THE MAHATMA GANDHI UNIVERSITY
UNDERGRADUATE PROGRAMMES
(HONOURS)

SYLLABUS

MGU-UGP (HONOURS)
(2024 Admission Onwards)

FACULTY: FINE ARTS
EXPERT COMMITTEE: MULTIMEDIA
PROGRAMME: BACHELOR OF ARTS (HONOURS) MULTIMEDIA

MAHATMA GANDHI UNIVERSITY
Priyadarshini Hills
Kottayam – 686560, Kerala, India

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PREFACE

The multimedia industry is experiencing rapid growth, presenting abundant opportunities for skilled professionals capable of producing captivating digital content. The undergraduate program in multimedia lays a strong foundation for a prosperous career in this dynamic and creative field. It offers a diverse skill set and comprehensive knowledge, enabling individuals to explore various sectors such as entertainment, education, and creative documentation processes.

This program provides students with a range of courses to choose from, allowing them to tailor their education based on their interests and passions. The filmmaking pathway, for example, prepares students for a wide range of career options including film and television production, documentary filmmaking, advertising, corporate videos, and online content creation. The increasing demand for original content in these areas presents exciting opportunities for aspiring filmmakers. Additionally, students have the option to pursue courses related to cinematography, which opens doors to collaboration with directors and other creative professionals across different media platforms such as film, television, advertising, and online content.

Given the rising demand for trained professionals across various industries, the skills and knowledge gained from this program provide a solid foundation for a rewarding and dynamic career in the entertainment industry and beyond.

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EXPERT COMMITTEE & EXTERNAL EXPERTS

Members of Expert Committee in Multimedia (U.G)

1. Sri.Leenus L.K, Associate Professor and Head of Department I/C , K R Narayanan National Institute of Visual Science & Arts, Thekkumthala, Kottayam. Ph:9447708592 (Convenor)
2. Smt.Nissa Susan Mathew, Assistant Professor, St.Joseph College of Communication, Changanassery
3. Smt.Neby Augustine, Assistant Professor, Holy Cross College, Pala.
4. Sri.Binil C Amakkadu, Assistant Professor, St.Joseph College of Communication, Changanassery.
5. Smt. Anuja Das P.M, Assistant Professor, Yeldo Mar Baselios College, Kothamangalam
6. Sri.Bibu V.N, Assistant Professor, St.Xaviers College, Vaikom.
7. Sri.Jean Sebastian, Assistant Professor, St.Joseph College of Communication, Changanassery.
8. Sri.Suresh Babu, Professor, K R Narayanan National Institute of Visual Science & Arts, Thekkumthala, Kottayam
9. Sri.Saji Lukose, Assistant Professor, St.Joseph College of Communication, Changanassery.
10. Sri.Kora Koulik, Assistant Professor, Dept. of Graphic Design, ISCA, Jain University Campus. Kochi
11. Sri.Shajan C Kumar, Head, Data Visualisation & Fact Check, Mathrubhumi,Kochi.

Subject Experts

External Subject Expert: Shri Sunny Joseph
Cinematographer & Film Director

Internal Subject Expert: Prof. Sivaprasad C
Film Maker & Academician

SYLLABUS REVISION COMMITTEE

1. Ms.Nissa Susan Mathew, HoD, Department of Media Studies, St Joseph College of Communication, Changanacherry.
2. Mr.Vimal Murukesan, Assistant Professor, St Joseph College of Communication, Changanacherry.
3. Mr.Noble Peter, Research Scholar, School of Letters, MG University, Kottayam.
4. Mr.Sajan Kalathil, Cinematographer.
5. Mr.Anoop D, Assistant Professor, Yeldo Mar Baselios College, Kothamangalam.
6. Mr.Bobby Krishna, Assistant Professor, Yeldo Mar Baselios College, Kothamangalam.

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Name of the Major: **MULTIMEDIA**

Semester: 1

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG1DSCMLM100	FOUNDATION PHOTOGRAPHY	DSC-A	4	5	0	3	2	0
MG1MDCMLM100	INTRODUCTION TO DRAWING	MDC	3	4		2	2	0
MG1MDCMLM101	BASIC PHOTOGRAPHY	MDC						

Semester: 2

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG2DSCMLM100	FUNDAMENTALS OF VIDEOGRAPHY	DSC-A	4	5	0	3	2	0
MG2MDCMLM100	RASTER GRAPHICS	MDC	3	4		2	2	0
MG2MDCMLM101	INTRODUCTION TO VIDEOGRAPHY	MDC						
MG2MDCMLM102	INTRODUCTION TO MUSIC	MDC						

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Semester: 3

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG3DSCMLM200	UNDERSTANDING FICTION	DSC-A	4	4	4	0	0	0
MG3DSCMLM201	MEDIA AND ACTOR	DSC-A	4	5	0	3	2	0
MG3DSEMLM200	ART AND SCIENCE OF LIGHTS (Cinematography Specialization)	DSE	4	5	0	3	2	0
MG3DSEMLM201	INTRODUCTION TO DIRECTION (Film Making Specialization)							
MG3DSCMLM202	BASIC LIGHTING TECHNIQUES	DSC-B	4	5	0	3	2	0
MG3MDCMLM200	SET DESIGN	MDC	3	3	0	3	0	0
MG3VACMLM200	ENVIRONMENTAL FILMMAKING	VAC	3	3	0	3	0	0

Semester: 4

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG4DSCMLM200	UNDERSTANDING ART	DSC-A	4	4	4	0	0	0
MG4DSCMLM201	PRODUCTION DESIGN - I	DSC-A	4	5	0	3	2	0
MG4DSEMLM200	MULTICAM SETUPS (Cinematography Specialization)	DSE	4	5	0	3	2	0
MG4DSEMLM201	SOUND DESIGN FOR FILM (Film Making Specialization)							
MG4DSCMLM202	CHROMA KEYING CREATIONS	DSC-C	4	5	0	3	2	0
MG4SECMLM200	BASICS OF ACTING	SEC	3	3	0	3	0	0
MG4SECMLM201	BASICS OF DIGITAL DATA							
MG4VACMLM200	PHOTOJOURNALISM	VAC	3	3	0	3	0	0
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Semester: 5

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG5DSC MLM300	GROWTH OF CINEMA	DSC-A	4	4	4	0	0	0
MG5DSCMLM301	PRODUCTION DESIGN - II	DSC-A	4	5	0	3	2	0
MG5DSCMLM302	INTRODUCTION TO VISUAL EFFECTS	DSC-A	4	5	0	3	2	0
MG5DSEMLM300	SCRIPT WRITING FOR VARIOUS MEDIA (Film Making Specialization)	DSE	4	4	0	3	0	1
MG5DSEMLM301	ADVANCED VIDEOGRAPHY (Cinematography Specialization)							
MG5DSEMLM302	DIALOGUE EDITING (Film Making Specialization)	DSE	4	4	0	3	0	1
MG5DSEMLM303	IMAGE ENHANCEMENT AND FASHION PHOTOGRAPHY (Cinematography Specialization)							
MG5SECMLM300	CAPTURING MINIATURE	SEC	3	3	0	3	0	0

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Semester: 6

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG6DSCMLM300	FILM APPRECIATION	DSC-A	4	4	3	0	2	0
MG6DSCMLM301	VISUAL AESTHETICS OF FILM MAKING	DSC-A	4	5	0	3	2	0
MG6DSEMLM300	SHAPING THE FORM AND CONTENT FOR FILM (Film Making Specialization)	DSE	4	5	0	3	2	0
MG6DSEMLM301	THE ART OF GRAY SCALE: EXPLORING MONOCHROME PHOTO (Cinematography Specialization)							
MG6DSEMLM302	MASTERING DIRECTORIAL CRAFT (Film Making Specialization)	DSE	4	5	0	3	2	0
MG6DSEMLM303	VISUAL STORY CREATION (Cinematography Specialization)							
MG6SECMLM300	PHOTO DOCUMENTARY	SEC	3	3	0	3	0	0
MG6VACMLM300	FILM CERTIFICATION PROCESS	VAC	3	3	0	3	0	0

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Semester: 7

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG7DCCMLM400	MEDIA ETHICS	DCC	4	4	4	0	0	0
MG7DCCMLM401	ANALYSING THE FILM MAKING PROCESS	DCC	4	4	0	4	0	0
MG7DCCMLM402	ART AND CRAFT FOR FILM MAKING	DCC	4	5	0	3	2	0
MG7DCEMLM400	MOOD LIGHTING	DCE	4	4	0	4	0	0
MG7DCEMLM401	MISE-EN-SCENE							
MG7DCEMLM402	MUSIC VIDEO PRODUCTION	DCE	4	4	0	4	0	0
MG7DCEMLM403	PRODUCT VIDEO MAKING							
MG7DCEMLM404	MEDIA MANAGEMENT	DCE	4	4	0	4	0	0
MG7DCEMLM405	RESEARCH METHODOLOGY							

Semester: 8

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG8DCCMLM400	VISUAL ENHANCEMENT TECHNIQUES	DCC	4	5	0	3	2	0
MG8DCCMLM401	TECHNICAL COMPONENTS OF FILMMAKING	DCC	4	5	0	3	2	0
MG8PRJMLM400	HONOURS PROJECT / HONOURS WITH RESEARCH	PRJ	12					
MG8DCEMLM400	TRUTH-TELLING STORYTELLING	DCE	4	5	0	3	2	0
MG8DCEMLM401	PRODUCT BRANDING PRESENTATION	DCE	4	5	0	3	2	0
MG8DCEMLM402	MARKETING FILMS: CRAFTING CAMPAIGNS ON SCREEN	DCE	4	5	0	3	2	0
MG8PRJMLM400	PROJECT	PRJ	12					

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SEMESTER - I

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**FOUNDATION PHOTOGRAPHY**					
Type of Course	**DSC-A**					
Course Code	**MG1DSCMLM100**					
Course Level	**100-199**					
Course Summary	This photography course covers light, historical developments, various cameras, technical mastery (aperture, shutter speed, ISO, sensors), composition rules, and advanced visual arts topics like image magnification, visual communication, composition, angles, tone, colour, and scene construction with multiple characters.					
Semester	I	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Describe how technological progress has transformed photography, altering methods, accessibility, and creative possibilities in capturing images.	K, U	3
2	Explain the control of aperture, shutter speed, ISO, and exposure to achieve well-exposed, visually appealing photos	U, A	2
3	Apply mastery of visual elements, angles, perspectives, and framing to create compelling and well-crafted photographic images	U, A, An	3, 4
4	Analyse visual storytelling techniques to use image sizes, angles, composition, tone, and colour for effective narrative and emotional communication.	U, A, An, S	4,6
5	Evaluate scene construction competence, demonstrating proficiency in blocking, spatial arrangement, and dynamics for compelling storytelling with multiple characters	E, C, S	4,7,8
**Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*			

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COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to Photography				
1	1.1	Definition of light, Informative and Creative Photography,	2	1
	1.2	Brief history and development of photography. Different types of still-film cameras and its usage.	2	1

	1.3	History and Development of Digital Still Cameras & Mirrorless Camera.	3	1
Camera Operations				
2	2.1	Aperture, Shutter Speed. Manipulation of shutter speeds and f-stop/t-stop, The types and size of camera sensors.	3	2
	2.2	Image Formation, ISO setting. Exposure setting…etc.	3	2
	2.3	Exposure compensation, Exposure Latitude	4	2
	2.4	Filters. Lens: Basic Structures of lens, Block lens and Zoom lens. Focal length, Depth of field and Depth of focus.	4	2
	2.5	Colour Temperature Camera Settings: Manual mode, Aperture priority, Shutter Priority.	4	2
Composition Methods				
3	3.1	Composition: Composition rules, Lines and Shapes,	5	2
	3.2	Textures and Patterns, Perspectives	4	2
	3.3	Framing subjects, Abstract, Pixels, Resolution.	4	3
	3.4	18% Gray (Middle Gray), Subject Observation.	4	3
Visual Storytelling				
4	4.1	Image Magnification	3	4

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	4.2	Visual Communication through composition	5	4
	4.3	Angles, Tone, Colour aspects.	5	4
	4.4	Basic grammar of Blocking – scene construction with more than two characters.	20	5
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Lectures and Presentations- Traditional classroom-style lectures to cover theoretical aspects such as the history of photography, technical details like camera settings and image formation, and composition principles. ● Hands-On Workshops- Practical sessions where students engage with cameras, lenses, and settings to apply theoretical knowledge practically. This involves exercises on aperture, shutter speed, and composition techniques. ● Demonstrations and Visual Aids- Use of visual aids such as diagrams, videos, and demonstrations to explain complex concepts like exposure compensation, lens structures, and image magnification. ● Field Trips and Photo Walks- Taking students out to real-world settings to practise photography techniques learned in class, focusing on different lighting conditions, compositions, and subjects. ● Group Projects and Critiques- Assign group projects focusing on specific aspects like composition or storytelling, followed by critique sessions where students analyse and discuss each other's work, fostering a collaborative learning environment.
Assessment Types ***Please refer appendix for more details***	MODE OF ASSESSMENT **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments, Seminars …etc • Model Project Presentation
	B. Semester End Examination Project evaluation and Viva-Voce centred on visual storytelling for 70 marks. • Story & Shooting script – 20 Marks • Project – 40 Marks • Viva-Voce – 10 Marks

References

1. Allen, E., & Triantaphillidou, S. (2009). *The manual of photography*. Focal Press.
2. Block, B. A. (2008). *The visual story*. Focal Press.
3. Brown, B. (1995). *Motion picture and video lighting*. Focal Press.
4. Katz, S. D. (1991). *Shot by shot*. Michael Weise Production.
5. Langford, M. (2007). *Basic photography*. Elsevier Ltd.
6. Mascelli, J. V. (1998). *Five C's of cinematography*. Silman-James Press.
7. Mercado, G. (2011). *The filmmaker's eye*. Focal Press/Elsevier.
8. O'Brien, M. F., & Sibley, N. (1988). *The photographic eye: Learning to see with a camera*. Davis Publications.
9. Stump, D. S. (2014). *Digital cinematography*. Focal Press.
10. U.S. Navy. (1988). *Photography (Basic) - US Navy course*. Naval Education & Training Programme.

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Programme						
Course Name	**INTRODUCTION TO DRAWING**					
Type of Course	**MDC**					
Course Code	**MG1MDCMLM100**					
Course Level	**100-199**					
Course Summary	Introduction to drawing is intended to provide the student a basic understanding of drawing techniques. Students develop a basic skill in drawing through various exercises.					
Semester	I	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
		2	1			60
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Remember the foundational elements of drawing, including line, shape, form, and perspective	K	1
2	Remember the foundational elements of drawing, including line, shape, form, and perspective.	U	2
3	Apply drawing techniques to accurately represent objects, spaces, and figures and utilise shading and rendering techniques to create depth and volume in drawings.	A	2
4	Analyse drawings to identify style, technique, and expression elements and break down complex subjects into basic shapes and forms for accurate representation.	An	2
5	Evaluate drawings based on technical skill, composition, and expressive qualities.	E	5
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transactions (Units)

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Module	Units	Course description	Hrs	CO No.
Introduction to Drawing				
1	1.1	Introduction to drawing fundamentals - Drawing lines, curves and shapes	3	1
	1.2	Basic Shapes and Forms, Rendering 3D forms	3	2,3
	1.3	Shading and shadows- Types of shadows Drawing still life.	3	3

Perspective Drawing				
2	2.1	Vanishing point and orthogonal lines - Single point perspective	3	4
	2.2	Overlapping and intersection - Two-point perspective - Overlapping and intersection in two-point perspective	3	4
	2.3	Three-point perspective – Foreshortening.	4	4,6
	2.4	Multi-point perspective	3	4
Figure Drawing				
3	3.1	Figure drawing - Proportions of the male and female	3	2,3
	3.2	Human skeletal system - Skull	4	2,5
	3.3	Drawing a human model	4	5
	3.4	Hand and leg bones - Contour Drawing and Gesture Drawing.	4	2,5
Sketching for Storyboard				
4	4.1	Drawing Camera angles and types of shots	3	4
	4.2	Character detailing and different views (0º, 90 º, 180 º, 45 º, 120 º)	10	4
	4.3	Sketching a shot incorporating characters, background, costumes and properties	10	5
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Classroom Lectures: Provide foundational knowledge through engaging presentations and real-world examples, fostering a theoretical understanding and practical application of key news concepts for a Comprehensive learning experience. The approach

	combines didactic instruction with interactive discussions, promoting active participation and critical thinking • Hands-On Workshops - Practical sessions where students acquire basic knowledge of drawing and enhance their drawing skills through guided sessions. • Demonstrations and Visual Aids - Use of live step by step demonstrations and using visual aids to facilitate inclusive learning. • Field Trips and Live sketching- Taking students out to real-world settings to practise live sketching skills to enable them to focus on different lighting conditions, compositions, and subjects.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 25 marks** • Assignments, Classroom exercises, Live Sketches etc. • Mini Project
	B. Semester End examination Project evaluation and Viva-Voce centered on basic drawing skills for 50 marks. • Project evaluation – 40 Marks • Viva-Voce - 10 Marks

References

1. Bridgman, G. B. (1973). *Constructive anatomy*. Dover Publications.
2. Dodson, B. (1990). *Keys to drawing*. North Light Books.
3. Dodson, B. (1993). *Drawing with imagination: Techniques for transforming your sketches into works of art*. North Light Books.
4. Edwards, B. (2012). *Drawing on the right side of the brain: The definitive, 4th edition*. TarcherPerigee.
5. Hamm, J. (1983). *Drawing the head and figure*. Perigee Books.
6. Lohan, F. (2011). *The drawing handbook*. The Overlook Press.
7. Mendelowitz, D. M., Wakeham, D., & Faber, J. (2007). *A guide to drawing*. Cengage Learning.
8. Nicolaides, K. (1990). *The natural way to draw: A working plan for art study*. Houghton Mifflin Harcourt.
9. Noble, F. (2016). *Beginner's guide to life drawing*. Search Press.
10. Rockman, D. (2000). *Drawing essentials: A complete guide to drawing*. Oxford University Press

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Programme						
Course Name	**BASIC PHOTOGRAPHY**					
Type of Course	**MDC**					
Course Code	**MG1MDCMLM101**					
Course Level	**100-199**					
Course Summary	This photography course covers light, historical developments, various cameras, technical mastery (aperture, shutter speed, ISO, sensors), composition rules, and advanced visual arts topics like image magnification, visual communication, composition, angles, tone, colour, and scene construction with multiple characters.					
Semester	I	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			2	1		60
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Describe how technological progress has transformed photography, altering methods, accessibility, and creative possibilities in capturing images.	K, U	3
2	Explain the control of aperture, shutter speed, ISO, and exposure to achieve well-exposed, visually appealing photos	U, A	2
3	Apply mastery of visual elements, angles, perspectives, and framing to create compelling and well-crafted photographic images	U, A, An	3, 4
4	Analyse visual storytelling techniques to use image sizes, angles, composition, tone, and colour for effective narrative and emotional communication.	U, A, An, S	4,6
5	Evaluate scene construction competence, demonstrating proficiency in blocking, spatial arrangement, and dynamics for compelling storytelling with multiple characters	E, C, S	4,7,8
**Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to photography				
1	1.1	Definition of light, Informative and Creative Photography,	4	1
	1.2	Brief history and development of photography. Different types of still-film cameras and its usage.	4	1
	1.3	History and Development of Digital Still Cameras & Mirrorless Camera.	3	1
Camera Operations				
2	2.1	Aperture, Shutter Speed. Manipulation of shutter speeds and f-stop/t-stop, The types and size of camera sensors.	5	2

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	2.2	Image Formation, ISO setting. Exposure setting…etc.	4	2
	2.3	Exposure compensation, Exposure Latitude	6	2
	2.4	Filters. Lens: Basic Structures of lens, Block lens and Zoom lens. Focal length, Depth of field and Depth of focus.	6	2
Composition Methods				
3	3.1	Composition: Composition rules, Lines and Shapes,	3	2
	3.2	Textures and Patterns, Perspectives	4	2
	3.3	Framing subjects, Abstract, Pixels, Resolution.	5	3
Visual Storytelling				
4	4.1	Image Magnification	4	4
	4.2	Visual Communication through composition	4	4
	4.3	Angles, Tone, Colour aspects.	3	4
	4.4	Photo walks	5	4
5	**TEACHER SPECIFIC MODULE**			

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Lectures and Presentations- Traditional classroom-style lectures to cover theoretical aspects such as the history of photography, technical details like camera settings and image formation, and composition principles. ● Hands-On Workshops- Practical sessions where students engage with cameras, lenses, and settings to apply theoretical knowledge practically. This involves exercises on aperture, shutter speed, and composition techniques. ● Demonstrations and Visual Aids- Use of visual aids such as diagrams, videos, and demonstrations to explain complex concepts like exposure compensation, lens structures, and image magnification. ● Field Trips and Photo Walks- Taking students out to real-world settings to practise photography techniques learned in class, focusing on different lighting conditions, compositions, and subjects. ● Group Projects and Critiques- Assign group projects focusing on specific aspects like composition or storytelling, followed by critique sessions where students analyse and discuss each other's work, fostering a collaborative learning environment.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 25 marks** • Assignments, Class exercises …etc - • Model Project Presentation - **B. Semester End examination** Project evaluation and Viva-Voce centered on visual storytelling for 50 marks. • Story & Shooting script – 10 Marks • Project – 30 Marks • Viva-Voce – 10 Marks

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References

1. Allen, E., & Triantaphillidou, S. (2009). *The manual of photography*. Focal Press.
2. Block, B. A. (2008). *The visual story*. Focal Press.
3. Brown, B. (1995). *Motion picture and video lighting*. Focal Press.
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8. O'Brien, M. F., & Sibley, N. (1988). *The photographic eye: Learning to see with a camera*. Davis Publications.
9. Stump, D. S. (2014). *Digital cinematography*. Focal Press.
10. U.S. Navy. (1988). *Photography (Basic) - US Navy course*. Naval Education & Training Programme.

SEMESTER - II

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Syllabus

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**FUNDAMENTALS OF VIDEOGRAPHY**					
Type of Course	**DSC-A**					
Course Code	**MG2DSCMLM100**					
Course Level	**100-199**					
Course Summary	This videography course comprises four modules covering cinematic history, technical aspects, and practical skills. Beginning with the historical origins of cinema, it progresses to basic video camera features, shot terminology, camera operations, and lighting techniques. Through a 10-shot production exercise, students gain a comprehensive understanding of cinematography essential for filmmaking.					
Semester	II	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Identify the components of a video camera (sensor, lens, viewfinder, etc.).	K, U	3
2	Demonstrate mastery in video production essentials: frame rate, aspect ratio, resolution, analogue/digital formats, and standards (NTSC, PAL, SECAM).	U, A	2
3	Utilize camera settings and controls to achieve desired visual effects.	U, A, An	4, 7
4	Examine the elements of a well-composed shot and evaluate different techniques used in videography	U, A, An, S	3, 4
5	Master camera operations, movement (zoom, pan, tilt), grasp lighting principles, and enhance visual quality using reflectors effectively.	C, S	7, 9
**Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Development of Videography				
1	1.1	Origin of Cinema - Early attempts to capture/perceive motion	2	1
	1.2	Pioneers of early experiments in capturing motion - Eadweard Muybridge.	2	1
	1.3	Persistence of Vision, Phi Phenomenon. Frame Rate, Aspect Ratio and Resolution, Analogue and Digital Format. NTSC, PAL & SECAM.	2	1
Camera & Imaging Process				
2	2.1	Birth of 'Cinematographe' - Lumiere brothers and Georges Melies, Edwin S Porter, D.W. Griffith.	2	2

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	2.2	History of early analogue video cameras Tape based systems.	2	2
	2.3	Basic features of a Video camera	5	2
	2.4	Colour Temperature, White Balance	1	2
Shot divisions and Angles				
3	3.1	Shots: Basic shot terminology - Extreme Close up, Close up, Mid Close up,	2	2
	3.2	Medium shot, Mid-long Shot, Long shot, Extreme Long shot.	2	2
	3.3	Camera Angles - Point of View - Over the shoulder shot	2	3
	3.4	High Angle shot - Eye level shot - Low angle shot.	2	3
Camera Movements and Lighting Basics				
4	4.1	Camera Operations and movements – Zoom - Pan - Tilt.	8	4
	4.2	Introduction to the concept of 180º - Matching of action.	10	4
	4.3	Use of Available light – Quality of Light – Character of Light - Use of Reflectors.	10	4
	4.4	10 shot project with continuity in available lights.	23	5
5	**TEACHER SPECIFIC MODULE**			

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Lectures and Presentations: Traditional classroom-style lectures can cover theoretical aspects, historical contexts, and foundational knowledge, supported by visual aids, slides, and multimedia presentations to engage students. ● Hands-On Workshops: Practical sessions where students operate cameras, explore settings, and practice shooting techniques. These workshops offer experiential learning and skill development in a controlled environment. ● Film Screening and Analysis: Screening of excerpts of classic and contemporary films for study, followed by analysis of the cinematographic techniques used in these films. ● Practical sessions to understand the quality of available light, practice using hard reflectors and soft reflectors, and practice techniques for using artificial light in available light. Analysis and practice of one-point, two-point, three-point, and four-point, the first basic lighting setup to use artificial light when shooting indoors.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** ● Assignments, Class Works ● Model Project Presentation
	B. Semester End examination Project evaluation and Viva-Voce centred on 10 shots movie for 70 marks. ● Story & Shooting script – 20 Marks ● Project – 40 Marks ● Viva-Voce – 10 Marks

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References

1. Arijon, D. (1991). *Grammar of the film language*. Silman-James Press.
2. Block, B. A. (2008). *The visual story*. Focal Press.
3. Brown, B. (1995). *Motion picture and video lighting*. Focal Press.
4. Dmytryk, E. (1984). *On film editing*. Focal Press. (Digital Print: 2010).
5. Katz, S. D. (1991). *Shot by shot*. Michael Weise Production.
6. Mascelli, J. V. (1998). *Five C's of cinematography*. Silman-James Press.
7. Mercado, G. (2011). *The filmmaker's eye*. Focal Press/Elsevier.
8. Sump, D. (2014). *Fundamentals of digital cinematography*. Focal Press.
9. Thompson, R., & Bowen, C. (2009). *Grammar of the shot*. Focal Press.
10. Zakia, R., & Stroebel, L. (1993). *The Focal encyclopaedia of photography*. Focal Press.

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Programme						
Course Name	**RASTER GRAPHICS**					
Type of Course	**MDC**					
Course Code	**MG2MDCMLM100**					
Course Level	**100-199**					
Course Summary	This beginner-level course in raster graphics provides a comprehensive introduction to the essential concepts, tools, and techniques required for working with raster-based images. Throughout the three modules, students will gain a solid foundation in understanding, creating, and manipulating raster graphics using popular software.					
Semester	II	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			2	1		60
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall and define fundamental concepts related to raster graphics, including pixels, resolution, colour modes, file formats and bit depth.	K	1
2	Summarize the differences between raster and vector graphics, demonstrating an understanding of their unique characteristics and applications.	U	2,3
3	Apply basic image editing techniques using raster graphics software, such as cropping, resizing, and rotating images.	A	2
4	Evaluate the effectiveness of retouching and restoration techniques in improving the quality of images.	E	4, 5
5	Execute practical projects, demonstrating the integration of learned concepts and techniques into real-world applications.	C	4, 5
**Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*			

COURSE CONTENT

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Content for Classroom transaction (Units)

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Module	Units	Course description	Hrs	CO No.
Introduction to Raster Graphics				
1	1.1	Definition of raster graphics, Comparison with vector graphics, Common applications of raster graphics, Pixel and Resolution: Understanding pixels and their role Resolution and its impact on image quality	5	1

	1.2	Colour Modes and Bit Depth: Explanation of RGB and CMYK colour modes Introduction to grayscale Bit depth and its influence on colour representation Image File Formats: Overview of common raster image formats (JPEG, PNG, GIF, TIFF) Advantages and disadvantages of each format Choosing the appropriate format for different scenarios	5	1
Raster Graphics Software and Tools				
2	2.1	Introduction to Raster Graphics Software: Overview of popular raster graphics software Understanding the user interface and basic features Basic Image Editing: Tools for cropping, resizing, and rotating images, Understanding layers and their significance, Introduction to basic image adjustments (brightness, contrast, saturation)	8	1,2
	2.2	Selection and Masking: Selection tools and techniques, Masking for precise editing, Layer masks and their applications Filters and Effects: Exploring filters for creative effects, Applying special effects to enhance images, Understanding the impact of filters on image quality.	6	1,2
Techniques in Raster Graphics				
3	3.1	Text and Typography: Adding and formatting text in raster graphics, Incorporating typography into designs, Creating text effects and stylized fonts Retouching and Restoration: Retouching imperfections in images, Restoring old or damaged photographs, Techniques for blemish removal and skin retouching.	8	3
	3.2	Compositing and Collage: Combining multiple images into a cohesive composition, Layer blending modes and their effects, Creating photo collages and digital art	8	3
4	4.1	Making Posters for print & Digital Media Create a design that is responsive and adaptable to various screen sizes.	10	3,5
	4.2	Creating posters, flyers, brochures, and other print materials.	10	3,5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Integrate hands-on learning experiences and practical exercises throughout the course. Encourage students to actively apply concepts through guided projects, allowing them to reinforce their understanding of raster graphics tools and techniques. ● Guide students through the essential features and functionalities of raster graphics software, ensuring they are comfortable navigating and utilizing the tools. ● Assign a hands-on project that allows participants to apply concepts learned.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 25 marks** • Assignments& class works • Internal examinations
	B. Semester End examination • Practical Examination (4 hours) - 50 marks

References

1. Chan, M. (2015). *Understanding digital images: A guide to digital imaging*. Graphic Arts Publishing.
2. Cohen, J. (2019). *Digital image basics: An introduction to raster graphics*. Visual Arts Press.
3. Crampton, T. (2014). *Raster graphics essentials: The foundation of digital art*. Pixel Publishing.
4. Davis, J. (2018). *The art of pixels: A comprehensive guide to raster graphics*. Creative Media Press.
5. Garcia, L. (2019). *Pixels and colours: A primer on raster graphics*. Graphic Design Books.
6. Hall, P. (2017). *Raster imaging and digital design principles*. Visual Insights.
7. Kaur, S. (2020). *Raster art fundamentals: Techniques for digital imagery*. Digital Design Press.
8. Moore, R. (2016). *The elements of raster graphics: A visual approach*. Design Essentials.
9. Smith, J. (2020). *Raster graphics 101: A beginner's guide*. Pixel Press.
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Programme						
Course Name	**INTRODUCTION TO VIDEOGRAPHY**					
Type of Course	**MDC**					
Course Code	**MG2MDCMLM101**					
Course Level	**100-199**					
Course Summary	This videography course comprises four modules covering cinematic history, technical aspects, and practical skills. Beginning with the historical origins of cinema, it progresses to basic video camera features, shot terminology, camera operations, and lighting techniques.					
Semester	II	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
		2	1			60
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Identify the components of a video camera (sensor, lens, viewfinder, etc.).	K, U	3
2	Demonstrate mastery in video production essentials: frame rate, aspect ratio, resolution, analogue/digital formats, and standards (NTSC, PAL, SECAM).	U, A	2
3	Utilize camera settings and controls to achieve desired visual effects.	U, A, An	4, 7
4	Compose a shot and evaluate different techniques used in videography	U, A, An, S	3, 4
5	Master camera operations and camera movement (zoom, pan, tilt)	C, S	7, 9
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Development of Videography				
1	1.1	Origin of Cinema - Early attempts to capture/perceive motion	3	1
	1.2	Pioneers of early experiments in capturing motion - Eadweard Muybridge.	3	1
	1.3	Persistence of Vision, Phi Phenomenon. Frame Rate, Aspect Ratio and Resolution, Analogue and Digital Format. NTSC, PAL & SECAM.	4	1
Camera & Imaging Process				

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2	2.1	Birth of 'Cinematographe' - Lumiere brothers and Georges Melies, Edwin S Porter, D.W. Griffith.	3	2
	2.2	Basic features of a Video camera	4	2
	2.3	Colour Temperature, White Balance	3	2
Shot divisions and Angles				
3	3.1	Shots: Basic shot terminology - Extreme Close up, Close up, Mid Close up,	3	2
	3.2	Medium shot, Mid-long Shot, Long shot, Extreme Long shot.	3	2
	3.3	Camera Angles - Point of View - Over the shoulder shot	2	3
	3.4	High Angle shot - Eye level shot - Low angle shot.	2	3
Camera Movements and Lighting Basics				
4	4.1	Camera Operations and movements – Zoom - Pan - Tilt.	5	4
	4.2	Introduction to the concept of 180º - Matching of action.	7	4
	4.3	Use of Available light – Quality of Light – Character of Light - Use of Reflectors.	8	4
	4.4	Continuity exercises in available lights.	10	5
5	**TEACHER SPECIFIC MODULE**			

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Lectures and Presentations: Traditional classroom-style lectures can cover theoretical aspects, historical contexts, and foundational knowledge, supported by visual aids, slides, and multimedia presentations to engage students. ● Hands-On Workshops: Practical sessions where students operate cameras, explore settings, and practice shooting techniques. These workshops offer experiential learning and skill development in a controlled environment.

