedia and Graphics	75	5	4	30	70	100
		Minor Course 1	60/ 75	4/ 5	4	30	70	100
		Minor Course 2	60/ 75	4/ 5	4	30	70	100
	ENG1FA101(1B)	Ability Enhancement Course 1– English	60	4	3	25	50	75
		Ability Enhancement Course 2 – Additional Language	45	3	3	25	50	75
		Multi-Disciplinary Course 1 – Other than Major	45	3	3	25	50	75
		Total		**23/ 25**	**21**			**525**
2	BMM2CJ101/ BMM2MN100	Core Course 2 in Major – Digital Photography	75	5	4	30	70	100
		Minor Course 3	60/ 75	4/ 5	4	30	70	100
		Minor Course 4	60/ 75	4/ 5	4	30	70	100
	ENG2FA103(1B)	Ability Enhancement Course 3– English	60	4	3	25	50	75
		Ability Enhancement Course 4 – Additional Language	45	3	3	25	50	75
		Multi-Disciplinary Course 2 – Other than Major	45	3	3	25	50	75
		Total		**23/ 25**	**21**			**525**

3	BMM3CJ 201	Core Course 3 in Major – Scripting and Screenplay	60	4	4	30	70	100
	BMM3CJ 202/ BMM3MN200	Core Course 4 in Major – Audio Production Techniques	75	5	4	30	70	100
		Minor Course 5	60/ 75	4/ 5	4	30	70	100

		Minor Course 6	60/ 75	4/ 5	4	30	70	100
		Multi-Disciplinary Course 3 – Kerala Knowledge System	45	3	3	25	50	75
	ENG3FV 108(1B)	Value-Added Course 1 – English	45	3	3	25	50	75
		Total		**23/ 25**	**22**			**550**
4	BMM4CJ 203	Core Course 5 in Major – Cinematography	75	5	4	30	70	100
	BMM4CJ 204	Core Course 6 in Major – Video Editing Techniques	75	5	4	30	70	100
	BMM4CJ 205	Core Course 7 in Major – Motion Graphics	75	5	4	30	70	100
	ENG4FV 109(1B)	Value-Added Course 2 – English	45	3	3	25	50	75
		Value-Added Course 3 – Additional Language	45	3	3	25	50	75
	ENG4FS 111(1B)	Skill Enhancement Course 1 – English	60	4	3	25	50	75
		Total		**25**	**21**			**525**
5	BMM5CJ 301	Core Course 8 in Major – UI & UX Design	75	5	4	30	70	100
	BMM5CJ 302	Core Course 9 In Major – Techniques of Visualizing in 3D	75	5	4	30	70	100
	BMM5CJ 303	Core Course 10 in Major – Concepts of Cinema	60	4	4	30	70	100
		Elective Course 1 in Major	60	4	4	30	70	100
		Elective Course 2 in Major	60	4	4	30	70	100
		Skill Enhancement Course 2	45	3	3	25	50	75
		Total		**25**	**23**			**575**

6	BMM6CJ304/ BMM8MN304	Core Course 11 in Major – Advanced Web Designing	75	5	4	30	70	100
	BMM6CJ305/ BMM8MN305	Core Course 12 in Major– 3D Animation Techniques	75	5	4	30	70	100
	BMM6CJ306/ BMM8MN306	Core Course 13 in Major – Production Design and Practices	60	4	4	30	70	100

		Elective Course 3 in Major	60	4	4	30	70	100
		Elective Course 4 in Major	60	4	4	30	70	100
	BMM6FS113	Skill Enhancement Course 3 – Digital Storytelling	45	3	3	25	50	75
	BMM6CJ349	Internship in Major (Credit for internship to be awarded only at the end of Semester 6)	60		2	50	-	50
		Total		**25**	**25**			**625**
Total Credits for Three Years					**133**			**3325**
7	BMM7CJ401	Core Course 14 in Major – Visual Effects and Compositing	75	5	4	30	70	100
	BMM7CJ402	Core Course 15 in Major – Advanced Skills in Infographics	75	5	4	30	70	100
	BMM7CJ403	Core Course 16 in Major – Studio Production	75	5	4	30	70	100
	BMM7CJ404	Core Course 17 in Major – Corporate Media Design	75	5	4	30	70	100
	BMM7CJ405	Core Course 18 in Major – Emerging Technologies in Multimedia	75	5	4	30	70	100
		Total		**25**	**20**			**500**
	BMM8CJ406/ BMM8MN406	Core Course 19 in Major – Multimedia Narratives	75	5	4	30	70	100

8	BMM8CJ 407/ BMM8MN407	Core Course 20 in Major – Directorial Practices	60	4	4	30	70	100
	BMM8CJ 408/ BMM8MN408	Core Course 21 in Major – Digital Humanities and Creative Industries	60	4	4	30	**70**	100
	OR (instead of Core Courses 19 – 21 in Major)							
	BMM8CJ 449	Project (in Honours programme)	360*	13*	12	90	210	300
	BMM8CJ 499	Project (in Honours with Research programme)	360*	13*	12	90	210	300
		Elective Course 5 in Major / Minor Course 7	60	4	4	30	70	100
		Elective Course 6 in Major / Minor Course 8	60	4	4	30	70	100

		Elective Course 7 in Major / Minor Course 9 / Major Course in any Other Discipline	60	4	4	30	70	100
	OR (instead of Elective Course 7 in Major, in the case of Honours with Research Programme)							
	BMM8CJ 489	Research Methodology in Media Studies	60	4	4	30	70	100
		Total		**25**	**24**			**600**
Total Credits for Four Years					**177**			**4425**

* The teacher should have 13 hrs/week of engagement (the hours corresponding to the three core courses) in the guidance of the Project(s) in Honours programme and Honours with Research programme, while each student should have 24 hrs/week of engagement in the Project work. Total hours are given based on the student's engagement.

CREDIT DISTRIBUTION FOR PATHWAYS 1 – 4

1. Single Major
2. Major with Multiple Disciplines
3. Major with Minor
4. Major with Vocational Minor

Semester	**Major Courses**	**Minor Courses**	**General Foundation Courses**	**Internship/ Project**	**Total**
1	4	4 + 4	3 + 3 + 3	-	21
2	4	4 + 4	3 + 3 + 3	-	21
3	4 + 4	4 + 4	3 + 3	-	22
4	4 + 4 + 4	-	3 + 3 + 3	-	21
5	4 + 4 + 4 + 4 + 4	-	3	-	23
6	4 + 4 + 4 + 4 + 4	-	3	2	25
Total for Three Years	**68**	**24**	**39**	**2**	**133**
7	4 + 4 + 4 + 4 + 4	-	-	-	20
8	4 + 4 + 4	4 + 4 + 4	-	12*	24
*Instead of three Major courses					
Total for Four Years	**88 + 12 = 100**	**36**	**39**	**2**	**177**

DISTRIBUTION OF MAJOR COURSES IN MULTIMEDIA FOR PATHWAYS 1 – 4

1. Single Major
2. Major with Multiple Disciplines
3. Major with Minor
4. Major with Vocational Minor

Semester	Course Code	Course Title	Hours/ Week	Credits
1	BMM1CJ 101/ BMM1M N100	Core Course 1 in Major – Introduction to Multimedia and Graphics	5	4
2	BMM2CJ 101/ BMM2M N100	Core Course 2 in Major – Digital Photography	5	4
3	BMM3CJ 201	Core Course 3 in Major – Scripting and Screenplay	4	4
	BMM3CJ 202/ BMM3M N200	Core Course 4 in Major – Audio Production Techniques	5	4
4	BMM4CJ 203	Core Course 5 in Major – Cinematography	5	4
	BMM4CJ 204	Core Course 6 in Major – Video Editing Techniques	5	4
	BMM4CJ 205	Core Course 7 in Major – Motion Graphics	5	4
5	BMM5CJ 301	Core Course 8 in Major – UI & UX Design	5	4
	BMM5CJ 302	Core Course 9 In Major – Techniques of Visualizing in 3D	5	4
	BMM5CJ 303	Core Course 10 in Major – Concepts of Cinema	4	4
		Elective Course 1 in Major	4	4
		Elective Course 2 in Major	4	4
6	BMM6CJ 304/ BMM8M N304	Core Course 11 in Major – Advanced Web Designing	5	4

	BMM6CJ 305/	Core Course 12 in Major– 3D Animation Techniques	5	4

	BMM8M N305			
	BMM6CJ 306/ BMM8M N306	Core Course 13 in Major –Production Design and Practices	4	4
		Elective Course 3 in Major	4	4
		Elective Course 4 in Major	4	4
	BMM6CJ 349	Internship in Major	-	2
Total for the Three Years				**70**
7	BMM7CJ 401	Core Course 14 in Major – Visual Effects and Compositing	5	4
	BMM7CJ 402	Core Course 15 in Major – Advanced skills in Infographics	5	4
	BMM7CJ 403	Core Course 16 in Major – Studio Production	5	4
	BMM7CJ 404	Core Course 17 in Major – Corporate Media Design	5	4
	BMM7CJ 405	Core Course 18 in Major – Emerging Technologies in Multimedia	5	4
8	BMM8CJ 406 / BMM8M N406	Core Course 19 in Major – Multimedia Narratives	5	4
	BMM8CJ 407 / BMM8M N407	Core Course 20 in Major – Directorial Practices	4	4
	BMM8CJ 408 / BMM8M N408	Core Course 21 in Major –Digital Humanities and Creative Industries	4	4
		OR (instead of Core Courses 19 – 21 in Major)		
	BMM8CJ 449	Project (in Honours programme)	13	12

	BMM8CJ 499	Project (in Honours with Research programme)	13	12
		Elective Course 5 in Major	4	4
		Elective Course 6 in Major	4	4
		Elective Course 7 in Major	4	4

	OR (instead of Elective course 7 in Major, in Honours with Research programme)			
	BMM8CJ 489	Research Methodology in Media Studies	4	4
Total for the Four Years				**114**

ADDITIONAL MAJOR COURSE ONLY FOR DOUBLE MAJOR PATHWAY

Semester	Course Code	Course Title	Hours/ Week	Credits
1 (A1)	BMM1CJ 102/ BMM2CJ 102	Core Course 1 in Major – Digital media Design and Publishing	5	4
2 (B1)	BMM1CJ 102/ BMM2CJ 102	Core Course 1 in Major – Digital media Design and Publishing	5	4

ELECTIVE COURSES IN MULTIMEDIA WITH SPECIALISATION

Group No.	Sl. No.	Course Code	Title	Semester	Total Hrs	Hrs/ Week	Credits	Marks		
								Internal	External	Total
1		**VIRTUAL MEDIA AND LEARNING TECHNOLOGY**								
	1	BMM5EJ 301(1)	Instructional Design	5	60	4	4	30	70	100
	2	BMM5EJ 302(1)	Multimedia in the Age of AI	5	60	4	4	30	70	100
	3	BMM6EJ 301(1)	Education Television Production	6	60	4	4	30	70	100
	4	BMM6EJ 302(1)	Virtual Reality Techniques	6	60	4	4	30	70	100

2		**CREATIVE PRODUCTION TECHNIQUES**								
	1	BMM5EJ 303(2)	Art of Animation	5	60	4	4	30	70	100
	2	BMM5EJ 304(2)	New Age Film Making	5	60	4	4	30	70	100
	3	BMM6EJ 303(2)	Animation Techniques	6	60	4	4	30	70	100
	4	BMM6EJ 304(2)	Documentary Film Making	6	60	4	4	30	70	100

ELECTIVE COURSES IN MULTIMEDIA WITH NO SPECIALISATION

Sl. No.	Course Code	Title	Semester	Total Hrs	Hrs/ Week	Credits	Marks		
							Internal	External	Total
1	BMM8EJ 401	Digital Media for Social Change	8	60	4	4	30	70	100
2	BMM8EJ 402	Media and Democracy in India	8	60	4	4	30	70	100
3	BMM8EJ 403	Virtual Reality Filmmaking	8	60	4	4	30	70	100
4	BMM8EJ 404	Media Practices and Cultural Production	8	60	4	4	30	70	100
5	BMM8EJ 405	Community Media Engagement	8	60	4	4	30	70	100
6	BMM8EJ 406	Event Design and Management	8	60	4	4	30	70	100
7	BMM8EJ 407	Media Revolution in the Digital Age	8	60	4	4	30	70	100
8	BMM8EJ 408	Gender Representation in Media	8	60	4	4	30	70	100

GROUPING OF MINOR COURSES IN MULTIMEDIA

(Title of the Minor: **MULTIMEDIA)**

- The Minor course grouped below should not be offered to the students who had taken BA Multimedia as the major discipline. It should be offered to students from other major disciplines only.

Group No.	Sl. No.	Course Code	Title	Semester	Total Hrs	Hrs/ Week	Credits	Marks		
								Internal	External	Total
1		**NEW MEDIA DESIGN** (Preferable for students from Graphic design and Animation, Language and Literature, Computer Science, Electronics and other Major disciplines)								
	1	BMM1MN101	Basic Photography	1	75	5	4	30	70	100
	2	BMM2MN101	Visual Design	2	75	5	4	30	70	100
	3	BMM3MN201	UX/UI Designing	3	75	5	4	30	70	100
2		**VISUAL MEDIA PRACTICES** (Preferable for students from Visual Communication, B.Des and other Major disciplines)								
	1	BMM1MN102	Scenic Design for Screen Media	1	75	5	4	30	70	100
	2	BMM2MN102	Lighting for TV and Film Production	2	75	5	4	30	70	100
	3	BMM3MN202	Multimedia Theatre	3	75	5	4	30	70	100
3		**DIGITAL DESIGN AND BROADCASTING** (Preferable for Visual Communication students)								
	1	BMM1MN103	Fundamentals of Web Designing	1	75	5	4	30	70	100
	2	BMM2MN103	Radio Jockey	2	75	5	4	30	70	100

	3	BMM3MN 203	Basics of Motion Graphics	3	75	5	4	30	70	100
		VISUAL MEDIA DESIGN (Preferable for Journalism, literature students)								
4	1	BMM1MN 104	Layout Design	1	75	5	4	30	70	100
	2	BMM2MN 104	Graphic Design	2	75	5	4	30	70	100
	3	BMM3MN 204	Video Design: Editing for MOJO	3	75	5	4	30	70	100

(i). Students in Single Major pathway can choose course/courses from any of the Minor/ Vocational Minor groups offered by a discipline other than their Major discipline.

(ii). Students in Major with Multiple Disciplines pathway can choose as one of the multiple disciplines, all the three courses from any one of the Minor/ Vocational Minor groups offered by a discipline other than their Major discipline.

(iii). Students in Major with Minor pathway can choose all the courses from any two Minor groups offered by a discipline other than their Major disciplines. If the students from other Major disciplines choose any two Minor groups in Multimedia as given above, then the title of the Minor will be **Multimedia.**

DISTRIBUTION OF GENERAL FOUNDATION COURSES IN MULTIMEDIA

Semester	Course Code	Course Title	Total Hours	Hours/ Week	Credits	Marks		
						Internal	External	Total
1	BMM1FM 105	Multi-Disciplinary Course 1 – Fundamentals of Multimedia	45	3	3	25	50	75
2	BMM2FM 106	Multi-Disciplinary Course 2 – Film Appreciation	45	3	3	25	50	75
3	BMM3FV108	Value-Added Course 1 – Media and Mental Health	45	3	3	25	50	75
4	BMM4FV 110	Value-Added Course 2 – Media Ethics and Social Responsibility	45	3	3	25	50	75
5	BMM5FS 112	Skill Enhancement Course 2 – Presenting for Camera	45	3	3	25	50	75
6	BMM6FS 113	Skill Enhancement Course 3 – Digital Storytelling	45	3	3	25	50	75

COURSE STRUCTURE FOR BATCH A1(B2) IN PATHWAY 5: DOUBLE MAJOR

A1: 68 credits in Multimedia (Major A) ***B1: 68 credits in Major B***

A2: 53 credits in Multimedia (Major A) ***B2: 53 credits in Major***

B The combinations available to the students: (A1 & B2), (B1 & A2)

Note: Unless the batch is specified, the course is for all the students of the class

Semester	Course Code	Course Title	Total Hours	Hours/ Week	Credits	Marks		
						Internal	External	Total
1	BMM1CJ 101 / BMM1MN 100	Core Course 1 in Major Multimedia – Introduction to Multimedia and Graphics	75	5	4	30	70	100

	BBB1CJ 101	Core Course 1 in Major B –	60/ 75	4/ 5	4	30	70	100

	BMM1CJ 102 / BMM2CJ 102	Core Course 2 in Major Multimedia – Digital media Design and Publishing (for batch A1 only)	75	5	4	30	70	100
	ENG1FA 101(1B)	Ability Enhancement Course 1 – English	60	4	3	25	50	75
		Ability Enhancement Course 2 – Additional Language	45	3	3	25	50	75
	BMM1FM 105	Multi-Disciplinary Course 1 in Multimedia – Fundamentals of Multimedia (for batch A1 only)	45	3	3	25	50	75
		Total		**24/ 25**	**21**			**525**
2	BMM2CJ 101 / BMM2MN100	Core Course 3 in Major Multimedia – Digital Photography	75	5	4	30	70	100
	BBB2CJ 101	Core Course 2 in Major B –	60/ 75	4/ 5	4	30	70	100
	BBB2CJ 102 / BBB1CJ 102	Core Course 3 in Major B – (for batch B2 only)	60/ 75	4/ 5	4	30	70	100
	ENG2FA 103(1B)	Ability Enhancement Course 3 – English	60	4	3	25	50	75
		Ability Enhancement Course 4 – Additional Language	45	3	3	25	50	75
	BMM2FM 106 / BMM3FM 106	Multi-Disciplinary Course 2 in Multimedia – Film Appreciation	45	3	3	25	50	75
		Total		**23 – 25**	**21**			**525**
	BMM3CJ 201	Core Course 4 in Major Multimedia – Scripting and Screenplay	60	4	4	30	70	100

3	BMM3CJ 202 / BMM3MN 200	Core Course 5 in Major Multimedia – Audio Production Techniques	75	5	4	30	70	100

	BBB3CJ 201	Core Course 4 in Major B	60/ 75	4/ 5	4	30	70	100
	BBB3CJ 202	Core Course 5 in Major B	60/ 75	4/ 5	4	30	70	100
	BBB3FM 106 / BBB2FM 106	Multi-Disciplinary Course 1 in B –	45	3	3	25	50	75
	BMM3FV 108	Value-Added Course 1 in Multimedia – Media and Mental Health (for batch A1 only)	45	3	3	25	50	75
		Total		**23 – 25**	**22**			**550**
4	BMM4CJ 203	Core Course 6 in Major Multimedia – Cinematography	75	5	4	30	70	100
		Core Course 6 in Major B	60/ 75	4/ 5	4	30	70	100
	BMM4CJ 204	Core Course 7 in Major Multimedia – Video Editing Techniques (for batch A1 only)	75	5	4	30	70	100
	BMM4FV 110	Value-Added Course 2 in Multimedia – Media Ethics and Social Responsibility	45	3	3	25	50	75
	BBB4FV 110	Value-Added Course 1 in B –	45	3	3	25	50	75
	BMM4FS 112 / BMM5FS 112/	Skill Enhancement Course 1 in Multimedia – Presenting for Camera	45	3	3	25	50	75
		Total		**23/ 24**	**21**			**525**
	BMM5CJ 302	Core Course 8 in Major Multimedia – Techniques of Visualizing in 3D	75	5	4	30	70	100
		Core Course 7 in Major B –	60/ 75	4/ 5	4	30	70	100

5	BMM5CJ 303	Core Course 9 in Major Multimedia – Concepts of Cinema (for batch A1 only)	60	4	4	30	70	100
		Elective Course 1 in Major Multimedia	60	4	4	30	70	100
		Elective Course 1 in Major B	60	4	4	30	70	100

	BBB5FS 112 / BBB4FS 112	Skill Enhancement Course 1 in B	45	3	3	25	50	75
		Total		**24/ 25**	**23**			**575**
6	BMM6CJ 305/ BMM8MN305	Core Course 10 in Major Multimedia – 3D Animation Techniques	75	5	4	30	70	100
		Core Course 8 in Major B –	60/ 75	4/ 5	4	30	70	100
	BBB6CJ 305	Core Course 9 in Major B – (for batch B2 only)	60	4	4	30	70	100
		Elective Course 2 in Major Multimedia	60	4	4	30	70	100
		Elective Course 2 in Major B	60	4	4	30	70	100
	BMM6FS 113	Skill Enhancement Course 2 in Multimedia – Digital Storytelling (for batch A1 only)	45	3	3	25	50	75
	BMM6CJ 349	Internship in Major Multimedia (Credit for internship to be awarded only at the end of Semester 6)	60		2	50	-	50
		Total		**24/ 25**	**25**			**625**
Total Credits for Three Years					**133**			**3325**
For batch A1(B2), the course structure in semesters 7 and 8 is the same as for pathways 1 – 4, except that the number of the core and elective courses is in continuation of the number of courses in the two categories completed at the end of semester 6.								

* The course code of the same course as used for the pathways 1 – 4

CREDIT DISTRIBUTION FOR BATCH A1(B2)
IN PATHWAY 5: DOUBLE MAJOR

Semester	Major Courses in Multimedia	General Foundation Courses in Multimedia	Internship/ Project in Multimedia	Major Courses in B	General Foundation Courses in B	AEC	Total
1	4 + 4	3	-	4	-	3 + 3	21
2	4	3	-	4 + 4	-	3 + 3	21
3	4 + 4	3	-	4 + 4	3	-	22
4	4 + 4	3 + 3	-	4	3	-	21
5	4 + 4 + 4	-	-	4 + 4	3	-	23
6	4 + 4	3	2	4 + 4 + 4	-	-	25
Total for Three Years	**48**	**18**	**2**	**44**	**9**	**12**	**133**
	68			**53**		**12**	**133**
	Major Courses in Multimedia	Minor Courses					
7	4 + 4 + 4 + 4 + 4	-			-	-	20
8	4 + 4 + 4	4 + 4 + 4	12*		-	-	24
* instead of three Major courses							
Total for Four Years	**88 + 12 = 100**	**12**					**177**

COURSE STRUCTURE FOR BATCH B1(A2)
IN PATHWAY 5: DOUBLE MAJOR

A1: 68 credits in Multimedia (Major A) ***B1: 68 credits in Major B***

A2: 53 credits in Physics (Major A) ***B2: 53 credits in Major***

B The combinations available to the students: (A1 & B2), (B1 & A2)

Note: Unless the batch is specified, the course is for all the students of the class

Semester	Course Code	Course Title	Total Hours	Hours/ Week	Credits	Marks		
						Internal	External	Total
1	BMM1CJ101 / BMM1MN100	Core Course 1 in Major Multimedia – Introduction to Multimedia and Graphics	75	5	4	30	70	100
	BBB1CJ101	Core Course 1 in Major B –	60/ 75	4/ 5	4	30	70	100
	BBB1CJ102 / BBB2CJ102	Core Course 2 in Major B – (for batch B1 only)	60/ 75	4/ 5	4	30	70	100
	ENG1FA101(1B)	Ability Enhancement Course 1 – English	60	4	3	25	50	75
		Ability Enhancement Course 2 – Additional Language	45	3	3	25	50	75
	BBB1FM105	Multi-Disciplinary Course 1 in B – (for batch B1 only)	45	3	3	25	50	75
		Total		**23 – 25**	**21**			**525**
2	BMM2CJ101 / BMM2MN100	Core Course 2 in Major- Digital Photography	75	5	4	30	70	100
	BBB2CJ101	Core Course 3 in Major B –	60/ 75	4/ 5	4	30	70	100
	BMM2CJ102 / BMM1CJ102	Core Course 3 in Major Multimedia – Digital media Design and Publishing (for batch A2 only)	75	5	4	30	70	100
	ENG2FA103(1B)	Ability Enhancement Course 3 – English	60	4	3	25	50	75
		Ability Enhancement Course 4 –						

		Additional Language	45	3	3	25	50	75
	BMM2FM 106 / BMM3FM 106	Multi-Disciplinary Course 1 in Multimedia – Film Appreciation	45	3	3	25	50	75
		Total		**24/ 25**	**21**			**525**
3	BMM3CJ 201	Core Course 4 in Major Multimedia – Scripting and Screenplay	60	4	4	30	70	100
	BMM3CJ 202 / BMM3MN 200	Core Course 5 in Major Multimedia – Audio Production Techniques	75	5	4	30	70	100
	BBB3CJ 201	Core Course 4 in Major B	60/ 75	4/ 5	4	30	70	100
	BBB3CJ 202	Core Course 5 in Major B	60/ 75	4/ 5	4	30	70	100
	BBB3FM 106 / BBB2FM 106	Multi-Disciplinary Course 2 in B –	45	3	3	25	50	75
	BBB3FV 108	Value-Added Course 1 in B – (for batch B1 only)	45	3	3	25	50	75
		Total		**23 – 25**	**22**			**550**
4	BMM4CJ 203	Core Course 6 in Major Multimedia– Cinematography	75	5	4	30	70	100
		Core Course 6 in Major B	60/ 75	4/ 5	4	30	70	100
		Core Course 7 in Major B – (for batch B1 only)	60/ 75	4/ 5	4	30	70	100
	BMM4FV 110	Value-Added Course 1 in Multimedia – Media Ethics and Social Responsibility	45	3	3	25	50	75
	BBB4FV 110	Value-Added Course 2 in B –	45	3	3	25	50	75

	BMM4FS 112 / BMM5FS 112	Skill Enhancement Course 1 in Multimedia – Presenting for Camera	45	3	3	25	50	75
		Total		**22 – 24**	**21**			**525**

5	BMM5CJ 302	Core Course 7 in Major Multimedia – Techniques of Visualizing in 3D	75	5	4	30	70	100
		Core Course 8 in Major B –	60/ 75	4/ 5	4	30	70	100
		Core Course 9 in Major B – (for batch B1 only)	60	4	4	30	70	100
		Elective Course 1 in Major Multimedia	60	4	4	30	70	100
		Elective Course 1 in Major B	60	4	4	30	70	100
	BBB5FS 112 / BBB4FS 112	Skill Enhancement Course 1 in B	45	3	3	25	50	75
		Total		**24/ 25**	**23**			**575**
6	BMM6CJ 305/ BMM8M N305	Core Course 8 in Major Multimedia – 3D Animation Techniques	75	5	4	30	70	100
		Core Course 10 in Major B –	60/ 75	4/ 5	4	30	70	100
	BMM6CJ 306/ BMM8M N306	Core Course 9 in Major Multimedia – –Production Design and Practices (for batch A2 only)	60	4	4	30	70	100
		Elective Course 2 in Major Multimedia	60	4	4	30	70	100
		Elective Course 2 in Major B	60	4	4	30	70	100
	BBB6FS 113	Skill Enhancement Course 2 in B – (for batch B1 only)	45	3	3	25	50	75

	BBB6CJ 349	Internship in Major B (Credit for internship to be awarded only at the end of Semester 6)	60		2	50	-	50
		Total		**24/ 25**	**25**			**625**
Total Credits for Three Years					**133**			**3325**

To continue to study Multimedia in semesters 7 and 8, batch B1(A2) needs to earn additional 15 credits in Multimedia to make the total credits of 68. Suppose this condition is achieved, and the student of batch B1(A2) proceeds to the next semesters to study Multimedia. The course structure in semesters 7 and 8 is the same as for pathways 1 – 4, except that the number of the core and elective courses is in continuation of the number of courses in the two categories completed at the end of semester 6, taking into account the number of courses in Multimedia taken online to earn the additional 15 credits.

* The course code of the same course as used for the pathways 1 – 4

CREDIT DISTRIBUTION FOR BATCH B1(A2) IN PATHWAY 5: DOUBLE MAJOR

Semester	Major Courses in B	General Foundation Courses in B	Internship/ Project in B	Major Courses in Multimedia	General Foundation Courses in Multimedia	AEC	Total
1	4 + 4	3	-	4	-	3 + 3	21
2	4	-	-	4 + 4	3	3 + 3	21
3	4 + 4	3 + 3	-	4 + 4	-	-	22
4	4 + 4	3	-	4	3 + 3	-	21
5	4 + 4 + 4	3	-	4 + 4	-	-	23
6	4 + 4	3	2	4 + 4 + 4	-	-	25
Total for Three Years	**48**	**18**	**2**	**44**	**9**	**12**	**133**
	68			**53**		**12**	**133**
	Major Courses in B	Minor Courses					
7	4 + 4 + 4 + 4 + 4	-			-	-	20
8	4 + 4 + 4	4 + 4 + 4	12*		-	-	24
* Instead of three Major courses							
Total for Four Years	**88 + 12 = 100**	**12**					**177**

EVALUATION SCHEME

1. The evaluation scheme for each course contains two parts: internal evaluation (about 30%) and external evaluation (about 70%). Each of the Major and Minor courses is of 4-credits. It is evaluated for 100 marks, out of which 30 marks is from internal evaluation and 70 marks, from external evaluation. Each of the General Foundation course is of 3-credits. It is evaluated for 75 marks, out of which 25 marks is from internal evaluation and 50 marks, from external evaluation.

2. The 4-credit courses (Major and Minor courses) are of two types: (i) courses with only theory and (ii) courses with 3-credit theory and 1-credit practical.

- In 4-credit courses with only theory components, out of the total 5 modules of the syllabus, one open-ended module with 20% content is designed by the faculty member teaching that course, and it is internally evaluated for 10 marks. The internal evaluation of the remaining 4 theory modules is for 20 marks.
- In 4-credit courses with 3-credit theory and 1-credit practical components, out of the total 5 modules of the syllabus, 4 modules are for theory and the fifth module is for practical. The practical component is internally evaluated for 20 marks. The internal evaluation of the 4 theory modules is for 10 marks.

3. All the 3-credit courses (General Foundational Courses) in Multimedia are with only theory components. Out of the total 5 modules of the syllabus, one open-ended module with 20% content is designed by the faculty member teaching that course, and it is internally evaluated for 5 marks. The internal evaluation of the remaining 4 theory modules is for 20 marks.

4. The students can write the external examinations in BA Multimedia either English or Malayalam languages.

Sl. No.	Nature of the Course		Internal Evaluation in Marks (about 30% of the total)		External Exam on 4 modules (Marks)	Total Marks
			Open-ended module / Practical	On the other 4 modules		
1	4-credit course	Only theory (5 modules)	10	20	70	100
2	4-credit course	Theory (4 modules) + Practical	20	10	70	100

3	3-credit course	only theory (5 modules)	5	20	50	75

1.MAJOR AND MINOR COURSES

1.1. INTERNAL EVALUATION OF THEORY COMPONENT

Sl. No.	Components of Internal Evaluation of Theory	Internal Marks for the Theory Part of a Major / Minor Course of 4-credits

	Part of a Major / Minor Course	Theory Only		Theory + Practical	
		4 Theory Modules	Open-ended Module	4 Theory Modules	Practical
1	Test paper/ Mid-semester Exam	10	4	5	-
2	Seminar/ Viva/ Quiz	6	4	3	-
3	Assignment	4	2	2	-
		20	10	10	20*
	Total	30		30	

* Refer the table in section 1.2 for the evaluation of practical component

1.2. EVALUATION OF PRACTICAL COMPONENT

The evaluation of practical components in Major and Minor courses is completely by internal evaluation.

- Continuous evaluation of practical skills by the teacher-in-charge shall carry a weightage of 50%.
- The end-semester practical examination/ evaluation of practical records/ viva-voce to be conducted by teacher-in-charge and an internal examiner appointed by the Department Council.
- The process of continuous evaluation of practical courses shall be completed before 10 days from the commencement of the end-semester examination.
- Those who passed in continuous evaluation alone will be permitted to appear for the end-semester examination and viva-voce.

The scheme of continuous evaluation and the end-semester examination of practical component shall be as given below:

Sl. No.	Evaluation of Practical Component of Credit-1 in a Major / Minor Course	Marks for Practical	Weightage
1	Continuous evaluation of practical/ exercise performed in practical classes by the students	10	50%
2	End-semester practical examination to be conducted by teacher-in-charge along with an additional examiner arranged internally by the Department Council ➢ Technical Proficiency	7	35%
	➢ Creativity and originality		
3	➢ Evaluation of the Practical records/ presentations or ➢ Time Management and Workflow	3	15%
	Total Marks	20	100%

1.3. EXTERNAL EVALUATION OF THEORY COMPONENT

External evaluation carries 70% marks. Examinations will be conducted at the end of each semester. Individual questions are evaluated in marks and the total marks are converted into grades by the College based on a 10-point grading system (refer section 5).

PATTERN OF QUESTION PAPER FOR MAJOR AND MINOR COURSES

Duration	Type	Total No. of Questions	No. of Questions to be Answered	Marks for Each Question	Ceiling of Marks
2 Hours	Short Answer	10	8 – 10	3	24
	Paragraph/ Problem	8	6 – 8	6	36
	Essay	2	1	10	10
				Total Marks	70

INTERNSHIP

- All students should undergo Internship of 2-credits during the first six semesters in a

firm, industry or organization, or training in media production houses with faculty and researchers of their own institution or other Higher Educational Institutions (HEIs) or research institutions.

- Internship can be for enhancing the employability of the student or for developing the research aptitude.
- Internship can involve hands-on training on a particular skill/ equipment/ software. It can be a short project on a specific topic or area. Attending seminars or workshops related to an area of learning or skill can be a component of Internship.
- A faculty member/ instructor of the respective institution, where the student does the Internship, should be the supervisor of the Internship.

1.4. GUIDELINES FOR INTERNSHIP

1. Internship can be in Media or allied disciplines.
2. There should be a minimum 60 hrs. of engagement from the student in the Internship.
3. Summer vacations and other holidays can be used for completing the Internship.
4. In BA. Multimedia Honorous programme, institute/ industry linkage activity is a requirement for the completion of Internship.
5. In BA.Multimedia Honours programme, institute/ industry visit or study tour is a requirement for the completion of Internship. Visit a minimum one reputed media institute, media production houses and a place of media specific should be part of the study tour.

Internship Locations:

- Media Production Houses: Students can intern at professional media companies, agencies, or studios.
- Institutional Projects: Students can undertake internships within the institution on departmental projects, faculty research initiatives, or student-led media ventures.

6. A brief report of the study tour has to be submitted with photos and analysis.
7. The students should make regular and detailed entries into a personal log book through the period of Internship. The log book will be a record of the progress of the Internship and the time spent on the work, and it will be useful in writing the final report. It may contain work assignments, experiences, layouts and drawings etc. All entries should be dated. The Internship supervisor should periodically examine and countersign the log

book.

8. The log book and the typed report must be submitted at the end of the Internship.
9. The institution at which the Internship will be carried out should be prior-approved by the Department Council of the college where the student has enrolled for the UG Honours programme.

   (Detailed guidelines will be attached in the syllabus)

1.5. EVALUATION OF INTERNSHIP

- The evaluation of Internship shall be done internally through continuous assessment mode by a committee internally constituted by the Department Council of the college where the student has enrolled for the UG Honours programme.
- The credits and marks for the Internship will be awarded only at the end of semester 6.
- The scheme of continuous evaluation and the end-semester viva-voce examination based on the submitted report shall be as given below:

Sl. No.	Components of Evaluation of Internship		Marks for Internship 2 Credits	Weightage
1	Continuous evaluation of internship through interim presentations and reports by the committee internally constituted by the Department Council	Acquisition of skill set	10	40%
2		Interim Presentation and Viva-voce	5	
3		Punctuality and Log Book	5	
4	Report of Institute Visit/ Study Tour		5	10%
5	End-semester viva-voce examination to be conducted by the committee internally constituted by the Department Council	Quality of the work	6	35%
6		Presentation of the work	5	
7		Viva-voce	6	
8	Evaluation of the day-to-day records, the report of internship supervisor, and final report submitted for the end semester viva–voce examination before the committee internally constituted by the Department Council		8	15%
	Total Marks		50	

PROJECT

1.6. PROJECT IN HONOURS PROGRAMME

- In the Honours programme, the student has the option to do a Project of 12-credits instead of three Core Courses in Major in semester 8.
- The Project can be done in the same institution/ any other higher educational institution (HEI)/ research centre/ training centre. /production houses.
- The Project in Honours programme can be a short research work or an extended internship or a skill-based training programme.
- A faculty member of the respective institution, where the student does the Project, should be the supervisor of the Project.

1.7. PROJECT IN HONOURS WITH RESEARCH PROGRAMME

- Students who secure 75% marks and above (equivalently, CGPA 7.5 and above) cumulatively in the first six semesters are eligible to get selected to Honours with Research stream in the fourth year.
- A relaxation of 5% in marks (equivalently, a relaxation of 0.5 grade in CGPA) is allowed for those belonging to SC/ ST/ OBC (non-creamy layer)/ Differently-Abled/ Economically Weaker Section (EWS)/ other categories of candidates as per the decision of the UGC from time to time.
- In the Honours with Research programme, the student has to do a mandatory Research Project of 12-credits instead of three Core Courses in Major in semester 8.
- The approved research centres of University of Calicut or any other university/ HEI can offer the Honours with Research programme. The departments in the affiliated colleges under University of Calicut, which are not the approved research centres of the University, should get prior approval from the University to offer the Honours with Research programme. Such departments should have minimum two faculty members with Ph.D., and they should also have the necessary infrastructure to offer Honours with Research programme.
- A faculty member of the University/ College with a Ph.D. degree can supervise the research project of the students who have enrolled for Honours with Research. One such faculty member can supervise a maximum of five students in Honours with Research stream.
- The maximum intake of the department for Honours with Research programme is fixed

by the department based on the number of faculty members eligible for project supervision, and other academic, research, and infrastructural facilities available.

- If a greater number of eligible students are opting for the Honours with Research programme than the number of available seats, then the allotment shall be based on the existing rules of reservations and merits.

1.8. GUIDELINES FOR THE PROJECT IN HONOURS PROGRAMME AND HONOURS WITH RESEARCH PROGRAMME

1. Projects can be in Media or allied disciplines.
2. Project should be done individually.
3. Project work can be of innovative/creative/experimental/ theoretical/ in nature.
4. There should be a minimum 360 hrs. of engagement from the student in the Project work in Honours programme as well as in Honours with Research programme.
5. There should be a minimum 13 hrs./week of engagement (the hours corresponding to the three core courses in Major in semester 8) from the teacher in the guidance of the Project(s) in Honours programme and Honours with Research programme.
6. The various steps in project works are the following:
    - Wide review of a topic.
    - Investigation on a problem in a systematic way using appropriate techniques.
    - Systematic recording of the work.
    - Reporting the results with interpretation in a standard documented form.
    - Presenting the results before the examiners.
7. During the Project the students should make regular and detailed entries into a personal log book through the period of investigation. The log book will be a record of the progress of the Project and the time spent on the work, and it will be useful in writing the final report. It may contain experimental conditions and results, ideas, mathematical expressions, rough work and calculation, computer file names etc. All entries should be dated. The Project supervisor should periodically examine and countersign the log book.
8. The typed report must be submitted at the end of the Project. A copy of the report should be kept for reference at the department. A soft copy of the report too should be submitted, to be sent to the external examiner in advance.
9. It is desirable, but not mandatory, to publish the results of the Project in a peer reviewed

journal.

10. The project report shall have an undertaking from the student and a certificate from the research supervisor for originality of the work, stating that there is no plagiarism, and that the work has not been submitted for the award of any other degree/ diploma in the same institution or any other institution.
11. The project proposal, institution at which the project is being carried out, and the project supervisor should be prior-approved by the Department Council of the college where the student has enrolled for the UG Honours programme.

1.9. EVALUATION OF PROJECT

- The evaluation of the Project will be conducted at the end of the eighth semester in both internal and external modes.
- The Project in Honours programme as well as that in Honours with Research programme will be evaluated for 300 marks. Out of this, 90 marks are from internal evaluation and 210 marks from external evaluation.
- The internal evaluation of the Project work shall be done through continuous assessment mode by a committee internally constituted by the Department Council of the college where the student has enrolled for the UG Honours programme. 30% of the weightage shall be given through this mode. The remaining 70% shall be awarded by the external examiner appointed by the College.
- The scheme of continuous evaluation and the end-semester viva-voce of the Project shall be as given below:

Components of Evaluation of Project	Marks for the Project (Honours/ Honours with Research)	Weightage
Continuous evaluation of project work through interim presentations and reports by the committee internally constituted by the Department Council	90	30%
End-semester viva-voce examination to be conducted by the external examiner appointed by the College	150	50%

Evaluation of the day-to-day records and project report submitted for the end-semester viva–voce examination conducted by the external examiner	60	20%
Total Marks	300	

INTERNAL EVALUATION OF PROJECT

Sl. No	Components of Evaluation of Project	Marks for the Project (Honours/ Honours with Research)
1	Skill in doing project work	30
2	Interim Presentation and Viva-Voce	20
3	Punctuality and Log book	20
4	Scheme/ Organization of Project Report	20
	Total Marks	90

EXTERNAL EVALUATION OF PROJECT

Sl. No	Components of Evaluation of Project	Marks for the Project (Honours/ Honours with Research) 12 credits
1	Content and relevance of the Project, Methodology, Quality of analysis, and Innovations of Research	50
2	Presentation of the Project	50
3	Project Report (typed copy), Log Book and References	60
4	Viva-Voce	50
	Total Marks	210

GENERAL FOUNDATION COURSES

- All the General Foundation Courses (3-credits) in Multimedia are with only theory components.

1.10. INTERNAL EVALUATION

Sl. No.	Components of Internal Evaluation of a General Foundation Course in Multimedia	Internal Marks of a General Foundation Course of 3-credits in Multimedia	
		4 Theory Modules	Open-ended Module
1	Test paper/ Mid-semester Exam	10	2
2	Seminar/ Viva/ Quiz	6	2
3	Assignment	4	1
		20	5
	Total	25	

1.11. EXTERNAL EVALUATION

External evaluation carries about 70% marks. Examinations will be conducted at the end of each semester. Individual questions are evaluated in marks and the total marks are converted into grades by the College based on a 10-point grading system (refer section 6).

PATTERN OF QUESTION PAPER FOR GENERAL FOUNDATION COURSES

Duration	Type	Total No. of Questions	No. of Questions to be Answered	Marks for Each Question	Ceiling of Marks
1.5 Hours	Short Answer	10	8 – 10	2	16
	Paragraph/ Problem	5	4 – 5	6	24
	Essay	2	1	10	10
				Total Marks	50

ONLINE REPOSITORIES

Students can supplement their learning by enrolling in online courses offered through the following repositories, ensuring the chosen courses carry credit equivalent to those outlined in the university syllabus.

Si No	Online Repository	Website Link
1	Swayam	https://swayam.gov.in/explorer
2	Mooc	https://www.mooc.org/#course-categories

LETTER GRADES AND GRADE POINTS

- Mark system is followed for evaluating each question.
- For each course in the semester letter grade and grade point are introduced in a 10-

point indirect grading system as per guidelines given below.

- The Semester Grade Point Average (SGPA) is computed from the grades as a measure of the student's performance in a given semester.
- The Cumulative GPA (CGPA) is based on the grades in all courses taken after joining the programme of study.
- Only the weighted grade point based on marks obtained shall be displayed on the grade card issued to the students

LETTER GRADES AND GRADE POINTS

Sl. No.	Percentage of Marks (Internal & External Put Together)	Description	Letter Grade	Grade Point	Range of Grade Points	Class
1	95% and above	Outstanding	O	10	9.50 – 10	First Class with Distinction
2	Above 85% and below 95%	Excellent	A+	9	8.50 – 9. 49	
3	75% to below 85%	Very Good	A	8	7.50 – 8.49	
4	65% to below 75%	Good	B+	7	6.50 – 7.49	First Class
5	55% to below 65%	Above Average	B	6	5.50 – 6.49	
6	45% to below 55%	Average	C	5	4.50 – 5.49	Second Class
7	35% to below 45% aggregate (internal and external put together) with a minimum of 30% in external valuation	Pass	P	4	3.50 – 4.49	Third Class
8	Below an aggregate of 35% or below 30% in external evaluation	Fail	F	0	0 – 3.49	Fail
9	Not attending the examination	Absent	Ab	0	0	Fail

- When students take audit courses, they will be given Pass (P) or Fail (F) grades without any credits.
- The successful completion of all the courses and capstone components prescribed for the three-year or four-year programme with 'P' grade shall be the minimum requirement for the award of UG Degree or UG Degree Honours or UG Degree Honours or UG Degree Honours with Research, as the case may be.

1.12. COMPUTATION OF SGPA AND CGPA

- The following method shall be used to compute the Semester Grade Point Average (SGPA):

  The SGPA equals the product of the number of credits (Ci) with the grade points (Gi) scored by a student in each course in a semester, summed over all the courses taken by a student in the semester, and then divided by the total number of credits of all the courses taken by the student in the semester,

  $$\text{i.e. SGPA (Si)} = \Sigma i\ (Ci \times Gi) \,/\, \Sigma i\ (Ci)$$

  where Ci is the number of credits of the i^{th} course and Gi is the grade point scored by the student in the i^{th} course in the given semester. Credit Point of a course is the value obtained by multiplying the credit (Ci) of the course by the grade point (Gi) of the course.

$$\text{SGPA} = \frac{\text{Sum of the credit points of all the courses in a semester}}{\text{Total credits in that semester}}$$

ILLUSTRATION – COMPUTATION OF SGPA

Semester	**Course**	**Credit**	**Letter Grade**	**Grade point**	**Credit Point** (Credit x Grade)
I	Course 1	3	A	8	3 x 8 = 24
I	Course 2	4	B+	7	4 x 7 = 28
I	Course 3	3	B	6	3 x 6 = 18
I	Course 4	3	O	10	3 x 10 = 30
I	Course 5	3	C	5	3 x 5 = 15
I	Course 6	4	B	6	4 x 6 = 24
	Total	20			139
	SGPA				139/20 = 6.950

- The Cumulative Grade Point Average (CGPA) of the student shall be calculated at the end of a programme. The CGPA of a student determines the overall academic level of the student in a programme and is the criterion for ranking the students.

  CGPA for the three-year programme in STCFYUGP shall be calculated by the following formula.

$$\text{CGPA} = \frac{\text{Sum of the credit points of all the courses in six semesters}}{\text{Total credits in six semesters (133)}}$$

CGPA for the four-year programme in STCFYUGP shall be calculated by the following formula.

$$\text{CGPA} = \frac{\text{Sum of the credit points of all the courses in eight semesters}}{\text{Total credits in eight semesters (177)}}$$

- The SGPA and CGPA shall be rounded off to three decimal points and reported in the transcripts.
- Based on the above letter grades, grade points, SGPA and CGPA, the College shall issue the transcript for each semester and a consolidated transcript indicating the performance in all semesters.

