

MAJLIS ARTS AND SCIENCE COLLEGE
(Autonomous)
CHOICE BASED CREDIT SEMESTER
(Calicut University)
SYSTEM Outcome Based Education Syllabus of
MA Creative Media

2026 ADMISSION ONWARDS BOS Multimedia

M.A. CREATIVE MEDIA

REGULATIONS AND SYLLABI

CHOICE BASED CREDIT SEMESTER SYSTEM-PG (CBCSS PG – 2019)

1. Introduction

The Postgraduate Program in MA Creative Media is designed to equip students with a high-level mastery of the rapidly evolving digital landscape, merging traditional storytelling with contemporary business strategies. This two-year program focuses on the synergy between creative production and strategic oversight, preparing students to lead in an industry driven by Startup Management, Media Management, and large-scale Event Management. Students will develop advanced proficiency in technical domains such as Multimedia, Animation, and Visual Effects, while simultaneously mastering the art of digital influence through Social Media Marketing and data-driven content strategies. By exploring the latest trends in media entrepreneurship and disruptive technologies, the course empowers students to not only produce professional-grade content but also to navigate the complexities of media publishing, brand development, and creative leadership in a global market.

2. Pattern of the Programme

- a) The name of the programme shall be MA Creative Media under CBCSS pattern.
- b) The programme shall be offered in four semesters within a period of two academic years.
- c) Details of the programme offered are given in the table below. The programme shall be conducted in accordance with the programme pattern, scheme of examination and syllabus prescribed.

3. Admission Criteria

Admission to the Programme shall be based on the performance of students in an aptitude test conducted by the College. Candidates who have studied Multimedia/ Graphics / Animation/ B Des/ Mass Communication/ Visual Communication/ Fine Arts related Media (Minor/Complementary Courses) subjects in their degree courses will be given weightage as indicated below.

1	Multimedia/ Graphics / Animation/ B Des/ Mass Communication/ Visual Communication/ Fine Arts	15 Marks
2	Media related Minors/ Complementary	10 marks
3	Diploma in Multimedia/ Graphics / Animation/ B Des/ Mass Communication/ Visual Communication/ Fine Arts of 10 months duration or more.	5 marks
4	Certificate/ short term courses in Multimedia/ Graphics / Animation/ B Des/ Mass Communication/ Visual Communication/ Fine Arts.	3 marks

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

4. Theory Courses

The program curriculum stipulates that Semesters I and II shall each consist of two compulsory theory courses. In Semesters III and IV, the curriculum mandates two compulsory theoretical courses along with two elective courses. Students shall be required to opt for any two electives from the list of courses offered in the syllabus.

4. Practical

In each semester there will be core practical courses. However practical examination with external examiner from the Other Colleges affiliated to the University of Calicut will be conducted only at the end of each semester.

5. Project and Viva Voce

In each semester there will be one project and Viva Voce. In the first two semesters students will have to do project work under the guidance of a faculty member of the Department and in the third and last semesters the project should be done in Group (Maximum 4 Members consist of a Group). There will be a comprehensive viva voce in each semester. The viva voce will be based on the theory and practical courses and the project work. However, project and Viva Voce evaluation will be conducted only at the end of each semester.

6. Internship

Students should successfully complete an internship in any reputed media firm for a period of not less than 4 weeks.

Any student who has successfully incubated and operationalized a media startup during the two- year period of the postgraduate programme shall be eligible for exemption from the mandatory internship.

To avail this exemption, the student must:

- Submit valid registration credentials of the startup (such as registration certificate, incorporation documents, or recognition under Startup India/MSME, if applicable)
- Provide supporting evidence of operational activity (e.g., website, portfolio, client work, revenue proof, or project outputs)
- Present the startup before a departmental evaluation committee, if required
- The decision regarding exemption shall be subject to verification and approval by the department/institution.

7. Pass minimum

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

8. Grading System

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

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

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

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

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

3.5 'Course' means a segment of the subject matter to be covered in a semester (traditionally referred to as paper). All the courses need not carry the same weightage. The courses should

define their learning objectives and learning outcomes. A course may be designed in such a way that it consists of lectures/ tutorials/laboratory work/ field work/ outreach activities/ project work/ vocational training/viva/ seminars/ term papers/assignments/ presentations/ self-study etc. or a combination of some of these.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

3.20 Grade Point(G): It is a numerical weightage allotted to each letter grade on a Grading Scale.

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

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

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

3.24 SDE means School of Distance Education.

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

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

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

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

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

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

6.3 Comprehensive Viva-voce and Project Work / Dissertation shall be treated as Core Courses. Project Work is mandatory for all regular programmes and Comprehensive Viva-voce is optional and these shall be done in the end semester. For SDE/Private Registration students both the Project Work and Comprehensive Viva-voce is optional instead they can have two additional theory courses as per the stipulations of the concerned BoS.

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

i) Total Credit for Core Courses shall not be less than 60 (sixty) and not more than 68 (sixty eight).

ii) Total Credit for Elective Course shall not be less than 12 (twelve) and not more than 20 (Twenty). iii) Total Credits for Comprehensive Viva-voce and Project Work combined together shall be 8 (eight) subject to a minimum of 4 (four) credit for Project Work. iv) Total credit in each semester shall vary between 18 to 22.

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

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

6.7 Audit Courses: In addition to the above courses there will be two Audit Courses (Ability Enhancement Course & Professional Competency Course) with 4 credits each. These have to be done one each in the first two semesters. The credits will not be counted for evaluating the overall SGPA & CGPA. The colleges shall conduct examination for these courses and have to intimate/upload the results of the same to the Controller of Examination, Majlis College on the stipulated date during the III Semester. Students have to obtain only minimum pass requirements in the Audit Courses. The details of Audit courses are given below.

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

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

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

PROJECT WORK / DISSERTATION & COMPREHENSIVE VIVA-VOCE

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

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

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

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

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

All students have to submit a Project Report/Dissertation in the prescribed structure and format as a part of the Project Work undertaken as per the stipulations of the concerned BoS. There shall be External and Internal evaluation for Project Work and these shall be combined in the proportion of 4:1. In the case of Comprehensive Viva-voce, the conduct of External Viva-voce is mandatory but internal is optional, subject to the decision and stipulations of the BoS concerned.

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

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

ATTENDANCE

The students admitted in the PG programmes in college shall be required to attend at least 75 percent of the total number of classes (theory/practical) held during each semester. The

students having less than prescribed percentage of attendance shall not be allowed to appear for the Final examination.

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

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

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

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

EXAMINATION

There shall be Final examinations at the end of each semester.

Practical examinations shall be conducted by the College at the end of each semester. The number of examiners and other aspects of the practical examination shall be prescribed by the Boards of Studies of the programmes concerned.

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

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

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

EVALUATION AND GRADING

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

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

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

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

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

INTERNAL EVALUATION / CONTINUOUS ASSESSMENT (CA)

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

(a) Theory:			
Sl. No	Component	Percentage	Weightage

	Examination /Test	40%	2
	Seminars / Presentation	20%	1

	Assignment	20%	1
	Attendance	20%	1
(b) Practical:			
	Lab Skill	40%	4
	Records/viva	30%	3
	Practical Test	30%	3

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

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

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

To ensure transparency of the evaluation process, the internal assessment marks awarded to the students in each course in a semester shall be published on the notice board before 5 days of commencement of external examination.

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

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

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

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

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

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

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

EXTERNAL / END SEMESTER EVALUATION (ESE)

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

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

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

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

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

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

PATTERN OF QUESTIONS FOR EXTERNAL/ESE

Questions shall be set to assess the knowledge acquired, standard, and application of knowledge, application of knowledge in new situations, critical evaluation of knowledge and the ability to synthesize knowledge. Due weightage shall be given to each module based on content/teaching hours allotted to each module.

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

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

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

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

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

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

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

EVALUATION OF PROJECT WORK / DISSERTATION

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

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

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

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

For a pass in Project Work, a student must secure a minimum of P Grade in External and Internal examination combined. If the students could not secure minimum P Grade in the Project work, they will be treated as failing in that attempt and the students may be allowed

to rework and resubmit the same in accordance with the College exam stipulations. There shall be no improvement chance for Project Work.

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

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

CONDUCT OF COMPREHENSIVE VIVA-VOCE

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

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

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

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

DIRECT GRADING SYSTEM

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

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

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

Detailed Syllabus of
MA Creative Media

Semester I						
Course Code	Title of the course	Class Hours HRS/ WK		CREDIT	SCHEME OF EVALUATION	
		Theory	Practical		External Weightage (75%)	Internal Weightage (25%)
MCR1C01	MEDIA EVOLUTION AND AESTHETICS OF CREATIVE MEDIA	4	-	4	3	1
MCR1C02	DIGITAL STORYTELLNG & SCRIPT WRITING	4	-	4	3	1
MCR1L01	PROFESSIONAL PRACTICES IN PHOTOGRAPHY (PRACTICAL)		4	4	3	1
MCR1L02	APPLIED GRAPHIC DESIGN (PRACTICAL)	-	5	2	3	1
MCR1L03	TYPGRAPHY AND LAYOUT DESIGN (PRACTICAL)	-	4	2	3	1
MCR1P01	MEDIA PRODUCTION (PROJECT)	-	4	2	3	1
	Total	25		18		
Ability Enhancement Course (AEC) (The credits will not be counted for evaluating the overall SGPA & CGPA)						
MCR1A01	CREATIVE WRITING FOR DIGITAL MEDIA	-	-	4	-	-
Semester II						
Course Code	Title of the course	Class Hours HRS/ WK		CREDIT	SCHEME OF EVALUATION	
		Theory	Practical		External Weightage (75%)	Internal Weightage (25%)
MCR2C01	DIGITAL MARKETING AND SOCIAL MEDIA ANALYTICS	4	-	4	3	1
MCR2C02	COMMUNICATION AND PRESENTATION SKILL FOR PROFESSIONAL COMPETENCY	4	-	4	3	1
MCR2L01	UI/ UX DEVELOPMENT AND PROTOTYPING (PRACTICAL)	-	4	3	3	1
MCR2L02	COMMERCIAL VIDEO PRODUCTION (PRACTICAL)	-	4	2	3	1