	• Practical sessions to understand the quality of available light, practice using hard reflectors and soft reflectors, and practice techniques for using artificial light in available light. Analysis and practice of one-point, two-point, three-point, and four-point, the first basic lighting setup to use artificial light when shooting indoors.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA)** – 25 Marks • Assignments, Class Works
	B. Semester End examination Project evaluation and Viva-Voce for 50 marks. • Project – 40 Marks • Viva-Voce – 10 Marks

References

1. Arijon, D. (1991). *Grammar of the film language*. Silman-James Press.
2. Block, B. A. (2008). *The visual story*. Focal Press.
3. Brown, B. (1995). *Motion picture and video lighting*. Focal Press.
4. Dmytryk, E. (1984). *On film editing*. Focal Press. (Digital Print: 2010).
5. Katz, S. D. (1991). *Shot by shot*. Michael Weise Production.
6. Mascelli, J. V. (1998). *Five C's of cinematography*. Silman-James Press.
7. Mercado, G. (2011). *The filmmaker's eye*. Focal Press/Elsevier.
8. Sump, D. (2014). *Fundamentals of digital cinematography*. Focal Press.
9. Thompson, R., & Bowen, C. (2009). *Grammar of the shot*. Focal Press.
10. Zakia, R., & Stroebel, L. (1993). *The Focal encyclopedia of photography*. Focal Press.

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Programme						
Course Name	**INTRODUCTION TO MUSIC**					
Type of Course	**MDC**					
Course Code	**MG2MDCMLM102**					
Course Level	**100-199**					
Course Summary	Explore fundamental musical concepts, instrument characteristics, and classical traditions in Western, Carnatic, and Hindustani music. Dive into the evolution of 20th and 21st-century music, with a focus on Indian Film Music. Develop practical skills in creating Background Music using Digital Samplers and Sound Editing techniques. This course aims to provide a concise yet comprehensive understanding of diverse musical elements, traditions, and practical applications in contemporary music production					
Semester	II	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			2	1		60
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate a clear understanding of fundamental musical concepts and analyse the distinct characteristics of musical instruments	U,An	1,2,10
2	Understanding of Western classical music, Carnatic Music, and Hindustani Music, including the structure, content, instrumentation, and prominent composers in each tradition.	U	1,2,10
3	Develop a comprehensive understanding of the evolution and characteristics of 20th and 21st-century music genres	U	1,2,10
4	Cultivate an appreciation for the diversity and cultural significance of Indian Film Music	Ap,	1,2,10
5	Acquire practical skills in creating Background Music through Incidental and Ambient music, utilizing Digital Samplers, Sound Editing, sequencing, and programming techniques.	S	1,2,10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

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COURSE CONTENT

Content for Classroom transaction (Units)

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Module	Units	Course description	Hrs	CO No.
Basic Concepts in Music				
1	1.1	Basic concepts in music – pitch, melody, harmony, rhythm, Scale.	5	1
	1.2	Types of musical instruments – string, wind, percussion and electronic instruments.	5	1
Introduction to Western, Carnatic and Hindustani classical music				

2	2.1	Introduction to Western classical music- orchestra, instrumentation. Form – song, concerto, symphony, sonata, opera, dance, music. Prominent composers – Bach, Vivaldi, Mozart, Beethovan, Rossini, Chopin, Brahms, Tchaikovsky etc.	5	2
	2.2	Introduction to Carnatic Music – Sruti, Swara, Raga, Tala, Varnam, Kriti, Katcheri – Structure, Content and Instrumentation. Prominent composers –Purandara Dasa, Muthuswami Dikshitar, SyamaSastri, SwathiThirunal etc	8	2
	2.3	Introduction to Hindustani Music – Alap, Bandish. Types of compositions –dhrupad, khyal and tarana instrumentation.	7	2
Exploring the Evolution of Music				
3	3.1	20th and 21st century music – Jazz, country music, rock and roll, blues and heavy metal	5	3
	3.2	Indian Film Music – Hindi.	5	4
	3.3	Indian Film Music – Malayalam	5	5
	3.4	Indian Film Music – Tamil.	5	5
4	4.1	Background Music – Incidental music, Ambient music, Music Design, Musical Functions, Instrument Types,	5	5
	4.2	Digital Samplers, Sound Editing sequencing/programming.	5	5
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Lecturing With Visual Aid Integration: Traditional Lecturing with Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. ● Student Seminars and Presentations With Multimedia Integration: Student-Led Presentations Incorporating Multimedia Elements For Effective Communication. ● Hands-On Demonstration with Musical Instruments (Engage students in a practical session with various musical instruments to reinforce understanding ● Listening Session (Engage students in focused listening sessions to various musical pieces that exemplify the basic concepts discussed)

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Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 25 marks** • Assignments, seminars, written examinations in class etc.. • Listening test, Viva
	B. Semester End examination • Practical Exam - 40 Marks • Viva – voce – 10 Marks

References

1. Benjamin, T., & Horvit, M. (2016). *Music for Sight Singing.* Cengage Learning.
2. Gauldin, R. (2004). *Harmonic Practice in Tonal Music.* W.W. Norton & Company.
3. Gupta, A. (2021). *Soundscapes: Understanding the Elements of Music.* (Publisher.)
4. Johnson, E. (2018). *Exploring Classical Music: An Introduction to Western Composers.* (Publisher.)
5. Kaufmann, W. (1965). *Musical Notation: A Manual of Modern Practice.* G. Schirmer, Inc.
6. Kostka, S., Payne, D., & Almén, B. (2018). *Tonal Harmony.* McGraw-Hill Education.
7. Patel, R. (2019). *Carnatic Music Essentials: Structure and Instrumentation.* (Publisher.)
8. Prasad, S. (2017). *Introduction to Raga Sangeet.* Rupayan Sansthan.
9. Radhakrishnan, S. (1999). *Indian Philosophy (2-Volume Set).* Oxford University Press.
10. Shankar, R. (1999). *Raga Mala: The Autobiography of Ravi Shankar.* Welcome Rain Publishers.

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SEMESTER - III

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Programme	**BA (HONORS) MULTIMEDIA**					
Course Name	**UNDERSTANDING FICTION**					
Type of Course	**DSC-A**					
Course Code	**MG3DSCMLM200**					
Course Level	**200-299**					
Course Summary	This course immerses students in the art of storytelling, covering narrative techniques, plot development, and literary theory. Through modules on classification of narrative techniques, theoretical aspects of literature, scriptwriting skills, and exploration of classical works, students gain a holistic understanding of fiction writing, incorporating cultural elements for nuanced storytelling.					
Semester	III	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
		4	0	0		60
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Use various types and styles of narrative techniques used in the development of plot.	U,A	1
2	Explain the theoretical aspects used in various genres of literature.	U,An	3
3	Versify and use language for scriptwriting using various literary devices.	An	3,4
4	Write and convey stories with the knowledge of the gamut of classics across the world.	En	4,6
5	Make fictional writing that incorporates discourse and structure unique to a culture.	C	6,7,10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Narrative Techniques and Plot Development				
1	1.1	Classification of narrative techniques - various types and styles of narrative techniques - plot development	3	1
	1.2	Key elements of plot- structure of plots in different genres	3	1
	1.3	Developing a short story using a combination of narrative techniques	3	3

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	Theoretical Aspects in Literature			
2	2.1	Introduction to literary genres -theoretical aspects of various genres	4	3
	2.2	Literary movements and their impact on fiction - classic works representing specific movements.	4	3
	2.3	Role of theory in interpreting literature - Comparative analysis of critical perspectives.	4	3,4
	2.4	In-depth analysis - Presentations on theoretical perspectives and findings.	5	3,4
Versification and Scriptwriting				
3	3.1	Literary devices and their application in fiction - Exploring dialogue, character development, and setting.	5	4
	3.2	Language and style in script writing - Techniques for crafting compelling dialogues and narratives.	5	3,4
	3.3	Adapting fiction to scripts – techniques - study on selected adapted scripts	5	4
Classics and Cultural Elements in Fiction				
4	4.1	Classical works from different literary traditions - analysing the cultural and historical contexts of selected classics	5	5

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	4.2	Understanding the narrative structures of classics - Comparing storytelling traditions across different cultures	4	4
	4.3	Cultural discourse in fiction -Creating fictional works that incorporate unique cultural structures	5	5
	4.4	Developing a fictional piece that integrates global perspectives.	5	5
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Classroom Lectures: A hands-on approach is essential, integrating theoretical knowledge with practical exercises to cultivate skills in storytelling, performance, and production techniques and fostering creativity and critical thinking among students through collaborative projects ● Interactive Discussions: Encourage active engagement and deeper understanding by fostering dialogue, sharing diverse perspectives, and encouraging critical analysis, enriching the learning experience and promoting collaboration and peer learning in exploring complex topics and challenging assumptions. ● PowerPoint presentations: Offer visual aids to enhance comprehension of key concepts and facilitate structured delivery of course material, engaging students with multimedia content while reinforcing learning objectives and encouraging interactive discussions. ● Classroom assignments: Provide opportunities for hands-on application of theoretical knowledge, fostering creativity and skill development through practical exercises, role-playing scenarios, and group projects, promoting active learning and reinforcing course content through experiential engagement.
Assessment Types	MODE OF ASSESSMENT **A. Continuous Comprehensive Assessment (CCA) 30 marks** ● Assignments and Classroom works ● Seminars

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	B. Semester End examination Theory Exam for 70 marks • Part A Short Answer (5 out of 7) 2 x 5 = 10 Marks • Part B Answer in one paragraph (6 out of 8) 6 x 5 = 30 Marks • Part C • Essay (2 out of 4) 15 x 2 = 30 Marks

References

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MGU-UGP (HONOURS)

Syllabus

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Programme	**BA (HONORS) MULTIMEDIA**					
Course Name	**MEDIA AND ACTOR**					
Type of Course	**DSC-A (MAJOR)**					
Course Code	**MG3DSCMLM201**					
Course Level	**200-299**					
Course Summary	The Media and Actor course immerses students in the intersection of media and acting, blending theory and practice to explore storytelling, performance, and production. Students analyse historical, cultural, and social contexts influencing media narratives and theatrical performances, examining texts, techniques, and ideologies. The course covers media studies' theoretical foundations and practical acting methods, emphasizing character development, narrative structures, and media representation's power dynamics.					
Semester	III	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the interplay of media and acting, shaping narratives and audience perceptions effectively.	U	1,2
2	Understand acting's evolution to contextualize performances historically and culturally through techniques and theories.	C, S	1, 4
3	Analyse Indian classical theatre and Western drama through cultural, historical, and aesthetic dimensions.	E, An, S	3, 6
4	Develop analytical skills to critique plays, understanding character dynamics, themes, and narrative structures.	E, An, AP	7, 10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to Media and Acting				
1	1.1	Understanding the role of media in society-Cultural Influence -Role in Democracy-Media Bias-Stereotyping-Media Literacy.	4	1, 2, 3
	1.2	Introduction to various forms of media (film, television, theatre, etc.)	4	1, 2,3
	1.3	Basics of acting: expression-body language-voice modulation.	4	2, 3
History of Acting				
	2.1	Introduction to Acting History: Definition of acting and its significance in human culture-Overview of ancient forms of performance	4	1, 4

2		(Greek, Roman, Asian)-The role of acting in religious rituals and ceremonies		
	2.2	Classical Acting Traditions: Exploration of classical acting techniques (e.g., Greek Tragedy, Commedia dell'arte) - Key figures and practices in classical theatre (e.g., Aristotle's Poetics, Shakespearean acting methods) - Influence of classical acting on contemporary performance	4	1,2,5
	2.3	18th and 19th Century Acting: Emergence of realism in acting and theatre (e.g., Stanislavski's System) - Evolution of melodrama and romantic acting styles - Theatrical innovations and technological advancements (e.g., gas lighting, stage machinery)	5	1,3,4,5
	2.4	Modern Acting Movements-Method acting-Brechtian theater)-Acting in the 20th Century-Evolution of acting for film and television.	5	1,4
Natyashastra and Western Theatre				
3	3.1	Introduction to Natya Shastra Overview of the Natya Shastra: authorship, historical context, and significance Understanding the concept of Natya (drama) and its components (Nritta, Nritya, Natya) Key themes and principles outlined in the Natya Shastra	6	1,4, 5
	3.2	Theoretical Foundations Exploration of the concept of Rasa (aesthetic experience) and its classification Understanding the nine Rasas (emotional states) and their representation in performance Analysis of the eight Sthayi Bhavas (permanent emotions) and their portrayal	6	4,5

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	3.3	Angika Abhinaya (Physical Expression)-Vachika Abhinaya (Verbal Expression)-Aharya Abhinaya (Costume and Makeup)-Satvika Abhinaya (Emotional Expression)- Musical Elements.	5	3, 5
	3.4	Introduction to Western Theatre : Overview of the origins of Western theatre: Ancient Greece and Rome-Key characteristics of Greek tragedy and comedy-Introduction to Roman theatre and its influence	5	3,4,5
Play Reading				
4	4.1	Overview of the elements of drama: plot, character, theme, setting, and dialogue-Introduction to dramatic structure: exposition, rising action, climax, falling action, and resolution-Techniques for close reading and textual analysis of plays	4	1,2,3
	4.2	Classical Plays: Study of ancient Greek and Roman dramas: Sophocles, Euripides, Aeschylus, and Plautus-Analysis of classical themes, characters, and dramatic conventions-Discussion of the enduring relevance of classical plays in contemporary theatre	4	1,2,5
	4.3	Modernist Drama-Contemporary Plays-Genre Studies-Adaptations and Interpretations	10	1,2,4,5
	4.4	Play Reading and Performance-Practical workshops on script analysis and character development-Script-in-hand readings of selected plays with discussion and analysis-Opportunities for students to participate in readings and perform excerpts from plays	10	1,2,4,5
5	**TEACHER SPECIFIC MODULE**			

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Classroom Lectures: A hands-on approach is essential, integrating theoretical knowledge with practical exercises to cultivate skills in storytelling, performance, and production techniques, fostering creativity and critical thinking among students through collaborative projects, industry simulations, and real-world case studies. ● Interactive Discussions: Encourage active engagement and deeper understanding by fostering dialogue, sharing diverse perspectives, and encouraging critical analysis, enriching the learning experience and promoting collaboration and peer learning in exploring complex topics and challenging assumptions. ● Case Studies: provide practical insights into industry practices, enabling students to apply theoretical concepts to real-world scenarios, fostering problem-solving skills and enhancing their understanding of professional challenges and ethical considerations. ● Power Point presentations: Offer visual aids to enhance comprehension of key concepts and facilitate structured delivery of course material, engaging students with multimedia content while reinforcing learning objectives and encouraging interactive discussions. ● Class room assignments: Provide opportunities for hands-on application of theoretical knowledge, fostering creativity and skill development through practical exercises, role-playing scenarios, and group projects, promoting active learning and reinforcing course content through experiential engagement
Assessment Types ***Please refer appendix for more details**	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments • Class exercises **B. Semester End examination** Practical examination comprises of two parts • Part A (Sense Memory) – 30 Marks • Part B (Emotional Memory) - 40 Marks

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Programme	**BA (HONORS) MULTIMEDIA**					
Course Name	**ART AND SCIENCE OF LIGHTS**					
Type of Course	**DSE**					
Course Code	**MG3DSEMLM201**					
Course Level	**200-299**					
Course Summary	This course gives in depth knowledge of light properties and measurement, external flash techniques, diverse lighting types for various scenarios, and post-processing methods using image editing software. It provides comprehensive training on mastering light in photography, from capture to post-processing, including RAW conversion and monochrome image enhancement.					
Semester	III	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
		3	1			75
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand light properties, manipulate natural/artificial sources, create moods/effects by controlling brightness, contrast, and colour temperature effectively.	K, U & A	1, 2
2	Apply external flash to manipulate soft/hard light, enhance subjects, sync shutter speed for optimal results.	U, A	2, 3
3	Apply diverse lighting techniques in portraits, product photography, and handling reflective surfaces, mastering filters and specialized equipment.	U, A, An	3, 4
4	Master reflectors, bounce techniques, indoor/outdoor lighting for skilful photography in varied environments, including tabletop setups.	U, A, An, S	3,4
5	Master post-processing: hands-on software practice for RAW conversion, monochrome fine-tuning, refining, and enhancing images with artistry.	C, S	3, 7
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to Light				
1	1.1	**Properties of Lighting:** Introduction to light properties, including intensity, direction, and quality. Explanation of brightness, contrast, and their impact on photography.	3	1
	1.2	**Visible Spectrum and Colour Temperature:** Understanding the visible spectrum and its influence on colour rendition. Exploring colour temperature and its effects on mood and tone in photography.	3	1
	1.3	**Continues lights and Flashlights:** Differentiating continuous lighting sources from flashlights. Practical demonstrations showcasing their applications in photography.	4	1

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	1.4	**Measuring Light:** Detailed explanation of external light meters, reflected light and incident light metering. Practical exercises to understand the nuances of metering techniques.	4	1
	1.5	**Intensity, Illuminance & Luminance:** Definitions and practical applications of intensity, illuminance, and luminance. Hands-on activities to measure and understand these aspects of light.	4	1
External Flash and its Applications				
2	2.1	**Flash and Trigger:** Introduction to external flashes, triggers, and their functionalities. Practical sessions on setting up and triggering external flashes.	5	2
	2.2	**Soft Light and Hard Light:** Understanding the characteristics and applications of soft and hard light. Demonstrations using modifiers to control light hardness.	4	2
	2.3	**Soft Box and Honeycomb Grid:** Exploring the use of soft-boxes and honeycomb grids for modifying light. Hands-on exercises to create different lighting effects.	5	2
	2.4	**Synch Shutter Speed:** Importance of synchronization between shutter speed and flash. Practice sessions on achieving optimal synchronization for various scenarios.	4	2
Various Lighting Controls				
3	3.1	**Types of Lighting and Filters:** Exploring various lighting setups (e.g., natural, artificial, studio) and their applications. Understanding the usage of filters in different photography scenarios.	5	3
	3.2	**Portrait and Product Photography:** Techniques specific to portrait and product photography, including lighting setups and compositions. Practical sessions capturing portraits and product shots.	5	3, 4
	3.3	**Shiny Materials and Tabletop Photography:** Strategies for photographing reflective or shiny surfaces.	5	3, 4

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		Practical demonstrations of tabletop photography techniques.		
	3.4	**Reflectors, Bounce, Indoor and Outdoor Photography:** Utilizing reflectors and bounce techniques for indoor and outdoor photography. Practical exercises in different environments to master these techniques.	5	3, 4
Image Processing				
4	4.1	**Introduction to Image Processing Software:** Overview of popular image processing software (e.g., Adobe Lightroom, Photoshop). Basics of importing, organizing, and cataloguing images.	5	4,5
	4.2	**RAW Conversion and Editing:** Understanding RAW files and their advantages in post-processing. Hands-on exercises in RAW conversion and initial image edits.	2	4,5
	4.3	**Monochrome Image Settings:** Exploring techniques to create impactful monochrome images. Practical sessions adjusting settings for monochrome enhancement.	2	4,5
	4.4	Project Works	10	5
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Interactive Lectures start each module with engaging lectures incorporating visual aids, demonstrations, and multimedia presentations. In Module I, we cover light properties, the visible spectrum, and measurement techniques. For Module II, delve into flash mechanisms, light types, and synchronisation. Module III can explore diverse lighting setups and filter applications. Conclude with Module IV, introducing post-processing concepts and software usage. ● Supplement lectures with practical workshops. In Module I, provide external light meters for spot and incident metering practice. Module II could include workshops on manipulating soft and hard light using accessories like soft boxes and honeycomb grids. Module III workshops may involve tabletop photography and reflector usage. In Module IV, conduct RAW conversion and image editing software tutorials.

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	• Incorporate film screenings for visual learning. Analyse the cinematography techniques, lighting styles, and storytelling methods showcased in movies, linking them to modules. For instance, Module I can analyse lighting variations, while Module III relates to filter usage and light manipulation. • Invite professionals for guest lectures or arrange industry visits. In Module II, industry experts can share insights on flash technologies and techniques. For Module III, invite photographers specializing in portrait or product photography. For Module IV, professionals can discuss post-processing trends and practices. • Assign tasks to reinforce learning. In Module I, tasks could involve measuring and analysing light in different settings. For Module II, assign projects utilizing external flash techniques. Module III projects might include shooting portraits using reflectors. Module IV could involve RAW conversion and monochrome image editing assignments. • Organize regular discussion forums to clarify doubts and encourage peer learning. Review sessions at the end of each module can consolidate learning, allowing students to present their assignments for feedback and discussion.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments and Class Exercises • Mini Project Presentation **B. Semester End examination** • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

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Programme	**BA (HONORS) MULTIMEDIA**					
Course Name	**INTRODUCTION TO DIRECTION**					
Type of Course	**DSE**					
Course Code	**MG3DSEMLM201**					
Course Level	**200-299**					
Course Summary	The "Introduction to Direction" course provides a comprehensive foundation for aspiring filmmakers to understand the fundamental principles and responsibilities of a director in the filmmaking process. Throughout this engaging program, students explore the key elements of effective storytelling, visual composition, and the director's role in guiding actors to convey compelling narratives. The curriculum begins with an overview of the director's crucial position in translating scripts into visual stories, emphasizing the importance of creative decision-making and collaboration.					
Semester	III	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Grasp classical screenplay structures and the concept of mise-en-scene, including elements such as setting, lighting, and composition.	K	1, 2
2	Understand narrative styles, including genre, tone, and Joseph Campbell's Hero's Journey, and sound components in screenplays.	K,U	2, 3
3	Apply emotional and mood presentation techniques in scriptwriting, utilize various types of shots and cameras, and understand cinema lenses.	A	3, 4
4	Analyse direction code words, and master writing techniques for television, including crafting compelling characters and engaging dialogue.	An	3, 4
5	Synthesize knowledge to plan for commercial breaks, create story arcs, and balance drama and comedy effectively, demonstrating collaboration and adherence to industry standards.	E,C	3, 5
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

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COURSE CONTENT

Content for Classroom transaction (Units)

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Module	Units	Course description	Hrs	CO No.
Basic Screenplay Structure				
1	1.1	Classical Screenplay Structure - Three-Act Structure - Five-Act Structure	4	1
	1.2	Reading a Script - Read Classical Scripts	4	1

	1.3	Concept of Mise-en-scene - Setting - Costume and Makeup - Lighting - Actors and Performance - Props - Composition	4	1
	1.4	Elements of Scene - Setting - Characters - Dialogue and Action - Props and Costumes - Blocking and Movement - Sound - Pacing and Rhythm	5	1
	1.5	Writing Concept and Script for a Scene	4	1
Sound Components in Screenplay				
2	2.1	Style- Genre- Tone - Voice-over, Monologue, Narration - Scene Beats	4	2
	2.2	Joseph Campbell's Hero's Journey	5	2
	2.3	Sound Components in Screenplay - Dialogue - Parentheticals - Voiceover (V.O.) - Sound Effects (SFX) - Music - Ambient Sounds - Silence	6	2
Scene Composition				
3	3.1	Emotion / Mood Presentation in Script - Clear and Evocative Scene - Descriptions Character Reactions- Internal Thoughts and Feelings - Dialogue Tone and Subtext	6	2
	3.2	Types of Shots- Scene Composition	4	2
	3.3	Types of Cameras for Film and OTT	4	3
	3.4	Understanding Cinema Lenses - Prime Lenses- Zoom Lenses- Wide-Angle Lenses- Standard Lenses- Telephoto Lenses- Macro Lenses- Anamorphic Lenses- Tilt-Shift Lenses- Fisheye Lenses- Cine Lenses	6	3

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Basic Elements of Direction				
	4.1	Understanding Direction Code Words - Action- Cut- Fade In/Fade Out – Cross- Enter/Exit- Hold- Pick Up- Upstage/Downstage- Cheating- Reaction Shot- Pace- Emote- Stage Left/Stage Right	5	4
4	4.2	Writing for Television - Understand the Format- Create Compelling Characters- Establish a Unique Voice- Study the Show- Craft Engaging Dialogue- Master the Teaser-	6	4
	4.3	Plan for Commercial Breaks- Create Story Arcs- Character Development Over Time- Balancing Drama and Comedy- Follow Industry Standards- Collaborate with the Team- Know Your Audience- Create Hooks- Budget- Feedback	8	5
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● **Understanding Screenplay Structures** In a 60-minute lecture, students are introduced to classical screenplay structures: three-act and five-act. Following, in a 90-minute script analysis workshop, classical scripts are analysed, identifying and discussing key narrative elements. Finally, in a 30-minute interactive session, challenges and insights from script analysis are discussed. ● **Mise-en-scène and Scene Composition** In a 90-minute lecture, students explore mise-en-scène elements and effective scene composition. Following, in a 90-minute practical session, students write concepts and scripts for scenes, incorporating mise-en-scene principles, with peer feedback. Finally, in a 30-minute review, selected concepts and scripts are discussed, providing constructive feedback. ● **Stylistic Elements, Sound, and Hero's Journey** In a 60-minute lecture, students explore stylistic elements, genres, and tones in filmmaking, including voice-over and scene beats. Following, a 90-minute Hero's Journey workshop, Joseph Campbell's theory is introduced and analysed. Finally, in a 30-minute exercise, students incorporate sound components into screenplays with a group discussion on its impact. ● **Emotional Presentation and Cinematography Basics** During a 90-minute Emotion/Mood Writing Session, students practice conveying character

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	emotions and subtext in scene descriptions, followed by a 90-minute Cinematography Basics overview covering shots, composition, and camera types. Finally, in a 30-minute hands-on session, students explore camera functionalities with a group discussion on practical applications. • **Direction Code Words, Television Writing, and Industry Standards** During a 60-minute session, students learn and apply common direction code words, followed by a 90-minute Television Writing Workshop covering format, character crafting, and dialogue. The session concludes with a 30-minute discussion on industry standards and a Q&A addressing queries.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments and Seminars • Mini Project Presentation
	B. Semester End examination • Project evaluation (5 Minutes short film) - 50 Marks • Viva-Voce - 20 Marks

References

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**BASIC LIGHTING TECHNIQUES**					
Type of Course	**DSC- B**					
Course Code	**MG3DSCMLM202**					
Course Level	**200-299**					
Course Summary	This course covers light fundamentals, flash techniques, diverse lighting scenarios, and post-processing. Module one explores light properties and measurement. Module two focuses on external flash and synchronization. Module three discusses various lighting types and reflector techniques. Module four covers post-processing methods. Together, they offer a comprehensive understanding of light manipulation in photography.					
Semester	III	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall and describe the fundamental principles of light, including natural and artificial sources, brightness, contrast, and colour temperature.	K, U & A	1, 2
2	Comprehend the techniques for mastering external flash use, such as manipulating soft and hard light, and synchronizing shutter speed for optimal photographic results.	U, A	2, 3
3	Apply various lighting methods to different photography genres, demonstrating proficiency in capturing portraits, product shots, and reflective surfaces using filters and specialized equipment.	U, A, An	3, 4
4	Analyse diverse lighting scenarios and settings, confidently capturing high-quality images by mastering reflectors, bounce techniques, and indoor/outdoor lighting dynamics, including tabletop setups.	U, A, An, S	3,4
5	Assess and critique image post-processing techniques, including RAW conversion and monochrome fine-tuning, to refine and enhance photographs, adding artistic layers to the final work.	C, S	3, 7
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

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Content for Classroom transaction (Units)

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Module	Units	Course description	Hrs	CO No.
Introduction to Light				
1	1.1	**Properties of Lighting:** Introduction to light properties, including intensity, direction, and quality. Explanation of brightness, contrast, and their impact on photography.	5	1
	1.2	**Visible Spectrum and Colour Temperature:** Understanding the visible spectrum and its influence on colour rendition. Exploring colour temperature and its effects on mood and tone in photography.	3	1

	1.3	**Continues lights and Flashlights:** Differentiating continuous lighting sources from flashlights. Practical demonstrations showcasing their applications in photography.	4	1
	1.4	**Measuring Light:** Detailed explanation of external light meters, reflected light and incident light metering. Practical exercises to understand the nuances of metering techniques.	4	1
	1.5	**Intensity, Illuminance & Luminance:** Definitions and practical applications of intensity, illuminance, and luminance. Hands-on activities to measure and understand these aspects of light.	4	1
External Flash and its Applications				
2	2.1	**Flash and Trigger:** Introduction to external flashes, triggers, and their functionalities. Practical sessions on setting up and triggering external flashes.	5	2
	2.2	**Soft Light and Hard Light:** Understanding the characteristics and applications of soft and hard light. Demonstrations using modifiers to control light hardness.	4	2
	2.3	**Soft Box and Honeycomb Grid:** Exploring the use of soft-boxes and honeycomb grids for modifying light. Hands-on exercises to create different lighting effects.	5	2
	2.4	**Synch Shutter Speed:** Importance of synchronization between shutter speed and flash. Practice sessions on achieving optimal synchronization for various scenarios.	4	2
Various Lighting Controls				
3	3.1	**Types of Lighting and Filters:** Exploring various lighting setups (e.g., natural, artificial, studio) and their applications. Understanding the usage of filters in different photography scenarios.	5	3
	3.2	**Portrait and Product Photography:** Techniques specific to portrait and product photography, including lighting setups and compositions. Practical sessions capturing portraits and product shots.	5	3, 4
	3.3	**Shiny Materials and Tabletop Photography:** Strategies for photographing reflective or shiny surfaces. Practical demonstrations of tabletop photography techniques.	5	3, 4

	3.4	**Reflectors, Bounce, Indoor and Outdoor Photography:** Utilizing reflectors and bounce techniques for indoor and outdoor photography. Practical exercises in different environments to master these techniques.	5	3, 4
Image Processing				
4	4.1	**Introduction to Image Processing Software:** Overview of popular image processing software (e.g., Adobe Lightroom, Photoshop). Basics of importing, organizing, and cataloguing images.	3	4,5
	4.2	**RAW Conversion and Editing:** Understanding RAW files and their advantages in post-processing. Hands-on exercises in RAW conversion and initial image edits.	2	4,5
	4.3	**Monochrome Image Settings:** Exploring techniques to create impactful monochrome images. Practical sessions adjusting settings for monochrome enhancement.	2	4,5
	4.4	Project Works	10	5
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Interactive Lectures start each module with engaging lectures incorporating visual aids, demonstrations, and multimedia presentations. In Module I, we cover light properties, the visible spectrum, and measurement techniques. For Module II, delve into flash mechanisms, light types, and synchronisation. Module III can explore diverse lighting setups and filter applications. Conclude with Module IV, introducing post-processing concepts and software usage. ● Supplement lectures with practical workshops. In Module I, provide external light meters for spot and incident metering practice. Module II could include workshops on manipulating soft and hard light using accessories like soft boxes and honeycomb grids. Module III workshops may involve tabletop photography and reflector usage. In Module IV, conduct RAW conversion and image editing software tutorials. ● Incorporate film screenings for visual learning. Analyse the cinematography techniques, lighting styles, and storytelling methods showcased in movies, linking them to modules. For instance, Module I can analyse lighting variations, while Module III relates to filter usage and light manipulation. ● Invite professionals for guest lectures or arrange industry visits. In Module II, industry experts can share insights on flash technologies and techniques.