DETAILED SYLLABUS

(Major Course)

PART- I

Three-year BA Multimedia UG Degree

The BA in Multimedia is an engaging three-year undergraduate degree designed to immerse students in the dynamic field of media and communication. Tailored for completion within the initial three years of a four-year program, it requires students to accumulate between a minimum of 133 and a maximum of 150 credits. This is achieved through a structured curriculum comprising 17 major courses (68 credits) that delve into the technical aspects of media production, 6 minor courses (24 credits) for a broader educational scope, and 13 general foundation courses (39 credits) that lay the groundwork in media theory and practice. Additionally, a 2-credit internship provides practical experience, bridging classroom knowledge with real-world application. This comprehensive syllabus is meticulously crafted to cover all pivotal areas of multimedia, placing a significant emphasis on developing the creative and technical skills necessary for success in the rapidly evolving media landscape. By focusing on the technicalities of media production while fostering creativity, the program aims to equip students with the competencies needed to excel in and adapt to the contemporary media industry

SEMESTER- 1

Semester	Course Code	Course Title	Total Hours	Hours/ Week	Credits	Marks		
						Internal	External	Total
1	BMM1CJ 101/ BMM1MN100	Core Course 1 in Major – Introduction to Multimedia and Graphics	75	5	4	30	70	100
		Minor Course 1	60/ 75	4/ 5	4	30	70	100
		Minor Course 2	60/ 75	4/ 5	4	30	70	100
	ENG1FA 101(1B)	Ability Enhancement Course 1– English	60	4	3	25	50	75
		Ability Enhancement Course 2 – Additional Language	45	3	3	25	50	75
		Multi-Disciplinary Course 1 – Other than Major	45	3	3	25	50	75
		Total		**23/ 25**	**21**			**525**

Programme	BA MULTIMEDIA				
Course code	BMM1CJ101				
Course Title	INTRODUCTION TO MULTIMEDIA AND GRAPHICS				
Type of Course	**Major**				
Semester	I				
Academic Level	100 -. 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites					
Course Summary	The "Introduction to Multimedia and Graphics" course provides a comprehensive exploration of the fundamental principles, techniques, and applications in the dynamic field of multimedia and graphics. Designed for students with varying levels of background knowledge, this course offers a solid foundation for understanding the intersection of visual communication, technology, and creativity.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Explain the fundamental concepts and elements of multimedia	An	C	Instructor-created exams / Quiz
CO2	Apply principles of graphic design to create effective visual communication	Ap	C	Instructor-created exams / Home Assignments
CO3	Demonstrate proficiency in image editing and manipulation.	Ap	P	Practical Assignment / Observation of Practical Skills
CO4	Master vector drawing techniques and applications	Ap	P	Practical Assignment / Observation of Practical Skills

CO5	Design logos and visual identities that represent and communicate the essence of a brand.	Ap	P	Practical Assignment / Observation of Practical Skills

CO6	Develop a prototype applying semiotic design	C	M	Assignment

* - Remember (R), Understand (U), Apply (Ap), Analyze (An), Evaluate (E), Create (C)
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I	**Introduction to Multimedia**		**10**	**20**
	1	Definition & Features of Multimedia	2	
	2	Elements of Multimedia	3	
	3	Applications of Multimedia	3	
	4	Multimedia file formats & Compression	2	
II	**Introduction to Computer Graphics**		**10**	**16**
	5	Overview & History of Graphic Design	3	
	6	Tools & Types of Graphics	2	
	7	Elements and principles of graphic design	3	
	8	Basic skills of a Graphic designer & Design Page Sizes	2	
III	**Digital Imaging**		**15**	**18**
	9	Introduction to Raster graphics software	2	
	10	Tools and Interface of Software	2	
	11	Digital Imaging	1	
	12	Image Retouching	3	
	13	Image Manipulation	2	

	14	Stationary Designs	2	
	15	Corporate Identity & Semiotic Designs	3	
IV	**Digital Drawing**		**10**	
	16	Introduction to Vector Graphic Software	2	
	19	Tools and Workspace of Softwares	2	
	20	Drawing Different Shapes	2	**16**
	21	Working with Grids & Rulers	2	
	22	Colour & Colour Settings	2	

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	2	-	-	2	2	-	--	1	-	-
CO 2	2	1	-	-	1	-	1	-	2	1	-	-
CO 3	-	2	-	-	-	-	-	-	2	1	-	-
CO 4	-	2	-	-	1	-	-	-	2	1	--	-
CO 5	2	1	-	--	1	-	1	-	2	1	-	-
CO 6	1	-	1		1	-	1	-	2	-	-	1

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam/Quiz	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓	✓		✓
CO 3		✓		✓
CO 4		✓		✓
CO 5		✓		✓

References

1. Laurie Berkman, “Multimedia: Making It Work (8th Edition)”,Focal Press
2. Robin Williams,”The Non-Designer's Design Book (5th Edition)”,Peachpit Press
3. Martin Evening,”Photoshop CC for Photographers (Latest Edition)”, Peachpit Press
4. Lisa Lopacki,"Illustrator CC for Dummies (Latest Edition)", Wiley
5. Prabhat K. Andleigh and Kiran Thakrar,"Multimedia Systems Design" PHI Learning

Case studies for analysis would be provided from time to time in advance by the faculty.

(Major Course Only for Double Major Pathway)

A1- First Semester, B1- Second Semester

Programme	BA Multimedia				
Course Code	BMM2CJ 102				
Course Title	DIGITAL MEDIA DESIGN AND PUBLISHING				
Type of Course	**Major**				
Semester	I				
Academic Level	100 -. 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	• Basic computer literacy • Familiarity with digital media concepts				
Course Summary	This course traverses the foundational elements of typography and text design, delves into the principles of visual communication, masters the intricacies of visual layouts and digital publishing, and culminates in the exploration of advanced printing techniques and prepress fundamentals.				

Course Outcomes (CO):

CO	**Course Outcomes (CO):**	**Cognitive Level***	**Knowledge Category#**	**Evaluation Tools used**
CO1	Apply fundamental principles of typography to enhance the visual appeal and readability of design projects.	Ap	P	Assignments, quizzes
CO2	Compose of utilizing design elements and principles to create visually compelling and effective media designs.	C	P	Design projects, presentations,
CO3	Evaluate any one of the industry leading pagination software for creating visually engaging layouts, understanding pagination principles, and incorporating multimedia elements effectively.	E	P	Assignments
CO4	Execute print production, ensuring high-quality results in various printing	Ap	C	Printing Assignments

	processes.			
CO5	Develop a comprehensive multimedia portfolio showcasing their skills and creativity, meeting industry standards for self-presentation.	C	P	Portfolio Development/ Self- Presentation
CO6	Investigate existing media designs to identify and evaluate the effectiveness of typography, layout, color palette, and multimedia elements based on their target audience and intended message.	An	M	Essay

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I	**Art of Typography and Text Design**		**11**	**20**
	1	Introduction to Typography: Understanding its history, definition and significance	2	
	2	Typeface Selection: Serif vs. Sans-serif, Script, and Decorative Fonts	2	
	3	Text Formatting Mastery: Kerning, Tracking, Leading, and Styling Techniques	2	
	4	Responsive Typography in Web Design: Adapting text for various devices.	1	
	5	Hierarchy and Layout Design: Visual Organization and Alignment Principles	1	
	6	Advanced Typography and Creative Layouts: Pushing Boundaries for Impactful Design	1	
II	**Design Principles and Visual Communication**		**12**	
	7	Design Essentials: Line, Shape, Color, Texture, Space, Negative Space, Imagery, Icons.	2	
	8	Principles: Balance, Contrast, Repetition, Unity, Proximity, Detail	3	

	9	Psychology: Color Psychology, Cultural Influences, User-Centered Design.	3	**18**
	10	Trends & Innovation: Design Trends History, Impact of Technology.	2	
	11	Sustainable Design: Environmentally Friendly Approaches.	2	
III	**Visual Layouts and Digital Publishing**		**12**	
	12	Design Software Basics: Interface Overview, Essential Tools and Functions, Document Setup, and Preferences.	2	
	13	Page Layout Mastery: Single vs. Multi-page Layouts, Margins, Columns, Gutters, Bleed, and Trim Settings.	2	**16**
	14	Advanced Software Techniques: Master Pages, Grids, Guides, Text and Image Frame Handling.	2	
	15	Media Import and Manipulation: Placing, Linking Images, Text Import, Formatting, and Style Creation and Application.	2	
	16	Interactive Design Features: Hyperlinks, Cross-References, Buttons, Interactive Forms, and Exporting Interactive PDFs.	2	
	17	Exporting Excellence: Mastering the Art of Exporting Interactive PDFs for Seamless Sharing and Presentation.	2	
IV	**Printing Techniques**		**10**	**16**
	18	Printing Technologies: Offset vs. Digital, Screen, Large-Format, and 3D Printing.	3	
	19	Color Mastery: CMYK vs. RGB, Spot Colors, Pantone, and Calibration.	2	
	20	Paper Essentials: Types, Sizes, Finishes, and Sustainable Practices.	2	
	21	Printing Precision: Resolution, File Formats, and High-Quality Prep.	1	
	22	Prepress Excellence: Preflighting, Press Checks, and Quality Assurance.	1	
	23	Sustainable Printing: Environmentally Conscious Practices.	1	
V	**Practical Assignments to Create a Portfolio**			
	1	Design a professional resume layout.		
	2	Create a brochure for a fictional event.		

	3	Develop a magazine-style article layout.	**30**	**20**
	4	Design a multi-page product catalog.		
	5	Develop an interactive PDF portfolio with navigation and multimedia elements.		
	6	Publish campus news bulletin (Group assignment)		
	7	An academic visit to a print media office and press is compulsory for the fulfillment of this course.		

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PSO5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	-	-	-	2	-	-	1	-	-
CO 2	3		1	-	-	--	2	-	-	2	-	--
CO 3	1	3	-	-	1	-	1	-	-	3	-	-
CO 4	-	-	-	1	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-
CO 6	-	-	3	-	-	-	-	-	--	1	1	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)

	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/Essay	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2			✓	✓
CO 3	✓	✓		✓
CO 4		✓		✓
CO 5		✓	✓	✓
CO6		✓		

References

1. David Dabner,"Graphic Design School: A Foundation Course for Multimedia Designers", Wiley India
2. Robin Williams,"Typography for Designers",Peachpit Press - Available online retailers
3. Robin Williams,"The Non-Designer's Design Book",Peachpit Press - Available online retailers
4. Gavin Ambrose and Paul Harris,"Layout Workbook: The Basics of Design Principles for Graphic Designers",Bloomsbury India
5. Alison Frasca,"Designing for Print: The Complete Guide", Peachpit Press - Available online retailers
6. Tina DeJarld and Kelly Kordes Anton,"Adobe InDesign Classroom in a Book"

Case studies for analysis would be provided from time to time in advance by the faculty.

SEMESTER- 2

Semester	Course Code	Course Title	Total Hours	Hours/ Week	Credits	Marks		
						Internal	External	Total
2	BMM2CJ 101	Core Course 2 in Major – Digital Photography	75	5	4	30	70	100
		Minor Course 3	60/ 75	4/ 5	4	30	70	100
		Minor Course 4	60/ 75	4/ 5	4	30	70	100
	ENG2FA 103(1B)	Ability Enhancement Course 3– English	60	4	3	25	50	75
		Ability Enhancement Course 4 – Additional Language	45	3	3	25	50	75
		Multi-Disciplinary Course 2 – Other than Major	45	3	3	25	50	75
		Total		**23/ 25**	**21**			**525**

Programme	B.A Multimedia				
Course Code	BMM2CJ 101				
Course Title	DIGITAL PHOTOGRAPHY				
Type of Course	**Major**				
Semester	II				
Academic Level	100 – 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	A keen interest in visual storytelling				
Course Summary	This course provides a comprehensive introduction to the theory and practice of digital photography, equipping students with the technical skills and creative vision to capture compelling images.				

Course Outcomes (CO):

CO	**CO Statement**	**Cognitive Level***	**Knowledge Category#**	**Evaluation Tools used**
CO1	Identify essential camera settings including Aperture, Shutter speed, and ISO.	Ap	F	Quizzes/ Practical exercises focusing on specific settings
CO2	Apply Composition techniques to enhance the visual appeal of photographs.	Ap	P	Photo critiques/ Composition assignments
CO3	Evaluate the strengths and weaknesses of lighting conditions and adjust camera settings accordingly	E	C	Discussions/ Written analysis of lighting choices
CO4	Apply the ethical considerations related to digital photography including issues of consent and copyright	Ap	M	Case studies/ Essays on ethical dilemmas in photography

CO5	Produce a portfolio of photographs that demonstrate creative expression and technical proficiency	C	P	Portfolio review/ self-reflection essays/ Peer and instructor feedback
CO6	Categorize and critique photographic works, identifying strengths, weaknesses, and underlying messages.	An	C	Image analysis presentations/ Written critiques

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I		**Photography Basics**	**12**	
	1	History of Photography	2	
	2	Role of Photography in Communication and Journalism	1	
	3	Nature, Scopes, and Functions of Digital Photography	2	
	4	Qualifications and responsibilities of photojournalists- sources, covering issues	2	**17**
	5	Writing captions and cutlines for photo	1	
	6	Legal and ethical aspects of Digital Photography	2	
	7	Types of Photography – portrait, Candid Shot, news photo, photo feature, landscape, nature and wildlife and sports	2	
II		**Camera Operations**	**10**	
	8	Understanding the camera , Parts of Camera	2	
	9	Types of camera- Analog and digital	2	
	10	Holding the camera using tripods and monopods	2	**17**
	11	Camera file formats, storing and archiving data	2	
	12	Common camera controls- white balance, shift, bracketing, Colour temperature, light, shutter speed, aperture, ISO, ASA, DIN	2	
III		**Compositions**	**9**	
	13	Rules of Composition- Rule of Thirds, Balancing elements, Leading lines	5	**17**

	14	Symmetry and Patterns, Viewpoint, Background	2	
	15	Framing, Cropping, Focusing, Depth of field	2	
	Photography Lighting		**14**	
	16	Fundamentals of lighting	2	
IV	17	Lighting sources – ambient/natural light, Artificial Lighting; hard and soft lights; ; indoor/outdoor lights;	2	**19**
	18	light fixtures and modifiers	2	
	19	Functions of lighting		
	20	Choosing the right Colour and speed of light,lighting for moving camera and subject;	2	
	21	High shutter speed and low shutter speed; high key and low key lighting	1	
	22	Frozen picture; movement in the picture; control of lighting conditions	2	
	23	Colour difference in relation to shutter speed; varying ISO for getting more depth	2	
	24	lighting models Three point lighting	1	
V	**Practical Assignments**		**30**	**20**
	1	Composition Exercises		
	2	Photo essay		
	3	Product Photography		
	4	Conceptual Photography		
	5	Street Photography		
	6	**Shoot and Submit 12 photographs that validate the type/Technique rules given below Indoor: mode:** a) Silhouette b) High Key Lighting c) Low Key Lighting d) Portrait e) Low Angle f) High Angle		

	7	**Shoot and Submit 12 photographs that validate the type/Technique rules given below Outdoor: mode**: a) Rule of third b) Sharp images c) Faster Shutter speed d) Slower Shutter speed e) Shallow depth of field f) Simulating Golden hour light		
	8	**Photography Camp (any one of the following)** a) Wildlife photography trip b) Nature photography trip c) Travel photography d) Fine art photography e.t.c		

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PSO5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	1	1	-	-	-	2	-	-	1	-	-
CO 2	-	-	2	-	1	-	-	-	2	1	-	-
CO 3	1	2	-	-	2	-	1	-	1	2	-	-
CO 4	-	-	-	2	-	1	-	-	-	1	-	2
CO 5	1	2	1	1	-	-	-	2	2	-	1	-
CO 6	-	1	2	1	-	-	-	-	1	-	2	1

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/ Photo critiques/	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓	✓		✓
CO 3	✓			✓
CO 4	✓	✓		✓
CO 5		✓		✓
CO 6				

References

1. Bryan Peterson, "Understanding Exposure"
2. Fil Hunter, Steven Biver, and Paul Fuqua (2017), "Light: Science & Magic"
3. Bruce Barnbaum "The Art of Photography"
4. Mary Warner Marien "Photography,Cultural History"
5. Jimmy Chin "There and Back: Photographs from the Edge"

Others: (Web / Journals / Course Packets / Class Notes / etc.:
https://thephotographicjournal.com/ https://www.1854.photography/
https://www.tandfonline.com/toc/rfpc20/current
https://psa-photo.org/page/journal

Case studies for analysis would be provided from time to time in advance by the faculty.

SEMESTER- 3

Semester	Course Code	Course Title	Total Hours	Hours/ Week	Credits	Marks		
						Internal	External	Total
3	BMM3CJ201	Core Course 3 in Major – Scripting and Screenplay	60	4	4	30	70	100
	BMM3CJ202/ BMM3MN200	Core Course 4 in Major – Audio Production Techniques	75	5	4	30	70	100
		Minor Course 5	60/ 75	4/ 5	4	30	70	100
		Minor Course 6	60/ 75	4/ 5	4	30	70	100
		Multi-Disciplinary Course 3 – Kerala Knowledge System	45	3	3	25	50	75
	ENG3FV108(1B)	Value-Added Course 1 – English	45	3	3	25	50	75
		Total		**23/ 25**	**22**			**550**

Programme	BA Multimedia				
Course Code	BMM3CJ201				
Course Title	SCRIPTING AND SCREENPLAY				
Type of Course	**Major**				
Semester	III				
Academic Level	200 -. 299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Writing skills to craft clear and engaging scripts				
Course Summary	Scripting and Screenplay course equips the students with the essential storytelling tools to transform their ideas into compelling scripts for film, TV, and multimedia projects, guiding them from creative sparks to polished proposals and treatments.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Define the key elements of narrative structure, including plot, character, theme, and setting.	U	F	Instructor-created exams / Quiz
CO2	Examine the effectiveness of using different narrative structures in storytelling	An	C	Scene analysis
CO3	Classify various scripts from different formats	An	P	Seminar Presentation / Instructor-created exams
CO4	Develop a detailed treatment that outlines the plot, characters, and themes of the project.	C	P	Treatment development/ Home Assignments
CO5	Apply their knowledge of scripting to write proposals, treatments, and pitches for their own script ideas.	Ap	P	One Minute Reflection Writing assignments

CO6	Combine learned techniques to create a complete storyboard for a scene from their written script	C	P	Screenplay writing assignments /Viva Voce
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
I	**Introduction to script writing**		**10**	**15**
	1	Overview of Scriptwriting	2	
	2	Significance of Script Writing	2	
	3	Different Script Writing Formats	2	
	4	Stages of Script Development	2	
	5	Elements of Script	2	
II	**Three-Act Dramatic Structure**		**10**	**15**
	6	Overview of Three- Act Dramatic Structure	2	
	7	Functions of Each Act	2	
	8	Narrative structures in storytelling	2	
	9	Elements of storytelling	2	
	10	Fundamentals of Character development	2	
III	**Proposal and Treatment Writing**		**9**	**20**
	11	Definition and types of Proposal	2	
	12	Define a treatment and its purpose	2	
	13	Business of screen writing	1	
	14	Relationship of writer and director	2	
	15	Software for scripting	2	
IV	**Screenplay Writing and storyboarding**		**19**	**20**
	16	Introduction to Screenwriting	2	
	17	Elements of a Screenplay	1	

	18	Screenplay Writing Techniques	2	
	19	Different types of stories	2	
	20	Overview of Screenplay Structure	1	
	21	Different types of screenplays	1	
	22	How to format a screenplay	1	
	23	Writing effective screenplay description	1	
	24	Conflict and different types of conflicts	2	
	25	Fundamentals of dialogue writing	2	
	26	Definition and importance Storyboarding	2	
	27	Writing for social media	2	
V	**Open Ended Module**		**12**	
	1	**Social Impact Storytelling and Documentaries:** • Explore the power of scriptwriting to raise awareness about social issues, promote understanding, and inspire change. • Analyze successful documentary films and scripted narratives that tackle social issues.		
	2	**Script Lab: From Rough Draft to Production-Ready Script:** • Conduct intensive feedback workshops on student scripts, with revisions, scene rewrites, and pitch practice. • Invite industry professionals (screenwriters, producers, directors) for script consultations and Q&A sessions.	**12**	**10**
	3	**Ethics and Responsible Storytelling** • Discuss the ethical considerations of representation, diversity, and cultural sensitivity in scriptwriting**.**		

Note: Note: The course is divided into five modules, with four having minimum 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6

CO 1	2	-	-	-	-	1	1	-	-	-	-	1
CO 2	-	-	2	-	-	2	-	-	2	-	-	-
CO 3	-	-	1	-	-	2	-	-	-	-	2	-
CO 4	1	2	-	-	-	3	-	-	-	2	-	3
CO 5	-	2	-	-	1	3	-	-	-	2	-	3
CO 6	3	-	-	-	-	3	3	-	-	-	-	3

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (10)**
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/ Quiz/ Scene analysis	6	4
3	Assignment/ Reflection Writing/Script writing	4	2

Mapping of COs to Assessment Rubrics:

	Instructor-Created Exams / Quiz	Assignment	Project Evaluation	End Semester Examinations

CO 1	✓			✓
CO 2	✓			✓
CO 3	✓			✓
CO 4		✓		
CO 5		✓		✓
CO 6		✓	✓	✓

References

1. David Trottier,"The Screenwriter's Bible""
2. Jessica Brody,"Save the Cat! Writes a Novel"
3. Robert McKee, "“Story: Substance, Structure, Style and the Principles of Screenwriting"
4. Syd Field, ""Screenplay: The Foundations of Screenwriting"
5. Anthony Friedmann, "Writing for Visual Media"

Others: (Web / Journals / Course Packets / Class Notes / etc.:

BBC Writersroom: https://www.bbc.co.uk/writers

Script Lab: https://thescriptlab.com/

Masterclass: https://www.masterclass.com/classes/aaron-sorkin-teaches-screenwriting

BAFTA Guru: https://guru.bafta.org/

Case studies for analysis would be provided from time to time in advance by the faculty.

Programme	BA Multimedia
Course Code	BMM3CJ202/BMM3MN200
Course Title	AUDIO PRODUCTION TECHNIQUES
Type of Course	**Major**
Semester	III
Academic Level	200 -. 299

Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	Basic computer knowledge, A curious mind and a passion for exploring the possibilities of sound				
Course Summary	This course provides a comprehensive exploration of the techniques involved in audio production, covering fundamental principles to advanced skills.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Apply fundamental concepts of sound physics, wave behaviour, and audio technology to understand and manipulate audio for multimedia applications	Ap	P	Quizzes/ Lab exercise/ Instructor-created exams
CO2	Prove proficiency in selecting and employing microphones for optimal audio capture in various recording scenarios.	E	P	Lab exercises/ Instructor-created exams
CO3	Apply advanced audio mixing techniques showcasing proficiency in manipulating audio elements for creative and technical purposes.	Ap	p	Lab exercises
CO4	Evaluate the functionalities of analog and digital mixing consoles, demonstrating an understanding of their respective features, signal paths, and applications in the context of audio production.	E	p	Studio exercises
CO5	Apply advanced audio mastering techniques, including equalization, compression, and limiting, to enhance the quality and impact of audio productions	Ap	P	Practical assignments/Quizzes and exams
CO6	Apply their audio production skills to create, edit, and mix multi-track audio projects incorporating music, dialogue, sound effects,	Ap	P	Technical demonstrations/
	and creative elements, resulting in a polished audio program in a standard format.			Practical assignments

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I	**Introduction to Sound**		**11**	
	1	Understanding the Fundamentals of Acoustics	2	
	2	Exploring Analog and Digital Audio Signals	2	
	3	Building Your Studio: Basic Recording System Setup and Gear	2	
	4	Audio Recording Devices and Techniques	1	**15**
	5	MIDI and the World of Digital Sound Synthesis	1	
	6	Unveiling the Science of Sound Perception	1	
	7	Understanding Cables, Connectors, and Audio Formats	2	
II	**Fundamentals of Microphone**		**11**	
	8	Microphone Directionality	**2**	
	9	Microphone specifications	1	
	10	choosing the right mike	1	
	11	Microphone accessories	2	**15**
	12	Lavelier Tie Clip Placement, Boom Mic Placement	1	
	13	Analogue to digital conversion	2	
	14	Sampling and anti-aliasing	1	
	15	Quantizing and coding	1	
III	**Audio production**		**13**	
	16	Audio studio fundamentals	2	
	17	Audio mixing	2	**20**
	18	Analog and Digital mixing consoles	1	
	19	Functions of audio mixer	1	
	20	Audio effects	1	
	21	Introduction to DAWS	1	

	22	DAW Interface and Customization	1	
	23	Configuring I/O, Session Parameters, and Optimization	1	
	24	Recording Techniques and Track Management	1	
	25	Recording Levels, Sample Rates, and Bit Depth		
	26	Editing Techniques	1	
	27	Inserts, Effects Loops, and Plugins	1	
IV	**Mastering techniques**		**10**	
	28	Techniques of Mastering	2	
	29	Surround Sound Creation	1	
	30	Audio Special Effects	1	
	31	Converting Audio Files	2	**20**
	32	Creative Soundtrack Design	1	
	33	Recording the Real World	2	
	34	Business of Audio: Copyright to Creation	1	
V	**Practical Audio Production Tasks**			
	1	Importing and editing pre-recorded tracks		
	2	Mix more than one musical tracks to create a new creative output		
	3	Set up and record multiple audios in different tracks	**30**	**20**
	4	Bring up the mix, Pan to the taste and process it to a standard output.		
	5	Dub dialogues for videos straight into the tracks.		
	6	Use BGMs, Sound effects and special audio notes to produce a creative audio files.		
	7	Create an audio programme in a standard format using audio production studio and tools.		

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	-	-	1	-	-	-	-	-	1	1	-
CO 2	2	1	-	-	-	-	-	1	-	1	-	1
CO 3	1	-	-	-	1	-	2	-	-	1	1	
CO 4	2	-	-	1	-	-	-	-	-	1	-	-
CO 5	1	1	-	-	1	-	-	-	-	1	1	-
CO 6	1	2	-	-	1	-	-	1	-	1	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/Essay	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations

CO 1	✓			✓
CO 2	✓			✓
CO 3	✓	✓		✓
CO 4		✓		✓
CO 5		✓		✓
CO 6				

References

1. David Miles Huber and Robert E. Runstein, "Modern Recording Techniques"
2. Richard James Burgess, "The Art of Music Production"
3. Mike Senior,"Mixing Secrets for the Small Studio"
4. Bob Katz,"Mastering Audio: The Art and the Science"
5. Jason Corey,"Audio Production and Critical Listening"

Others:

Case studies for analysis would be provided from time to time in advance by the faculty.

SEMESTER- 4

Semester	Course Code	Course Title	Total Hours	Hours/ Week	Credits	Marks		
						Internal	External	Total
4	BMM4CJ 203	Core Course 5 in Major – Cinematography	75	5	4	30	70	100
	BMM4CJ 204	Core Course 6 in Major – Video Editing Techniques	75	5	4	30	70	100
	BMM4CJ 205	Core Course 7 in Major – Motion Graphics	75	5	4	30	70	100
	ENG4FV 109(1B)	Value-Added Course 2 – English	45	3	3	25	50	75
		Value-Added Course 3 – Additional Language	45	3	3	25	50	75
	ENG4FS 111(1B)	Skill Enhancement Course 1 – English	60	4	3	25	50	75
		Total		**25**	**21**			**525**

Programme	BA Multimedia				
Course Code	BMM4CJ203				
Course Title	CINEMATOGRAPHY				
Type of Course	**Major**				
Semester	IV				
Academic Level	200 -. 299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours

	4	3	-	2	75
Pre-requisites	● Basic understanding of photography and digital media concepts. ● A passion for visual storytelling and film. ● Ability to work collaboratively in a team environment.				
Course Summary	This course is the gateway to the captivating world of cinematography, where the students can transform their vision into stunning visuals that tell powerful stories.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Examine the evolution of video recording technologies and explain their impact on visual storytelling.	An	C	Instructor-created exams / Quiz
CO2	Demonstrate proficient handling of video cameras, lenses, and various film equipment with proper balance and control	U	P	Practical Exercises/ Presentations
CO3	Create visually compelling shots utilizing different shot types, framing techniques, and considerations for continuity and visual balance.	C	P	Storyboards and Shot Lists/Short Film Exercises
CO4	Utilize camera movements effectively to enhance storytelling and convey emotions within a scene.	Ap	P	Scene Re-enactments/
CO5	Employ various lens properties (aperture, focal length) and manipulate camera settings (exposure, color balance) to achieve desired visual effects.	Ap	P	Technical Exercises/
CO6	Apply different lighting techniques (natural, artificial, key, fill, back) to	Ap	P	Film Lighting Exercises
	create specific moods, atmospheres, and cinematic effects.			

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I	**Fundamentals of Cinematography**		**11**	
	1	History of Motion Video Recording	2	
	2	Evolution of Video Recording systems	1	
	3	Fundamentals of handling video camera systems	2	**15**
	4	Mounting Devices	1	
	6	Camcorders, DSLR and Mobile Video Recording	1	
	7	Video file formats, FPS, Aspect Ratio, Film Standards	2	
	8	Scanning system	2	
II	**Language of Filmmaking**		**14**	
	8	Shot types, Shot composition	**2**	
	9	Rule of thirds; Framing; Pictorial balance	2	
	10	Continuity; Triple take, Light positions	1	
	11	Taking different shots to convey idea(s), meaning and relationships	1	**20**
	12	Master shots; subjective, objective and Point of view shots	1	
	13	Regressive and Progressive shots, Cut-away and cut in shots; Retakes	1	
	14	Camera movements	2	
	15	180 degree rule, mise en scene, creating montage	1	
	16	5 Cs of cinematography	2	
	17	Binocular and monocular vision – Vanishing Point – Golden Point	1	
III	**Anatomy of Camera**		**13**	
	18	Anatomy of motion picture camera	1	
	19	Camera Lenses- aperture (Iris), focal length, lens angle and image size	2	
	20	DV Cam, HD, 2K, 4K	1	
	21	Analog and digital Video signals	2	
	22	Video recorders	1	
	23	Choosing the correct focal length	1	**20**
	24	Camera Control Units (CCU)	1	

	25	Shallow focus and deep focus	1	
	26	In Camera Audio	1	
	27	Chroma key and visual super imposition	2	
IV	**Lighting**		**7**	
	28	Natural light and artificial light	1	**15**
	29	Basic light sources		
	30	Four point and Seven point lighting	1	
	31	Portrait lighting techniques	1	
	32	Shading devices		
	33	White Balance	1	
	34	Matching outdoor- and indoor-light	1	
	35	Lighting techniques to create mood	1	
	36	Time period and special effects	1	
	37	Light Automation and DMX.		
V	**Hands -on Practical Cinematography Tasks**			
	1	**Hands-On Evolution:** Explore and operate vintage video recording equipment to understand the evolution of video recording systems.		
	2	**Camera Handling Challenge:** Practice balancing a video camera in different scenarios – handheld, shoulder-mounted, and on various mounting devices	**30**	**20**
	3	**Scene Storyboarding:** Plan and execute a short scene using different shot types and compositions to convey specific ideas and relationships.		
	4	**Lens Mastery:** Conduct exercises to adjust and manipulate camera lenses, exploring aperture, focal length, and different lens angles		
	5	**Mood Creation:** Set up lighting scenarios to create different moods and atmospheres, emphasizing key, fill, and backlights		
	6	**Outdoor vs. Indoor Lighting:** Conduct experiments to understand white balance and matching outdoor and indoor lighting conditions.		
	7	**Remake a classic scene:** Choose an iconic scene from a film you admire and analyze its cinematography (angles, lighting, editing, etc.). Recreate the scene shot-for-shot with your own equipment and resources. Discuss the challenges and creative decisions you made during the process.		

	8	**One-Shot Wonders:** Film a short story using only one continuous shot, emphasizing camera movement and composition to tell the narrative. Discuss the challenges and benefits of this technique.		
	9	**Shoot a product commercial:** Choose a product and film a commercial that highlights its features and benefits using creative cinematography techniques.		
	10	**Music Video Production:** Shoot videos for a music album. Use a published music track or compose a new track for this production.		
	11	**Public Service Announcement (PSA):** Prepare script and record visuals for 30 second public service advertisement		
	12	**College program production**		

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PSO5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	2	-	-	-	1	-	-	-	3	-
CO 2	-	3	-	1	-	-	-	-	-	3	-	-
CO 3	1	-	1	-	-	-	1	-	-	-	2	-
CO 4	1	-	-	-	2	-	-	-	-	-	1	1
CO 5	-	2	-	-	1	-	-	-	2	-	-	-
CO 6	-	1	-	-	1	-	-	-	-	1	1	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/ Storyboards and Shot Lists	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓	✓		✓
CO 3	✓			✓
CO 4		✓		✓
CO 5	✓	✓		✓
CO 6			✓	

References

1.Blain Brown , "Cinematography: Theory and Practice"

2. Gustavo Mercad ,"The Filmmaker's Eye: Learning (and Breaking) the rules of cinematic composition"

3. John Alton, "Painting With Light"

4. Joseph V. Mascelli, "The Five C's of Cinematography: Motion Picture Filming Techniques"

Others: *(Web / Journals / Course Packets / Class Notes / etc.: No Film School: https://nofilmschool.com/*
American Society of Cinematographers: https://theasc.com/
Filmmaker IQ: https://filmmakeriq.com/
Case studies for analysis would be provided from time to time in advance by the faculty.

Programme	BA MULTIMEDIA				
Course Code	BMM4CJ204				
Course Title	VIDEO EDITING TECHNIQUES				
Type of Course	**Major**				
Semester	IV				
Academic Level	200 -. 299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	Basic understanding of multimedia concepts and familiarity with digital media files.				
Course Summary	This course equips students with the theoretical and practical skills of video editing. Through a combination of lectures, discussions, and hands-on projects, the course explores the history and theories of editing, various editing styles, and essential editing techniques using industry-standard software.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Explain the historical development of film editing, identifying key figures and defining critical editing principles	U	C	Quiz/ Assignment on analyzing edited sequences
CO2	Explain the theories of editing like montage and Kuleshov experiment, understanding their role in shaping narrative and emotional impact.	An	C	Presentation/ Essay/ Instructor-created exams
CO3	Describe various editing styles used in different film genres and media formats.	An	C	Quizzes/ Assignments

CO4	Utilize non-linear editing software to assemble, edit, and enhance video and audio content effectively	U	P	Practical projects
CO5	Apply various types of cuts and transitions to achieve specific narrative and aesthetic goals in video projects.	Ap	P	Short assignment exploring different cuts

CO6	Apply color correction and grading techniques to enhance the visual quality of video footage.	Ap	P	Practical projects
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I	**Introduction and History of Editing**		**13**	**20**
	1	History of Editing	2	
	2	Functions of editing	1	
	3	Elements of editing: Motivation, Information, Composition, Sound, Camera Angle, Continuity	1	
	4	Griffith dramatic emphasis	1	
	5	Edwin S. Porter and the Rise of Cross-Cutting	1	
	6	Pudovkin constructive editing	1	
	7	Kuleshov contribution	1	
	8	Eisenstein Montage theory	2	
	9	Reviewing the footage for selecting shots	1	
	10	Principles of Editing like Contrast, Parallelism, Symbolism, Simultaneity & Leit-motif	2	
II	**Editing Techniques**		**14**	
	11	linear and non-linear editing	2	
	12	Editing : Cut - Continuity, matching, overlapping	2	

	13	Cross Cutting , Cutaway	1	
	14	J Cuts - L Cut - Matched Cut - Jump Cut -Rough cut – Final Cut	2	**20**
	15	Basic techniques of building a scene	1	
	16	Transitions	1	
	17	Screen Direction, 180 degree and 30 degree rule	1	
	18	Matching Angles, Eye-line, Matching Tone	1	
	19	Continuity editing: Action, Dialogue , Content, Movement and Sound	2	
	20	Timing, Rhythm, Pace	1	
III	**Non-linear editing**		**15**	
	20	Editing applications and interface elements	1	
	21	Types of editing – assembly and insert editing, offline versus online editing	1	
	22	Capturing, digitization and transferring	1	
	23	Timeline management	1	
		Effects control basics	1	
	24	Trimming – Video transition and Video effects	1	**20**
	25	Shot logging, meta data, EDL	1	
		Storage and folder management	1	
	26	Graphic keying, motion effects, animation and graphics	2	
	27	Titling and compositing	1	
	28	Using sounds; Music and sound effects	1	
	29	Controlling audio, Audio effects and transitions, Matching audio with video	2	
	30	Colour correction and grading	1	
IV	**Editing styles**		**3**	
	31	Editing styles in advertising	1	
	32	Editing dramatic scenes	1	**10**
	33	Action cutting; Sequence cutting; Parallel cutting	1	
	Hands -on practicals Applying editing techniques			

V	1	Trailer edit (2min)	**30**	**20**
	2	Color correction and grading exercise		
	3	Applying montages to scenarios		
	4	Types of cuts		
	5	Reel making		
	6	Applying transitions in scenarios		
	7	**Remake a classic scene:** Recreate the scene shot-for-shot with your own equipment and resources. Edit it as in the original video with music and dialogue. Discuss the challenges and creative decisions you made during the process.		
	8	**Public Service Announcement (PSA):** Create a 30-second PSA raising awareness about a social cause of your choice. Use the visual already recorded for Cinematography assignment		
	9	**Music Video Edit:** Edit a music video using pre-existing footage or collaborate with classmates to film your own. Experiment with creative transitions, color grading, and synchronization between visuals and audio.		
	10	**Commercial Advertisement:** Choose the visuals already recorded as a part of Cinematography assignment and Create a compelling and effective commercial advertisement for a specific product or service.		

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	-	-	-	-	1	-	-	1	-	-
CO 2	1	-	1	-	-	-	1	-	-	1	-	-
CO 3	-	-	1	-	-	-	1	-	-	1	1	-
CO 4	1	1	-	-	-	-	1	1	1		-	-
CO 5	1	1	-	-	-	-	1	1	-	1	-	-

CO 6	1	1	-	-	-	1	1	-	-		1	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/ Essay	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2	✓	✓		✓
CO 3	✓			✓
CO 4		✓		✓
CO 5		✓		✓
CO 6				

References

1.Walter Murch,"In the Blink of an Eye"

2.Ken Dancyger,"The Technique of Film and Video Editing: History, Theory, and Practice"

Others: *(Web / Journals / Course Packets / Class Notes / etc.:*
Case studies for analysis would be provided from time to time in advance by the faculty.

Programme	BA Multimedia				
Course Code	BMM4CJ205				
Course Title	MOTION GRAPHICS				
Semester	IV				
Type of Course	**Major**				
Academic Level	200 -. 299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	• Basic understanding of graphic design principles • Familiarity with video editing software (optional) • A creative mind and enthusiasm for storytelling				
Course Summary	This course will introduce students to the exciting world of motion graphics, exploring its history, principles, and practical applications. Through a combination of theoretical knowledge and hands-on projects, students will learn to create dynamic and engaging motion graphics animations using industry-standard software.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Explain the history and fundamental principles of motion graphics.	R	F	Assignments, quizzes
CO2	Apply techniques for animation, keyframing, and composition using motion graphics software.	Ap	C	Midterm exam, presentations
CO3	Construct effects, including masking, layering, and camera movements, for visual impact.	Ap	p	Practical Assignments

CO4	Integrate 3D elements and lighting into motion graphics projects for enhanced depth and realism.	E	M	Practical Assignments/ case studies
CO5	Develop narrative ideas through various applications, such as digital graphic novels, UI animation, infographics, and title sequences.	C	P	Practical Assignments
CO6	Adapt and customize existing motion graphics templates to suit specific design requirements and project goals.	Ap	p	Practical Assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I		**Introduction to Motion Graphics**	**7**	**15**
	1	History and evolution of motion graphics	2	
	2	Key principles of animation: timing, spacing, anticipation, exaggeration, follow-through, and solid drawing	2	
	3	Introduction to motion graphics software interface: layers, timeline, source panel, basic controls	2	
	4	Creating simple animations with text and objects	1	
II		**Basic Techniques in Motion Graphic Software**	**15**	
	5	Advanced layer management: compositions, nesting, masks, layer masks, backgrounds	2	**20**
	6	Video standards: resolution, frame rate, codecs	2	
	7	Camera movements: zooms, pans, tilts, rotations	1	
	8	Titling and text animation	1	

	9	Particle effects and simulations	2	
	10	Masking and shape layers	2	
	11	Advanced animation: null objects, puppet tools, stop motion animation	2	
	12	Cinematic terminology: shot composition, framing, editing	1	
	13	Interpolation methods: linear, Bezier, hold	2	
III	**Effects and Applications**		**10**	**20**
	14	Exploring built-in and third-party plug-ins for various effects	2	
	15	Rendering and optimization for different platforms	2	
	16	Time remapping: slow motion, fast motion	1	
	17	Painting and erasing tools for image manipulation	1	
	18	Introduction to audio integration: sound effects, music, background score	2	
	19	Integrating motion graphics with other platforms (e.g., websites, social media)	2	
IV	**3D Elements in Motion Graphics**		**13**	**15**
	20	Advanced transformations: scale, rotate, skew, perspective	2	
	21	Working with 3D layers: importing models, lighting, materials	3	
	22	Creating motion graphics advertisements and title sequences	2	
	23	Working with Element 3D: adding 3D text, effects, and cameras	3	
	24	Animating 3D objects and exploring 2.5D techniques	3	
V	**Hands-on Practicals Applying Narrative Ideas**		**30**	**20**
	1	Title animation creation.		
	2	Customising template using software		
	3	UI animation using motion graphics.		
	4	Infographic communication using motion graphics.		
	5	Developing content - Plot / Story, Visual Style, Digital Layout, Inking/Coloring, Animation, Adding audio, sfx and bgm.		
	6	Creating Digital Graphic Novel		

Note: Module V is designed to equip students with practical skills. The 20 marks for the

evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PSO5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	-	1	-	-	-	3	-	1	-	-	-
CO 2	1	1	-	1	1	-	3	1	-	-	2	-
CO 3	1	2	-	2	-	-	1	1	-	-		-
CO 4	3	-	-	1	2	-	1	-	-	2	1	-
CO 5	1	-	1	-	1	1	-	-	1		2	1
CO 6	1	-	-	-	1	-	1	-	-	-	1	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	Mark for practical work will come from the students performance in Module 5 tasks.
2	Seminar/ Viva/ Quiz	3	
3	Assignment/ Essay/ Case studies	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2	✓			✓
CO 3		✓		✓
CO 4				✓
CO 5		✓		✓
CO 6				

References

1. Jon Musgrave,"The Art and Science of Motion Graphics"
2.Chris Jackson,"Interactive Motion Graphics: Techniques and Applications"
Others: *(Web / Journals / Course Packets / Class Notes / etc.:*
Case studies for analysis would be provided from time to time in advance by the faculty.

SEMESTER- 5

Semester	Course Code	Course Title	Total Hours	Hours/ Week	Credits	Marks		
						Internal	External	Total
5	BMM5CJ 301	Core Course 8 in Major – UI & UX Design	75	5	4	30	70	100
	BMM5CJ 302	Core Course 9 In Major – Techniques of Visualizing 3D	75	5	4	30	70	100
	BMM5CJ 303	Core Course 10 in Major – Concepts of Cinema	60	4	4	30	70	100
		Elective Course 1 in Major	60	4	4	30	70	100
		Elective Course 2 in Major	60	4	4	30	70	100
		Skill Enhancement Course 2	45	3	3	25	50	75
		Total		**25**	**23**			**575**

Programme	BA Multimedia				
Course Code	BMM5CJ301				
Course Title	UI & UX DESIGN				
Type of Course	**Major**				
Semester	V				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	• basic understanding of design principles • Familiarity with web development concepts (HTML, CSS) is preferred				
Course Summary	This course introduces the fundamental concepts and principles of User Experience (UX) and User Interface (UI) Design. Students will gain a comprehensive understanding of the UX design process, from research and user understanding to prototyping, testing, and iteration. They will also learn how to apply design principles and best practices to create user-centered interfaces for web, mobile, and interactive applications.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Summarize core UX/UI design concepts	U	F	Exams, quizzes, assignments
CO2	Conduct user research and identify user needs/goals	Ap	P	User research reports, personas, journey maps
CO3	Design and prototype user interfaces	C	P	Wireframes, prototypes, usability testing reports
CO4	Conduct usability testing and iterate on designs	A	P	Usability testing reports, design revisions

CO5	Apply design principles and best practices	E	P	Design critiques, portfolio presentations
CO6	Collaborate effectively with developers/stakeholders	A	P	Group projects, peer evaluations
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)				
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I		**UX-UI Design**	**10**	**16**
	1	User Interaction with the products, applications, and services – Cognitive Model/Mental Model	2	
	2	User Experience Design, Core elements of User Experience and its working, UX Design Process and Methodology.	2	
	3	UX Design Process: Research, Understanding the User Needs and Goals, Understanding the Business Goals.	1	
	4	Deliverables of the Research, Visual Design Principles.	1	
	5	Information Design and Data Visualization, Interaction Design.	1	
	6	Information Architecture, Wire framing & Story boarding.	1	
	7	UI Elements and Widgets, Screen Design and Layouts.	2	
II		**UX design prototype and test**	**8**	**16**
	8	Usability Testing, Types of Usability Testing, Usability Testing Process, plan for the Usability Tests, Prototyping Design to Test, Introduction of proto tying tools.	2	
	9	Iterate and improve: Understanding the Usability Test findings, Applying the Usability Test feedback in improving the design, Communication with implementation team.	2	
	10	Psychology and human factors: Memory, attention, perception, visualization.	2	
	11	Design principles: Visibility, Feedback, Mappings, Constraints, Distributed Cognition, Activity Theory, Situated Action.	2	
		Designing Interface (Web)	**17**	

III	12	Designing Web pages,	2	**22**
	13	creating websites and pages using Dream Weaver -	2	
	14	editing cross-platform and cross-browse pages.	1	
	15	Flash to HTML, CSS, Conversion: Flash to HTML Conversion	2	
	16	understanding basics of HTML to create web pages	1	
	17	Building information Management, Planning,	2	
	18	Designing web page - HTML programming, Text, Table, Image, and audio.	1	
	19	Testing a website, using checklist for site launch applying check target browser feature validate markup feature, transferring site and files to the Internet	1	
	20	Synchronizes the site files compare files for difference, test the website, setting up a dynamic site.	2	
	21	Web Apps: Introduction to Web Applications, Understanding Graphical User Interface designing.	1	
	22	Mobile Apps: Introduction to Mobile Applications, designing of apps for Android, IOS, Windows Touch apps,	1	
	23	Understanding the limitations of the different devices and their specifics	1	
IV	**Building a Brand**		**10**	**16**
	24	Creating brand guidelines for interactive applications.	1	
	25	Selecting & expanding a design for interactive applications.	2	
	26	Wireframing workflows, translating brand guidelines to UX for interactive applications.	2	
	27	Wireframing review, Sketch analysis, Pitch Guidelines.	2	
	28	Final wireframe critique.	2	
	29	User flow review - Final design.	1	
	Hands - on practical Practical Manual: UX-UI Design			
	1	Introduction: to simple digital interfaces such as Phone apps, Kiosks, etc.		