MCR2L03	SOCIAL MEDIA CAMPAIGN MANAGEMENT (PRACTICAL)	-	5	3	3	1
MCR2P01	BRANDING AND CORPORATE DESIGN (PROJECT)	-	4	4	3	1
	Total	25		20		
Professional Competency Course (PCC) (The credits will not be counted for evaluating the overall SGPA & CGPA)						
MCR2A02	PUBLIC RELATION AND CREATIVE ADVERTISING	-	-	4	-	-
Semester III						
Course Code	Title of the course	Class Hours HRS/ WK		CREDIT	SCHEME OF EVALUATION	
		Theory	Practical		External Weightage (75%)	Internal Weightage (25%)
MCR3C01	AI TOOLS FOR CREATIVE INDUSTRY	4	-	4	3	1
MCR3L01	ADVANCED MOTION GRAPHICS (PRACTICAL)	4	-	4	3	1
MCR3L02	3D COMPOSITING AND VFX (PRACTICAL)	-	4	2	3	1
MCR3L03	STUDIO PRODUCTION AND LIVE COVERAGE (PRACTICAL)	-	4	2	3	1
MCR3P01	EVENT MANAGEMENT (PROJECT)	-	3	2	3	1
Electives						
MCR3E01	INTELLECTUAL PROPERTY RIGHTS			3	3	1
MCR3E02	MEDIA MANAGEMENT AND GLOBAL			3	3	1
MCR3E03	PODCAST PRODUCTION (PRACTICAL)		-	3	3	1
MCR3E04	SCENIC DESIGN FOR PRODUCTION (PRACTICAL)		-	3	3	1
	Total	25		20		
** Select any two electives from the list (3 Hours & 3 credits for each course)						
Semester IV						
Course Code	Title of the course	Class Hours HRS/ WK		CREDIT	SCHEME OF EVALUATION	
		Theory	Practical		External Weightage (75%)	Internal Weightage (25%)
MCR4C01	STARTUP MANAGEMENT & MEDIA ENTREPRENEURSHIP	4	-	4	3	1

MCR4L01	PORTFOLIO DEVELOPMENT (PRACTICAL)	-	4	4	3	1
MCR4L02	MEDIA INTERNSHIP (PRACTICAL)	-	5	4	3	1
MCR4L03	CAPSTONE PROJECT (PROJECT)	-	4	4	3	1
Electives						
MCR4E01	MEDIA RESEARCH		-	3	3	1
MCR4E02	ETHICAL PRACTICES OF CREATIVE MEDIA		-	3	3	1
MCR4E03	ART AND CRAFT OF CINEMA (PRACTICAL)		-	3	3	1
MCR4E04	DOCUMENTARY FILM PRODUCTION (PRACTICAL)		-	3	3	1
** Select any two electives from the list (4 Hours & 3 credits for each course)						
Total			25	22		

Semester 1

Name of Course: MEDIA EVOLUTION AND AESTHETICS OF CREATIVE MEDIA

Course Code: MCR1C01

Credit: 4

Teaching Hours/Week: 4

Course Outcomes:

CO1: Explain the evolution of media forms from traditional to digital platforms

CO2: Identify major aesthetic theories and art movements

CO3: Analyze media texts using aesthetic and semiotic frameworks

CO4: Interpret visual culture and representation in contemporary media

CO5: Apply aesthetic principles in practical media production

Module 1: Evolution of Creative Media

- Meaning and scope of creative media
- Evolution: traditional art → print → photography → cinema → digital media
- Role of media in cultural and social transformation
- Interdisciplinary nature of creative media

Module 2: Art Movements and Visual Styles

- Renaissance, Impressionism, Cubism, Surrealism, Postmodernism
- Key features of each movement
- Influence on film, advertising, and design

Module 3: Aesthetics and Visual Culture

- Meaning and scope of aesthetics
- Western aesthetics (Plato, Aristotle, Kant – overview)
- Indian aesthetics: Rasa theory
- Semiotics: signs and symbols in media
- Representation: gender, identity, culture

Module 4: Aesthetics in Contemporary Media

- Aesthetic principles in photography, film, and digital media
- Visual storytelling techniques
- Color, composition, and visual hierarchy
- Aesthetics in branding and social media

Module 5: Practical Module

- Case study analysis (film, advertisements, digital campaigns)

- Visual analysis of artworks and media samples
- Semiotic analysis of posters/social media content
- Mood board / aesthetic board creation
- Photo essay / short video project
- Portfolio-based assignment applying aesthetic principles
- Presentation and peer critique

References

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2. *Benjamin, Walter. The Work of Art in the Age of Mechanical Reproduction.*
3. *Bordwell, David & Thompson, Kristin. Film Art: An Introduction.*
4. *Eco, Umberto. A Theory of Semiotics.*
5. *Hall, Stuart. Representation: Cultural Representations and Signifying Practices.*
6. *McLuhan, Marshall. Understanding Media.*
7. *Manovich, Lev. The Language of New Media.*
8. *Sontag, Susan. On Photography.*
9. *Sturken, Marita & Cartwright, Lisa. Practices of Looking.*
10. *Barthes, Roland. Image, Music, Text.*

Name of Course: DIGITAL STORYTELLING& SCRIPT WRITING

Course Code: MCR1C02

Credit: 4

Teaching Hours/Week: 4

Course Outcomes:

CO1: Understand storytelling elements and narrative structures in digital media

CO2: Apply scriptwriting techniques including character development, dialogue writing, and scene construction

CO3: Analyze and create content for digital platforms using multimedia storytelling techniques

CO4: Develop scripts for various genres and formats including films, web series, and advertisements

CO5: Produce an original script and storyboard applying narrative and ethical principles

Module 1: Fundamentals of Storytelling

- Introduction to storytelling: traditional vs digital storytelling
- Elements of a story: plot, character, setting, conflict, resolution

- Narrative structures (linear, non-linear, episodic)
- Three-act structure and story arcs
- Analysis of storytelling in films, web series, and digital media
- Understand a good Script and a bad script

Module 2: Script Writing Basics

- Introduction to script writing formats (film, TV, digital media)
- Components of a script: scenes, dialogues, action, transitions
- Character development and characterization techniques
- Writing effective dialogues
- Scene construction and pacing
- Basics of screenplay formatting

Module 3: Digital Storytelling Techniques

- Storytelling for digital platforms (YouTube, social media, OTT)
- Visual storytelling and use of multimedia elements
- Storyboarding and scripting for short-form content
- Interactive storytelling and transmedia narratives
- Writing for ads, reels, and short videos
- Case studies of successful digital storytelling campaigns

Module 4: Advanced Script Writing & Adaptation

- Writing scripts for different genres (drama, comedy, documentary)
- Adaptation: converting stories into scripts
- Writing for web series and episodic content
- Voice-over and narration writing
- Ethical considerations in storytelling
- Script analysis and critique

Module 5: Final Submission & Presentation

- Develop an original story concept
- Write a complete script (short film / digital content)
- Prepare storyboard or narrative outline

Name of Course: Professional Practices in Photography

Course Code: MCR1L01

Credit: 4

Teaching Hours/Week: 4

Course Outcomes:

CO1: Demonstrate advanced understanding of photographic techniques, genres, and visual aesthetics.

CO2: Apply professional standards in photography, including workflow, client management, and project execution.

CO3: Analyze and apply legal frameworks such as copyright, intellectual property rights (IPR), and licensing in photography.

CO4: Critically evaluate the impact of artificial intelligence on photography and utilize AI-based tools for editing and creative production.

CO5: Develop a professional portfolio aligned with industry expectations and ethical practices.

Module 1: Foundations of Professional Photography

- Evolution of photography: From analog to digital era
- Genres of photography: Documentary, portrait, commercial, fine art, fashion, wildlife, and photojournalism
- Principles of composition and visual storytelling
- Camera systems: DSLR, mirror less, medium format
- Exposure triangle: aperture, shutter speed, ISO (revisit at advance level)
- Lighting fundamentals: Natural vs. artificial light
- Introduction to post-processing workflows
- Identifying good photography
- Ethics in photography: Representation, consent, and cultural sensitivity

Module 2: Advanced Concepts in Photography

- Advanced lighting techniques: Studio lighting, multi-light setups, high-key and low-key lighting
- Colour theory and colour grading in photography
- Advanced composition and visual semiotics
- High Dynamic Range (HDR) imaging and panorama stitching
- Specialized photography techniques:

- o Long exposure and night photography
- o Macro and micro photography
- o Aerial and drone photography
- Digital asset management and workflow optimization
- Professional editing tools (Adobe Light room and Photoshop)

Module 3: Professional Practices, Business and Legal Frameworks

- Professional workflow: Pre-production, production, post-production
- Client interaction and project management
- Branding and portfolio development
- Freelancing vs. agency work
- Pricing strategies and contracts in photography
- Introduction to Intellectual Property Rights (IPR)
- Copyright laws in photography (national and international perspectives)
- Licensing models: Royalty-free, rights-managed, Creative Commons
- Model releases and property releases
- Copyright infringement and fair use
- Ethical dilemmas in digital manipulation and photojournalism

Module 4: Artificial Intelligence in Photography

- Generative AI and Photography: The transition from "taking" photos to "making" prompts; understanding Diffusion Models (Stable Diffusion, Midjourney)
- AI in camera systems: Autofocus, scene detection, computational photography
- AI-based photo editing and enhancement:
 - o Automated retouching
 - o Noise reduction and up scaling
 - o Background removal and object replacement
- AI tools for photographers (Generative fill, Adobe Firefly, Topaz Labs (Sharpen/ Gigapixel), and Skylum Luminar Neo.)
- Deep fakes and synthetic imagery: Ethical and legal implications
- AI in stock photography and content generation
- Future trends: AI-assisted creativity and human-AI collaboration in photography
- The Ethics of Synthetics: Deepfakes, AI-generated imagery in commercial spaces, and the "Content Authenticity Initiative" (CAI) for provenance.

References

- 1.Langford, Michael. Langford's Basic Photography. Routledge.
- 2.Hunter, Fil, Biver, Steven & Fuqua, Paul. Light: Science and Magic – An Introduction to Photographic Lighting. Focal Press.
- 3.Freeman, Michael. The Photographer's Eye: Composition and Design for Better Digital Photos. Focal Press.
- 4.Kelby, Scott. The Digital Photography Book. Peachpit Press.
- 5.Evening, Martin. Adobe Photoshop for Photographers. Focal Press.
- 6.Schewe, Jeff. The Digital Print: Mastering Digital Printing for Photographers. Peachpit Press.
- 7.Bainbridge, David. Intellectual Property. Pearson Education.
- 8.Tawfik, Ahmed & Kamel, Ahmed. Copyright in the Digital Age. Springer.
- 9.Ritchin, Fred. After Photography. W. W. Norton & Company.
- 10.Mitchell, Melanie. Artificial Intelligence: A Guide for Thinking Humans. Farrar, Straus and Giroux.
- 11.McCosker, Anthony & Wilken, Rowan. Automating Vision: The Social Impact of the New Camera Consciousness. Routledge.

Name of Course: Applied Graphic Design (Practical)

Course Code:MCR1L02

Credit:2

Teaching Hours/Week:5

Course Outcomes:

CO1: Apply design principles, typography, and color in visual communication.

CO2: Use Adobe Illustrator for creating vector graphics and designs.

CO3: Develop advanced designs using Illustrator and AI tools.

CO4: Apply AI-assisted workflows for efficient design solutions.

CO5: Create and present a complete professional branding project.