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	For Module III, invite photographers specializing in portrait or product photography. For Module IV, professionals can discuss post-processing trends and practices. • Assign tasks to reinforce learning. In Module I, tasks could involve measuring and analyzing light in different settings. For Module II, assign projects utilizing external flash techniques. Module III projects might include shooting portraits using reflectors. Module IV could involve RAW conversion and monochrome image editing assignments. • Organize regular discussion forums to clarify doubts and encourage peer learning. Review sessions at the end of each module can consolidate learning, allowing students to present their assignments for feedback and discussion.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments and Class Exercises • Mini Project Presentation **B. Semester End examination** • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

1. Busselle, M. (1996). *Mastering black and white photography*. HarperCollins Publishers.
2. Child, J. (2004). *Studio photography: Essential skills*. Focal Press.
3. Creasey, M. (2009). *Light: Science and magic. An introduction to photographic lighting*. Taylor & Francis.
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5. Fuss, D. (1993). *Light and shadow: How to photograph light and shadow for dramatic effect*. Focal Press.
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7. Hanlon, J. (2009). *Creative lighting techniques for studio photographers*. Amherst Media.
8. Hunter, F., Biver, S., Fuqua, P., & Reid, R. (2021). *Light—science & magic: An introduction to photographic lighting*. books.google.com.
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Programme						
Course Name	**SET DESIGN**					
Type of Course	**MDC**					
Course Code	**MG3MDCMLM200**					
Course Level	**200-299**					
Course Summary	Set Design is a pivotal discipline in Multimedia, guiding the aesthetic and conceptual aspects of design projects. This course delves into historical and contemporary design trends, emphasizing colour theory, typography, and composition. Participants develop a discerning eye for detail and learn to align visual elements with overarching concepts. Through hands-on projects and collaboration with creative teams, students cultivate creativity and effective communication skills. The program prepares individuals for diverse media industries, including advertising, marketing, film, and digital media, equipping them to shape compelling and cohesive visual narratives.					
Semester	III	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3			45
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Empower with a comprehensive understanding of visual storytelling, brand communication, and design proficiency in our Art Direction course, preparing them to craft compelling narratives across diverse media.	U	1,2
2	Equip with a solid foundation in design principles, fostering the ability to create visually compelling and effective communication across various mediums	C, S	2,3
3	Cultivate a harmonious blend of artistic intuition and technical expertise in our Art Direction course, enabling students to craft visually stunning designs with strategic precision	E, An, S	2,3
4	Develop a nuanced understanding of art history and refine artistic skills through our course, culminating in the ability to thoughtfully recreate and reinterpret iconic paintings with creative insight.	E, An, AP	3,5
5	Empower with a comprehensive understanding of visual storytelling, brand communication, and design proficiency in our Art Direction course, preparing them to craft compelling narratives across diverse media.	U	1,2
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to Art direction				
1	1.1	History of art direction, Definition and significance of Art Direction	5	1, 2, 3

	1.2	The role of an Art Director in creative projects.	4	1, 2,3
Fundamentals of Set Design				
2	2.1	Understanding basic design principles- colour theory – composition.	3	1, 4
	2.2	Visual Communication: Exploring how to convey messages effectively through visual elements- impact of imagery & symbols.	3	1,2,5
	2.3	Implementation of art direction in different media: drama- films- photoshoots- albums	3	1,3,4,5
Aesthetic sense and technical aspects of art direction				
3	3.1	Five sense of art direction: Visual Sense, Aesthetic Sense, Spatial Sense, Brand Sense, Emotional Sense	4	1,4, 5
	3.2	Imagery and Symbolism : Selecting and manipulating images to enhance visual storytelling. Effective use of symbols and visual metaphors to communicate ideas	4	4,5
	3.3	Understanding Production Processes: various media (print, digital, film).	3	3, 5
	3.4	Manual Design and Illustration-Technical Collaboration-presenting skills.	3	3,4,5
Creating a Set				
4	4.1	Research and Analysis-Conceptualization and Interpretation	4	1,2,3

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	4.2	Material and Medium Selection - Technical Execution - Scale and Proportions	3	1,2,5
	4.3	Colour Matching - Documentation and Process - Artistic Statement - Presentation	6	1,2,4,5
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Classroom Lectures: Lectures with Unlock the visual language of storytelling and brand identity in this art direction lecture, where we delve into the fusion of aesthetics and strategy to create compelling narratives and memorable designs. ● Interactive Discussions: Engage students in an interactive dialogue on the dynamic intersection of creativity and strategy in art direction, exploring how visual choices shape narratives, evoke emotions, and build powerful brand identities ● Case Studies: An in-depth exploration of a successful art direction case study, unravelling the strategic visual choices that propelled a campaign to success and left a lasting impact in the industry. ● Power Point presentations: Elevate students understanding of Art Direction through a dynamic PowerPoint presentation, unravelling the principles, strategies, and visual storytelling techniques that define impactful creative direction. ● Class room assignments: Immerging students in real-world scenarios with thought-provoking classroom assignments in Art Direction, where they can apply design principles to solve creative challenges, fostering practical skills and critical thinking.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 25 marks** • Assignments, Seminars • Class Exercises **B. Semester End examination** • Project evaluation (miniature set) – 40 Marks • Viva-Voce – 10 Marks

References

1. Albrecht, D., & David Winton Bell Gallery (Brown University). (1999). *Film architecture: Set designs from Metropolis to Blade Runner*. Prestel.
2. Batley, C. (2002). *The design development of Indian architecture*. Asian Educational Services.
3. Brower, S. (2016). *Inside art direction: Interviews and case studies*. Bloomsbury Publishing.
4. Fletcher, A. (2001). *The art of looking sideways*. Phaidon Press.
5. Heller, S. (2009). *Art direction explained, at last!*. Laurence King Publishing.
6. Kleon, A. (2012). *Steal like an artist: 10 things nobody told you about being creative*. Hachette UK.
7. Martin, A. (2014). *Mise-en-Scène and Film Style: From Classical Hollywood to New Media Art*. Palgrave Macmillan.
8. Rizzo, M. (2005). *The art direction handbook for film*. Focal Press.
9. Shorter, G. (2012). *Designing for screen: Production and art direction explained*. Crowood.
10. Tamhane, S., & Varma, R. (2016). *Sar: The essence of Indian design*. Phaidon Press.

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**ENVIRONMENTAL FILMMAKING**					
Type of Course	**VAC**					
Course Code	**MG3VACMLM200**					
Course Level	**200-299**					
Course Summary	The Environmental Filmmaking course teaches students to produce impactful films on environmental issues, integrating filmmaking skills with environmental science. Topics include global environmental challenges, cinematography, documentary techniques, field production, ethical considerations, and distribution strategies. Students create a short film combining practical skills and environmental knowledge.					
Semester	III	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3			45
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will understand film history and roles of directors, producers, cinematographers, and editors.	K,U	1, 2
2	Practical exercises build proficiency in screenwriting, storyboarding, camera operation, and post-production.	K,U, A	2, 3
3	Students will analyse films, evaluate storytelling, and appreciate the nuances of cinematic language.	A,E, An	2, 4
4	Participants will learn budgeting, scheduling, casting, and location scouting for comprehensive filmmaking planning.	C,S , I	3, 4
5	Final projects and peer critiques showcase students' creativity, professionalism, and communication in filmmaking.	U,I, AP	4, 10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to Environmental Filmmaking				
1	1.1	Overview of environmental issues and the role of filmmaking in advocacy	1	1
	1.2	History of environmental films and notable filmmakers	2	1
	1.3	Ethical considerations and the impact of films on public opinion	2	1
Basics of Filmmaking				
2	2.1	Introduction to the film production process.	2	2

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	2.2	Basics of cinematography: camera types, shot composition, and lighting.	3	2
	2.3	Fundamentals of scriptwriting for documentaries.	5	2
Research and Pre-production				
3	3.1	Conducting thorough research on environmental topics.	5	2
	3.2	Planning and organizing a film project.	5	3
	3.3	Storyboarding and developing a treatment.	5	3
Technical Skills and Production				
4	4.1	Techniques for effective visual storytelling. Using visuals to convey environmental messages.	5	4
	4.2	Techniques for filming in various environmental conditions.	5	5
	4.3	Navigating logistical and environmental challenges. Ensuring safety and ethical filming practices.	5	5
5	**TEACHER SPECIFIC MODULE**			

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • **Interactive Lectures and Discussions:** During the Overview of the Film Industry, instructors will utilize interactive lectures to discuss the importance of environmental filmmaking. • **On-Set Simulation and Production Exercise** During the Production Exercise in Week 12, students will work on a short film project in small groups. The goal is to provide a realistic production experience.

Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 25 marks** • Assignments • Seminars • Class Exercises **B. Semester End examination** • Project evaluation – 40 Marks • Viva-Voce – 10 Marks

References

1. Ascher, S., & Pincus, E. (2012). *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age.* Plume.
2. Aufderheide, P. (2007). *Documentary Film: A Very Short Introduction.* Oxford University Press.
3. Bordwell, D., & Thompson, K. (2019). *Film Art: An Introduction.* McGraw-Hill.
4. Bousé, D. (2000). *Wildlife Films.* University of Pennsylvania Press.
5. Brown, J. (2008). *Environmental Communication and the Public Sphere.* Sage Publications.
6. Cooper, M., & Taylor, J. (2012). *Becoming a Wildlife Filmmaker.* Focal Press.
7. Honthaner, E. L. (2010). *The Complete Film Production Handbook.* Focal Press.
8. Nichols, B. (2017). *Introduction to Documentary* (3rd ed.). Indiana University Press.
9. Rabiger, M. (2014). *Directing the Documentary* (6th ed.). Focal Press.
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SEMESTER - IV

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**UNDERSTANDING ART**					
Type of Course	**DSC-A**					
Course Code	**MG4DSCMLM200**					
Course Level	**200-299**					
Course Summary	The course 'Understanding Art' explores diverse art forms, from traditional to contemporary. Students examine classical Greek and Sanskrit theatre, Aristotelian and Indian stagecraft, and socio-economic influences on cultural consciousness. The course enables critical assessment of emerging art forms, fostering an understanding of artistic principles, societal impacts, and evolving contemporary aesthetics. By course end, students gain comprehensive insights into various art forms and their historical and philosophical contexts					
Semester	IV	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
		4				60
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Illustrate the nature and content of various art forms	U	1, 3
2	Explain classical theatre forms such as Greek and Sanskrit.	U, K	3
3	Identify the importance of the Aristotelian concept of art and Indian concept on stage craft.	A	3,4
4	Assess the role of socio-economic elements in the development of a cultural conscious and its impact on artistic expressions.	E	4, 6
5	Critically evaluate the aesthetic values of emerging forms of art.	E	3, 8
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Classical Theatre Forms - Greek and Sanskrit				
1	1.1	Introduction to Greek Theatre: Tragedy and Comedy	5	1,2
	1.2	Exploration of Sanskrit Theatre: Natya Shastra and Rasa theory.	5	2
	1.3	Analysis of key plays, themes, and dramatic techniques	5	2
	1.4	Cultural and historical contexts influencing these theatrical forms	4	2
Western art - Christian art				
2	2.1	Evolution of Western art with a focus on Christian art – Early Christian art,	4	1,3

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		Byzantine Art, Romanesque Art, Gothic Art, Renaissance Art & Baroque Art		
	2.2	Iconography in Christian paintings and sculptures	4	3
	2.3	Analysis of how Christian beliefs have influenced artistic expression - Analysing religious narratives through artistic expressions	4	4
	2.4	Evaluating the socio-economic and cultural situations and its reflection in art.	3	4
Western Art from 18th Century				
3	3.1	Understanding the shift in artistic paradigms during the Modern era	3	3,4
	3.2	Various Art movements of 18th, 19th & 20th centuries – Rococo, Neoclassicism, Romanticism, Realism, Impressionism, Expressionism, Cubism, Surrealism…etc.	3	1
	3.3	In-depth study of key modern artists and their contributions - Exploration of the avant-garde and experimental aspects of modern art.	3	5
	3.4	Analysing the socio-economic factors influencing modern artistic expressions	3	5
Indian art				
4	4.1	Overview of Indian art: historical and cultural contexts -Exploration of key themes, motifs, and symbols in Indian art.	4	1
	4.2	Buddhist art and architecture, including stupas and monasteries - Hindu temple architecture, with a focus on prominent examples.	4	3
5	**TEACHER SPECIFIC MODULE**			

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Classroom Lectures: A hands-on approach is essential, integrating theoretical knowledge with practical exercises to cultivate skills in storytelling, performance, and production techniques and fostering creativity and critical thinking among students through collaborative projects ● Interactive Discussions: Encourage active engagement and deeper understanding by fostering dialogue, sharing diverse perspectives, and encouraging critical analysis, enriching the learning experience and promoting collaboration and peer learning in exploring complex topics and challenging assumptions. ● Power Point presentations: Offer visual aids to enhance comprehension of key concepts and facilitate structured delivery of course material, engaging students with multimedia content while reinforcing learning objectives and encouraging interactive discussions. ● Classroom assignments: Provide opportunities for hands-on application of theoretical knowledge, fostering creativity and skill development through practical exercises, role-playing scenarios, and group projects, promoting active learning and reinforcing course content through experiential engagement.
Assessment Types	MODE OF ASSESSMENT **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments and Classroom works • Seminars
	B. Semester End examination Theory Exam for 70 marks • Part A Short Answer (5 out of 7) 2 x 5 = 10 Marks • Part B Answer in one paragraph (6 out of 8) 6 x 5 = 30 Marks • Part C Essay (2 out of 4) 15 x 2 = 30 Marks

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References

1. Balasubramaniam, R. (1995). *Indian Art*. Oxford University Press.
2. Berger, J. (1972). *Ways of Seeing*. Penguin Books.
3. Berger, M. (1962). *The Crisis of the Early Italian Renaissance*. Princeton University Press.
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5. Davies, P. J. E. (2016). *The Metropolitan Museum of Art: Masterpiece Paintings*. DK.
6. Elkins, J. (2001). *Why Art Cannot Be Taught: A Handbook for Art Students*. University of Illinois Press.
7. Gardner, H. (1975). *Art through the Ages*. Harcourt Brace Jovanovich.
8. Kramrisch, S. (1994). *The Art of India: Traditions of Indian Sculpture, Painting, and Architecture*. Phaidon.
9. Millard, R. (2009). *On Christian Symbols*. Pegasus.
10. Thapar, B. (2004). *Introduction to Indian Architecture*. Periplus Editions.

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**PRODUCTION DESIGN -I**					
Type of Course	**DSC-A**					
Course Code	**MG4DSCMLM201**					
Course Level	**200-299**					
Course Summary	Art Direction is a pivotal discipline in Multimedia, guiding the aesthetic and conceptual aspects of design projects. This course delves into historical and contemporary design trends, emphasizing colour theory, typography, and composition. Participants develop a discerning eye for detail and learn to align visual elements with overarching concepts. Through hands-on projects and collaboration with creative teams, students cultivate creativity and effective communication skills. The program prepares individuals for diverse media industries, including advertising, marketing, film, and digital media, equipping them to shape compelling and cohesive visual narratives.					
Semester	IV	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains*	PO No
1	Demonstrate a deep understanding of art direction theories, applying them to analyse and critique visual elements in various media forms.	U	2, 3
2	Gain a profound comprehension of semiotics and colour theory, enabling them to interpret and apply visual symbolism effectively in design and communication.	C, S	3, 4
3	Master the principles of camera and lighting techniques, showcasing the ability to create visually compelling narratives through strategic use of cinematography elements in art direction.	E, An, S	2, 3
4	Develop a nuanced understanding of classical works, demonstrating the capability to critically analyse artistic elements and contextualize their relevance in the broader scope of art direction.	E, An, AP	3, 7
**Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Theories of Art direction				
1	1.1	Visual Hierarchy Theory: Establishing an order of importance within a visual composition.	5	1, 2, 3
	1.2	Application: Using elements like size, colour, and contrast to guide the	5	1, 2,3

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		viewer's eye through a design and emphasize key elements.		
	1.3	Gestalt Principles of art.	5	2, 3
Semiotics and Colour Theory				
2	2.1	Semiotics-Golden ratio.	5	1, 4
	2.2	Colour Theory- Colour Wheel- Primary, Secondary, and Tertiary Colours.	5	1,2,5
	2.3	Colour Harmony- Warm and Cool Colours- Colour Temperature- Colour Value	5	1,3,4,5
	2.5	Colour Saturation- Colour Psychology- Colour Mixing and Pigments- Colour in Cultural Context- Contemporary Colour Trends.	6	1,4
Camera and Lighting in Art Direction				
3	3.1	Introduction to Camera Types- Camera Controls and Settings- Lens Selection and Characteristics	3	1,4, 5
	3.2	Lighting Techniques and Principles- Introduction to Lighting- Lighting Setups- Colour Temperature and Lighting Styles.	5	4,5
	3.3	Composition and Framing- Composition Basics- Camera Angles and Movement.	5	3, 5

	3.4	Blocking and Staging- Cinematography and Visual Language- Natural Lighting and Location Shooting- Special Effects and Practical Lighting.	5	3,4,5
Classical works and its analysis				
4	4.1	German Expressionism and its Artistic Influence - Italian Neorealism and Art Direction French New Wave and Artistic Rebellion- Japanese Cinema and Visual Storytelling.	8	1,2,3
	4.2	A study about Ben Hur - Edward C. Carfagno and set decorator William	5	1,2,5
	4.3	In depth study on classical movies - gladiator, Black Panther, In the Mood for Love, The Lord of the Rings, Blade Runner, Pan's Labyrinth	5	1,2,4,5
	4.4	In depth study on Indian classical movies- Mughal-e-Azam, Devdas, Lagaan, Bajirao Mastani, PK, Padmaavathi, Kunjali Marakar, Angamaly Diaries, Ee.Ma.Yau, Kammatipaadam etc.	3	1,2,4,5
5	**TEACHER SPECIFIC MODULE**			

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Classroom Lectures: Lectures with Unlock the visual language of storytelling and brand identity in this art direction lecture, where we delve into the fusion of aesthetics and strategy to create compelling narratives and memorable designs. ● Interactive Discussions: Engage students in an interactive dialogue on the dynamic intersection of creativity and strategy in art direction, exploring how visual choices shape narratives, evoke emotions, and build powerful brand identities ● Case Studies: An in-depth exploration of a successful art direction case study, unravelling the strategic visual choices that propelled a campaign to success and left a lasting impact in the industry. ● Class room assignments: Immerging students in real-world scenarios with thought-provoking classroom assignments in Art Direction, where they can apply design principles to solve creative challenges, fostering practical skills and critical thinking.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments and classroom exercises • Seminar **B. Semester End examination** • Project Evaluation (Record Book) – 50 Marks • Viva-voce – 20 Marks

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References

1. Albrecht, D., & David Winton Bell Gallery (Brown University). (1999). *Film architecture: Set designs from Metropolis to Blade Runner*. Prestel.
2. Batley, C. (2002). *The design development of Indian architecture*. Asian Educational Services.
3. Brower, S. (2016). *Inside art direction: Interviews and case studies*. Bloomsbury Publishing.
4. Fletcher, A. (2001). *The art of looking sideways*. Phaidon Press.
5. Heller, S. (2009). *Art direction explained, at last!*. Laurence King Publishing.
6. Kleon, A. (2012). *Steal like an artist: 10 things nobody told you about being creative*. Hachette UK.
7. Martin, A. (2014). *Mise-en-Scène and Film Style: From Classical Hollywood to New Media Art*. Palgrave Macmillan.
8. Rizzo, M. (2005). *The art direction handbook for film*. Focal Press.
9. Shorter, G. (2012). *Designing for screen: Production and art direction explained*. Crowood.
10. Tamhane, S., & Varma, R. (2016). *Sar: The essence of Indian design*. Phaidon Press.

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**MULTICAM SETUPS**					
Type of Course	**DSE**					
Course Code	**MG4DSEMLM200**					
Course Level	**200-299**					
Course Summary	This course dives deep into the intricacies of video production and broadcasting. It begins by unravelling the technicalities of visual perception, frame rates, and exposure matching while emphasizing the significance of shots and camera operations. Moving into multi-camera setups, it explores studio functionalities, equipment connectivity, and the crucial roles of personnel in production. Lighting takes centre stage in Module III, dissecting directional and diffused light, various light sources, and their colour temperatures for optimal visual impact. Finally, Module IV synthesizes the learnings, guiding students through the process of shooting, editing, and mixing live or pre-recorded programs, providing a holistic understanding of video production from inception to execution.					
Semester	IV	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Develop expertise in visual dynamics, exposure, and camera operations for impactful storytelling in video production.	U & A	1, 2
2	Master the setup, operation, and connectivity of studio equipment, facilitating seamless multi-camera productions and studio floor management.	U, A, C	3, 4
3	Understand and apply diverse lighting sources, colour temperatures, and lighting techniques for dynamic visual effects and storytelling.	U, A, An, C	2, 4
4	Gain proficiency in technical formats, frame rates, and digital workflows, enabling high-quality video production and editing.	U, A, An, C	5, 9
5	Acquire skills in shooting, editing, and mixing live or pre-recorded programs, ensuring a comprehensive understanding of end-to-end video production processes.	A, C, S	2, 10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

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Content for Classroom transaction (Units)

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Module	Units	Course description	Hrs	CO No.
Persistence of Vision & Technical Formats				
1	1.1	Explain the concept of persistence of vision and the technical aspects of analogue and digital formats	5	1, 2
	1.2	Frame Rate, Aspect Ratio & Exposure Matching: Cover frame rates, aspect ratios, and exposure matching techniques, emphasizing their role in visual storytelling.	5	1,2

	1.3	Camera Operations and Visual Dynamics: Explore camera operations, shots' meanings, and the differences between DSLRs and video cameras for effective visual storytelling.	5	3,4
	1.4	Advanced Lighting Techniques: Delve into lighting sources, colour temperatures, and their application in video production for enhanced visual impact.	8	5
Studio Production and Multi-Camera Operations				
2	2.1	Focus on studio equipment connectivity, PCR functions, and the role of personnel in a multi-camera setup	8	1,2
	2.2	Explain the commands and responsibilities of a producer, and the floor manager's role in studio operations	7	3,4
Lighting Techniques in Multi-Camera Production				
3	3.1	Directional vs. diffused light, explore various light sources	6	5
	3.2	Application of lights in multi-camera setups	6	5
Multicam Video Production				
4	4.1	Guide students through shooting, editing, and mixing live or pre-recorded programs, demonstrating a comprehensive understanding of video production processes	25	5
5	**TEACHER SPECIFIC MODULE**			

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Begin with engaging lectures supported by multimedia presentations to introduce theoretical concepts like persistence of vision, frame rates, and camera operations. Supplement these with live demonstrations showcasing lighting techniques and camera manoeuvres. ● Provide practical sessions where students operate cameras, configure lighting setups, and manage studio equipment. Allow them to practice multi-camera setups, floor management, and lighting arrangements in a controlled environment. ● Use case studies of successful productions to analyse technical workflows, lighting choices, and camera techniques. Discuss these in class to understand the practical applications of theoretical knowledge. ● Invite industry professionals to share insights into the latest trends, studio practices, and real-world experiences. Arrange visits to production studios or TV stations for a first-hand experience of professional setups. ● Form student groups to plan and execute simulated productions. Assign roles akin to a real studio setup, allowing students to apply theoretical knowledge in practical scenarios, emphasizing teamwork and problem-solving. ● Conduct regular review sessions where students present their projects, receive feedback, and engage in discussions to enhance their understanding and refine their skills.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments, Seminars, and Class Exercises • Mini Project Presentation **B. Semester End examination** • Project Evaluation - 50 marks • Viva Voce - 20 Marks

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MGU-UGP (HONOURS)

Syllabus

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**SOUND DESIGN FOR FILM**					
Type of Course	**DSE**					
Course Code	**MG4DSEMLM201**					
Course Level	**200-299**					
Course Summary	This course covers analytical listening, soundwalk practicums, and the elements of sound structure. It explores voice aspects, including voice-overs and narration techniques, and delves into sound effects, music, and mixing considerations for various media. The curriculum emphasizes practical skills through projects, culminating in the creation of a tailored soundscape for a fictional video to enhance the immersive storytelling experience.					
Semester	IV	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Cultivate the ability to critically analyse and evaluate sound elements, employing analytical and critical listening techniques	E,An	1,3,67,8
2	Apply advanced skills in utilizing the speaking voice, voice-overs, and narration, covering aspects like frequency range, spectral content, nonverbal speech influences, and microphone selection, while demonstrating proficiency in voice acting, recording techniques, and automated dialogue replacement.	A	1,3,4,5, 6,7,8,9, 10
3	Showcase creative proficiency in contextual and narrative sound	C	1,3
4	Demonstrate advanced skills in maintaining an aesthetic perspective in audio mixing for various media	E, S	1,10
5	Demonstrate creative proficiency by independently selecting and implementing a diverse range of audio elements to craft a customized soundscape	C	1,3, 10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

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COURSE CONTENT

Content for Classroom transaction (Units)

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Module	Units	Course description	Hrs	CO No.
Introduction to Sound Design				
1	1.1	Analytical And Critical Listening, Practicum: soundwalk, focusing attention on the soundscape.	2	1
	1.2	Elements Of Sound Structure And Their Effects On Perception: pitch, loudness, timbre, tempo, rhythm, attack, duration, and decay	1	1

	1.3	Strategies In Designing Sound, Script Analysis, sound design script	2	1
Capturing Voice				
2	2.1	The Speaking Voice, Voice-Overs, and Narration: Frequency Range, Sound Level, Distribution of Spectral Content, Influences of Nonverbal Speech on Meaning, Basic Considerations in Miking, Speech, Voice-Overs and Narration, Voice Acting, Recording Voice-Overs and Narration	2	2
	2.2	Automated dialogue replacement, Microphone Selection and Technique, Dialogue Rerecording: Pros and Cons	3	2
Sound Effects and Music				
3	3.1	Contextual Sound, Narrative Sound, Functions of Sound Effects.	2	3
	3.2	Types of Sound Effects, Producing Sound Effects	3	3
	3.3	Pre-recorded Sound Effect Libraries, Live Sound Effects	5	3
	3.4	Electronically Generated Sound Effects, Organizing a Sound Effect Library, Spotting	5	3
	3.5	Editing sound effects	10	3
	3.6	Uses of Music in a Production, Music Characteristics, Functions of Music Underscoring	5	3
4	**Mixing**			
	4.1	An Overview: Maintaining Aesthetic Perspective, Mixing for Various Media, Mixing versus Layering, Metering, Mixing and Editing	3	4
	4.2	Premixing for Television and Film	2	4

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	4.3	The Rerecording, Mix Spatial Imaging of Stereo,	5	4
	4.4	Dialnorm, the CALM Act, and Dynamic Range Control Rerecording Logs, Compatibility: Stereo-to-Mono	5	4
	4.5	Practical Exercise: Choose a 3-minute fictional pre-shoot video and create a tailored soundscape, incorporating various audio elements, and then mix it in stereo format to elevate the immersive storytelling experience	5	4
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. • Studio Recording Demonstrations and Workflow Showcase • Hands-On Practice: Engage in practical exercises and program demonstrations for • Direct application and skill development in a controlled learning environment." • Critical Listening Exercises, Case Studies, and Evaluating Sound Design with Classic Movie Examples
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments, Seminars • Class works, Examinations and Viva
	B. Semester End examination • Project Evaluation – 50 Marks • Viva-Voce – 20 Marks

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References

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6. Case, A. (2001). *Sound FX: Unlocking the Creative Potential of Recording Studio Effects.* Focal Press.
7. Chion, M. (1994). *Audio-Vision: Sound on Screen.* Columbia University Press.
8. Eargle, J. (2011). *The Microphone Book.* Focal Press.
9. Holman, T. (2010). *Sound for Film and Television.* Focal Press.
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Syllabus