V	2	UI basics: nature, elements and characteristics and Histories of Devices and Characteristics of Technological Devices.	**30**	**20**
	3	UI Design and Why it Matters, Advantages and Drawbacks of Devices, Device based Objectives		
	4	Principles: Consistency, Feedback, Memory load,		
	5	Efficiency, Recoverability, User guidance; GUI Advantages,		
	6	Disadvantages; Difference in Analogue vs.		
	7	Digital Presentation, Color e.g. Icons, Widgets, menus, Tools, simple website, Flash screens etc.		
	8	Based on user study/content development /wireframes/page layouts with reference to navigation		
	9	Redesign a simple digital communication		
	10	Creating UI for Devices, Interface plan sketches, Digital outputs		

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	-	-	1	-	1	1	-	-	1	-
CO 2	1	1	-	1	1	-	1	1	-	1	1	-
CO 3	1	1	-	1	1	1	1	1	-	1	1	-
CO 4	-	2	-	2	2	2		2	-	2	2	2
CO 5	3	3	3	3	3	3	3	3	3	3	3	3
CO 6	-	-	-	1	-	1	-	-	-	1	-	1

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	Mark for practical work will come from the students performance in Module 5 tasks.
2	Seminar/ Viva/ Quiz	3	
3	Assignment/ Usability testing reports	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Portfolio	End Semester Examinations
CO 1	✓			✓
CO 2		✓		✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓		✓
CO 5		✓		✓
CO 6			✓	

Reference

1.Steve Krug, Don't Make Me Think

2.Don Norman, The Design of Everyday Things

3. Jeff Gothelf and Josh Seiden, Lean UX: Designing Great Products with Agile Teams

Others: *(Web / Journals / Course Packets / Class Notes /etc.:*

https://www.youtube.com/watch?v=_6Tl2_eM0DE&list=PLl0Umi92CQzUiSX7uY-_XuI3LeSUyCysm

Case studies for analysis would be provided from time to time in advance by the faculty.

Programme	BA MULTIMEDIA				
Course Code	BMM5CJ302				
Course Title	TECHNIQUES OF VISUALIZING IN 3D				
Type of Course	**Major**				
Semester	V				
Academic Level	300- .399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	• Basic understanding of computer graphics concepts				
Course Summary	This course covers different areas of 3D animation, including 3D modelling, texturing and materials, lighting and rendering. The course has both theory and practical classes.				

Course Outcomes:(CO)

CO	**CO Statement**	**Cognitive Level***	**Knowledge Category#**	**Evaluation Tools used**
CO1	Outline the basic concepts of 3D modeling, texturing, and lighting.	U	C	Instructor-created exams / Quiz
CO2	Master the core skills and techniques used in each discipline.	AP	P	Practical Assignment / Observation of Practical Skills

CO3	Apply these skills to create various types of 3D models and scenes.	Ap	P	Practical assignments, Instructor created tasks.
CO4	Develop a strong understanding of lighting principles and their impact on visual storytelling.	AP	P	Instructor-created exams / Home Assignments
CO5	Gain experience working with industry-standard 3D software.	C	M	Create project and portfolio
CO6	Develop critical thinking, problem-solving abilities, and a strong practical skill set	Ap	P	Viva Voice
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Course Details:

Module	Unit	Content	Hrs	Mark
I	**Introduction to 3D Modeling**		**12**	**16**
	1	3D Modeling Fundamentals	2	
	2	Different types of 3D modeling	2	
	3	Introduction to 3D modeling software	2	
	4	Basic Modeling Techniques	3	
	5	Building simple objects	3	
II	**3D Object Manipulation**		**17**	
	6	Advanced Modeling Techniques	2	

	7	Deformations and modifiers	3	**20**
	8	Techniques for creating complex objects with multiple parts	3	
	9	Sculpting techniques	2	
	10	Symmetry and Mirroring	2	
	11	Working with Curves and Splines	3	
	12	Converting curves and splines into editable polygons	2	
III	**Texturing and Materials**		**13**	**18**
	13	Material Properties	2	
	14	Introduction to Textures	2	
	15	Different types of textures	1	
	16	Applying Textures	3	
	17	UV mapping	3	
	18	Advanced Texturing and Materials	2	
IV	**Lighting and Rendering**		**12**	
	19	Introduction to Lighting	1	
	20	Different types of light sources	2	
	21	Controlling light properties	2	

	22	Lighting Techniques	2	**16**
	23	Introduction to Rendering	2	
	24	Different Methods of Rendering	3	
V	**Hands -on Practical handbook - Techniques of visualizing 3D**		**30**	
	1	Create a simple 3D model of a familiar object (chair, lamp, toy)	2	
	2	Create a more complex 3D model with multiple parts and details (Interior and Property Modelling).	5	**20**
	3	Texture the 3D model created focusing on creating realistic and believable materials.	4	
	4	Light and render the textured 3D model created in Unit 3, experimenting with different lighting techniques and settings.	4	
	5	Create a final project showcasing your skills in 3D modeling, texturing, lighting, and rendering. This could be a personal project, a commissioned piece, or a continuation of a previous project.	11	

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	-	-	-	-	-	-	-	1	2	-	-
CO 2	-	2	-	–	-	-	-	-	1	-	-	-
CO 3	-	2	-	-	-	-	-	-	-	-	2	-

CO 4	-	-	-	2	-	-	1	-	-	-	-	-
CO 5	-	2	-	-	-	-	-	-	-	2	-	-
CO 6		2	-	-	-	-	-	2	-	-	-	-

Correlation Levels:

Level	**Correlation**
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	Mark for practical work will come from the students performance in Module 5 tasks.
2	Seminar/ Viva/ Quiz	3	
3	Assignment/ Essay/	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	portfolio	End Semester Examinations
CO 1	✓			✓
CO 2	✓	✓		✓

CO 3		✓		✓
CO 4	✓	✓		✓
CO 5		✓		✓
CO 6			✓	

References

1. Dariush Derakhshani, Randi L. Derakhshani (2017), Introducing Autodesk Maya 2016: Autodesk Official Press.

2.Andrew Gahan (2012), 3D Art Essentials: The Fundamentals of 3D Modeling, Texturing, and Animation.

3.Jeremy Birn. (2017), Digital Lighting and Rendering.

4.Steve Wright. (2013), Digital Compositing for Film and Video

5.Bill Fleming. (2019), Blender 2.8: The Ultimate Guide to Blender Modeling, Rigging, Animation, 3D Printing, and More!

Others: (Web / Journals / Course Packets / Class Notes /etc.:
https://www.youtube.com/watch?v=tTfIo_bezqw

https://www.youtube.com/watch?v=nsTjnQ067sw

Case studies for analysis would be provided from time to time in advance by the faculty.

Programme	BA Multimedia				
Course Code	BMM5CJ303				
Course Title	CONCEPTS OF CINEMA				
Type of Course	**Major**				
Semester	V				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	● Basic knowledge of film history ● Passion for film and willingness to engage with diverse cinematic experiences.				

Course Summary	This theory-based course delves into various aspects of film studies, equipping students with a critical understanding of cinema as an art form, language, and industry. Through lectures, discussions, and analysis of diverse film examples, students will explore the film's evolution, key theoretical frameworks, and its impact on society.

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Examine cinematic elements and narrative structures in films from different eras and genres	An	F	Quizzes/class discussions
CO2	Interpret the meaning and significance of film techniques, symbols, and references within their historical and cultural contexts	An	C	Quizzes/class discussions/ Examination
CO3	Evaluate the strengths and weaknesses of different film theories and apply them to specific cinematic examples	E	F	Essays/ Assignments/ reviews
CO4	Synthesize knowledge from diverse film movements, theories, and industry practices to build new perspectives and interpretations	C	P	Assignments
CO5	Explain the impact of the globalized market on film sales and critically assess the digital revolution's influence on cinema.	An	C	Assignments
CO6	Discuss the impact of technological innovation in film industry	C	M	Reflection writing/presentation

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)
\# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Module	Unit	Content	Hrs	Mark
I		**Film as an Art Form**	**12**	

	1	Defining and appreciating film as an art form	1	**18**
	2	Exploring the historical evolution of film	2	
	3	Comparing film with other visual arts (painting, sculpture, photography)	1	
	4	Understanding the auteur theory and its application to specific filmmakers	2	
	5	The art of storytelling in cinema: narrative structure, character development, themes	2	
	6	Analyzing iconic films from different eras and their impact on the art form	2	
	7	Examples from different ages of artists and filmmakers	2	
II	**Film as a Language System**		**14**	**20**
	8	Understanding cinematic language: signs, syntax, and semiotics	2	
	9	Analyzing film grammar: shot types, angles, framing, editing techniques	2	
	10	Exploring the role of sound design and music in storytelling	1	
	11	Understanding formal and structural film theories (e.g., auteur theory, genre theory)	2	
	12	Analyzing the relationship between form and meaning in specific films	1	
	13	Evolution of film language across different historical periods and movements	2	
	14	Examining the role of the audience in constructing meaning from films	2	
	15	Comparing the experiences of readers, viewers, and spectators	2	
III	**Film as an Industry**		**11**	**16**
	16	Key stages of film production: pre-production, production, post-production	2	
	17	Understanding film financing models and their impact on creativity	1	
	18	Examining film distribution channels and exhibition platforms	2	
	19	Analyzing the role of marketing and promotion in film success	2	
	20	Exploring the impact of globalization on film markets and sales	2	

	21	Intellectual property rights in the film industry and their challenges	2	
IV	**Experimentation and Innovation**		**11**	**16**
	22	Role of experimentation and innovation in film history	1	
	23	Examples of innovative filmmakers and their groundbreaking techniques	2	
	24	Exploring the myth and reality of the digital revolution in cinema	2	
	25	Examining the impact of cyberspace, VR, and AR on film storytelling	2	
	26	Contemporary Film Theory and Marxist	2	
	27	Psychoanalytic - Feminist perspectives	2	
V	**Open Ended Module: Contemporary Film Theory**		**12**	**10**
		● Organize campus film festivals ● Film festival participation, industry visits, and masterclasses to gain practical insights		

Note: Note: The course is divided into five modules, with four having minimum 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO4	PSO 5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	3	3	2	2	3	1	3	1	1	-	1
CO 2	3	2	1	1	1	2	2	2	2	2	-	2
CO 3	1	3	3	3	3	2	1	1	1	1	-	1
CO 4	-	1	2	3	3	1	-	-	-	-	-	-
CO 5	1	1	2	3	3	1	1	1	1	1	-	1
CO 6	1	2	3	3	3	3	3	3	3	3	-	3

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (10)**
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/ Quiz/ Discussion	6	4
3	Assignment/ Reflection writing/ Essays	4	**2**

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓			✓
CO 3	✓	✓		✓
CO 4	✓	✓		✓
CO 5		✓		✓
CO 6				✓

References

1.Christine Geraghty and Thomas Hames,Film Studies: An Introduction
2.David Bordwell and Kristin Thompson, Film Art: An Introduction
3.Richard Tait,Film Theory: An Introduction

Others: *(Web / Journals / Course Packets / Class Notes / etc.:*

The Sundance Institute :https://www.sundance.org/

Indiewire: *https://www.indiewire.com/*

Case studies for analysis would be provided from time to time in advance by the faculty.

SEMESTER- 6

Semester	Course Code	Course Title	Total Hours	Hours/ Week	Credits	Marks		
						Internal	External	Total
6	BMM6CJ304/ BMM8MN304	Core Course 11 in Major – Advanced Web Designing	75	5	4	30	70	100
	BMM6CJ305/ BMM8MN305	Core Course 12 in Major– 3D Animation Techniques	75	5	4	30	70	100
	BMM6CJ306/ BMM8MN306	Core Course 13 in Major – Production Design and Practices	60	4	4	30	70	100
		Elective Course 3 in Major	60	4	4	30	70	100
		Elective Course 4 in Major	60	4	4	30	70	100
	BMM6FS113	Skill Enhancement Course 3 – Digital Storytelling	45	3	3	25	50	75
	BMM6CJ349	Internship in Major (Credit for internship to be awarded only at the end of Semester 6)	60		2	50	-	50
		Total		**25**	**25**			**625**

Programme	BA Multimedia				
Course Code	BMM6CJ304/BMM8MN304				
Course Title	ADVANCED WEB DESIGNING				
Type of Course	**Major**				
Semester	VI				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites					
Course Summary	This Advanced Web course is designed for individuals interested in creating visually appealing and functional websites. Participants will gain a comprehensive understanding of web design principles, HTML, and CSS and learn how to navigate and utilize the WordPress platform effectively.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Summarise the concepts of WWW, HTTP protocol, and client-server	U	C	Instructor-created exams / Quiz
CO2	Create well-structured and semantically meaningful web pages using HTML, demonstrating the ability to integrate multimedia, forms, and navigation elements.	AP	P	Practical Assignment / Observation of Practical Skills
CO3	Expertise in styling and formatting web pages using CSS, demonstrating proficiency in selecting, positioning, and styling elements to create visually appealing.	Ap	P	Practical assignments, Instructor created tasks

CO4	Gain the knowledge and skills to effectively WordPress websites and understand domain names and web hosting.	AP	P	Instructor-created exams / Home Assignments

CO5	Develop a strong practical skill set, encountering professional challenges in their respective domains.	C	M	Create project and portfolio
CO6	Develop critical thinking and problem-solving abilities applying skill sets of web design	Ap	P	Viva Voice
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I	**Introduction to the World Wide Web**		**7**	**15**
	1	Evolution of Web	2	
	2	Introduction to Protocol	1	
	3	HTTP Request and Response	1	
	4	Web Server Installation and Configuration	1	
	5	Understanding SEO	2	
II	**Introduction to the HTML**		**12**	**18**
	6	The basics of HTML	2	
	7	Use of different HTML elements, attributes, comments	2	
	8	Customizing background color and image	1	
	9	Text formatting, adding, and customizing hyperlinks	2	
	10	Using various types of lists, emojis, special characters	2	
	11	How to add videos, audio, and pdf inside a webpage	2	
	12	Tables.HTML Forms	1	

III	**Introduction to CSS**		**9**	
	13	CSS Syntax, selectors, Styling	3	**15**
	14	Styling Backgrounds, Styling Text, Styling Fonts, Styling Links, Styling Lists.	2	
	15	CSS Box Model, CSS Transform	2	
	16	CSS Transition	2	
IV	**Advanced Web Developing**		**17**	
	17	Domain Name &Web Hosting	3	**22**
	18	Content Management System, CMS Platforms and WordPress basics	3	
	19	Word press installation, Theme and customization, Plugins	3	
	20	Widgets ,Permalink, Post creation ,Slider Creation, Social media icons	3	
	21	Styling with CSS, Enhancing User Interaction	3	
	22	Security operations in WordPress	2	
V	**Practical Applications of Web design**			
	1	Create a website design with the use of Photoshop	**30**	**20**
	2	**Create a Simple Web Page** Use a text editor (e.g., Visual Studio Code) to create a basic HTML document.		
	3	Build a Navigation Menu		
	4	Create a Multi-Page Website Design and code multiple interconnected pages (e.g., Home, About Us, Services, Contact).		
	5	**Build a Form** Design and implement a web form using HTML <form> elements. Style the form and add validation using HTML5 attributes.		
	6	**Create a Simple WordPress Website Project** **Portfolio Presentation**: Showcase and present individual design portfolios		

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	1	-	-	1	-	1	1	-	-	1	-
CO 2	1	1	-	1	-	-	-	1	-	1	-	-
CO 3	1	1	1	-	-	-	1	1	1	1	-	-
CO 4		1	-	1	1	-	-	1	-	1	1	-
CO 5	1	1	-	1	-	-	1	1	-	-	1	-
CO 6	-	1	-	1	-	-	-	1	-	1	-	-

Correlation Levels:

Level	**Correlation**
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students performance in tasks within Module 5.
2	Seminar/ Viva/ Quiz	3	
3	Assignment	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓			✓
CO 3	✓			✓
CO 4		✓		✓
CO 5		✓		✓
CO 6			✓	

References

1.Jon Duckett"HTML and CSS: Design and Build Websites"
2. Jennifer Robbins "Learning Web Design: A Beginner's Guide to HTML, CSS, JavaScript, and Web Graphics"
3. Dr. Andy WilliamsWordPress for Beginners 2021: A Visual Step-by-Step Guide to Mastering WordPress

Programme	B.A Multimedia
Course Code	BMM6CJ305/BMM8MN305
Course Title	3D ANIMATION TECHNIQUES
Type of Course	**Major**
Semester	VI
Academic Level	300-399

Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	• Basic understanding of 3D animation concepts • Proficiency in Maya or a similar 3D animation software				
Course Summary	This course provides a comprehensive introduction to the advanced concepts and techniques used in 3D animation. Students will gain a deep understanding of character rigging, animation principles, timing, and software tools such as Maya and Motion Builder. They will also have the opportunity to apply their skills through hands-on projects, creating polished and professional animations.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Create complex character rigs utilizing custom tools	Ap	P	Rigging assignments, character rig demonstrations
CO2	Apply animation principles in various scenarios	An	C	Animation exercises, critiques, portfolio reviews, Mid term examination
CO3	Apply timing and spacing effectively in character animation	Ap	C	Animation exercises, critiques, portfolio reviews, Assignment
CO4	Implement body mechanics using Maya and Motion builder	Ap	C	Animation projects, software demonstrations
CO5	Demonstrate behaviors and body language of various animation contexts	An	P	Animation exercises, critiques, portfolio reviews
CO6	Create realistic facial animation and lip sync	C	P	Animation Practicals, critiques, portfolio reviews

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I	**Advanced Character Rigging**		**10**	
	1	character rigging techniques in Maya.	2	
	2	Modular rig skeletons for flexibility and speed.	2	
	3	create IK FK systems, create no flipping twist rigs.	1	
	4	Create Own Character and Apply Rigging: Rigging in 3D Animation	1	**20**
	5	Create and utilize custom tools.	1	
	6	Apply Principles of Animation	1	
	7	Rigging techniques on characters	2	
II	**Advanced Character Animation**		**8**	
	8	Animation Types, Key frame, Animation workflow. Animation Techniques: Non – Linear, Character Animation, Posing, Timing and Refining: Working with Poses.	2	
	9	Path Animation: Animate with curve or surface - Edit path, animation parameters, Set Driven Key, Establish Relationships,	2	**15**
	10	Character Animation – Skeletons, Clusters, Lattices, Forward and Inverse Kinematics	2	
	11	IKRP Solver, IKSC Solver, IK Spine handle Solver, IK Spring Solver, Human IK Solver.	2	
III	**Timing 3D Animation**		**17**	
	12	Dope sheet, Rapid and intuitive global editing of key frame timing	2	
	13	Channel Box, Graph Editor, Precise Controlling on animated parameter	2	
	14	Motion Blur - Generalized Constraints	1	**20**
	15	Comprehensive assortment of constraints.	1	
	16	The Animation Process: Posing, Timing, Refining	2	
	17	Animate Model: 3D Animation workflow	2	
	18	Software and Tools - Maya and Motion Builder	1	
	19	Advance Body Mechanics Planning,	1	
	20	Layout pass & Blocking pass	2	
	21	Max Blocking pass polish and finish.	1	
	22	Pantomime Shot: Planning & Layout pass	1	

	23	Blocking Pass, Max Blocking Pass, Polish and Finish Pass	1	
IV	**Advance Animation Techniques**		**10**	**15**
	24	Dialogue Shot: Planning & Layout pass	2	
	25	Blocking pass, Facial animation & Lip sync, Polish and finish pass, Motion Capture data polishing.	2	
	26	Biped and Motion Flow (Introduction, Creating and Editing Biped, Motion Panel).	2	
	27	Behavior & Body language Analysis & Implementation (Mechanical, Bird, Animal, Human, Environment).	2	
	28	Introduction to Walks with Personality, Locomotion,	1	
	29	Body mechanic- Weight and balance, Techniques behind Planning and blocking methods, Understanding Hip.	1	
V	**Hands -on Practical Manual:**		**30**	**20**
	1	In-depth look of principles of animation, Splining and Polishing methods, Phrasing or bets in shot, Force and forms, Animating Physicality workflow.		
	2	Animation Essentials (Advanced) – Introduction, Import / Export & References, Animation Passes, Sound. Exposure Sheet.		
	3	Character Sets and Trax Editor (Introduction, Character sets, Trax Editor, Character Mapping).		
	4	Behavior & Body language Analysis & Implementation (Mechanical, Bird, Animal, Human, Environment).		
	5	Jiggle Animation		
	6	Pendulum, Bouncing Ball (Light & Heavy), Vanilla Walk.		
	7	Personality Walk (3D space): planning, blocking, max blocking, polish and finish pass.		
	8	Body Mechanics: planning & layout pass, blocking pass, max blocking pass, polish and finish pass, Polish and portfolio development.		
	9	Cycling Animation: Walk, Run, Sneak cycles, Sad walk, Happy walk, Jump.		
	10	Using exposure sheets, Adjusting timing and spacing with dope sheet.		
	11	Exercises in weight and mass, Secondary Action, Fast Action.		

	12	Animation constraints. Animating the body: Body language, Action, Reaction, Push and Pull, Lift, Throw.		

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	1	2	3	3	1	1	2	1	1	2	2
CO 2	2	3	3	1	1	3	2	3	2	2	3	3
CO 3	2	3	3	1	1	3	2	3	2	2	3	3
CO 4	2	3	3	1	1	3	2	3	2	2	3	3
CO 5	3	2	3	1	1	1	3	2	3	3	2	2
CO 6	1	1	1	2	2	3	1	1	2	1	1	2

Correlation Levels:

Level	**Correlation**
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	portfolio	End Semester Examinations
CO 1	✓			✓
CO 2	✓			✓
CO 3	✓			✓
CO 4		✓		✓
CO 5		✓		✓
CO 6			✓	

References:-

1.TJ Galda”Advanced Character Rigging: Creating Advanced Tendon and Muscle Systems”
2.Jerry A. Klinke”Rigging Handbook: The Complete Illustrated Field Reference”

Case studies for analysis would be provided from time to time in advance by the faculty

Programme	BA Multimedia				
Course Code	BMM6CJ306/BMM8MN306				
Course Title	PRODUCTION DESIGN AND PRACTICES				
Type of Course	**Major**				
Semester	VI				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Basic understanding of film and media production principles				
Course Summary	This course equips students with the theoretical knowledge and practical understanding of production design principles and practices across various media formats. Through lectures, discussions, and case studies, students will explore the creative and collaborative processes involved in shaping the visual aesthetics of films, videos, and other media productions.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Differentiate and interpret the role of production design in storytelling	An	F	Quizzes, essays, presentations
CO2	Apply the production design process, from script breakdown to budget management and visual concept development.	Ap	P	Presentations
CO3	Evaluate the impact of different design elements (costumes, props, lighting, sound) on the overall mood and tone of a production	E	F	Discussions/ Assignments
CO4	Collaborate effectively with various production departments, including art direction, costume, and lighting, to achieve visual coherence and cohesion	Ap	P	Presentations/ peer evaluations

CO5	Explain the relationship between sound, costume, and lighting	An	P	Class Discussions
	design in enhancing the storytelling experience.			
CO6	Build critical thinking and problem-solving skills in applying production design principles to specific challenges	C	C	Case studies/ presentations
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I	**Introduction to Production Design**		**12**	
	1	Introduction to storytelling design and its role in media production.	2	
	2	Definition, history, and scope of production design.	1	
	3	The production design process: from script to screen.	1	
	4	Script breakdown and budgeting.	2	
	5	Designing a scene from a film: pre-visualization methods and drafting ground plans.	2	**16**
	6	Development of a design concept through research, sketches, drawings, and models.	2	
	7	Different departments on a production.	2	
II	**Production Design Process**		**14**	
	8	Overall visual concept and aesthetic of the production.	2	
	9	Coordination of visual elements: costumes, props, lighting.	2	
	10	Collaboration with directors, cinematographers, and other key personnel.	2	**20**
	11	Responsibilities of production designers: visual styles, concept drawings, location research, art and design team management.	2	

	12	Understanding production budgets and cost breakdowns.	1	
	13	Allocation of resources for set design elements.	2	
	14	Negotiating with vendors and suppliers.	1	
	15	Finding cost-effective solutions without sacrificing quality.	2	
III	**Art in Production Design**		**14**	**22**
	16	History of Art Direction and its relationship to Production Design.	2	
	17	Developing a visual concept and mood board.	2	
	18	Creating floor plans and elevations for sets.	2	
	19	Sketching and rendering set designs.	2	
	20	Types of sets and their construction.	2	
	21	The structure of the Art Department and its collaboration with other production departments.	2	
	22	Advanced Set Design Techniques.	2	
IV	**Costume, Sound, and Light Design**		**8**	**12**
	23	Costume & Make-up Design: character analysis, sketching and rendering, research and inspiration.	3	
	24	Light Design: color and composition, light equipment and properties.	3	
	25	Sound Design: elements of sound design (dialogue, effects, music), sound production steps, music composition.	2	
V	**Open Ended Module:**		**12**	**10**
	1	Current trends and innovations in production design.		

Note: Note: The course is divided into five modules, with four having minimum 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	1	1	-	1	1	1	1	1	-	1	1
CO 2	1	1	-	1	-	-	-	1	-	1	-	-
CO 3	-	-	1	-	1	1	-	-	1	-	1	1
CO 4	-	-	-	1	-	-	-	-	-	-	-	-
CO 5	-	-	1	-	1	1	-	-	-	-	-	-
CO 6	1	-	1	-	1	-	1	1	-	1	-	-

Correlation Levels:

Level	**Correlation**
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (10)**
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/ Quiz/Discussion	6	4
3	Assignment/ Case studies	4	**2**

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓			✓
CO 3	✓			✓
CO 4		✓		✓
CO 5		✓		✓
CO 6			✓	

References

1. David Bordwell and Kristin Thompso “Film Art: An Introduction”
2. Michael Rizzo “The Art Direction Handbook for Film & Television”

3. Steven Ascher and Edward Pincus “The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age”

Case studies for analysis would be provided from time to time in advance by the faculty

Programme	BA Multimedia				
Course Code	BMM6CJ349				
Course Title	INTERNSHIP				
Type of Course	**Major**				
Semester	VI				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	2	-	-	-	60
Pre-requisites	NA				

Course Summary	This internship program provides students with invaluable practical experience in a professional media environment. It allows them to apply theoretical knowledge gained in coursework to real-world projects, develop professional skills, and build industry connections.

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Apply theoretical knowledge of multimedia concepts and tools to practical projects.	Ap	P	Learning agreement/ work plan
CO2	Gain exposure to the professional media environment and work culture.	Ap	M	Weekly work report
CO3	Develop technical skills in chosen specialization (e.g., software proficiency, design principles, storytelling techniques).	Ap	P	Weekly work report
CO4	Hone teamwork, communication, and problem-solving skills.	E	M	Weekly work report
CO5	Build a professional network and portfolio.	C	P	Viva/ Repot Presentation
CO6	Demonstrate professional self-reflection and critical thinking skills to assess learning and adapt to the workplace environment.	An	M	Viva/ Repot Presentation
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Internship Guideline

Duration: 60 hours, completed within the first three years of the BA Multimedia program.

Internship Fields: Students can choose internships in various media production fields, including:

- Graphic Design
- Web Design
- Content Writing
- Radio Production
- E-Content Development
- Television Production
- Photography

- Animation
- Videography
- Social Media Marketing
- Public Relations
- Advertising
- Any other relevant media field approved by the Department council

Internship Locations:

- Media Production Houses: Students can intern at professional media companies, agencies, or studios.
- Institutional Projects: Students can undertake internships within the institution on departmental projects, faculty research initiatives, or student-led media ventures.

Internship Requirements:

- Finding an Internship: Students are responsible for securing their own internship placements. The department can provide guidance and resources, including internship listings and contacts with industry professionals.
- Learning Agreement: Before starting the internship, students must submit a learning agreement outlining the internship objectives, expected tasks, and supervision arrangements. This agreement must be approved by the department faculty.
- Daily Work Report: Students must maintain a daily record of their internship activities, including tasks completed, skills learned, and any challenges encountered. This report will be used to assess learning progress and inform faculty feedback.
- Weekly Progress Update: Students should meet with their departmental supervisor (faculty member) weekly to discuss their internship progress, raise any concerns, and receive guidance.
- Final Report and Presentation: Upon completion of the internship, students must submit a comprehensive report detailing their experiences, key learnings, and accomplishments. They will also present their internship findings to the class in a short presentation.

Grading:

Internship grades will be based on the following criteria:

- Quality of learning agreement and work plan.
- Regularity and completeness of daily work reports.
- Active participation in progress meetings.
- Professionalism and work ethic during the internship.
- Content and clarity of final report and presentation.

Additional Notes:

- Students are encouraged to choose internships aligned with their career aspirations and skill development goals.
- Internships must offer hands-on learning opportunities and avoid tasks solely administrative in nature.
- Internships should not substitute for paid employment.
- Students should dress professionally and maintain a positive attitude during their internship.
- The department provides support and guidance throughout the internship process.

This guideline provides a framework for the BA Multimedia internship program. Department council can adapt and modify it to suit specific program requirements and student needs. By ensuring a structured and rewarding internship experience, we can help BA Multimedia students build a strong foundation for successful careers in the dynamic field of media.

PART- II

Four-year BA Multimedia Honours Degree

The Four-Year BA Multimedia Honours Degree program extends into fourth year, emphasizing advanced technical and theoretical aspects of media and communication. Students aiming for the Honours degree must complete 177 credits, with the final year offering higher-level courses and the option for an optional project. This program uniquely positions students at the forefront of the media industry, granting them access to the latest trends, technologies, and opportunities for fieldwork and industry-linked experiences. Designed for comprehensive learning and innovation, the Honours degree equips students with the skills and insights needed for leadership roles in the rapidly evolving media landscape.

Course Distribution for Students in the Fourth Year of STCFYUGP

SEME-STER	DSC (credit 4)	Nature of the Course	Total Courses	Total Credits	Total Hrs/ week
VII	Major A, A, A, A, A	Five PG level core courses (level 400 & above) in the Major discipline	5	20	20
VIII	Major A, A, A or Project in A	(i) Three PG level core courses (level 400 & above) in the Major discipline (for Honours); or One 12-credit Project in the Major/ allied discipline (for Honours); or (iii) One 12-credit Research Project in the Major/ allied discipline (for Honours with Research) (iv) In the case of Honours students who go to another institution for doing the Project, the remaining Major core course can be in the online mode or in the in-person mode from the institution where the Project is being done.	3	12	12
	Major A*, A*, A* (*Electives 5, 6, 7) or Minor in any discipline B, B, B or	(i) Three Minor Pathway Courses of level 300 & above / level 400 & above; or (ii) Three elective courses in Major discipline of level 400 & above; or (iii) Two courses in Minor discipline + One elective course in Major / any other discipline; or (iv) Three Courses in any other discipline of level 300 & above / level 400 & above; or	3	12	12

	Any three disciplines	(v) Two elective courses in Major / Minor / any other discipline + One course in research methodology, which is treated as a core course for the students in Honours with Research (vi) Two of these courses can be in the online mode			
		(vii) For those students who go to another institution for doing the Project, all these three courses can be in the online mode or in the in-person mode from the institution where the Project is being done. (viii) Any two online courses in the fourth year can be taken either in semester VII or semester VIII, but their credits shall be added to the student's account only in semester VIII			
Total of VII & VIII	Major A:8 / 9 / 11 Project in A		11	44	44

SEMESTER- 7

Semester	Course Code	Course Title	Total Hours	Hours/ Week	Credits	Marks		
						Internal	External	Total
7	BMM7CJ401	Core Course 14 in Major – Visual Effects and Compositing	75	5	4	30	70	100
	BMM7CJ402	Core Course 15 in Major – Advanced Skills in Infographics	75	5	4	30	70	100
	BMM7CJ403	Core Course 16 in Major – Studio Production	75	5	4	30	70	100
	BMM7CJ404	Core Course 17 in Major – Corporate Media Design	75	5	4	30	70	100
	BMM7CJ405	Core Course 18 in Major – Emerging Technologies in Multimedia	75	5	4	30	70	100
		Total		**25**	**20**			**500**

Programme	B A Multimedia
Course Code	BMM7CJ401
Course Title	VISUAL EFFECTS AND COMPOSITING
Type of Course	**Major**
Semester	VII
Academic Level	400- .499

Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	• Basic understanding of digital imaging and video editing • Familiarity with CGI Tool, After Effects is preferred				
Course Summary	This course delves into the advanced applications of visual effects (VFX) and compositing techniques in a multimedia context. Students will gain comprehensive knowledge of camera and lighting fundamentals, compositing CGI elements, digital matte painting, node-based compositing tools, 3D compositing systems, and color correction processes. Through hands-on projects, they will learn to seamlessly integrate live-action footage with 3D elements, manipulate light and shadow, and achieve photorealistic results.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Apply camera & lighting techniques to plan a shot effectively	Ap	P	Project exercises, demonstrations/ Mid semester Exam
CO2	Implement the concepts of compositing and digital images	An	C	Project exercises, portfolio review, Mid semester Exam
CO3	Create digital matte paintings	C	P	Project assignments, portfolio review
CO4	Use compositing tools	Ap	P	Project exercises, software demonstrations
CO5	Combine live-action & 3D elements	Ap	C	Project assignments, portfolio review

CO6	Apply color correction & post-processing	Ap	C	Project exercises, portfolio review
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I	**Introduction to Compositing**		**10**	
	1	Camera and lighting techniques necessary to complete each shot effectively:	2	
	2	Structure of digital images: The Pixel, greyscale and colour images, Four channel images, LDR and HDRI images,	2	
	3	Image resolution, Pixel & image aspect ratio, Digitizing image, Bit depth, Compression, File formats, DPI,	1	**20**
	4	What is a plate in Vfx?	1	
	5	Who is a plate supervisor?	1	
	6	Basics of Match moving – 2D tracking process	1	
	7	Automatic tracking	2	
II	**Compositing with CGI**		**10**	
	8	Foreground image, Background image, Matte, Alpha channel (Remultiplied and non-premultiplied alpha compositing), Gray pixels in matte, Compositing the layers, Blending and colour correcting the layers.	3	
	9	Multi-pass rendering workflow to support advanced post and compositing: Multipass: Specular pass, Diffuse pass, Occlusion pass, Shadow pass, Reflection pass, Composite different passes, Creative control of passes using image blend modes and colour correction techniques.	3	**20**
	10	Digital matte painting: Preparing the background plate, Articulated mattes, Plate restoration, Plate extension, Adding 3D elements	2	
	11	Creating sky mattes, Static matte and motion matte painting, Color grading, Final output.	2	
III	**Node & Layer Based Compositing**		**17**	

	12	Node-based or layer-based compositing tools as necessary to assemble the shots and rendered assets:	2	**20**
	13	3D in live action	2	
	14	Principles of camera tracking	2	
	15	Set Extensions, Film live action set	1	
	16	Create photorealistic 3D set in 3D software	1	
	17	High Dynamic Range Imagery (HDRI) for photorealistic lighting and reflection mapping	2	
	18	Composite live action set and 3D set adjusting lighting	1	
	19	Shadows, Alignment and other interactive elements	1	
	20	Export camera parameters and motion path to 3D softwares	2	
	21	Third Party Plugins	1	
	22	Green Chroma Compositing	1	
	23	Rendering	1	
IV	**Advance Color Correction**		**8**	**10**
	24	Color correction and post tools as necessary to uniformly polish the final project	2	
	25	3D composting systems	1	
	26	Uses of 3D compositing	1	
	27	3D compositing scene, Simple geometric shapes, Texture maps, 3D camera, Lights shaders	2	
	28	Import 3D objects from 3D softwares	1	
	29	Composite 2D elements and 3D elements in 3D composite	1	
V	**Practical Manual:**		**30**	**20**
	1	Use the provided materials to generate a composite scene with animated layers attributes to enhance overall effect.		
	2	Take a photo of an environment to serve as a background plate for a composite scene. Acquire 3D assets to be composited together with the environment. Setup project folder and Maya scene file. Import 2D and 3D assets appropriately. Setup the background plate and then reverse calculate camera settings and position for accurate perspective. Render the vehicle separate from the background plate and composite them together as a QuickTime file.		

	3	Reshoot environments or HDRI assets to support the photorealistic lighting of the scene. Fix any remaining perspective problems. Animate the 3D assets moving realistically in the scene. Re-render based on these changes and use the compositing program to export them as a QuickTime file.		
	4	Apply lighting and materials to scene. Incorporate necessary tools and lighting techniques to achieve desired photorealistic effect. Render the lit and animated scene into separate passes: a 3D objects only pass, a shadow pass for where the 3D objects cast shadows against the environment, and the raw background plate. Composite together into a QuickTime file.		
	5	Break down the 3D scene into the following distinct render layers: diffuse, color, background shadows, object shadows, specular highlights, reflections, occlusion, and background plate. Render the layers, and composite together into a QuickTime file.		
	6	Add depth, specific object ID, and specialty render layers to the scene. Render these layers and update the composite to make use of them. Use the depth channel to add depth of field and environment fog effects to the scene. Use additional layers to isolate, color correct, and apply post effects to distinct elements within the scene. Composite together into a QuickTime file.		
	7	Shoot or acquire, and then prepare at least two (2) 2D film or video elements for incorporation into the composite scene. Composite them into the scene along with at least one custom matte element (2D, 3D, rotoscoped, etc.) and when the composite is complete, export into a QuickTime movie.		
	8	Plan, choreograph, and storyboard a visual effects sequence composed of three shots, as detailed in the Final Project specifications.		

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four module

Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	3	2	2	2	-	2	2	1	3	2	2	1
CO 2	3	3	2	2	2	1	2	2	1	3	2	2	1

CO 3	3	3	2	2	2	1	2	3	2	3	3	2	1
CO 4	3	3	1	2	3	-	2	3	2	3	3	2	2
CO 5	3	3	3	3	3	-	2	3	2	3	3	2	2
CO 6	3	3	3	3	3	--	2	3	2	3	3	2	2

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓			✓
CO 3	✓			✓
CO 4		✓		✓

CO 5		✓		✓
CO 6			✓	

References

1.Ron Brinkmann Focal Press “The Art of Compositing”

2.Karen Goule Routledge “Visual Effects and Compositing”

3.Tristan Myles Focal Press “Node-Based Compositing with Nuke”

4.Chris Hobbs Focal Press “Digital Matte Painting”

5.Adobe Creative Team Peachpit Press “After Effects Compositing and Visual Effects”

Programme	B A Multimedia				
Course Code	BMM7CJ402				
Course Title	ADVANCED SKILLS IN INFOGRAPHICS				
Type of Course	**Major**				
Semester	VII				
Academic Level	400- 499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	Basic knowledge of design principles, color theory, and typography and the familiarity with graphic design softwares				
Course Summary	This course aims to equip students with advanced skills in infographic design, emphasizing creativity, effective data visualization, and compelling storytelling.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category #	Evaluation Tools used

CO1	Apply data visualization best practices to represent complex information clearly and effectively	U	C	Instructor-created exams / Quiz
CO2	Apply research skills to analyze complex information and distill key insights and synthesize information into concise and reliable content suitable for infographic presentation	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Appraise the significance of visual storytelling elements in infographic design	Ap	P	Seminar Presentation / Group Tutorial Work
CO4	Develop essential software skills for infographic design	U	C	Instructor-created exams / Home Assignments
CO5	Design socially relevant infographic illustrations applying research skills to represent complex information.	Ap	P	Viva Voce
CO6	Design an effective data visualization applying CARP principles	C	P	Practical

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)

- Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I		**Basics of Data Visualization**	**14**	
	1	Data Visualization Definition and Goals	2	
	2	Emergence Of Visualisation	2	
	3	Advantages Of Data Visualization	2	
	4	Business Applications Of Data Visualization	2	**16**
	5	Visual Perception As A Foundation For Data Visualization	2	
	6	Data Visualization Types And Tools - Comparing categories,assessing hierarchies, showing changes over time, plotting connections and relationships	2	
	7	Interactive Data visualizations	2	
II		**Basics of research in infographic design**	**15**	

	8	Overview of how research contributes to creating effective and impactful infographics	3	**16**
	9	Basics of representing data visually	2	
	10	Choosing the right chart types for different datasets	2	
	11	Exploring how audience analysis informs design decisions	2	
	12	Strategies for identifying and gathering relevant and reliable data.	2	
	13	Techniques for breaking down and analyzing complex data sets	2	
	14	Discussing ethical considerations related to data collection, representation, and visual communication	2	
III	**Visual storytelling elements in infographic design**		**6**	**10**
	15	Integrating user-centered design principles based on research insights.	2	
	16	Structuring information for a cohesive narrative	1	
	17	Storytelling elements into infographics	1	
	18	Exploring how to integrate narrative elements into synthesized content in creating engaging and memorable infographics.	2	
IV	**Designing infographics**		**10**	

	19	Introduction to graphic design software: Adobe Illustrator, Canva, Piktochart	3	**12**
	20	Applying CARP principles to infographic layout (Contrast, Alignment, repetition and proximity)	3	
	21	Importance of color choices in conveying meaning.	2	
	22	Selecting appropriate fonts and styles for readability.	2	
V	**Practical**		**30**	

	1	Stage 1: Select a specific topic and identify the target audience for an infographic. Stage 2: Evaluate and select relevant and reliable data sources for infographic content. Stage 3: Analyze complex information, distill key insights, and prioritize information for the infographic. Stage 4: Create a wireframe outlining the structure and narrative flow of the infographic. Stage 5: Portfolio showcasing		**16**

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	2	1	2	2	1	1	3	1	3	2	2	1
CO 2	2	2	1	1	2	1	2	3	1	3	2	2	1
CO 3	3	3	2	2	2	1	2	3	2	3	3	2	1
CO 4	3	3	2	1	3	1	3	3	3	3	3	3	2
CO 5	3	3	3	2	3	2	3	3	3	3	3	3	2
CO 6	3	3	3	3	3	2	3	3	3	3	3	3	2

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2	✓			✓
CO 3	✓			✓
CO 4		✓		✓
CO 5		✓		✓
CO 6			✓	

References:-

1.Alberto Cairo Pearson "The Functional Art of Data Visualization"
2. Stephen Few O'Reilly Media " Information Dashboard Design: The Effective Visual Communication of Data"
3.David McCandless HarperCollins "Beautiful Information: The Art Visualizing Knowledge and Data"
4. Edward R. Tufte Graphics Press "Envisioning Information"
5. Colin Ware Morgan Kaufmann "Visual Thinking for Design".

Programme	B A Multimedia				
Course Code	BMM7CJ403				
Course Title	STUDIO PRODUCTION				
Type of Course	**Major**				
Semester	VII				
Academic Level	400- .499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	• Introduction to Media Production • Basic Audio & Video Editing skills				
Course Summary	This course equips students with the knowledge, skills, and experience necessary to create professional-quality content in a multi-camera studio environment. Through a combination of theoretical lectures and hands-on practical sessions, students will explore various aspects of studio production, including equipment operation, advanced techniques, project design, multi-camera workflows, and team collaboration				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category #	Evaluation Tools used
CO1	Demonstrate a comprehensive understanding of studio equipment and facilities	Ap	F	Assignments/Studio Safety Quiz
CO2	Apply advanced lighting and sound recording techniques to create professional-quality audio and visual content	An	P	Project assessments/ presentations
CO3	Develop and execute well-defined studio production projects from concept to completion	C	C	Project proposals/ scripts/ storyboards

CO4	Collaborate effectively within a multi-camera production team, fulfilling assigned roles and responsibilities	E	F	Assignments/ Mid term examination
CO5	Integrate relevant technologies and special effects into studio productions creatively	An	P	Production work
CO6	Articulate the ethical and legal considerations associated with studio production	E	C	Written assignments/ class discussions
* - Remember (R), Understand (U), Apply (Ap), Analyze (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I	**Studio Foundations**		**14**	**20**
	1	Studio Operations: Introduction to studio facilities and layout	2	
	2	Various stages of studio production, roles and responsibilities within a team	2	
	3	Digital Workflow: Understanding digital signal flow, recording formats, and file management	2	
	4	Studio Equipment Fundamentals: Exploring advanced cameras, lenses, audio recording devices, lighting equipment, and other essential tools.	2	
	5	Camera Operation and Techniques: Mastering camera functions, framing, focus, composition, and movement techniques.	2	
	6	Sound Recording and Mixing: Principles of good microphone placement, audio levels, and basic sound mixing techniques.	2	
	7	Lighting Design and Techniques: Understanding lighting concepts, three-point lighting setups, and advanced lighting setups for different scenarios.	1	
	8	Safety & Maintenance: Essential safety protocols, proper equipment handling, Cleaning and routine maintenance procedures	1	
II	**Advanced Studio Techniques**		**10**	

	8	Lighting for Different Genres: Exploring lighting techniques for news, interviews, drama, music videos, and other specific productions.	2	
	9	Advanced Sound Recording and Editing: Multi-microphone techniques, location sound recording, and using external preamps and mixers.	2	**20**
	10	Green Screen and Chroma Key Technology: Understanding the principles and practical application of green screen technology.	2	
	11	Virtual Production and Augmented Reality: Introduction to virtual sets and integration of AR elements into studio productions.	2	
	12	Special Effects and Motion Graphics: Exploring basic concepts of VFX and motion graphics for studio productions.	1	
	13	Post-Production Workflow and Techniques: Utilizing industry-standard editing software for color correction, audio editing, and final project assembly.	1	
III	**Project Design and Implementation**		**10**	
	14	Concept Development and Pitching: Brainstorming, developing, and refining creative ideas for studio production projects.	2	
	15	Storyboarding and Scriptwriting: Creating visual storyboards and basic scripts for studio productions.	2	
	16	Pre-Production Planning: Budget, scheduling, resource allocation, location scouting, and crew assignments.	2	
	17	Production Management: On-set logistics, managing talent and crew, ensuring smooth workflow, and problem-solving.	2	**15**
	18	Post-Production Workflow and Delivery: Managing editing process, finalizing edits, exporting for different platforms, and quality control.	2	
IV	**Multi-Camera Production and Team Collaboration**		**11**	
	19	Multi-Camera Setup and Synchronization: Understanding different multi-camera configurations, camera angles, and communication protocols.	2	
	20	Live Event Production: Directing, switching, and managing multi-camera setups for live broadcasts or streamed events.	2	
	21	Studio Switcher Operation: Mastering the functionality of video switchers for live productions.	2	**15**

	22	Team Roles and Responsibilities: In-depth exploration of the roles and responsibilities of directors, camera operators, audio technicians, lighting technicians, and production assistants in a multi-camera team.	2	
	23	Effective Communication and Collaboration: Developing strong communication skills for seamless teamwork and achieving common goals.	2	
	24	Case Studies and Industry Practices: Analyzing successful multi-camera studio productions and exploring industry best practices.	1	
V	**Practical manual**			
	1	Short interview (Multi-camera)	**30**	**20**
	2	Educational video		
	3	Public service announcement		
	4	News segment		
	5	Music video		
	6	Live performance recording (Multi-camera)		
	7	Green Screen & Chroma Keying production		
	8	Television Studio Tour: Organize a field trip to a professional studio facility to observe real-world workflows and equipment in action.		
	9	Mock studio production scenario, assuming different crew roles and collaborating to achieve a specific goal.		
	10	Live Switcher Practice: Use a video switcher to simulate live production scenarios, switching between multiple cameras and sources		

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	1	2	-	2	-	2	3	-	2	2	2	-
CO 2	2	3	3	1	3	-	2	3	2	2	2	2	1

CO 3	2	3	2	2	3	2	2	3	3	3	3	2	1
CO 4	3	3	2	3	3	2	2	3	3	3	3	2	2
CO 5	3	3	3	3	3	2	2	3	3	3	3	2	2
CO 6	3	3	3	3	3	3	2	3	2	3	3	2	3

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓

CO 2	✓			✓
CO 3	✓			✓
CO 4		✓		✓
CO 5		✓		✓
CO 6			✓	

References

1. Gerald Millerson, “The Television Studio: Production, Operation, and Technology”,Focal Press
2. Tom Kenny, “Studio Sound for Video, Film and Television “, Focal Press
3. Herbert A. Light man , “Film Lighting: Theory and Practice”, Focal Press
4. Steve Stockman, “ Multi-Camera Video Production”, Routledge
5. Mark Stolz, “TheDigital filmmaking Handbook”, Routledge

Case studies for analysis would be provided from time to time in advance by the faculty.