Module 1: Design Theory & Visual Analysis

- Typography: readability, font types, spacing
- Colour Theory: harmony, psychology, usage in branding
- Output Basics: print vs digital (bleed, resolution, export formats)

- Good vs Bad Design Analysis:
- Compare real-world examples (advertisements, posters, social media creatives)
- Identify usability issues and visual mistakes

Reference Websites:

- PNGWing, PNGEgg, PNGTree
- Coolers, Brusheezy
- Behance, Dribbble, Pinterest

Module 2: Adobe Illustrator – Fundamentals & Core Tools

- Workspace setup: margins, grids, rulers, artboards
- Tools and basic operations
- Color exercises: palette creation and mood boards
- Precision Pathing: Pen Tool and Curvature Tool
- Shape Builder and Pathfinder (non-destructive workflows)
- Introduction to Appearance Panel and basic effects

Practical Work:

- Task: Logo recreation and simple vector illustration
- Exercise: Recreate a poster from reference

Module 3: Advanced Illustrator & Applied Design

- Advanced Pen Tool techniques and path editing
- Gradient Mesh, blending modes, transparency
- Clipping masks and compound paths
- Pattern creation and brushes
- 3D and transform effects (basic objects)
- Image tracing and vector conversion
- Text to Vector Graphic (Generative AI)
- Generative Recolour (AI-based colour exploration)
- AI-powered Image Trace Enhancements
- Adobe Firefly Integration

Practical Work:

- Task: Mini brand identity (logo + social post + flyer)
- Exercise: Client-based design brief

- Mockups and presentation

Module 4: Final Practical Project & Portfolio

Focus: Complete project execution and professional presentation

Final Practical Project (Mandatory)

Develop a complete brand design project including:

- Logo design
- Business card
- Social media post
- Poster or packaging design

Output Preparation:

- Prepare final files for digital use
- Submission Requirements:
- Source files (AI format)
- Exported files (PDF, PNG, JPG)
- Digital portfolio presentation using Behance

References

- 1.Heller, Steven & Vienne, Véronique. Becoming a Graphic Designer. Wiley.
- 2.Dabner, David, Stewart, Sandra & Zempol, Eric. Graphic Design School: The Principles and Practice of Graphic Design. Wiley.
- 3.Male, Alan. Illustration: A Theoretical & Contextual Perspective. Bloomsbury.
- 4.Shaughnessy, Adrian. How to Be a Graphic Designer Without Losing Your Soul. Laurence King Publishing.
- 5.McKelvey, Roy. Advertising Layout and Design. Wiley.

Software & AI Tool References

- 1.Adobe Creative Cloud Tutorials – Illustrator & Firefly.
- 2.Adobe Illustrator official documentation and help resources.
- 3.Adobe Firefly – AI-assisted design workflows and generative tools.
- 4.Behance – Portfolio development and presentation practices.

Web Resources & Design Platforms

- 1.Dribbble – Design inspiration and trends.
- 2.Pinterest – Mood boards and creative references.
- 3.Coolers – Colour scheme generation.
- 4.PNG Wing, PNG Egg, PNG Tree – Graphic resources.

5.Brusheezy – Brushes, textures, and design assets.

Name of Course: TYPOGRAPHY AND LAYOUT DESIGN (PRACTICAL)

Course Code:MCR1L03

Credit:2

Teaching Hours/Week:4

Course Outcomes:

CO1: Apply advanced typographic principles in layout design

CO2: Utilize Adobe InDesign tools for complex layout construction

CO3: Design and manage long documents such as books and magazines

CO4: Produce print-ready and digital-ready publication files

CO5: Develop a professional portfolio in layout and editorial design

Module I: Principles of Typography and Layout Design

- Newspaper and page sizes
- Basics of typography-Fonts, typefaces, and font families
- Paragraph and character formatting-Kerning, leading, tracking
- Use of white space and negative space
- Readability and legibility in print and screen
- Visual hierarchy and reading flow in editorial design
- Advanced font pairing and classification
- Colour application in layout (CMYK context)
- Analysis of good v/s bad layouts (books, magazines, newspapers)

Module II: Advanced Tools and Features in Adobe InDesign

- Workspace customization and document setup (bleed, slug, margins, crop marks)
- Grid and guide management (baseline grid alignment)
- Paragraph and character styles
- Image handling: linking, fitting, and placement
- Text wrap and multi-column text handling
- Object styles and layout consistency, Transparency, layers, and effects
- Master Pages: creation, application, and nested masters

Module III: Pagination and Book Design

- Planning and structuring long documents
- Pagination techniques and page numbering systems
- Table of Contents (TOC) generation

- Footnotes and endnotes
- Master page automation in long documents
- Preflight, packaging, and print preparation
- Exporting print-ready PDFs
- Introduction to EPUB and digital publishing
- Generative Layout Assistance (AI-based layout suggestions)
- Content-Aware Fit & Smart Adjustments
- AI-assisted Captioning and Text Generation (Firefly Integration)

Module IV: Practical Work (Digital and Print)

Design a tabloid project including:

- 4-page tabloid news paper
- Must include all newspaper elements
- 5 column news paper

References

1. Bringhurst, Robert (2013). The Elements of Typographic Style. Vancouver: Hartley & Marks Publishers.
2. Lupton, Ellen (2014). Thinking with Type: A Critical Guide for Designers, Writers, Editors, and Students. New York: Princeton Architectural Press.
3. Ambrose, Gavin & Harris, Paul (2018). The Fundamentals of Typography. Bloomsbury Visual Arts.
4. Samara, Timothy (2017). Making and Breaking the Grid: A Graphic Design Layout Workshop. Rockport Publishers.
5. Caldwell, Cath & Zappaterra, Yolanda (2014). Editorial Design: Digital and Print. Laurence King Publishing.

Digital Resources

1. Adobe Inc. Adobe InDesign Classroom in a Book. Adobe Press (Latest Edition).
2. Adobe Inc. InDesign User Guide. Available at: <https://helpx.adobe.com/indesign>
3. Adobe Creative Cloud Tutorials (Online Learning Resources)
4. Envato Tuts+ – Typography and Layout Design Tutorials
5. Google Fonts Knowledge Library

Name of Course: MEDIA PRODUCTION (PROJECT)

Course Code: MCR1P01

Credit: 2

Teaching Hours/Week: 4

Course Outcomes:

CO1: Integrate digital storytelling principles with visual aesthetics to create a cohesive media narrative.

CO2: Apply professional photographic techniques and advanced graphic design principles to a unified creative theme.

CO3: Utilize typography and layout design effectively to enhance the communication of a specific message.

CO4: Demonstrate professional-grade creative writing skills tailored for digital media platforms.

CO5: Execute a complete media production workflow from conceptualization to final digital output.

Guidelines and Scope

The project must be a multi-disciplinary Visual Portfolio / Digital Publication that serves as a practical application of all Semester 1 courses.

Required Components

- **Conceptual Foundation:** A written "Creative Brief" using digital storytelling techniques and creative writing skills.
- **Visual Content:** An original series of high-quality photographs demonstrating professional lighting and composition.
- **Design Integration:** The photographs must be integrated into a designed layout (e.g., a high-end digital magazine, a brand lookbook, or a social media visual essay).
- **Technical Finish:** The final product must demonstrate mastery of typography, grid systems, and layout aesthetics.

A. The "Portfolio"

Instead of a fragmented assignment, students treat the project as their first professional portfolio entry. They must select a single theme (e.g., Sustainable Fashion in Malabar or The Evolution of Local Craft) and apply every Semester 1 skill to that theme.

B. Technical Workflow

Phase 1: Scripting & Treatment: Students draft a narrative script or treatment for their visual project.

Phase 2: Asset Creation: Students conduct photo shoots and create custom graphic assets.

Phase 3: Layout & Assembly: Using Typography and Layout Design skills, assets are assembled into the final project format.

Phase 4: Digital Adaptation: Students rewrite the content to suit specific digital media formats (social media captions vs. long-form articles).

4. Assessment Matrix

The project should be evaluated based on the integration of the following:-

Component	Assessment Criteria	Relevant Course
Narrative	Logic, emotional arc, and creative writing quality.	Digital Storytelling / Creative Writing
Imagery	Technical quality (exposure, focus) and aesthetic relevance.	Professional Photography
Visual Design	Use of color theory, vector/raster balance, and branding.	Applied Graphic Design
Composition	Typographic hierarchy and effective use of white space.	Typography & Layout

Name of Course: CREATIVE WRITING FOR DIGITAL MEDIA

Course Code: MCR1A01

Course Type: ABILITY ENHANCEMENT COURSE

Course Outcomes:

CO1: Identify different forms of creative writing in digital media

CO2: Apply creative writing techniques suitable for digital platforms

CO3: Develop engaging and audience-oriented content for social media and blogs

CO4: Create scripts and storytelling content for digital media formats

CO5: Evaluate and edit digital content for clarity, coherence, and audience engagement

Module 1: Introduction to Creative Writing

- Meaning and scope of creative writing
- Elements of creative writing: imagination, tone, style
- Writing for different audiences
- Basics of storytelling

Module 2: Writing for Digital Platforms

- Writing for social media (captions, posts, threads)

- Blog writing and article writing
- SEO basics and keyword usage (introductory level)
- Writing for websites and digital platforms

Module 3: Script and Content Writing

- Basics of script writing (short videos, reels, ads)
- Dialogue writing
- Storyboarding concepts
- Writing for YouTube and short-form content

Module 4: Editing, Creativity and Trends

- Editing and proofreading basics
- Content planning and consistency
- Writing for branding and promotion
- Trends in digital content and storytelling

Practicum / Skill-Based Activities

- Writing social media posts and captions
- Blog/article writing exercise
- Script writing for short video/reel
- Content calendar preparation
- Peer review and editing exercises
- Final portfolio submission (collection of written works)

References

- 1.King, Stephen (2000). On Writing: A Memoir of the Craft. Scribner.
- 2.Handley, Ann (2014). Everybody Writes. Wiley.
- 3.Clark, Roy Peter (2011). Writing Tools. Little, Brown.
- 4.McKee, Robert (1997). Story. HarperCollins.
- 5.Goldberg, Natalie (2016). Writing Down the Bones. Shambhala.
- 6.Zinsser, William (2006). On Writing Well. Harper Perennial.
- 7.Truby, John (2007). The Anatomy of Story. Faber & Faber.
- 8.Bly, Robert W. (2018). The Copywriter's Handbook. St. Martin's Griffin.
- 9.Miller, Donald (2017). Building a StoryBrand. HarperCollins.
- 10.Pinker, Steven (2014). The Sense of Style. Viking.