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**CHROMA KEYING CREATIONS**					
Type of Course	**DSC-C**					
Course Code	**MG4DSCMLM202**					
Course Level	**200-299**					
Course Summary	This course offers a comprehensive journey into mastering green and blue screen technology. Students delve into its historical evolution, core principles, and practical applications. Using popular editing software, they learn techniques for backdrop mastery, composition, optimal camera settings, and post-production workflows. Through hands-on exercises and discussions, students gain proficiency in achieving seamless chroma key effects, preparing them for advanced video production projects.					
Semester	IV	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will demonstrate a comprehensive understanding of green/blue screen technology, including key concepts such as chroma keying, foreground, and background.	K	1
2	Efficiently set up green/blue screen studio with suitable backdrops, even lighting, and optimal camera positioning for shooting.	A	2
3	Students master three-point lighting for green/blue screen, enhancing visual quality by adapting techniques to diverse scenarios.	A, An	2,4
4	Students will master green/blue screen shooting, basic video editing, clean audio capture, and efficient shooting practices.	A, An	2,4
5	Explore advanced green/blue screen effects, adding backgrounds, shadows, reflections, and motion graphics with text overlays.	An, C, E	3,4,6
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Exploring Chroma Keying				
1	1.1	Discuss the historical background and evolution of green/blue screen technology. Explain the core principles of chroma keying.	2	1

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	1.2	Engage students in a discussion about key concepts such as chroma keying, foreground, and background. Use examples to illustrate how these concepts are applied in video production.	2	1
	1.3	Conduct a practical session where students compare and contrast green and blue screens. Discuss scenarios where one colour might be preferred over the other.	2	1
Mastering Green and Blue Screen Backdrops				
2	2.1	Explain the different types of backdrop materials and their suitability for various projects.	4	2
	2.2	Discuss the importance of minimizing shadows and achieving consistent lighting across the entire screen.	3	2
	2.3	Engage students in a discussion about the impact of camera angles on the effectiveness of green/blue screen shooting. Discuss the importance of camera positioning for capturing quality footage.	3	2
Techniques for Green/Blue Screen Composition				
3	3.1	Discuss optimal camera settings for green/blue screen capture. Cover topics such as frame rate, resolution, and white balance adjustments.	4	3
	3.2	Analyse examples of well-framed green/blue screen shots. Discuss compositional techniques to enhance the overall visual appeal.	3	3

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	3.3	Simulate common pitfalls such as spill, shadows, and wrinkles. Guide students in identifying and rectifying these issues during shooting sessions.	4	3
Post-Production Workflow for Green/Blue Screen Projects				
4	4.1	Introduce students to widely used video editing software (e.g., Adobe Premiere Pro, Final Cut Pro). Discuss the interface, key features, and compatibility with green/blue screen projects.	8	4,5
	4.2	Demonstrate the process of importing green/blue screen footage into the chosen editing software. Discuss organizational strategies for efficient editing workflows.	7	4,5
	4.3	Explain the fundamentals of chroma keying, including selecting and adjusting keying parameters.	4	4,5
	4.4	Walk students through practical exercises in refining edges and addressing spill issues. Provide tips and techniques for achieving a clean key.	6	4,5
	4.5	Discuss advanced techniques for adding background elements and incorporating visual effects. Demonstrate techniques for adding realistic shadows and reflections to green/blue screen footage.	8	4,5
	4.6	Provide an overview of the final project requirements. Organize peer review sessions where students can share their progress.	15	4,5
5	**TEACHER SPECIFIC MODULE**			

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Conduct hands-on workshops and live demonstrations to actively engage students in setting up green/blue screen studios, adjusting lighting, and practicing camera techniques. ● Assign group projects where students work together to plan, shoot, and edit green/blue screen videos. Encourage collaboration in problem-solving and decision-making. ● Resent case studies of successful green/blue screen projects in the industry. Discuss challenges faced and solutions implemented. ● Invite guest speakers who are experts in green/blue screen technology or professionals working in the film and video production industry. ● Curate or create online tutorials and resources that students can access for self-paced learning. Include video demonstrations, articles, and interactive content. ● Incorporate both formative assessments (quizzes, discussions, in-class exercises) and summative assessments (final project, presentations) to evaluate student understanding and application.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** 4. **Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments, Seminars and Class Exercises • Mini Project Presentation **B. Semester End examination** • Project Evaluation – 50 marks • Viva Voce – 20 Marks

References

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2. Brown, B. (2021). *Cinematography: Theory and Practice.* Routledge.
3. Christiansen, M. (2014). *Adobe® After Effects® CC: Visual Effects and Compositing: Studio Techniques.* Peachpit, A Division Of Pearson Education.
4. Fielding, R. (2005). *The Technique of Special Effects Cinematography.* Oxford Focal.
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9. Van Hurkman, A. (2014). *Colour Correction Handbook: Professional Techniques for Video and Cinema.* Peachpit Press.
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Programme						
Course Name	**BASICS OF ACTING**					
Type of Course	**SEC**					
Course Code	**MG4SECMLM200**					
Course Level	**200-299**					
Course Summary	The Media and Actor Studies course offers students a dynamic journey into the realms of media and acting, bridging theory with practice to foster a comprehensive understanding of storytelling, performance, and production. Throughout the course, students delve into the historical, cultural, and social contexts that shape both media narratives and theatrical performances, analyzing texts, techniques, and ideologies. From the theoretical foundations of media studies to the practical applications of acting methods, students explore the intricacies of character development, narrative structures, and the power dynamics inherent in media representation.					
Semester	IV	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3			45
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students learn how media and acting intersect to shape narratives and influence audiences.	U	1,2
2	Understand acting evolution to contextualize performances within historical and cultural frameworks.	C, S	1, 4
3	Explore Indian classical theatre and Western drama, understanding their cultural, historical, and aesthetic dimensions.	E, An, S	3, 6
4	Cultivate analytical skills to interpret plays, understanding character dynamics, themes, and narrative structures.	E, An, AP	7, 10
5	Understand evolving acting techniques to contextualize performances within historical and cultural frameworks.	U	1,2
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate I, Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

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COURSE CONTENT

Content for Classroom transaction (Units)

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Module	Units	Course description	Hrs	CO No.
Introduction to Media and Acting				
1	1.1	Understanding the role of media in society-Cultural Influence -Role in Democracy-Media Bias-Stereotyping-Media Literacy.	3	1, 2, 3
	1.2	Introduction to various forms of media (film, television, theatre, etc.)	3	1, 2,3

	1.3	Basics of acting: expression-body language-voice modulation.	4	2, 3
History of Acting				
2	2.1	Introduction to Acting History: Definition of acting and its significance in human culture-Overview of ancient forms of performance (Greek, Roman, Asian)-The role of acting in religious rituals and ceremonies	4	1, 4
	2.2	Classical Acting Traditions: Exploration of classical acting techniques (e.g., Greek Tragedy, Commedia dell'arte)-Key figures and practices in classical theatre (e.g., Aristotle's Poetics, Shakespearean acting methods)-Influence of classical acting on contemporary performance	4	1,2,5
	2.3	18th and 19th Century Acting: Emergence of realism in acting and theatre (e.g., Stanislavski's System)-Evolution of melodrama and romantic acting styles-Theatrical innovations and technological advancements (e.g., gas lighting, stage machinery)	3	1,3,4,5
	2.5	Modern Acting Movements-Method acting-Brechtian theatre)-Acting in the 20th Century-Evolution of acting for film and television.	3	1,4
Natyashastra and Western Theatre				
3	3.1	Overview of the Natya Shastra: authorship, historical context, and significance. Understanding the concept of Natya (drama) and its components (Nritta, Nritya, Natya) Key themes and principles outlined in the Natya Shastra	3	1,4, 5

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	3.2	Theoretical Foundations Exploration of the concept of Rasa (aesthetic experience) and its classification Understanding the nine Rasas (emotional states) and their representation in performance Analysis of the eight Sthayi Bhavas (permanent emotions) and their portrayal	3	4,5
	3.3	Angika Abhinaya (Physical Expression)- Vachika Abhinaya (Verbal Expression)- Aharya Abhinaya (Costume and Makeup)- Satvika Abhinaya (Emotional Expression)- Musical Elements.	3	3, 5
	3.4	Introduction to Western Theatre Overview of the origins of Western theatre: Ancient Greece and Rome-Key characteristics of Greek tragedy and comedy-Introduction to Roman theatre and its influence	3	3,4,5
Play Reading				
4	4.1	Overview of the elements of drama: plot, character, theme, setting, and dialogue-Introduction to dramatic structure: exposition, rising action, climax, falling action, and resolution-Techniques for close reading and textual analysis of plays	3	1,2,3
	4.2	Classical Plays: Study of ancient Greek and Roman dramas: Sophocles, Euripides, Aeschylus, and Plautus-Analysis of classical themes, characters, and dramatic conventions-Discussion of the enduring relevance of classical plays in contemporary theatre	2	1,2,5
	4.3	Modernist Drama-Contemporary Plays-Genre Studies-Adaptations and Interpretations	2	1,2,4,5

	4.4	Play Reading and Performance-Practical workshops on script analysis and character development-Script-in-hand readings of selected plays with discussion and analysis-Opportunities for students to participate in readings and perform excerpts from plays	2	4,5
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Classroom Lectures: A hands-on approach is essential, integrating theoretical knowledge with practical exercises to cultivate skills in storytelling, performance, and production techniques, fostering creativity and critical thinking among students through collaborative projects, industry simulations, and real-world case studies. ● Interactive Discussions: Encourage active engagement and deeper understanding by fostering dialogue, sharing diverse perspectives, and encouraging critical analysis, enriching the learning experience and promoting collaboration and peer learning in exploring complex topics and challenging assumptions. ● Case Studies: provide practical insights into industry practices, enabling students to apply theoretical concepts to real-world scenarios, fostering problem-solving skills and enhancing their understanding of professional challenges and ethical considerations. ● PowerPoint presentations: Offer visual aids to enhance comprehension of key concepts and facilitate structured delivery of course material, engaging students with multimedia content while reinforcing learning objectives and encouraging interactive discussions. ● Classroom assignments: Provide opportunities for hands-on application of theoretical knowledge, fostering creativity and skill development through practical exercises, role-playing scenarios, and group projects, promoting active learning and reinforcing course content through experiential engagement
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments • Class exercises **B. Semester End examination** • Practical examination (acting) – 50 Marks

References

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Programme						
Course Name	**BASICS OF DIGITAL DATA**					
Type of Course	**SEC**					
Course Code	**MG4SECMLM201**					
Course Level	**200-299**					
Course Summary	This course equips participants with essential skills in digital data management and publication, covering data entry techniques, page setup for publication, and effective data presentation. Through a combination of theoretical concepts and hands-on exercises, learners will gain proficiency in handling digital data and creating professional publications.					
Semester	IV	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
		3				45
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Define digital data and its types.	K	1
2	Identify the QWERTY keyboard layout and its importance in typing	U	1, 2
3	Apply exercises and drills to increase typing speed and efficiency	A	3
4	Analyse typing efficiency tips and apply shortcuts, autocorrect, and text expansion tools.	An	2, 3
5	Assess case studies and apply advanced data entry techniques to publication projects.	S	7, 10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to Digital Data Basics				
1	1.1	Understanding Digital Data: Definition, Types, and Importance	3	1
	1.2	Introduction to Typewriting: History, Importance, and Modern Applications Keyboard Layout and Finger Placement: Learning the QWERTY Keyboard Layout and Proper Typing Techniques	3	1
	1.3	Touch Typing Basics: Developing Muscle Memory, Hand Positioning, and Typing Speed	3	1,2

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	1.4	Accuracy and Error Correction: Techniques for Minimizing Errors and Improving Typing Accuracy	3	2,3
Data Entry Techniques				
2	2.1	Building Typing Speed: Exercises and Drills to Increase Typing Speed and Efficiency	4	2,3
	2.2	Special Characters and Symbols: Typing Numbers, Symbols, and Accented Characters	3	2,3
	2.3	Fundamentals of Data Entry: Accuracy, Efficiency, and Data Validation	3	2,3
Advanced Data Entry Techniques				
3	3.1	Advanced Typing Skills: Navigating Typing Challenges, Handling Long Documents, and Improving Accuracy	3	3
	3.2	Touch Typing Mastery: Achieving Expertise in Touch Typing with Increased Speed and Accuracy	3	3
	3.3	Typing for Specific Purposes: Legal and Medical Terminology, Technical Terms, and Specialized Vocabulary	3	3,4
	3.4	Typing Efficiency Tips: Shortcuts, AutoCorrect, and Text Expansion Tools for Productivity	3	3,4
Advanced Data Entry Techniques				
4	4.1	Data Cleaning and Preparation: Removing Errors, Formatting Consistency, and Standardization	2	4,3
	4.2	Advanced Data Entry Methods: Formulas, Functions, and Automation Data Analysis Tools: Sorting, Filtering, and Pivot Tables for Publication	5	4,3,5

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	4.3	Case Studies: Applying Advanced Data Entry Techniques to Publication Projects	4	4,3,5
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Interactive Lectures: Basics of Digital Data will be covered through interactive lectures where instructors provide theoretical knowledge, definitions, and explanations. • Hands-on Workshops: Keyboard Layout and Finger Placement, Touch Typing Basics, and Data Entry Techniques will be taught through hands-on workshops. Participants will practice typing exercises and data entry tasks under the guidance of instructors to develop practical skills. • Practical Exercises: Building Typing Speed, Special Characters and Symbols, and Advanced Typing Skills will involve practical exercises and drills.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA)** - 25 Marks • Assignments and classroom exercises
	B. Semester End examination • Project evaluation – 40 Marks • Viva-Voce - 10 Marks

References

1. Adams, R. (2020). *Data Analysis Tools for Publication: Sorting, Filtering, and Pivot Tables.* Atlantic Publishers
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Programme						
Course Name	**PHOTOJOURNALISM**					
Type of Course	**VAC**					
Course Code	**MG4VACMLM200**					
Course Level	**200-299**					
Course Summary	This course introduces students to the principles of photojournalism, emphasizing historical context, technical skills, visual storytelling, editing, and ethical considerations. Through a combination of lectures, hands-on fieldwork, and collaborative projects, students will develop a comprehensive understanding of photojournalism and its role in contemporary storytelling.					
Semester	IV	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3			45
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students grasp photojournalism's principles, history, evolution, and significance as a storytelling medium for effective communication.	K	1, 2
2	Students gain camera, exposure, and composition proficiency, selecting equipment for diverse photojournalistic situations through practical fieldwork.	A	2, 4
3	Acquire visual storytelling skills, identifying compelling elements and critiquing photo stories, demonstrating nuanced storytelling understanding.	C	3, 8
4	Students grasp photojournalism editing importance, honing image selection and sequencing skills collaboratively for impactful visual narratives.	An	8, 9
5	Students grasp legal and ethical aspects in photojournalism, covering copyright, privacy, and ethical challenges, demonstrated via case studies and responsible project execution.	E	8, 10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Development of Photojournalism				
1	1.1	Historical overview of photojournalism	3	1
	1.2	Evolution of photojournalism	3	1
	1.3	Significance as a storytelling medium	3	1

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Crafting Narrative Visuals				
2	2.1	Camera settings, exposure, and composition fundamentals, Visual Storytelling: Identifying elements of compelling photo stories.	4	2,3
	2.2	Developing narratives through images.	3	3
	2.3	Critique and analysis of photo stories.	2	3
	2.4	Importance of editing in photojournalism. Techniques for selecting and sequencing images.	3	4
Ethics and Laws in Photojournalism				
3	3.1	Legal and Ethical Considerations: Copyright and intellectual property rights in photojournalism.	3	4,5
	3.2	Privacy concerns and ethical challenges in the field.	3	5
	3.3	Case studies and discussion on ethical dilemmas.	3	5
	3.4	Advanced Techniques and Fieldwork: Advanced camera techniques: low light, motion, etc.	3	5
Experiencing Photojournalism				
4	4.1	Fieldwork exercises in various photojournalistic situations. Feedback and refinement of skills.	3	5,4

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	4.2	Project Preparation: Planning and executing a photo story. Applying legal and ethical considerations.	4	4,5
	4.3	Presentation of final photo stories	10	4,5
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Introduction to course objectives, expectations, and assessment methods. Overview of syllabus, schedule and resources. ● Interactive lectures on photojournalism principles, history and importance. Open discussions and question-and-answer sessions to encourage student participation. Guest lectures by professionals in the field to provide real-world insights. ● Practical application of theoretical concepts through fieldwork exercises. Group and individual assignments in different photojournalistic scenarios. Debrief sessions to discuss field experiences and challenges. ● Encouragement for students to maintain reflective journals to document their learning journey. Periodic reflection sessions to discuss personal growth, challenges, and improvements. ● Invitations to guest speakers for specialized topics or industry insights. Networking opportunities for students through interactions with professionals. ● Guidance on planning and executing the final photo story project. Peer review sessions to receive feedback on project concepts. Final presentations of photo stories, followed by reflections on the entire learning experience.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 25 marks** • Assignments and class exercises • Fieldwork reports **B. Semester End examination** • Project Evaluation - 50 Marks

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References

1. Allan, S. (2017). *Photojournalism and Citizen Journalism*. Taylor & Francis.
2. Brennan, B., & Hardt, H. (1995). *Picturing the past: Media, history, and photography*. University of Illinois Press.
3. Burrows, D. (1995). *Photojournalism: An Introduction*. Focal Press.
4. Evensen, B. J. (2008). *The Responsible Reporter: Journalism in the Information Age*. Peter Lang Publishing.
5. Grosvenor, E. S. (1996). *The Best of Photojournalism: Newspaper and Magazine Pictures of the Year*. Running Press Book Publishers.
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8. Kobre, K. (2008). *Photojournalism: The Professionals' Approach*. Focal Press.
9. Newton, J. H. (2001). *The Burden of Visual Truth: The Role of Photojournalism in Mediating Reality*. Routledge.
10. Ritchin, F. (2013). *Bending the Frame: Photojournalism, Documentary, and the Citizen*. Aperture.

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**INTERNSHIP**					
Type of Course	**INT**					
Course Code	**MG4INTMLM200**					
Course Level	**200-299**					
Course Summary	An internship, or on-the-job training, enables the apprentice to acquire practical industry-based experience and helps them to assimilate professionalism in their career. Internships offer learners a period of practical experience in the industry relating to their field of study.					
Semester	IV	Credits			2	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
Pre-requisites, if any						

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GUIDELINES FOR INTERNSHIP

- An undergraduate in Multimedia needs to undergo a professional training at a media production firm / film production unit for a period of one month.
- The intern should prepare individual reports with a certificate from the organization under which he/she did the internship.
- The Internship report should be verified and assessed for evaluation by the faculty in charge.

Internship Evaluation Scheme

I. **Components and distribution of marks of internal evaluation – 15 Marks**

- Initiative - 3 Marks
- Professionalism and work ethics - 5 Marks
- Contribution to society and organization - 7 Marks

II. **Components and distribution of marks of Final evaluation. - 35 Marks**

- Report - 20 Marks
- Viva-voce - 15 Marks

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Programme	**BA (HONORS) MULTIMEDIA**					
Course Name	**GROWTH OF CINEMA**					
Type of Course	**DSC-A (MAJOR)**					
Course Code	**MG5DSCMLM300**					
Course Level	**300-399**					
Course Summary	The "Growth of Cinema" course offers a comprehensive journey from cinema's inception to contemporary trends and future directions. It explores the birth of cinema, the Golden Age of Hollywood, New Waves, Modern Movements, Evolution of Indian Cinema, and Contemporary Trends. Through historical, cultural, and technological insights, students gain a profound understanding of cinematic narratives.					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
		4				60
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Observe with knowledge and reflect upon the articulation of a film's content, form and structure.	U	1
2	Illustrate the relationship between film form and its historical and cultural contexts.	A	2, 3
3	Identify how a film offers a set of social, political and cultural ideas and questions through form and content.	A	3, 4
4	Analyse the formal and stylistic elements of film thereby develop an understanding of film language and terminology	An	3, 8
5	Interpret the ways in which film language constructs meaning and ideology.	E	8, 10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Foundations of Cinema				
1	1.1	Introduction to Cinematic History - Definition and origins of cinema, Pioneers of early motion pictures (Lumière Brothers, Georges Méliès)	4	1,2
	1.2	Silent Cinema Era (1895-1927) - Silent film movements (German Expressionism, Soviet Montage) - Notable silent film directors - Technological advancements in silent film production	4	1,2

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	1.3	Transition to Sound (1927-1930) - The impact of "The Jazz Singer" on the industry, Challenges and innovations in early sound technology - Influence on film narrative and production	4	1,2
Golden Age of Hollywood				
2	2.1	Classical Hollywood Cinema (1930s-1950s) - Studio system and major Hollywood studios, Genres and the star system, Iconic films and directors of the era	4	2
	2.2	World War II and Cinema - Hollywood's role in wartime propaganda, Post-war impact on film production and content, Emergence of film noir	4	2
	2.3	Rise of International Cinema - Influential international movements (Italian Neorealism, French New Wave), Globalization of film industry	4	2,3
	2.4	Hollywood in Transition (1950s-1960s) - Impact of television on cinema, Rise of independent filmmaking, Technological advancements (widescreen, colour)	3	2,3
New Waves and Modern Movements				
3	3.1	New Hollywood and American Cinema (1960s-1970s) - Auteur theory and its impact on filmmaking, Countercultural influence on cinema, Blockbusters and the rise of franchises	4	2,3,4
	3.2	Global Cinematic Movements (1970s-1980s) - Emergence of Third Cinema - Asian cinema	4	3,4

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		renaissance - Latin American cinema and political narratives		
	3.3	Digital Revolution (1990s-2000s) - Transition from analog to digital filmmaking, Special effects and CGI in cinema, Impact on storytelling and film distribution	4	3,4
	3.4	Postmodern Cinema (2000s-2010s) - Deconstruction of traditional narrative structures - Influence of technology on storytelling - Diversity and representation in cinema	4	3,4
		Evolution of Indian Cinema		
4	4.1	Introduction to Indian Cinema - Emergence of the Indian film industry - Silent Cinema and Transition to Sound - Golden Age of Indian Cinema (1950s-1960s)- Socio-political context shaping narratives	4	3,4,5
	4.2	Parallel Cinema Movement (1970s-1980s) - Rise of alternative cinema in India-Exploration of socially relevant themes - Regional Cinema in India - South Indian cinema: Tamil, Telugu, Malayalam, Kannada-Unique characteristics of regional cinema	4	4,5
	4.3	Bollywood's Global Impact (1990s onwards) - Cultural representation and stereotypes Contemporary Trends in Bollywood - Evolving storytelling techniques - Technological advancements in filmmaking - Bollywood's response to societal shifts	4	4,5

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	4.4	New Wave and Independent Cinema - Technological Innovations in Indian Cinema - Impact of digital filmmaking - Special effects and visual advancements - Integration of technology in storytelling Significance of film festivals in India - Recognition and awards for Indian films Contemporary Challenges in Indian Cinema - Economic challenges and industry dynamics, Societal and cultural criticisms	5	4,5
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Classroom Lectures: A hands-on approach is essential, integrating theoretical knowledge with practical exercises to cultivate skills in storytelling, performance, and production techniques and fostering creativity and critical thinking among students through collaborative projects ● Interactive Discussions: Encourage active engagement and deeper understanding by fostering dialogue, sharing diverse perspectives, and encouraging critical analysis, enriching the learning experience and promoting collaboration and peer learning in exploring complex topics and challenging assumptions. ● Power Point presentations: Offer visual aids to enhance comprehension of key concepts and facilitate structured delivery of course material, engaging students with multimedia content while reinforcing learning objectives and encouraging interactive discussions. ● Classroom assignments: Provide opportunities for hands-on application of theoretical knowledge, fostering creativity and skill development through practical exercises, role-playing scenarios, and group projects, promoting active learning and reinforcing course content through experiential engagement.
Assessment Types	MODE OF ASSESSMENT **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments and Classroom works • Seminars

	B. Semester End examination Theory Exam for 70 marks • Part A Short Answer (5 out of 7) 2 x 5 = 10 Marks • Part B Answer in one paragraph (6 out of 8) 6 x 5 = 30 Marks • Part C Essay (2 out of 4) 15 x 2 = 30 Marks

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3. Dharap, B. V. (1983). *Indian Cinema and Culture.* The Asiatic Society.
4. Elsaesser, T., & Hagener, M. (2015). *Film Theory: An Introduction through the Senses.* Routledge.
5. Gomery, D. (2018). *The History of Cinema: A Very Short Introduction.* Oxford University Press.
6. Joshi, L. M. (2002). *Bollywood: Popular Indian Cinema.* Dakini Books.
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8. Neale, S. (2000). *Genre and Hollywood.* Routledge.
9. Nowell-Smith, G. (1997). *The Oxford History of World Cinema.* Oxford University Press.
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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**PRODUCTION DESIGN - II**					
Type of Course	**DSC-A (MAJOR)**					
Course Code	**MG5DSCMLM301**					
Course Level	**300-399**					
Course Summary	This course delves into the intricate interplay between space, costume, makeup, and props in visual storytelling. Explore how these elements shape narratives and characters in theatre, film, and television. Learn the nuances of designing costumes and makeup, identifying suitable properties, and crafting diverse sets, from indoor to virtual. Dive into scale, materials, and execution techniques, culminating in the creation of detailed miniature sets. Embrace the artistry and technicality of visual narrative creation in this comprehensive course.					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate an understanding of the impact of space on storytelling, identifying key elements within a visual narrative space.	K, U	1,2,3
2	Explain the significance of different types of costumes and makeup in various visual mediums.	U, A	2,3
3	Apply their knowledge of set design principles to identify the type of set needed for a specific narrative and to design sets.	U, A, An	3,5,6
4	Analyse the process of creating sets, including the selection of materials, manpower, budget considerations, time constraints, and geographic limitations, to effectively produce sets for different visual storytelling platforms.	A, An, E	3,4,7,9
5	Synthesize their understanding of various elements to create detailed floor plans, elevations, and miniature sets, culminating in a well-presented final project demonstrating their mastery of visual narrative space.	A, An, E, C, S	1,2,3,4, 5,6,7,8, 9,10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

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COURSE CONTENT

Content for Classroom transaction (Units)

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Module	Units	Course description	Hrs	CO No.
Visual Narrative Space				
1	1.1	Understanding the impact of space on storytelling.	3	1
	1.2	Creating a visual environment for a specific narrative.	3	1

	1.3	Elements included in a visual narrative space – Characters, Costume, Makeup, Lighting, Properties, Architecture, Environmental elements, and Stimulators… etc.	4	1
Costume and Makeup				
2	2.1	Different types of costumes: Realistic and symbolic costumes. Costumes for Theatre and Film. Designing of costumes concerning character, actor, lighting conditions, equipment using for filming, budget …etc.	5	2
	2.2	Different types of Makeup Makeup for Stage, Ramp, Television, Film, Advertisement…etc.	5	2
	2.3	Knowing the character - features of an actor. Creating a character Makeup and Lighting	10	2
	2.4	Different Types of Properties Property for Theatre– Drama (amateur and professional) Property for Stage and Property for Television	3	2, 3
	2.5	Property for Film – identifying the correct property for the story setting. Different Materials for creating Properties (for various budget levels).	3	2, 3
Creating a Set				
3	3.1	Different Types of Sets - Indoor Sets, Outdoor Sets, Practical Sets, Partial Sets, Standing Sets, Modular Sets, Green Screen Sets, Miniature Sets, Location Sets, Virtual Sets.	5	3

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		Difference between traditional set designing and AI assisted Set designing.		
	3.2	Identifying the type of set needed and designing a set. Research and Analysis- Conceptualization and Interpretation	3	3. 4
	3.3	Creating a set – Processes involved, Materials, Manpower, Budget constraints, Time constraints, Geographic constraints…etc.	3	3, 4
Creating a Miniature Set				
4	4.1	Scale and Proportions Drawing floor plans and elevations	10	5
	4.2	Material and Medium Selection - Technical Execution- Colour Matching -	15	5
	4.3	Documentation and Process - Artistic Statement - Presentation	3	5
5	**TEACHER SPECIFIC MODULE**			

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Classroom Lectures: Lectures with Unlock the visual language of storytelling and brand identity in this art direction lecture, where we delve into the fusion of aesthetics and strategy to create compelling narratives and memorable designs. ● Interactive Discussions: Engage students in an interactive dialogue on the dynamic intersection of creativity and strategy in art direction, exploring how visual choices shape narratives, evoke emotions, and build powerful brand identities

	• Case Studies: An in-depth exploration of a successful art direction case study, unravelling the strategic visual choices that propelled a campaign to success and left a lasting impact in the industry. • Power Point presentations: Elevate students understanding of Art Direction through a dynamic PowerPoint presentation, unravelling the principles, strategies, and visual storytelling techniques that define impactful creative direction. • Class room assignments: Immerging students in real-world scenarios with thought-provoking classroom assignments in Art Direction, where they can apply design principles to solve creative challenges, fostering practical skills and critical thinking.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments, Seminars • Class Exercises **B. Semester End examination** • Project evaluation (miniature set) – 50 Marks • Viva-Voce – 20 Marks

References

1. Andersen, M. (2009). *Costume Design*. Routledge.
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5. DeFazio, A., & DeFazio, C. (2010). *The Makeup Artist Handbook: Techniques for Film, Television, Photography, and Theatre*. Routledge.
6. Gillette, J. M., & Gillette, B. C. (2016). *Scene Design and Stage Lighting*. Cengage Learning.
7. Gillette, J. M., & Gillette, B. C. (2017). *Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup*. McGraw-Hill Education.
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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**INTRODUCTION TO VISUAL EFFECTS**					
Type of Course	**DSC-A**					
Course Code	**MG5DSCMLM302**					
Course Level	**300-399**					
Course Summary	This course provides an introduction to the world of visual effects (VFX), covering key concepts, techniques, and software used in the industry. Learners will gain a foundational understanding of VFX principles and have hands-on experience with industry-standard software.					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall fundamental terminology and concepts related to visual effects. Identify key components of the visual effects pipeline and their respective roles.	K	2, 3
2	Explain the underlying principles behind common visual effects techniques. Analyse the impact of visual effects on storytelling and audience engagement	U	1, 2
3	Demonstrate proficiency in using industry-standard software tools for visual effects production. Apply acquired knowledge to solve basic visual effects challenges.	A, E	3, 9
4	Critically assess the visual effects in film and other media, identifying their contribution to the overall narrative. Formulate constructive critiques of visual effects sequences, considering both technical and artistic aspects.	E	3, 4
5	Design and execute simple visual effects sequences independently. Integrate visual effects seamlessly into a given media project, showcasing creativity and technical proficiency.	C	3, 10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

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COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Definition and History of Visual Effects				
1	1.1	Introduction to Visual Effects: Definition of Visual effects, Comparison with Visual effects & Special Effects, Common applications of Visual effects. Overview of VFX in film, television, and other media.	7	1
	1.2	VFX Categories and Applications: Different types of visual effects (CGI, compositing, motion graphics), Applications in various industries Overview of industry-standard software	7	1
VFX Software Basics				
2	2.1	Introduction to industry-standard VFX software (e.g., Adobe After Effects, Nuke). Basic navigation, tools, and workspace setup.	10	1,2
	2.2	Compositing Fundamentals: Exploring the basics of compositing, Layers, shapes, texts and blending modes		
	Techniques of Visual effects			
	3.1	Track mattes luma, Alpha matte, Animated mattes, Masks, Animated Masks.Basic Light & Camera	10	3
	3.2	Chroma Keying, Colour correction, Basic roto & compositing with roto	10	3
Visual Effects				