Programme	BA Multimedia				
Course code	BMM7CJ 404				
Course Title	CORPORATE MEDIA DESIGN				
Type of Course	**Major**				
Semester	VII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	• Basic interpret of branding and corporate communication • Familiarity with design principles and multimedia production Strong creative and conceptual thinking skills				
Course Summary	This course covers advanced corporate branding, print and digital design, multimedia production, and communication strategies. Students work on practical projects like producing corporate videos, creating interactive brochures, and designing ad campaigns.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Demonstrate advanced skills in crafting and adapting corporate brand identities across diverse media, showcasing a deep summarize of logo design and corporate script writing, with a strong foundation in conceptual development.	D	C	Practical assignments/ Instructor-created exams / Quiz
CO2	Showcase mastery in advanced multimedia production techniques, utilizing photography, video recording, video editing, and strategic branding for effective corporate communication.	U	P	Project assignments

CO3	Demonstrate advanced proficiency in creating corporate print and digital media designs, including brochures, reports, and logos, while staying abreast of current design trends.	D	P	Design portfolio/ Instructor-created exams / Quiz Critique sessions

CO4	Exhibit advanced proficiency in developing and executing corporate communication strategies, including brand positioning, ad film making, branding metrics, and multimedia in corporate training.	J	M	Case study analysis/ Assignment
CO5	Develop a comprehensive multimedia portfolio showcasing their skills and creativity, meeting industry standards for self-presentation.	C	P	Portfolio submission/Personal branding presentation
CO6	Develop the ability to critically distinguish and respond to evolving trends in digital media, ensuring their corporate communication strategies remain innovative and impactful in a rapidly changing digital landscape.	D	P	Trend analysis reports/ Digital strategy presentations
* - Remember (R),Demonstrate (D),Apply (A),Distinguish (D),Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I		**Advanced Corporate Branding**	**12**	**20**
	1	Brand Evolution through Concepts:Identify Historical Transformations in Corporate Branding	2	
	2	Concept-Driven Brand Consistency: Cohesive Image Across Media, Guidelines, and Solutions.	2	
	3	Advanced Logo Design: Conceptual Exploration, Evolution, and Integration for Diverse Platforms.	2	
	4	Corporate Script Crafting: Conceptual Storytelling, Integrating Branding Elements.	2	

	5	Logo and Visual Identity Evolution: Innovative Concepts in Modern Corporate Branding.	2	
	6	Cross-Media Branding Challenges: Solutions for Concept-Driven Consistency.	2	
II	**Corporate Print and Digital Design**		**11**	**20**
	7	Corporate Print Design: Brochures, Reports, and Interactive Elements with Print Finishing.	2	
	8	Digital Design Advancements: Techniques, Responsive Design, and Interactive Presentations	2	
	9	Innovations in Brochure Design: Structure, Layout, and Considerations for Print vs. Digital	2	
	10	Advanced Corporate Logo Design: Mergers, Global Perspectives, and Legal/Ethical Considerations.	2	
	11	Interactive Print and Digital Integration: Harmonizing Interactive Elements in Print and Digital Design for Corporate Media.	3	
III	**Multimedia Production for Corporate Communication**		**13**	**20**
	12	Corporate Photography Mastery: Advanced Techniques, Composition, and Brand Integration.	3	
	13	Advanced Corporate Videography: Cinematic Approaches, Camera Operations, and Storytelling.	2	
	14	Strategic Video Editing: Advanced Tools, Pace, Rhythm, and Narrative for Corporate Videos.	2	
	15	Sound Design and Brand Integration: Elevating Corporate Branding in Post-Production.	2	
	16	Multimedia Branding Strategies: Integrating Branding into Storytelling and Aligning Content with Messaging.	2	
	17	Success Stories in Corporate Media Campaigns: Case Studies of Effective Multimedia Strategies.	2	
IV	**Corporate Communication Strategies**		**9**	**10**
	18	Branding Strategy: Positioning, Equity, Crisis Communication.	2	
	19	Ad Film Excellence: Techniques, Storyboarding, Brand Messaging in Short Content.	2	
	20	Branding Metrics: Assessing Success, KPIs, Data-Driven Adjustments.	2	

	21	Corporate Training with Multimedia: Effective Videos, Interactive E-Learning.	2	
	22	In-house Journals/Magazines	1	
V	**Practical Corporate Media Design**			
	1	**Corporate Profile Video Production:** Plan, shoot, and edit a corporate profile video incorporating brand elements.		
	2	**Interactive Corporate Brochure Design:** Develop an interactive digital brochure with multimedia elements for a corporate client.		
	3	**Brand Evolution Project:** Redesign and evolve an existing corporate brand identity across various media platforms.	**30**	**20**
	4	**Corporate Training Multimedia Module:** Create an interactive multimedia training module for a corporate training program		
	5	**Ad Film Campaign Creation:** Develop a series of short ad films for a corporate advertising campaign, integrating branding strategies.		

Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	3	2	3	3	2	2	3	3	3	3	3	1
CO 2	3	3	2	3	3	2	2	3	3	3	3	3	1
CO 3	3	3	3	3	3	3	3	3	3	3	3	3	2
CO 4	3	3	3	3	3	3	3	3	3	3	3	3	2
CO 5	3	3	3	3	3	3	3	3	3	3	3	3	2
CO 6	3	3	3	3	3	3	3	3	3	3	3	3	2

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium

3	Substantial / High

Assessment Rubrics:
External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/ Trend analysis report/ Case study	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2				✓
CO 3	✓			✓
CO 4		✓		✓
CO 5				✓
CO6		✓	✓	

References

1. Martin Lindstrom, “Brandwashed : Tricks Companies Use to Manipulate Our Minds and persuade Us to Buy”- John Wiley & Sons
2. Alina Wheeler , “Designing Brand Identity: A Complete Guide to Creating ,Building, and Maintaining Strong Brands - Adams Media Corporation
3. Robin Williams, “The Non-Designer's Design Book” - eachpit Press
4. Chip Heath & Dan Heath, “Made to Stick: Why Some Ideas Survive and others Die” - Random House
5. Others: Web/ Journals/ Course Packets / Class Notes/ etc.:

Case studies for analysis would be provided from time to time in advance by the family

Programme	BA Multimedia				
Course Code	BMM7CJ 405				
Course Title	EMERGING TECHNOLOGIES IN MULTIMEDIA				
Type of Course	**Major**				
Semester	VII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	Successfully completed foundational courses in multimedia with basic knowledge of technology concepts. Familiarity with blockchain technology and digital art creation will be advantageous.				
Course Summary	Students will delve into the scope, challenges, and practical applications of emerging technologies, with a particular focus on the integration of blockchain, digital avatars, immersive experiences, and interactive storytelling in virtual worlds.				

Course Outcomes (CO):

CO	**CO Statement**	**Cognitive Level***	**Knowledge Category#**	**Evaluation Tools used**
CO1	Appraise the scope and challenges of emerging technologies and multimedia.	D	C	Instructor-created exams / Quiz
CO2	Solve NFTs in the production of multimedia art demonstrating expertise in using blockchain technology for digital assets	S	C	Assignments
CO3	Critical Appraisal of digital avatars exploring the nuances of AI and chatbots for creating digital experiences.	E	C	Review writing

CO4	Discuss interactive and immersive experiences, the metaverse, and IoT, on digital landscapes.	C	M	Reflective presentations/
CO5	Formulate any immersive experience such as film,game, app	C	P	Mini-project and viva voce
	applying the concepts of interactive storytelling in virtual world			
CO6	Propose a prototype design of any virtual environment with multimedia elements	C	C	Practical
* - Remember (R), Explain(E), Solve (S), Determine (D), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I	**Introduction to Emerging Technologies**		**12**	**19**
	1	Overview of Emerging Technologies: VR, AR, AI, Blockchain	2	
	2	Multimedia and AI; Scopes and challenges	3	
	3	Creating images, graphics, video using AI	3	
	4	Impact of emerging technologies on society	2	
	5	Significance of Technological acceptance Model	2	
II	**NFTs in Multimedia**		**11**	**13**
	6	NFTs and Their Role in Multimedia	3	
	7	The Minting Process: From Digital Assets to NFTs	2	
	8	NFTs and Publishing: E-books, Articles, and Multimedia Publications	2	
	9	NFTs and Gaming	2	
	10	Legal and Ethical Considerations of NFTs	2	
III	**Digital avatars and Multimedia Experiences**		**11**	
	11	Digital Avatars and Their Evolution	3	
	12	Virtual Worlds and the Role of Avatars	2	

	13	Presentation and Perception of self in Social Virtual Reality (VR) Platform	2	**18**
	14	Role of Avatars in Multimedia: Gaming, Virtual Worlds, and Beyond	2	
	15	Analyzing the Role of Chatbots in Conversational Avatars	2	
IV	**Interactive Experiences in the Metaverse**		**14**	

	16	Defining Interactive and Immersive Experiences-	2	**20**
	17	Major tools used for creating immersive experiences	2	
	18	The Evolution of User Engagement in Digital Environments	2	
	19	Basics of Metaverse	2	
	20	Defining IoT and its Components; Applications of IoT in Daily Life and Industries	2	
	21	Creating Interactive Scenarios within the Metaverse	2	
	22	IoT Devices and Their Role in Immersive Experiences	2	
V	**Open Ended Module: Case Study report and prototype designing**		**12**	**5**
	1	Case Study 1: photography Immersive experience		
	2	Case Study 2: Immersive Documentary/film		
	3	Case Study 3: metaverse		
	4	Prototype design of any virtual environment with multimedia elements		

Note: Note: The course is divided into five modules, with four having minimum 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	2	1	-	3	1	2	3	1	3	2	3	-

CO 2	3	3	1	2	3	1	1	3	2	3	3	3	-
CO 3	3	3	2	2	3	1	1	3	2	3	3	3	1
CO 4	3	3	2	2	3	1	2	3	2	3	3	3	1
CO 5	3	3	2	3	3	2	2	3	2	3	3	3	1
CO 6	3	3	3	3	3	2	2	3	3	3	3	3	1

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (10)**
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/ Quiz/ Scene analysis	6	4
3	Assignment/ Reflection Writing/Script writing	4	**2**

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examination

CO 1	✓			✓
CO 2	✓			✓
CO 3	✓			✓
CO 4				✓
CO 5			✓	

References

1. Sapna Singh Kshatri,"Artificial Intelligence and Multimedia Data Engineering" - Bentham Science Publishers
2. Sky Nite, "Virtual Reality Insider: Guidebook for the VR Industry" - New Dimension Entertainment
3. Mark Tribe, "New Media Art" - Taschen
4. Paul Milgram and Bruce Thuring , " The Augmented Reality Handbook Techniques and Applications" - CRC Press
5. Others: Web/Journals/ Course Packets / Class Note/ etc.:

   Case studies for analysis would be provided from time to time in advance by the family

SEMESTER- 8

Semester	Course Code	Course Title	Total Hours	Hours/ Week	Credits	Marks		
						Internal	External	Total
8	BMM8CJ406/ BMM8MN406	Core Course 19 in Major – Multimedia Narratives	75	5	4	30	70	100
	BMM8CJ407/ BMM8MN407	Core Course 20 in Major – Directorial Practices	60	4	4	30	70	100
	BMM8CJ408/ BMM8MN408	Core Course 21 in Major – Digital Humanities and Creative Industries	60	4	4	30	**70**	100
	OR (instead of Core Courses 19 – 21 in Major)							
	BMM8CJ449	Project (in Honours programme)	360*	13*	12	90	210	300
	BMM8CJ499	Project (in Honours with Research programme)	360*	13*	12	90	210	300
		Elective Course 5 in Major / Minor Course 7	60	4	4	30	70	100

	Elective Course 6 in Major / Minor Course 8	60	4	4	30	70	100
	Elective Course 7 in Major / Minor Course 9 / Major Course in any Other Discipline	60	4	4	30	70	100
OR (instead of Elective Course 7 in Major, in the case of Honours with Research Programme)							
BMM8CJ 489	Research Methodology in Media Studies	60	4	4	30	70	100
	Total		**25**	**24**			**600**

Programme	BA Multimedia				
Course Title	MULTIMEDIA NARRATIVES				
Course Code	BMM8CJ 406/ BMM8MN406				
Type of Course	**Major**				
Semester	VIII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	A basic understanding of storytelling principles, including plot development, character building, and narrative structure with strong written and verbal communication skills.				
Course Summary	Through a combination of theoretical discussions, hands-on activities, and real-world case studies, students will equip with the skills and knowledge needed to create engaging and effective multimedia narratives across various platforms				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used

CO1	Discuss the principles of storytelling and narrative structure in various media formats, including text, images, audio, and video.	C	C	Instructor-created exams / Quiz
CO2	Evaluate the effectiveness of multimedia narratives using visuals and sound	E	P	Practical Assignment / Observation of Practical Skills
CO3	Discuss the audience participation and ethical practices in multimedia narratives	C	P	Seminar Presentation / Group Tutorial Work
CO4	Compare and contrast the different media narratives	Ap	C	Instructor-created exams / Home Assignments
CO5	Create and produce multimedia narratives using a combination of media elements.	C	P	project and viva voce
CO6	Propose an effective narrative structure for the multimedia adaptation.	C	M	Practical

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)

- Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I		**Storytelling and Narrative structure**	**15**	**22**
	1	The role of storytelling in human communication.	2	
	2	Key concepts in narrative theory.	3	
	3	Basics of Three Act Structure- Understanding exposition, rising action, climax, falling action, and resolution	3	
	4	Identifying and discussing the essential components of successful multimedia storytelling.	2	
	5	Examining narrative coherence, engagement, and emotional impact.	2	

	6	Role of pacing in storytelling	1	
	7	Examining how timing impacts the emotional resonance of a narrative	2	
II	**Effectiveness of Multimedia narratives**		**16**	
	8	Importance of character development, setting, and plot.	2	
	9	Understanding the impact of visuals on narrative.	2	
	10	Importance of composition, color, and symbolism.	2	
	11	Basics of Semiotics	2	**21**
	12	Examining the role of sound in storytelling.	2	
	13	Elements of pacing, tone, and atmosphere in audio narratives.	2	
	14	Analyzing storytelling in film, TV shows, and online videos.	2	
	15	Techniques such as camera angles, editing, and visual pacing.	2	
III	**Audience influence and ethical practices**		**8**	
	16	Importance of audience connection	2	**15**
	17	Exploring interactive elements and audience participation.	2	
	18	Exploring ethical issues related to storytelling in different media.	2	
	19	Discussing the responsibility of storytellers	2	
IV	**Comparative Analysis of Multimedia Narratives**		**6**	
	20	Examining how the same story is portrayed in different media.	2	
	21	Identifying strengths and weaknesses of each adaptation.	2	**12**
	22	Understanding how different media formats complement each other.	2	
V	**Multimedia Convergence in Storytelling:**		**30**	
	1	Case study of successful adaptations	20	
	2	Viva voce	3	**20**
	3	Capstone (Course) Project: Adapt any creative works for the different media.	7	

Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PO1	PO2	PO3	PO4	PO5	PO6

CO 1	2	2	3	1	2	3	2	3	3	2	2	2	2
CO 2	2	2	3	1	2	3	2	3	3	2	2	2	2
CO 3	3	2	2	2	2	3	2	3	3	2	2	2	3
CO 4	3	2	2	2	2	3	2	3	2	2	2	2	2
CO 5	3	2	2	2	2	3	2	3	2	3	3	2	2
CO 6	3	2	2	2	2	3	2	3	2	3	3	2	2

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/ Case study	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓	✓		✓
CO 3				✓
CO 4	✓	✓		✓
CO 5				✓
CO 6			✓	

References

1. Laurie Garré , “The Art of Storytelling: A Guide for Media Professionals” - Focal Press

2. Henry Jenkins, Sam Ford, and Joshua Green , “Transmedia Storytelling: Analyzing New Forms of Entertainment” - MIT Press

3. David Bordwell , “Multimedia Scriptwriting: Story and Style for the New Hollywood” - University of California Press

4. Ruth Colvin Clark and Richard E. Mayer, “Multimedia Design for Learning” - PVD Publications

Others: *(Web / Journals / Course Packets / Class Notes / etc.:*

Case studies for analysis would be provided from time to time in advance by the faculty

Programme	B A Multimedia				
Course Code	BMM8CJ407/BMM8MN407				
Course Title	DIRECTORIAL PRACTICES				
Type of Course	**Major**				
Semester	VIII				
Academic Level	400- 499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-		60

Pre-requisites	To prepare for "Directorial Practices," students should grasp foundational concepts like visionary directors' contributions, scriptwriting, and cinematic language. They should also understand actor-director collaboration, production design, and advanced techniques like directing action and visual effects.
Course Summary	This course explores all aspects of film direction, providing students with a thorough understanding of the artistic and practical components of directing. The skills and knowledge required for successful and inventive directing practices will be acquired by participants, ranging from visual storytelling and script analysis to collaborative filming.

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Define and analyze the process of film direction.	An	C	Instructor-created exams / Quiz
CO2	Develop effective communication skills related to cinematic language, demonstrating the ability to articulate thoughts and analyses of visual storytelling	Ap	P	Observation of Practical Skills
CO3	Apply the key components of production design and actor-director cooperation in a cinematic setting.	Ap	F	Seminar Presentation / Present and recreate the selected shots from Films
CO4	Develop and articulate a distinctive directorial vision for a film project, incorporating innovative and creative concepts that elevate the overall cinematic experience.	C	P	Instructor-created exams / Visiting Film industries
				/Report Submission
CO5	Apply their knowledge of film direction to create their projects, and case studies .	Ap	P	Film Production/Portfolio Submission

CO6	Create a director's commentary where they reflect on their directorial choices, challenges faced, and lessons learned during the filmmaking process.	E	C	Viva Voce

* - Remember (R), Understand (U), Apply (Ap), Analyze (An), Evaluate (E), Create (C)
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I		**Introduction to Film Direction**	**10**	
	1	Evolution of Visionary Directors, the contribution of D.W. Griffith and Eisenstein to the art of film.	2	
	2	The Director's Vision	2	
	3	Director's basic responsibilities and personal traits	2	**20**
	4	Script and storytelling	2	
	5	Production Planning	1	
	6	Casting and Characterization	1	
II		**Cinematic Language and Visual Storytelling**	**11**	
	7	Cinematic Composition, Framing, and Aspect ratio	2	
	8	Dynamic camera movement, The psychological impact of camera movement on the audience	2	
	9	The Role of lighting in storytelling	2	**20**
	10	Visual Metaphor and symbolism	2	
	11	Importance of Colour theory in film Direction	1	
	12	Director's role in film editing, Exploring Experimental Editing techniques for storytelling	2	
III		**Actor Director Collaboration and Production Design**	**15**	
	13	Introduction to Acting Techniques	2	
	14	Actor- Director Relationship	2	
	15	Actor and the Camera	2	

	16	Director's screen grammar	2	**20**
	17	Rehearsal Processes	2	
	18	Production Design, Production Design Process	1	
	19	Production Design People	2	
	20	Production Design and Art Direction	2	
IV	**Advanced Directing Techniques**		**12**	**10**
	21	Directing Action and Stunts	3	
	22	Directing Visual Effects (VFX) and CGI	3	
	23	Directing for Virtual Reality (VR) and Augmented Reality (AR)	3	
	24	Marketing and Promotion for Directors	3	
V	**Open Ended Module:**		**12**	**5**
	1	**Case Studies and Film Analysis:** a. In-depth analysis of films by master directors. b. Case studies on the evolution of a director's style over their career. c. Group discussions on the cultural and historical context of films.		
	2	Creating a directorial portfolio for career advancement		
	3	Students develop and present a comprehensive directorial project		

Note: Note: The course is divided into five modules, with four having minimum 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	-	-	-	-	-	-	3	1	-	-	1	1

CO 2	2	1	3	1	1	1	1	3	1	1	-	2	1
CO 3	2	1	1	2	2	1	1	3	2	3	1	2	1
CO 4	2	1	2	1	2	2	2	3	3	3	1	3	1
CO 5	3	1	2	2	3	2	2	3	3	3	2	3	2
CO 6	3	-	3	3	3	3	3	3	3	3	2	3	1

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (10)**
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/Discussion	6	4
3	Assignment	4	2

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2		✓		✓

CO 3		✓		✓
CO 4	✓	✓		✓
CO 5		✓		✓

References

1. Francis Gleeson, “Directing: Storyboarding the Film”, - Focal Press
2. Christopher Kenworthy, “Film Directing Shot by Shot: Visualizing, Creating, and Communicating Your Stories”, - Routledge
3. David Mamet, “On Directing” - Viking
4. David Bordwell, “The Director's Craft” - Routledge
5. Sidney Lumet, “Making Movies” - Vintage Books

Others: *(Web / Journals / Course Packets / Class Notes / etc.:*
Case studies for analysis would be provided from time to time in advance by the faculty.

Programme	BA Multimedia				
Course Code	BMM8CJ408/BMM8MN408				
Course Title	DIGITAL HUMANITIES AND CREATIVE INDUSTRIES				
Type of Course	**Major**				
Semester	VIII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	–	–	60
Pre-requisites	● Basic Computer Literacy ● Critical Thinking and Analysis ● Curiosity and Open - mindedness				
Course Summary	This course introduces the field of digital humanities and cyber culture, exploring digital resources application in the humanities domain and how digital technologies have transformed social experience , connections, and disconnections within society.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Analyze the definition, scope, and historical development of digital humanities.	An	C	Midterm Essay/ Class Discussion
CO2	Evaluate the effectiveness of various digital humanities methodologies (digitization, text mining, data analysis, visualization) for specific research projects.	E	F	Case Study Analysis/Peer Review
CO3	Apply creative media tools and techniques to analyze and present humanities data in an engaging way.	Ap	P	Assignment

CO4	Synthesize the potential of emerging technologies (AI, machine learning, big data) with the goals of digital humanities projects.	C	C	Research Paper/Presentation
CO5	Critique the role of creative industries in shaping digital humanities projects and their impact on audiences.	E	C	Debate
CO6	Argue for the importance of digital archiving in preserving cultural	E	C	Debate
	heritage and propose strategies for digital preservation.			

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I	**Introduction to Digital Humanities**		**12**	**20**
	1	Definition and scope of digital humanities	2	
	2	Historical background and evolution of digital humanities	2	
	3	Key concepts and principles of digital humanities : In-depth exploration of digitization, text mining, data analysis, and visualization.	2	
	4	Evolution of Applied digital humanities	2	
	5	Role of creative media in digital humanities	1	
	6	Case studies showcasing the use of creative media in digital humanities projects	1	
	7	Opportunities and challenges in using creative media in digital humanities	2	
II	**Future trends in Digital Humanities**		**8**	**20**
	8	Emerging technologies and trends in digital humanities	3	
	9	Potential impact of AI, machine learning, and big data in digital humanities	2	
	10	Opportunities for innovation and growth in digital humanities	3	
III	**Relevance of creative industries in digital humanities**		**13**	

	11	Relevance of creative industries in digital humanities	2	**20**
	12	Visualizing textual data for meaningful insights	2	
	13	Techniques for visualizing spatial data	2	
	14	Creative Industries and creating engaing narratives	2	
	15	Importance of data visualization in digital humanities and creative industries	2	
	16	Types of data visualization tools and techniques	1	
	17	Hands-on experience with data visualization software	2	
IV	**Digital Humanities methods: Gaming and digital archives**		**15**	**10**
	18	Introduction to gaming and gamification concepts	2	
	19	Use of gaming and gamification in digital humanities and creative industries	3	
	20	Case studies of gamified projects in creative industries	3	
	21	Importance of digital archives in preserving cultural heritage	3	
	22	Strategies for creating and maintaining digital archives	2	
	23	Challenges and best practices in digital preservation	2	
V	**Open Ended Module**			
	1	**Emerging Trends in Digital Humanities** A flexible module designed for instructors to introduce topics of current interest and relevance to digital humanities	**12**	**10**

Note: Note: The course is divided into five modules, with four having minimum 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	-	2	-	-	1	2	-	-	-	-	-

CO 2	2	2	-	-	-	-		2	-	-	-	-
CO 3	-	-	3	-	-	2	-	-	-	2	-	-
CO 4	-	-	2	1	-	2	-	-	-	-	-	2
CO 5	-	-	-	-	1	-	-	-	-	-	-	-
CO 6	-	-	-	-	3	-	1	-	-	-	2	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (10)**
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Discussion/Debate	6	4
3	Assignment	4	2

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2		✓		✓
CO 3		✓		✓

CO 4	✓	✓		✓
CO 5		✓		✓

References

1.Edited by Susan Schreibman , Ray Siemens, and John Unsworth, " A Companion to Digital Humanities

2. Susan Schreibman , Ray Siemens, and John Unsworth, " Keywords in Digital Humanities

Others: *(Web / Journals / Course Packets / Class Notes / etc.:*

Case studies for analysis would be provided from time to time in advance by the faculty.

Research Project

Practice-based Research Project in BA Multimedia Honors Programme

Guidelines

Introduction:

Practice-based research in creative media offers a dynamic approach to exploring the intersection of theory and practice in the rapidly evolving landscape of digital communication and expression. This innovative form of research leverages creative practice as a primary mode of inquiry, allowing researchers to generate new knowledge, insights, and perspectives through hands-on engagement with digital media technologies and techniques. By blending theoretical exploration with practical experimentation, practice-based research in creative media advances our understanding of digital culture. It contributes to the development of innovative and impactful media practices.

One of the key strengths of practice-based research in digital media is its ability to produce tangible outcomes beyond traditional academic outputs. Through the creation of digital artifacts, such as short films, docu- fictions, documentaries, digital games, websites or online platforms, researchers can communicate their findings in engaging and accessible ways, reaching audiences beyond the academic community. These artifacts serve as vehicles for presenting research findings and as objects of study in their own right, offering valuable insights into the possibilities and limitations of media technologies.

Guidelines for Practice-Based Research in Digital Media:

- Identify a Research Question: Start by defining a clear research question or objective that the practice-based work will address. This question should be relevant to current debates or gaps in the field of creative media studies.

- Choose Medium: Select the media format or platform to conduct the research. This could include filmmaking, web-based projects, interactive installations, digital games, mobile apps, or virtual reality experiences.

- Literature Review: Conduct a thorough literature review to familiarize with the existing scholarship and creative work related to the research question. This will help to situate the work within the broader context of media studies.

- Methodology: Outline methodology, including the creative techniques and processes will use to produce media projects. Explain how these methods will help to address the research question.

- Documentation: Document creative process thoroughly, including sketches, wireframes, prototypes, and technical specifications. This documentation is crucial for demonstrating the rigor of the research and providing insight into the creative decisions.

- Reflection: Reflect critically on the practice throughout the research process. Consider how the media project is contributing to the research question and what insights it is generating.

- Analysis: Analyze the research question and existing scholarship. Consider how the proposed work challenges, extends or confirms existing theories or practices in media studies.

- Presentation: Present media project in a format that is appropriate for the medium. This could include public exhibitions, online showcases, interactive demonstrations, or academic presentations.

- Peer Review: Seek feedback from peers, mentors, and other experts in the field. Peer review is important for validating your research and ensuring its quality.

- Ethical Considerations: Consider the ethical implications of the media project, especially if it involves user data, sensitive content, or potential harm. Ensure that the work complies with ethical guidelines and standards.

Possible Choices of creative Media project:

- Short Films: Create a short film that explores a specific theme or topic relevant to the current society. The film can incorporate narrative storytelling, visual effects, and sound design to convey your message and engage your audience.

- Docufiction: Docufiction blends elements of documentary filmmaking with fictional storytelling. Create a docufiction project that presents real-life events or issues in a fictionalized narrative format, using digital media techniques to enhance the storytelling and convey a deeper message or meaning.

- Documentaries: Produce a documentary film that explores a specific aspect of digital culture, technology, or communication. Documentary can include interviews with experts, archival footage, and visualizations of digital data to provide a comprehensive and engaging exploration of chosen topic.

- Web-Based Projects: Create a website or web application that explores a specific aspect of digital culture or communication.

- Interactive Installations: Design an interactive installation that allows users to engage with digital media in a physical space, such as a museum or gallery.

- Digital Games: Develop a digital game that addresses a social issue or explores a specific theme related to digital media.

- Mobile Apps: Create a mobile application that offers a novel way of interacting with digital content or services.

- Virtual Reality Experiences: Produce a virtual reality experience that immerses users in a digital environment and allows them to explore a particular concept or narrative.

Structure of Exegesis

Different contexts may demand different structures for the Exegesis. Check with your lecturer. The depth and breadth of the theory sections (indeed of all sections) will change depending on the context and mode. Write in paragraph form.

1. Introduction – a brief outline of the work you are writing about, why it is important to you/your audience, and what aspects you will concentrate on.
2. Section on the relationship of the form, content and materials to the purpose and function of the work. The relationship between ideas and practical considerations (between inspiration and execution) should be included here. Some theories should inform this section.
3. Section on the context of the work, including physical, artistic, historical, social, and theoretical contexts. This section should draw on theory.
4. Extensive section which discusses the project or individual work in detail, closely analyzing each aspect of the work about the ideas and theories expressed in sections 2 & 3.
5. Conclusion.

References:

https://ecu.au.libguides.com/ld.php?content_id=17261441

https://jutlp.uow.edu.au/2005_v02_i01/pdf/arnold_003.pdf

https://ecu.au.libguides.com/research-methodologies-creative-arts-humanities/exegesis

PART- III

Four-year BA Multimedia Honours with Research Degree

The Four-Year BA Multimedia Honours with Research Degree program is an elite pathway designed for students who have demonstrated exceptional academic excellence, specifically those who have achieved a cumulative score of 75% or above in the first six semesters of the BA Multimedia program. This advanced program requires students to complete 177 credits over four years, including a mandatory project that is integral to the Honours with Research curriculum. This rigorous academic journey not only prepares students for leadership roles within the media sector but also provides a direct pathway to PhD programs, setting the foundation for a career in research and academia.

Programme	BA Multimedia				
Course Title	RESEARCH METHODOLOGY IN MEDIA STUDIES				
Course Code	BMM8CJ489				
Type of Course	**Major**				
Semester	VIII				
Academic Level	400 - 499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	A foundational understanding of media theories, concepts, and the ability to critically analyze media texts.				
Course Summary	Through a media-specific lens, students will engage with research methodologies that are relevant to understanding and analyzing the complex landscape of media content and its societal impact.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Discuss the fundamentals of research methodology in the context of media studies.	C	C	Quiz & Proposal writing
CO2	Select and apply appropriate research designs and methodologies	Ap	P	Literature review & research Methods
CO3	Effectively use various data collection methods, tools, and technologies in media research.	Ap	P	Data collection tools & Sampling
CO4	Analyze and interpret research data using relevant statistical and qualitative techniques.	An	C	Data analysis

CO5	Critically appraise the significance of media research in a democratic society	E	P	Interpretation and Discussion

CO6	Communicate research findings through clear and engaging written reports and oral presentations.	C	P	Dissertation & viva voce
* - Remember (R), Understand (U), Apply (Ap), Analyze (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	**Basics of Media Research**		**10**	
	1	Definition, scope and nature of research in media studies.	2	
	2	Scholarly research vs Everyday research in media	1	
	3	Development of Mass media research	2	**15**
	4	Introduction to positivism, interpretivism, and critical approaches in media research	3	
	5	Evaluating research articles, identifying research questions	2	
II	**Research process**		**15**	
	6	Elements of research;concepts,constructs,variables	3	
	7	Doing literature review to research questions and research frameworks	3	
	8	Exploring various research designs in media research	3	**21**
	9	Overview of research methods; Role of hypothesis in choosing research methods	2	
	10	Data collection methods and tools	2	
	11	Analysis, interpretation and communicating media research	1	
	12	Research Ethics	1	
III	**Research Approaches**		**16**	
	13	Content Analysis as a research method	2	

	14	Survey research; descriptive and analytical	2	**22**
	15	Exploring experimental research	2	
	16	Relevance of longitudinal research	2	
	17	Textual analysis; Semiotic analysis,psychoanalysis,discourse analysis	3	
	18	Explore Ethnography and case study	3	
	19	Scope and characteristics of mixed method research	2	
IV	**Practice based research**		**7**	
	20	Interdisciplinary Perspectives on Practice-based Research	3	**12**
	21	Practice-Based Research Methods	2	
	22	Creative Practice and Research in the Digital Media Arts	2	
V	**Open Ended Module:**		**12**	
		1. Developing a research proposal focused on a media- related topic 2. Presenting the media research proposal to the class for feedback 3. Develop the proposal through the research process such as advanced literature review,data collection, analysis and interpretation. 4. Researcher may present the findings		**10**

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	-	2	-	-	-	1	3	-	-	-	2	-
CO 2	-	-	2	-	-	-	1	3	-	-	-	2	-
CO 3	-	2	-	-	2	-	-	2	-	-	2	-	-
CO 4	-	2	-	-	2	-	-	3	-	-	-	2	-
CO 5	-	-	-	-	-	2	1	-	2	-	-	-	1

CO 6	-	-	-	2	-	2	-	-	2	-	-	2	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (10)**
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/Discussion	6	4
3	Assignment	4	2

Mapping of COs to Assessment Rubrics :

	Proposal/literature review	Presentation	Dissertation Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓			✓
CO 3	✓			✓
CO 4		✓		✓

CO 5		✓		✓
CO 6			✓	

Reference:

1. Roger d. Wimmer,joseph r. Dominick, “Mass media research An introduction” - Wadsworth
2. Klaus bruhn jensen , “A Handbook of Media and Communication Research; Qualitative and quantitative methodologies” - Routledge
3. Arthur asa berger, “Media analysis techniques” - sage
4. Craig vear, “The Routledge International Handbook of Practice-Based Research” - Routledge
5. R. Lyle skains, “Designing and Conducting Practice-Based Research Projects” - Intellect

Others: *(Web / Journals / Course Packets / Class Notes / etc.:*

https://core.ac.uk/download/pdf/10893791.pdf

Case studies for analysis would be provided from time to time in advance by the faculty.

BA Multimedia Honours with Research Degree

Research Project Guidelines

Introduction:

Media research aims to uncover the underlying mechanisms by which media influence societal norms and values. This requires researchers to carefully examine the content, production, and reception of media messages. By conducting thorough and rigorous research, scholars can examine the impact of media on individuals and society as a whole. Ultimately, the goal of media research is to provide insights that can inform policy decisions, media literacy initiatives, and cultural interventions.

Scope of the Dissertation:

The dissertation should focus on a specific aspect of media studies, such as a particular medium (e.g., film, television, digital media), a specific genre or style, or a particular cultural or societal impact of media. It should demonstrate a deep understanding of the chosen topic, incorporating relevant theories, concepts, and methodologies from media studies and related fields.

Significance of the Dissertation:

The dissertation should contribute to the existing body of knowledge in media studies by providing new insights, perspectives, or findings. It should address a gap in the literature or present a novel approach to understanding media phenomena.

Writing Style and Format:

- The dissertation should be written in APA 7th style format, including proper formatting of citations, references, headings, and other elements.
- Follow the APA guidelines for in-text citations, reference lists, and formatting of tables and figures.
- Use clear and concise language, avoiding jargon or overly technical terms unless necessary.
- Ensure that the dissertation is well-organized, with a logical flow of ideas and clear transitions between sections.

Ethical Standards of dissertation writing

- Plagiarism: Properly cite all sources used in the paper to avoid plagiarism. Use quotation marks for direct quotes and provide citations for paraphrased information.
- Authorship: Give credit to all individuals who have contributed significantly to the research or writing of the paper.
- Data Manipulation: Present data accurately and honestly. Do not manipulate data to fit a particular narrative or to achieve desired results.
- Confidentiality: Maintain confidentiality when discussing sensitive information, such as personal details of research participants. Use pseudonyms or other measures to protect their identities if necessary.

- Informed Consent: Obtain informed consent from participants before including them in your research. Clearly explain the purpose of the study, potential risks, and benefits, and ensure that participants have the right to withdraw at any time.
- Conflict of Interest: Disclose any potential conflicts of interest that could influence your research or its interpretation. This could include financial interests, personal relationships, or other factors that may bias your work.
- Respect for Intellectual Property: Respect the intellectual property rights of others. Obtain permission to use copyrighted material and properly attribute all sources.
- Accuracy: Ensure that all information presented in your paper is accurate and supported by evidence. Avoid making misleading or false statements.
- Clarity and Transparency: Clearly present your research methodology, results, and conclusions. Be transparent about any limitations of your study.
- Respect for Cultural Sensitivities: Be mindful of cultural sensitivities when discussing or interpreting research findings. Use language that is respectful and avoids stereotypes or biases.

Format of the Dissertation

Title Page: Include the title of the dissertation, author's name, institutional affiliation, and date.

Abstract: Provide a brief summary of the dissertation, including the research question, methods, results, and conclusions.

Introduction: Begin with a clear and concise introduction that provides an overview of the research topic, its significance, context. State the objectives of the research and outline the scope of the dissertation. Then define the research question or hypothesis.

Literature Review: Conduct a comprehensive literature review that synthesizes existing research and theories related to the topic. Identify gaps, controversies, or areas for further exploration in the literature.

Theoretical Framework: Develop a theoretical framework that provides a conceptual basis for the study. Explain how the chosen theory or theories inform the research design and analysis.

Methodology: Describe the research design, including the approach (e.g., qualitative, quantitative, mixed methods), data collection methods, and sampling strategy. Justify the chosen methodology and explain how it aligns with the research objectives.

Data Collection and Analysis: Detail the data collection process, including any instruments or tools used. Describe the data analysis methods, such as statistical analysis, thematic analysis, or content analysis.

Results: Present the findings of the study, using tables, figures, or other graphical representations to enhance understanding.

Discussion: Interpret the results in the context of the research question and theoretical framework. Discuss the implications of the findings and their relevance to theory, practice, and future research.

Conclusion: Summarize the main findings of the study, discuss its limitations, and suggest directions for future research.

References: Include a list of all sources cited in the dissertation, formatted according to APA 7th style guidelines.

Appendices: Include any additional materials, such as raw data, questionnaires, or supplementary information.

MINOR COURSES

Detailed Syllabus

GROUPING OF MINOR COURSES IN MULTIMEDIA

(Title of the Minor: **MULTIMEDIA)**

Group No.	Sl. No.	Course Code	Title	Semester	Total Hrs	Hrs/ Week	Credits	Marks		
								Internal	External	Total
1		**NEW MEDIA DESIGN** (Preferable for Graphic design and Animation, Language and Literature, Computer Science, Electronic students)								
	1	BMM1MN101	Basic Photography	1	75	5	4	30	70	100
	2	BMM2MN101	Visual Design	2	75	5	4	30	70	100
	3	BMM3MN201	UX/UI Designing	3	75	5	4	30	70	100
2		**VISUAL MEDIA PRACTICES** (Preferable for Multimedia students)								
	1	BMM1MN 102	Scenic Design for Screen Media	1	75	5	4	30	70	100
	2	BMM2MN 102	Lighting for TV and Film Production	2	75	5	4	30	70	100
	3	BMM3MN 202	Multimedia Theatre	3	75	5	4	30	70	100
3		**DIGITAL DESIGN AND BROADCASTING** (Preferable for Visual Communication students)								
	1	BMM1MN 103	Fundamentals of Web Designing	1	75	5	4	30	70	100
	2	BMM2MN 103	Radio Jockey	2	75	5	4	30	70	100

	3	BMM3MN 203	Basics of Motion Graphics	3	75	5	4	30	70	100
		VISUAL MEDIA DESIGN (Preferable for Journalism students)								
4	1	BMM1MN 104	Layout Design	1	75	5	4	30	70	100
	2	BMM2MN 104	Graphic Design	2	75	5	4	30	70	100
	3	BMM3MN 204	Video Design: Editing for MOJO	3	75	5	4	30	70	100

Programme	BA Multimedia				
Course Code	BMM1MN101				
Course Title	BASIC PHOTOGRAPHY				
Type of Course	**Minor**				
Semester	1				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	NA				
Course Summary	To make students understand the basic ideas of visual qualities of photographic image and improve their skills in handling camera.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Explain the function of different camera settings and their impact on the final image.	U	F	Instructor-created exams / Quiz
CO2	Explain the exposure, composition, and lighting to capture photographs with desired effects.	Ap	F	Instructor-created exams / Quiz
CO3	Examine design principles employed in successful photographs.	Ap	F	Instructor-created exams / Quiz
CO4	Evaluate photographic approaches based on their effectiveness in communicating a message with the help of lighting.	Ap	F	Instructor-created exams / Quiz

CO5	To create a photographic series or project that demonstrates their grasp of the fundamental principles and design considerations in photography.	C	P	Practical Assignment / Observation of Practical Skills

CO6	Master the concept of exposure, including aperture, shutter speed, and ISO, to achieve well-lit and balanced photographs.	Ap	C	Practical Assignment / Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
I	**Introduction to photography**		**10**	**15**
	1	History of photography, Camera Obscura	2	
	2	Analogue and Digital Camera, Seeing-Human eye and camera	1	
	3	Mirror vs mirrorless cameras, Working of DSLR cameras	1	
	4	Qualities of a good photographer, ethical responsibilities	2	
	5	Types of photography- Candid, Wedding, Landscape, Photo feature, news, wildlife, sports, nature	4	
II	**Different properties of Camera**		**10**	**15**
	6	Focusing	2	

	7	Aperture	2	
	8	Shutter speed, slow and fast shutter speeds, applications of slow and fast shutter speeds	2	
	9	ISO, when to use ISO function	2	
	10	Depth of focus	1	
	11	Depth of field	1	
III	**Accessories of Camera**		**10**	**20**
	12	Different types of lens	2	
	13	Different types of filters	2	
	14	Different stabilizers	1	
	15	Different accessories of Camers and lights	1	
	16	Different kinds of lighting equipment	2	
	17	Lens and its properties (creative use of lens in photography)	2	
IV	**Factors affecting photography**		**15**	**20**
	18	Different types of capturing format (JPEG, PNG, TIFF)	2	
	19	Different types of storage formats (CMOS, CCD)	3	
	20	Fundamentals of lighting (Hard light, soft light)	3	
	21	3 point and 4 point lighting (High key lighting, Low key lighting)	3	
	22	Types of lights (Natural, Available, Indoor, Outdoor)	4	
V	**Photography Application**		**30**	**20**
	23	1. Compositing exercises 2. Product photography 3. Conceptual photography 4. Street photography 5. Shoot and submit photos from different categories of photography	30	

Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	-	1	-	-	-	2	-	-	1	-	-
CO 2	1	-	2	-	1	-	2	-	-	1	-	-
CO 3	1	-	2	-	-	1	2	-	-	1	-	-
CO 4	-	-	1	-	1	1	1	-	-	1	-	-
CO 5	2	2	1	-	1	1	1	1	1	1	1	1
CO 6	1	-	1	-	-	-	1	-	-	1	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of InternalEvaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	The marks for practicalwork will be based on the students performance in taskswithin Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/ Essay	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	-	-	✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	-	✓
CO 4	✓	-	✓	✓
CO 5	✓	✓	-	-
CO 6	✓	✓	✓	✓

REFERENCES

1, Tay Vaughan, 'Basic photography'
2, Abhishek Polishetty, 'Photography basics made easy'
3, Tim Wells,2022, 'Photography Fundamentals'
4, Andy Batt,Candace Dobro,Jodie Steen,2014, 'Camer and Craft: Learning the technical art of Digital Photography'

Programme	BA Multimedia				
Course Title	VISUAL DESIGN				
Type of Course	**Minor**				
Semester	II				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	Computer knowledge				
Course Summary	This course introduces students to the principles and techniques of visual design, encompassing both traditional and digital mediums. Through a combination of theoretical study and practical exercises, students will develop a comprehensive understanding of visual communication and its application across various design disciplines.				