Semester II

Name of Course: DIGITAL MARKETING AND SOCIAL MEDIA ANALYTICS

Course Code:MCR2C01

Credit:4

Teaching Hours/Week:4

Course Outcomes

CO1: Analyze digital marketing strategies within creative media contexts

CO2: Develop platform-specific content and branding strategies

CO3: Interpret social media analytics and performance metrics

CO4: Evaluate digital campaigns using data-driven approaches

CO5: Apply AI tools and emerging technologies in digital marketing practices

Module 1: Digital Marketing in Creative Media

- Digital marketing ecosystem in media industries
- Evolution from traditional to digital marketing
- Content-driven marketing and storytelling
- Audience behavior in digital environments
- Role of branding in digital platforms

Module 2: Social Media Strategy and Content Creation

- Platform-specific strategies (Instagram, YouTube, etc.)
- Content formats: short-form video, reels, stories, live content
- Visual storytelling and brand voice
- Influencer marketing and creator economy
- Campaign planning and execution

Module 3: Social Media Analytics and Insights

- Metrics and KPIs: engagement, reach, impressions, conversion
- Audience insights and behavior analysis
- Tools for analytics (overview)
- Data interpretation and performance evaluation
- Reporting and optimization strategies

Module 4: Advanced Digital Marketing and Emerging Trends

- Paid media strategies and campaign management

- SEO, SEM, and content optimization
- AI in digital marketing (content generation, targeting, automation)
- Algorithmic culture and platform dynamics
- Ethics, privacy, and data governance

Practicum

- Analysis of digital campaigns (brand or media-based)
- Social media strategy development for a creative brand
- Analytics report based on real or sample data
- Content plan for a platform (Instagram/YouTube)
- Assignment on AI tools in digital marketing
- Suggested Readings
- Philip Kotler – Marketing 4.0
- Dave Chaffey – Digital Marketing Strategy
- Ryan Deiss – Digital Marketing for Dummies

Name of Course:

COMMUNICATION AND PRESENTATION SKILLS FOR PROFESSIONAL COMPETENCY

Course Code: MCR2C02

Credit: 4

Teaching Hours/Week: 4

Course Outcomes:

CO1: Demonstrate effective verbal, non-verbal, and interpersonal communication skills

CO2: Apply professional communication techniques in workplace contexts

CO3: Deliver structured, confident, and audience-oriented presentations

CO4: Utilize digital tools and AI platforms for professional communication and productivity

CO5: Exhibit workplace readiness through teamwork, etiquette, and problem-solving skills

Module 1: Fundamentals of Professional Communication

- Communication process and types
- Verbal and non-verbal communication in professional settings
- Listening and feedback skills
- Barriers to effective communication
- Introduction to interpersonal communication

Module 2: Workplace Communication and Professional Skill

- Formal communication (emails, reports, memos)
- Resume and cover letter writing
- Group discussion and interview techniques
- Workplace etiquette and professionalism
- Team communication and collaboration skills

Module 3: Presentation and Public Speaking Skills

- Structuring professional presentations
- Public speaking and confidence building
- Body language, voice modulation, and audience engagement
- Visual communication and slide design (PowerPoint / Canva)
- Presenting ideas in meetings and professional contexts

Module 4: Digital Communication, AI Tools and Professional Readiness

- Digital communication platforms and online etiquette
- Introduction to AI tools in professional communication
- Prompt writing for effective AI-assisted content
- AI-based email drafting, report writing, and presentations
- Time management, productivity, and task organization
- Ethics and responsible use of AI

Practicum / Skill-Based Activities

- Email, report, and resume writing exercises
- Group discussion and mock interview sessions
- Individual and group presentations
- AI prompt writing exercises for professional tasks
- AI-assisted creation of emails, reports, and presentations
- Team-based task or mini project

References

- 1.L. & Thill, John V. (2018). Business Communication Today. Pearson.
- 2.Murphy, Herta A., Hildebrandt, Herbert W. & Thomas, Jane P. (2017). Effective Business Communications. McGraw-Hill.
- 3.Carnegie, Dale (2019). The Art of Public Speaking. Simon & Schuster.
- 4.Duarte, Nancy (2012). HBR Guide to Persuasive Presentations. Harvard Business Review Press.
- 5.Guffey, Mary Ellen & Loewy, Dana (2020). Essentials of Business Communication. Cengage Learning.

6. Pease, Allan & Pease, Barbara (2006). The Definitive Book of Body Language. Orion Publishing.
7. Lucas, Stephen E. (2015). The Art of Public Speaking. McGraw-Hill Education.
8. Reynolds, Garr (2011). Presentation Zen. New Riders.
9. Atkinson, Cliff (2018). Beyond Bullet Points. Microsoft Press.
10. Covey, Stephen R. (2004). The 7 Habits of Highly Effective People. Free Press.

Name of Course: UI/UX Development & Prototyping (Practical)

Course Code: MCR2L01

Credit: 3

Teaching Hours/Week: 4

Course Outcomes:

CO1: Understand fundamental principles of UI/UX design including usability, accessibility, and user-centered design

CO2: Apply design principles to create effective user interfaces using wireframes and layouts

CO3: Develop interactive prototypes using Figma with navigation, animations, and micro-interactions

CO4: Analyze user needs through personas, user journeys, and usability evaluation techniques

CO5: Design and present a complete UI/UX solution for real-world applications

Module 1: UI/UX Basics

- Introduction to UI & UX
- UX principles (usability, accessibility, user-centered design)
- Design principles (hierarchy, alignment, contrast, spacing)
- Basic concepts: user flow, wireframing, prototyping
- Analyze popular apps and identify good vs bad UI
- Create a simple user flow

Module 2: Figma & Prototyping

- Figma setup and interface
- Frames, grids, auto layout, components
- Create buttons, cards, and UI elements
- Recreate real app screens

- Prototyping: navigation, animations, micro-interactions
- Mini tasks: Instagram clone, onboarding flow

Module 3: UI Design Practice

- Wireframing (login, dashboard, product pages)
- Design system (colors, typography, spacing)
- Create full UI screens (home, profile, checkout)
- UX tasks: personas, user journey, pain points
- Micro-interactions and responsive design

Module 4: Final Project

- Design complete UI/UX flow
- Build prototype using Figma
- Example: food app, booking system, local service

References

- 1.Norman, Don (2013). The Design of Everyday Things. Basic Books.
- 2.Krug, Steve (2014). Don't Make Me Think: A Common Sense Approach to Web Usability. New Riders.
- 3.Garrett, Jesse James (2010). The Elements of User Experience. New Riders.
- 4.Cooper, Alan, Reimann, Robert & Cronin, David (2014). About Face: The Essentials of Interaction Design. Wiley.
- 5.Lidwell, William, Holden, Kritina & Butler, Jill (2010). Universal Principles of Design. Rockport Publishers.

Digital Resources

- 1.Figma Official Documentation and Tutorials
- 2.Google UX Design Guidelines (Material Design)
- 3.Apple Human Interface Guidelines
- 4.Nielsen Norman Group (UX Research Articles)
- 5.Adobe XD & UI/UX Tutorials (Online Platforms)

Name of Course: COMMERCIAL VIDEO PRODUCTION (PRACTICAL)

Course Code:MCR2L02

Credit:2

Teaching Hours/Week: 4

Course Outcomes:

CO1: Understand the process of commercial video production including pre-production planning, scripting, and client briefing

CO2: Apply professional camera, lighting, and audio techniques for producing high-quality commercial videos

CO3: Execute post-production workflows including editing, colour grading, sound design, and motion graphics

CO4: Develop creative and audience-oriented commercial content aligned with brand communication strategies

CO5: Produce and present a complete commercial video project with effective distribution and evaluation strategies

Module 1: Pre-Production for Commercial Video

Focus: Idea development, client briefing, scripting, and planning

Practical Topics:

- Understanding the client's brief and brand voice
- Types of commercial videos: product demo, brand film, social media ad (15–30 sec), testimonial, explainer
- Scriptwriting for commercials (AIDA model: Attention, Interest, Desire, Action)
- Storyboarding and shot listing
- Creating a production board (schedule, budget, crew roles, equipment, location)
- Talent release forms, location consent, and copyright clearance for music/stock footage

Assignment:

Students choose a real or mock brand and submit a production folder containing: client brief, script, storyboard, shot list, and production schedule.

Module 2: Production Techniques – Camera, Lighting & Sound

Focus: Shooting a commercial with professional production values

Practical Topics:

- Camera techniques: shot sizes, angles, movement (pan, tilt, dolly, handheld, gimbal)
- Lighting setups: three-point lighting, high-key lighting, low-key lighting
- Audio capture: on-camera mic, lavalier, boom; clean dialogue and foley
- Directing talent and product handling

- Shooting for the edit: coverage, matching action, slating

Assignment:

Students shoot raw footage for a 30–60 second commercial based on their script.

Module 3: Post-Production – Editing, Grading & Sound Design

Focus: Transforming raw footage into a polished commercial

Practical Topics:

- Editing workflow: importing, syncing audio, rough cut, fine cut
- Pacing for commercials: rhythm, jump cuts, montage
- Colour grading for brand consistency
- Sound design: voiceover, music, effects, mixing
- Motion graphics & text overlays
- Export settings for YouTube, Instagram, TV

Assignment:

Students deliver a fine cut with colour grading, sound, and motion graphics in multiple formats.

Module 4: Delivery, Critique & Distribution Strategy

Focus: Final export, client presentation, and distribution

Practical Topics:

- Behind-the-scenes reel creation
- Compression and delivery formats
- Client presentation and feedback handling
- Distribution: YouTube ads, social media ads, TV
- Analytics: CTR, retention, A/B testing
- Ethics in commercial video

Assignment:

Students submit a complete commercial package including final video, vertical cut, BTS video, production folder, and pitch deck.

References

1. Rabiger, Michael & Hurbis-Cherrier, Mick (2020). Directing: Film Techniques and Aesthetics. Focal Press.
2. Brown, Blain (2016). Cinematography: Theory and Practice. Routledge.
3. Dancyger, Ken (2018). The Technique of Film and Video Editing. Routledge.

4. Millerson, Gerald & Owens, Jim (2012). Video Production Handbook. Focal Press.
5. Zettl, Herbert (2016). Television Production Handbook. Cengage Learning.

Digital Resources

1. YouTube Creator Academy (Video Production & Monetization)
2. Adobe Premiere Pro & After Effects Tutorials
3. DaVinci Resolve Official Training Resources
4. Vimeo Video School
5. Wistia Learning Center (Video Marketing & Analytics)

Name of Course: SOCIAL MEDIA CAMPAIGN MANAGEMENT (PRACTICAL)

Course Code: MCR2L03

Credit: 3

Teaching Hours/Week: 5

Course Outcomes:

- CO1: Develop comprehensive social media strategies aligned with specific brand objectives and target audience personas.
- CO2: Design and produce high-fidelity creative assets (video, static, and interactive) optimized for various platform algorithms.
- CO3: Implement advanced paid advertising campaigns using Meta Business Suite, LinkedIn Ads, and TikTok Ads Manager.
- CO4: Utilize professional analytics tools to monitor KPIs, conduct sentiment analysis, and generate actionable ROI reports.
- CO5: Manage real-time community engagement and crisis communication scenarios using industry-standard ethical frameworks.