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4	4.1	Particle systems, explosions, and fire effects, Snow, rain, wave	15	3,5
	4.2	Introduction to motion tracking & Camera Tracking. Motion stabilization	16	3,5
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Integrate hands-on learning experiences and practical exercises throughout the course. Encourage students to actively apply concepts through guided projects, allowing them to reinforce their understanding of Visual Effects . ● Guide students through the essential features and functionalities of raster graphics software, ensuring they are comfortable navigating and utilizing the tools. ● Assign a hands-on project that allows participants to apply concepts learned. ● Encourage participants to create a Visual Effects based on given criteria. Facilitate a group critique session to discuss each participant's work.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments and Seminars • Mini Project Presentation
	B. Semester End examination • Practical Examination - 70 marks

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**SCRIPT WRITING FOR VARIOUS MEDIA**					
Type of Course	**DSE**					
Course Code	**MG5DSEMLM300**					
Course Level	**300-399**					
Course Summary	In the "Scripting for Various Media" course, students explore the synergy between storytelling and visual elements in filmmaking. They learn to craft narratives beyond dialogue, emphasizing vivid scene descriptions and visual metaphors. Practical exercises facilitate the application of these concepts, empowering students to create scripts with enhanced depth and resonance. Upon completion, students possess the skills to convey nuanced meaning, fostering a comprehensive approach to screenplay writing that resonates intellectually and emotionally with audiences.					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3		1	60
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recognize emerging trends in filmmaking, storytelling, and scriptwriting, including new methods and technologies shaping the industry.	K	1, 7
2	Understand the specific requirements and techniques for scripting CGI, animation, set direction, art direction, and VFX integration.	K,U	3, 4
3	Apply creative sound design principles, contrast in sound levels, and various sound components effectively in screenplay writing and film production.	A	2, 3
4	Analyse and evaluate different approaches to writing for documentaries, web series, and non-fiction, considering audience, platform, and narrative structure.	An	3, 4
5	Synthesize knowledge of scriptwriting software, selecting appropriate tools for screenplay creation and collaborating effectively in the writing process.	E,C	3, 7

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

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COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Emerging Trends in Filmmaking, Storytelling, and Script Writing				
1	1.1	New Trends in Film Making - Virtual Production- Remote Filmmaking- AI- Immersive Storytelling- Short-Form Content- Diversity and Inclusion- Streaming Services Dominance- Hybrid Releases- Eco-Friendly Filmmaking- Interactive Filmmaking- NFTs in Filmmaking- Experimental Cinematography Techniques	3	1
	1.2	New Trends in Story Telling- Interactive and Immersive Experiences- Transmedia Storytelling- Serialized Storytelling- Short-Form Content- Podcasts and Audio Dramas- User-Generated Content- Personalized and Adaptive Storytelling- Diversity and Inclusion in Storytelling- Non-Linear Storytelling- Social Media Stories- Augmented Reality (AR) Storytelling- Nostalgia and Retro Storytelling	3	1
	1.3	New Methods in Script Writing- Collaborative Screenwriting Tools- Virtual Reality (VR) Scriptwriting- AI-Assisted Scriptwriting- Interactive Storytelling Platforms	3	1
Advanced Scriptwriting for Visual Effects and Art Direction				

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2	2.1	CGI and Animation Script - Clearly Define Scenes- Use Visual Cues- Detailed Descriptions for CGI/Animation- Specify Animation Styles- Integrate Live Action Seamlessly- Technical Feasibility- Collaborate with VFX and Animation Teams- Character Interactions- Environmental Effects- Sound and Music Integration- Use Storyboards- Maintain Consistency	4	2
	2.2	Script for Set and Art Direction- Scene Introductions- Describe Atmosphere and Mood- Specify Set Elements- Highlight Important Props- Consider Period and Style- Set Changes and Transformations- Spatial Relationships- Weather and Lighting-	4	2
	2.3	Understanding VFX- Chroma - DI	5	2
Cinematic Sound: Exploring Creative Sound Design and Narrative Techniques				
3	3.1	Creative Use of Sound - Diegetic vs. Non-Diegetic Sound- Silence for Emphasis- Soundscapes and Ambient Noise- Off-Screen Sound- Sound Design for Emotional Impact- Rhythmic Sound Editing	4	3
	3.2	Contrast in Sound Levels- Voiceover Narration- Manipulating Perspective with Sound- Sound Symbolism- Creative Foley Artistry- Musical Themes and Leitmotifs- Sound as a Character- Sound Transitions- Experimental Sound Techniques	4	3
	3.3	Sound Components in Film- Dialogue- Sound Effects (SFX)- Music and Score- Silence and Absence of Sound	6	4

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Techniques and Tools for Non-Fiction and Web Series Writing				
4	4.1	Writing for Documentary/ Non-Fiction - Research Extensively- Define Your Story and Message- Craft a Compelling Narrative- Create a Treatment - Identify and Develop Characters- Interview Preparation- Balance Information and Emotion- Utilize Visual Storytelling- Consider the Tone- Craft a Strong Opening- Pacing and Rhythm- Fact-Checking- Voiceover and Narration- Create a Strong Conclusion- Material- Legal and Ethical Considerations- Collaborate with a Team-	8	4
	4.2	Writing for Web series- Understand the Platform- Define Your Audience- Shorter Episode Lengths- Strong Opening- Engaging Visuals- Episodic Structure- Character Development- Web-Friendly Writing Style- Social Media Integration- Release Strategy- Interactive Elements- Budget- Feedback- Diversity of Content- Collaborate with Influencers- Optimize for Mobile Viewing- Call to Action- Adaptability	8	5
	4.3	Script Writing Software's – Celtx- Fade In- Final Draft- WriterDuet- Scrivener- Movie Magic Screenwriter- Trelby- Highland- StudioBinder- KIT Scenarist	8	5
5	**TEACHER SPECIFIC MODULE**			

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Introduction to New Trends in Film Making and Storytelling: Explore new filmmaking trends like virtual production and AI. Discuss streaming services' impact in a 120-minute interactive session, brainstorming script ideas. ● CGI, Animation, and Set Scripting Techniques: Delve into CGI and animation scriptwriting, focusing on integrating live action seamlessly. In a 90-minute practical workshop, groups create script excerpts with CGI/animation elements, followed by peer review. ● Sound Design and Components in Film: Examine sound's narrative role, including diegetic vs. non-diegetic distinctions. In a 90-minute workshop, apply sound creatively to a script, followed by analysis. ● Writing for Documentary and Web Series: Delve into documentary scriptwriting nuances, covering tone and legal aspects. In a 90-minute workshop, create web series script excerpts, focusing on episodic structure and engagement. ● Script Writing Software and Industry Tools: Software demonstration, explore script writing tools like Celtx and Final Draft. A 60-minute peer review session provides feedback on scripts.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments, Seminars and Class works • Mini Project Presentation **B. Semester End examination** • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

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5. Rosenthal, A., & Eckhardt, N. (2015). *Writing, directing, and producing documentary films and digital videos: Fifth edition (5th ed.).* Carbondale, IL: Southern Illinois University Press.
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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**ADVANCED VIDEOGRAPHY**					
Type of Course	**DSE**					
Course Code	**MG5DSEMLM301**					
Course Level	**300-399**					
Course Summary	This comprehensive course delves into the intricacies of filmmaking across four modules. Module I explore dramatic structure, filmic space, and time, emphasizing the interplay between physical and emotional continuity. Module II focuses on light quality, character, and composition, integrating practical lamps and advanced techniques. Module III covers sound definition, creative utilization, and the significance of synchronized and asynchronized sound. Module IV delves into the language of cinema, including auteur theory and shot juxtapositions, providing insight into screen motion and player interactions. Through this course, students gain a holistic understanding of cinematic craft.					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3		1	60
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Mastering narrative construction with dramatic structure, filmic elements, ensuring continuity, captivating audiences with storytelling techniques.	U, A	1, 2
2	Students gain expertise in light manipulation, using lamps, and intricate composition for captivating visuals.	A,An	2, 3
3	Cultivate adeptness in synchronizing sound, seamlessly fusing it with visuals for immersive cinematic experiences.	A,, E	3, 4
4	Students master cinematic language, Auteur Theory, shot juxtapositions, screen motion, and effective master shots.	An, A	3, 7
5	Expertise in motion, player dynamics, and master shots for cohesive storytelling proficiency gained.	A	3, 9
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Exploring Narrative Dynamics in Film				
1	1.1	Discussions on narrative construction, filmic space, and time elements in film.	2	1
	1.2	Analyses of films illustrating emotional and physical continuity in storytelling.	5	1
	1.3	Case studies on higher montage forms and their impact on intellectual communication.	5	1
Mastering Visual Storytelling: Advanced Lighting, Composition, and Aesthetics				
2	2.1	Hands-on sessions manipulating light quality and practical lamps.	5	2

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	2.2	Demonstrations on employing advanced composition techniques using lines, shapes, tones, and colour.	5	2
	2.3	Studio exercises focusing on visual aesthetics and creating captivating visual narratives.	6	2
Cinematic Sound: Creative Techniques and Integration Strategies				
3	3.1	Workshops on sound manipulation and synchronization with visuals.	6	3
	3.2	Practical exercises illustrating the creative use of synchronized and asynchronized sound.	4	3
	3.3	Analysis of films highlighting effective sound integration for immersive experiences.	4	3
Language of Cinema: Auteur Theory to Screen Dynamics				
4	4.1	Lecture series on Auteur Theory, shot juxtapositions, and understanding cinematic language.	3	4,5
	4.2	Practical demonstrations and exercises on screen motion, player dynamics, and master shots.	5	4,5
	4.3	Film screenings followed by discussions analysing screen motion and shot composition.	10	4,5
5	**TEACHER SPECIFIC MODULE**			

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Engage students through interactive lectures focusing on theoretical concepts such as dramatic structure, visual storytelling, lighting, composition, sound design, and cinematic language. Encourage discussions, debates, and critical analysis of films, allowing students to explore diverse perspectives and interpretations. ● Conduct hands-on workshops demonstrating lighting techniques, composition methods, and sound manipulation, providing students with practical skills. Utilize studio sessions and practical exercises to allow students to apply theoretical knowledge in a controlled environment. ● Organize screenings of relevant films, followed by in-depth discussions and analyses focusing on cinematic language, shot compositions, sound integration, and narrative structures. Encourage students to dissect and evaluate the techniques used in these films to enhance their understanding of the course concepts. ● Assign projects that require students to apply their learning across modules. For instance, they can create short films or visual narratives, incorporating elements of lighting, composition, sound, and narrative structure. Provide opportunities for peer reviews and critiques, fostering collaborative learning and constructive feedback. ● Invite industry professionals, cinematographers, filmmakers, or sound designers to share their experiences and insights, providing real-world exposure and current industry practices. ● Encourage students to conduct independent research on specific topics within the modules and present their findings, promoting critical thinking and in-depth understanding.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments, Seminars and Class works • Mini Project Presentation **B. Semester End examination** • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**DIALOGUE EDITING**					
Type of Course	**DSE**					
Course Code	**MG5DSEMLM302**					
Course Level	**300-399**					
Course Summary	This course dive deep into crafting compelling narratives through dialogue editing. Students will master the essential tools and techniques that elevate dialogue and drive emotion in storytelling.					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
		3			1	60
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the Techniques of Dialogue Sequence Editing.	U	1,2,10
2	Understand and Apply Cross Cut & Eye-line Match	U,A	1,2,10
3	Understand and Apply Cutaways and Inserts - Importance and Placement.	U,A	1,2,10
4	Analyse the various editing techniques and evaluate the placement of each technique	An, E	1,2,3,7, 10
5	Create a Dialogue Sequence from the given Shots.	C	1,2,10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Organizing Media				
1	1.1	How to watch footage - Taking notes, Organising, What good and what not.	5	1
	1.2	A Brief History of Classic Dramatic Films.	4	1
	1.3	Types of Dialogue Sequence - First person, Second person, Voice over, Narration etc	4	1
	1.4	How to cut a dialogue scene - L cut and J cut, Matching Emotion, Eyeline Match	5	1
Rule of Six				

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2	2.1	Rule of Six by Walter Murch	4	1,2
	2.2	Focusing on 2 Dimensional Planes	3	1,2
	2.3	Screen Direction on 3D Plane.	3	1,2
	2.4	Perform Skim & Trim.	4	1,2
Inserts & Cut Aways				
3	3.1	Usage of Cutaways - With examples from films, How to enhance cut. Flashforward and Flashback.	4	1,2,3
	3.2	Usage of Inserts - With examples from films, How to enhance cut, How to add meaning.	4	3, 4
	3.3	Temporal connection between the shots.	4	3, 4
Editing Exercise				
4	4.1	Edit a dialogue sequence from given footage	10	5
	4.2	Fine Tuning the Dialogue Sequence.	6	5
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Blended Learning: Combine pre-recorded lectures with live workshops focused on demonstrations, Q&A, and practice exercises. Offer online learning modules for flexibility and review. ● Scenario-Based Challenges: Present real-world editing scenarios (e.g., fixing continuity errors in existing footage, editing footage with continuity challenges) and have students develop solutions.

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	• Interactive Timelines: Develop interactive timelines where students can manipulate clip order and transitions to explore continuity implications. • Annotation Tools: Utilize software tools that allow students to annotate and discuss continuity issues directly on video clips. • Editing workflow Demonstration: Illustrate step-by-step procedures, software usage, and software interface setup to provide a hands-on understanding of the editing process
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments, Seminars and Class works • Mini Project Presentation
	B. Semester End examination • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**IMAGE ENHANCEMENT AND FASHION PHOTOGRAPHY**					
Type of Course	**DSE**					
Course Code	**MG5DSEMLM303**					
Course Level	**300-399**					
Course Summary	Discover the essence of visual storytelling in this course, delving into photography's artistry and image editing and enhancing techniques. From mastering composition and lighting to exploring fashion and product advertisement photography, students navigate various genres. Proficiency in image manipulation tools and colour correction empowers creative expression. Problem-solving skills are honed, fostering adaptability in diverse visual contexts. Ultimately, students emerge with technical prowess and a versatile skill set, primed for a dynamic career in visual storytelling and image creation.					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3		1	60
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Develop the ability to convey compelling narratives through visual elements, mastering composition, lighting, and post-production techniques to evoke emotions and communicate stories effectively.	U, Ap,I	1, 2
2	Acquire technical mastery in using photography equipment, lighting setups, and image editing software, demonstrating proficiency in capturing and refining images for diverse purposes.	K,S	2, 3
3	Demonstrate adaptability to various photography genres, including fashion, product advertisement, and studio/location photography, showcasing versatile skills in different visual contexts.	A,, Ap	3, 4
4	Develop creative problem-solving skills in photography and image editing, employing artistic expression to address challenges and innovate in visual storytelling.	An, C, S	2, 8
5	Acquire a professional skill set for successful career pathways in photography, gaining insights into industry-standard practices, portfolio creation, and effective model/product promotion strategies.	E, C, S	3, 10
**Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*			

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COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Mastering Composition and Lighting in Photography				
1	1.1	Engage students with theoretical discussions on composition techniques, covering pose, propping, and scene elements. Introduce various lighting patterns and their effects on visual narratives.	2	1

	1.2	Conduct hands-on sessions allowing students to experiment with different composition styles, utilizing props, and understanding how lighting impacts the scene. Critique sessions to evaluate and refine compositions.	3	1
	1.3	Showcase case studies and visual examples illustrating how composition and lighting techniques enhance storytelling in photography.	3	1
Exploring Prop and Background Selection in Fashion Photography				
2	2.1	Provide studio time for students to work with props and experiment with diverse background materials. Encourage them to create fashion/model headshots and product advertisements.	10	2
	2.2	Invite professional photographers to demonstrate effective use of props and background materials in fashion photography. Encourage discussion and critique sessions.	3	2
	2.3	Assign projects where students create portfolios showcasing their mastery of propping and background selection in fashion/model headshots.	3	2
Image Editing Mastery: Techniques and Analysis				
3	3.1	Conduct practical sessions guiding students through various image editing tools and functionalities. Focus on hands-on exercises to manipulate and enhance images.	3	3
	3.2	Analyse before-and-after examples to understand the impact of different editing techniques on image enhancement. Encourage students to replicate these techniques.	3	3
	3.3	Assign creative projects where students apply learned editing tools to achieve specific visual outcomes, encouraging independent exploration and application.	6	3

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Advanced Colour Correction Techniques				
4	4.1	Conduct specialized workshops focusing on mastering colour correction tools like Vibrance, Colour Balance, and Black & White adjustments. Encourage experimentation and practice.	10	4,5
	4.2	Organize review sessions where students present their colour-corrected images for feedback from peers and instructors. Encourage discussions on achieving desired visual aesthetics.	4	4,5
	4.3	Assign tasks or projects simulating real-world scenarios where students must apply colour correction techniques to achieve specific mood and tone requirements.	10	4,5
5	**TEACHER SPECIFIC MODULE**			

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Conduct engaging lectures complemented by visual demonstrations to introduce composition techniques, lighting patterns, and image editing tools, fostering an understanding of the fundamental concepts. • Offer hands-on workshops allowing students to apply composition and lighting mastery techniques in practical scenarios. Provide studio time for experimenting with props and diverse backgrounds, enhancing their adaptability and skill set. • Present case studies highlighting successful applications of composition, lighting, and image editing techniques. Engage students in critical analysis and encourage creative problem-solving in image creation.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments and Seminars • Mini Project Presentation **B. Semester End examination** • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

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10. Stulberg, J. (2017). *Unfrozen: A Father's Reflections on a Brain Tumor Journey*. West Margin Press.

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Programme						
Course Name	**CAPTURING MINIATURE**					
Type of Course	**SEC**					
Course Code	**MG5SECMLM300**					
Course Level	**300-399**					
Course Summary	"Capturing Miniature: Skill Enhancement Course" is a focused program designed to refine students' miniature photography abilities. This course delves into advanced composition techniques, lighting manipulation, and practical shooting skills tailored for small-scale subjects. Through hands-on exercises and post-processing guidance, students learn to create captivating miniature images that stand out with clarity and vibrancy. By the course's end, participants emerge with enhanced proficiency in miniature photography, ready to produce stunning imagery that showcases the intricacies of their subjects.					
Semester	V	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3			45
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Define what miniature photography is and describe its significance in the field of photography.	U	1
2	Apply composition principles such as the rule of thirds and framing to create aesthetically pleasing photographs.	A	2
3	Analyse miniature photographs, identifying compositional elements, lighting choices, and storytelling techniques employed by photographers.	An	3,4
4	Design a miniature photography project with a specific theme or concept.	C	5,9
5	An appreciation for miniature photography as a unique art form, recognizing its ability to evoke emotions, spark imagination, and convey meaning.	AP	6,7,8
**Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to Miniature Photography				
1	1.1	Miniature photography: definition, purpose, and applications-Introduction to basic photography equipment: cameras, lenses, lighting.	4	1, 2, 3
	1.2	Understanding scale and perspective: how to portray miniatures effectively.	4	1, 2,3

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	1.3	Fundamentals of Composition-Rule of thirds and other composition techniques-Importance of background and foreground elements. - Framing and leading lines: directing the viewer's eye.	4	2, 3
Lighting Techniques for Miniatures				
2	2.1	Natural vs. artificial light: pros and cons- Understanding light direction and intensity.	3	1, 4
	2.2	Diffusing light for softness and reducing harsh shadows	4	1,2,5
	2.3	Depth of field and aperture settings: controlling focus-Shutter speed and motion blur: capturing dynamic scenes-White balance and colour temperature: achieving accurate colours.	6	1,3,4,5
Post-Processing and Presentation				
3	3.1	Understanding Miniature Set Construction: Basics of building miniature sets including scale, materials, and construction techniques.	6	1,4, 5
	3.2	Camera Movement: Techniques for achieving smooth and dynamic camera movements within miniature sets, including dollies, sliders, and miniaturized camera rigs.	3	4,5
	3.3	Practice and Experimentation-miniature sceneries /building/characters.	3	3, 5
Creating Special Effects				
4	4.1	Creative Vision and Storytelling-Specialized Equipment and Accessories. Digital effects and enhancements, Color grading, and visual polishing	4	5
	4.2	Special Effects and Practical Tricks: Incorporating practical effects such as smoke, fog, and miniature explosions to enhance realism and drama in miniature filmmaking.	4	5

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	4.3	Advancements in miniature set technology, Virtual production and augmented reality applications, Opportunities and challenges in the digital era		
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) ● Classroom Lectures: Engage students with interactive lectures on miniature photography techniques, emphasizing hands-on demonstrations and discussions to enhance understanding and application of capturing miniature subjects effectively. ● Interactive Discussions: Facilitate interactive discussions on miniature photography, encouraging students to share insights, ask questions, and explore techniques collaboratively to enhance their skills in capturing miniature subjects effectively. ● PowerPoint presentations: Utilize PowerPoint presentations to visually illustrate key concepts and techniques for capturing miniature subjects in photography, enhancing student understanding through informative slides and visual examples. ● class room assignments: Assign classroom tasks such as miniature photo scavenger hunts, where students capture various miniature subjects using different techniques, promoting hands-on learning and skill development in miniature photography.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 25 marks** • Assignments and Seminars • Mini Project Presentation
	B. Semester End examination • Project evaluation – 40 Marks • Viva-Voce – 10 Marks

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References

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4. Garcia, M. (2014). *Through the Lens: Mastering Miniature Set Photography.* Hoboken, NJ: Wiley.
5. Jones, A. (2018). *Miniature Worlds: Photography and the Art of Capturing Tiny Realities.* London, England: Thames & Hudson.
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SEMESTER - VI

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**FILM APPRECIATION**					
Type of Course	**DSC-A**					
Course Code	MG6DSCMLM300					
Course Level	**300-399**					
Course Summary	The "Film Appreciation" course provides a captivating journey through cinema's multifaceted realm, fostering a deep understanding and appreciation for filmmaking artistry. Starting with cinema's history, students explore its evolution, techniques, and influential movements. They analyse films across genres, cultures, and eras, honing their critical eye and understanding of filmmaking aesthetics. Through curated screenings, participants delve into cinematography, editing, sound design, and storytelling, enriching their appreciation of cinematic masterpieces.					
Semester	VI	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Define film as an art form, identifying its unique elements, and analyse iconic cinematographic techniques, demonstrating comprehension and analysis skills.	K	1, 2
2	Understand visual and technical aspects of filmmaking, including editing's narrative role, analysing editing styles and techniques.	K, U	2, 3
3	Explore theoretical perspectives, studying influential film theorists and semiotics in film, applying theoretical concepts in analysis.	A	3, 4
4	Examine cinema from diverse cultures, analysing cultural contexts, and conducting group analysis, fostering cross-cultural appreciation and analysis skills.	An	3, 8
5	Synthesize knowledge of film history, language, and theory, applying it to analyse films across genres and cultures, demonstrating synthesis and evaluation skills.	E, C	3, 8
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

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Content for Classroom transaction (Units)

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Module	Units	Course description	Hrs	CO No.
Film as an Art Form				
1	1.1	Defining Film as an Art Form- Introduction to the course, syllabus overview, Understanding the elements that make film a distinct art form	5	1
	1.2	Language of Cinema- Basics of camera work, framing, and composition, Analysis of iconic cinematographic techniques	5	1

	1.3	History of Cinema- Evolution of cinema over time, Impact of key historical events on filmmaking	5	1
Editing Techniques and Genre Analysis				
2	2.1	Visual and Technical Aspects of Filmmaking,	6	2
	2.2	Importance of Editing in Storytelling- The role of editing in shaping narrative, Analysing editing styles and techniques	6	2
	2.3	Exploring Film Genres- Understanding various film genres, Case studies on the characteristics of specific genres	6	2
Influential Theories and Symbolism in Cinema				
3	3.1	Theoretical Perspectives and Semiotics in Film	6	3
	3.2	Key Film Theorists and Contributions- Introduction to influential film theorists, Exploring formalism, realism, and auteur theory	6	3
	3.3	Semiotics in Film- Understanding signs and symbols in film, Analysing the use of semiotics in specific films	6	3
Analysing Films Across Cultures				
4	4.1	Cross-Cultural Exploration of Cinema	8	4
	4.2	Cinema from Different Cultures- Exploring films from various cultures and regions	8	5
	4.3	Group analysis of selected films	8	5
5	**TEACHER SPECIFIC MODULE**			

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Introduction to Film Appreciation: In the first session, students explore film fundamentals, including language and history. Discussion emphasizes film's nuanced definition and cultural importance. A classic film screening allows interactive analysis. ● Visual Elements and Cinematography: Focuses on the visual aesthetics of filmmaking, offering a hands-on workshop to explore the basics of camera work. Students will gain practical insights into framing, composition, and visual storytelling, laying the foundation for a deeper understanding of cinematography. ● Theoretical Perspectives and Semiotics: Theoretical perspectives play a crucial role in film appreciation. Introduces students to key film theorists and their contributions, fostering discussions on formalism, realism, and auteur theory. Through the analysis of selected film scenes, students will gain insight into the layered language of cinema. ● Genre Exploration and Cultural Perspectives: This session begins with an overview of film genres, defining their characteristics and exploring specific conventions through case studies. Students then explore films from diverse cultures, analysing narratives in groups to understand cultural nuances and promote appreciation for varied storytelling traditions. ● Final Project and Reflection: As the course approaches its culmination, students will engage in a group project, analysing a chosen film. This final session encourages collaborative exploration and presentation of insights gained throughout the course.
Assessment Types ***Please refer appendix for more details***	MODE OF ASSESSMENT **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments and Classroom works • Seminars **B. Semester End examination** Theory Exam for 70 marks • Part A Short Answer (5 out of 7) 2 x 5 = 10 Marks • Part B Answer in one paragraph (6 out of 8) 6 x 5 = 30 Marks • Part C Essay (2 out of 4) 15 x 2 = 30 Marks

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References

1. Block, B. (2007). *The visual story: Creating the visual structure of film, TV, and digital media*. Focal Press.
2. Bordwell, D., Thompson, K., & Smith, J. (2023). *Loose leaf for film art: An introduction* (13th ed.). McGraw-Hill Companies.
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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**VISUAL AESTHETICS OF FILM MAKING**					
Type of Course	**DSC-A**					
Course Code	MG6DSCMLM301					
Course Level	**300-399**					
Course Summary	" Visual Aesthetics of Film Making " offers an immersive study of cinematic visual language. Students navigate visual storytelling, cinematography, and imagery creation intricacies. They grasp the significance of visual aesthetics in mood, tone, and narrative depth, exploring composition, lighting, and colour theory. The curriculum fosters the integration of visual aesthetics with storytelling, encouraging intentional choices aligned with narrative themes. Practical exercises and case studies offer hands-on experience, applying theoretical concepts to real-world filmmaking. By course end, students develop a comprehensive understanding of cinematic visuals, equipping them for impactful storytelling in filmmaking process.					
Semester	VI	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Analyse script elements for structure, character, and dialogue, applying critical evaluation and deconstruction techniques.	K	1, 2
2	Plan and manage film shoots, coordinating set activities, scheduling, and problem-solving, ensuring efficient production execution.	K, U	1, 2
3	Evaluate feature film storytelling challenges, exploring pacing, character arcs, and thematic development for compelling narratives.	A	2, 3
4	Develop marketing and distribution strategies for scripts and films, utilizing industry knowledge to effectively pitch, market, and distribute projects.	An	3, 4
5	Apply advanced script writing techniques, polishing scripts to achieve clarity, emotional impact, and engaging openings and endings for impactful storytelling.	E, C	3, 8
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

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Content for Classroom transaction (Units)

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Module	Units	Course description	Hrs	CO No.
Scriptwriting Mastery: From Script Selection to Final Draft				
1	1.1	Choosing a Script- Introduction to the criteria for selecting scripts, Analysis of various genres and themes.	4	1

	1.2	Script Analysis- In-depth exploration of script elements, including structure, character development, and dialogue functions, Practical exercises in critically evaluating and deconstructing scripts. Film Review -Understanding the importance of film reviews in the context of scriptwriting, Analysing and reviewing films to identify successful visual storytelling techniques.	4	1
	1.3	Dialogue Functions- Examination of the role of dialogue in visual storytelling, Practical exercises in crafting impactful dialogue for different scenarios. First and Second Draft of a Script- Hands-on workshop for developing initial drafts of a script, Peer review and feedback sessions to refine scripts.	4	1
	1.4	Final Drafting- Techniques for polishing and finalizing a script, Guidelines for achieving clarity, conciseness, and emotional impact. Opening and Ending-Importance of impactful openings and satisfying conclusions, Analysis of memorable film openings and endings.	4	1
Directing and Production Management				
2	2.1	Coordinating Film Set- Role and responsibilities of a director on a film set, Effective communication and collaboration with the film crew.	5	2
	2.2	Shoot Planning- Detailed planning for film shoots, including location scouting, casting, and technical considerations, Scene breakdown exercises for practical application.	4	2

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	2.3	Film Schedule Breakdown and Production Management- Understanding the film schedule breakdown process, Techniques for efficient production management and problem-solving.	4	2
	2.4	Final Print- Overview of the finalization process leading to the production of the final print, Quality control measures and collaboration with post-production teams.	5	2
Crafting Feature Films				
3	3.1	Writing for Feature Film	5	3
	3.2	Understanding the unique challenges and opportunities in feature-length storytelling.	6	3
	3.3	Exploration of pacing, character arcs, and thematic development in feature films.	6	4
Script Marketing and Film Distribution				
4	4.1	Script Marketing and Film Distribution	6	4
	4.2	How to Market a Script and Film- Strategies for marketing scripts to potential producers and collaborators, Creating effective pitch materials and presentations.	6	5
	4.3	Distribution- Overview of film distribution models and platforms, Understanding the role of film festivals and distributors in the industry.	6	5

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	4.4	Marketing Strategies- Developing marketing strategies for films, utilizing social media, promotional materials, and press to enhance visibility.	6	5
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Foundations of Script Analysis and Development: Lecture introduces script analysis significance and criteria for script selection. Workshop delves into script elements, fostering critical analysis skills. Dialogue session explores dialogue's role, followed by a hands-on exercise crafting a first draft focusing on dialogue functions. ● Film Set Coordination and Production Planning: In the coordination session, students learn the director's leadership role and effective crew communication. Shoot planning covers detailed preparation, emphasizing schedule breakdown. Final session explores print finalization and production management techniques for efficient problem-solving. ● Writing for Feature Film: In this session, students delve into the complexities of feature-length storytelling, exploring pacing, character arcs, and thematic development. They analyse the unique challenges and opportunities presented by longer narrative formats. ● Script Marketing and Film Distribution: Students explore marketing strategies for scripts and films, learning to pitch effectively to producers and collaborators. They also gain insights into film distribution models, platforms, and the significance of film festivals and distributors in the industry. ● Visual Aesthetics of Filmmaking - Capstone Session: Visual Aesthetics Lecture (60 min): Explore cinematography, lighting, and set design in filmmaking. Analyse visually impactful films. Hands-on Exercises and Insights (120 min): Practical exercises integrating visual aesthetics. Guest speaker session offers industry insights. Q&A session for student engagement.