Course Outcomes (CO):

CO	CO Statement	Cognitive	Knowledge	Evaluation

		Level*	Category#	Tools used
CO1	Demonstrate proficiency in applying fundamental principles of visual design.	U	F	Instructor-created exams / Quiz
CO2	Analyze and critique visual compositions using appropriate terminology and concepts.	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Utilize various design tools and software to create visually compelling artwork.	Ap	P	Practical Assignment / Observation of Practical Skills
CO4	Develop a portfolio showcasing diverse visual design projects.	Ap	P	Instructor-created exams / Home Assignments
CO5	Collaborate effectively in interdisciplinary design teams to solve complex design challenges.	C	P	One Minute Reflection Practical assignments
CO6	Apply ethical and professional standards in visual design practice.	C	P	One Minute Reflection Practical assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
I	**Introduction to Visual Design**		**10**	**15**
	1	Introduction to design principles, Elements of visual design	2	
	2	Historical overview of visual communication, Role of visual design in society	2	
	3	Visual perception and psychology, Basic color theory	2	
	4	Typography fundamentals, Introduction to design software	2	
	5	Ethics in visual design, Critical analysis of visual artifacts	2	
	Design Theory and Analysis		**10**	

II	6	Gestalt principles of perception, Semiotics and visual communication	2	**15**
	7	Design thinking methodologies, Visual rhetoric and persuasion	4	
	8	Cultural influences on design, Comparative analysis of design styles, Case studies in visual design	3	
	9	Design critique techniques, Visual storytelling techniques, Ethical considerations in design critique	1	
III	**Digital Tools and Techniques**		**14**	**25**
	10	Introduction to digital design software	4	
	11	Digital imaging techniques, Vector graphics and illustration		
	12	Digital typography, Layout and composition in digital media	3	
	13	Interactive design principles, Animation basics	3	
	14	Introduction to user experience (UX) design, Designing for multiple platforms	1	
	15	Copyright and intellectual property in digital design	2	
	16	Professional digital design workflows	1	
IV	**Advanced Topics in Visual Design**		**11**	**15**
	17	Advanced color theory and application, Experimental typography	3	
	18	Advanced image manipulation techniques, Visual hierarchy and information design	3	
	19	Designing for accessibility, Motion graphics and video editing	2	
	20	3D modeling and rendering basics, Branding and identity design	1	
	21	Designing for social impact, Cross-cultural design considerations	1	
	22	Emerging trends in visual design	1	
V	**Action animation**		**30**	**20**
	1	These projects may include but are not limited to:	8	
		1. Designing a brand identity for a fictional company 2. Creating a digital advertising campaign 3. Designing an interactive website or app prototype 4. Producing a motion graphics animation		
	2	Collaborating on a community design project	12	
	3	Compiling a professional portfolio showcasing their best work	10	

Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO 5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	-	2	2	-	-	3	-	-	-	-	-
CO 2	1	2	-	2	2	-	-	-	3	-	-	-
CO 3	-	-	3	2	-	-	-	3	2	-	-	-
CO 4	2	-	2	-	-	-	3	-	-	-	-	-
CO 5	-	3	2	-	-	-	-	-	3	-	-	-
CO 6	-	-	-	-	2	3	-	-	-	-	3	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP		
	Components of Internal Evaluation	**Practical (30)**
1	Project work	15
2	Seminar/ Viva/ Quiz	5

3	Assignment	10

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓	-	✓
CO 2	✓	✓	-	✓
CO 3	✓	✓	-	✓
CO 4	✓	-	✓	✓
CO 5	✓	-	✓	-
CO 6	✓	-	✓	

REFERENCES

1, Poppy Evans, 2013, 'Graphic Design reference and specification', Rockport publishers
2, Christian Leborg, 2006, 'Visual Grammar: A Design Handbook', Princeton Architectural press
3, Connie Malamed, 2011, 'Visual Language for Designers', Rockport publishers
4, Timothy Samara, 2011, 'Graphic Designer's Essential Reference', Rockport publishers
5, Connie Malamed, 2015, 'Visual Design Solutions: Principles and Creative Inspiration', Wiley

Programme	BA Multimedia				
Course Code	BMM3MN201				
Course Title	UX/UI DESIGNING				
Type of Course	**Minor**				
Semester	III				
Academic Level	200-299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75

Pre-requisites	• Basic understanding of design principles • Familiarity with web development concepts (HTML, CSS) is preferred
Course Summary	This course introduces the fundamental concepts and principles of User Experience (UX) and User Interface (UI) Design. Students will gain a comprehensive understanding of the UX design process, from research and user understanding to prototyping, testing, and iteration. They will also learn how to apply design principles and best practices to create user-centered interfaces for web, mobile, and interactive applications.

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Describe the basic concepts of UX/UI design	U	C	Exams, quizzes, assignments
CO2	Conduct user research and identify user needs/goals	An	P	User research reports, personas, journey maps
CO3	Design and prototype user interfaces	C	P	Wireframes, prototypes, usability testing reports
CO4	Conduct usability testing and iterate on designs	Ap	P	Usability testing reports, design revisions
CO5	Apply design principles and best practices	Ap	P	Design critiques, portfolio presentations
CO6	Collaborate effectively with developers/stakeholders (additional)	Ap	M	Group projects, peer evaluations

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
I		**UX-UI Design**	**10**	**15**
	1	User Interaction with the products, applications, and services – Cognitive Model/Mental Model	2	
	2	User Experience Design, Core elements of User Experience and its working, UX Design Process and Methodology.	2	

	3	UX Design Process: Research, Understanding the User Needs and Goals, Understanding the Business Goals.	1	
	4	Deliverables of the Research, Visual Design Principles.	1	
	5	Information Design and Data Visualization, Interaction Design.	1	
	6	Information Architecture, Wire framing & Story boarding.	1	
	7	UI Elements and Widgets, Screen Design and Layouts.	2	
II	**UX design prototype and test**		**10**	**15**
	8	Usability Testing, Types of Usability Testing, Usability Testing Process, plan for the Usability Tests, Prototyping Design to Test, Introduction of proto tying tools.	3	
	9	Iterate and improve: Understanding the Usability Test findings, Applying the Usability Test feedback in improving the design, Communication with implementation team.	3	
	10	Psychology and human factors: Memory, attention, perception, visualization.	2	
	11	Design principles: Visibility, Feedback, Mappings, Constraints, Distributed Cognition, Activity Theory, Situated Action.	2	
III	**Designing Interface (Web)**		**15**	**25**
	12	Designing Web pages,	1	
	13	Creating websites and pages using Dream Weaver -	2	
	14	Editing cross-platform and cross-browse pages.	1	
	15	Flash to HTML, CSS, Conversion: Flash to HTML Conversion	1	
	16	understanding basics of HTML to create web pages, Designing web page - HTML programming, Text, Table, Image, and audio.	1	
	17	Building information Management, Planning,	2	
	18	Testing a website, using checklist for site launch applying check target browser feature validate markup feature, transferring site and files to the Internet	1	
	19	Synchronizes the site files compare files for difference, test the website, setting up a dynamic site.	2	
	20	Web Apps: Introduction to Web Applications, Understanding Graphical User Interface designing.	1	
	21	Mobile Apps: Introduction to Mobile Applications, designing of apps for Android, IOS, Windows Touch apps,	2	
	22	Understanding the limitations of the different devices and their specifics	1	
IV	**Building a Brand**		**10**	**15**
	23	Creating brand guidelines for interactive applications.	2	

	24	Selecting & expanding a design for interactive applications.	2	
	25	Wireframing workflows, translating brand guidelines to UX for interactive applications. Final wireframe critique.	4	
	26	Wireframing review, Sketch analysis, Pitch Guidelines. User flow review - Final design.	2	
V	**Practical Manual: UX-UI Design**		**30**	**20**
	1	Introduction: to simple digital interfaces such as Phone apps, Kiosks, etc.	30	
	2	UI basics: nature, elements and characteristics and Histories of Devices and Characteristics of Technological Devices.		
	3	UI Design and Why it Matters, Advantages and Drawbacks of Devices, Device based Objectives		
	4	Principles: Consistency, Feedback, Memory load,		
	5	Efficiency, Recoverability, User guidance; GUI Advantages, Disadvantages; Difference in Analogue vs. Digital Presentation, Color		
	6	Icons, Widgets, menus, Tools, simple website, Flash screens etc.		
	7	Based on user study/content development /wireframes/page layouts with reference to navigation		
	8	Redesign a simple digital communication		
	9	Creating UI for Devices, Interface plan sketches, Digital outputs		

Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	1	-	-	-	2	2			2	
CO 2	-	-	2	-	-	-	-	-	2	2	2	-
CO 3	2	2	1	-	1	-	-	1	-	1	-	1
CO 4	-	-	-	-	1	-	1	-	-	1	-	1
CO 5	2	-	2	-	-	-	1	2	-	1	1	--
CO 6	1	-	2	-	-	1	-	-	-	1	-	1

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of InternalEvaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	The marks for practicalwork will be based on the students performance in taskswithin Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/ Essay	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	-	-	-
CO 2	✓	✓	-	-
CO 3	-	-	✓	-
CO 4	-	✓	✓	-
CO 5	✓	-	✓	✓

CO 6	-	✓	-	-

REFERENCES

1, Mads Soegaard, 'The Basics of User Experience Design: A UX Design Book by the Interaction Design Foundation'

2, Amolendu H., 'The Golden Ratio In UX Design : And Other Articles On User Experience'

3, Rowe Thills, 'UI UX Design and Figma'

4, Pamala Deacon, 'UX and UI Strategy: A step by step guide on UX and UI Design'

5, Design Nest and tamus rabo, 'UI/UX Design:The Complete 2024 Guide for beginners'

Programme	B A Multimedia				
Course Code	BMM1MN102				
Course Title	SCENIC DESIGN FOR SCREEN MEDIA				
Type of Course	**Minor**				
Semester	I				
Academic Level	100-199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3		2	75
Pre-requisites	NA				
Course Summary	This course serves as an introduction to scenic design for film and television productions. Over the semester, students will explore the fundamentals of scenic design, delve into the creative process, and understand the crucial role scenic design plays in storytelling.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Define key terms and concepts related to scenic design for film and television	R	F	Quiz/ Mid term examination
CO2	Apply design principles, elements and the role of light and shadow effectively to create mood and enhance narrative in scenic designs for various media formats.	Ap	P	Assignment with visual examples, Midterm exam

CO3	Create comprehensive scenic designs that integrate script analysis, directorial vision, and historical accuracy, while adhering to budget and sustainability practices.	Ap	P	Sketching/floor planning/ budget
CO4	Differentiate and adapt scenic design techniques and materials for different genres	An	C	Design assignments/ Quiz
CO5	Synthesize contemporary trends such as digital media, virtual reality, and augmented reality with traditional scenic design approaches to innovate and push boundaries within the field.	C	C	Innovation presentation
CO6	Collaborate effectively with peers to brainstorm and develop scenic design ideas based on specific scenarios	C	P	Group presentations
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)				

- Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
I	**Fundamentals of Scenic Design**		**12**	**20**
	1	Introduction to Scenic Design: Definitions and Scope	2	
	2	History and Evolution of Scenic Design: Theatre vs TV and Film	2	
	3	Different types of scenic design	2	
	4	Understanding Space and Environment in Scene Setting	1	
	5	Basic Elements of Scenic Design: Line, Shape, Texture, Space and Color	2	
	6	Design Principles (Balance, Emphasis, Proportion, Rhythm, Harmony)	2	
	7	The Role of Light and Shadow in Creating Mood	1	
II	**Design Process and Techniques**		**17**	
	8	Script Analysis and Interpretation (Identifying Visual Cues)	2	
	9	Collaboration with Directors and Producers (Understanding Vision)	2	
	10	Researching Historical Periods and architectural Styles	2	

	11	Budgeting and Resource Management	1	**25**
	12	Drafting and Rendering Techniques (Sketching, Floor Plans)	2	
	13	Set Construction Materials and Techniques	2	
	14	Safety Regulations on Set	2	
	15	Sustainability Practices in Scenic Design	2	
	16	Model Making and Digital Visualization Tools (Basic Techniques and Materials)	2	
III	**Design for Different Genres**		**8**	**10**
	17	Scenic Design for Period Dramas	2	
	18	Designing for Sitcoms and Comedies	2	
	19	Fantasy and Sci-Fi Set Design	2	
	20	Designing for Animation (Background Design)	2	
IV	**Contemporary Issues and Trends in Scenic Design**		**8**	**15**
	21	The Impact of Digital Media on Scenic Design	2	
	22	Interactive and Immersive Environments in Modern Media	1	
	23	Trends in Scenic Design: Virtual Reality and Augmented Reality	2	
	24	Ethical Considerations in Scenic Design	1	
	25	The Future of Scenic Design: Predictions and Innovations	2	
V	**Practical Tasks**		**30**	**20**
	1	Workshop: Basic Sketching and Model Making		
	2	Practical Assignment: Designing a Scene for a Short Film		
	3	Group assignment: Creating a Scenic Design Portfolio		

	4	Field Trip: Visit to a Film Studio/Set, Theatre production (optional)		
	5	Final assignment: Scenic Design Concept Presentation		

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PS O3	PSO4	PSO 5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	1	-	-	-	1	1	-	-	1	-	1
CO 2	1	-	-	1	-	-	1	1	-	1	1	-
CO 3	1	1	-	1	1	-	2	1	1	-	-	-
CO 4	1	-	1	-	1	-	-	-	1	-	-	-
CO 5	1	1	-	2	2	1	1	1	-	2	2	-
CO 6	-	2	-	-	1	2	-	1	2	-	-	3

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks

ternal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students performance in tasks within Module 5
2	Seminar/ Quiz/	3	
3	Assignment/ Sketching/floor planning	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2	✓	✓		✓
CO 3		✓		✓
CO 4	✓			✓
CO 5		✓	✓	✓
CO 6				

REFERENCES

1, Eric Fielding and Michael Gillette, '"The Fundamentals of Scenic Design"'
2, Brannon McPherson, '"Digital Scenic Design"'

Programme	B A Multimedia				
Course Code	BMM2MN102				
Course Title	LIGHTING FOR TV AND FILM PRODUCTION				
Type of Course	**Minor**				
Semester	II				
Academic Level	100-199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3		2	75
Pre-requisites	NA				
Course Summary	This course introduces students to the fundamental concepts, equipment, and techniques of lighting in TV and film production. Through a combination of theoretical knowledge and practical exercises, students will learn how to use lighting to enhance storytelling, create mood, and support the visual style of multimedia projects.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Analyze the fundamental properties of light and their impact on visual perception.	An	F	Mid term examination/ Quiz
CO2	Demonstrate proficiency in setting up and adjusting lighting equipment, including the use of accessories and safety precautions.	Ap	P	Practical assignment
CO3	Evaluate the role of natural versus artificial lighting in film and television production and its influence on the visual narrative.	E	C	Assignment/ Quiz
CO4	Apply advanced lighting modifiers and control systems to create specific lighting effects, particularly for green screen and special effects.	Ap	P	Special Effects Lighting Workshop
CO5	Design comprehensive lighting plans that effectively communicate the intended visual story, incorporating pre-production planning and	C	P	Lighting Plan Project Presentation

	collaboration insights.			
CO6	Synthesize knowledge and skills acquired throughout the course to collaborate on and execute a comprehensive lighting plan for a short film scene.	E	C	Assignment
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)				
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
I	**Introduction to Lighting in Media Production**		**10**	**20**
	1	The Role of Lighting in Storytelling	2	
	2	Understanding Light: Properties and Characteristics intensity, color temperature, etc.)	2	
	3	Natural vs. Artificial Lighting	2	
	4	The Color Temperature of Light	2	
	5	History and evolution of film and television lighting	2	
II	**Lighting Design and Collaboration**		**9**	**15**
	6	Pre-production planning and storyboarding for lighting	2	
	7	Working with the script and shot list to develop lighting plans	2	
	8	Collaboration with the director and cinematographer on lighting design	2	
	9	Communication techniques for lighting crews	1	
	10	Introduction to computer-aided lighting design software	2	
III	**Lighting Techniques and Styles**		**8**	**10**
	11	Three-Point Lighting	1	
	12	High Key and Low Key Lighting Techniques	2	
	13	Lighting for Depth and Dimension	1	
	14	Mood and Atmosphere through Lighting	2	
	15	Special Lighting Effects	2	
IV	**Lighting Equipment and Operation**		**18**	**25**
	16	Types of Lights Used in Production	1	
	17	Lighting Accessories (Diffusers, Reflectors, Gels)	2	
	18	Setting Up a Basic Lighting Kit	1	
	19	Safety Precautions and Handling Equipment	1	

	20	Introduction to Lighting Diagrams and Planning	2	
	21	The role of the lighting director/gaffer in film and TV production	2	
	22	Light stands, grip equipment, and electrical distribution	1	
	23	Understanding lighting control systems and dimmers	2	
	24	Introduction to color temperature and color correction	2	
	25	Advanced light modifiers: Gobos, cutters, barndoors	2	
	26	Introduction to lighting for green screen and special effects	2	
V	**Practical Tasks**		**30**	**20**
	1	Setting Up Three-Point Lighting		
	2	Creating Mood with Lighting Techniques		
	3	Lighting workshop		
	4	Green Screen Lighting Setup		
	5	Exploring lighting techniques for different scenarios (interiors, exteriors, daytime, nighttime)		
	6	Collaborating on a final lighting assignment where students develop and execute a lighting plan for a short film scene.		

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PSO 5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	2	1	-	-	3	-	-	1	-	--
CO 2	2	3	-	2	-	-	1	3	2	2	-	-
CO 3	3	-	2	1	-	-	3	-	-	2	-	-
CO 4	2	3	-	2	-	-	2	3	-	2	-	-
CO 5	3	3	-	3	2	2	3	-	3	-	2	-
CO 6	3	3	3	3	3	3	-	-	3	-	3	3

Correlation Levels:

Level	Correlation

-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	Mark for practical work will come from the students performance in Module 5 tasks.
2	Seminar/ Quiz	3	
3	Assignment/ Lighting Plan	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2		✓		✓
CO 3	✓	✓		✓
CO 4				✓
CO 5		✓	✓	✓
CO 6		✓		

REFERENCES

1. Kris Malkiewicz, "Film Lighting: Theory and Practice"
2. William M. Collyer, "Set Lighting Techniques: The art of lighting for film and television"
   Case studies for analysis would be provided from time to time in advance by the faculty.

Programme	B A Multimedia				
Course Code	BMM3MN202				
Course Title	MULTIMEDIA THEATRE				
Type of Course	**Minor**				
Semester	III				
Academic Level	200-299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3		2	75
Pre-requisites	NA				
Course Summary	This course explores the intersection of digital technologies and multimedia with traditional theatre practices. Students will gain a comprehensive understanding of the evolution of theatre, the impact of digital media on contemporary performance, and the practical applications of multimedia in theatre productions.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Identify key concepts, terminology, and historical background related to multimedia theatre	R	F	Quizzes/ mid term examination
CO2	Demonstrate an understanding of the principles and concepts of multimedia theatre by explaining them in their own words.	U	C	Assignment
CO3	Apply the knowledge of multimedia theatre to create and present a multimedia performance.	Ap	P	Assignment
CO4	Differentiate multimedia theatre productions by dissecting and evaluating the elements that contribute to their effectiveness.	An	C	Essays

CO5	Synthesize the knowledge of multimedia theatre to design and produce an original multimedia theatre project	C	P	Peer evaluations
CO6	Evaluate effectively the theoretical and practical aspects of multimedia theatre through written and oral presentations.	C	M	Presentations
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
I	**Introduction to Theatre and Digital Theatre**		**12**	**20**
	1	Origins and Historical Context of Theatre	2	
	2	Dramatic Theory: Aristotle's Poetics, Stanislavski's Method, Brecht's Epic Theatre	2	
	3	Elements of Traditional Theatre (Acting, Directing, Design: Set Design, Lighting Design, Costume Design, Sound Design)	2	
	4	The Emergence of Digital Theatre	2	
	5	Impact of Digital Media on Contemporary Performance	2	
	6	Multimedia Theatre: Definition and Scope	2	
II	**Multimedia Theatre Technologies**		**12**	**25**
	7	Audio-visual (AV) Technology in Theatres	2	
	8	Lighting and Sound Design in Digital Theatre	2	
	9	Projection Mapping and 3D Modeling	2	
	10	Virtual and Augmented Reality in Theatre	2	
	11	Interactive Interfaces and Immersive Experiences	2	
	12	Software Tools for Multimedia Theatre (ScreenMonkey, Qlab, etc.)	2	
III	**Multimedia Theatre Performance and Design**		**12**	**10**
	13	Multimedia Theatre Storytelling Techniques	2	
	14	Integrating Multimedia Elements in Live Performances	2	
	15	Audience Engagement and Interaction	2	
	16	Collaborative Interdisciplinary Approaches	2	
	17	Scenic Design and Multimedia Environments	2	
	18	Projection and Video Design for Theatre	2	
IV	**Contemporary Practices and Future Trends**		**9**	**15**
	19	Case Studies: Innovative Multimedia Theatre Productions	3	
	20	Accessibility and Outreach in Digital Theatre	2	

	21	Ethical Considerations and Responsible Use of Technology	2	
	22	Emerging Technologies and Future Trends	2	
V	**Practical Task**		**30**	**20**
	1	Designing a multimedia element for a theatrical performance		
	2	Multimedia production: scene work		
	3	Theatre Workshop		

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PS O3	PSO4	PSO 5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	1	-	-	1	3	-	-	2	-	-
CO 2	2	1	1	-	-	2	2	1	-	-	1	-
CO 3	2	1	1	1	-	-	2	1	1	-	-	-
CO 4	1	2	1	1	2	-	2	1	1	-	2	-
CO 5	2	1	1	1	-	-	2	1	1	-	-	-
CO 6	1	1	1	1	1	1	1	1	1	1	1	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students performance in tasks within Module 5
2	Seminar/ Quiz/ Peer evaluations	3	
3	Assignment/ Essays	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2	✓	✓		✓
CO 3		✓		✓
CO 4	✓			✓
CO 5		✓	✓	✓
CO 6				

REFERENCES

01. Eric Fielding and Michael Gillette"The Fundamentals of Scenic Design"
02. Brannon McPherson"Digital Scenic Design"

Programme	B A Multimedia				
Course Code	BMM1MN103				
Course Title	FUNDAMENTALS OF WEB DESIGNING				
Type of Course	**Minor**				
Semester	I				
Academic Level	100-199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3		2	75
Pre-requisites	NA				

Course Summary	This course introduces students to the fundamental concepts and practices of web design. Through lectures, discussions, and readings, students will gain a foundational understanding of the World Wide Web, explore various website types, delve into core technologies like HTML and CSS, and learn best practices for creating user-friendly and visually appealing websites.

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Distinguish between different types of websites (e.g., e-commerce, portfolio, informational) and their purposes.	R	U	Assignments, Internal Exam/ Quiz
CO2	Explain the basic functionalities of the internet, including web browsers, servers, and domain names.	U	C	Assignments, Presentations
CO3	Utilize basic HTML tags to structure a simple web page and incorporate text, images, and links.	A	A	Seminar Presentation / Assignment
CO4	Design a basic website layout using wireframes or mockups, considering user experience (UX) principles	E	C	Quizes
CO5	Assess the importance of responsive web design in creating websites that adapt to different screen sizes..	E	An	Quizzes/ Assignments
CO6	Develop a basic personal website showcasing their skills and interests using HTML and CSS.	C	E	Assignments

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
I	**Introduction to Web Design**		**12**	**20**
	1	History of the Internet and the World Wide Web	2	
	2	Understanding the Web Design Process	2	
	3	Types of Websites and their Applications	2	
	4	Introduction to User Experience (UX) Design	2	
	5	Introduce usability testing methods and their role in creating user-friendly websites.	2	
	6	Discuss the unique design considerations for each website type.	2	
II	**The Building Blocks of the Web**		**12**	**15**
	7	The Functioning of Web Browsers and Servers	3	
	8	Domain Names and Web Hosting Fundamentals	3	
	9	Introduction to Hypertext Markup Language (HTML)	2	
	10	Basic HTML Structure and Tagging for Content and Layout	2	
	11	Search engine optimisation	2	**15**
III	**Styling Websites with CSS**		**11**	
	12	Introduction to Cascading Style Sheets (CSS)	2	
	13	Selectors, Properties, and Values in CSS	2	
	14	Formatting Text, Images, and Page Layout with CSS	3	
	15	Introduction to Responsive Web Design principles	2	
	16	Bootstrap and customisation	2	
IV	**Enhancing User Experience**		**10**	**20**
	17	Website Navigation and User Interface (UI) Design Principles	2	
	18	Accessibility Considerations in Web Design	2	
	19	Website Usability Testing and Evaluation Techniques	1	
	20	Introduction to Content Management Systems (CMS)	1	
	21	Web site securities and certification	2	
	21	Duties and responsibilities of a Web designer	1	
	22	Cyber ethics	1	
V	**The Future of Web Design and practical tasks(Open Ended Module)**		**30**	**20**

		1. Web Design Careers and Professional Practices Tasks: 2. Students analyse existing websites and identify the type of website, its target audience, and its strengths and weaknesses in terms of user experience 3. Students research available domain names based on a fictional business concept or personal brand. They consider factors like memorability, relevance, and keyword inclusion. 4. Students compare different web hosting plans offered by popular providers and choose the most suitable plan for a specific website type (e.g., shared		

		hosting for a personal blog, VPS hosting for an e-commerce store). 5. **Basic HTML Coding Challenge:** Students create a simple static HTML page using basic tags for structure (headings, paragraphs, lists), content (text, images), and hyperlinks. This can be done in a code editor or online HTML playground. 6. Students build a basic CSS stylesheet to format the previously created HTML page. They can experiment with changing text styles, colors, backgrounds, and layout properties. 7. **Website Redesign Proposal:** Students choose an existing website (ideally with known usability issues) and propose a redesign plan that incorporates best practices for accessibility, mobile responsiveness, and user experience. **8. Develop a personal website**		

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PSO 5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	1	1	-	-	-	1	-	-	-	-	1
CO 2	1	1	1	-	-	-	1	-	1	1	-	-
CO 3	2	2	-	1	1	-	1	1	1	1	1	-
CO 4	1	1	-	1	1	1	2	1	-	1	1	1
CO 5	1	1	1	-	1	1	1	2	1	1	2	1
CO 6	1	2	1	2	2	2	2	1	1	-	2	3

Correlation Levels:

Level	Correlation
-	Nil

1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students performance in tasks within Module 5
2	Seminar/ Quiz	3	
3	Assignment	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2	✓	✓		✓
CO 3	✓			✓
CO 4		✓		✓
CO 5	✓			✓
CO 6				

REFERENCES

1. Jennifer Robbins “Learning Web Design: A Beginner's Guide to HTML, CSS,
2. JavaScript, and Web Graphics”
3. Elisabeth Robson “Head First HTML and CSS”
4. Adam Bryant”Refactoring CSS: Advanced Techniques for Cleaner and More
5. Sustainable Stylesheets”

Programme	BA Multimedia				
Course Title	RADIO JOCKEY				
Coure code	BMM2MN103				
Type of Course	**Minor**				
Semester	II				
Academic Level	100-199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	• Audio Fundamentals course (or similar) • Basic computer literacy & communication skills • Interest in audio & creativity				
Course Summary	This course provides a comprehensive introduction to the exciting world of radio jockeying. Students will gain the knowledge and skills necessary to become a successful RJ, including voice and communication techniques, content creation, and show production.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Compare the role and responsibilities of a Radio Jockey in the contemporary media landscape.	An	F	Written assignments, Class discussions, mid term exam
CO2	Create engaging radio content using various program formats and effective scriptwriting techniques.	Ap	P	Practical tasks (scriptwriting for different formats), Audio Production
CO3	Demonstrate a comprehensive understanding of radio broadcasting equipment and basic audio production techniques.	U	C	Quizzes, Practical tasks (studio familiarization, DAW operation)
CO4	Critically assess ethical considerations and responsible practices in radio broadcasting.	E	C	Discussions, Written assignments

CO5	Develop and deliver captivating on-air presentations utilizing effective vocal techniques and audience interaction skills.	Ap	P	Assignments
CO6	Collaborate with peers to produce a complete audio project, integrating scripting, recording, editing, and sound design.	C	P	Practical Assignments

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I		**Basics of Radio and Audio Technologies**	**12**	**15**
	1	History and Evolution of Radio Broadcasting	2	
	2	Overview of Radio Broadcasting: FM/AM and Satellite Radio	2	
	3	The Role of a Radio Jockey in Today's Media Landscape	2	
	4	Exploring Career Opportunities in Radio	1	
	5	Introduction to Radio Broadcasting Equipment	2	
	6	Responsible Radio Practices: Ethics and Regulations	2	
	7	Radio Station Operations and Management	1	
II		**The Role and Skills of a Radio Jockey**	**11**	**20**
	8	Vocal Techniques for Radio: Projection, Modulation, Breathing	2	
	9	Developing a Captivating On-Air Personality	1	
	10	Interviewing Techniques and Guest Interaction	2	
	11	Music Selection and Pacing for Engaging Shows	1	
	12	Live Announcing and Audience Interaction Techniques	1	
	13	Inform, Update, Entertain: The Core Functions of an RJ	1	
	14	Language Skills for Broadcasting	2	
	15	Current Affairs & Social Awareness for RJs	1	
III		**Radio Production and Technology**	**9**	**20**
	16	Introduction to Radio Studio Equipment	2	
	17	Basic Audio Editing & Recording Techniques	2	
	18	Using Broadcast Automation Software	1	
	19	Social Media Integration for Radio	1	
	20	The Ethics of Radio Broadcasting	2	
	21	Career Opportunities in Radio	1	
IV		**Content Creation and Program Development**	**13**	**15**
	22	Different radio program formats (music shows, talk shows, news programs)	3	
	23	Researching and planning radio content	2	

	24	Creating engaging playlists for different audiences	2	
	25	Writing Effective Show Intros, Outros, and Transitions	2	
	26	Interview techniques and guest management	2	
	27	Social media integration for radio broadcasting	2	
V	**Practical Tasks**		**30**	**20**
	1	Studio Familiarization: Hands-on exploration of studio equipment and layout.		
	2	DAW Operation: Learning the interface and basic functionalities of a chosen DAW software.		
	3	Microphone Techniques: Recording exercises using different microphone types.		
	4	Mixing Practice: Applying audio processing techniques to create a balanced mix		
	5	Scriptwriting for Different Formats: Students write scripts for various audio formats based on specific assignments.		
	6	Mock Interviews: Students conduct practice interviews and receive feedback on their questioning techniques and delivery.		
	7	Voice Acting Exercises: Students practice different vocal techniques and on-air delivery styles.		
	8	Radio Show Simulation: Students participate in a simulated radio show environment, applying scripting and performance skills		
	9	Audio Production Project: Students will work in small teams to develop, produce, and finalize a complete audio production project (e.g., radio documentary, podcast episode, multimedia presentation audio track). This project will involve: Script development: Writing a script based on a pre-assigned theme or chosen topic. Recording: Capturing audio elements (narration, interviews, sound effects) using studio or location recording techniques. Editing and Mixing: Applying editing and mixing techniques within a DAW to create a polished audio track. Sound Design and Integration: Adding sound effects, music, and transitions to enhance the narrative and overall quality of the production. Collaboration: Working effectively as part of a team through communication, feedback exchange, and problem-solving.		

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PSO 5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	-	2	-	-	1	2	-	-	-	-	1
CO 2	2	-	1	-	-	-	-	-	1	-	2	-
CO 3	-	3	-	-	-	-	-	-	-	3	-	-
CO 4	-	-	-	-	-	3	-	-	-	-	-	2
CO 5	-	-	-	1	1	-	-	1	-	-	1	-
CO 6	-	-	-	2	-	1	-	2	-	-	-	1

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students performance in tasks within Module 5
2	Seminar/ Viva/ Quiz/ Discussions	3	
3	Assignment	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2		✓		✓
CO 3	✓			✓
CO 4	✓	✓		✓
CO 5		✓	✓	✓
CO 6				

References

01. Carole Fleming "The Radio Handbook"
02. Robert McLeish"Radio Production"
03. Ann S. UtterbackBroadcast “Voice Handbook: How to Polish Your On-Air Delivery”

Program	BA Multimedia				
Course Title	BASICS OF MOTION GRAPHICS				
Course code	BMM3MN203				
Type of Course	**Minor**				
Semester	III				
Academic Level	200 - 299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3		2	75
Pre-requisites					
Course Summary	The Basics of Motion Graphics Course equips students with the fundamental concepts and techniques of motion graphics design. Students will learn basic principles of animation, text animation, and the creation of simple social media advertisements. The course emphasizes hands-on practical work to develop essential skills in motion graphics.				

Course Outcomes:(CO)

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the fundamental principles of motion graphics.	U	C	Instructor-created exams / Quiz
CO2	Apply basic animation techniques to create motion graphics.	AP	P	Practical Assignment / Observation of Practical Skills
CO3	Demonstrate proficiency in creating text animations.	Ap	P	Practical assignments, Instructor created tasks.
CO4	Design and produce simple social media advertisements using motion graphics.	AP	P	Practical assignments, Instructor created tasks.
CO5	Develop creative problem-solving skills in motion graphics projects.	AP	P	Instructor-created exams / Home Assignments
CO6	Demonstrate effective communication and collaboration in group projects.	C	M	Create project and portfolio

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)

- Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Course Details:

Module	Unit	Content	Hrs	Mark (70)
I		**Introduction to Motion Graphics**	**10**	**15**
	1	Overview of motion graphics and its applications.	1	
	2	Principles of animation: timing, spacing, and easing.	2	
	3	Introduction to keyframe animation.	2	
	4	Understanding motion paths and trajectories.	1	
	5	Basic typography principles for motion graphics.	2	
	6	Introduction to industry-standard software	2	
II		**Animation Techniques**	**10**	**15**
	7	Basic animation tools and controls.	2	
	8	Creating and editing keyframes.	2	
	9	Animation presets and effects.	1	
	10	Working with layers and compositions.	2	
	11	Masking and alpha channels.	2	
	12	Principles of motion design and visual storytelling.	1	

III	**Text Animation**		**13**	**20**
	13	Techniques for animating text layers.	2	
	14	Text effects and typography animation.	2	
	15	Kinetic typography: synchronizing text with audio.	1	
	16	Applying effects to enhance text animations.	3	
	17	Incorporating text animation into video projects.	3	
	18	Best practices for legibility and readability in text animation.	2	
IV	**Social Media Advertisements**		**12**	**20**
	19	Understanding the requirements of social media platforms.	1	
	20	Designing animations for various social media formats (e.g., Instagram stories, Facebook ads).	2	
	21	Incorporating branding elements into motion graphics.	2	
	22	Creating engaging content for social media advertisements.	3	
	23	Strategies for effective storytelling in short-form content.	2	
	24	Analyzing metrics and performance of social media ads.	2	
		Hands-on Data Structures: Practical Applications, Course Project	**30**	**20**
	1.	Creating simple image animations	2	
	2.	Implementing basic animation principles in motion graphics projects	3	
	3.	Designing and animating text-based motion graphics	2	
	4.	Developing motion graphics-based advertisements for social media platforms	8	
	5	Practical assignments covering a range of motion graphics techniques	4	
	6.	Project: Comprehensive motion graphics project incorporating skills learned throughout the course	11	

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

	PSO 1	PSO 2	PSO 3	PSO4	PSO 5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	-	1	-	-	1	-	-	1	-	-
CO 2	1	1	-	-	1	-	1	1	-	1	-	-
CO 3	1	-	-	-	-	1	1	1	-	1	-	-
CO 4	1	-	1	-	-	-	1	-	1		-	-
CO 5	1	1	-	-	1	-	-	1	-	-	1	-
CO 6	-	-	-	1	-	-	-	1	-	1	-	1

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	Mark for practical work will come from the students performance in Module 5 tasks.
2	Seminar/ Viva/ Quiz/ Discussions	3	
3	Assignment	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓			✓
CO 3	✓			✓
CO 4		✓		✓
CO 5		✓		✓
CO 6			✓	

References

01. Richard Williams "The Animator's Survival Kit"
02. Austin Shaw "Design for Motion: Fundamentals and Techniques of Motion Design"
03. Chris and Trish Meyer "After Effects Apprentice"
04. Daniella Nuzzo"Typography for Motion Designers"

Programme	B A Multimedia				
Course Title	LAYOUT DESIGN				
Course code	BMM1MN104				
Type of Course	Minor				
Semester	I				
Academic Level	100-199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	NA				

Course Summary	This course provides a comprehensive understanding of layout design principles across various media platforms. Students will explore core design concepts, typography, color theory, and visual hierarchy to create effective and engaging layouts for print, web, and interactive media. The course will delve into diverse layout applications, from user interfaces to magazine spreads, equipping students with the knowledge and skills to communicate visually compelling messages. Through theoretical exploration and open-ended projects, students will develop a strong foundation in layout design principles, fostering creativity and critical thinking for professional multimedia applications.

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Critically evaluate existing layouts across various media platforms, identifying strengths, weaknesses, and design principles employed	An	F	Class discussion, Critique
CO2	Apply design principles such as balance, contrast, hierarchy, and proximity to create user-friendly and visually appealing layouts for specific media projects	Ap	P	Project ,Assignments
CO3	Evaluate different layout approaches for a given project, justifying design decisions based on target audience, message, and media platform	E	C	Class Test
CO4	Develop original layout concepts for diverse media applications, integrating typography, color, and imagery to achieve desired communication goals	C	E	Final project presentations
CO5	Assess their own and peer layouts, providing constructive feedback based on design principles and project objectives	E	M	Peer review
CO6	Recognize the historical and cultural context of layout design, appreciating its impact on communication throughout different eras	E	E	Class participation

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
I	**Introduction to Layout Design**		**11**	**15**
	1	Definition and Importance of Layout Design	2	
	2	Design Elements: Lines, Shapes, Texture, Space	2	
	3	Design Principles: Balance, Contrast, Emphasis, Hierarchy, Proximity	3	
	4	White Space and Visual Hierarchy	2	
	5	Understanding Target Audience and Message	2	
II	**Typography in Layout Design**		**10**	**15**
	6	Fundamentals of Typography: Anatomy of a Letterform, Classification of Fonts	2	
	7	Definition of bleed: extending elements beyond the page boundary for printing.	2	
	8	Readability and Hierarchy in Typography	2	
	9	Typographic Techniques: Leading, Kerning, Tracking, Bleed	2	
	10	Integrating Typography with Layout Design	2	
III	**Color Theory and Application**		**11**	**25**
	11	The Color Wheel: Primary, Secondary, and Tertiary Colors	2	
	12	Color Psychology and Meaning	2	
	13	Color Harmony: Analogous, Monochromatic, Complementary Color Schemes	2	
	14	Using Color Effectively in Layouts	2	
	15	Color and Branding	2	
	16	Importance of Color in Design	1	
IV	**Layout Applications Across Media**		**13**	**15**
	17	Print Vs Digital Media Designs	2	
	18	Magazine Layouts: Covers, Spreads, Feature Articles	2	
	19	Newspapers and Brochures	2	
	20	Posters and Flyers	2	
	21	User Interface (UI) Design Principles	2	
	22	Website Layout & Navigation	2	
	23	Mobile App Design Fundamentals	1	
V	**Open-Ended project (Open-ended)**		**30**	**20**
	1	● Students will select a media platform (print, web, interactive) and develop an original layout design project based on a chosen theme or brief. ● This project allows for applying all learned principles and creative exploration.		

		• Students will present their final layouts and receive feedback.		

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PSO 5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	-	1	-	-	1	-	-	2	-	-	1
CO 2	2	-	-	-	1	-	2	-	-	1	1	-
CO 3	-	-	1	1	-	1	-	2	-	1	-	-
CO 4	2	1	-	-	2	-	2	-	-	-	1	-
CO 5	-	-	1	--	-	1	-	-	2	-	-	1
CO 6	-	1	-	1	-	-	-	1	-	-	-	1

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	Mark for practical work will come from the students performance in Module 5 tasks.
2	Seminar/ Viva/ Quiz/ Peer review	3	
3	Assignment	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓	✓		✓
CO 3	✓	✓		✓
CO 4		✓		
CO 5				✓

REFERENCES

01. Josef Müller-Brockmann “Grid Systems in Graphic Desig”
02. Andy Haslam “Layout Essentials”
03. Lisa Lopiano “Web Design for Dummies”

Programme	B A Multimedia				
Course Title	GRAPHIC DESIGN				
Course code	BMM2MN104				
Type of Course	Minor				
Semester	II				
Academic Level	100-199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	NA				

Course Summary	This course introduces students to the fundamental concepts and practical applications of graphics design. Through a combination of theoretical exploration and hands-on exercises, students will gain a comprehensive understanding of core design principles, explore various software tools, and master graphic design techniques for print and digital media. The course covers diverse areas like vector and raster image editing, logo design, photo retouching, typography, and design basics (including paper types and printing). In the final module, students will undertake an open-ended project, applying their learned skills to create a unique design solution.

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Explain the fundamental principles of computer graphics design, including design elements (lines, shapes, color), design principles (balance, contrast, hierarchy), and raster vs. vector graphics	U	F	Class discussion, Quiz, Mid-term exam
CO2	Utilize design software (to create basic graphic elements, such as shapes, gradients, and text effects	Ap	P	Lab ,Assignments/ Mid-term exam
CO3	Evaluate existing graphic designs, identifying strengths, weaknesses, and design principles employed	An	F	Project presentations
CO4	Design and develop a logo using both vector and raster editing techniques, considering target audience and brand identity	C	P	project presentations
CO5	Compare and contrast different image editing tools and techniques for photo retouching, justifying choices based on desired outcomes	E	M	Term Exam
CO6	Develop an original design project for a chosen theme or brief in the open-ended module, applying learned	C	C	Final project presentations, Peer review
	design principles, software skills, and creative thinking			

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
I	**Introduction to Graphics Design**		**12**	
	1	Fundamentals of Design: Elements and Principles	2	
	2	Raster vs. Vector Graphics: Applications and Differences	2	
	3	Introduction to Design Software	2	**15**
	4	User Interface and Workspace Management	2	
	5	AI image generator	2	
	6	Color Theory and Application in Design	2	
II	**Paper and Printing Essentials**		**14**	
	7	Paper weight : Paper texture: Paper finish: Paper selection considerations:	2	
	8	Standard paper sizes: A series (A4, A3 etc.), B series (B5, B4 etc.), and North American sizes (Letter, Legal).	2	
	9	Choosing the right size for brochures, posters, business cards, and other design projects.	2	**15**
	10	Digital printing: pros and cons, ideal for short runs and customization.	2	
	11	Flexography (flexor): printing on flexible materials like packaging and labels.	2	
	12	Gravure printing: high-quality for detailed images, often used for packaging and high-end publications.	2	
	13	Letterpress printing: creates a unique, indented effect, ideal for invitations and stationery.	2	
III	**Vector Graphics and Logo Design**		**9**	
	11	introduction to Vector Graphics Softwares	2	
	12	Creating Shapes and Paths: The Pen Tool and Pathfinder Panel	2	
	13	Working with Fills, Strokes, and Effects	2	**25**
	14	Logo Design Principles: Concept Development and Iteration	2	
	15	Creating Logos Using Vector Tools (both text and graphic elements	2	
	16	Introduction to Vector Graphics Software	2	
IV	**Raster Graphics and Photo Retouching**		**10**	
	17	Introduction to Raster Graphics Software	2	**15**

	18	Image Editing Techniques: Selection Tools, Adjustments, Filters	2	
	19	Photo Retouching: Basic Techniques for Enhancing Images	2	
	20	Working with Layers, Masks, and Blending Modes	2	
	21	Exploring AI Tools for Image Editing and Design	1	
	22	Image Manipulation	1	
V	**Open-Ended project(Open-ended)**		**12**	
	1	● Students will select a design theme or brief and develop an original graphic design project. ● This project allows for applying all learned principles, software skills, and creative exploration. ● Students will present their final designs and receive feedback from peers and instructors.	**30**	**20**

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PSO 5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	2	-	-	-	1	-	-	2	2	-
CO 2	3	1	-	-	-	1	-	-	-	3	-	-
CO 3	-	-	3	1	-	-	-	1	-	-	3	1
CO 4	2	-	-	-	2	-	-	-	--	2	1	-
CO 5	-	3	-	-	-	-	1	-	-	3	-	-
CO 6	1	-	-	1	1	-	-	-	1	-	2	2

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	Mark for practical work will come from the students performance in Module 5 tasks.
2	Seminar/ Viva/ Quiz/ Peer review	3	
3	Assignment	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2	✓			✓
CO 3		✓		✓
CO 4	✓	✓		✓
CO 5				

REFERENCES

01. David Dabner, Sandra Stewart, and Abbie Vickress."Graphic Design School: The Principles and Practice of
02. Graphic Design"
03. Ellen Lupton "Thinking with Type"

Programme	BA Multimedia				
Course Title	VIDEO DESIGN: Editing for Mojo				
Course code	BMM3MN204				
Type of Course	**Minor**				
Semester	III				
Academic Level	200-299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	NA				
Course Summary	This course equips you with the foundational knowledge and practical skills needed to create compelling and impactful video content using mobile. Through five engaging modules, Students will gain a solid understanding of video editing concepts, explore the power of storytelling in multimedia, and master essential editing techniques for mobile applications.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Identify the key components of the video editing workflow (e.g., importing footage, editing, adding audio, exporting)	R	F	Short quiz / Mid term examination
CO2	Explain the importance of clear storytelling in video production and how editing techniques can enhance it..	U	C	Written assignment / Essay
CO3	Demonstrate proficiency in basic editing techniques on a mobile editing app (e.g., trimming clips, adding transitions, applying cuts)	AP	P	Hands-on project
CO4	Evaluate the effectiveness of different audio elements (e.g., music, narration, sound effects) in enhancing the message of a video.	An	P	Group discussion/Assignment
CO5	Design & Implement a basic color correction plan to improve the visual aesthetics of a mobile video project.	C	P	Creative project

CO6	Critique the strengths and weaknesses of a mobile video project based on editing choices, audio design, and visual style.	E	M	Peer review activity with a rubric focusing on mobile video editing elements

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)

- Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
I	**Introduction to Video Recording**		**13**	**20**
	1	The Power of Storytelling in Multimedia	2	
	2	Mobile phone recording devices	2	
	3	Video Recording formats	2	
	4	The power of visuals on social media	2	
	6	Mobile Video Resolution	2	
	7	Mobile phone mounting equipment	1	
	8	Portrait Video and Landscape video	2	
II	**Editing Essentials**		**14**	**15**
	9	Importance of Editing: Clarity, Flow, and Impact	3	
	10	Principles of editing	3	
	11	Mastering the Cut: Precise Storytelling	2	
	12	Transitions and effects	2	
	13	The Video Editing Workflow	2	
	14	Essential Editing Tools and Techniques	2	
III	**Color Grading for Impact**		**8**	**15**
	15	Unveiling the Power of Color Correction	2	
	16	Basic Color Grading Techniques on Mobile	2	
	17	Creating Mood and Style with Color	2	
	18	Working with Templates	2	
IV	**Mobile Video Editing Mastery**		**10**	**20**
	19	Navigate the Interface of Popular Mobile Editing Apps	2	
	20	Utilize Advanced Editing Techniques on Phone	2	
	21	Export and Share Finished Videos Effectively	2	
	22	Advanced Settings of Mobile video capturing and exporting	2	
	23	Challenges and Ethical Considerations	2	
	Practical Task (Open Ended Module)		**30**	

V	1	• Storytelling Challenge: Film a short video (30 seconds) on your phone that tells a story without dialogue. You can use props, body language, and editing techniques to convey your message. • The Integration of AI and Automation in Social Media Design Cut & Flow: Edit together existing video clips (provided or self-shot) to create a clear and concise narrative. Focus on using cuts to remove unnecessary footage and maintain a smooth viewing experience. • Create a short video (45 seconds) showcasing different types of transitions (e.g., dissolve, wipe, fade) and how they can impact the flow and mood of your video. • **Silent Story, Soundful Impact:** Edit a short video clip (provided) that has no audio. Add background music, sound effects, and/or narration to enhance the story and create an immersive experience.		
		• Record a short interview segment (30 seconds) on your phone. Edit the audio using a mobile app to improve clarity, reduce background noise, and adjust levels for optimal listening. • Choose a popular mobile editing app and explore its advanced features. Edit a short video (1 minute) showcasing these features and their creative potential (e.g., text overlays, animation, slow motion). • Film a short video on your phone based on a specific color palette (e.g., vibrant and playful, dark and mysterious). Use color grading to enhance the chosen color scheme and visually reinforce the story.		