Module 1: Strategic Planning & Audience Intelligence

Theory Context: Digital consumer behavior and the social media funnel (Awareness to Advocacy).

Practical Focus: Conducting competitive benchmarking and social media audits.

Defining SMART goals (Specific, Measurable, Achievable, Relevant, Time-bound).

Developing "User Personas" through data mining and social listening.

Practical Assignment: Create a 6-month Strategic Social Media Roadmap for a selected niche brand.

Module 2: Creative Content Engineering & Storytelling

Theory Context: Platform-specific algorithms and the psychology of "shareable" content.

Practical Focus:

Production of short-form vertical video (Reels/TikTok/Shorts) with high engagement hooks.

Copywriting for social: Crafting compelling captions and platform-specific CTAs.

AI-assisted content creation: Using generative AI for rapid prototyping and A/B testing variations.

Practical Assignment: Produce a "Content Pillar" kit including 5 videos, 5 carousels, and 10 interactive stories with a unified visual language.

Module 3: Paid Media & Performance Marketing

Theory Context: The mechanics of real-time bidding, ad auctions, and pixel tracking.

Practical Focus:

Setting up Business Manager accounts and installing tracking pixels/conversions. Building Custom Audiences and Lookalike Audiences (LAL).

A/B testing creative elements (headlines, imagery, buttons).

Practical Assignment: Set up a mock (or live low-budget) campaign with three distinct ad sets targeting different stages of the marketing funnel.

Module 4: Analytics, Data Visualization & ROI

Theory Context: Distinguishing between vanity metrics and business-impact metrics.

Practical Focus:

Using advanced tools (e.g., Sprout Social, Hootsuite, or native insights) for data extraction.

Building automated dashboards using Looker Studio or similar platforms. Interpreting sentiment analysis and share-of-voice (SOV).

Practical Assignment: Present a comprehensive Campaign Performance Report that includes data visualization and strategic recommendations for "Next-Phase" scaling.

Module 5: Community Management & Crisis Protocols

Theory Context: Brand voice consistency and the ethics of digital engagement.

Practical Focus:

Developing a "Community Management Playbook" (FAQs, Tone of Voice, Escalation Matrix).

Simulating a social media crisis: Rapid response and PR stabilization. Influencer relationship management (IRM) and collaboration workflows.

Practical Assignment: Draft a Crisis Communication Manual for a brand and execute a "Live Engagement" simulation responding to various user tiers.

Name of Course: BRANDING AND CORPORATE DESIGN (PROJECT)

Course Code:MCR2P01

Credit:4

Teaching Hours/Week:4

Course Outcomes

CO1: Develop a basic brand identity system

CO2: Apply creative thinking in visual communication

CO3: Design consistent corporate identity elements

CO4: Use design software effectively for branding

CO5: Present and justify design decisions professionally

Course Description

This mini project introduces students to the fundamentals of branding and corporate design through a structured, practice-oriented approach. Students will conceptualize and develop a basic brand identity system for a real or hypothetical organization, focusing on creativity, design thinking, and visual communication principles.

Project Components

1. Brand Selection and Concept Development: Select a brand and define its nature, target audience, and purpose.
2. Research and Moodboard: Conduct basic research and prepare a visual moodboard.
3. Logo Design: Create a logo with concept explanation and variations.
4. Visual Identity System: Develop typography and color palette.
5. Corporate Stationery: Design business card and letterhead.
6. Brand Applications: Create 2–3 applications such as poster, social media post, advertisement, or packaging.
7. Basic Brand Guidelines: Prepare a document explaining logo usage, colors, and typography.

8. Presentation and Documentation: Submit final outputs and a report explaining concept and process.

Submission Format

1. Digital submission (PDF / Presentation / Design files)
2. Project report document

Note

The project must be completed individually under faculty guidance. All work should be original and created using appropriate design software.

Name of Course: PUBLIC RELATION AND CREATIVE ADVERTISING

Course Code: MCR2A02

Credit: 4

Course Type: PROFESSIONAL COMPETENCY COURSE

Course Outcomes:

CO1: Critically analyze Public Relations and advertising campaigns using advanced communication theories and evaluation metrics.

CO2: Design and implement integrated marketing communication (IMC) strategies aligned with organizational objectives and audience insights.

CO3: Demonstrate professional competencies in PR writing, media relations, crisis communication, and ethical decision-making.

CO4: Apply branding, consumer psychology, and storytelling techniques to create impactful and culturally relevant campaigns.

CO5: Utilize Artificial Intelligence tools for content creation, media monitoring, and predictive analysis in PR and advertising contexts

Module 1: Foundational Frameworks & Strategic Integration

- Evolution of Persuasion: Historical shifts from propaganda to symmetrical communication; the blurring lines between PR, advertising, and marketing.
- Theories of Influence: Deep dive into Agenda Setting, Framing Theory, and the Elaboration Likelihood Model (ELM) in a digital context.

- Stakeholder Mapping: Identifying and prioritizing internal and external publics; the Power-Interest Matrix.
- Integrated Marketing Communication (IMC)
- The Creative Brief: Understanding the anatomy of a world-class brief; defining the "Big Idea" and USP (Unique Selling Proposition).

Module 2: Advanced Concepts in PR & Creative Advertising

- Brand Narrative & Storytelling: Archetypal branding; building emotional resonance through trans media storytelling.
- Psychology of Consumption: Neuro marketing principles; cognitive biases in advertising (anchoring, social proof, and scarcity).
- Media Orchestration: Mastery of the PESO Model (Paid, Earned, Shared, Owned media); programmatic advertising and Real-Time Bidding (RTB).
- Global PR & Cultural Sensitivities: Managing communication across borders; hyper-localization vs. globalization
- Communication theories (Two-step flow, Agenda-setting)
- Branding and consumer behaviour studies
- Regulatory bodies and guidelines

Module 3: Professional Practices & Crisis Leadership

- Corporate Identity & Reputation Management: Building and defending "Brand Equity"; Investor Relations (IR) and CSR as strategic PR.
- Crisis Communication Mastery: Pre-emptive scanning, issue management, and "Dark Site" strategy; the golden hour of response in the social media age.
- Media Relations 2.0: Pitching to journalists vs. influencers; the art of the Press Kit and organized Media Tours.
- Measuring campaign effectiveness (ROI, KPIs)
- Ethics & Jurisprudence: Libel, slander, and copyright law; navigating the ethical gray areas of "Native Advertising" and "Greenwashing."

Module 4: The AI Revolution in PR & Advertising

- Generative AI for Creatives: The role of LLMs (Large Language Models) in copywriting and Diffusion Models in visual design.
- AI-Driven PR Tools: * Monitoring & Sentiment: Using Brand watch or Muck Rack for real-time trend analysis.
- Predictive Analytics: Forecasting viral potential and sentiment shifts.
- AI in Advertising Execution: Dynamic Creative Optimization (DCO): Real-time ad personalization.

- Tools: Exploring Midjourney/DALL-E 3 for storyboarding and AdCreative.ai for high-conversion banners.
- Meltwater / Cision (media intelligence)
- Brand watch (social listening)
- The Future of Work: Addressing the "AI Paradox"—balancing algorithmic efficiency with human empathy and creative intuition.

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3. Kotler, Philip, and Kevin Lane Keller. Marketing Management. 16th ed., Pearson, 2022.
4. Ogilvy, David. Ogilvy on Advertising. Vintage Books, 1985.
5. Heath, Robert. The Hidden Power of Advertising. Ad map Publications, 2001.
6. Grunig, James E., and Todd Hunt. Managing Public Relations. Holt, Rinehart and Winston, 1984.
7. Ries, Al, and Laura Ries. The Fall of Advertising and the Rise of PR. Harper Business, 2002.
8. Keller, Kevin Lane. Strategic Brand Management. 5th ed., Pearson, 2020.
9. Aaker, David A. Building Strong Brands. Free Press, 1996.
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Semester III

Name of Course: AI Tools for creative Industry (Theory)

Course Code:MCR3C01

Credit:4

Teaching Hours/Week: 4

Course Outcomes:

CO1: Master prompt engineering to generate forms of journalistic and creative text content.

CO2: Create visual assets and marketing collateral using generative image tools.

CO3: Produce professional audio projects utilizing AI for voice synthesis and restoration.

CO4: Design and execute AI-driven video content for digital platforms.

CO5: Build functional web applications and portfolios using Vibe Coding and AI agents

Module 1: AI for Journalism & Creative Content

- Concepts: Prompt Engineering (Persona, Context, Constraints); AI-Assisted News Gathering; Multimodal Adaptation (e.g., Article to Twitter Thread to Newsletter). Journalistic Research Automation (AI-assisted interview prep and fact-checking); Content Variation (Converting one news story into a blog, tweet thread, and newsletter).
- Tutorial/Demonstration: How to use Perplexity AI for real-time source citation and ChatGPT/Gemini to transform a formal press release into a conversational podcast script.
- Worksheet: "The Prompt Matrix" – Mapping Persona, Context, Task, and Constraints for professional outputs.
- Model Assignment/Task: Take a 1000-word local government report and generate:
 - 1) A 200-word news summary, 2) Three viral social media posts, and 3) A list of five interview questions for a follow-up story. [The Work shall be submitted and evaluated along with the prompt thread]

Module 2: Visual Content Generation & Brand Identity

- Concepts: Diffusion Models (Stable Diffusion, Midjourney); AI In-painting (adding/removing objects in news photos); Generative UI Design (creating app interfaces); Typography AI.
- Tutorial/Demonstration: Using Adobe Firefly (integrated in Photoshop) to expand the borders of a 4:3 image to 16:9 without losing detail.
- Worksheet: "Anatomy of a Visual Prompt" – Learning keywords for lighting, camera lenses, and artistic styles.
- Model Assignment: Create a complete brand kit for a fictional "Green Kerala" initiative, including a logo, a realistic event poster, and a mobile app home screen UI.

Module 3: AI Audio Production & Sonic Branding

- Concepts: Text-to-Speech (TTS) with emotional inflection; AI Voice Cleaning (removing background noise from field recordings); AI Voice Cloning (Self- narration); Generative Music for background scores.
- Tutorial/Demonstration: Using Adobe Podcast Enhance to transform a low-quality mobile recording into studio-quality audio. Create Music using SUNO.
- Worksheet: "Audio Layering Workflow" – Synchronizing AI narration with AI- generated ambient soundscapes.
- Model Assignment: Produce a 3-minute "Audio Narrative" on a local cultural event using only AI voiceovers and a background score generated via Suno or Udio.