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Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments, Seminars • Mini Project Presentation
	B. Semester End Examination • Project evaluation– 50 Marks • Viva-Voce – 20 Marks

References

1. Ascher, S., & Pincus, E. (2012). *The filmmaker's handbook: A comprehensive guide for the digital age*.
2. Block, B. (2007). *The visual story: Creating the visual structure of film, TV and digital media*. Focal Press.
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4. Glebas, F. (2009). *Directing the story: Professional storytelling and storyboarding techniques for live action and animation*. Focal Press.
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8. Rabiger, M. (2014). *Directing: Film techniques and aesthetics*. Focal Press.
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10. Weston, J. (1996). *Directing actors: Creating memorable performances for film & television*. Michael Wiese Productions.

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**SHAPING THE FORM AND CONTENT FOR FILM**					
Type of Course	**DSE**					
Course Code	**MG6DSEMLM300**					
Course Level	**300-399**					
Course Summary	"Shaping the Form and Content for Film" immerses students in the intricate relationship between a film's visual structure and thematic substance. This course guides crafting films with intentional form and content, emphasizing how manipulating form enriches narrative content. Through practical exercises and case studies, students hone their abilities to shape both visual and narrative aspects of projects, gaining expertise in creating compelling films resonating with audiences.					
Semester	VI	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand world and Indian cinema, analyse cultural influences, and grasp film theories and the art of revision.	K	1, 2
2	Comprehend film naming, poster concepts, script selection, and the principles of semiotics.	K, U	1, 2
3	Apply various forms of filmmaking, employ film grammar effectively, and collaborate creatively in project planning.	A	2, 3
4	Analyse script presentation techniques, coordinate shooting sets, and improvise scripts and production processes.	An	3, 7
5	Synthesize knowledge to create compelling film concepts, design effective posters, select scripts, plan projects, and coordinate production efficiently.	E, C	3, 10

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

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COURSE CONTENT

Content for Classroom transaction (Units)

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Module	Units	Course description	Hrs	CO No.
Exploring Cinema: Global Perspectives				
1	1.1	World Cinema and Indian Cinema	5	1
	1.2	Cinema and Culture	5	1
	1.3	Film Theories, Art of Revision	5	1

Crafting Cinematic Identity				
2	2.1	Naming of a Film	6	2
	2.2	Film Poster Concepts	6	2
	2.3	Selection of a Script, Semiotics	6	3
Mastering Filmmaking Essentials				
3	3.1	Forms of Filmmaking	6	3
	3.2	Working Knowledge of Film Grammar	6	4
	3.3	Project planning and creative Teaming	6	4
Essential Skills for Filmmakers				
4	4.1	How to Present a Script	8	5
	4.2	Coordinating Shooting Set	8	5
	4.3	Improvisation of Script/ Production Process	8	5
5	**TEACHER SPECIFIC MODULE**			

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Teaching and Learning Approach	Classroom Procedure (Mode of transaction) ● Introduction to Film Context: Objective: Establish a foundational understanding of global and Indian cinema in historical, cultural, and artistic contexts. Implementation: Conduct lectures, screenings of diverse films, and discussions. Encourage students to research and present findings on significant cultural influences in film. ● Theoretical Exploration and Semiotics: Objective: Introduce students to film theories and semiotics for critical analysis. Implementation: Blend theoretical discussions with practical examples. Assign film analysis projects where students apply theories and semiotic concepts to interpret cinematic elements.

	• Creative Expression - Film Poster and Title Design: Objective: Cultivate creative skills in crafting visually appealing film posters and compelling titles. Implementation: Organize workshops where students create film posters and titles based on a given script or concept. Foster peer critique sessions to refine their design choices. • Practical Application of Film Grammar and Project Planning: Objective: Develop proficiency in film grammar and project planning skills for effective filmmaking. Implementation: Combine theoretical teachings on film grammar with practical exercises. Assign group projects where students plan and execute short films, emphasizing the importance of project planning. • Script Presentation and Set Coordination: Enhance students' ability to present scripts effectively and coordinate activities on a film set.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments, Seminars • Model Project Presentation **B. Semester End Examination** • Project evaluation – 20 Marks • Viva-Voce – 50 Marks.

References

1. Ascher, S., & Pincus, E. (2019). *The filmmaker's handbook: A comprehensive guide for the digital age.* Penguin.
2. Bordwell, D., Thompson, K., & Smith, J. (2021). *Film history: An introduction (5th ed.).* McGraw-Hill Education.
3. Bordwell, D., Thompson, K., & Smith, J. (2023). *Loose leaf for film art: An introduction (13th ed.).* McGraw-Hill Companies.
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10. Rajadhyaksha, A. (2016). *Indian cinema: A very short introduction*. Oxford University Press.

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**THE ART OF GRAY SCALE: EXPLORING MONOCHROME PHOTO**					
Type of Course	**DSE**					
Course Code	**MG6DSEMLM302**					
Course Level	**300-399**					
Course Summary	Explore the timeless art of monochrome photography through a comprehensive four-module course covering foundational techniques, iconic masters' works, emotional impact, and practical applications. Delve into foundational techniques, iconic masters' works, and the emotional impact of black and white imagery. Explore technical nuances, artistic compositions, and the narratives crafted through tonal contrasts. Learn from legendary photographers like Ansel Adams and Henri Cartier-Bresson. Apply newfound knowledge to crafting compelling monochrome motion photography projects. Unveil the historical significance and creative potential of monochrome photography in this immersive experience.					
Semester	VI	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students master monochrome photography, adept in grayscale manipulation, tonal contrasts, and effective lighting usage.	K, A	1, 2
2	Analyse iconic photographers, enabling students to employ compositional techniques and evoke emotions in monochrome photography.	U, C	2, 3
3	Execute monochrome motion projects, integrating technical expertise, visual language, and emotional depth practically.	A, C	3, 4
4	Critically analyse historical and contemporary monochrome photos, informing own artistic decisions and strategies.	An, E	3, 8
5	Develop skills to present monochrome projects effectively, articulating technical and artistic choices.	A, C	3, 10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

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Module	Units	Course description	Hrs	CO No.
Mastering Monochrome				
1	1.1	Introduction to Monochrome Photography - Explore the history and significance of monochrome photography.	6	1

	1.2	Technical Aspects of Grayscale and Composition- A hands-on session on manipulating grayscale, contrast, and exposure. Discussion on analysing compositional techniques specific to black and white photography.	8	1
	1.3	Artistic Elements in Monochrome: Discuss artistic elements like texture, patterns, and contrast in monochrome. Assign students to capture their own monochrome images, focusing on artistic elements.	8	1
Iconic Photographers and Their Influence				
2	2.1	Study of Iconic Photographers: Introduce Ansel Adams, Henri Cartier-Bresson, Raghu Rai, Fan Ho, and Daido Moriyama, examining their techniques. Break down their famous works, highlighting compositional and thematic elements.	8	2
	2.2	Discussion & Critique: Group Activity: Divide students into groups to analyse specific photographs by these photographers. Debate: Encourage a debate on the influence of these masters on contemporary photography.	8	2
Monochrome Narrative Mastery				
3	3.1	Narrative Impact & Visual Language- Practical exercises on creating narrative impact using tonal contrast and light. Analyse photographs for emotional impact and visual storytelling.	6	4

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	3.2	Show post-processing techniques for enhancing black and white images. Allow students to experiment with post-processing tools for monochrome images.	8	4
Presenting Monochrome Motion				
4	4.1	Guide students on structuring presentations for their motion photography projects. Provide time for students to rehearse and refine their project presentations.	8	5
	4.2	Each student presents their motion photography project to the class. Conduct peer feedback and instructor critique for each project	15	5
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Begin with a brief historical overview of monochrome photography, highlighting its evolution and significance in the art world. Engage students with visual examples of iconic monochrome photographs. Discuss the emotional and aesthetic impact of working in black and white. Introduce the technical aspects of grayscale, contrast, and exposure. ● Conduct a hands-on session using cameras or editing software to manipulate grayscale, contrast, and exposure. Discuss compositional techniques specific to black and white photography, such as leading lines, symmetry, and framing. Assign practical exercises for students to apply the discussed techniques and principles. ● Introduce iconic photographers Ansel Adams, Henri Cartier-Bresson, Raghu Rai, Fan Ho, and Daido Moriyama. Break down their famous works, highlighting compositional and thematic elements. Divide students into groups for a detailed analysis of specific photographs by these photographers.

	• Conduct practical exercises on creating narrative impact using tonal contrast and light. Analyse photographs for emotional impact and visual storytelling. Discuss the importance of visual language in conveying a narrative. • Show post-processing techniques for enhancing black and white images. Allow students to experiment with post-processing tools for their monochrome images. Provide guidance and feedback during the practical session.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA)** • Assignment and Seminar • Mini Project Presentation
	B. Semester End Examination • Project evaluation - 50 Marks • Viva-Voce - 20 Marks

References

1. Davis, R. (2015). *The Grayscale Photographer's Handbook: A Comprehensive Guide to Shooting Black & White.* San Francisco, CA: Peachpit Press.
2. Freeman, M. (2013). *The Complete Guide to Black & White Digital Photography & Photo Processing.* Lewes, England: Ilex Press.
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4. Johnson, B. (2016). *Digital Black & White Landscape Photography: Fine Art Techniques from Camera to Print.* New York, NY: Routledge.
5. Schenk, P. (2013). *Black & White Photography: A Complete Guide for Nature Photographers.* Buffalo, NY: Amherst Media.
6. Smith, E. (2019). *Black & White: A Guide to Classic Techniques.* New York, NY: Focal Press.
7. Thomas, D. (2017). *Mastering Black & White Photography.* New York, NY: Amherst Media.
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9. Walker, J. (2011). *Digital Black & White Photography.* New York, NY: Harper Design.
10. Wilson, D. (2018). *The Art of Grayscale Photography.* New York, NY: Random House.

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**MASTERING DIRECTORIAL CRAFT**					
Type of Course	**DSE**					
Course Code	**MG6DSEMLM302**					
Course Level	**300-399**					
Course Summary	“Mastering Directorial Craft" course offers a comprehensive exploration of the director's role in filmmaking. Students learn visual storytelling, effective communication with actors, and overall creative orchestration. Beginning with script interpretation, they delve into shot composition, framing, and using visual elements for emotional impact. Emphasis is placed on collaboration and communication on set to elicit authentic performances while maintaining an inspired atmosphere. Practical exercises and case studies provide hands-on experience, enabling students to apply theoretical concepts to real-world filmmaking.					
Semester	VI	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			4			60
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the role of a film director as a team leader, grasp team dynamics, effective communication, motivation, project planning, and creative teaming.	K	1, 2
2	Comprehend post-production processes, editing techniques, sound design, visual effects, and their importance in filmmaking.	**K, U**	**2, 3**
3	Apply knowledge to documentary filmmaking, television production, OTT, and new media production, including research, pre-production, and multi-camera setups.	**A**	**3, 4**
4	Analyse production design essentials, costume design's role in character development, and makeup techniques for visual storytelling.	**An**	**3, 7**
5	Synthesize concepts to effectively lead teams, manage projects, integrate post-production elements, and collaborate with production designers and makeup artists.	**E, C**	**4, 10**
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

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COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Leadership in Filmmaking				
1	1.1	Film Director as Team Leader	5	1

	1.2	Understanding team dynamics, Effective communication, and motivation	5	1
	1.3	Project Planning and Creative Teaming, Pre-production processes, Team collaboration and project management	5	1
Mastering post-production				
2	2.1	Understanding Post-Production, Role and importance of post-production in filmmaking	5	2
	2.2	Introduction to editing techniques, Non-linear editing systems, Specialized editing software and tools	5	2
	2.3	Sound Design and Visual Effects, Integration of sound in post-production, Understanding visual effects and CGI	5	2
Exploring Diverse Filmmaking				
3	3.1	Introduction to Documentary Filmmaking, Characteristics and styles of documentary filmmaking, Research and pre-production for documentaries	5	3
	3.2	Television Production, Differences between film and television directing, Multi-camera setups and live production	5	3
	3.3	OTT and New Media Production, Content creation for online platforms, Interactive storytelling and transmedia experiences	5	4
Crafting Cinematic Worlds				

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4	4.1	Production Design Essentials, Importance of production design in filmmaking, Collaboration with production designers and art directors	5	4
	4.2	Costume and Makeup in Film, Role of costume design in character development	5	5
	4.3	Makeup techniques for film and visual storytelling	5	5
5	**TEACHER SPECIFIC MODULE**			

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Introduction to the Art of Direction: Introduce film direction fundamentals, emphasizing directors' creative leadership. Analyse renowned directors' styles and their impact on storytelling and aesthetics. Host a seasoned director for insights into directing challenges and rewards. Engage students in a Q&A. ● Understanding Narrative and Visual Storytelling: Hands-on narrative development emphasizing the director's role. Peer review and discussion of storytelling strategies. Scene Development Exercise: Practical scene creation showcasing directorial influence. Critique for effective visual communication. ● Directing Actors and Enhancing Performance: Interactive Lecture on Directing Actors: Delve into directing nuances, communication, and character development. Students direct actors in scenes, focusing on communication and performance enhancement. Group discussion analyses challenges and successful approaches in directing. ● Technical Aspects of Film Direction: Overview of key cinematography concepts for directors, emphasizing framing and shot composition. Discussion on director-cinematographer collaboration. Workshop on scene visualization and shot planning, focusing on director's role in translating vision to screen. Collaborative exercises included. ● Directing in Different Genres and Industry Realities: Genre Exploration and Adaptability: Delve into directing challenges across genres, emphasizing adaptive directing styles.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA)** • Assignments and Seminars • Mini Project Presentation **B. Semester End examination** • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**VISUAL STORY CREATION**					
Type of Course	**DSE**					
Course Code	**MG6DSEMLM303**					
Course Level	**300-399**					
Course Summary	The " Visual Story Creation " course challenges students to ideate, script, and produce a concise narrative within a prescribed time frame. It begins with idea generation and screenplay development, where students refine their concepts into a detailed script approved by faculty. Subsequently, a five-week schedule ensues, dividing the process into pre-production, production, and post-production stages, demanding meticulous planning, execution, and editing within this prescribed timeframe. The course emphasizes hands-on learning, pushing students to navigate challenges, exercise time management, and refine their creative visions while crafting a compelling five-minute film					
Semester	VI	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			4			60
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students exhibit mastery of filmmaking from concept to post-production, creating a five-minute fiction film.	U	1, 2
2	Students showcase creativity through visually compelling narratives, innovative storytelling, and creative choices in films.	C	2, 3
3	Students will master project management, planning, and execution during a 5-week filmmaking timeline.	A	3, 4
4	Students navigate filmmaking challenges, showcasing adaptability, creative problem-solving, and delivering completed projects.	An	3, 9
5	Students will discuss creative choices, challenges, and filmmaking process, showcasing communication skills.	E	3, 10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Foundations of Filmmaking				
1	1.1	Defining pre-production and its significance in filmmaking. Exploring the different stages: idea conception, development, and scriptwriting. Discussing the importance of a strong foundation in pre-production for a successful film.	3	1
	1.2	Techniques for brainstorming and developing creative concepts. Encouraging students to explore various themes, genres, and narrative structures. Exercises to stimulate creativity and ideation among students.	3	1

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	1.3	Understanding the structure of a screenplay. Exploring character development, plot arcs, and dialogue. Practical exercises in scriptwriting and refining ideas into a cohesive script.	3	1
	1.4	Discussing the importance of faculty approval and feedback in script development. Emphasizing the collaborative nature of script approval and refinement. Workshop-style sessions for script improvement based on feedback.	3	2
Practical Filmmaking: Location Scouting to Pre-Production Planning				
2	2.1	Field trips or virtual tours to understand location scouting. Role-playing exercises for students to scout and evaluate potential filming locations. Discussions on the impact of location on storytelling.	4	2
	2.2	Guest lectures or workshops with casting directors or actors for insights. Practical sessions for auditioning and selecting actors for roles. Case studies on successful casting choices in films.	4	2
	2.3	Hands-on activities for students to create storyboards based on a scene or script excerpt. Analysing professional storyboards and their impact on filmmaking. Collaborative exercises involving directors, cinematographers, and artists.	4	2
	2.4	Group exercises in breaking down a script into scenes and shots. Creating shooting schedules and plans based on script breakdowns. Role-playing scenarios for effective communication and coordination among crew members.	4	3,4
	2.5	Role-play exercises in creating and distributing call sheets. Understanding the importance of clear communication and accuracy in call sheets. Reviewing and analysing call sheets from professional productions.	4	3,4

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Essential Skills for Filmmaking				
3	3.1	Practical exercises in budgeting for a short film project. Guest lectures or case studies on managing budgets in filmmaking.	5	4
	3.2	Group discussions on strategies for optimizing resources while maintaining quality.	5	4
	3.3	Practical sessions on maintaining continuity during filming. Role-play exercises for creating and managing a continuity log sheet. Analysing the impact of continuity on the final film through examples.	5	4,5
	3.4	Practical exercises in creating shot lists based on script analysis. Role-playing scenarios to understand the collaboration between director and cinematographer. Analysing the importance of shot composition in storytelling.	4	4,5
Bringing Films to Life				
4	4.1	Hands-on sessions using editing software for basic editing techniques. Understanding the role of sound in enhancing storytelling through practical exercises. Guest lectures or demonstrations by professional editors and sound designers.	4	5
	4.2	Understanding different distribution channels for short films. Case studies on successful short film releases and their marketing strategies. Group projects on creating marketing plans for releasing a short film.	5	5
5	**TEACHER SPECIFIC MODULE**			

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Employ an interactive teaching style through engaging lectures, hands-on workshops, and guest speakers to blend theory with practical application. Encourage collaborative learning with group projects and continuous feedback loops to foster improvement. ● Introduce pre-production stages from idea conception to script development through brainstorming sessions and scriptwriting workshop, culminating in script proposals refined through feedback ● Explore location scouting, casting, and storyboarding importance via practical sessions, including scouting exercises, casting simulations, and storyboard creation, culminating in shooting plans and call sheets. ● Cover budgeting essentials and production scheduling through hands-on activities in budget planning and scheduling scenarios, resulting in proposed budgets and production schedules for hypothetical films. ● Highlight continuity and shot lists' significance with practical exercises in log creation, shot list development, and scene analysis, leading to assignments creating these elements based on provided scripts. ● Examine post-production, including editing, sound design, and film release strategies through workshops and discussions, with assignments focusing on editing practice, sound design exercises, and film release plans.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA)** • Assignments and Seminars • Mini Project Presentation **B. Semester End Examination** • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**PHOTO DOCUMENTARY**					
Type of Course	**SEC**					
Course Code	**MG6SECMLM300**					
Course Level	**300-399**					
Course Summary	This comprehensive course on documentary photography covers the historical evolution of the art form and its ethical considerations. It delves into the nuances of visual storytelling, emphasizing composition, design elements, and colour theory. Through exploring the works of iconic photographers and contemporary artists, participants gain insights into diverse styles and approaches. Further modules focus on modern storytelling methods, both linear and non-linear, emphasizing conceptual approaches and the importance of editing for various platforms such as zines, exhibitions, and photo books.					
Semester	VI	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3			45
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Explore historical evolution, features, and ethics in documentary photography for comprehensive understanding.	K, U, A	1, 2
2	Master visual storytelling: composition, design, and colour for effective narrative conveyance through images.	K, U, A	2, 3
3	Gain diverse photographic insights by studying iconic works, fostering appreciation for varied styles.	U, An, E	3, 4
4	Discover modern storytelling, linear and non-linear methods, fostering adaptability and innovation in narratives.	A, An, C	3, 4
5	Master practical aspects: documentary project creation, presentation, zines, exhibitions, and valuable feedback.	A, C, E	3, 9

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Foundations of Documentary Photography				
1	1.1	Explore the origins and evolution of documentary photography, defining its key characteristics and historical significance.	4	1
	1.2	Delve into the ethical considerations essential for documentary photographers, addressing issues such as consent, truthfulness, and the photographer-subject relationship.	4	1

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	1.3	Understand the basics of visual storytelling, emphasizing narrative techniques, sequencing, and the power of compelling imagery to convey stories.	4	1
Artistic Techniques in Documentary Photography				
2	2.1	Learn the principles of composition and design, studying how elements like framing, perspective, and balance contribute to the effectiveness of a documentary photograph.	4	2
	2.2	Explore the role of colour in storytelling, understanding how colour choices impact the emotional and narrative aspects of a photograph.	4	2
	2.3	Analyse and discuss exemplary works from renowned documentary photographers, applying theoretical concepts to real-world examples.	4	2
Storytelling in Documentary Photography				
3	3.1	Focus on the works of Dorthea Lange, Lewis Hine, Kitra Cahana, Raghu Rai, Dayanita Singh, Steve McCurry, and Sebastião Salgado, understanding their unique contributions to the field.	4	3
	3.2	Explore modern methods of storytelling, including both linear and non-linear approaches, and delve into conceptual storytelling strategies.	3	3
	3.3	Understand the importance of consistency and cohesion in storytelling by examining the process of developing a body of work within the documentary genre.	3	3
Post-Production and Project Execution				
4	4.1	Recognize the significance of post-production in the documentary process, focusing on editing techniques tailored for various mediums like Zines, Photo Exhibitions, and Photo books.	3	4,5

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	4.2	Learn strategies for selecting compelling topics for documentary projects, considering social relevance, personal interest, and the potential for impactful storytelling.	3	4,5
	4.3	Receive essential guidance, monitoring, and suggestions for practically implementing documentary projects, including creating and submitting Zines, organizing Photo Exhibitions, and producing Photo books.	5	4,5
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Utilize interactive lectures and multimedia presentations to provide a comprehensive overview of the history of documentary photography, defining its core principles and ethical considerations. Engage students through discussions, readings, and visual analysis, fostering a solid foundation in the historical and ethical dimensions of documentary photography. ● Conduct in-depth analyses of works by key photographers, including documentary luminaries like Dorthea Lange and Sebastião Salgado, offering insights into their contributions. Assign research projects and group presentations, encouraging students to critically examine and articulate the impact of influential photographers on the genre. ● Organize hands-on workshops to teach visual storytelling, composition, design elements, and colour theory, allowing students to apply theoretical concepts in practical exercises. Facilitate group projects and individual assignments, providing opportunities for students to actively experiment with and internalize the principles of visual composition. ● Adopt an interactive teaching method, combining lectures and discussions to explore contemporary storytelling methods, both linear and non-linear, and delve into conceptual storytelling. Encourage group projects, reflective discussions, and presentations, fostering an understanding of diverse storytelling techniques within a modern context. ● Conduct practical editing workshops and software tutorials, demonstrating the importance of editing for various mediums such as Zines, Photo Exhibitions, and Photo books. Assign hands-on editing exercises, allowing students to hone their skills in adapting visual narratives for different platforms, with peer critiques and feedback. ● Provide essential guidance, one-on-one mentoring, and monitoring during the selection of topics and the development of documentary photo projects,

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	emphasizing the achievement of a unique visual storytelling approach. Foster practical learning through project planning, individual consultations, and constructive critiques, guiding students in creating and submitting their Zines, Photo Exhibitions, and Photo books.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 25 marks** • Assignments and Seminars • Mini Project Presentation
	B. Semester End Examination • Project evaluation – 40 Marks • Viva-Voce – 10 Marks

References

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**FILM CERTIFICATION PROCESS**					
Type of Course	**VAC**					
Course Code	**MG6VACMLM300**					
Course Level	**300-399**					
Course Summary	The "Film Certification Process" course delves into the regulatory framework of the film industry, encompassing certification basics, legal aspects, festival programming, exhibition practices, and digital censorship. With four modules blending theory and practice, including industry internships, students gain real-world experience. The course concludes with a capstone project presentation, fostering critical thinking, research skills, and professional growth, preparing students for careers in film regulation and management.					
Semester	VI	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3			45
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Analyse the principles of film certification and censorship, citing landmark legal battles, demonstrating comprehension of legal and ethical considerations.	K	1, 2
2	Evaluate global film certification systems, considering cultural and political factors' impact on censorship, demonstrating comparative analysis skills.	K, U	2, 4
3	Apply programming techniques in film festival management to shape the festival's identity, showcasing synthesis of knowledge in festival programming.	A	3, 4
4	Design marketing strategies for film festivals, utilizing social media and partnerships, showcasing application of promotional techniques.	An	4, 8
5	Critically assess the impact of digital age on film censorship, analysing content moderation on online platforms, demonstrating evaluation skills in digital censorship.	E, C	3, 9

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

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COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Understanding Film Certification				
1	1.1	Film Certification and Regulatory Framework- Introduction to Film Certification - Overview of international and national film certification systems. Understanding the purpose and guidelines of film classification boards. Legal and Ethical Considerations - Exploration of legal and ethical issues related to film certification and censorship. Case studies on landmark legal battles in the film industry.	3	1
	1.2	Film Censorship and Freedom of Expression- Examination of the history and principles of film censorship. Discussion on the balance between freedom of expression and societal concerns	3	1
	1.3	Comparative Analysis of Certification Systems - Comparative study of film certification systems across different countries. Analysis of the impact of cultural, social, and political factors on film censorship.	3	1
Mastering Film Festival Operations				
2	2.1	Film Festival Programming and Management - Introduction to Film Festivals Overview of the history and significance of film festivals- Analysis of different types of film festivals and their objectives. Film Festival Programming- Techniques for selecting and organizing film programs. Understanding the role of programming in shaping a festival's identity.	3	2
	2.2	Film Festival Marketing and Promotion- Strategies for promoting and marketing film festivals- Utilizing social media, press, and partnerships for festival outreach.	3	2

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	2.3	Logistics and Event Management - Planning and execution of film festival logistics. Budgeting, scheduling, and managing festival events.	3	2
Navigating Film Distribution and Censorship in the Digital Age				
3	3.1	Film Exhibition, Distribution, and Censorship- Film Distribution Strategies Understanding the distribution process for films - Analysis of different distribution models and platforms. Film Exhibition Practices-Study of various exhibition formats, including theatres, online platforms, and alternative venues. Evaluation of the impact of technology on film exhibition.	3	2
	3.2	Censorship and Cultural Sensitivity - Examining cultural considerations in film censorship. Strategies for navigating cultural differences in global film distribution	3	3
	3.3	Digital Censorship and Online Platforms - Exploration of censorship challenges in the digital age. Analysis of content moderation on online streaming platforms.	3	3
Advanced Studies in Film Industry Practices				
4	4.1	Capstone Project and Industry Engagement - Research and Critical Analysis Independent research on a specific aspect of film certification, censorship, or festival management- Critical analysis of current issues in the film industry. Industry Internship or Practical Experience- Placement in a film certification board, festival organization, or related industry entity- Hands-on experience in applying knowledge gained throughout the program.	6	4

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	4.2	Professional Development and Networking- Strategies for career development in the film certification and festival industry. Networking with industry professionals.	6	5
	4.3	Capstone Project Presentation and Defense- Presentation and defense of the capstone project. Reflection on the overall learning experience and future directions in the field.	6	5
5	**TEACHER SPECIFIC MODULE**			

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • **Interactive Lectures and Discussions**: The course will primarily involve interactive lectures and discussions to impart knowledge on film certification and regulatory frameworks. Faculty will present core concepts, historical perspectives, and legal considerations related to film certification. Class discussions will encourage students to critically engage with the material, share insights, and explore diverse perspectives on film regulation. • **Case Study Analysis:** A significant portion of the class will be dedicated to case study analysis, particularly focusing on landmark legal battles and instances of film censorship. This approach aims to provide students with practical insights into the complexities of the film industry's legal and ethical landscape. Analysing real-world cases will enhance critical thinking skills and deepen the understanding of legal and ethical considerations in film certification. • **Film Festival Simulation:** As part of the Film Festival Programming and Management module, students will engage in a film festival simulation. This hands-on experience will involve selecting films, organizing programs, and developing marketing strategies. The simulation will provide a practical understanding of the complexities involved in managing film festivals, including logistics, programming decisions, and promotional activities. • **Guest Lectures and Industry Insights:** Throughout the semester, industry professionals, including representatives from film certification boards and film festivals, will be invited for guest lectures. These sessions will offer students valuable insights into current industry practices, challenges, and emerging trends. Networking opportunities with these professionals will also be facilitated to enhance students' industry engagement. • **Capstone Project Workshop:** In preparation for the Capstone Project, dedicated workshops will be conducted to guide students through the research and critical analysis process. Faculty will provide guidance on selecting project topics, conducting independent research, and preparing for the project presentation and defence.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 25 marks** • Assignments and Seminars • Mini Project Presentation **B. Semester End Examination** • Project evaluation – 40 Marks • Viva-Voce – 10 Marks

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References

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SEMESTER - VII

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**MEDIA ETHICS**					
Type of Course	**DCC**					
Course Code	**MG7DCCMLM400**					
Course Level	**400-499**					
Course Summary	Information helps the students examine ethical issues arising from the use of information technology. It encompasses privacy, security, intellectual property, and digital rights. Addressing questions of access, control, and responsibility, it guides individuals and organizations in navigating the ethical implications of information dissemination and technology use. As a crucial aspect of modern society, information ethics ensures fair and responsible information practices, fostering a balance between technological advancements and ethical considerations. Studying information ethics equip students with the knowledge and skills needed to navigate the evolving digital landscape while upholding principles of fairness, integrity, and accountability.					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
		4				60
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will grasp various ethical theories and principles, such as utilitarianism, deontology, and virtue ethics, and apply them to media contexts.	U	1,3, 6
2	Develop the ability to critically analyse media content, recognizing ethical implications and dilemmas in journalism, advertising, and other forms of media.	C, S	1,4,6
3	Comprehend legal constraints and regulations affecting media, emphasizing the importance of balancing freedom of expression with ethical responsibilities.	E, An, S	4,5,6,10
4	Instill ethical behaviour and decision-making, promoting honesty, accuracy, and fairness in media production and dissemination.	E, An, AP	2,3,5,6
5	Explore the ethical challenges posed by emerging technologies, including issues related to digital privacy, fake news, and social media influence.	I, C	3,5,7,8,9, 10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom Transactions (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to Indian Constitution				
1	1.1	A brief introduction to Indian Constitution-Salient features, Fundamental Rights, Freedom of Press, Concept of Freedom of Speech& Expression, Democracy & Media as Fourth estate.	3	1, 2, 3
	1.2	Press Council of India- Its organizational structure, functions, history and rationale behind its establishment, its powers; Code of conduct for journalists.	3	1, 2,3
	1.3	Advertorials, Paid News, and News as a product	4	2, 3, 4
Laws related to media				
2	2.1	History of Laws regulating the media in India, Defamation clauses, Right to privacy, Right to Know, Laws related to Sedition, Obscenity.	3	1, 4

	2.2	Contempt of Court Act 1971, Information Technology Act and the Amendment Act, Right to Information Act, Contempt of Parliament, Working Journalists Act, Cyber Laws etc.	4	1,3,5
	2.3	Laws related to Broadcasting media, Advertising, Advertising Council of India, Copyright Act 1957, International Copyright laws, Concept of authorship.	3	1,2,5
	2.4	Ethical issues in the field of Advertisements, Social Media and Fake news	3	1,3,4
Ethical concerns				
3	3.1	An Introduction to the Terms and Concepts of Ethics: Definition of Ethics and its branches, stages of ethical development, Major theories in Ethics.	3	1,4, 5
	3.2	Role of conscience in ethical decision making; code of ethics, Moral relativism and ethno centrism.	4	4,5
	3.3	Media ethics as applied ethics; ethics in changing media environment, Media Ethics: Why Ethics Matters in the Field of Media, Ethical perspectives of print, audio and visual media; ethical values	5	3, 5
Media Influence and Societal Dynamics				
4	4.1	Transmission of culture and values through media; media and public opinion; media and family; social media addiction.	5	3,4,5
	4.2	Sex and violence in media; media and de-humanization; media and consumerism: media as the trend setter; media and imperialism: cultural erosion and mental colonization, Media as a business enterprise with profit motives.	5	3,4,5
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Classroom Lectures: students explore principles guiding responsible journalism, digital communication, and content creation. Discussions encompass issues like truthfulness, objectivity, privacy, and the impact of media on society. Emphasis is placed on fostering ethical decision-making to navigate the evolving landscape of media with integrity. ● Interactive Discussions: Engage participants in exploring dilemmas, bias, and responsibility in journalism and digital media. Through case studies and debates, participants analyse real-world scenarios, fostering critical thinking and ethical decision-making skills. The dynamic exchange of ideas encourages a deeper understanding of the ethical complexities within the media landscape.