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PSO 5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	1	-	-	-	-	-	-	--	1	-	-
CO 2	-	-	1	-	-	-	1	-	-	-	-	1
CO 3	1	1	-	-	-	-	-	-	-	1	1	-

CO 4	1	-	-	-	-	1	-	-	-	-	-	1
CO 5	1	-	-	-	1	-	-	-	-	1	1	-
CO 6	-	-	1	-	-	1	1	1	-	-	-	1

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (10)**	**Practical (20)**
1	Test paper/ Mid semester Exam	5	Mark for practical work will come from the students performance in Module 5 tasks.
2	Seminar/ Viva/ Quiz	3	
3	Assignment/Essay	2	

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓	✓		✓
CO 3				✓
CO 4	✓	✓		✓

CO 5				

REFERENCES

01. Christopher Sterling"Broadcast News Editing"
02. Barbie Zeliizer and Stuart Allan "Digital Journalism Ethics"
03. Vincent Laforet "The Filmmaker's Guide to Mobile Video"
04. Robb Montgomery "Mobile Journalism textbook"

ELECTIVE COURSES

Detailed Syllabus

ELECTIVE COURSES IN MULTIMEDIA WITH SPECIALISATION

Group No.	Sl. No.	Course Code	Title	Semester	Total Hrs	Hrs/ Week	Credits	Marks		
								Internal	External	Total
1		**VIRTUAL MEDIA AND LEARNING TECHNOLOGY**								
	1	BMM5EJ 301(1)	Instructional Design	5	60	4	4	30	70	100
	2	BMM5EJ 302(1)	Multimedia in the Age of AI	5	60	4	4	30	70	100
	3	BMM6EJ 301(1)	Educational Television Production	6	60	4	4	30	70	100
	4	BMM6EJ 302(1)	Virtual Reality Techniques	6	60	4	4	30	70	100
2		**CREATIVE PRODUCTION TECHNIQUES**								
	1	BMM5EJ 303(2)	Art of Animation	5	60	4	4	30	70	100
	2	BMM5EJ 304(2)	New Age Film Making	5	60	4	4	30	70	100
	3	BMM6EJ 303(2)	Animation Techniques	6	60	4	4	30	70	100
	4	BMM6EJ 304(2)	Documentary Film Making	6	60	4	4	30	70	100

Programme	BA Multimedia				
Course Code	BMM5EJ301 (1)				
Course Title	INSTRUCTIONAL DESIGN				
Type of Course	**Major (Elective)**				
Semester	V				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	• Introduction to Multimedia • Educational Technology Basics				
Course Summary	This theory-based course equips the student's fundamental principles and practices of instructional design, specifically focusing on e-content development. Students will gain understanding of the ADDIE model, learning theories, evaluation techniques, and various instructional design tools and strategies used to create engaging and effective learning experiences.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Demonstrate a critical understanding of the key issues and debates surrounding emerging trends in instructional design	Ap	M	Class discussions
CO2	Apply theoretical knowledge of instructional design to critique and analyze existing e-learning examples	Ap	P	Presentation, written assignment
CO3	Analyze the core principles and theoretical foundations of instructional design, including the ADDIE model and learning theories	An	F	assignments, quizzes
CO4	Critically evaluate the strengths and limitations of various instructional design models and strategies	E	C	Class discussions/ Examination
CO5	Synthesize understanding of ethical considerations and accessibility principles	C	C	written assignment

	in the context of e-content development			
CO6	Synthesize key principles of effective e-content design and communication strategies.	C	M	written assignment
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I	**Introduction to Instructional Design**		**12**	**17**
	1	Definition, history, and evolution of instructional design	2	
	2	The ADDIE model (Analysis, Design, Development, Implementation, and Evaluation)	2	
	3	Instructional theories and learning styles (including constructivism and connectivism)	3	
	4	Needs assessment and learner analysis (including surveys, interviews, and performance data)	2	
	5	Introduction to different e-learning formats (e.g., microlearning, simulations, gamified learning)	3	
II	**Instructional Design Process**		**12**	**18**
	6	Defining specific, measurable, achievable, relevant, and time-bound (SMART) learning objectives and outcomes	2	
	7	Content organization and sequencing (including chunking and scaffolding)	2	
	8	Selecting instructional strategies and activities aligned with different learning styles and objectives (e.g., case studies, problem-solving activities, collaborative learning)	2	
	9	Incorporating multimedia elements (including choosing appropriate media types and considering cognitive load)	2	
	10	Introduction to principles of user interface (UI) and user experience (UX) design for e-learning	2	
	11	Accessibility standards and best practices	2	

III	**Development Tools and Techniques**		**12**	**18**
	12	Introduction to open-source and proprietary e-learning authoring tools (e.g., Articulate Storyline, iSpring)	2	
	13	Scriptwriting and storyboarding for e-content (including storyboarding software)	2	
	14	Audio and video integration (including recording, editing, and copyright considerations)	2	
	15	Accessibility considerations (including WCAG guidelines for creating inclusive e-learning)	2	
	16	Copyright and fair use principles in e-content development	2	
	17	Collaborative learning tools and strategies	2	
IV	**Evaluation and Assessment**		**12**	**17**
	18	Principles and methods of e-content evaluation	3	
	19	Designing effective assessment strategies aligned with learning objectives (e.g., quizzes, performance tasks)	3	
	20	Formative and summative evaluation techniques	2	
	21	Data analysis and interpretation	2	
	22	Quality assurance in e-content development	2	
V	**Emerging Trends and Innovations**		**12**	**10**
	1	● Instructor led exploration of current trends and advancements in instructional design ● Guest lectures, industry case studies, or student presentations (depending on instructor's preference)		

Note: Note: The course is divided into five modules, with four having minimum 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO 4	PSO5	PSO 6	PSO 7	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO 1	3	3	3	-	-	-	-	3	-	3	3	-	-	-

CO 2	3	-	3	-	-	-	-	3	-	3	-	2	-	-
CO 3	3	3	3	-	-	-	-	3	-	-	-	2	-	-
CO 4	-	-	-	3	3	3	-	3	-	3	-	-	-	-
CO 5	-	-	-	3	3	-	-	2	-	-	2	3	3	-
CO 6	-	-	-	-	3	-	3	-	3	2	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (10)**
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/ Quiz/Discussion	6	4
3	Assignment	4	**2**

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓

CO 2	✓	✓		✓
CO 3	✓	✓		✓
CO 4	✓			✓
CO 5		✓		✓
CO 6		✓		

References

Sl No	**Title**	**Author/ Editor**	**Publisher**
R1.	First Principles of Instruction, Revised Edition	M. David Merril	AECT
R2.	Instructional Design for eLearning: Essential guide for designing successful eLearning courses	Marina Arshavskiy	Createspace Independent Publishing Platform
R3.	The Essentials of Instructional Design: Connecting Fundamental Principles with Process and Practice	Abbie H. Brown), Timothy D. Green	Routledge; 5th edition (29 February 2024)
Others: *(Web / Journals / Course Packets / Class Notes / etc.:* https://onlinedegrees.sandiego.edu/what-is-instructional-design-examples/ *https://www.youtube.com/watch?v=2phjWL57qGo*			
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Multimedia
Course Code	BMM5EJ302 (1)
Course Title	MULTIMEDIA IN THE AGE OF AI
Type of Course	**Major (Elective)**
Semester	V
Academic Level	300-399

Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	● Completion of core multimedia courses that provide a foundation in design principles, media production techniques, and software applications. ● Basic understanding of digital technology and its role in communication. ● An open mind and willingness to engage in critical discussions about the ethical implications of AI.				
Course Summary	This course explores the exciting convergence of artificial intelligence (AI) and multimedia production, equipping with the knowledge and critical thinking skills to navigate this evolving landscape. This theory-based course examines various AI applications across media creation, including visual art, video production, audio design, and immersive experiences. analyze ethical considerations, cultural implications, and societal impacts of AI in multimedia, preparing you to become a responsible and engaged multimedia professional in the AI era.				

Course Outcomes (CO):

CO	**CO Statement**	**Cognitive Level***	**Knowledge Category#**	**Evaluation Tools used**
CO1	Critically analyze the historical context and cultural impact of AI in media production, demonstrating a clear understanding of relevant terminology and concepts.	An	C	Discussion, Essay
CO2	Evaluate the aesthetic and functional possibilities of AI-powered tools in generating visual art, design elements, and multimedia experiences, considering their strengths and limitations.	E	C	Project critique, Presentation
CO3	Apply AI techniques to automate specific tasks in video editing, production workflows, and audio processing, demonstrating proficiency in using relevant software and tools.	Ap	P	Practical exercise, Portfolio showcase

CO4	Integrate AI technologies into user interface (UI) and user experience (UX) design principles, fostering personalized and immersive interactions for diverse audiences.	An	C	Prototype design, User testing report
CO5	Synthesize the ethical considerations and societal impacts of AI in multimedia, offering solutions to potential challenges and advocating for responsible practices.	E	C	Research paper, Debate
CO6	Envision future trends and applications of AI in multimedia, demonstrating originality and critical thinking in proposing innovative projects and solutions.	E	M	Future-focused assignment, Presentation
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I	**Introduction to Multimedia and AI**		**11**	**17**
	1	Demystifying AI: Understanding the Fundamentals and Historical Journey in Media	2	
	2	Crafting with Creativity: Generative AI Tools and Cultural Sensitivity	3	
	3	Interactive Experiences: Bridging the Gap with AI-driven Installations	3	
	4	Big Data & Beyond: AI's Role in Search, Machine Learning, and Deepfakes	2	
	5	The Future Unfolds: Ethical Considerations, Biases, and the Societal Impact of AI in Media	1	
II	**AI in Visual Art**		**10**	**18**
	6	AI in art and applications	2	
	7	Graphical AI tools	2	
	8	AI in digital art creation	2	
	9	AI powered tools for digital illustration	2	
	10	Aesthetic principles in AI generated art	2	

III	**Entertain AI**	**12**	

	11	AI-powered Live Production Workflows	2	**18**
	12	Creative Expression with AI	2	
	13	Ethical Considerations in Entertainment AI	2	
	14	Transforming Video Production	3	
	15	AI for Accessibility and Inclusivity	3	
IV	**AI-Enhanced Media**		**15**	**17**
	16	AI-driven Realism in Visual Effects	2	
	17	XR Experiences Powered by AI	2	
	18	AI Impact on Human-Computer Interaction and Design	2	
	19	Immersive and Non-Immersive Storytelling with AI	2	
	20	Ethical Considerations of AI in Multimedia	2	
	21	The Societal Impact of AI-powered Narratives	2	
	22	AI for Accessibility and Inclusivity in Multimedia	1	
	23	AI-powered Content Creation and Curation	2	
V	**Open Ended Module:**			
	1	Emerging Trends and Future Developments in AI for Multimedia	**12**	**10**

Note: Note: The course is divided into five modules, with four having minimum 22 fixed units and one open-ended module with a variable number of units. There are total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO 1	3	3	3	-	-	-	-	3	-	-	-	1	-	-
CO 2	2	-	3	-	3	3	-	2	3	3	-	-	-	3

CO 3	3	3	3	1	-	-	-	3	1	3	-	-	-	-
CO 4	-	-	-	-	3	3	3	1	-	3	-	3	-	-
CO 5	-	-	-	-		3	3	1	-	-	-	3	3	2
CO 6	-	-	-	3	3	-	3	-	3	-	-	-	3	3

Correlation Levels:

Level	**Correlation**
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (10)**
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/ Quiz/Discussion	6	4
3	Assignment	4	**2**

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓	✓		✓

CO 3		✓		✓
CO 4	✓	✓		✓
CO 5		✓		✓
CO 6				

References

Sl No	**Title**	**Author/ Editor**	**Publisher**
R1.	Artificial Intelligence in Cultural Production Critical Perspectives on Digital Platforms	Dal Yong Jin	
R2.	Culture, platforms and machines: the impact of artificial intelligence on the diversity of cultural expressions	Octavio Kulesz	UNESCO
R3.	AI Art: Machine Visions and Warped Dreams (Media: Art: Write: Now)	Joanna Zylinska (Author)	
Others: *(Web / Journals / Course Packets / Class Notes / etc.:* https://www.sciencedirect.com/science/article/pii/S294988212300004 X https://hbr.org/2022/11/how-generative-ai-is-changing-creative-work			
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Multimedia
Course Code	BMM6EJ301 (1)
Course Title	EDUCATIONAL TELEVISION PRODUCTION
Type of Course	**Major (Elective)**
Semester	VI
Academic Level	300-399

Course Details	Credit	Lectures per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	• Proficiency in Media Production Tools • Communication Skills				
Course Summary	This course combines theoretical knowledge with practical skills to enable students to create engaging and educational television programs. The course covers a range of topics, including the principles of educational television, scripting and storyboarding, production techniques, and post-production. Students will have the opportunity to develop their own educational television programs, applying the concepts and skills learned throughout the course.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Identify the principles of educational television and its role in learning.	U	F	Quiz/presentations
CO2	Apply theoretical knowledge to create engaging and informative educational content.	Ap	C	Essay
CO3	Develop practical skills in scripting, producing, and editing educational television programs.	C	P	Reflection
CO4	Evaluate the requirements of Educational television production	C	P	Case Study Analysis
CO5	Collaborate effectively in teams to produce high-quality educational television programs.	C	P	Presentation
CO6	Reflect on the ethical and social responsibilities of media practitioners in educational television production.	C	M	Assignment
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)				
# - Factual Knowledge (F) and Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark

I	**Introduction to Educational Television**		**12**	**20**
	1	Overview of Educational Television	2	
	2	The Psychological Theory of Educational Television	2	
	3	Literacy, Multimodalities, and the necessity of educational television	2	
	4	Socio-cultural concerns of educational programming	2	
	5	Impact of educational television on audiences	2	
	6	The Target Audience	2	
II	**Production techniques**		**14**	**20**
	6	Researching and developing educational content	2	
	7	Scriptwriting and storyboarding for educational programs	2	
	8	Planning and organizing production schedules	2	
	9	Production techniques for educational programs (Camera, Sound, Editing, Graphics)	2	
	10	Directing and producing educational content	2	
	11	Educational Television Program Presentation Styles	2	
	12	Distribution and audience engagement strategies	2	
III	**Educational Television projects in India**		**14**	**20**
	13	Secondary School television project	2	
	14	Delhi Agriculture Television (DATV) Project (Krishi Darshan)	2	
	15	Satellite Instructional Television Experiment (SITE)	2	
	16	Indian National Satellite project (INSAT)	2	
	17	UGC-Higher Education Television Project (HETV)	2	
	18	IGNOU-Doordarshan Telecast	2	
	19	Gyan-Darshan Educational Channel	2	

IV	**Ethics and Practice of Educational Television**		**8**	
	20	Importance of ethics in educational television.	2	**10**
	21	Analysis of ethical dilemmas in educational programming.	2	
	22	Discussion of responsible content creation.	2	
	23	Strategies for creating informative and responsible content.	2	
V	**Open Ended Module**		**12**	
	1.	Case studies of successful ETV programs from around the world (e.g., Sesame Street, Khan Academy)		

Note: Note: The course is divided into five modules, with four having minimum 22 fixed units and one open-ended module with a variable number of units. There are total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	-	-	-	3	-	-	-	2	-	-	3
CO 2	-	-	3	-	3	-	-	-	-	-	-	3
CO 3	3	3	-	-		-	-	-	-	-	3	
CO 4	-	3	-	-	3	-	-	-	2	-	-	2
CO 5	2	-	-	-	3	-	-	-	2	-	-	
CO 6	-	-	-	-		3	2	-	-	-	-	

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate /

	Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (10)**
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/ Quiz/	6	4
3	Assignment/ Case study report	4	**2**

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓			✓
CO 3	✓			✓
CO 4		✓		✓
CO 5		✓		✓
CO 6			✓	

References

Sl No	Title	Author/ Editor	Publisher
R1.	Educational Media and Technology for Learning	Robert Mari & Janet A. Morris	
R2.	ETV: History and Promise	Larry Cuban	

Others: *(Web / Journals / Course Packets / Class Notes / etc.:*

https://docs.edtechhub.org/lib/BVXSZ7G4/download/D8HI7KPH/Educational%20Television_A%20Rapid%20Evidence%20Review_Final.pdf

https://digitalcommons.denison.edu/cgi/viewcontent.cgi?article=1173&context=studentscholarship

https://dergipark.org.tr/tr/download/article-file/156482

Case studies for analysis would be provided from time to time in advance by the faculty.

Programme	BA Multimedia				
Course Code	BMM6EJ302 (1)				
Course Title	VIRTUAL REALITY TECHNIQUES				
Type of Course	**Major(Elective)**				
Semester	VI				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	• Basic understanding of computer graphics and multimedia concepts				
Course Summary	Virtual reality is changing the way we interact with the world. This course will introduce the student to Virtual Reality (VR). It will help the student to understand how it works, what hardware is involved, etc. The course will teach the student the basics of VR the hardware and the history of VR- to different applications of VR, the psychology of Virtual Reality, and the challenges of the medium.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Classify fundamental techniques, processes, technologies, and equipment used in immersive VR.	U	F	Midterm Exam
CO2	Evaluate materials and processes used in immersive VR experiences.	An	F	Assignment
CO3	Demonstrate a critical understanding of historical and theoretical contexts relevant to immersive VR.	An	C	Class participation & Discussions
CO4	Synthesize a research and development portfolio as a pre-production component for potential VR creative work.	Ap	P	Assessment
CO5	Appraise emerging trends and advancements in the field of VR.	E	M	Assessment
CO6	Articulate ethical considerations and potential health risks associated with VR usage.	E	M	Presentation
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I	**Introduction and Background**		**12**	**20**
	1	What is Virtual Reality	2	
	2	A History of VR	2	
	3	Four Key Elements of Virtual Reality Experience	2	
	4	Immersion, Presence, and Reality Trade-Offs	2	
	5	The Basics: Design Guidelines	2	
	6	Different tracking methods	2	
II	**Consuming Content in Virtual Reality**		**22**	
	7	Exploring Consumer-Grade VR	2	
	8	High-end devices	2	

	9	Mid-tier devices	1	**20**
	10	Low-end devices	2	
	11	Visual displays	1	
	12	Aural Representation in VR	1	
	13	Haptic Representation in VR	2	
	14	Interactive VR	2	
	15	Designing for our senses, Not for our devices	2	
	16	Sensory Technology explained	2	
	17	Sensory design	1	
	18	Five sensory principles	2	
	19	VR for animation	2	
III	**VR as a Storytelling Tool**		**9**	**20**
	20	Immersion, Presence and Embodiment	3	
	21	Directing Virtual Reality	2	
	22	Editing for VR	2	
	23	Sound Design in VR	2	
IV	**Ethics and Health in VR**		**5**	**10**
	24	Ethical Concerns and Challenges in Virtual Reality	3	
	25	Health and Safety Issues in Virtual Reality	2	
V	**Open Ended Module**		**12**	**10**
	1	Virtual reality and Augmented Reality: Cross-Platform Theory		
	2	Mobile AR		

Note: Note: The course is divided into five modules, with four having minimum 22 fixed units and one open-ended module with a variable number of units. There are total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	1	-	-	-	-	1	-	-	2	-	-
CO 2	2	1	-	-	-	-	-	1	-	-	1	-
CO 3	-	-	2	1	-	-	3	-	-	-	-	-
CO 4	-	-	-	3		-	-	-	3	-	-	-
CO 5	1	-	-	-	1	-	-	-	-	-	3	-
CO 6	-	-	-	-	-	3	-	-	-	-	1	1

Correlation Levels:

Level	**Correlation**
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (10)**
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/ Quiz/Discussion	6	4
3	Assignment	4	**2**

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Presentation	End Semester Examinations

CO 1	✓	✓		✓
CO 2	✓	✓		✓
CO 3	✓			✓
CO 4		✓		✓
CO 5		✓		✓
CO 6			✓	

References

Sl No	**Title**	**Author/ Editor**	**Publisher**
R1.	"Understanding Virtual Reality: Interface, Application, and Design"	William R. Sherman and Alan B. Craig	
R2.	"Virtual Reality: Concepts and Technologies"	Philippe Fuchs, Guillaume Moreau, and Pascal Guitton	
Others: *(Web / Journals / Course Packets / Class Notes / etc.:* *FXmedia: https://www.fxmweb.com/* *Simplilearn: https://www.simplilearn.com/tutorials/artificial-intelligence-tutorial/what-is-virtual- reality*			

Programme	BA Multimedia				
Course Code	BMM5EJ303 (2)				
Course Title	ART OF ANIMATION				
Type of Course	**Major (Elective)**				
Semester	V				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60

Pre-requisites	Basic understanding of visual arts and design principles
Course Summary	This course equips the students with a comprehensive understanding of animation's evolution, its impact on society, and its potential as a creative medium.

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Classify the historical and cultural significance of animation.	An	C	Essay/ Presentation/Mid term examination
CO2	Differentiate major animation styles and techniques, including traditional, stop-motion, and computer animation.	An	C	Quiz/Assignments/ Mid term examination
CO3	evaluate the aesthetics, storytelling, and societal impact of animation in various studios and countries.	E	F	Presentation/Essay
CO4	Apply drawing and design principles in animation	Ap	P	Short exercises/ Practical assignments
CO5	Develop a personal perspective on the future of animation and its potential applications.	An	M	Practical assignments
CO6	Identify and explain the different functions of character design in various animation styles	Ap	C	Quiz/Assignments

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)

- Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I		**History of Animation**	**8**	12
	1	Origins and early forms of animation	2	
	2	Pioneers and their contributions	2	
	3	The silent film era and iconic characters	1	
	4	Puppets and Optical toys	1	
	5	Case studies of historical animation masterpieces	2	

II	**Animation Studios and Evolving Techniques**		**10**	
	6	Major animation studios and their styles	2	15
	7	Experimental animation and short films	1	
	8	Global perspectives: Japanese anime, European animation, etc.	3	
	9	The rise of computer animation and its impact	2	
	10	Contemporary trends and future of animation	2	
III	**Types of Animation**		**13**	
	11	Traditional animation: cel animation, full animation, limited animation	2	18
	12	Stop motion animation: claymation, puppet animation, cutout animation	2	
	13	Computer animation: 2D and 3D animation	3	
	14	Other forms: motion graphics, experimental, interactive	2	
	15	Artistic expressions in animation: surrealism, rotoscoping, minimalism, etc	2	
	16	Silhouettes and Shadow play, Stop motion Puppetry	2	
IV	**Drawing and Design for animation**		**17**	
	17	Drawing fundamentals: perspective, composition, movement, gestures	3	25
	18	Figure drawing: human anatomy and proportions	2	
	19	Character design and development for animation	2	
	20	Storyboarding and animation planning	2	
	21	Understanding Cartoon Characters	2	
	22	Drawing from Basic Shapes – Proportion (Short Fat, Tall - Distortion of Proportions	2	
	23	Expressions: Facial and Hand	2	

	24	Cartoon Character: Faces, Eyes, Mouths, Hairs, Nose, Hands, Feet	2	
V	**Open Ended Module:**		**12**	**10**
	1	● The use of animation in social or political commentary ● Animation and education		

Note: Note: The course is divided into five modules, with four having minimum 22 fixed units and one open-ended module with a variable number of units. There are total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO 1	3	3	3	-	-	-	-	-	-	-	-	2	-	-
CO 2	3	3	3	-	-	-	-	3	-	3	-	-	-	-
CO 3	2	2	3	-	-	-	-	2	3	2	-	-	-	-
CO 4	3	3	-	-	-	-	-	3	-	3	-	-	-	-
CO 5	3	3	-	-	-	2	-	3	-	3	-	-	2	-
CO 6	3	3	-	-	-	-	-	3	-	3	-	-	-	2

Correlation Levels:

Level	**Correlation**
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (10)**
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/ Quiz/Discussion	6	4
3	Assignment	4	2

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End examinations
CO 1	✓	✓		✓
CO 2	✓	✓		✓
CO 3	✓	✓		✓
CO 4		✓		✓
CO 5		✓		✓
CO 6		✓		

References

Sl No	**Title**	**Author/ Editor**	**Publisher**
R1.	Animator's Survival Kit	Richard E. Williams	Faber & Faber; Main - Revised edition
R2.	ART OF ANIMATION: Disney's Art of Animation #1: From Mickey Mouse to Beauty and the Beast	Bob Thomas	Disney Editions; Revised edition
R3.	Figure Drawing: Design and Invention	Michael Hampton	

R4.	Bridgman-Constructive Anatomy	George B. Bridgman	
Others: *(Web / Journals / Course Packets / Class Notes / etc.:* *https://www.youtube.com/watch?v=pF--YKCCUMw&list=PLqKRc0Oi7q20wxXVUNiS15S2MvtSqOtLV*			
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	B A Multimedia				
Course Code	BMM5EJ304 (2)				
Course Title	NEW AGE FILM MAKING				
Type of Course	**Elective**				
Semester	V				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	NA				
Course Summary	This course delves into the exciting world of contemporary filmmaking practices. It equips students with a comprehensive understanding of both theoretical and practical aspects of film production in the digital age. Through lectures, discussions, and hands-on exercises, students will explore various new-age film genres, including web series, drama, short films, commercials, and even independent filmmaking. The course culminates in an open-ended project, allowing students to showcase their acquired skills and explore their creative vision.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Students will be able to categorize the stylistic elements and narrative structures employed in various new-age film genres. .	An	F	Class participation, written assignments.
CO2	Students will be able to apply pre-production techniques like scriptwriting, storyboarding, and budgeting to develop a short film concept.	Ap	P	Project proposals, presentations

CO3	Students will be able to create compelling visual narratives through practical exercises in cinematography, sound design, and editing.	C	P	Case Study Analysis/Group project presentation
CO4	Students will be able to evaluate the effectiveness of different filmmaking techniques in conveying emotions and ideas.	E,	M	Peer reviews, self-reflection essays
CO5	Students will be able to effectively collaborate with peers in various filmmaking roles (director, cinematographer, editor, etc.)	Ap	P	Group project participation, self-assessment
CO6	Students will be able to synthesize their theoretical knowledge with	C	P	Final short film project, faculty evaluation
	practical skills to produce a complete short film project.			

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
I		**Introduction to New Age Filmmaking**	**11**	**25**
	1	The changing landscape of film: digital revolution, online platforms	3	
	2	Genres of new-age filmmaking: web series, drama, short films, commercials, independent films	2	
	3	Film theory and analysis applied to new-age genres	3	
	4	The language of film: mise-en-scène, cinematography, sound design, editing	3	
II		**Scriptwriting and Story Development**	**12**	**15**
	5	Fundamentals of screenwriting for new-age films	3	
	6	Storyboarding techniques and their role in pre-production	3	
	7	Scriptwriting software and industry standards	3	
	8	Developing a compelling short film concept: brainstorming, pitching, and script development	3	
III		**Pre-Production**	**12**	
	9	Pre-production planning and workflow	2	**15**

	10	Budgeting and resource allocation	2	
	11	Location scouting and permitting	2	
	12	Casting techniques and working with actors	3	
	13	Collaboration and communication among crew members	3	
IV	**Production and Post-Production**		**13**	
	14	Cinematography techniques: camera operation, lighting setups, shot composition	3	
	15	Sound design principles: recording and editing audio for film	2	**15**
	16	Editing techniques for new-age film genres	2	
	17	Color correction and visual effects	2	
	18	Publishing platforms	2	
	19	Ethical consideration	2	
V	**Open-ended Module**			
	1	➢ Students should work in groups of four to create a short film (minimum 5 minutes) based on the concepts and skills learned throughout the course. The film should showcase their understanding of storytelling, technical skills, and creative vision. ➢ **Short Film Content:** Content of the short film is open to student creativity, the narrative should be clear, engaging, and demonstrate effective storytelling techniques within the 5-minute timeframe. The course instructor will provide guidelines for appropriate content suitable for an academic setting. ➢ **Technical Specifications:** Film Length: 5 minutes Minimum Resolution: 1080p (HD) Audio Format: Stereo ➢ **Editing Software:** Industry standard audio, video applications ➢ **File Format:** MP4 or MOV	**12**	**10**

Note: The course is divided into five modules, with four having total of 22 fixed units and one open-ended module with a variable number of units. There are total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PSO 5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	-	1	-	-	-	-	-	-	-	1	-
CO 2	2	-	1	1	-	1	-	-	-	2	-	-
CO 3	-	1	-	-	2	-	1	--	1		-	-
CO 4	-	-	1	-	-	-	--	-		--	-	2
CO 5	-	1	-	1	-	-		1	-	-	1	-
CO 6	-	1	-	-	-	1	-	-	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (10)**
1	Test paper/ Mid semester Exam/ Final short film	10	4
2	Proposals and presentations/ Seminar	6	4
3	Assignment/ Practical task	4	2

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2		✓		✓
CO 3	✓	✓		✓
CO 4	✓			
CO 5			✓	✓
CO 6			✓	

REFERENCES

Sl No	**Title**	**Author/ Editor**	**Publisher**
R1.	Save the Cat! Writes a Novel	Jessica Brody	
R2.	Film Budgeting for Beginners"	Antony J. Bowen	
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	B A Multimedia				
Course Code	BMM6EJ303(2)				
Course Title	ANIMATION TECHNIQUES				
Typeof Course	**Major (Elective)**				
Semester	VI				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-		60
Pre-requisites	NA				

Course Summary	The objective of this course is to teach the students very fundamentals of Animation. They will get to learn all the principles which will help them to learn and understand how actual animation works.

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Trace the historical timeline of early animation by illustrating the scientific principles of persistence of vision and the phi phenomenon, and their role in animation	U	F	Instructor-created exams / Quiz
CO2	Articulate the general workflow of stop motion animation demonstrating the concept of the art of frame-by-frame animation, ensuring smooth and expressive movement.	U	P	Observation of Practical Skills
CO3	Discover the utilization of cels and light boxes to trace and refine the animation drawings examining the core principles that bring the drawings to life.	An	P	Seminar Presentation / Group Tutorial Work
CO4	Illustrative the concept of integrating animated elements into the real world, creating interactive and immersive experiences.	U	F	Instructor-created exams / Home Assignments
CO5	Dissect the roles and applications of different scripting languages in animation.	An	P	Writing assignments
CO6	Build a portfolio that demonstrates their proficiency in using emerging animation techniques, showcasing their creativity and technical skills.	C	P	Practical Skills

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I		**Evolution of animation techniques**	**11**	

	1	Early attempts for Animation: Initial attempts to imitate and reproduce motion, Cave Paintings	2	**20**
	2	Persistence of Vision and Phi Phenomenon	1	
	3	Early Animation Devices: Magic Lantern, Thaumatrope, Phénakistiscope, Zoetrope	3	
	4	Flip book (kineograph), Praxinoscope, Zoopraxiscope	2	
	5	Théâtre Optique. Photography, Motion Picture	3	
II	**Experimental animation**		**16**	**20**
	6	Introduction to Stop motion animation, General Workflow of Stop Motion Animations	2	
	7	Procedures and Techniques: Choosing Camera, Tripods, Lights, Software	3	
	8	Preparation of : Script, Storyboard, Character Designs	3	
	9	Character, Props and Set Creation,	2	
	10	Lighting, Camera and Post Production	1	
	11	Familiarizing different type of animation techniques - Silhouette animation, Puppetry animation, Cut-out animation, Claymation,	3	
	12	Sand animation, Time-lapse and Pixelation	2	
III	**Traditional cell animation**		**11**	**20**
	13	Introduction of the Animation Equipment's: Line Tests (Cels/Sheets, Light Box, Peg Bar, Peg Holes, Field Charts, Camera [Studio Rostrum Camera])	3	
	14	Principles of Animation	5	
	15	Animation Methods: - Straight Ahead, Pose to Pose	2	
	16	Combination of both Straight Ahead, Pose to Pose	1	
IV	**Digital animation**		**10**	

	17	Introduction to CGI Animation	1	**10**
	18	CGI Animation techniques-2d digital animation,	1	
	19	Motion graphics & Rotoscope animation	2	

	20	Skeleton & Kinetic 3D Animation	1	
	21	Motion capture animation	2	
	22	Augmented and Virtual Reality Animation	3	
V	**Emerging trends of Animation Techniques**		**12**	**10**
	1	Introduction to the latest Animation technique	2	
	2	AI-driven Animation Tools - Different Languages of Script Animation	2	
	3	**Open-Ended Exploration and Assessment:** Students can create any 2 animation devices	8	

Note: Note: The course is divided into five modules, with four having minimum 22 fixed units and one open-ended module with a variable number of units. There are total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	2	3	1	1	3	3	2	3	3	2	2
CO 2	2	3	3	1	1	3	2	3	2	2	3	3
CO 3	3	2	1	1	1	2	3	2	3	3	2	2
CO 4	3	3	3	3	2	3	1	3	1	1	3	3
CO 5	3	2	3	2	2	3	1	3	1	1	3	3
CO6	2	2	3	2	3	3	-	1	-	-	1	1

Correlation Levels:

Level	**Correlation**
-	Nil
1	Slightly / Low

2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (10)**
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/ Quiz/Discussion	6	4
3	Assignment	4	**2**

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2		✓		✓
CO 3		✓		✓
CO 4		✓		✓
CO 5		✓		✓

References

Sl No	Title	Author/ Editor	Publisher
R1.	World History of Animation	Stephen Cavalier	
R2.	Experimental Animation: From Analogue to Digital	Miriam Harris (Editor), Lilly Husbands (Editor), Paul Taberham (Editor)	
R3.	The Complete Digital Animation Course: The Principles, Practice and Techniques of Successful Digital Animation	Chris Patmore	
R4.	Cartoon Animation with Preston Blair, Revised Edition!	Preston Blair (Author)	
Others: *(Web / Journals / Course Packets / Class Notes / etc.:* https://www.youtube.com/watch?v=37L-8lbyS1Y&t=9s			
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Multimedia				
Course Code	BMM6EJ304(2)				
Course Title	DOCUMENTARY FILM MAKING				
Type of Course	**Elective**				
Semester	VI				
Academic Level	300-399				
Course details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites					
Course Summary	This course will introduce students to the theoretical and practical aspects of documentary filmmaking. Through lectures, screenings, discussions, and optional hands-on exercises, students will explore various documentary styles, storytelling techniques, ethical considerations, and production processes.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Critically analyze and discuss various documentary film styles, techniques, and ethical considerations.	An	F	Quizzes/ Short essays
CO2	Develop a strong documentary concept and conduct thorough research to support their film.	C	P	Research proposals
CO3	Develop a compelling documentary film concept and treatment, including story outline, research plan, and production schedule.	An	C	Midterm Exam, In-Class Presentations
CO4	Differentiate ethical challenges in documentary filmmaking in the digital age compared to traditional methods	U	C	Class Debates/ Guest Speaker Sessions
CO5	Apply theoretical knowledge of documentary filmmaking to practical exercises, such as scriptwriting, interviewing, and editing.	Ap	P	Script writing
CO6	Effectively collaborate with team members on various aspects of documentary production	C	P	Class Discussions/ Viva

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I		**Introduction to Documentary Film**	**14**	
	1	History of documentary film	2	
	2	Definition and characteristics of documentary	2	
	3	Types of documentaries	2	
	4	Diverse styles and approaches (observational, participatory, expository)	2	**20**
	5	Ethical considerations in documentary filmmaking	2	
	6	The documentary film industry: production, distribution, and exhibition	2	
	7	Understanding documentary audiences: Engagement, impact, and social responsibility.	2	
II		**Research and Development**	**14**	
	8	Developing a documentary concept: identifying themes, finding stories, and setting goals	3	
	9	Research techniques: interviewing, archival research, observation, and data collection	3	**20**
	10	Developing a treatment and synopsis	2	
	11	Scriptwriting : structuring the narrative and visualizing the film	3	
	12	Budgeting and funding	3	
III		**Storytelling in Documentary Film**	**10**	
	13	Narrative Structures: Chronological, thematic, episodic, non-linear, character-driven.	2	
	14	Production techniques: Visual Storytelling, Sound Design	2	
	15	Voiceover and Narration	2	**20**
	16	Interview techniques	2	
	17	Distribution and Exhibition: Film festivals, online platforms, broadcast, theatrical releases.	2	
IV		**Contemporary Trends and Issues**	**10**	
	18	Social Impact of Documentaries	3	**10**
	19	Ethics in the Digital Age: Fake news, misinformation, manipulation in the digital documentary landscape.	4	
	20	The Future of Documentary Filmmaking	3	
V		**Open Ended Module**	**12**	
	Students should work in groups of four to develop, research, produce, and edit a 10-minute documentary film based on the concepts and skills learned throughout the course. ➢ **Documentary Content:** The documentary content can be open-ended, allowing students to explore diverse themes of personal, social, or historical interest. However, encourage the selection of topics that are:			

		● Feasible for production within the time and resource constraints. ● Offer an opportunity to shed light on an under-represented social issue or perspective. ● Promote thoughtful discussion and critical thinking. ➢ **Technical Specifications:** ● Film Length: 10 minutes ● Minimum Resolution: 1080p (HD)	**12**	
		● Audio Format: Stereo ● Editing Software: Industry-standard audio, and video applications ● File Format: MP4 or MOV		

Note: Note: The course is divided into five modules, with four having minimum 22 fixed units and one open-ended module with a variable number of units. There are total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PSO 5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	1	2	-	-	2	1	-	-	2	2	-
CO 2	1	1	-	2	2	-	1	2	-	1	1	-
CO 3	1	-	1	-	2	2	1	1	-	1	1	-
CO 4	-	-	3	-	-	2	-	-	-	2	-	-
CO 5	1	1	-	2	-	-	2	-	1	2	-	2
CO 6	-	2	-	1	2	-	-	2	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (10)**
1	Test paper/ Mid semester Exam/ Final short film	10	4
2	Proposals and presentations/ Seminar	6	4
3	Assignment/ Practical task	4	2

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓			✓
CO 3	✓			✓
CO 4		✓		✓
CO 5		✓		✓
CO 6			✓	

REFERENCES

Sl No	Title	Author/ Editor	Publisher
R1.	Introduction to Documentary, Third Edition	Bill Nichols	
R2.	Directing the Documentary	Michael Rabiger	
Case studies for analysis would be provided from time to time in advance by the faculty.			

ELECTIVE COURSES IN MULTIMEDIA WITH NO SPECIALISATION

Sl. No.	Course Code	Title	Semester	Total Hrs	Hrs/ Week	Credits	Marks		
							Internal	External	Total
1	BMM8EJ 401	Digital Media for Social Change	8	60	4	4	30	70	100
2	BMM8EJ 402	Media and Democracy in India	8	60	4	4	30	70	100
3	BMM8EJ 403	Virtual Reality Filmmaking	8	60	4	4	30	70	100
4	BMM8EJ 404	Media Practices and Cultural Production	8	60	4	4	30	70	100
5	BMM8EJ 405	Community Media Engagement	8	60	4	4	30	70	100
6	BMM8EJ 406	Event Design and Management	8	60	4	4	30	70	100
7	BMM8EJ 407	Media Revolution in the Digital Age	8	60	4	4	30	70	100
8	BMM8EJ 408	Gender Representation in Media	8	60	4	4	30	70	100

Programme	B A Multimedia				
Course Code	BMM8EJ401				
Course Title	DIGITAL MEDIA FOR SOCIAL CHANGE				
Type of Course	**Major (Elective)**				
Semester	VIII				
Academic Level	400- .499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-		60
Pre-requisites	• Basic computer literacy and familiarity with popular social media platforms				
Course Summary	This course explores the powerful intersection of digital media and social change. Students will delve into how digital tools and platforms are transforming public discourse, shaping activism, and driving social movements. Through a mix of theoretical frameworks and real-world case studies, students will gain the knowledge and skills to leverage digital media for positive change.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Summarize the basics of digital media exploring the historical context and evolution of digital media's role in societal transformation.	U	C	Instructor-created exams / Quiz
CO2	Evaluate the influence of digital media in shaping public discourse on social issues.	E	P	Observation of Practical Skills
CO3	Identify the impact of digital media in mobilizing and sustaining social movements, exploring the use of hashtags, memes, and viral content in the context of social activism.	An	P	Seminar Presentation / Review writing
CO4	Evaluate the ethical implications of different digital media strategies for social change.	E	C	Instructor-created exams / Home Assignments

CO5	Develop and implement effective digital media campaigns for social causes utilizing various digital platforms to reach and engage diverse audiences.	Ap	P	One Minute Reflection Writing assignments
CO6	Appraise the consequences of digital activism	Ap	P	Assignment

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)

\# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I		**Fundamentals of Digital Media and Social Change**	**11**	**15**
	1	Overview of the concepts of Media and Digital Media	2	
	2	Fundamentals concepts of social change and digital evolution.	2	
	3	Tracing the evolution of digital media analysing the impact on society	3	
	4	Analyzing historical examples where digital media played a pivotal role in societal change.	2	
	5	Anticipating potential future developments in the digital media landscape	2	
II		**Digital Media and Public discourse**	**10**	**20**
	6	How digital media has transformed the landscape of public discussions	3	
	7	impact of social media on shaping public opinions and narratives including the algorithms and features that influence content visibility.	3	
	8	how digital media facilitates the rapid spread of information and trends (Case Studies on viral content regional)	2	
	9	How digital media contributes to the formation of public opinions	2	
III		**Digital Activism**	**11**	**15**
	10	Examining key concepts such as digital activism and online advocacy.	2	
	11	Overview of the digital tools used in activism.	3	
	12	**S**ignificance of hashtags in mobilizing communities.	1	
	13	Use of memes as vehicles for social commentary and symbols of social movements	2	
	14	Strategies for sustaining momentum in digital campaigns	3	

IV	**Digital Media Campaigns and Ethical practices**		**13**	
	15	Key components of a compelling campaign message.	1	
	16	Exploring storytelling techniques for conveying social causes effectively	2	
	17	Planning and executing digital media campaigns effectively according to popular digital platforms for social media campaigns.	2	
	18	Importance of ethical considerations in digital media strategies for social change	2	**20**
	19	Exploring the ethical challenges related to crafting and disseminating messages	1	
	20	Discussing the impact of misinformation on social movements.	1	
	21	Examining the ethical considerations related to representation and inclusivity in activist campaigns.	2	
	22	Discussing the potential pitfalls of tokenism.	2	
V	**Open Ended Module:**		**12**	
	1	Case study of digital media campaigns	12	**10**

Note: Note: The course is divided into five modules, with four having minimum 22 fixed units and one open-ended module with a variable number of units. There are total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	-	2	-	1	-	1	3	-	1	1	3	1
CO 2	-	-	2	-	1	1	1	3	-	1	1	3	1
CO 3	1	-	2	1	2	2	2	3	1	2	1	3	1
CO 4	1	2	2	1	2	3	2	3	2	2	2	3	3
CO 5	1	2	2	2	2	3	2	3	3	3	2	3	3
CO 6	1	2	2	2	2	3	2	3	3	3	2	3	3

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (10)**
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/ Quiz	6	4
3	Assignment/ Reflection Writing	4	**2**

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2	✓	✓		✓
CO 3	✓			✓
CO 4		✓		✓
CO 5		✓		✓
CO 6				

References

Sl No	Title	Author/ Editor	Publisher
R1.	Change by Design: How Design Thinking Transforms Social Movements	Tim Brown	HarperBusiness
R2.	Social Media Strategy: A Practical Guide to Social Media Marketing and Customer Engagement	Julie Atherton	Kogan Page
R3.	Digital Media and Society	Simon Lindgren	SAGE Publications Ltd
R4.	Media and Social Justice	Sue Curry Jansen	Palgrave Macmillan
R5.	Digital Detox: The Politics of Disconnecting	Trine Syvertsen	Emerald Publishing Limited
Others: *(Web / Journals / Course Packets / Class Notes / etc.:*			
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Multimedia				
Course Code	BMM8EJ402				
Course Title	MEDIA AND DEMOCRACY IN INDIA				
Type of Course	**Major (Elective)**				
Semester	VIII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	● Ethics in Media and Communication ● Introduction to Political Science				
Course Summary	This course explores the intricate relationship between media and democracy in India, tracing the evolution of media landscapes from the pre-independence era to the digital age. It critically examines the role of media in shaping political discourse, public opinion, and democratic practices within the historical and contemporary contexts of India.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Describe the historical and contemporary relationship between media and democracy in India.	An	C	Written assignments, exams
CO2	Evaluate the role of various media forms in shaping political discourse and public opinion.	E	F	Research papers, presentations
CO3	Identify challenges to media freedom and democratic processes in India.	An	F	Case study analyses, quizzes
CO4	Compare and contrast India's media landscape with global practices.	An	F	Essays, group discussions
CO5	Apply media literacy principles to evaluate media content critically.	Ap	P	Media analysis projects
CO6	Engage with current developments in media and democracy, predicting future trends	E	M	Reflective journals
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I	**Foundations of Media and Democracy**		**17**	**20**
	1	Introduction to Media Studies and Democratic Theory	2	
	2	Historical Overview of Indian Media	2	
	3	The Constitution of India and Freedom of the Press	2	
	4	Evolution of Print Media in India	2	
	5	The Rise of Radio and its Democratic Implications	1	
	6	Television in India: From State Control to Satellite	1	
	7	The Internet and New Media Landscape	2	
	8	Media Laws and Censorship in India	2	
	9	Media Ownership Patterns and Implications for Democracy	2	

	10	The Role of Media in Elections	1	
II	**Media Practices and Democratic Processes**		**15**	**20**
	11	Journalism Ethics and Standards in India	2	
	12	Investigative Journalism and Democracy	1	
	13	The Role of Media in Legislative Processes	2	
	14	Media Coverage of Political Parties and Ideologies	2	
	15	Public Opinion and Media Influence	2	
	16	Media's Role in Social Movements	2	
	17	Representation of Marginalized Communities in Media	2	
	18	Media Literacy and Critical Consumption	2	
III	**Challenges and Opportunities**		**12**	**20**
	19	Challenges to Media Freedom in India	2	
	20	Media Bias and Propaganda	2	
	21	The Digital Divide and its Democratic Implications	1	
	22	Social Media, "Fake News," and Information Disorder	1	
	23	Media Ownership and Concentration	2	
	24	Media and Caste, Religion, and Gender	2	
	25	Ethical Issues in Media Reporting	2	
IV	**Comparative Perspectives**		**4**	**10**
	26	Media and Democracy: India vs. Global South	2	
	27	The Role of International Media in Indian Democracy	2	
V	**Open Ended Module**		**12**	**10**
	1	Case Study 1: Media and the Indian Independence Movement		
	2	Case Study 2: Media and Hate Speech in India		
	3	Case Study 3: Social media and Social Movements in India		

Note: Note: The course is divided into five modules, with four having minimum 22 fixed units and one open-ended module with a variable number of units. There are total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks).