Module 4: AI Video Synthesis & Motion Graphics

- Concepts: Text-to-Video Generation; AI Storyboarding (converting scripts to visuals); Automated Face-swapping/Lip-syncing for multilingual content. AI-Assisted Video Upscaling.
- Tutorial/Demonstration: Using Runway Gen-2 to create cinematic B-roll footage from simple text descriptions and animating stills with Luma Dream Machine..
- Worksheet: "The AI Video Pipeline" – From script generation to final export using mobile-friendly tools like CapCut AI.
- Assignment: Create a 1-minute Faceless YouTube video about "The Future of AI in India" using AI video clips, captions, and transitions.

Module 5: The AI-Driven Digital Portfolio

- Concepts: Low-code/No-code AI Web Design; Automated SEO; Portfolio Curation; Ethical Labeling (identifying AI use). Vibe Coding (Natural language app building); AI Agents (Cursor, Replit Agent, Lovable).
- Tutorial/Demonstration: Building a 5-page website in under 10 minutes using 10Web or Framer AI.
- Worksheet: "The Curator's Checklist" – Organizing artifacts for maximum professional impact.
- Assignment: Launch a live portfolio website that hosts the chosen artifacts from previous modules.

PORTFOLIO ARTIFACT LIST (Choice of 5 for Project Portfolio)

Students must select and refine at least five of the following to include in their final website project:

1. The Multi-Format News Kit: One story adapted for three different media platforms.
2. The Cinematic Brand Poster: A high-fidelity image utilizing advanced diffusion techniques.
3. The AI Narrated Documentary: A 2-minute video with localized AI voice-cloning.
4. The Brand Identity: A logo and UI concept for a mobile application.
5. The Automated Podcast Episode: A fully produced audio segment including music and interviews.
6. The Faceless YouTube Short: A 60-second viral-style video generated via AI.
7. The AI Motion Graphic: A title sequence or logo animation created with AI motion tools.
8. The Interactive Case Study: A web page detailing the "Prompt Engineering" process used for a specific project.

EVALUATION & RUBRIC (Calicut University Standard)

The evaluation is based on the 1:4 internal to external weightage ratio.

Portfolio Rubric (External Evaluation):

- Website Design (AI utilization): 20%
- Artifact Quality & Creativity: 50%
- Process Transparency (Prompts included): 15%
- Ethical Consideration & Attribution: 15%

References

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4. OpenAI. (2025). ChatGPT [Large language model]. <https://chatgpt.com/>
5. Perplexity AI. (2025). Perplexity [Large language model]. <https://www.perplexity.ai/>
6. Reuters Institute for the Study of Journalism. (2026, January 5). How will AI reshape the news in 2026?. University of Oxford. <https://reutersinstitute.politics.ox.ac.uk/ai-journalism-future-news>
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9. FRD Studio. (2026, February 2). Kittl: Graphic designing platform enhanced by AI. <https://frdstudio.com/the-best-ai-tools-for-2026-boost-productivity-creativity-and-business-growth/>

Name of Course: Advanced motion graphics (Practical)

Course Code: MCR3L01

Credit: 4

Teaching Hours/Week: 4

Course Outcomes:

CO1: Execute advanced animation using value and speed graphs for organic, professional motion.

CO2: Integrate complex 3D layers, cameras, and lighting within a 2.5D/3D environment.

CO3: Develop high-impact kinetic typography and infographic designs for data-driven storytelling.

CO4: Apply advanced visual effects (VFX) including motion tracking, rotoscoping, and particle simulations.

CO5: Produce a professional motion graphics showreel meeting global broadcasting and OTT standards.

Module 1: The Physics of Motion & Professional Workflow

Topics: Advanced Graph Editor (Value vs. Speed), custom easing, spatial vs. temporal interpolation, and expression-based automation.

Practical Assignment: "The Abstract Identity" – Create a 15-second abstract logo animation where the motion itself conveys a specific brand emotion (e.g., "Aggressive," "Fluid," or "Playful").

Module 2: Kinetic Typography & Infographic Design

Topics: Type-on-path, text animators, 3D text extrusions, and data visualization. Focus on "Infographic Design" for explaining complex concepts through motion.

Practical Assignment: "Data in Motion" – Design a 30-second animated infographic explaining a global environmental or economic trend using live-data style visuals.

Module 3: 2.5D Environments & Advanced Camera Work

Topics: Multi-plane compositing, parallax effects, camera rig creation (Null objects), 3D lights (Spot, Point, Ambient), and depth-of-field.

Practical Assignment: "The Digital Diorama" – Transform a flat 2D illustration (from Illustrator) into a deep 3D environment with a complex camera "fly-through".

Module 4: Character Rigging & Narrative Motion

Topics: Puppet tool, rigging with Nulls and Parent-Child hierarchies, walk cycles, and facial expression animation for explainer videos.

Practical Assignment: "The Brand Mascot" – Develop a 20-second character-based narrative where a mascot interacts with UI elements.

Module 5: VFX Integration & Professional Output

Topics: Planar tracking (Mocha), rotoscoping (Roto Brush 3.0), particle systems (Particular/CC Particle World), and advanced color grading for motion.

Practical Assignment: "The Hybrid Reality" – Composite 3D motion graphics into a handheld live-action video clip, ensuring perfect track and light matching.

Practical Manual Requirements

Each student must maintain a Digital Process Journal containing:

Storyboards & Mood boards: Initial sketches for each assignment.

Node/Layer Maps: Screenshots of complex compositions showing layer hierarchies.

Troubleshooting Logs: Descriptions of technical hurdles faced and solutions found.

Final Render Specs: Documentation of codecs used (e.g., ProRes 422, H.264) for different platforms.

Name of Course: 3D Compositing and VFX (Practical)

Course Code: MCR3L02

Credit: 2

Teaching Hours/Week: 4

Course Outcomes:

CO1: Deconstruct the architecture of node-based compositing pipelines

CO2: Integrate multi-pass Computer-Generated Imagery (CGI) into live-action environments

CO3: Design and deploy real-time virtual environments

CO4: Incorporate contemporary generative AI tools and machine learning algorithms

CO5: Formulate comprehensive, studio-standard visual effects sequences

Module 1: Fundamentals of Node-Based Compositing and Core VFX Techniques

- Node-Based Logic: Transitioning from layer-based to procedural image manipulation; exploring the Nuke/Fusion Interface, Directed Acyclic Graphs, and Merge Math.
- Alpha & Mattes: Mastering transparency data through pre multiplication, rotoscoping, articulation, and motion blur management.
- Chromatic Keying: Executing feature-film quality green/blue screen extraction utilizing core/edge mattes, despill suppression, and luminance keying.
- Motion Tracking: Anchoring digital elements into moving plates via planar tracking, corner pinning, stabilization, and Mocha Pro.

Module 2: 3D Workspace, CGI Integration, and Advanced Color Science

- 3D Camera Tracking: Reverse-engineering real-world camera geometry using point clouds, lens distortion calibration, and scene orientation.

- Color Science (ACES): Standardizing color pipelines using scene-referred linear workflows, Input/Output Transforms, and dynamic range mapping.
- Multi-Pass Compositing: Deconstructing and rebuilding CGI lighting mathematically using AOVs, beauty pass rebuilding, and Crypto mattes.
- Optical Artifacts: Degrading CGI to match physical lens imperfections, including Depth of Field (Z-Defocus), chromatic aberration, and film grain.

Module 3: Advanced Industry Topics, Volumetrics, and Deep Compositing

- Deep Compositing: Managing spatial occlusion within semi-transparent volumetric data utilizing deep pixels, deep merge, and Z-Depth vs. Deep Data.
- Volumetric Effects: Integrating complex atmospheric simulations into live-action plates using VDB (Volume Data Builder) integration and smoke/fire processing.
- Particle Systems: Generating procedural environmental effects (particle emitters, physics nodes, motion dynamics) natively in the compositor.
- Projection Mapping: Executing complex rig/wire removals over dynamic camera movements utilizing 3D camera projections, clean plating, and spatial geometry.

Module 4: Real-Time Compositing and Virtual Production

- Unreal Engine Mechanics: Utilizing game engine architecture for cinematic rendering, focusing on Lumen, Nanite, Sequencer, and Mega scans.
- Virtual Production (ICVFX): Understanding the operation of LED volumes through HDRI Lighting, Frustum Rendering, and on-set environment matching.
- Live-Action Integration: Compositing live video feeds natively within the Unreal Engine environment via Composure, Live Link, and real-time keying.
- The UE5 to Nuke Pipeline: Exporting real-time data for high-end offline compositing using the Movie Render Queue (MRQ), EXR Export, and Custom AOVs.

Module 5: Artificial Intelligence Integration and Future Workflows

- AI-Assisted Rotoscoping: Automating labor-intensive matte extraction using machine learning tools like Runway ML, Adobe Sensei, Silhouette ML, and Copy Cat.
- Generative VFX Assets: Utilizing diffusion models for prompt-based asset generation via Stable Diffusion, Midjourney, Comfy UI, and Out painting.
- AI Motion & Enhancement: Leveraging neural networks for marker less tracking and footage repair using Deep Motion, Wonder Dynamics, and AI Upscaling/Interpolation.
- Ethics and Copyright: Navigating the legal and moral complexities of synthetic media, including deepfakes, digital doubles, and Intellectual Property Law.

Name of Course: Studio Production and Live coverage (Practical)

Course Code:MCR3L03

Credit:2

Teaching Hours/Week:4

Course Outcomes:

CO1: Operate professional studio and live production equipment

CO2: Execute multi-camera productions efficiently

CO3: Manage live broadcasts under real-time constraints

CO4: Demonstrate teamwork and leadership in production environments

CO5: Produce industry-standard studio programs and live coverage

Module 1: Theoretical foundations of studio & live production

- Types of studios: Television studios, Virtual studios (XR/AR/VR integration), Podcast and streaming studios
- Fundamentals of live broadcasting: OB (Outside Broadcast) vs Studio Production, Live vs Recorded Production workflows
- Studio infrastructure: Control Room (PCR, MCR) functions, Studio floor layout and zoning
- Roles and responsibilities: Producer, Director, Technical Director, Vision Mixer, Floor Manager, Camera Operators
- Basics of studio lighting: Three-point lighting, Lighting for chroma key
- Audio fundamentals: Microphone types and placement, Live sound mixing basics

Module 2: Advanced studio production practices

- Studio setup and configuration: Camera rigging, white balance, shading, Lighting design for talk shows, interviews, and news
- Multi-camera operations: Camera coordination and communication (intercom/IFB), Live switching using vision mixer
- Audio production: Live audio mixing console handling, Syncing audio with video feeds
- Chroma key production: Green screen setup and compositing basics
- Graphics integration: Lower thirds, tickers, live titles
- Teleprompter handling and anchor coordination
- Live editing basics: Real-time switching and transitions

Module 3: Advanced live coverage & broadcasting

- Live event coverage: Cultural events, Sports coverage basics, Press meets and public events
- Multi-location live production: Remote coordination and feed management

- Streaming technologies: RTMP streaming, live platforms (YouTube, OTT basics)
- Wireless production tools: Wireless cameras, mobile journalism (MoJo) kits
- Live switching in field conditions
- Camera movement techniques: Handheld, crane, gimbal, drone basics
- Audio in live environments: Ambient sound capture, Crowd noise management

Module 4: Practical project & production portfolio

Practical Work:

Studio Production Project (Group): Produce a full-length studio program (Talk show / News / Reality segment) Roles assigned (Director, Producer, Technical Team)

Name of Course: Event Management

Course Code:MCR3P01

Credit:2

Teaching Hours/Week:3

Course Outcomes:

CO1: Conceptualize and design events with clear objectives, themes, and audience focus.