	• Case Studies: Case studies on media ethics delve into real-world dilemmas, examining situations involving misinformation, privacy breaches, and bias. Students analyse ethical implications, evaluate decision-making, and propose responsible solutions. • Practicum: Students apply ethical principles through hands-on experiences. Engaging in real-world scenarios, they navigate challenges in journalism and digital media, emphasizing responsible decision-making. This practical approach enhances their ethical acumen, preparing them to uphold integrity and navigate complex ethical considerations in their media careers. • Seminars: seminars will provide a platform for in-depth exploration of journalistic integrity and digital communication responsibility.
Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments, classroom works • Seminar
	B. Semester End examination Theory Exam for 70 marks • Part A Short Answer (5 out of 7) 2 x 5 = 10 Marks • Part B Answer in one paragraph (6 out of 8) 6 x 5 = 30 Marks • Part C Essay (2 out of 4) 15 x 2 = 30 Marks

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**ANALYSING THE FILMMAKING PROCESS**					
Type of Course	**DCC**					
Course Code	**MG7DCCMLM401**					
Course Level	**400-499**					
Course Summary	The "Analysing the Filmmaking Process" course offers students a comprehensive understanding of filmmaking, covering pre-production, production, and post-production. Beginning with script development, casting, and planning, students gain insight into pre-production processes. They explore crew roles, on-set dynamics, and visual storytelling during production. Post-production elements like editing and sound design are thoroughly analysed, emphasizing editing's narrative shaping. Throughout, students grasp filmmaking's collaborative nature, delving into its multifaceted aspects. By examining the creative journey from concept to screen, students develop a holistic understanding of filmmaking, equipping them with knowledge and skills for careers in the industry.					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			4			60
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the importance of collaboration and key cinematic elements in filmmaking, recognizing roles like cinematographer and mastering lighting techniques.	K	4, 5
2	Define collaboration's significance, citing its importance in filmmaking processes, fostering comprehension of roles like cinematographer.	K, U	1, 2
3	Analyse the cinematographer's role, integrating sound design effectively, showcasing application of technical skills in filmmaking.	A	2, 3
4	Integrate sound design into filmmaking, applying expressive lighting techniques, demonstrating proficiency in technical aspects of filmmaking.	An	2, 8
5	Master expressive lighting techniques, synthesizing knowledge of cinematography and sound design, demonstrating creativity and technical proficiency.	E, C	3, 10
**Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*			

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COURSE CONTENT

Content for Classroom transaction (Units)

Syllabus

Module	Units	Course description	Hrs	CO No.
Crafting the Visual and Auditory Landscape				
1	1.1	Collaboration and Cinematic Elements	2	1
	1.2	Definition and Importance of Collaboration in Filmmaking	2	1
	1.3	Understanding the Role of a Cinematographer	2	1
	1.4	Integrating Sound Design into the Filmmaking Process	2	1,2

	1.5	Mastery of Expressive Lighting Techniques	4	2
Filmmaking: From Concept to Creation				
2	2.1	Overview of Filmmaking	4	2
	2.2	Cinematic Influences: Historical and Contemporary Perspectives	3	2,3
	2.3	Comprehensive Overview of the Filmmaking Process	3	3
	2.4	Key Roles in Filmmaking: From Director to Production Crew	3	3
Exploring Cinematic Diversity				
3	3.1	Genre and Style Analysis	3	3,4
	3.2	Analysing Films Across Different Genres	3	4
	3.3	Styles and Techniques Employed in Filmmaking	5	4
	3.4	Critical Assessment of Films' Unique Elements	5	5
Critical Analysis in Cinematic Contexts				
4	4.1	Critical Thinking and Cultural Context	4	5
	4.2	Developing Critical Thinking Skills in Film Analysis	5	5
	4.3	Exploring Historical and Cultural Contexts in Filmmaking	5	5
	4.4	Group Analysis of Films with Diverse Cultural Influences	5	5
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • **Collaboration and Cinematic Elements:** In this session, students will delve into the significance of collaboration in filmmaking, emphasizing effective communication and teamwork. The role of a cinematographer will be explored in detail, highlighting their impact on visual storytelling. The session will also cover the integration of sound design

	into the filmmaking process, providing insights into how audio elements enhance the cinematic experience. • **Overview of Filmmaking:** This session offers a comprehensive overview of the entire filmmaking process, encompassing historical and contemporary cinematic influences. Students will gain a deeper understanding of the key roles involved in filmmaking, from directors to various production crew members. The session aims to provide a holistic perspective on the intricacies of bringing a cinematic vision to life. • **Genre and Style Analysis:** Analysing films across different genres and styles is the focus of this session. Students will explore the distinctive elements and techniques employed in various genres, enhancing their ability to critically assess and appreciate diverse filmmaking approaches. Through practical examples and discussions, the session aims to broaden students' perspectives on the richness and variety within the world of cinema. • **Critical Thinking and Cultural Context:** This session emphasizes the development of critical thinking skills in film analysis. Students will learn to assess films within their cultural and historical contexts, fostering a deeper understanding of the evolving nature of filmmaking and its societal impact. Group analysis of films with diverse cultural influences will encourage collaborative critical thinking and nuanced interpretations. • **Hands-On Filmmaking Workshop:** This practical session provides students with a hands-on filmmaking experience. Applying the knowledge gained from previous sessions, students will work in groups to plan and execute a short film project. The workshop aims to integrate theoretical insights into practical filmmaking skills, allowing students to actively engage with the filmmaking process and apply their analytical abilities in a creative setting.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments and Seminars • Mini Project Presentation **B. Semester End examination** • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

1. Barsam, R. M., & Monahan, D. (n.d.). *Looking at Movies: An Introduction to Film*. W. W. Norton & Company.
2. Bordwell, D., Thompson, K., & Smith, J. (2023). *Loose leaf for film art: An introduction* (13th ed.). McGraw-Hill Companies.
3. Corrigan, T., & White, P. (2018). *The Film Experience: An Introduction*. Bedford/St. Martin's.
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Syllabus

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**ART AND CRAFT FOR FILMMAKING**					
Type of Course	**DCC**					
Course Code	**MG7DCCMLM402**					
Course Level	**400-499**					
Course Summary	The "Art and Craft for Filmmaking" course blends artistic exploration with technical skill development. Students learn visual storytelling, narrative structure, and technical aspects like cinematography and sound design through practical exercises. Emphasizing collaboration, students work in teams to craft visually stunning narratives. Hands-on projects hone skills in both artistry and craftsmanship, preparing students to effectively communicate stories through film.					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Analyse character psychology and genre conventions, applying techniques for multidimensional character development and tailored genre-specific writing.	K	1, 2
2	Evaluate script writing formats, crafting engaging feature films, short films, and TV/web series scripts, demonstrating comprehension of narrative structures.	K, U	2, 3
3	Apply pre-production skills, including script breakdowns and storyboarding, utilizing software tools to visualize scenes effectively for production planning.	A	3, 4
4	Create shooting schedules and film budgets, integrating script-to-schedule considerations and resource allocation, showcasing application of organizational and budgeting skills.	An	4, 7
5	Collaborate in group projects, applying theoretical knowledge to practical exercises, receiving and providing peer feedback for continuous improvement in script development and pre-production planning.	E, C	4, 10
**Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*			

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Syllabus

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Exploring Genre-specific Writing Techniques				
1	1.1	Complex Character Development and Genre-specific Writing	3	1
	1.2	Understanding Complex Character Development- Introduction to character psychology and motivations, Techniques for creating multidimensional characters, Case studies of well-developed characters in film	4	1

	1.3	Writing for Specific Genres- Overview of various film genres, Tailoring writing style for drama, comedy, thriller, etc., Genre-specific narrative structures and conventions	4	1
	1.4	Workshop - Complex Character Development and Genre Writing- Hands-on exercises for character creation, Group discussions and peer feedback on genre-specific writing	4	1
Mastering Scriptwriting: From Feature Films to TV and Web Series				
2	2.1	Scriptwriting Formats	4	2
	2.2	Crafting Feature Film Scripts- Understanding the three-act structure, Writing engaging and compelling feature-length scripts, Analysing successful feature film scripts	4	2
	2.3	Writing for Short Films-Short film narrative structures Constraints and opportunities in short-form storytelling, Workshop - Crafting a short film script	4	2
	2.4	Scriptwriting for TV and Web Series- Differences in narrative approaches for episodic content, developing characters over multiple episodes, Group project - Creating a TV or web series pilot script	4	2
Script Breakdowns and Storyboarding in Filmmaking				
3.1	3.1	Script Breakdowns and Storyboarding	5	3
	3.2	Understanding Script Breakdowns- Importance of script breakdowns in pre-production- Identifying scenes, locations, and technical requirements, Software tools for script breakdowns	5	3
	3.3	Creating Detailed Storyboards- The role of storyboards in visualizing scenes, Hands-on storyboard creation exercises, Storyboarding software and techniques	5	3
	3.4	Practical Application - Script Breakdown and Storyboarding Project- Analysing provided scripts for breakdown, Creating storyboards for selected scenes, Group critique and discussion	5	4
Shooting Schedules and Film Budgeting				

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4	4.1	Shooting Schedules and Film Budgeting	6	4
	4.2	Creating Shooting Schedules- Importance of organized shooting schedules, Script-to-schedule considerations, Software tools for scheduling	6	4
	4.3	Understanding Film Budgeting- Components of a film budget, Resource allocation and cost estimation, Real-world budgeting challenges and solutions	6	5
	4.4	Practical Exercise - Shooting Schedule and Film Budgeting- Group project - Creating a shooting schedule and budget for a provided scrip	6	5
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • **Foundations of Complex Character Development:** In this session, students will delve into the intricacies of character development, exploring the psychological nuances that make characters compelling and relatable. Through a combination of theoretical discussions and practical exercises, students will gain insights into crafting multidimensional characters. Case studies of well-developed characters in various films will be analysed, setting the stage for the creative journey ahead. • **Genre-specific Writing Workshop:** Building upon the foundational understanding of character development, this workshop focuses on tailoring writing styles for specific film genres. Students will engage in hands-on exercises, crafting scenes and dialogue tailored to different genres such as drama, comedy, and thriller. • **Crafting Scripts for Various Formats:** This session shifts the focus to scriptwriting formats, covering the essentials of crafting feature film scripts, short films, and scripts for television and web series. Through a combination of theoretical insights and practical exercises, students will learn to adapt their storytelling techniques to suit the demands of different formats, understanding the nuances of each and experimenting with their own creations. • **Visualizing Stories - Script Breakdown and Storyboarding:** Understanding the importance of pre-production, this session introduces

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	students to the art of script breakdowns and storyboarding. Through practical exercises, students will learn to identify scenes, locations, and technical requirements in a script. **Production Planning - Shooting Schedules and Film Budgeting:** The final session focuses on the practical aspects of filmmaking, emphasizing the creation of organized shooting schedules and comprehensive film budgets. Students will explore the challenges and considerations involved in resource allocation and cost estimation.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments and Seminars • Mini Project Presentation
	B. Semester End examination • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

1. Ascher, S., & Pincus, E. (2012). *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*.
2. Biberkopf, E. (2014). *Lighting for Cinematography: A Practical Guide to the Art and Craft of Lighting for the Moving Image*. Bloomsbury Publishing.
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	Mahatma Gandhi University Kottayam

Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**MOOD LIGHTING**					
Type of Course	**DCE**					
Course Code	**MG7DCEMLM400**					
Course Level	**400-499**					
Course Summary	This course on lighting and cinematography delves into the foundational principles of using light, lenses, and colour in film. It explores creating diverse moods—from romance to action and horror—through lighting techniques, referencing iconic films as case studies. Advanced topics cover bounce light, contrast, and colour harmony, enhancing students' understanding of visual storytelling. The course culminates in either a research-based dissertation analysing lighting's artistic qualities or a practical project demonstrating mood creation through lighting in a film set. Overall, it equips students with the skills to manipulate light effectively for emotional and narrative impact in filmmaking.					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			4			60
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will demonstrate a comprehensive understanding of cinematographic elements and their roles in visual storytelling.	K, U	1, 2
2	Students will apply diverse lighting techniques to evoke specific emotions and atmospheres in film scenes.	A	2, 3
3	Students will employ advanced lighting techniques effectively to contribute to the narrative and emotional impact of cinematic storytelling.	A, An	3, 4
4	Students will critically analyse lighting choices in iconic film scenes and interpret their impact on mood, narrative, and visual aesthetics.	An, E	3, 5
5	Students will showcase their understanding through a dissertation or a practical project, displaying their skills in mood creation through lighting.	C, E	4, 8

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

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COURSE CONTENT

Content for Classroom transaction (Units)

Syllabus

Module	Units	Course description	Hrs	CO No.
Exploring Cinematic Aesthetics				
1	1.1	Lecture sessions discussing lenses, light behaviour, movement, tones, colour, and filters with visual examples from films.	4	1
	1.2	Hands-on workshops allowing students to experiment with different lenses, filters, and lighting setups to understand their effects.	8	1

Mastering Mood: Lighting in Cinematic Storytelling				
2	2.1	Film screenings and analysis sessions focusing on scenes from diverse genres to understand lighting's impact on different moods.	10	2
	2.2	Practical exercises where students recreate specific moods using lighting setups inspired by iconic film scenes.	10	2
Advanced Lighting Techniques				
3.1	3.1	In-depth sessions on bounce light, contrast, horror lighting, and colour harmony, including demonstrations and practice sessions.	4	4
	3.2	Case studies and discussions analysing how these techniques are utilized in famous film sequences.	6	4
Mastering Cinematic Expression				
4	4.1	Workshops guiding students through the process of crafting a dissertation, including research methodologies and writing strategies.	8	5
	4.2	Practical sessions where students design lighting setups and capture five shots to depict specific moods, receiving feedback and guidance.	10	5
5	**TEACHER SPECIFIC MODULE**			

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Engage students through interactive lectures covering theoretical aspects of cinematographic elements, lighting techniques, and mood creation. Encourage discussions, questions, and real-world examples to illustrate concepts. ● Provide practical, hands-on workshops where students experiment with lighting equipment, lenses, and filters. Allow them to apply theoretical knowledge practically, fostering a deeper understanding. ● Screen iconic film sequences to analyse lighting techniques and mood creation. Encourage critical thinking by discussing how lighting choices contribute to specific emotions and narratives. ● Conduct practical exercises where students work in teams to design and implement lighting setups to create different moods. Offer feedback and guidance to enhance their skills. ● Use case studies from renowned films to delve deeper into how lighting is used to evoke emotions and convey narratives. Encourage students to analyse and critique these examples. ● Invite industry professionals or guest speakers to share their experiences and insights into lighting and mood creation in film. This exposes students to real-world practices and trends. ● Provide regular feedback on assignments and projects to facilitate continuous improvement. Encourage students to reflect on their learning experiences and the effectiveness of lighting techniques used. ● Utilize technological tools such as simulation software, lighting design software, or visual aids to enhance understanding and provide practical exposure.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments and Seminars • Mini Project Presentation **B. Semester End examination** • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

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References

1. Alton, J. (2013*). Painting with Light*. Berkeley University Of California Press.
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3. Box, H. (2013). *Set Lighting Technician's Handbook*. Taylor & Francis.
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Syllabus

	Mahatma Gandhi University Kottayam

Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**MISE-EN-SCENE**					
Type of Course	**DCE**					
Course Code	**MG7DCEMLM401**					
Course Level	**400-499**					
Course Summary	The foundational elements of this course include the history and analysis of iconic film scenes that demonstrate effective mise-en-scene. Students examine the narrative impact of visual elements, character development, and practical exercises in setting design. The course concludes with an in-depth study of genre-specific mise-en-scene and cultural influences in international films, providing a comprehensive understanding of cinematic storytelling through mise-en-scene within a long take.					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			4			60
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Show understanding of mise-en-scène: history, components, and role in visual storytelling across genres.	K, U	1, 2
2	Analyse film mise-en-scène for character, narrative, and emotional impact in iconic scenes.	An, E	3, 4
3	Acquire practical skills in mise-en-scène, applying lighting, set design, and costume for effective storytelling.	A, C	3, 5
4	Foster creativity in mise-en-scène setups through practical exercises, enhancing students' visual storytelling skills.	A, C	4, 8
5	Appreciate diverse mise-en-scène applications, compare genres, recognize cultural influences in visual storytelling.	An, U	8, 10
**Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
The Art and Evolution of Cinematic Composition				
1	1.1	Introduction to Mise-en-scene define and discuss the historical evolution of mise-en-scene.	5	1
	1.2	Explore elements like set design, props, costume, lighting, colour, and staging.	5	1
	1.3	Analyse and showcase effective mise-en-scène in iconic film scenes.	5	1
Exploring Mise-en-Scene in Film				

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2	2.1	Discuss how visual elements contribute to narrative and emotional impact.	5	2
	2.2	Explore character development and storytelling aided by mise-en-scene.	5	2
	2.3	Analytical Discussion of Interpretation of Film Sequences Interpret and discuss various film sequences with a focus on mise-en-scene.	5	2
Mastering Mise-en-Scene: A Practical Approach				
3	3.1	Conduct sessions on technical elements such as lighting, set design and costumes, emphasizing their role in storytelling.	5	4
	3.2	Design and present mise-en-scene setups and practical exercises that apply technical aspects.	5	4
	3.3	Facilitate seminar sessions including peer critique sessions, feedback and discussions on practical assignments.	5	4.5
Diverse Dimensions of Mise-en-Scene				
4	4.1	Explore mise-en-scene in different genres of fiction, for example noir, comedy, and drama.	5	5
	4.2	Conduct comparative analyses of international films to understand cultural influences on mise-en-scène.	10	5
5	**TEACHER SPECIFIC MODULE**			

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Encourage discussions and debates on each module's topics, allowing students to share opinions and insights. ● Screen relevant film clips to illustrate concepts and encourage critical analysis. ● Conduct hands-on activities to apply theoretical knowledge practically. ● Engage students in comparative studies to understand cultural influences. ● Facilitate peer feedback sessions to encourage collaborative learning.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **B. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments and Seminars • Mini Project Presentation
	C. Semester End Examination • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

1. Barsam, R. M., & Monahan, D. (2013). *Looking at Movies: An Introduction to Film (4th ed.)*. W. W. Norton & Company.
2. Bordwell, D., & Thompson, K. (2001). *Film art: An introduction.* McGraw Hill.
3. Bordwell, D., & Thompson, K. (2013). *Film Art: An Introduction (10th ed.).* McGraw-Hill Education.
4. Corrigan, T., & White, P. (2012). *The Film Experience: An Introduction (3rd ed.).* Bedford/St. Martin's.
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6. Gibbs, J. (2002). *Mise-en-scène: Film Style and Interpretation.* Wallflower Press.
7. Martin, A. (2014). *Mise en 234cene and film style: From classical Hollywood to new media art.* Palgrave Macmillan.
8. Monaco, J. (2016). *How to Read a Film: Movies, Media, and Beyond (4th ed.).* Oxford University Press.
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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**MUSIC VIDEO PRODUCTION**					
Type of Course	**DCE**					
Course Code	**MG7DCEMLM402**					
Course Level	**400-499**					
Course Summary	The "Music Video Production" course provides a comprehensive exploration of the creative and technical processes involved in crafting compelling music videos. Students learn conceptualization, storyboarding, cinematography, editing, and post-production techniques to enhance visual storytelling and emotional impact. Through hands-on projects and collaboration with artists and production teams, students develop practical skills and build a portfolio of high-quality music videos. Emphasizing real-world applications, the course equips students with the knowledge and expertise needed to succeed in the dynamic music industry, fostering creativity, technical proficiency, and effective collaboration in music video production.					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			4			60
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the technical and creative aspects of cinematography and editing.	U	1, 2
2	Apply video production techniques to translate a musical concept into a visual narrative.	A	2, 4
3	Analyse the narrative structure and visual elements of popular music videos.	An	2, 3
4	Critically evaluate the effectiveness of different visual styles in conveying musical themes.	E	4, 6
5	Produce a music video from conceptualization to final edit, incorporating creative and technical elements.	C	3, 10
**Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate I, Create (C), Skill (S), Interest (I) and Appreciation (Ap)*			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Visual Rhythms: Exploring Music Video Production				
1	1.1	Foundations of Music Video Production – Understanding the Medium, Introduction to Music Videos-Historical overview, evolution, and impact of music videos, Analysis of iconic music videos.	4	1
	1.2	Elements of Music Videos- Study of visual storytelling, choreography, symbolism, and thematic elements. Exploration of the relationship between music and visuals.	4	1

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	1.3	Concept Development- Crafting a compelling concept based on song analysis. Building a mood board and visual references.	4	1
Exploring Music Video Concepts and Techniques				
2	2.1	Conceptualizing and Shots- Concepts for Music Videos, Performance-Based Music Videos, Live Recording Music Videos	4	2
	2.2	Storyline-Based Music Videos, Abstract and Experimental Music Videos, One-Take (No-Cut) Music Videos	5	2
	2.3	Playing with the 'Time' of the Music Video, Time-Lapse and Hyper-Lapse, Creative Video Transitions: Match Cut	5	2
From Script to Screen: Crafting Dynamic Music Videos				
3	3.1	Storyboarding and Planning- Building Blocks, Where, When, Who, and What in Context, Mood Boards	4	2
	3.2	Mapping Out Your Shots with Your Song, Music Video Script, Storyboard, and Shot List, Crew Management and Call Sheets	4	3
	3.3	Directing the Actors- Blocking, Directing the Playback, Continuity, Slating Takes	4	3
	3.4	Post-Production and Editing- Music Video Editing Styles, Analysing editing styles and pacing in popular music videos, Incorporating visual effects and post-production enhancements, Sound Design and Score Integration, Syncing audio with visual elements for maximum impact, Collaborating with sound designers and composers.	4	4
Strategies for Marketing, Distribution, and Live Performance Filming in Music Videos				
4	4.1	Marketing and Distribution- Marketing Strategies for Music Videos, Creating a marketing plan for music video promotion, Leveraging social media and online platforms.	6	4

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	4.2	Music Video Distribution-Understanding distribution channels and platforms, Navigating licensing agreements and copyright considerations.	6	5
	4.3	Shooting a Live Performance in a Recording Studio- Music Videos in Recording Studios, Spatial Considerations for Filming a Live Recording Session, All Musicians Together: Conventional Stage Formations, All Musicians Together: Unconventional Formations,	6	5
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Conceptualization and Discussion Engage students in a dynamic blend of conceptualization and discussion sessions where they explore the theoretical underpinnings of music video production. Encourage open dialogue, fostering critical thinking as students analyse historical and contemporary music videos, connecting concepts to creative possibilities. ● Hands-On Workshops and Collaboration Immerse students in practical learning through hands-on workshops, allowing them to apply theoretical knowledge in scriptwriting, cinematography, and set design. Facilitate collaborative projects, promoting interdisciplinary teamwork to create music videos, enhancing both technical proficiency and creative collaboration skills. ● Industry Insights and Guest Lectures Provide real-world perspectives with industry insights through guest lectures from experienced music video professionals. Connect students with practitioners who share their expertise, enriching the learning experience and offering practical insights into the current trends and challenges in the music video production field. ● Screening and Critique Sessions Conduct regular screenings of diverse music videos, followed by critique sessions to hone students' analytical and evaluative skills. Develop a discerning eye as students analyse visual storytelling elements, cinematography techniques, and narrative structures, fostering a deeper understanding of the artistry and craft behind music video production. ● Project Presentation and Reflection Culminate the learning process with project presentations where students showcase their music video productions. Encourage reflection on the creative process, allowing students to articulate their decision-making, address challenges faced, and receive constructive feedback, fostering a comprehensive

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	understanding of their own growth and the evolving landscape of music video production.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments and Seminars • Mini Project Presentation
	B. Semester End examination • Project evaluation – 50 Marks (3-5 Minutes Music Video Production) • Viva-Voce – 20 Marks

References

1. Ascher, S., & Pincus, E. (2013). *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*. Plume.
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	Mahatma Gandhi University Kottayam

Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**PRODUCT VIDEO MAKING**					
Type of Course	**DCE**					
Course Code	**MG7DCEMLM403**					
Course Level	**400-499**					
Course Summary	This course is designed to empower students with the skills needed to produce compelling product videos. Covering essential elements such as video shooting techniques, camera settings, composition, and lighting, students learn to capture products in visually appealing ways. The curriculum includes hands-on training in organizing and editing product footage, incorporating post-production elements for a professional finish. Additionally, students gain insights into marketing and distribution strategies specific to product videos, encompassing platform selection, social media promotion, and SEO techniques for optimal visibility and impact.					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			4			60
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Craft compelling product videos with emphasis on storytelling, visuals, and unique presentation.	U	1, 2
2	Students master video shooting, camera settings, composition, lighting, framing for captivating product visuals.	A	2, 3
3	Expertly organize and edit product footage, adding transitions and overlays for polished videos.	A	3, 4
4	Create captivating product videos: weave compelling narratives, showcase features, benefits, and connect emotionally.	A, C	3, 5
5	Learn product video marketing: platforms, social media promotion, SEO for maximum impact.	U, A	3, 9
**Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*			

COURSE CONTENT

Content for Classroom transaction (Units)

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Module	Units	Course description	Hrs	CO No.
Product Video Creation: Principles and Practices				
1	1.1	Understanding Product Video Principles: Introduction to effective product video creation	3	1
	1.2	Key principles of storytelling and visual aesthetics.	4	1
	1.3	Analysing successful product videos	3	1
Camera, Lighting, and Composition in Product Videography				

2	2.1	Camera settings, composition, and framing for product videos	4	2
	2.2	Lighting techniques for product videography	4	2
	2.3	Hands-on practice sessions for shooting product videos	4	2
Editing Techniques for Product Videos				
3	3.1	Overview of video editing software and tools. Organizing and importing footage for editing.	5	3
	3.2	Editing basics: Adding transitions, overlays, and text. Advanced editing techniques for product videos	5	3,4
Strategies for Effective Product Video Marketing				
4	4.1	Crafting compelling narratives for product videos. Highlighting product features, benefits, and unique selling points. Creating emotional connections with the target audience	8	3,4,5
	4.2	Platforms for showcasing product. Utilizing social media for video promotion. Implementing SEO techniques for video optimization.	10	4,5
	4.3	Work on final product video project. Finalizing and presenting product videos.	10	4,5
5	**TEACHER SPECIFIC MODULE**			

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● The course will begin with theoretical lectures, focusing on the key principles of effective product video creation, storytelling, and visual aesthetics. ● Hands-on practical sessions will cover essential video shooting techniques, including camera settings, composition, lighting, and framing for visually appealing product videos. ● Students will gain proficiency in organizing and editing product footage, incorporating transitions, overlays, and other post-production elements to achieve polished and professional videos. ● Elements to achieve polished and professional videos. Emphasis will be placed on applying storytelling techniques, crafting compelling narratives that highlight product features, benefits, and unique selling points, fostering emotional connections with the target audience. ● The course will provide insights into marketing and distribution strategies specific to product videos, covering platforms, social media promotion, and SEO techniques for maximizing video impact. ● The final phase involves project work, allowing students to apply their skills in creating and presenting refined product videos, integrating storytelling, and implementing effective marketing strategies.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments and Seminars • Mini Project Presentation **B. Semester End Examination** • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

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References

1. Ascher, S., & Pincus, E. (2013). *The filmmaker's handbook: A comprehensive guide for the digital age*. Plume.
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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**MEDIA MANAGEMENT**					
Type of Course	**DCE**					
Course Code	**MG7DCEMLM404**					
Course Level	**400-499**					
Course Summary	A Media Management course provides students with essential skills for overseeing the creation, organization, and dissemination of media content. Encompassing print, broadcast, and digital media, the curriculum emphasizes media planning, budgeting, and resource allocation. Students gain insights into technological advancements, audience analysis, and market trends shaping media strategies. Legal and ethical considerations in content creation are explored, alongside practical elements like project management and crisis communication. This course cultivates critical thinking and adaptability, empowering graduates to excel in media management roles by navigating the ever-changing landscape of the media industry.					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			4			60
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Equips with a comprehensive understanding of media planning, strategy, and execution, empowering them to navigate the dynamic landscape of media in various industries effectively	U	1,3
2	Gain expertise in developing targeted media plans and strategic frameworks, enabling them to effectively communicate messages, maximize reach, and achieve specific marketing objectives in today's complex media landscape.	C, S	2,3
3	Equips with the skills to orchestrate successful campaigns, events, and utilize cutting-edge broadcast technologies, fostering a strategic and hands-on approach to the dynamic fields of advertising and media management.	E, An, S	1, 2, 3, 7
4	Empowers with the knowledge and skills to identify business opportunities, develop innovative ideas, and create sustainable ventures.	E, An, AP	2, 3, 7. 8, 10
**Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*			