The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	1	-	-	-	1	-	-	1	-	-
CO 2	-	1	-	1	-	-	-	1	-	-	1	-
CO 3	-	-	-	-	2	-	-	-	1	-	-	1
CO 4	-	-	1	-	-	1	1	-	-	-	-	2
CO 5	-	-	-	1	-	1	-	-		1	2	-
CO 6	1	-	-	-	1	-	-	-	-	-	-	2

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (10)**
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/ Quiz/	6	4
3	Assignment/ Essay / Reflective journals	4	2

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2	✓			✓
CO 3	✓	✓		✓
CO 4		✓		✓
CO 5				✓
CO 6				

References

Sl No	**Title**	**Author/ Editor**	**Publisher**
R1.	"Freedom of the Press in India: Constitutional Provisions and Their Application"	G.N.S. Raghavan	
R2.	"India Connected: Mapping the Impact of New Media"	Sunetra Sen Narayan and Shalini Narayanan	
R3.	A Lone Star Discovers the Galaxy: Reflections on Freedom in Our Times.	Mehta, L. K	
R4.	Rich Media, Poor Democracy: How Wealth Controls Information Overload.	McChesney, R. W.	

Programme	BA Multimedia
Course Code	BMM8EJ403
Course Title	VIRTUAL REALITY FILMMAKING
Type of Course	**Major (Elective)**
Semester	VIII

Academic Level	400 -. 499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	• Basic skills in 3D Softwares • Basic understanding of storytelling • Basic understanding of cinematic techniques				
Course Summary	Through an in-depth examination of existing VR films and hands-on projects, students will explore innovative approaches to storytelling and immersive experiences. The course will culminate in developing heuristics that can be applied to future VR filmmaking projects.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Identify the concept of embodied presence and its importance in VR filmmaking	U	F	Quiz/Assignment
CO2	Examine the principles of spatial storytelling and how to apply them in VR.	An	C	Short Answer Essay
CO3	Familiarize VR development tools and platforms.	Ap	P	Report writing
CO4	Design interactive elements that enhance user engagement and agency in VR storytelling.	An	P	Case Study Analysis
CO5	Employ interactive elements that enhance user engagement and agency in VR storytelling.	C	P	Presentation
CO6	Explore the ethical considerations and challenges of creating immersive VR content.	E	M	Evaluation Report

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)

- Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I	**Advanced Principles of VR Filmmaking**		**14**	**20**
	1	key concepts in embodied VR storytelling	2	
	2	Overview of VR technology and its evolution	2	
	3	the use of space and scale in VR storytelling	2	
	4	exploring the concept of agency and interactivity in VR storytelling	3	
	5	Presence and immersion	3	
	6	Concepts of virtual acting	2	
II	**Embodied Presence and Immersion**		**18**	**20**
	7	the role of embodiment in creating presence and immersion in VR	3	
	8	Analysis of case studies demonstrating effective use of embodiment in VR filmmaking	3	
	9	Techniques for creating realistic avatars and body representations.	2	
	10	Use of haptic feedback and other sensory inputs.	2	
	11	Significance of interactions that enhance embodiment.	2	
	12	Create branching narratives and interactive story elements.	2	
	13	Principles of spatial narrative and environmental storytelling.	2	
	14	Visual fidelity and Auditory experience	2	
III	**Technology and Tools for VR Filmmaking**		**10**	**20**
	15	Overview of VR cameras, equipment, and software	2	
	16	Discussion of different types of VR content (360-degree video, interactive VR, etc.)	2	
	17	Types of VR cameras (360-degree cameras, depth-sensing cameras, etc.)	2	
	18	Introduction to motion capture technology for VR filmmaking	2	
	19	Overview of volumetric video capture techniques	2	
IV	**Ethics and Social Impact of VR Filmmaking**		**6**	
	20	Issues of representation, consent, and user safety.	2	**10**

	21	Exploring the potential social impact of VR storytelling	2	
	22	Ethical considerations in creating immersive VR content.	2	
V	**Open Ended Module**		**12**	**10**
	1. 2. 3.	Creating a spatial narrative concept for VR Designing an interactive narrative concept for VR Case studies of films using motion capture and volumetric video		

Note: Note: The course is divided into five modules, with four having minimum 22 fixed units and one open-ended module with a variable number of units. There are total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO 1	-	-	-	-	3	-	-	-	2	-	-	3	-	-
CO 2	-	-	3	-	3	-	-	-	-	-	-	3	-	2
CO 3	3	3	-	-		-	-	-	-	-	3		-	-
CO 4	-	3	-	-	3	-	-	-	2	-	-	2	-	-
CO 5	2	-	-	-	3	-	-	-	2	-	-		-	-
CO 6	-	-	-	-		3	2	-	-	-	-		2	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (10)**
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/ Quiz	6	4
3	Assignment/ Reflection Writing/Essay	4	2

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓			✓
CO 3	✓			✓
CO 4		✓		✓
CO 5		✓		✓
CO 6			✓	

References

Sl No	**Title**	**Author/ Editor**	**Publisher**
R1.	Virtual Reality Filmmaking	Celine Tricart	Routledge
R2.	Virtual & Augmented Reality For Dummies	Paul Mealy	Routledge
R3.	Storytelling for Virtual Reality	Storytelling for Virtual Reality	Routledge
Others: *(Web / Journals / Course Packets / Class Notes / etc.:*			
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Multimedia				
Course Code	BMM8EJ404				
Course Title	MEDIA PRACTICES AND CULTURAL PRODUCTION				
Type of Course	**Major (Elective)**				
Semester	VIII				
Academic Level	400 - 499				
Course Details	Credit	Lectures per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	• Proficiency in Media Production Tools • Cultural Awareness				
Course Summary	This course examines how media practitioners engage with creative processes, cultural contexts, and technological innovations to produce meaningful media content. Through a combination of theoretical discussions, hands-on projects, and critical analysis, students will develop practical skills and theoretical insights into the role of media in shaping culture and society.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Summarise the relationship between media practice, creativity, and cultural production.	U	F	Quiz/presentations
CO2	Examine the media texts and practices within their cultural and historical contexts.	An	C	Essay
CO3	Explore the social and cultural impact of media production.	Ap	P	Reflection
CO4	Collaborate effectively in teams to produce media projects that reflect diverse cultural perspectives.	C	P	Case Study Analysis
CO5	Discuss the ethical and social implications of media practice	C	P	Presentation

CO6	Develop practical skills in media production, including writing, editing, and production techniques	C	M	Assignment

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)
# - Factual Knowledge (F) and Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I	**Media Practice, Creativity and Culture**		**14**	
	1	Overview of key concepts in media practice	2	
	2	Explore different perspectives on creativity	3	
	3	Overview of 'author as producer' by Walter Benjamin	3	**20**
	4	Overview of Cultural Materialism by Raymond Williams	3	
	5	Cultural Production; a Bourdieivan perspective	3	
II	**Media and Cultural Identity**		**18**	
	6	Role of media in shaping cultural narratives	2	
	7	Analysis of media texts that engage with issues of cultural representation	2	
	8	overview of popular culture	2	
	9	creativity and social media; Reflections of digital artistic culture	2	**20**
	10	Exploration of how the media shapes cultural norms and values.	2	
	11	Discussion of media representation and its impact on society.	2	
	12	Hybridity and cultural mixing in media texts.	2	
	13	Role of media in reinforcing or challenging dominant cultural narratives.	2	
	14	Role of media in promoting cultural diversity and inclusivity.	2	
III	**From art to cultural production; Reflections**		**8**	
	15	On the film genre	2	
	16	On Podcasts and audiobooks	2	
	17	On photographs	2	**20**
	18	On graphic designs	2	

IV	**Ethics and Responsibility in Media Practice and Cultural Production**			
	19	An overview of ethical principles in media practice.	2	**10**
	20	Analysis of real-world ethical dilemmas in media production.	2	
	21	Examination of the responsibilities that media practitioners have towards their audiences.	2	
	22	Reflection on personal and professional responsibilities as a media practitioner.	2	
V	**Open Ended Module -**		**12**	**10**
	1.	Design a multimedia production that showcases the cultural identity of your region. The production must be based on the preliminary data received from field visits. The scope and context of the production must be noted along with field notes. Field notes can use any creative format including text, images, and drawings.		

Note: Note: The course is divided into five modules, with four having minimum 22 fixed units and one open-ended module with a variable number of units. There are total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PSO5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	-	-	-	3	-	-	-	2	-	-	3
CO 2	-	-	3	-	3	-	-	-	-	-	-	3
CO 3	3	3	-	-		-	-	-	-	-	3	
CO 4	-	3	-	-	3	-	-	-	2	-	-	2
CO 5	2	-	-	-	3	-	-	-	2	-	-	
CO 6	-	-	-	-		3	2	-	-	-	-	

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (10)**
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/ Quiz	6	4
3	Assignment/ Reflection Writing/Essay	4	**2**

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓			✓
CO 3	✓			✓
CO 4		✓		✓
CO 5		✓		✓
CO 6			✓	

References

Sl No	Title	Author/ Editor	Publisher
R1.	The Field of cultural production	Pierre Bourdieu	Columbia University Press
R2.	Creativity and Cultural Production; issues of media Practice	Phillip McIntyre	
R3.	Bourdieu, the media and cultural production	David Hesmondhalgh	
Others: *(Web / Journals / Course Packets / Class Notes / etc.:*			
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Multimedia				
Course Code	BMM8EJ405				
Course Title	COMMUNITY MEDIA ENGAGEMENT				
Type of Course	**Major (Elective)**				
Semester	VIII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Critical Thinking				
Course Summary	This course explores the role of media in community engagement, empowerment, and social change. It combines theoretical foundations with practical applications, enabling students to work directly with communities to develop and implement media projects that address local issues.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Compare the role of community media in promoting democracy and social change to develop an in-depth understanding of its impact on society.	An	C	Written Analysis/ Quiz
CO2	Describe the theoretical frameworks underlying community and communication theories and analyze their application in community media and advocacy campaigns.	C	C	Assignment/ Mid semester Exam
CO3	Examine the ethical considerations in community media production and the role of media in promoting civic engagement and environmental justice.	An	C	Reflective journal
CO4	Compare and contrast traditional and new media platforms for community engagement, highlighting the implications of digital tools and social media in community building.	An	C	Presentation/ Mid semester Exam
CO5	Assess the challenges, opportunities, and future trends in community media, including legal and regulatory frameworks and the sustainability of media initiatives.	E	C	Panel discussion
CO6	Analyze knowledge from various modules to critically assess the impact of community media on social change, utilizing case studies of successful community media projects.	E	C	Case study analysis report
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I	**Community Media and social justice**		**18**	**20**
	1	Definition and Principles of Community Media	2	
	2	History and Evolution of Community Media	2	
	3	Community Media vs. Mainstream Media	2	
	4	The Role of Community Media in Democracy and Social Change	2	
	5	Theories of Community and Communication	1	
	6	Community Media and Advocacy Campaigns	2	
	7	Promoting Civic Engagement and Media Literacy	2	
	8	Community Media and Environmental Justice	2	
	9	The Role of Media in Disaster Relief and Recovery	2	
II	**Media Production for Communities**		**8**	**20**
	10	Storytelling and Narrative Techniques	2	
	11	Content Creation for Community Engagement	2	
	12	Ethical Considerations in Community Media	2	
	13	Interactive and Participatory Media Production	2	
III	**Media Platforms and Technologies**		**8**	**20**
	14	Traditional vs. New Media Platforms for Community Engagement	2	
	15	Utilizing social media for Community Building	2	
	16	Introduction to Community Radio and Television	2	
	17	Digital Tools and Platforms for Community Media	2	
IV	**Community Media Strategies and Evaluation**		**14**	**10**
	18	Developing a Community Media Project Plan	2	
	19	Audience Analysis and Engagement Strategies	2	
	20	Measuring Impact and Evaluating Community Media Projects	2	
	21	Challenges and Opportunities in Community Media	2	
	22	Sustainability of Community Media Initiatives	2	
	23	Legal and Regulatory Frameworks	2	

	24	Future Trends in Community Media	2	
V	**Open Ended Module**		**12**	**10**
	1	Identifying a Community and Conducting Needs Assessment		
	2	Developing a Community Media Project Proposal (Group Work)		
	3	Case Studies of Successful Community Media Projects		

Note: Note: The course is divided into five modules, with four having minimum 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	1	-	-	-	1	-	-	-	1	-
CO 2	1	-	2	-	1	-	-	-	1	-	-	-
CO 3	1	1	2	-	1	-	--	1	-	-	-	-
CO 4	-	-	-	3	2	-	-	1	-	1	-	1
CO 5	-	1	-	-	1	-	-	1	-	-	-	1
CO 6	2	-	-	1		1	-		1	-	-	1

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)

	Components of Internal Evaluation	4 Theory Modules (20)	Open ended Module (10)
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/ Quiz/ Panel discussion	6	4
3	Assignment/ Reflective journal/ Case study report	4	**2**

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2	✓	✓		✓
CO 3		✓		✓
CO 4	✓	✓		✓
CO 5				✓
CO 6		✓		

References

Sl No	Title	Author/ Editor	Publisher
R1.	“Media and the Public Interest: Perspectives from India”	Pradip N. Thomas	
R2.	"Community Radio in India"	Kanchan K. Malik and Vinod Pavarala	
R3.	"Digital Media and Society: An Introduction"	Adrian Athique	
Others: *(Web / Journals / Course Packets / Class Notes / etc.:*			
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	BA Multimedia				
Course Code	BMM8EJ406				
Course Title	EVENT DESIGN AND MANAGEMENT				
Type of Course	**Major (Elective)**				
Semester	VIII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Communication Skills				
Course Summary	This course explores the intricate relationship between media and democracy in India, tracing the evolution of media landscapes from the pre-independence era to the digital age. It critically examines the role of media in shaping political discourse, public opinion, and democratic practices within the historical and contemporary contexts of India.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Define key event management concepts and principles.	U	F	Quizz/ Mid semester Exam
CO2	Interpret the purpose and objectives of different events.	An	C	Short Answer Essay/ Mid semester Exam
CO3	Apply event management principles to plan a specific event.	Ap	P	Event Proposal
CO4	Analyze the strengths and weaknesses of an existing event.	An	P	Case Study Analysis/ Mid semester Exam
CO5	Develop a creative and effective marketing strategy for an event.	C	P	Marketing Plan Presentation
CO6	Evaluate the success of an event based on pre-defined criteria.	E	M	Event Evaluation Report

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I	**Introduction to event management**		**14**	
	1	Definition and Nature of Event Management	2	
	2	The Event Industry Landscape	2	
	3	Importance and Scope of Events	3	**20**
	4	Event Classification: Types and Sizes	3	
	5	Role of Events in Marketing and Branding	2	
	6	Event Management Careers and Ethical Considerations	2	
II	**Conceptualizing and designing events**		**17**	
	7	The 5 C's of Event Management (Concept, Capacity, Cost, Communication, Control)	3	
	8	Setting Event Goals and Objectives	2	
	9	Target Audience Identification and Market Research	2	
	10	Event Design Principles: Theme, Branding, and Experience	2	**20**
	11	Developing a Detailed Event Plan (Timeline, Budget, Logistics)	2	
	12	Risk Management and Contingency Planning	2	
	13	Legal Considerations and Permits for Events	2	
	14	Technology Integration in Event Management	2	
III	**Staging an Event**		**8**	
	15	Venue Selection and Site Management	1	
	16	Event Logistics and Operations Management	1	
	17	Developing a Production Schedule and Timeline	1	**20**
	18	Event Staffing and Team Management	2	
	19	Procurement and Vendor Management for Events	2	
	20	Catering and Food Service Planning	1	

IV	**Event Evaluation**		**9**	
	21	Customer Satisfaction Surveys and Feedback Analysis	2	**10**
	22	Measuring Event Success based on KPIs (Key Performance Indicators)	2	
	23	Financial Reconciliation and Budget Management	2	
	24	Post-Event Reporting and Documentation	3	
V	**Open Ended Module**		**12**	**10**
	1.	**Field Trips**: Organize visits to event venues, production companies, or marketing agencies to observe event operations.		
	2.	**Volunteer Opportunities**: Encourage students to volunteer for local events to gain practical experience in different event roles.		
	3.	**Event Simulation Project:** Divide the class into teams, and each team plans, organizes, and executes a small-scale event (e.g., a seminar, workshop, or film screening).		
	4.	**Client Project (Optional):** Partner with a local organization to help them plan and manage a specific event. Students will gain real-world experience working with clients and stakeholders.		
	5.	**Hosting an Event :** Organising and hosting a major events in the college during the semester.		

Note: Note: The course is divided into five modules, with four having minimum 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PSO5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	1	1	-	-	-	1	-	-	1	-	-
CO 2	-	-	3	-	-	1	-	1	-	-	-	1
CO 3	1	-	-	1	1	-	-	-	2	1	-	-
CO 4	-	-	1	-	-	1	-	1	-	-	1	-

CO 5	1	-	1		2	-	1	-	-	1	-	-
CO 6	-	-	1	-	-	-	-	-	-	-	1	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (10)**
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/ Quiz/	6	4
3	Assignment/ Event Proposal /Case study report	4	2

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Event Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓			✓
CO 3		✓		✓
CO 4	✓	✓		✓

CO 5		✓		✓
CO 6			✓	

References

Sl No	Title	Author/ Editor	Publisher
R1.	Special Events: The Complete Guide to Planning, Producing, and Managing Successful Events	James C. Goldblatt and Cathy James	
R2.	Event Studies: Theory, Research, and Practice	Donald Getz.	
R3.	Festivals and Events Management (7th ed.)	Andrew Rutherford.	
Others: *(Web / Journals / Course Packets / Class Notes / etc.: Eventbrite* *Blog: https://www.eventbrite.com/signin/* *\MeetingsNet: https://www.meetingsnet.com/*			
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	B A Multimedia				
Course Code	BMM8EJ 407				
Course Title	MEDIA REVOLUTION IN THE DIGITAL AGE				
Type of Course	**Major (Elective)**				
Semester	VIII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	NA				
Course Summary	This course examines the dynamic relationship between media audiences and industries. Course will explore how advancements in technology have revolutionized media consumption, from the golden age of Hollywood to the age of YouTube.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Examine the historical development of mass media technologies and their impact on audience behavior	An	F	Instructor-created exams / Research paper
CO2	Evaluate the transformation of film distribution and exhibition models from theatrical releases to home video and streaming services	E	C	Debates/Critical analysis/Essays
CO3	Examine the rise and fall of traditional television formats in the face of new media and changing audience preferences	An	E	Projects (create a YouTube video), Reports, Class Participation
CO4	Explain the democratization of media production through platforms like YouTube and analyze audience engagement with user-generated content	An	C	Research Papers, Literature Reviews, Presentations
CO5	Identify and assess the potential of emerging technologies like VR, AR, and AI in shaping the future of media consumption	E	E	Writing Research Papers, Debates, Policy Proposals
CO6	Articulate the ethical considerations surrounding data privacy, misinformation, and the responsible use of media technologies in the evolving landscape	C	E	Research Papers, Debates, Policy Proposals

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
I		**Introduction to Media Evolution**	**10**	**15**
	1	Concept of the freedom of the press The rise of mass media: Film, radio, and television	2	
	2	Technological advancements and their impact on media consumption	2	
	3	Introduction to audience theories	2	
	4	Early forms of communication	2	

	5	The Rise of the Internet	2	
II	**From Theaters to Living Rooms: The Transformation of Film**		**12**	**15**
	6	The golden age of Hollywood and the studio system	2	
	7	The rise of home video (VHS, DVD) and its impact on film distribution	2	
	8	The emergence of streaming services (OTT) and the changing landscape of film viewing	2	
	9	Cord-cutting and the future of movie theaters	2	
	10	Curated vs. Theatrical Experience	2	
	11	The Rise of Fandom Culture	2	
III	**Broadcast Bonanza: The Rise and Fall of Television**		**16**	**25**
	12	The dominance of network television and the rise of cable	3	
	13	The "Golden Age" of Television	2	
	14	The fragmentation of the television audience and the emergence of niche channels	2	
	15	The impact of online video platforms on traditional television viewership	2	
	16	Ethical Aspects of TV program	2	
	17	Portrayal of Stereotypes and Social Issues	2	
	18	Product Placement and Advertising Practices:	3	
IV	**The Rise of User-Generated Content: YouTube & Vlogs**		**10**	**15**
	19	The democratization of media production and distribution	2	
	20	Analyzing the YouTube ecosystem: Content creators, influencers, and audience engagement	2	
	21	The rise of vlogging and its impact on storytelling and personal branding	2	
	22	Monetisation of social media platforms	2	
	23	Fact checks of content	2	
V	**The Future of Media: Emerging Technologies & Open Exploration(Open-ended)**		**12**	**10**
	1	• Virtual Reality (VR) and Augmented Reality (AR) - The potential for immersive media experiences • Artificial Intelligence (AI) and its role in content creation and personalization • Ethical considerations: Data privacy, misinformation, and the future of media consumption	12	
		• Open Exploration: Students will be encouraged to research and present on a specific topic related to the evolving media landscape**.**		

Note: Note: The course is divided into five modules, with four having minimum 22 fixed units and one open-ended module with a variable number of units. There are total of 48 instructional

hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PSO 5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	-	1	-	-	1	-	-	1	-	-
CO 2	-	2	-	-	2	1	-	-	1	-	2	-
CO 3	1	-	1	-	-	2	-	1	-	1	-	1
CO 4	2	1	-	1		-	-	-	2	-	-	-
CO 5	2	-	1	-	2	-	2	-	-	1	-	2

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (10)**
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/ Quiz/ Debates	6	4
3	Assignment/ Reflection Writing/ Literature Reviews	4	**2**

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2	✓			✓
CO 3		✓		✓
CO 4	✓	✓		✓
CO 5				

REFERENCES

Sl No	**Title**	**Author/ Editor**	**Publisher**
R1.	Doing Ethics in Media	Chris Roberts, Jay Black	
R2.	Legal and Ethical Implications of Social Media Practices	Samantha E Vega	
R3.	Media Ethics: Key Principles for Responsible Practice	Patrick L. Plaisance	
R4.	Copyright Law in India	Dr. G.B.Reddy Justice P S Narayana	
R5.	Intellectual Property Rights in India	V K Ahuja	
Case studies for analysis would be provided from time to time in advance by the faculty.			

Programme	B A Multimedia
Course Code	BMM8EJ 408
Course Title	GENDER REPRESENTATION IN MEDIA
Type of Course	**Major (Elective)**
Semester	VIII
Academic Level	400-499

Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	NA				
Course Summary	This course examines how gender is portrayed across various media forms, including film, television, advertising, print media, and digital platforms. This course will develop critical thinking skills to analyze stereotypes, biases, and the impact of media representation on societal gender norms. Exploring strategies for promoting gender equality and diversity in media content will be a key focus.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Evaluate the construction of gender in various media forms	An	F	Mid-term exam
CO2	Apply theoretical frameworks from feminism, masculinity studies, and media studies to identify media representations	Ap	P	Assignments
CO3	Assess the social and cultural impact of gendered portrayals in media	E	M	Discussion
CO4	Develop arguments that propose strategies for achieving gender equality and diversity in media content	C	P	Presentation
CO5	Craft an original media analysis using the frameworks learned in the course	C	P	Assignments
CO6	Communicate your identifications through written and oral presentations	E	M	Analysis Papers
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (70)
I		**Introduction to Gender and Media**	**10**	**15**
	1	Introduction to Gender Studies and Media Studies	2	
	2	Theoretical Frameworks: Feminism, Masculinity Studies, Intersectionality	2	

	3	Key Concepts: Gender Stereotypes, Gender Roles, Representation, Audience Reception	2	
	4	Historical Perspectives on Gender in Media	2	
	5	Analyzing Media Texts: Tools and Methods	2	
II	**Gender in Traditional Media**		**12**	**15**
	6	Gender in Film: Action Heroes, Damsels in Distress, Female Gaze	2	
	7	Gender in Television: Reality Shows, News Media, Sitcoms	2	
	8	Gender in Advertising: The Male Gaze, Body Image, Targeting Strategies	2	
	9	Gender in Print Media: Magazine Representation, Gendered Language	2	
	10	Gender in Traditional News Media: Gender Bias, Source Selection	2	
III	**Gender in the Digital Age**		**16**	**25**
	11	Gender and Social Media: Self-Presentation, Influencer Culture, Cyberbullying	3	
	12	Gender in Video Games: Stereotypes, Representation of Violence, Player Avatars	2	
	13	Gender in Online News: Clickbait Headlines, Social Media Activism	2	
	14	Gender and Online Pornography: Gender Roles, Exploitation	2	
	15	Gender and Emerging Technologies: Virtual Reality, Artificial Intelligence	2	
IV	**Gender and Resistance**		**10**	**15**
	16	Feminist Film Theory and Media Analysis	2	
	17	Alternative Media and Representation: Independent Film, Female Filmmakers	2	
	18	LGBTQ+ Representation: Challenging Binary Norms, Media Activism	2	
	19	Strategies for Promoting Gender Equality in Media Content	2	
V	**Open Ended Module**		**12**	**10**
	1 2	Student-led Discussions: Choose a topic related to gender and media Guest Speaker: An expert in media production or representation		

Note: Note: The course is divided into five modules, with four having minimum 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional

hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PSO 5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	-	1	-	-	1	-	-	1	-	-
CO 2	-	2	-	-	2	1	-	-	1	-	2	-
CO 3	1	-	1	-	-	2	-	1	-	1	-	1
CO 4	2	1	-	1		-	-	-	2	-	-	-
CO 5	2	-	1	-	2	-	2	-	-	1	-	2

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks
Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (10)**
1	Test paper/ Mid semester Exam	10	4
2	Seminar/ Viva/ Quiz/ Discussion	6	4
3	Assignment/ Reflection Writing	4	2

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2	✓			✓
CO 3		✓		✓
CO 4	✓	✓		✓
CO 5				

REFERENCES

Sl No	**Title**	**Author/ Editor**	**Publisher**
R1.	"Gender, Race, and Class in Media: A Critical Reader"	Gail Dines and Jean M. Humez	
R2.	"The Gender and Media Reader"	Mary Celeste Kearney	
Case studies for analysis would be provided from time to time in advance by the faculty.			

GENERAL FOUNDATION COURSES

Detailed Syllabus

DISTRIBUTION OF GENERAL FOUNDATION COURSES IN MULTIMEDIA

Semester	Course Code	Course Title	Total Hours	Hours/ Week	Credits	Marks		
						Internal	External	Total
1	BMM1FM 105	Multi-Disciplinary Course 1 – Fundamentals of Multimedia	45	3	3	25	50	75
2	BMM2FM 106	Multi-Disciplinary Course 2 – Film Appreciation	45	3	3	25	50	75
3	BMM3FV108	Value-Added Course 1 – Media and Mental Health	45	3	3	25	50	75
4	BMM4FV 110	Value-Added Course 2 – Media Ethics and Social Responsibility	45	3	3	25	50	75
5	BMM5FS 112	Skill Enhancement Course 2 – Presenting for Camera	45	3	3	25	50	75
6	BMM6FS 113	Skill Enhancement Course 3 – Digital Storytelling	45	3	3	25	50	75

Programme	BA Multimedia				
Course Code	BMM1F M105				
Course Title	FUNDAMENTALS OF MULTIMEDIA				
Type of Course	**MDC**				
Semester	I				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	3	3	-	-	45
Pre-requisites	N/A				
Course Summary	Through this multidisciplinary course students will gain a comprehensive understanding of multimedia elements, production processes, and their application in various digital contexts				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Examine the term multimedia and its essential elements, demonstrating a comprehensive analysis of multimedia production process.	An	C	Instructor-created exams / Quiz
CO2	Examine the historical evolution of multimedia, tracing its roots and major milestones.	An	P	Instructor-created exams / Quiz
CO3	Apply the symbiotic relationship between multimedia and society, exploring how media reflects and influences cultural norms.	Ap	P	Seminar Presentation / Review writing
CO4	Appraise the interdisciplinary nature of multimedia by exploring its connections with various fields.	Ap	C	Instructor-created exams / Home Assignments

CO5	Discuss the integration of multimedia technologies in responsive environments.	C	P	One Minute Reflection Writing assignments

CO6	Evaluate the significance of multimedia in digital society	E	P	Practical/Assignments

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)

- Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I		**Introduction to multimedia**	**9**	**11**
	1	Overview of Multimedia: Introduction to the concept and definition of multimedia.	2	
	2	Elements of Multimedia: Understanding the core components such as text, graphics, audio, video, and interactivity.	2	
	3	Importance of Integration: Exploring how the combination of diverse elements enhances communication.	1	
	4	Multimedia Production Process: Overview of the entire production workflow, including planning, creation, and delivery.	2	
	5	Contemporary Context: Discussing the relevance of multimedia production in today's digital age.	2	
II		**Historical Evolution of Multimedia**	**13**	**15**
	6	Overview of early multimedia forms (e.g., paintings, theatrical performances)	2	
	7	Impact of the printing press on multimedia communication	1	
	8	Evolution of visual media through photography	1	
	9	Emergence of radio as an audio medium and the role of broadcasting in multimedia storytelling	2	
	10	Impact of television on multimedia consumption	2	

	11	Introduction of computers and the role Multimedia software in interactive experiences	2	
	12	Evolution of the internet and its impact on multimedia	1	
	13	Introduction to AR and VR as multimedia platforms	2	
III	**Multimedia and society**		**7**	

	14	Diversity and Inclusion in Multimedia- Exploring the role of multimedia in promoting diversity, Critically analyzing representation in various media forms	2	**13**
	15	Analyzing how individuals consume multimedia content	1	
	16	Multimedia's role in facilitating cultural exchange	2	
	17	The impact of multimedia in mobilizing and organizing social change	2	
IV	**Interdisciplinary Nature of Multimedia**		**7**	**11**
	18	Defining Interdisciplinary in Multimedia	1	
	19	Role of Multimedia in Educational Technology	2	
	20	Applications of Multimedia in Healthcare	1	
	21	Integration of Multimedia in Visual Arts	1	
	22	Multimedia in Science and Technology- Scientific Visualization and Multimedia	2	
	23	Integration of Multimedia in Responsive Spaces	1	
V	**Open Ended Module:**		**9**	**5**
	1	Case Studies: Analyzing successful multimedia projects to understand their impact and effectiveness		

Note: Note: The course is divided into five modules, with four having minimum 19 fixed units and one open-ended module with a variable number of units. There are total 36 instructional hours for the fixed modules and 9 hours for the open-ended one. Internal assessments (25 marks) are split between the open-ended module (5marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6

CO 1	3	-	1	-	-	-	3	-	1	-	-	-
CO 2	-	-	2	-		1	1	-	-	-	1	-
CO 3	2	1	1	1	-	-	-	-	-	-	-	2
CO 4	-	-	2	-	1	-	2	1	-	-	-	-

CO 5	-	-	-	-	2	-	-	-	1	2	-	-
CO 6	-	-	-	-	-	2	-	-	-	-	-	2

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 50 marks
Internal Evaluation: 25 marks

INTERNAL MARK SPLIT-UP (TOTAL 25 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (5)**
1	Test paper/ Mid semester Exam	10	2
2	Seminar/ Viva/ Quiz	6	2
3	Assignment/ Review writing/ Reflection Writing assignments	4	1

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2	✓	✓		✓
CO 3		✓		✓
CO 4		✓		✓
CO 5		✓		✓
CO6		✓		✓

References

1. John W. Cataldo,"Graphic Design & Visual Communication", International Textbook Company,1966
2. Edward R. Tufte,"The Visual Display of Quantitative Information, 2nd, edition" (Hardcover – May 2001)
3. J.Bowers, "Introduction to Two- Dimensional Design: Understanding Form and function,"
4. Edward Tufte,"Envisioning Information"
5. Ze- Nian- Li,"Fundamentals of multimedia"

Others: (Web / Journals / Course Packets / Class Notes / etc.:
https://www.scribd.com/document/130555492/multimedia-system-notes
https://www.studocu.com/row/document/pokhara-university/multimedia-system/chapter-1- multimedia-introduction-properties-definition/16914472
https://youtu.be/jnGcG3FulDs
Case studies for analysis would be provided from time to time in advance by the faculty.

Programme	BA Multimedia				
Course Code	BMM2F M 106				
Course Title	FILM APPRECIATION				
Type of Course	**MDC**				
Semester	II				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	3	3	-	-	45
Pre-requisites	NA				
Course Summary	The Film Appreciation course aims to provide participants with a comprehensive understanding of the various elements that contribute to the creation of films. Through a combination of theoretical discussions, film screenings, and analysis, participants will develop the skills to critically appreciate and interpret films.				

Course Outcomes:(CO)

CO	**CO Statement**	**Cognitive Level***	**Knowledge Category#**	**Evaluation Tools used**
CO1	Identify the role of pioneers and film movements in fostering innovation and experimentation in filmmaking.	Ap	C	Instructor-created exams / Quiz
CO2	Recognize the nature of film language, and narrative structure for the filmmaking process.	U	P	Film Review writing.
CO3	Develop an appreciation for the cultural nuances embedded in different film industries and contemporary film-watching platforms.	C	F	Instructor-created exams /film Screening
CO4	Gain a clear understanding of the entire filmmaking process, from concept development to post-production.	Ap	P	Shot List Exercise, Shot Recreation.
CO5	Evaluate the changing viewing pattern from theatre to streaming media	E	C	Discussion during the film screening time.
CO6	Perceive critical thinking by applying Film appreciation during the film screening.	E	P	Viva Voce

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Course Details:

Module	Unit	Content	Hrs	Mark
I		**Understanding the Film**	**8**	
	1	Birth of cinema, Silent era	2	**12**
	2	Golden Age of Hollywood	2	
	3	Post-war cinema, modern cinema, contemporary trends	2	
	4	Major Film Movements	2	
II		**Film Language and Narrative Structure**	**9**	
	5	Language of Cinema: Shots, Scene, Sequence, camera angle, camera movement	2	**12**
	6	Fundamentals of Film Narrative, Structural Analysis	2	
	7	Types of Narrative, linear and Nonlinear narrative	2	
	8	Major Genre & Minor genres in films	3	
III		**Film Industry & Contemporary Trends**	**12**	
	9	Hollywood	2	**16**
	10	Indian Cinema	1	
	11	Malayalam Cinema	2	
	12	European Film Industry, Japanese Film Industry	2	
	13	Middle Eastern Film Industry,	1	
	14	VR, AR, and AI in film Industry	2	
	15	Emergence of OTT Platform	2	
IV		**Film Making Process**	**7**	
	16	Development, Pre-production	2	**10**
	17	Production	1	
	18	Post -Production, Marketing &Distribution	2	
	19	Film Crew	2	
V		**Open Ended Module: Evaluating The Film**		
	1.	Film Screening: Classic or contemporary films.		
	2.	Interactive Film Appreciation: Engage students in real-time discussion during the screening.	**9**	**5**
	3.	Shot-Composition Exercise: Submit each student a shot list after the screening of the film		
	4.	Film Review Writing		

Note: Note: The course is divided into five modules, with four having minimum 19 funits and one open-ended module with a variable number of units. There are total 36 instructional hours for the fixed modules and 9 hours for the open-ended one. Internal assessments (25 marks) are split between the open-ended module (5marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	-	-	-	-	-	-	-	2	-	-	-
CO 2	2	-	3-	-	-	-	-	-	-	1	-	-
CO 3	-	-	2	-	-	-	1	1	-	-	-	2
CO 4	-	-	-	-	-	-	1	-	2	-	-	-
CO 5	-	1	-	-	-	-	1	-	-	-	1	-
CO 6	-	-	3	-	-	-	-	-	-	1	1	1

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 50 marks
Internal Evaluation: 25 marks

INTERNAL MARK SPLIT-UP (TOTAL 25 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (5)**
1	Test paper/ Mid semester Exam	10	2
2	Seminar/ Viva/ Quiz/ Discussion	6	2
3	Assignment/ Review writing/	4	1

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2	✓			✓
CO 3	✓			✓
CO 4		✓		✓
CO 5	✓			✓
CO 6				

References

1. Jim Piper, “The Film Appreciation Book,”New York: All worth press.
2. Bordwell, David; Thompson, Kristin, “Film Art: An Introduction. (4th Edition).”University of Wisconsin.
3. McGraw-Hill pp. 41
4. to 62
5. Christine Geraghty and Linda Williams, “Film Studies: An Introduction
6. Vazuki Belavadi, “Video Production(2013),(13th Edition.)”oxford University India.
7. Thomas Elsaesser, “Understanding Movies”(Routledge)
8. MK Raghavendra, “Indian Cinema”Fipresci India

Others: (Web / Journals / Course Packets / Class Notes / etc.:
Case studies for analysis would be provided from time to time in advance by the faculty.

Programme	BA. Multimedia				
Course Code	BMM3F V108				
Course Title	MEDIA AND MENTAL HEALTH				
Type of Course	VAC				
Semester	III				
Academic Level	100 - 199				
Course Details	Credit	Lecture per	Tutorial	Practical	Total Hours

		week	per week	per week	
	3	3	-	-	45
Pre-requisites	NA				
Course Summary	This course explores the complex and evolving relationship between media and mental health. Student will delve into the psychology of media consumption, analyzing how different forms of media can influence our thoughts, feelings, and behaviours.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Examine the historical and theoretical perspectives on the relationship between media and mental health.	An	C	Essays, Case study analyses
CO2	Evaluate the impact of various forms of media (digital, social, video games) on mental health and well-being.	E	C	Exams, case studies
CO3	Examine the role of media in promoting mental health awareness and support.	An	C	Presentations
CO4	Synthesize ethical considerations in media portrayals and reporting of mental health issues.	E	P	Presentations/ class debates
CO5	Apply media literacy skills to critically evaluate media content and its potential influence on mental health.	Ap	F	Quizzes
CO6	Create a media product that effectively addresses a specific mental health issue and promotes positive outcomes.	C	P	Campaigns
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (50)
	Understanding the Landscape		**10**	
	1	Introduction to Media Psychology	2	

I	2	Historical Perspectives on Media and Mental Health	2	**10**
	3	Theories of Media Effects on Mental Health	1	
	4	Digital Media: Opportunities and Challenges for Mental Health	2	
	5	Social Media and Self-Esteem	1	
	6	Cyberbullying and Its Impact on Mental Health	2	
II	**Media Consumption and Mental Health**		**10**	**20**
	7	Screen Time and Its Effects on Mental Health	2	
	8	The Impact of News Consumption on Anxiety and Stress	1	
	9	Social Media Addiction and Psychological Well-being	2	
	10	Video Games and Mental Health	2	
	11	Media Multitasking and Cognitive Health	1	
	12	Navigating Online Communities: Support vs. Toxicity	2	
III	**Media as a Tool for Mental Health**		**11**	**10**
	13	Using Media to Promote Mental Health Awareness	2	
	14	Storytelling and Mental Health: Sharing Personal Journeys	2	
	15	Educational Media Campaigns on Mental Health	2	
	16	The Ethics of Reporting on Mental Health Issues	2	
	17	Media Literacy and Critical Consumption for Mental Health	2	
	18	Evaluating Mental Health Apps and Digital Tools	1	
IV		**Contemporary Issues in Media Ethics**	**5**	**10**
	19	Ethical Considerations in Media Portrayals of Mental Health	2	
	20	Language and Framing: Promoting Respectful Representation	2	
	21	Media Literacy and Critical Thinking Skills for Mental Health	1	
V	**Open Ended Module:**		**9**	**5**
	1	Students will undertake a project to create a media product (e.g., a campaign, a short documentary, a digital platform) aimed at addressing a specific mental health issue, promoting awareness, or providing support.		

Note: Note: The course is divided into five modules, with four having minimum 19 fixed units and one open-ended module with a variable number of units. There are total 36 instructional hours for the fixed modules and 9 hours for the open-ended one. Internal assessments (25 marks) are split between the open-ended module (5marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PSO 5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	-	2	-	-	2	3	-	-	-	1	-
CO 2	1	-	1	-	-	1	-	-	-	-	2	2
CO 3	-	-	-	2	1	1	-	1	-	-	-	2

CO 4	-	-	-	-	-	3	-	--	-	-	-	3
CO 5	-	-	2	-	-	2	-	-	-	2	2	-
CO 6	-	2	-	-	1	1	-	2		--	-	2

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 50 marks
Internal Evaluation: 25 marks

INTERNAL MARK SPLIT-UP (TOTAL 25 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (5)**
1	Test paper/ Mid semester Exam	10	2
2	Seminar/ Class debates / Quiz	6	2
3	Assignment/ Essays/ Case study analyses	4	1

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓	✓		✓
CO 3				✓

CO 4		✓		✓
CO 5	✓	✓		✓
CO 6				

REFERENCES

1. David Giles, "Media Psychology"
2. Michelle M. Wright, "Digital Media and Mental Health"

Others: (Web / Journals / Course Packets / Class Notes / etc.:
Case studies for analysis would be provided from time to time in advance by the faculty.

Programme	BA. Multimedia				
Course Code	BMM4F V 110				
Course Title	MEDIA ETHICS AND SOCIAL RESPONSIBILITY				
Type of Course	VAC				
Semester	IV				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	3	3	-	-	45
Pre-requisites	NA				
Course Summary	This course delves into the world of media ethics, exploring the principles and practices that guide responsible media use in today's dynamic landscape.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Examine the historical development of media ethics contemporary media issues.	An	C	Essays/ Case study analyses/Mid term examination

CO2	Evaluate the role of media in democracy and its social responsibilities towards fostering informed public discourse.	E	C	Group discussions/ Mid term examination
CO3	Apply Principles of Truthfulness, Accuracy, and Objectivity in Simulated Reporting Scenarios	Ap	C	Assignment
CO4	Evaluate the Role of Media in Shaping Public Opinion and Behavior	E	F	Presentation/ Discussion
CO5	Design Media Content with Consideration for Environmental Ethics	C	P	Assignments
CO6	Assess the Ethical Implications of Emerging Technologies in Media	An	P	Presentations
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark (50)
I		**Ethical Foundations**	**7**	**10**
	1	Introduction to Media Ethics: Principles and Practices	2	
	2	Historical Evolution of Media Ethics	2	
	3	Freedom of Speech vs. Ethical Responsibility	1	
	4	Privacy, Confidentiality, and Informed Consent in Media Practices	2	
II		**Ethics in Media Practice**	**10**	**10**
	5	Truthfulness, Accuracy, and Objectivity in Reporting	2	
	6	Ethical Challenges in Digital Journalism	2	
	7	The Role of Editors and Producers in Upholding Media Ethics	1	
	8	Conflict of Interest: Identifying and Managing Bias	1	
	9	Reporting on Vulnerable Populations: Ethics and Sensitivity	2	
	10	The Impact of Media on Public Opinion and Behavior	2	
III		**Media's Social Responsibility and Advocacy**	**7**	**10**
	11	Media's Role in Democracy and Public Discourse	2	
	12	Media Literacy: Empowering Audiences to Navigate Media Content	1	
	13	Environmental Ethics in Media Production and Consumption	2	
	14	Media Advocacy and Activism: Ethical Considerations	2	
		Contemporary Ethical Dilemmas and Technologies in Media	**12**	
	15	The Challenges of Reporting in Conflict Zones	2	

IV	16	Ethical Implications of Emerging Technologies in Media (AI, Deepfakes)	2	**20**
	17	Handling Leaked Information and Whistleblower Protection	2	
	18	Social Media Ethics: Trolling, Doxxing, and Cyberbullying	2	
	19	Fake News, Misinformation, and the Ethics of Fact-Checking	2	
	20	Ethical Dilemmas in Entertainment Media: Reality TV, Gaming	2	
V	**Open ended module**		**9**	**5**
	1	**Content Creation and Consumption:** Discuss the democratization of content creation through platforms like YouTube, TikTok, and podcasts raises questions about ethical content production, intellectual property rights, and the impact of content on societal values and behaviors.		

Note: Note: The course is divided into five modules, with four having minimum 19 fixed units and one open-ended module with a variable number of units. There are total 36 instructional hours for the fixed modules and 9 hours for the open-ended one. Internal assessments (25 marks) are split between the open-ended module (5marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PSO 5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	2	-	-	1	1	-	-	1	-	1
CO 2	-	1	1	1	-	2	1	1	-	-	-	1
CO 3	1	-	1	1	1	-	-	1	1	-	-	-
CO 4	1	2	-	-	1	1	-	1	1	-	1	1
CO 5	2	-	1	-	1	1	1	-	1	-	2	1
CO 6	1	-	-	2	1	-	1	-	-	2	1	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 50 marks
Internal Evaluation: 25 marks

INTERNAL MARK SPLIT-UP (TOTAL 25 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (5)**
1	Test paper/ Mid semester Exam	10	2
2	Seminar/ Discussion / Quiz	6	2
3	Assignment/ Essays/ Case study analyses	4	1

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓	✓		✓
CO 3	✓	✓		✓
CO 4		✓		✓
CO 5	✓	✓		✓
CO 6				

REFERENCES

1. Shakuntala Rao and Herman Wasserman (Editors) ,""Media Ethics and Justice in the Age of Globalization"
2. N. Bhaskara Rao"Ethics in Indian Journalism"
3. Valerie Alia and Simone Bull."Media Ethics and Social Change"

Others: (Web / Journals / Course Packets / Class Notes / etc.:
Case studies for analysis would be provided from time to time in advance by the faculty.