CO2: Plan and manage event logistics, budgeting, and legal formalities effectively.

CO3: Create and execute media production and promotional strategies using tools like Canva and Adobe Premiere Pro.

CO4: Organize and manage live events in real-world settings, demonstrating teamwork and leadership skills.

CO5: Produce comprehensive event portfolios including documentation, media outputs, and evaluation reports.

Module 1: Event Conceptualization & Planning

- Types of events: cultural, corporate, media, community
- Event ideation and theme development
- Audience analysis and objective setting
- Event proposal writing and planning documents

Practical Focus:

- Develop event concept proposal for the group (on themes recommended by course teacher)
- Prepare event blueprint (theme, target audience, outcomes)
- Pitch presentation and approval

Module 2: Pre-Production & Logistics

- Budgeting and resource planning
- Venue selection and layout design
- Permissions, legal requirements and safety protocols
- Vendor coordination and scheduling

Practical Focus:

- Prepare detailed event budget and Sponsorship Proposal
- Create logistics plan (venue, equipment, manpower) Draft permission letters and formal documentation

Module 3: Media Production & Promotion

- Event branding and identity design
- Designing posters, invites, and digital content, press and media management
- Social media marketing and audience engagement
- Audio-visual production for events

Practical Focus:

- Create promotional materials (poster, teaser, social posts)
- Prepare Press release and organise press conferences
- Produce event promo video
- Run a real promotional campaign

Module 4: Event Execution & Management

- Stage management and coordination
- Team roles and responsibilities
- Time management and crisis handling
- Audience engagement and live event coverage

Practical Focus:

- Organize group event on campus/community
- Perform assigned roles (producer, coordinator, media manager, etc.)
- Live documentation (photo/video/social media coverage)

Module 5: Post-Event Production & Portfolio

- Event evaluation and reporting

- Financial reconciliation
- Media documentation and highlight production
- Portfolio development

Practical Focus:

- Prepare event report and analysis
- Produce event documentation
- Compile event management portfolio

Semester IV

Name of Course: **STARTUP MANAGEMENT & MEDIA ENTREPRENEURSHIP**

Course Code: MCR4C01

Credit: 4

Teaching Hours/Week: 4

Course Outcomes:

Module I: Introduction to Entrepreneurship and Start-up Ecosystem

- Concept of Entrepreneurship and Start-up
- Characteristics of Entrepreneurs
- Types of Entrepreneurship (Digital, Social, Media)
- Start-up Ecosystem (Incubators, Accelerators, Government initiatives)
- Role of start-ups in economic development
- Case studies of successful media start-ups

Module II: Media Entrepreneurship and Business Models

- Media Entrepreneurship: Concept and Scope
- Business Models in Media (Film, OTT, Digital platforms, Advertising)
- Identifying Business opportunities in Media
- Business Model Development (Canvas model)
- Revenue Models in Media (Ads, Subscription, Freemium etc.)
- Case studies of Media Ventures

Module III: Start-up Planning and Business Development

- Idea generation and Opportunity recognition

- Feasibility analysis (Market, Technical, Financial)
- Business Plan preparation
- Branding and Positioning
- Marketing strategies for Media start-ups (Digital Marketing)
- Pitching and presentation skills

Module IV: Financial, Legal and Operational Aspects

- Funding sources (Bootstrapping, Angel investors, Venture capital etc.)
- Financial management basics (Costing, Pricing, Budgeting)
- Legal aspects of Start-ups (Registration, Compliance)
- Intellectual Property Rights in Start-ups
- Team building and HR management
- Operations and scaling strategies

Module V: Emerging Trends and Media Start-up

- Launching a Media start up
- AI, Content creation, and platform economy
- Influencer Economy and creator entrepreneurship
- Challenges in Media start-ups
- Ethics and sustainability in media business
- Start-up project development (guided work)

References

1. Vasant Desai – Small Scale Industries and Entrepreneurship
2. Rajeev Roy – Entrepreneurship
3. S.S. Khanka – Entrepreneurial Development
4. Dutta & Sundaram – Indian Economy (Startup ecosystem context)
5. Philip Kotler – Marketing Management
6. Osterwalder & Pigneur – Business Model Generation

SUGGESTED EXPERIENTIAL LEARNING COMPONENTS

1. Start-up Project
2. Pitch Presentation
3. Case Study Analysis
4. Field Exposure
5. Simulation Activities

Name of Course: PORTFOLIO DEVELOPMENT (PRACTICAL)

Course Code: MCR4L01

Credit: 4

Teaching Hours/Week: 4

Course Outcomes:

- CO1: Formulate a distinct professional identity and design cohesive personal branding assets (resume, logo, typography) tailored to a specific sector of the creative media industry.
- CO2: Critically evaluate and optimize existing academic and creative assets, applying advanced technical refinement to ensure all works meet commercial and broadcast standards.
- CO3: Compile and synchronize high-fidelity multimedia projects into a compelling, rhythmically paced professional showreel that demonstrates industry-ready narrative and technical skills.
- CO4: Construct an interactive digital portfolio platform and articulate complex creative problem-solving processes through detailed, structured case studies.
- CO5: Deliver a persuasive professional pitch and confidently defend design choices, technical workflows, and creative philosophies during a simulated industry viva voce.

Module 1: Professional Identity and Branding

Specialization Strategy: Auditing previous coursework to identify a distinct professional niche (e.g., UI/UX design, VFX, commercial video production, or digital marketing).

Visual Identity: Developing a cohesive personal brand, including logo design, typography selection, and a unified visual language for all professional communications.

Professional Documentation: Drafting industry-standard resumes, cover letters, and professional biographies tailored to specific sectors of the creative media industry.

Module 2: Strategic Asset Curation and Refinement

Critical Selection: Applying editorial judgment to select the strongest, most relevant pieces of work that align with the student's chosen specialization.

Technical Optimization: Revisiting and polishing existing assets from previous semesters. This includes re-rendering 3D models, refining motion graphics, and applying final color grading to video projects to meet commercial standards.

Format Standardization: Ensuring all visual assets are optimized for various display formats, including print, web, and high-definition broadcast standards.

Module 3: Showreel Assembly and Multimedia Storytelling

Narrative Structure: Understanding the rhythm and pacing of a professional showreel, prioritizing the placement of high-impact work.

Audio-Visual Integration: Selecting appropriate licensed audio and synchronizing visuals to enhance the overall presentation of motion projects.

Motion Graphics Integration: Designing professional intro/outro slates, lower thirds, and seamless transitions using advanced motion graphics techniques.

Module 4: Digital Platforms and Case study Development

Web Portfolio Construction: Building and customizing digital portfolios on industry-standard platforms (e.g., Behance, ArtStation, or custom CMS sites).

Case Study Formulation: Documenting the creative process for complex projects (such as Branding or UI/UX development), detailing the problem-solving journey from initial research to final execution.

Interactive Presentation: Embedding multimedia elements effectively within digital platforms to ensure a seamless user experience for prospective employers or clients.

Module 5: Industry Pitch and VIVA VOCE Preparation

Verbal Articulation of Design: Training students to objectively discuss and defend their creative choices, software workflows, and design principles.

The Professional Pitch: Developing concise, impactful verbal presentations summarizing the student's core competencies and career objectives.

Constructive Critique: Participating in rigorous peer and faculty review sessions to simulate real-world client feedback and technical interviews.

Evaluation and Assessment Strategy

- Continuous Assessment (Internal): Personal Brand Identity & Resume submission.
- Draft Showreel / Draft Website review.
- End Semester Examination (External):
- The Final Deliverable: Submission of the live portfolio website and/or final showreel.

- Viva Voce (The Defense): A 15-minute formal presentation where the student walks the examiners through their portfolio, defends their design choices, and fields industry-specific technical questions.

Name of Course: MEDIA INTERNSHIP (PRACTICAL)

Course Code:MCR4L02

Credit:4

Teaching Hours/Week:5

Course Outcomes:

CO1: Demonstrate professional-level technical proficiency in specialized media roles such as VFX, UI/UX, or documentary production within a real-world corporate or studio environment.

CO2: Apply advanced project management and media entrepreneurship principles to execute complex production workflows from ideation to final delivery.

CO3: Navigate the ethical complexities and intellectual property challenges inherent in professional media production and global distribution.

CO4: Collaborate effectively within multidisciplinary creative teams, demonstrating the communication and presentation skills required for professional competency.

CO5: Construct a comprehensive professional portfolio and reflective industry report that bridges practical experience with current media research and evolution.

Internship Guidelines

Placement Sector: Students must secure placements in recognized media houses, advertising agencies, film production units, animation/VFX studios, or digital marketing firms.

Supervision: Each student will be assigned an Internal Faculty Guide and an External Industry Supervisor.

Attendance: Students must maintain a minimum of 80% attendance at the internship site and submit a weekly progress report signed by the industry supervisor.

Ethics & Confidentiality: Students must strictly adhere to the host organization's non-disclosure agreements (NDAs) and ethical practices.

Methods of Engagement

Immersive Shadowing: Observing senior professionals in departments such as UI/UX development, studio production, or documentary filmmaking.

Task-Based Participation: Active involvement in live projects, including graphic design, scriptwriting for digital media, or social media campaign management.

Weekly Reflections: Maintaining a "Reflective Journal" to document daily tasks, technical challenges encountered, and solutions applied.

Mid-Term Review: A virtual or physical meeting between the Faculty Guide and the Industry Supervisor to assess student progress.

Evaluation Criteria

The internship will be evaluated based on both internal and external assessments:

Sl. No	Component	Description	Weightage
1	Industry Supervisor's Rating	Evaluation of technical skills, punctuality, teamwork, and professional conduct.	30%
2	Internship Diary/Logbook	Completeness and depth of the weekly reflective journals.	20%
3	Internship Report	A detailed document outlining the organization's structure and the student's specific contributions.	20%
4	Final Viva-Voce	Defense of the internship experience before a jury of internal and external experts.	30%

Suggested Internship Domains

VFX & Animation Units: Utilizing skills from 3D Compositing and VFX. Digital Agencies: Focusing on UI/UX Development and Digital Marketing. Broadcasting Houses: Engaging in Studio Production and Live Coverage. Startups: Applying principles of Media Entrepreneurship.