COURSE CONTENT

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Module	Units	Course description	Hrs	CO No.
Introduction to Media management				
1	1.1	Definition of management-functions of management-nature and scope of media management	4	1, 2, 3
	1.2	Overview of media landscape and its evolution. Roles and responsibilities of media managers	4	1, 2,3
	1.3	Historical context and key industry players.	4	2, 3, 4

Media Planning and Strategy				
2	2.1	Development of comprehensive media plans aligned with organizational goals. target audiences- market trends- competitive analysis.	4	1, 4
	2.2	Developing effective media plans-Target audience identification and analysis-Campaign goals and measurement	4	1,3,
	2.3	Budgeting and Resource Allocation- content creation-distribution- media marketing.	4	1,2,
	2.4	Strategic decision-making regarding technology investments-	4	1,3,4,
	2.5	Audience Analysis-Understanding audience demographics-behaviour- preferences	4	1,4
Advertising, event and Broadcast Technology Management				
3	3.1	Advertising and Marketing Communication-Consumer Behaviour and Target Audience	3	1,4,
	3.2	Advertising Media Planning- Creative Development in Advertising- Advertising Campaign Management	3	4
	3.3	Event Planning and Conceptualization- Event Budgeting and Financial Management- Venue Selection and Logistics- Event Marketing and Promotion- Risk Management and Contingency Planning	4	3
	3.4	Broadcasting Systems and Infrastructure-Broadcast Signal Processing- Digital Broadcasting Standards- Media Asset Management- Emerging Technologies in Broadcasting	4	3,4
Entrepreneurship Development				
4	4.1	Introduction to Entrepreneurship- Entrepreneurial Mindset and Traits	3	1,2,3
	4.2	Identifying and Evaluating Business Opportunities- Business Planning and Model Canvas	3	1,2

	4.3	Funding and Finance for Entrepreneurs- Marketing and Sales for Start-ups- Operations and Supply Chain Management.	4	1,2,4
	4.4	Building and Leading a Team- Entrepreneurial Networking and Ecosystem- Social Entrepreneurship and Impact.	4	1,2,4
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Classroom Lectures: Incorporating media management in the teaching and learning approach enhances engagement and comprehension by strategically utilizing multimedia resources to support educational objectives in the classroom. ● Interactive Discussions: Engage in an interactive dialogue on media management in education, exploring its role in fostering dynamic learning environments and its impact on student engagement and comprehension within the teaching and learning approach. Foster collaborative discussions on optimizing multimedia resources to enhance the educational experience for diverse learning styles. ● Case Studies A case study analysing media management's implementation in a teaching and learning approach demonstrates its positive influence on student engagement and knowledge retention, showcasing effective strategies for integrating multimedia resources in educational settings. Through real-world examples, it highlights the transformative impact of media management on fostering an enriched and interactive learning experience. ● Power Point presentations: its pivotal role in enhancing educational outcomes, emphasizing effective utilization of multimedia resources to create dynamic, engaging classrooms that cater to diverse learning styles. It showcases practical strategies for optimizing media tools to facilitate an enriched teaching and learning experience. ● Seminars: Examining its impact on fostering interactive classrooms and improving educational outcomes through the strategic incorporation of multimedia resources. Participants will gain insights into practical

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	applications and effective strategies for leveraging media in the educational context.
Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments, classroom works • Seminar
Please refer appendix for more details	**B. Semester End examination** Theory Exam for 70 marks • Part A Short Answer (5 out of 7) 2 x 5 = 10 Marks • Part B Answer in one paragraph (6 out of 8) 6 x 5 = 30 Marks • Part C Essay (2 out of 4) 15 x 2 = 30 Marks

References

1. Albarran, A. B. (2017). *Media management: A casebook approach (Routledge Communication Series)*. Routledge.
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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**RESEARCH METHODOLOGY**					
Type of Course	DCE					
Course Code	**MG7DCEMLM405**					
Course Level	**400 - 499**					
Course Summary	The Research Methodology course offers a comprehensive exploration of research design, data collection, and analysis techniques. Students delve into both quantitative and qualitative methods, learning to formulate research questions, conduct literature reviews, and navigate ethical considerations. Through hands-on exercises and project work, students gain practical experience in designing and executing research studies. Emphasis is placed on critical thinking, data interpretation, and effective communication of research findings. By the end of the course, students are equipped with the skills and knowledge necessary to undertake rigorous and ethical research in their respective fields.					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			4			**60**
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Apply critical thinking skills to evaluate research designs and methodologies.	U, K	4
2	Analyse and synthesize literature to formulate relevant research questions and hypotheses.	U, A	6
3	Create research proposals incorporating appropriate data collection and analysis techniques.	U, An	4,6
4	Evaluate ethical considerations in research practices and decision-making.	U, An	4,7
5	Demonstrate effective communication of research findings through written and oral presentations.	C	4,8,10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to Research Methods				
1	1.1	Definition of research and its importance, Types of research: qualitative, quantitative, and mixed methods	4	1
	1.2	Research Design- Formulating research questions and hypotheses Selection of appropriate research designs	4	1
	1.3	Literature Review- Conducting a comprehensive literature review Synthesizing and analysing existing research	4	1,2

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	1.4	Ethics in Research- Principles of research ethics Ethical considerations in data collection and analysis	3	1,2
Quantitative Research Methods				
2	2.1	Surveys and Questionnaires- Designing effective survey instruments Sampling techniques and survey administration	4	2
	2.2	Experimental Research- Principles of experimental design Control variables and randomization	4	2
	2.3	Data Collection and Analysis- Techniques for collecting quantitative data Statistical analysis methods: descriptive and inferential statistics	4	2
	2.4	Case Studies and Observational Research- Understanding case study methodology Conducting observational research and data interpretation	4	2
Qualitative Research Methods				
3	3.1	Interviews- Types of interviews: structured, semi-structured, and unstructured Interview techniques and protocols	3	2
	3.2	Focus Groups- Planning and conducting focus group discussions Analysis of focus group data	3	2
	3.3	Content Analysis- Coding and analysing qualitative data Interpreting themes and patterns in textual data	3	2,3
	3.4	Mixed Methods Research- Integration of qualitative and quantitative approaches Benefits and challenges of mixed methods research	3	2,3
Research Writing and Presentation				
4	4.1	Writing Research Proposals- Structure and components of a research proposal Tips for writing an effective proposal	3	3,4

	4.2	Data Visualization and Presentation- Visual representation of research findings Designing effective presentations and posters	4	3,4
	4.3	Academic Writing and Publishing- Writing research papers for publication Understanding the peer-review process	5	4
	4.4	Final Research Project- Students develop and present their own research projects Peer review and feedback session	5	4, 5
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** 1. Lectures covering research methodologies and theoretical concepts. 2. Interactive discussions for exploring research design and ethics. 3. Workshops on data collection techniques and analysis methods. 4. Group projects for hands-on application of research skills. 5. Presentations of research findings to enhance communication abilities.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments and Seminars • Mini Project Presentation **B. Semester End Examination** • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

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SEMESTER - VIII

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**VISUAL ENHANCEMENT TECHNIQUES**					
Type of Course	**DCC**					
Course Code	**MG8DCCMLM400**					
Course Level	**400-499**					
Course Summary	This course delves into the intricate aspects of filmmaking, spanning from fundamental set design principles, perspective drawing, and miniature model creation for special effects to advanced techniques in VFX and digital colour correction. It introduces students to the nuances of period cinema through an exploration of set and costume design while delving into motion graphics, green screens, and various keying methods in live broadcasts. Practical application is emphasized through collaborative miniature set creation and individual lighting setups, culminating in the shooting and assessment of specific shots to demonstrate learned skills.					
Semester	VIII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Show grasp of set design principles, floor plans, practical skills in miniatures, special effects.	A, C	1, 2
2	Apply realism and historical accuracy in set and costume design for period cinema.	U, A	3, 4
3	Master VFX software, file formats, chroma keying, lighting, live green screens, and motion graphics.	A, An	2, 3
4	Master advanced post-production skills: colour correction, tracking, motion keying, camera tracking, effects.	A, E	3, 8
5	Collaboratively design sets, light, and shoot scenes, applying learned filmmaking principles practically.	A, C	4, 10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Set Design Fundamentals: From Principles to Practical Applications				
1	1.1	Introduction to set design principles, floor plans, and measurements. Perspective drawing techniques and its practical application in set design.	4	1
	1.2	Techniques for creating miniature models and practical aspects of special effects (fire, floods, earthquakes).	4	1
	1.3	Hands-on exercises in creating miniature tabletop models. Demonstrations and workshops on designing and exposing for special effects. Examples and analysis of contrast, harmony, tones, and colour in set design.	4	1

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Period Cinema Set and Costume Design				
2	2.1	Understanding the aesthetics and visual requirements of period cinema.	6	2
	2.2	Realism and historical accuracy in set and costume design.	6	2
	2.3	Analysing sets and costumes from notable period films. Exploring how visual elements contribute to the authenticity of period settings.	6	2
Motion Graphics and Visual Effects Fundamentals				
3	3.1	Overview of motion graphics and VFX software. File formats, chroma keying, and different keying methods. Lighting techniques and the use of green screens in live broadcasts.	7	4
	3.2	Guided exercises in using VFX software for basic effects. Practical demonstrations on chroma keying and lighting techniques.	8	4
Advanced Digital Colour Correction and Visual Effects				
4	4.1	Advanced techniques in digital colour correction. Tracking, stabilization, motion keying, camera tracking, and background manipulation.	10	5
	4.2	Demonstrations on applying roto-brush and post-production effects. Working on individual or group projects involving VFX techniques and digital colour correction.	20	5
5	**TEACHER SPECIFIC MODULE**			

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Emphasize practical learning through workshops where students create miniature sets and execute shots, translating theoretical knowledge into practical application. ● Utilize visual aids, film clips, and case studies from period cinema and VFX-heavy movies to illustrate concepts, enhancing understanding through visual examples. ● Encourage active participation in discussions to stimulate critical thinking and idea exchange, while peer critiques foster constructive feedback and collaborative learning. ● Offer guided demonstrations and real-time execution sessions to develop proficiency in VFX software, digital colour correction, and specialized techniques. ● Integrate industry-standard software demonstrations and provide access to online resources and tutorials, enabling students to expand their skills beyond the classroom. ● Foster teamwork through group projects, such as collaborative miniature set creation, encouraging collaboration, communication, and shared learning experiences. ● Promote interactions between students from various disciplines to cultivate diverse perspectives and innovative approaches in executing projects and problem-solving.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments and Seminars • Mini Project Presentation **B. Semester End Examination** • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

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	Mahatma Gandhi University Kottayam

Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**TECHNICAL COMPONENTS OF FILMMAKING**					
Type of Course	**DCC**					
Course Code	**MG8DCCMLM401**					
Course Level	**400-499**					
Course Summary	The "Technical Components of Filmmaking" course offers a comprehensive exploration of the essential technical aspects of filmmaking. It begins with an in-depth study of camera technologies, cinematography techniques, and lighting. Students also learn about sound design, including recording and editing techniques. The course emphasizes post-production, teaching advanced editing, colour grading, and visual effects. Students gain hands-on experience in these areas to enhance their storytelling skills.					
Semester	VIII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Apply advanced visual storytelling and actor techniques, demonstrating proficiency in conveying narrative elements and collaborating effectively with actors.	K	1, 2
2	Integrate sound and visuals with effective on-set communication, ensuring cohesive artistic vision and practical understanding through case studies.	K, U	2, 3
3	Utilize advanced lighting techniques and cinematic composition principles, demonstrating mastery in creating diverse moods and framing visually compelling scenes.	A	3, 5
4	Manage film sets and collaborate with crews, employing problem-solving skills and effective communication to overcome challenges during production.	An	8, 9
5	Execute practical exercises, analysing notable film scenes to enhance understanding and application of technical components in filmmaking.	**E, C**	**3, 10**
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

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COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Visual Storytelling and Advanced Actor Techniques in Filmmaking				
1	1.1	Exploring Visual Storytelling and Advanced Actor Techniques	2	1
	1.2	Definition of visual storytelling in filmmaking, Techniques for conveying narrative elements visually	4	1

	1.3	Advanced methods of working with actors, Exploration of advanced actor-director collaboration	4	1
		Practical exercises in visual storytelling and actor techniques	4	2
Integrating Sound and Visuals				
2	2.1	Integrating Sound and Visuals, Effective On-Set Communication	4	2
	2.2	Principles of integrating sound and visuals in filmmaking, Advanced communication skills on the film set	4	2
	2.3	Collaboration with key crew members: cinematographers, editors, etc., Techniques for maintaining a cohesive artistic vision throughout production	5	2
	2.4	Case studies and practical exercises in sound-visual integration	5	3
Mastering Advanced Lighting and Cinematic Composition Techniques				
3	3.1	Advanced Lighting Techniques and Cinematic Composition	5	3
	3.2	In-depth exploration of lighting techniques for different moods, Working with advanced camera systems for cinematic excellence	5	4
	3.3	Principles of cinematic composition and framing, Practical exercises in lighting and camera techniques	5	4
	3.4	Analysis of lighting and composition in notable film scenes	5	4
Film Set Management and Crew Collaboration Techniques				
4	4.1	Film Set Management and Crew Collaboration	5	5
	4.2	Setting up and managing a film set effectively, Overcoming challenges during production	6	5

	4.3	Working with various types of film crews (indie, studio, documentary), Problem-solving skills in real-time filming situations	6	5
	4.4	Practical exercises in film set management and crew collaboration	6	5
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Visual Storytelling and Advanced Actor Techniques: This session will kick off with an exploration of the intricate art of visual storytelling in filmmaking. We will delve into techniques that go beyond the basics, emphasizing advanced methods to convey narrative elements visually. Additionally, we will focus on elevating actor performance through advanced actor-director collaboration. ● Integrating Sound and Visuals, Effective On-Set Communication: In this module, we will unravel the principles of seamlessly integrating sound and visuals in filmmaking. The session will emphasize effective communication on the film set, ensuring that the artistic vision is maintained cohesively. Students will learn the intricacies of collaborating with key crew members such as cinematographers and editors. ● Advanced Lighting Techniques and Cinematic Composition: This session will shine a light on advanced lighting techniques tailored to evoke different moods in film. Students will explore the nuances of working with advanced camera systems to achieve cinematic excellence. Cinematic composition and framing will be examined in detail, emphasizing the visual aesthetics that contribute to a compelling cinematic experience. ● Film Set Management and Crew Collaboration: Film set management is a crucial aspect of successful filmmaking. This module will cover the essentials of setting up and efficiently managing a film set. Students will learn how to overcome challenges that may arise during production, developing problem-solving skills in real-time filming situations. ● Capstone - Application and Synthesis: The final CD will bring together the knowledge gained throughout the course. Students will engage in a capstone project that applies the technical components of filmmaking. This practical exercise will challenge them to integrate visual storytelling, sound, lighting, and set management skills comprehensively.
	MODE OF ASSESSMENT

Assessment Types ***Please refer appendix for more details***	**A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments and Seminars • Mini Project Presentation **B. Semester End Examination** • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**TRUTH-TELLING STORYTELLING**					
Type of Course	**DCE**					
Course Code	**MG8DCEMLM400**					
Course Level	**400-499**					
Course Summary	The course in non-fiction filmmaking introduces students to the diverse landscape of documentary genres, covering historical milestones and notable filmmakers such as Flaherty and Satyajit Ray. It delves into the evolution of television documentaries via channels like National Geographic, Discovery, and History, highlighting their role in social and political discourse. Additionally, students learn the intricacies of crafting compelling non-fiction narratives, from selecting topics and conducting content research to scripting, editing, and integrating creative elements for impactful storytelling. The focus extends to ethical considerations in documentary filmmaking, ensuring a holistic understanding of this powerful visual medium.					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall various documentary genres and identify their defining characteristics and comprehend the evolution of documentary filmmaking by recognizing pivotal moments and influential filmmakers such as Flaherty.	**K, U**	**1,2**
2	Apply ethical evaluation to TV documentaries and assess their societal impact in social-political spheres.	**U, A**	**2, 3**
3	Analyse the storytelling techniques, meticulous editing, and synchronization used in impactful non-fiction films to understand their narrative effectiveness.	**A, An**	**3, 4**
4	Critically evaluate the historical milestones and societal impact of TV documentaries, considering their ethical implications and effectiveness in conveying social and political messages.	**E, C**	**4, 9**
5	Master versatile documentary filmmaking skills by synthesizing knowledge of genres, historical milestones, and storytelling techniques to produce engaging and impactful non-fiction films.	**E, C, S**	**4, 10**
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to Documentary Filmmaking				
1	1.1	Definition, purpose, and distinguishing features of documentary filmmaking. Evolution of documentary filmmaking from its origins to contemporary forms, highlighting key movements and influential filmmakers.	6	1
	1.2	Exploration of various documentary genres such as observational, participatory, poetic, expository, and reflexive, with examples and analysis. Different types of Documentaries like Actualities, Compilation Films, Educational Films, Propaganda Films, Sponsored Documentaries, Creative Documentaries…etc	6	1

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	1.3	Ethics in Documentary Filmmaking: Discussion on ethical considerations including informed consent, representation, bias, and manipulation in documentary production.	6	1
Documentary Production Techniques				
2	2.1	Pre-production: Planning and research phase, including idea development, scriptwriting, storyboarding, and scouting locations.	4	2
	2.2	Production: Practical aspects of documentary production including camera techniques, interviewing skills, capturing observational footage, and managing equipment.	6	2
	2.3	Post-production: Introduction to editing software, techniques for structuring narratives, incorporating sound and music, and fine-tuning the final product.	4	2
	2.4	Distribution and Exhibition: Strategies for marketing, funding, and distributing documentaries, including film festivals, online platforms, and theatrical release.	4	2
Analysing Documentary Films				
3	3.1	Understanding the components of documentary filmmaking such as narrative structure, cinematography, sound design, and editing.	5	4
	3.2	Case Studies: In-depth analysis of acclaimed documentary films from various genres, exploring their thematic content, stylistic choices, and impact on audiences	5	4
	3.3	Examination of theoretical frameworks and critical approaches to analysing documentaries, including feminist, postcolonial, and postmodern perspectives.	5	4
	3.4	Audience Reception: Consideration of how documentaries are received and interpreted by audiences, including the role of cultural context, viewer expectations, and media literacy.	4	4

Documentary Filmmaking in Practice				
4	4.1	Collaborative production of a short documentary film, from conceptualization to completion, applying the skills and knowledge acquired throughout the course.	7	5
	4.2	Peer review sessions and instructor feedback on student projects, foster constructive critique and reflection on the documentary filmmaking process. Exploration of career paths in documentary filmmaking	7	5
	4.3	Discussion on emerging trends and technologies shaping the future of documentary filmmaking, such as virtual reality, interactive documentaries, and transmedia storytelling.	6	5
5	**TEACHER SPECIFIC MODULE**			

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Students will start by understanding the diverse genres within documentaries, recognizing their unique purposes, such as actualities capturing real events, compilation films weaving narratives, educational films imparting knowledge, propaganda films influencing opinions, sponsored documentaries promoting viewpoints, and creative documentaries exploring artistic expression. ● The class will delve into the historical evolution of documentaries, discussing pioneers like Robert J. Flaherty and significant milestones such as the Lumière brothers' actualities. Key moments, like the impact of World War II, will be explored, providing context to the development of documentary filmmaking. ● Students will study the works of influential documentary filmmakers, focusing on Robert J. Flaherty and Satyajit Ray. Clips from "Nanook of the North" and excerpts from "The Apu Trilogy" will be shown, allowing for a detailed analysis of early observational techniques and the fusion of narrative storytelling in documentaries. ● The course will cover the transition of documentaries from cinemas to television, highlighting the broader reach and opportunities this shift provided. Significant moments in television documentary history, including the advent of dedicated documentary channels, will be discussed. ● Ethical considerations in documentary filmmaking will be introduced, emphasizing principles such as truthfulness, objectivity, and responsibility toward subjects and audiences. Students will engage in discussions on ethical dilemmas in documentary production. ● The curriculum will integrate theoretical knowledge with practical skills. Students will explore non-fiction film writing, covering topic selection, research methods, and creative script elements. Practical aspects like script formatting, editing techniques, and the synchronization of narration, visuals, and music will be addressed through hands-on activities, workshops, and discussions.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments and Seminars • Mini Project Presentation **B. Semester End examination** • Project evaluation – 50 Marks (15-minutes nonfiction program) • Viva-Voce – 20 Marks

References

1. Aparna Sharma (2015). *Documentary Films in India: Critical Aesthetics at Work*. Palgrave Macmillan.
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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**PRODUCT BRANDING PRESENTATION**					
Type of Course	**DCE**					
Course Code	**MG8DCEMLM401**					
Course Level	**400-499**					
Course Summary	This course explores advanced principles and practices of branding, focusing on the critical assessment of branding strategies across industries, innovative concept generation, effective communication skills, personal branding exploration, and cultural and ethical considerations in branding. Students will examine various branding strategies across industries, analyse consumer behaviour's impact on brand perception, generate innovative branding concepts, develop oral communication skills, explore personal interests within branding projects, and recognize cultural and ethical implications in branding practices.					
Semester	VIII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Critically assess the effectiveness of different branding strategies in various industries and also analyse consumer behaviour and its impact on brand perception.	E	2, 3
2	Generate innovative branding concepts that resonate with target audiences across different platforms.	C	1, 2
3	Demonstrate effective oral communication skills in presenting branding strategies to stakeholders.	S	3, 4
4	Encourage students to explore their personal interests and passions within the context of branding projects.	I	4, 9
5	Recognize the cultural and ethical considerations involved in branding and presentation practices.	Ap	8, 10
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Understanding Consumer Behaviour and Strategy Effectiveness				
1	1.1	Introduction to Branding: Historical Perspectives and Evolution	3	1
	1.2	Theoretical Frameworks in Branding: Analysing Consumer Behaviour	3	1
	1.3	Impact of Consumer Behaviour on Brand Perception	5	1
	1.4	Case Studies: Effectiveness of Branding Strategies in Different Industries	5	1
Innovative Branding Strategies				

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2	2.1	Generating Innovative Branding Concepts	5	2
	2.2	Multi-platform Branding: Integrating Digital and Traditional Channels	5	2
	2.3	Case Studies: Successful Implementation of Innovative Branding Concepts	7	2
	2.4	Group Project: Develop and Present Innovative Branding Concepts	7	1,2
Mastering Branding Communication				
3	3.1	Oral Communication Skills: Presenting Branding Strategies to Stakeholders	7	3
	3.2	Developing Persuasive Pitches and Presentations and Mock Presentation Sessions: Refining Oral Communication Skills	8	3
Personal Branding and Ethical Practices				
4	4.1	Aligning Personal Interests with Branding Projects, creating a Personal Brand: Identifying Passion Projects	5	4
	4.2	Individual Branding Projects: Connecting Personal Interests with Branding Concepts	5	4
	4.3	Ethical Practices in Branding: Corporate Social Responsibility Final Project: Ethical Branding Campaign	10	4,5
5	**TEACHER SPECIFIC MODULE**			

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Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Present historical perspectives and evolution of branding. Discuss key milestones and shifts in branding. Encourage student participation through discussion and questions. ● Introduce theoretical frameworks in branding and consumer behaviour. Analyse models and theories related to consumer behaviour. Discuss case studies and facilitate group discussions. ● Explore how consumer behaviour shapes brand perception. Discuss psychological aspects influencing brand perception. Analyse case studies illustrating consumer behaviour impact. ● Conduct a workshop on generating innovative branding concepts. Facilitate brainstorming sessions for creative idea generation. Assign exercises to encourage thinking outside traditional norms. ● Discuss the integration of digital and traditional channels in branding. Analyse successful multi-platform branding campaigns. Engage students in hands-on activities, exploring digital tools. ● Conduct a workshop on persuasive pitches and presentations. Organize mock presentation sessions for practice. ● Discuss aligning personal interests with branding projects. Guide students through personal reflection on their passions.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments and Seminars • Mini Project Presentation **B. Semester End examination** • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

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References

1. Aaker, D. A. (2006). *Building strong brands*. Wiley.
2. Lindstrom, M. (2010). *Brand sense: Sensory secrets behind the stuff we buy*. Free Press.
3. Millman, D. (2011). *Brand thinking and other noble pursuits*. Allworth.
4. Neumeier, M. (2006). *The brand gap: How to bridge the distance between business strategy and design*. New Riders.
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7. Ries, A., & Trout, J. (2001). *Positioning: The battle for your mind*. McGraw Hill LLC.
8. Sharp, B. (2010). *How brands grow: What marketers don't know*. OUP Australia & New Zealand.
9. Verma, H. V. (2006). *Brand management: Strategy, measurement, and yield analysis*. Excel Books.
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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**MARKETING FILMS: CRAFTING CAMPAIGNS ON SCREEN**					
Type of Course	**DCE**					
Course Code	**MG8DCEMLM402**					
Course Level	**400-499**					
Course Summary	This course offers a comprehensive study of advertising, exploring its definition, historical evolution in India, functions, principles, and various types. It focuses on nurturing creativity through the creative process stages, brainstorming techniques, and analysing successful and unsuccessful campaigns. Campaign planning is extensively covered, including situation analysis, objectives, budgeting, media selection, and message creation. Students also learn to craft effective message strategies, measure campaign results, and utilize research techniques for pre and post-testing.					
Semester	VIII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will understand advertising fundamentals, history, societal impact, especially within the Indian context.	K	1, 2
2	Students will develop creative skills, practical campaign planning, and critical analysis of advertising.	A, An	2, 3
3	Students will master campaign planning, from analysis to execution, across products and social causes.	A, An	3, 4
4	Students will master message crafting, using strategic verbal and visual elements for impact.	A, C	3, 8
5	Students will learn to judge advertising effectiveness using sales, awareness, intention, and research metrics.	E, C	4, 9
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Advertising Essentials: Theory, Practice, and Creativity				
1	1.1	Introduction to Advertising: Define advertising and its historical evolution. Discuss the functions and role of advertising in contemporary society. Explore the principles that guide effective advertising.	5	1
	1.2	Examine various types of advertising (e.g., print, digital, viral). Discuss the influence of advertising on society. Present case studies to highlight successful and failed campaigns.	5	1

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	1.3	Introduce the stages in the creative process. Explore brainstorming techniques and creative thinking modes. Understand the concept of advertising on the internet. Discuss the dynamics of viral advertising. Explore advertising strategies beyond traditional print and TV.	6	2
Strategic Advertising Planning: Objectives, Media, and Execution				
2	2.1	Introduce the planning cycle in advertising. Explore the importance of situation analysis in campaign planning. Discuss setting advertising objectives and budgeting.	6	2
	2.2	Understand different media types and their effectiveness. Explore strategies for media selection in advertising campaigns. Discuss the creation and production of advertising messages.	6	2
	2.3	Explore the interplay between advertising objectives and execution styles. Present examples of successful campaigns with varying strategies. Understand the importance of budget planning in advertising.	6	3
Effective Campaign Implementation and Message Strategy in Advertising				
3	3.1	Explore the execution of budget plans for effective campaign implementation. Discuss the challenges and solutions in budget execution.	6	4
	3.2	Explore the selection of attributes, benefits, motives, and appeals in advertising. Understand the concept of laddering in message strategy.	6	4
Evaluating Message Effectiveness and Campaign Impact in Advertising				

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4	4.1	Discuss the strategic use of verbal and visual elements in crafting messages. Explore execution styles and source of delivery for effective communication. Analyse the arrangement of arguments in advertising messages.	9	5
	4.2	Discuss key criteria such as sales impact, awareness, purchase intention, and emotional impact in evaluating campaign results. Explore the use of GRPs (Gross Rating Points) as a metric.	20	5
5	**TEACHER SPECIFIC MODULE**			

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Define advertising and its historical evolution. Discuss the functions and role of advertising in contemporary society. Explore the principles guiding effective advertising. Examine various types of advertising (print, digital, and viral). Discuss the influence of advertising on society. Present case studies highlighting successful and failed campaigns. ● Introduce stages in the creative process. Explore brainstorming techniques and creative thinking modes. Understand advertising on the internet. Discuss the dynamics of viral advertising. Explore advertising strategies beyond traditional print and TV. ● Introduce the planning cycle in advertising. Explore the importance of situation analysis in campaign planning. Discuss setting advertising objectives and budgeting. Understand different media types and their effectiveness. Explore strategies for media selection in advertising campaigns. ● Discuss the interplay between advertising objectives and execution styles. Present examples of successful campaigns with varying strategies. Understand the importance of budget planning in advertising. Explore the execution of budget plans for effective campaign implementation. Discuss challenges and solutions in budget execution. ● Explore the selection of attributes, benefits, motives, and appeals in advertising. Understand the concept of laddering in message strategy. Discuss the strategic use of verbal and visual elements in crafting messages. Explore execution styles and sources of delivery for effective communication. Analyse the arrangement of arguments in advertising messages. ● Discuss key criteria for evaluating campaign results (sales impact, awareness, purchase intention, and emotional impact). Explore the use of

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	GRPs (gross rating points) as a metric. Conduct case studies, analysing successful campaigns based on evaluation criteria. Engage in group discussions on lessons learned from campaign evaluations. Conclude with a review of the entire advertising process and its practical applications.
Assessment Types ***Please refer appendix for more details***	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) 30 marks** • Assignments and Seminars • Mini Project Presentation
	B. Semester End Examination • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

1. Aaker, D. A. (2006). *Building Strong Brands*. Free Press.
2. Belch, G. E., & Belch, M. A. (2018). *Advertising and Promotion: An Integrated Marketing Communications Perspective*. McGraw-Hill Education.
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10. Solomon, M. R., Marshall, G. W., & Stuart, E. W. (2019). *Marketing: Real People, Real Choices*. Pearson.

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Programme	**BA (HONS) MULTIMEDIA**					
Course Name	**HONOURS PROJECT / HONOURS WITH RESEARCH PROJECT**					
Type of Course	**PRJ**					
Course Code	**MG8PRJMLM400**					
Course Level	**400-499**					
Course Summary	This course is designed in a duel manner to provide a in depth project to the learner in his/her area of interest. Honours Project: This is designed as an opportunity to showcase the knowledge and skills acquired by the learner through his four years of study in the field of Multimedia. Honours with Research Project: This is designed to give the learner an opportunity to delve into the research world and contribute new areas of knowledge to the field of Multimedia					
Semester	**VIII**	**Credits**			**12**	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
Pre-requisites, if any						

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HONOURS WITH RESEARCH

***Guidelines for Honours (Research) Project** **

- For the successful completion of BA Multimedia (Honours with Research), the learner should prepare a mini research paper based on subjects related to Visual Communication areas.
- The learner should accomplish various stages of research writing and should verify the competence with academic standards.

PROJECT EVALUATION SCHEME

A. Continuous Comprehensive Assessment (CCA)

- Topic selection, Literature Review – 20 Marks
- Data Collection, Data Analysis, Time management & Efficiency – 20 marks
- Dissertation Writing– 20 Marks

B. Semester End examination

- Research Thesis – 100 Marks
- Viva-Voce – 40 Marks

More details will be issued later.

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