Programme	BA Multimedia				
Course Code	BMM5F S 112				
Course Title	PRESENTING FOR CAMERA				
Type of Course	**SEC**				
Semester	V				
Academic Level	100 -. 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	3	3	-	-	45
Pre-requisites	● Communication and public speaking skills. ● Interest in performance and storytelling.				
Course Summary	This course equips students with the fundamental skills and techniques required to excel in on-camera presentation and performance. Through a blend of theoretical exploration and practical exercises, students will gain confidence and competence in front of the camera, preparing them for careers in various media fields such as presenting, anchoring, reporting, and acting.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Examine the effectiveness of various storytelling techniques used in on-camera presentations	An	F	Presentation analysis/ essay
CO2	Apply acting principles and techniques to enhance on-screen presence and audience engagement	Ap	p	role-playing exercises
CO3	Master media presentation, applying body language, voice modulation with proficiency in gestures, posture, apparel management, and spontaneous decision-making skills.	Ap	P	Workshop/ assignment
CO4	Develop captivating and engaging on-camera presentations for diverse audiences and purposes.	C	P	Assignment

CO5	Evaluate the strengths and weaknesses of different media presentation styles and formats.	E	C	Examination
CO6	Adapt informed decisions regarding ethical practices and responsible use of technology in media presentations.	C	F	Case studies/ essay
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I	**Foundations of On-Camera Communication**		**8**	**12**
	1	Effective Storytelling: Constructing compelling narratives, audience engagement, hooks, transitions, and cultural sensitivity.	2	
	2	Know Your Audience: Analyzing diverse audience types, tailoring content and style, addressing knowledge levels, and inclusivity.	2	
	3	Conquering Stage Fright: Recognizing anxiety, relaxation techniques, confidence building, and presentation practice.	2	
	4	Broadcast Writing Fundamentals: Brevity, clarity, script formats (intros, outros, teasers), and writing exercises	2	
II	**Mastering Camera Presence**		**10**	**12**
	5	Acting for Impact: Introduction to key acting principles, Stanislavsky & Bharat Muni, dimensions of acting (Aangik, Vachik, Aharya, Satvik).	2	
	6	Emotional Range and Authenticity: Identifying and expressing emotions, improvisation, and creating genuine emotionality.	2	
	7	Voice and Diction: Vocal techniques, avoiding fillers, pronunciation, and self-recording analysis.	2	
	8	On-Camera Techniques: Lip syncing, dubbing, eye contact, multi-camera navigation, and spontaneity.	2	
	9	Qualities of an actor: concentration, observation, imagination, healthy and flexible body and mind	2	
III	**Polishing the Presentations**		**9**	
	10	Body Language for Impact: Utilizing effective gestures, postures, and eye contact, avoiding distractions, and practice exercises.	2	

	11	Professional Appearance: Dressing for impact, color-style-accessory choices, avoiding fashion faux pas, and building a visual brand.	1	
	12	Compelling Content Curation: Researching your topic, gathering reliable information, selecting anecdotes, and structuring your presentation.	2	**16**
	13	Composing and Presenting with Presence: Anchor/presenter roles, scriptwriting for on-air timing, clear articulation, stage movements, and camera awareness.	2	
	14	On & Off camera Compering/Anchoring: Presence of Mind; Understanding structure of program, Spontaneity in decision making, Creative control over the flow of program	2	
IV	**Advanced On-Camera Skills**		**9**	
	15	Presentation Techniques for TV: News anchoring essentials, scriptwriting with accuracy, teleprompters, studio equipment, and multi-camera dynamics.	2	
	16	Single & Multi-Camera Productions: Adapting styles, maintaining energy, exploiting scene transitions, and improvisation in live broadcasting.	2	**10**
	17	Voice Over and Narration: Techniques for clarity, emotion, pacing	1	
	18	Matching different narration styles.	2	
	19	Building Your Portfolio: Interviewing techniques, panel moderation, showcasing presentation skills	2	
V	**Open Ended Module: Current trends in media presentations**		**9**	**5**
	1	❖ Artificial Intelligence (AI)-powered tools in presentations: Discuss the ethical implications of these technologies and responsible ways to use them in future. ❖ Visit radio station and Tv studio to understand setups ❖ Monologue presentation ❖ Speech workshops - pace, pauses, pitch techniques		

Note: Note: The course is divided into five modules, with four having minimum 19 units and one open-ended module with a variable number of units. There are total 36 instructional hours for the fixed modules and 9 hours for the open-ended one. Internal assessments (25 marks) are split between the open-ended module (5marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	3	-	-	-	-	3	-	3	-	-	-
CO 2	3	3	-	2	-	-	3	2	3	-	-	-
CO 3	3	-	3	2	-	-	3	2	3	-	-	-
CO 4	-	-	-	2	-	3	1	3	1	-	-	-
CO 5	2	-	3	-	-	-	2	3	-	-	-	-
CO 6	1	-	-	-	-	3	1	-	1	-	-	3

Correlation Levels:

Level	**Correlation**
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 50 marks
Internal Evaluation: 25 marks

INTERNAL MARK SPLIT-UP (TOTAL 25 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (5)**
1	Test paper/ Mid semester Exam	10	2
2	Seminar/ Viva/ Quiz/ Discussion	6	2
3	Assignment/ Review writing/	4	1

Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1		✓		✓
CO 2		✓		✓
CO 3	✓	✓		✓
CO 4		✓		✓
CO 5	✓	✓		✓
CO 6			✓	

References

1. Constantin Stanislavski, “An Actor Prepares”
2. Stephen Book, “Book on Acting: Improvisation Techniques for the Professional Actor in Film, Theater & Television”
3. Silman-James Press,U.S
4. Eric Morris,”No Acting Please: A Revolutionary Approach to Acting and Living, Ermor Enterprises,U.S.
5. Professor Michael Chekhov, “To the Actor: On the Technique of Acting”
6. Nancy Reardon, Tom Flynn, “On Camera”

Others: (Web / Journals / Course Packets / Class Notes / etc.:
https://www.youtube.com/watch?v=eN7NjYL3NdQ
Case studies for analysis would be provided from time to time in advance by the facculty.

Programme	BA Multimedia
Course Code	BMM6F S113
Course Title	DIGITAL STORYTELLING
Type of Course	**SEC**
Semester	VI

Academic Level	100 -. 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	3	3	-	-	45
Pre-requisites	● Familiarity with multimedia concepts				
Course Summary	It equips the students with the theoretical and practical skills to craft compelling narratives using digital media formats. This course delves into storytelling principles, explores various digital tools, and helps students develop critical thinking and audience engagement skills.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Explain the historical and contemporary evolution of digital storytelling across various fields.	U	F	Multiple-choice quizzes, short answer questions, in-class discussions
CO2	Examine the key elements and principles of effective digital storytelling.	An	C	Essay/ group presentations
CO3	Compare and contrast different digital storytelling tools and techniques for specific objectives.	An	P	Case studies
CO4	Evaluate the ethical implications and social impacts of digital storytelling practices.	E	M	Debate on ethical dilemmas in digital storytelling
CO5	Discuss the collaborative aspects of digital storytelling and the importance of effective communication and feedback	An	P	peer review activities

CO6	Identify and discuss emerging trends and technologies in the field of digital storytelling.	U	C	Class discussion on potential future direction of digital storytelling/ Quizzes
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I	**Introduction to Digital Storytelling**		**10**	**15**
	1	History of storytelling: From cave paintings to oral traditions, written narratives, print media, and the rise of digital storytelling.	2	
	2	Evolution of digital storytelling: Key milestones and technological advancements that reshaped how stories are told, from early websites to interactive media, social media, and emerging technologies.	2	
	3	Elements of effective digital storytelling: Dramatic arcs, engaging visuals and audio, user interaction, clear narratives, cultural sensitivity, and audience engagement strategies.	2	
	4	Significance of digital storytelling: Impact on various fields like education, marketing, journalism, social activism, entertainment, and communication.	2	
	5	Case studies of successful digital storytelling campaigns: Analyze different formats and platforms used to achieve impactful results.	2	
II	**Narrative Structure and Design**		**11**	**15**
	6	Fundamentals of storytelling: Plot structure, character development, conflict and resolution, theme and tone, point of view, and pacing.	2	
	7	Visual storytelling: The power of images and graphics, color theory, composition techniques, visual metaphors, and using visuals to evoke emotions.	2	
	8	The power of sound: Using audio elements like music, sound effects, narration, and dialogue to enhance stories and create immersive experiences.	1	
	9	Interactive elements: Hyperlinks, animation, quizzes, polls, augmented reality, and how interactivity can deepen audience engagement.	2	

	10	Storyboarding: Planning and visualizing your story, sketching key scenes, and developing the narrative flow.	2	
	11	Developing documentary reports: Conducting interviews, researching facts, crafting engaging scripts, and incorporating visuals effectively.	2	
III	**Production Techniques**		**7**	**10**
	12	Visual design principles: Color theory, typography, layout, composition, and creating visually appealing digital stories.	2	
	13	Interactive elements: Designing questionnaires, comment sections, blog platforms, social media campaigns, and integrating them seamlessly into your narrative.	2	
	14	Digital storytelling tools: Adobe Spark, Canva, StoryMapJS, Prezi, interactive video platforms, and exploring different software options based on project needs.	1	
	15	Basic audio editing: Adding music, sound effects, and voiceovers, applying basic audio editing techniques to enhance soundscapes.	1	
	16	Basic video editing: Importing footage, trimming clips, adding transitions, text overlays, and basic editing techniques for short video segments.	1	
IV	**Advanced Narrative Design and Impact**		**8**	**10**
	17	Story arcs and plot development: Constructing complex narratives, exploring different arc structures, subplots, foreshadowing, and cliff-hangers.	2	
	18	Characterization in digital narratives: Creating relatable and engaging characters, using visuals and audio to convey personality traits, and character development over time.	2	
	19	User experience (UX) design in digital storytelling: Ensuring stories are intuitive and enjoyable to navigate, considering accessibility needs, and optimizing the storytelling experience for different platforms.	2	
	20	Ethical considerations in digital storytelling: Copyright, plagiarism, privacy concerns, representation, cultural sensitivity, and avoiding stereotypes or misinformation.	1	
	21	The social and political impact of digital narratives: Exploring how stories can raise awareness, influence opinions, drive social change, and address important issues	1	
V	**Open Ended Module: Current trends in media presentations**			

	1	**Emerging trends in digital storytelling:** Explore the use of AI, virtual reality, and blockchain technology in storytelling.	**9**	**5**
	2	**Storytelling for social change:** Discuss the potential of digital storytelling to raise awareness and promote positive change.		
	3	**Developing a personalized digital story:** Brainstorming ideas, selecting a target audience, defining your message, choosing suitable format and platform.		

Note: Note: The course is divided into five modules, with four having minimum 19 units and one open-ended module with a variable number of units. There are total 36 instructional hours for the fixed modules and 9 hours for the open-ended one. Internal assessments (25 marks) are split between the open-ended module (5marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	3	3	2	2	3	1	3	3	2	2	3
CO 2	1	3	3	2	2	3	1	3	3	2	2	3
CO 3	1	3	3	2	2	3	1	3	3	2	2	3
CO 4	1	2	3	3	3	2	3	1	3	3	3	2
CO 5	3	2	1	1	1	2	3	2	3	3	2	2
CO 6	3	2	1	1	1	2	3	2	3	3	2	2

Correlation Levels:

Level	**Correlation**
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 50 marks
Internal Evaluation: 25 marks

INTERNAL MARK SPLIT-UP (TOTAL 25 MARKS)			
	Components of Internal Evaluation	**4 Theory Modules (20)**	**Open ended Module (5)**
1	Test paper/ Mid semester Exam	10	2
2	Seminar/ Viva/ Quiz/ Discussion	6	2
3	Assignment/Case studies	4	1

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓			✓
CO 3	✓			✓
CO 4		✓		✓
CO 5		✓		✓
CO 6			✓	

References

1. Carolyn Handler Miller, “Digital Storytelling: A creator's guide to interactive entertainment”
2. Bryan Alexander, “The New Digital Storytelling: Creating Narratives with New Media”

Others: (Web / Journals / Course Packets / Class Notes / etc.:
Case studies for analysis would be provided from time to time in advance by the faculty.

MODEL QUESTION PAPERS

(Major Courses)

I Semester BA (STCFYUGP) Degree Examinations

BMM1CJ101/ BMM1MN100 : INTRODUCTION TO MULTIMEDIA AND GRAPHICS
(credits: 4)

Maximum Time: 2 hours **Maximum Marks: 70**

Section A

[Answer All. Each question carries 3 marks] (Ceiling: 24 Marks)

1. Define multimedia and list two key features.
2. Name three elements of multimedia and explain their importance.
3. What are two common applications of multimedia in today's digital world?
4. Explain the term "multimedia compression" and why it is essential.
5. Give a brief overview of the history of graphic design.
6. List two types of graphics and explain their differences.
7. What is the significance of color settings in graphic design software?
8. Describe what is meant by "image retouching" and its purpose.
9. Define corporate identity and its role in stationary designs.
10. What are semiotic designs, and why are they important?

Section B

[Answer All. Each question carries 6 marks] (Ceiling: 36 Marks)

11. Discuss the elements and principles of graphic design and their impact on creating effective visual communication.
12. Explain the difference between raster and vector graphics, including their applications.
13. Describe the process of digital imaging from capture to manipulation. Include tools used for image retouching.
14. Outline the basic skills required for a graphic designer and how these skills are applied in design page sizes.
15. Explain the tools and workspace of vector graphic software, including the importance of working with grids and rulers.
16. Discuss the significance of color in graphic design, including color settings in software.
17. Describe the applications of multimedia in education and entertainment, highlighting the role of multimedia file formats and compression.
18. Provide an overview of the history and development of computer graphics and its influence on modern graphic design.

Section C

[Answer any one. Each question carries 10 marks] (1x10=10marks)

19. Discuss in detail the definition, features, elements, and applications of multimedia. Explore how multimedia file formats and compression techniques have evolved and their impact on the efficiency and quality of multimedia content.
20. Describe the entire process of creating a graphic design project, from the initial concept rough to the final design.

II Semester BA (STCFYUGP) Degree Examinations
BMM2CJ101/ BMM2MN100: DIGITAL PHOTOGRAPHY
(credits: 4)

Maximum Time: 2 hours **Maximum Marks: 70 Section A**

[Answer All. Each question carries 3 marks] (Ceiling: 24 Marks)

1. Briefly describe the history of photography and its evolution into digital photography.
2. What is the role of photography in communication and journalism?
3. Define digital photography and explain its significance in today's multimedia landscape.
4. List three qualifications of a photojournalist and briefly describe their responsibilities.
5. Explain the importance of writing captions and cut lines for photos.
6. What are the legal and ethical aspects to consider in digital photography?
7. Name three types of photography and provide a brief description of each.
8. Describe the function of a tripod in photography.
9. What is the rule of thirds in composition?
10. Define ambient light and its role in photography

Section B

[Answer All. Each question carries 6 marks] (Ceiling: 36 Marks)

11. Discuss the stages of script development and the key elements involved in each stage.
12. Explain the three-act dramatic structure in detail, including the functions of each act.
13. Describe the process of proposal writing and the different types of proposals.
14. Discuss the importance of narrative structures in storytelling and how they influence character development.
15. Explain the process of screenplay writing, including the elements of a screenplay and screenplay writing techniques.
16. Describe the different types of screenplays and the importance of formatting a screenplay correctly.
17. Discuss the fundamentals of dialogue writing and how it contributes to character development and plot advancement.
18. Explain the definition, importance, and process of storyboarding in the context of screenplay writing.

Section C

[Answer any one. Each question carries 10 marks] (1x10=10marks)

19. Discuss in detail the significance of screenplay writing in multimedia, including the key elements of a screenplay, screenplay writing techniques, and the role of storyboarding in visualizing and planning the screenplay. Illustrate your answer with examples.
20. Explore the business aspects of screenwriting, focusing on the relationship between the writer and director.

III Semester BA (STCFYUGP) Degree Examinations
BMM3CJ202/ BMM3MN200: AUDIO PRODUCTION TECHNIQUES
(credits: 4)

Maximum Time: 2 hours **Maximum Marks: 70 Section A**

[Answer All. Each question carries 3 marks] (Ceiling: 24 Marks)

1. Define acoustics and explain its significance in audio production.
2. What is the difference between analog and digital audio signals?
3. List three essential pieces of gear needed for a basic recording studio setup.
4. Describe what MIDI stands for and its role in digital sound synthesis.
5. What does the term "sound perception" refer to?
6. Name two common types of microphone directionality.
7. Explain the importance of choosing the right microphone for a recording session.
8. What is the purpose of a lavalier tie clip microphone?
9. Define analog-to-digital conversion in the context of audio production.
10. What is quantizing in digital audio?

Section B

[Answer All. Each question carries 6 marks] (Ceiling: 36 Marks)

11. Discuss the process and importance of analog to digital conversion, including sampling and anti-aliasing.
12. Explain the fundamentals of microphone technology, including directionality, specifications, and choosing the right microphone.
13. Describe the basic setup and gear required to build a recording studio, highlighting the role of each component.
14. Discuss the differences and functions of analog and digital mixing consoles in audio production.
15. Explain the concept of MIDI and its importance in digital sound synthesis and music production.
16. Describe the process of configuring I/O, session parameters, and optimization in a DAW (Digital Audio Workstation).
17. Outline the steps involved in recording audio, including considerations for recording levels, sample rates, and bit depth.
18. Discuss the principles and techniques of audio mixing, including the use of audio effects.

Section C

[Answer any one. Each question carries 10 marks] (1x10=10marks)

19. Discuss the significance of the analog-to-digital conversion process. Include concepts such as sampling, anti-aliasing, and quantizing in your answer.
20. Describe the art and science of audio mixing. What are the functions of audio mixers, and how do analog and digital mixing consoles differ?

IV Semester BA (STCFYUGP) Degree Examinations
BMM4CJ203: CINEMATOGRAPHY
(credits: 4)

Maximum Time: 2 hours **Maximum Marks: 70 Section A**

[Answer All. Each question carries 3 marks] (Ceiling: 24 Marks)

1. Briefly explain the impact of digital evolution on visual storytelling.
2. List three essential qualities of a good cinematographer.
3. Describe the significance of white balance in cinematography.
4. What are the basic considerations for maintaining visual continuity in a scene?
5. Explain the role of aperture settings in depth of field manipulation.
6. How does lens focal length affect the composition of a shot?
7. Identify three basic lighting setups used in cinematography and their purposes.
8. Describe the process of storyboarding and its importance in pre-production.
9. What are the key factors to consider when choosing a camera for a film project?
10. Explain the concept of "visual balance" in cinematographic composition.

Section B

[Answer All. Each question carries 6 marks] (Ceiling: 36 Marks)

11. Discuss the evolution of video recording technologies and their impact on the film industry.
12. Elaborate on the process of creating visually compelling shots using various framing techniques.
13. Describe in detail the considerations for choosing lenses for different shooting scenarios.
14. Explain the importance of collaboration in a cinematography team and the roles involved.
15. Discuss the challenges and creative decisions involved in recreating an iconic film scene.
16. Analyze the importance of lighting in creating mood and atmosphere in film.
17. Detail the process and considerations for filming a one-shot sequence.
18. Describe the steps involved in planning and executing a music video production, highlighting the role of cinematography.

Section C

[Answer any one. Each question carries 10 marks] (1x10=10marks)

19. Analyze the role of cinematography in storytelling. Discuss how cinematography can be used to enhance the narrative, character development, and overall impact of a film. Use examples from well-known films to support your analysis.
20. Discuss how these practical components contribute to the understanding and mastery of cinematographic techniques.

IV Semester BA (STCFYUGP) Degree Examinations
BMM4CJ204: VIDEO EDITING TECHNIQUES
(credits: 4)

Maximum Time: 2 hours **Maximum Marks: 70 Section A**

[Answer All. Each question carries 3 marks] (Ceiling: 24 Marks)

1. Define the term 'editing' in the context of video production.
2. Who is considered the father of film editing, and what is his contribution?
3. Explain the concept of continuity editing.
4. What is the Kuleshov Effect, and why is it important in film editing?
5. Describe the difference between linear and non-linear editing.
6. Explain the role of a cutaway shot in editing.
7. What is cross-cutting, and how does it enhance storytelling?
8. Define montage and its significance in film editing.
9. What are the basic principles of editing mentioned in the syllabus?
10. Describe the concept of parallel editing.

Section B

[Answer All. Each question carries 6 marks] (Ceiling: 36 Marks)

11. Discuss the historical development of film editing and its impact on modern cinema.
12. Analyze the theories of editing like montage and the Kuleshov experiment in shaping narrative and emotional impact.
13. Explain the various editing styles used across different film genres and media formats.
14. Describe the process of using non-linear editing software to assemble, edit, and enhance video and audio content.
15. How do cuts and transitions contribute to the narrative and aesthetic goals in video projects?
16. Discuss the importance of color correction and grading in enhancing the visual quality of video footage.
17. Elaborate on the principles of editing such as Contrast, Parallelism, Symbolism, Simultaneity, and Leit-motif.
18. Describe the steps involved in reviewing footage for selecting shots and the criteria used for selection.

Section C

[Answer any one. Each question carries 10 marks] (1x10=10marks)

19. Critically evaluate the evolution of video editing techniques from the early days of cinema to the present, highlighting key figures, theories, and technological advancements.
20. Discuss how you would apply various editing techniques learned in the course to achieve specific narrative and aesthetic goals.

IV Semester BA (STCFYUGP) Degree Examinations

BMM4CJ205: MOTION GRAPHICS

(Credits: 4)

Maximum Time: 2 hours **Maximum Marks: 70**

Section A

[Answer All. Each question carries 3 marks] (Ceiling: 24 Marks)

1. Briefly explain the history of motion graphics and its significance in multimedia.
2. What are the key principles of animation used in motion graphics?
3. Describe the basic interface components of motion graphics software.
4. How do layer masks enhance the functionality of motion graphics?
5. Define the term 'keyframing' and its importance in animation.
6. What is the purpose of camera movements in motion graphics?
7. Explain the concept of 'titling' and its application in motion graphics.
8. Describe the role of particle effects in creating dynamic motion graphics.
9. What are null objects, and how are they used in animation within motion graphics?
10. Discuss the importance of understanding video standards (resolution, frame rate, codecs) in motion graphics.

Section B

[Answer All. Each question carries 6 marks] (Ceiling: 36 Marks)

11. Discuss the evolution of motion graphics and its impact on modern multimedia applications.
12. Explain advanced layer management techniques in motion graphic software and their practical applications.
13. Describe the process of integrating 3D elements and lighting into motion graphics for enhanced depth and realism.
14. How do motion graphics artists use interpolation methods to create smooth animations? Provide examples.
15. Discuss the use of motion graphics in digital graphic novels and their impact on storytelling.
16. Explain the process of creating motion graphics advertisements, focusing on the planning and execution stages.
17. Describe the challenges and solutions in integrating motion graphics with other platforms like websites and social media.
18. How can existing motion graphics templates be adapted and customized to fit specific design requirements?

Section C

[Answer any one. Each question carries 10 marks] (1x10=10marks)

19. Analyze the role of motion graphics in enhancing user interfaces (UIs), with examples of successful UI animations.
20. Discuss the comprehensive process of developing a digital graphic novel using motion graphics, from concept to completion

V Semester BA (STCFYUGP) Degree Examinations

BMM5CJ301: UI & UX DESIGN

(Credits: 4)

Maximum Time: 2 hours **Maximum Marks: 70**

Section A

[Answer All. Each question carries 3 marks] (Ceiling: 24 Marks)

1. Define User Experience (UX) and User Interface (UI) Design.
2. Explain the importance of user research in the UX design process.
3. What are wireframes, and why are they important in UI design?
4. Describe the concept of "user-centered design."
5. What is the role of prototyping in UX design?
6. List three principles of good UI design.
7. How does user feedback influence the design process?
8. Explain the term "usability testing" and its significance.
9. What is the difference between a mental model and a cognitive model?
10. Describe the importance of consistency in UI design.

Section B

[Answer All. Each question carries 6 marks] (Ceiling: 36 Marks)

11. Discuss the UX design process from research to prototyping.
12. Conduct user research for a mobile app and outline your findings.
13. Design a wireframe for a web application's login page and describe the rationale behind your design choices.
14. Explain how usability testing can be conducted for a website and what outcomes can be expected.
15. Discuss the role of visual design principles in creating effective user interfaces.
16. How can designers ensure their interfaces are accessible to all users, including those with disabilities?
17. Describe the process of iterating on designs based on user feedback.
18. Explain the significance of collaboration between designers and developers in the UX/UI design process.

Section C

[Answer any one. Each question carries 10 marks] (1x10=10marks)

19. Critically analyze its UX and UI design based on the principles and best practices discussed in the course. Suggest improvements based on your analysis.
20. Design a user interface for an educational app aimed at high school students.

V Semester BA (STCFYUGP) Degree Examinations

BMM5CJ303: CONCEPTS OF CINEMA

(Credits: 4)

Maximum Time: 2 hours **Maximum Marks: 70**

Section A

[Answer All. Each question carries 3 marks] (Ceiling: 24 Marks)

1. Describe the evolution of narrative structures in cinema from the silent era to the present day.
2. Explain the significance of mise-en-scène in film analysis.
3. Identify three major film movements and their impact on global cinema.
4. Discuss the role of sound in enhancing the storytelling of a film.
5. How do film genres influence audience expectations?
6. Explain the concept of "auteur theory" in film studies.
7. Describe the impact of digital technology on film production.
8. How does cinema serve as a reflection of society?
9. Discuss the importance of film editing in shaping a film's narrative.
10. Explain the concept of "diegesis" and its relevance in film studies

Section B

[Answer All. Each question carries 6 marks] (Ceiling: 36 Marks)

11. Analyze the use of symbolism in any classic film and its impact on the narrative.
12. Discuss the evolution of special effects in cinema and their significance in storytelling.
13. Evaluate the influence of global cinema on Hollywood productions.
14. Examine the role of film festivals in promoting independent cinema.
15. Discuss the impact of censorship on the creative freedom of filmmakers.
16. Analyze the representation of gender in contemporary cinema.
17. Compare and contrast two film adaptations of the same literary work.
18. Discuss the role of cinematography in creating mood and atmosphere in films.

Section C

[Answer any one. Each question carries 10 marks] (1x10=10marks)

19. Evaluate the strengths and weaknesses of postmodernism in cinema, providing examples from specific films.
20. Discuss the impact of the globalized market on film production and distribution, with a focus on the digital revolution's influence on cinema.

V Semester BA (STCFYUGP) Degree Examinations

BMM5CJ302: Techniques of Visualizing in 3D

(Credits: 4)

Maximum Time: 2 hours **Maximum Marks: 70 Section A**

[Answer All. Each question carries 3 marks] (Ceiling: 24 Marks)

1. Define 3D modeling and its significance in multimedia.
2. What are the basic principles of texturing in 3D design?
3. Briefly explain the concept of lighting in 3D environments.
4. How does rendering enhance the visual appeal of a 3D model?
5. Describe the role of materials in 3D modeling.
6. What is the importance of camera angles in 3D visualization?
7. Explain the term 'UV mapping' in the context of 3D modeling.
8. How can shadows affect the perception of a 3D scene?
9. What are the key differences between bump mapping and displacement mapping?
10. Briefly discuss the process of rigging in 3D animation.

Section B

[Answer All. Each question carries 6 marks] (Ceiling: 36 Marks)

11. Discuss the process of creating a 3D model from concept to completion.
12. Explain the various texturing techniques used in 3D design and their applications.
13. Describe the different types of lighting techniques in 3D and their effects on the scene.
14. How do materials and shaders work together in creating realistic 3D objects?
15. Compare and contrast the rendering techniques used in animation vs. architectural visualization.
16. Discuss the challenges and solutions in achieving photorealistic rendering in 3D models.
17. Outline the workflow of integrating a 3D model into a live-action scene.
18. Explain the concept of non-photorealistic rendering (NPR) and its applications in multimedia.

Section C

[Answer any one. Each question carries 10 marks] (1x10=10marks)

19. Analyze the evolution of 3D visualization techniques in multimedia and their impact on the industry. Include examples of key milestones and technologies.
20. Discuss in detail the process and considerations involved in creating a complex 3D scene, focusing on modeling, texturing, lighting, and rendering. Use a hypothetical project as a reference to illustrate your points.

VI Semester BA (STCFYUGP) Degree Examinations

BMM6CJ304/ BMM8MN304: Advanced Web Designing

(Credits: 4)

Maximum Time: 2 hours **Maximum Marks: 70**

Section A

[Answer All. Each question carries 3 marks] (Ceiling: 24 Marks)

1. Briefly explain the concepts of WWW and HTTP protocol.
2. What is the significance of client-server architecture in web development?
3. Describe the process of creating a semantically meaningful web page using HTML.
4. How can multimedia elements be integrated into web pages?
5. Explain the importance of navigation elements in web design.
6. Discuss the role of CSS in styling web pages.
7. What are the key considerations when selecting and positioning elements for visual appeal?
8. Describe the process of setting up a WordPress website.
9. How do domain names and web hosting contribute to web development?
10. Explain the importance of SEO in web design.

Section B

[Answer All. Each question carries 6 marks] (Ceiling: 36 Marks)

11. Describe in detail the steps involved in creating a web page with multimedia, forms, and navigation elements using HTML.
12. Explain the process of styling and formatting web pages using CSS. Provide examples of styling elements.
13. Discuss the advantages and limitations of using WordPress for web development.
14. How can web developers ensure their websites are accessible and user-friendly?
15. Explain the concept of responsive web design and its importance.
16. Describe the process of installing and customizing themes and plugins in WordPress.
17. Discuss the security measures that should be implemented in WordPress websites.
18. Outline the steps for creating a multi-page website with interconnected pages.

Section C

[Answer any one. Each question carries 10 marks] (1x10=10marks)

19. Elaborate on the process of designing and developing a functional and visually appealing website from scratch. Include discussions on planning, development tools, and testing.
20. Discuss the future trends in web design and development. How should students of Advanced Web Designing prepare themselves to meet the challenges of evolving web technologies?

VI Semester BA (STCFYUGP) Degree Examinations
BMM6CJ305/ BMM8MN305: 3D Animation Techniques (Credits: 4)

Maximum Time: 2 hours **Maximum Marks: 70**

Section A

[Answer All. Each question carries 3 marks] (Ceiling: 24 Marks)

1. Explain the importance of modular rig skeletons in character rigging.
2. Describe the process of creating IK FK systems in Maya.
3. What are the key principles of animation that are applied in character rigging?
4. How does timing and spacing influence character animation effectiveness?
5. Identify three key features of Maya that support advanced character animation.
6. What role does the Graph Editor play in 3D animation?
7. Explain the concept of Motion Blur in 3D animation and its significance.
8. Describe the process of planning and executing a pantomime shot in 3D animation.
9. What is the importance of body mechanics in character animation?
10. Explain the term "Polish and Finish Pass" in the context of 3D animation.

Section B

[Answer All. Each question carries 6 marks] (Ceiling: 36 Marks)

11. Discuss the advanced character rigging process in Maya, focusing on the creation and application of custom tools.
12. Describe the workflow of character animation from posing to refining, highlighting the role of keyframe animation.
13. Explain the significance of the Dope Sheet and Channel Box in controlling animated parameters.
14. Discuss the techniques used in advance body mechanics planning and their impact on animation quality.
15. Outline the process of creating realistic facial animation and lip sync in 3D characters.
16. Describe the steps involved in animating a dialogue shot, from planning to motion capture data polishing.
17. Explain the use of behavior and body language analysis in the implementation of animation contexts.
18. Discuss the practical application of principles of animation, focusing on splining and polishing methods

Section C

[Answer any one. Each question carries 10 marks] (1x10=10marks)

19. Describe the end-to-end process of creating a 3D animation project, from planning and blocking to polish and finish.
20. Provide a detailed analysis of the techniques and concepts involved in advanced character rigging and animation. Discuss how these techniques contribute to the creation of complex character rigs and animations

VI Semester BA (STCFYUGP) Degree Examinations

BMM6CJ306/ BMM8MN306: Production Design and Practices

(Credits: 4)

Maximum Time: 2 hours **Maximum Marks: 70**

Section A

[Answer All. Each question carries 3 marks] (Ceiling: 24 Marks)

1. Define production design and its significance in multimedia.
2. Explain the role of a script breakdown in the production design process.
3. Describe the importance of budget management in production design.
4. What is visual concept development? Give a brief explanation.
5. How does production design contribute to storytelling in media productions?
6. List three key responsibilities of a production designer.
7. Discuss the impact of lighting on the mood of a scene.
8. What are the pre-visualization methods used in designing a scene?
9. Explain the concept of visual coherence in production design.
10. How do costume and props contribute to the overall production design?

Section B

[Answer All. Each question carries 6 marks] (Ceiling: 36 Marks)

11. Discuss the process of script breakdown and its importance in production design. Include examples.
12. Analyze the relationship between the production design and the visual aesthetics of a film.
13. Explain the collaborative processes involved in shaping the visual aesthetics of media productions.
14. Describe the steps involved in developing a design concept from research to model creation.
15. Evaluate the role of different departments in achieving visual coherence and cohesion in a production.
16. Discuss the importance of sound, costume, and lighting design in enhancing the storytelling experience.
17. Analyze how production design principles can be applied to solve specific challenges in media production.
18. Describe the coordination of visual elements like costumes, props, and lighting in the production design process.

Section C

[Answer any one. Each question carries 10 marks] (1x10=10marks)

19. Critically analyze the relationship between production design and storytelling in media productions. Use examples to support your analysis.
20. Reflect on the evolution of production design in multimedia and its impact on the viewer's experience. Discuss future trends in production design.

VII Semester BA (STCFYUGP) Degree Examinations

BMM7CJ401: Visual Effects and Compositing

(Credits: 4)

Maximum Time: 2 hours **Maximum Marks: 70**

Section A

[Answer All. Each question carries 3 marks] (Ceiling: 24 Marks)

1. Explain the importance of camera angles and lighting in visual effects.
2. Define compositing and its significance in multimedia.
3. What is digital matte painting, and how is it used in VFX?
4. Describe the process of integrating 3D elements into live-action footage.
5. What are node-based compositing tools, and how do they differ from layer-based tools?
6. Briefly explain the concept of color correction in VFX.
7. How does one achieve photorealistic results in compositing?
8. What are the prerequisites for effective use of CGI tools in compositing?
9. Discuss the role of After Effects in visual effects and compositing.
10. Describe the process of planning and executing a shot with emphasis on lighting and camera techniques.

Section B

[Answer All. Each question carries 6 marks] (Ceiling: 36 Marks)

11. Discuss in detail the camera and lighting fundamentals essential for visual effects.
12. Explain the process of compositing CGI elements with live-action footage.
13. Describe the techniques used in digital matte painting to create believable environments.
14. How are node-based compositing tools utilized in creating complex visual effects sequences?
15. Discuss the importance of 3D compositing systems in achieving seamless integration of elements.
16. Explain the role of color correction in enhancing the realism of visual effects.
17. Describe the workflow of a visual effects project from conception to final output.
18. Analyze the impact of visual effects on the storytelling aspect of multimedia projects.

Section C

[Answer any one. Each question carries 10 marks] (1x10=10marks)

19. Design a comprehensive project that involves the use of camera & lighting techniques, compositing, and digital matte painting. Detail the expected outcomes and evaluation criteria.
20. Analyze a well-known visual effects sequence from a film or television show. Discuss the techniques used, the challenges faced, and how the sequence contributes to the overall narrative.

VII Semester BA (STCFYUGP) Degree Examinations
BMM7CJ402: Advanced Skills in Infographics
(Credits: 4)

Maximum Time: 2 hours **Maximum Marks: 70**

Section A

[Answer All. Each question carries 3 marks] (Ceiling: 24 Marks)

1. Define data visualization and mention its two main goals.
2. Explain the concept of visual perception in the context of data visualization.
3. What are CARP principles? Briefly describe one of them.
4. Name two software tools used for infographic design and mention a unique feature of each.
5. How does audience analysis inform infographic design decisions?
6. Describe one advantage of interactive data visualizations.
7. What is the importance of color choices in infographics?
8. Mention one ethical consideration in data collection for infographics.
9. Define visual storytelling in the context of infographics.
10. Explain the role of typography in enhancing infographic readability.

Section B

[Answer All. Each question carries 6 marks] (Ceiling: 36 Marks)

11. Discuss the process of selecting the right chart types for different datasets in infographic design.
12. Explain the significance of visual storytelling elements in infographic design, providing an example.
13. Describe the steps involved in analyzing complex data sets for creating effective infographics.
14. How do research skills contribute to creating impactful infographics? Provide an example.
15. Discuss the importance of user-centered design principles in infographic design, citing a case study.
16. Outline the process of creating a wireframe for an infographic and its significance.
17. Explain how to apply CARP principles to infographic layout with an example.
18. Describe the process and importance of evaluating and selecting reliable data sources for infographic content.

Section C

[Answer any one. Each question carries 10 marks] (1x10=10marks)

19. Elaborate on the ethical considerations related to data collection, representation, and visual communication in the creation of infographics. Discuss how these considerations can impact the effectiveness and credibility of the final infographic
20. Discuss the evolution of infographic design tools over the past decade. How have these tools enhanced the creativity and efficiency of infographic designers? Provide examples of how specific software has been pivotal in this evolution.

VII Semester BA (STCFYUGP) Degree Examinations
BMM7CJ403: Studio Production
(Credits: 4)

Maximum Time: 2 hours **Maximum Marks: 70 Section A**

[Answer All. Each question carries 3 marks] (Ceiling: 24 Marks)

1. Explain the significance of understanding digital signal flow in studio production.
2. Describe the roles and responsibilities within a studio production team.
3. What are the essential safety protocols for studio equipment handling?
4. Briefly explain the concept of three-point lighting setups in studio production.
5. List three advanced camera functions crucial for studio production.
6. Define 'Digital Workflow' in the context of studio production.
7. What are the key considerations for effective microphone placement in sound recording?
8. Explain the importance of camera framing and composition in studio production.
9. Describe the basic sound mixing techniques used in studio environments.
10. How does proper equipment maintenance contribute to the success of studio production?

Section B

[Answer All. Each question carries 6 marks] (Ceiling: 36 Marks)

11. Discuss the advanced lighting and sound recording techniques that can be applied to create professional-quality content.
12. Explain the process of developing and executing studio production projects from concept to completion.
13. Describe the collaborative dynamics within a multi-camera production team and the importance of fulfilling assigned roles.
14. How do relevant technologies and special effects enhance creativity in studio productions?
15. Outline the ethical and legal considerations associated with studio production.
16. Examine the principles of camera operation and techniques, including focus, composition, and movement techniques.
17. Analyze the impact of lighting design and techniques on the visual quality of studio productions.
18. Discuss the significance of case studies and industry practices in understanding multi-camera studio productions.

Section C

[Answer any one. Each question carries 10 marks] (1x10=10marks)

19. Critically analyze how studio foundations, operations, and advanced techniques contribute to the creation of professional-quality audio and visual content. Discuss with examples.
20. Describe the process of designing and executing a studio production project, from initial concept to completion. Include aspects such as team collaboration, integration of technologies, and addressing ethical considerations.

VII Semester BA (STCFYUGP) Degree Examinations
BMM7CJ404: Corporate Media Design
(Credits: 4)

Maximum Time: 2 hours **Maximum Marks: 70**

Section A

[Answer All. Each question carries 3 marks] (Ceiling: 24 Marks)

1. Define corporate brand identity and explain its importance in modern corporate communication.
2. What are the key principles of logo design? Provide a brief explanation.
3. Describe the role of conceptual development in corporate script writing.
4. Explain the significance of multimedia production techniques in corporate branding.
5. How does video editing enhance corporate communication strategies?
6. Discuss the impact of current design trends on corporate print and digital media designs.
7. What are the essential elements of a successful ad film campaign in the context of corporate branding?
8. How can multimedia be utilized in corporate training effectively?
9. Describe the process of developing a corporate profile video that incorporates brand elements.
10. Explain the importance of maintaining brand consistency across various media platforms.

Section B

[Answer All. Each question carries 6 marks] (Ceiling: 36 Marks)

11. Analyze the process of crafting and adapting corporate brand identities across diverse media, showcasing examples of successful implementations.
12. Discuss the steps involved in producing a corporate video, from planning to editing, focusing on the integration of brand elements.
13. Describe the process of creating an interactive digital brochure for a corporate client. What multimedia elements would you include?
14. Explain the concept of brand evolution and how it can be applied to redesign an existing corporate brand identity.
15. Discuss the role of ad films in corporate advertising campaigns. How do branding strategies integrate into ad film creation?
16. Evaluate the effectiveness of different multimedia production techniques in strategic branding and corporate communication.
17. Analyze the significance of trend analysis reports and digital strategy presentations in maintaining innovative corporate communication strategies.
18. Discuss the development of a comprehensive multimedia portfolio that meets industry standards for self- presentation.

Section C

[Answer any one. Each question carries 10 marks] (1x10=10marks)

19. Develop a comprehensive strategy for a corporate communication campaign that includes elements of print and digital design, multimedia production, and communication strategies.
20. Critically analyze the evolving trends in digital media and their impact on corporate communication strategies. Propose innovative approaches to ensure these strategies remain impactful in a rapidly changing digital landscape.

VIII Semester BA (STCFYUGP) Degree Examinations
BMM8CJ406/ BMM8MN406: Multimedia Narratives (Credits: 4)

Maximum Time: 2 hours **Maximum Marks: 70**

Section A

[Answer All. Each question carries 3 marks] (Ceiling: 24 Marks)

1. Define multimedia narratives and explain their importance in modern storytelling.
2. Discuss the role of storytelling in human communication, highlighting key concepts in narrative theory.
3. Explain the basics of the Three-Act Structure in storytelling.
4. How do visuals impact narrative effectiveness in multimedia storytelling?
5. Discuss the principles of storytelling and narrative structure across various media formats.
6. What is the importance of character development, setting, and plot in multimedia narratives?
7. Describe the role of pacing in storytelling and its impact on narrative resonance.
8. Explain the significance of composition, color, and symbolism in multimedia narratives.
9. Discuss the basics of Semiotics in the context of multimedia storytelling.
10. What is the role of sound in enhancing storytelling across different media?

Section B

[Answer All. Each question carries 6 marks] (Ceiling: 36 Marks)

11. Analyze the effectiveness of multimedia narratives using visuals and sound, providing examples.
12. Discuss the audience's participation and ethical practices in multimedia narratives.
13. Compare and contrast different media narratives, highlighting their unique storytelling elements.
14. Propose an effective narrative structure for a multimedia adaptation, justifying your choices.
15. Examine the role of interactive elements and audience participation in multimedia storytelling.
16. Discuss the ethical issues related to storytelling across different media, providing examples.
17. Analyze how the same story is portrayed in different media formats, identifying strengths and weaknesses.
18. Understanding multimedia convergence in storytelling, discuss a case study of successful adaptation.

Section C

[Answer any one. Each question carries 10 marks] (1x10=10marks)

19. Create and produce a multimedia narrative using a combination of media elements. Discuss your creative process, the narrative structure, and the intended audience impact.
20. Propose and critically evaluate a multimedia narrative adaptation of a classic story. Discuss your approach to utilizing various media elements to enhance the narrative, audience engagement, and the ethical considerations involved.

VIII Semester BA (STCFYUGP) Degree Examinations

BMM8CJ407/ BMM8MN407: Directorial Practices

(Credits: 4)

Maximum Time: 2 hours **Maximum Marks:**

70 Section A

[Answer All. Each question carries 3 marks] (Ceiling: 24 Marks)

1. Define the term "cinematic language" and provide one example.
2. What are the basic responsibilities of a director in film production?
3. Explain the significance of casting and characterization in directorial practices.
4. Describe the role of production planning in successful film directing.
5. What is the psychological impact of camera movement on the audience?
6. Discuss the importance of aspect ratio in cinematic composition.
7. Identify two key contributions of D.W. Griffith to the art of film direction.
8. How does the director's vision influence the storytelling process in filmmaking?
9. Explain the concept of "visual metaphor" in film direction.
10. Describe the process and importance of rehearsal in actor-director collaboration.

Section B

[Answer All. Each question carries 6 marks] (Ceiling: 36 Marks)

11. Discuss the evolution of visionary directors and their contributions to film direction.
12. Analyze the role of lighting in storytelling within the context of film direction.
13. Explain the importance of color theory in film direction and provide examples.
14. Discuss the director's role in film editing and explore experimental editing techniques for storytelling.
15. Explain how production design contributes to the overall cinematic experience.
16. Describe the process of creating a directorial portfolio for career advancement.
17. Analyze the significance of actor-director collaboration in production design.
18. Discuss the impact of directing action and stunts on the audience's engagement with the film.

Section C

[Answer any one. Each question carries 10 marks] (1x10=10marks)

19. Develop an essay discussing innovative directing practices that elevate the overall cinematic experience. Incorporate concepts of visual storytelling, script analysis, and collaborative filming as outlined in the course summary.
20. Articulate a distinctive directorial vision for a hypothetical film project. Discuss innovative and creative concepts that could elevate the overall cinematic experience

VIII Semester BA (STCFYUGP) Degree Examinations
BMM8CJ408/ BMM8MN408: Digital Humanities and Creative Industries
(Credits: 4)

Maximum Time: 2 hours **Maximum Marks: 70 Section A**

[Answer All. Each question carries 3 marks] (Ceiling: 24 Marks)

1. Define digital humanities and explain its scope.
2. Discuss the historical development of digital humanities.
3. Describe the role of digitization in digital humanities.
4. Explain the concept of text mining and its application in humanities research.
5. How do data analysis and visualization contribute to the digital humanities?
6. Discuss the impact of digital technologies on social connections within society.
7. What are the prerequisites for a course in digital humanities? Briefly explain.
8. Analyze the importance of critical thinking and analysis in digital humanities.
9. Describe the role of creative media in digital humanities.
10. Explain the concept of cyber culture within the context of digital humanities.

Section B

[Answer All. Each question carries 6 marks] (Ceiling: 36 Marks)

11. Evaluate various digital humanities methodologies (digitization, text mining, data analysis, visualization) for a specific research project.
12. Discuss the potential of emerging technologies (AI, machine learning, big data) in digital humanities projects.
13. Critique the role of creative industries in shaping digital humanities projects and their impact on audiences.
14. Argue for the importance of digital archiving in preserving cultural heritage and propose strategies for digital preservation.
15. Analyze the opportunities and challenges in using creative media in digital humanities.
16. Discuss future trends in digital humanities and their potential impact on the field.
17. Explain the relevance of creative industries in digital humanities with examples.
18. Describe the process and importance of visualizing textual and spatial data for meaningful insights.

Section C

[Answer any one. Each question carries 10 marks] (1x10=10marks)

19. Synthesize the knowledge gained from the course to propose a digital humanities project that utilizes AI, machine learning, and big data. Discuss the project's goals, methodologies, and potential societal impact.

20. Reflect on the evolution of digital humanities from its historical background to current trends. Discuss how the field can contribute to addressing contemporary challenges in society.

VIII Semester BA (STCFYUGP) Degree Examinations

BMM8CJ489: Research Methodology in Media

Studies (Credits: 4)

Maximum Time: 2 hours **Maximum Marks:**

70 Section A

[Answer All. Each question carries 3 marks] (Ceiling: 24 Marks)

1. Define the scope and nature of research in media studies.
2. Differentiate between scholarly research and everyday research in media.
3. Describe the role of hypothesis in choosing research methods.
4. What are the key elements of research in media studies?
5. Explain the concept of positivism in media research.
6. Discuss the importance of evaluating research articles in media studies.
7. Identify two data collection methods used in media research and their significance.
8. What is the relevance of longitudinal research in media studies?
9. Briefly describe the concept of textual analysis in media research.
10. Explain the term "mixed method research" and its significance.

Section B

[Answer All. Each question carries 6 marks] (Ceiling: 36 Marks)

11. Discuss the various research designs applicable in media research and their implications.
12. Analyze the significance of content analysis as a research method in media studies.
13. Elaborate on the relevance of experimental research within the context of media studies.
14. Describe the process and importance of doing a literature review in media research.
15. Explain the significance of semiotic analysis in understanding media content.
16. Discuss the role of ethnography in media research and its potential outcomes.
17. Elucidate the concept of interdisciplinary perspectives on practice-based research.
18. Evaluate the importance of data analysis and interpretation in media research.

Section C

[Answer any one. Each question carries 10 marks] (1x10=10marks)

19. Critically appraise the significance of media research in a democratic society. Discuss with examples how media research can influence public opinion and policy.
20. Discuss the process of communicating research findings through written reports and oral presentations. Highlight the challenges and strategies for effective communication of research findings in media studies.