Name of Course: CAPSTONE PROJECT (PROJECT)

Course Code: MCR4L03

Credit: 4

Teaching Hours/Week: 4

Course Outcomes:

CO1: Integrate advanced techniques in digital storytelling, visual effects, and UI/UX to create a professional-grade media artifact.

CO2: Demonstrate mastery over specialized media production pipelines, including pre-production, production, and post-production workflows.

CO3: Apply media research methodologies and ethical frameworks to ensure the social relevance and legal compliance of the project.

CO4: Formulate a comprehensive marketing and distribution strategy, incorporating digital analytics and branding principles.

CO5: Exhibit professional competence through the management of a self-initiated project, from conceptualization to a market-ready portfolio piece.

1. Project Guidelines & Methods

The Capstone Project is a Full Type Project Course with 4 Credits and 5 Teaching Hours per week.

Methodology

Phase I: Conceptualization & Proposal (Weeks 1-3): Students must submit a formal project proposal and treatment. This includes a feasibility study, target audience analysis, and an initial budget.

Phase II: Research & Pre-visualization (Weeks 4-6): Conduct primary/secondary research and develop scripts, storyboards, or prototypes.

Phase III: Production/Execution (Weeks 7-12): Intensive production period utilizing advanced tools such as AI generative software, 3D compositing, or professional studio setups.

Phase IV: Post-Production & Branding (Weeks 13-16): Final editing, color grading, sound mixing, and the creation of a brand identity for the project.

2. Project Areas (Industry-Aligned)

Students must choose one specialized track for their Capstone:

- **Visual Effects & Animation:** A short 3D animated film or a VFX-heavy cinematic sequence.
- **Documentary & Social Advocacy:** A 15-20 minute professional documentary focusing on real-world issues.
- **Digital Brand Campaigns:** A complete 360-degree marketing campaign including video commercials, UI/UX prototypes, and social media assets.
- **Interactive Media:** Development of a high-fidelity app prototype or interactive digital storytelling experience.

3. Evaluation Criteria

Evaluation is continuous and cumulative, reflecting the professional standards of a Master's degree.

Criteria	Description	Weightage
Innovation & Research	Originality of the concept and depth of media research	20%
Technical Execution	Mastery of camera, lighting, 3D/VFX, and editing	30%
Creative Aesthetic	Visual language, narrative flow, and overall design quality	20%
Professionalism	Adherence to deadlines, ethical standards, and documentation	15%
Viva-Voce	Defence of the project and presentation of the final portfolio	15%

4. Submission Requirements

The Media Artifact: The final high-resolution output (Video, App, Campaign Folder).

Production Bible: A comprehensive document containing the research report, script, storyboard, budget, and marketing plan.

Promotional Kit: A 30-second teaser and a digital poster for the project.

MA CREATIVE MEDIA

ELECTIVE COURSES

Name of Course: INTELLECTUAL PROPERTY RIGHTS

Course Code: MCR3E01

Credit:3

Teaching Hours/Week:3

Course Outcomes:

CO1: Explain the concepts, types, and significance of IPR

CO2: Distinguish various forms of IPR and their legal provisions

CO3: Apply copyright and trademark laws in creative media practices

CO4: Examine legal and ethical issues in digital content and AI

CO5: Evaluate commercialization strategies of intellectual assets

Module I: Introduction to Intellectual Property

- Concept of IPR
- Nature and characteristics of IPR
- Significance in creative and media industries
- Types of IPR
- International framework: WIPO, WTO, TRIPS
- Overview of IPR laws in India
- Institutional framework and administration in India

Module II: Copyright in Creative Industries

- Meaning and scope of copyright
- Copyright law in India
- Authorship and ownership
- Economic and moral rights
- Duration of copyright
- Copyright in media (films, music, photography, digital content)
- Copyright in social media and OTT platforms
- Fair use and licensing
- Copyright licensing and assignment
- Infringement and remedies

Module III: Trademarks, Patents and Design Rights

- Concept and functions of trademarks
- Types of trademarks
- Trademark registration procedure
- Trademark infringement and remedies
- Patent concept and patentability criteria
- Patent application procedure
- Industrial design protection
- Geographical Indications (GI)
- Trademark & patent issues in media and branding (case-based)

Module IV: IPR in Digital Media & Emerging Technologies

- Digital IPR issues and copyright in digital environment
- Online piracy and content protection
- Creative Commons and open access
- Open-source licensing
- IPR and AI (ownership & legal challenges)
- Social media content ownership
- Platform policies and user rights
- Cyber law issues in digital space
- Ethical concerns in digital content

Module V: Commercialization and Management of IPR

- IPR as an economic asset
- Role in business and innovation
- IPR in creative economy
- Licensing agreements
- Franchising
- IPR in startups (importance & strategy)
- Valuation of intellectual property
- Case studies: film, OTT, branding, advertising

SUGGESTED READINGS

1. V.K. Ahuja – Law Relating to Intellectual Property Rights
2. P. Narayanan – Intellectual Property Law
3. WIPO Publications

4. Copyright Act, Trademark Act, Patent Act (India)

SUGGESTED PRACTICAL COMPONENTS

1. Mock filing of copyright/trademark
2. Case analysis (OTT / YouTube disputes)
3. Workshop on plagiarism and academic ethics

Name of Course: MEDIA MANAGEMENT AND GLOBAL ECONOMICS

Course Code: MCR3E02

Credit:3

Teaching Hours/Week:3

Course Outcomes:

CO1: Demonstrate an understanding of key principles and functions of media management.

CO2: Analyze various media industry structures, ownership patterns, and business models.

CO3: Evaluate the impact of globalization and economic forces on media industries.

CO4: Examine contemporary trends such as digital transformation, OTT platforms, and AI in media.

CO5: Apply analytical skills to assess media markets, business strategies, and emerging media technologies.

Module 1: Fundamentals of Media Management

- Meaning and scope of media management
- Functions of management: planning, organizing, leading, controlling
- Structure of media organizations
- Media ownership patterns (public, private, corporate)
- Media as an industry

Module 2: Media Industries and Business Models

- Overview of print, broadcast, and digital media industries
- Media production, distribution, and consumption
- Revenue models: advertising, subscription, sponsorship
- Role of media conglomerates
- Introduction to platform economy

Module 3: Global Economics and Media

- Basics of global economy
- Globalization and media industries
- Cultural industries and creative economy
- Media trade and international markets
- Role of multinational corporations

Module 4: Contemporary Media Trends and Technologies

- Digital transformation in media
- OTT platforms and streaming services
- Media entrepreneurship and startups
- Introduction to AI in media (content creation, recommendation systems, automation)
- Ethical and regulatory issues in media industries

Practicum Activities

- Case study analysis of media companies
- Analysis of OTT platforms and digital media trends
- Group presentation on global media markets
- Media market analysis (regional/global)
- Assignment on AI applications in media
- Short assignment on AI applications in media

References

Core Reading

1. Albarran, A. B. (2017). Management of Electronic and Digital Media. Cengage Learning.
2. Doyle, G. (2013). Understanding Media Economics. Sage Publications.
3. Picard, R. G. (2011). The Economics and Financing of Media Companies. Fordham University Press.

Additional Reading

1. Küng, L. (2017). Strategic Management in the Media: Theory to Practice. Sage Publications.
2. Hesmondhalgh, D. (2019). The Cultural Industries. Sage Publications.
3. Jenkins, H. (2006). Convergence Culture: Where Old and New Media Collide. NYU Press.
4. Srivastava, K. M. (2018). Media Management in India. Routledge India.

Name of Course: PODCAST PRODUCTION (PRACTICAL)

Course Code: MCR3E03

Credit:3

Teaching Hours/Week:3

Course Outcomes:

CO1: Develop structured and engaging podcast scripts across multiple formats.

CO2: Demonstrate professional-level voice presentation, hosting, and interviewing skills.

CO3: Record high-quality audio using appropriate techniques and equipment in studio and field settings.

CO4: Edit, design, and produce polished podcast episodes using tools such as Adobe Audition.

CO5: Create and publish a portfolio of multiple podcast productions, meeting industry standards for external evaluation.

Module 1: Podcast Concepts & Script Development

- Identifying podcast formats and audience
- Idea generation and content planning
- Scriptwriting techniques (narrative, interview, conversational)
- Structuring episodes and storytelling

Practical Focus:

- Develop 2–3 podcast concepts
- Write scripts for at least 2 pilot episodes
- Peer script review and refinement

Module 2: Voice & Presentation Skills

- Voice training: tone, clarity, pacing, expression
- Microphone techniques and performance
- Interviewing skills and hosting techniques
- On-mic confidence and improvisation

Practical Focus:

- Voice exercises and recording drills
- Mock interviews and hosting practice
- Record presentation demos

Module 3: Audio Recording & Production

- Hands-on use of microphones and recording setups
- Studio and field recording techniques
- Managing sound quality and environments
- Multi-track recording

Practical Focus:

- Record multiple raw podcast episodes
- Field recording assignments
- Group recording sessions

Module 4: Editing, Sound Design & Post-Production

- Editing workflows and audio cleanup
- Equalization, compression, and mastering
- Sound design, music integration, and effects
- Creating intros, outros, and sonic identity

Practical Focus:

- Edit and polish recorded content
- Produce minimum 3 fully edited episodes
- Create branded audio elements

Module 5: Publishing, Portfolio & Production Output

- Podcast packaging and metadata
- Publishing on platforms like Spotify and Apple Podcasts
- Branding and promotion basics
- Portfolio development

Practical Focus:

- Publish episodes online
- Develop a podcast series (4–6 episodes)
- Compile a final production portfolio for external evaluation

References

1. Podcasting: The Audio Media Revolution. Bloomsbury Academic, 2019.
2. Out on the Wire: The Storytelling Secrets of the New Masters of Radio. Broadway Books, 2015.
3. The NPR Guide to Audio Journalism. CQ Press, 2008.
4. Sound Reporting: The NPR Guide to Audio Journalism and Production. University of Chicago Press, 2012.
5. Podcasting for Dummies. Wiley Publishing, 2020.
6. Make Noise: A Creator's Guide to Podcasting and Great Audio Storytelling. Workman Publishing, 2019.
7. Audio Production and Critical Listening: Technical Ear Training. Focal Press, 2016.
8. Producing Great Sound for Film and Video. Focal Press, 2014.

Web & Digital Resources

1. Spotify for Podcasters – Podcast publishing and analytics tools.
2. Apple Podcasts Connect – Podcast submission and management.
3. Adobe Audition – Professional audio recording and editing tool.
4. Audacity – Open-source audio editing software.

Name of Course: Scenic Design for Production (PRACTICAL)

Course Code: MCR3E04

Credit:3

Teaching Hours/Week:3

Course Outcomes:

CO1: Explain the fundamental principles, elements, and historical evolution of scenic design across theatre, film, and digital media.

CO2: Apply advanced scenic design techniques integrating video production and digital scenography in performance environments.

CO3: Analyze professional practices including collaboration, budgeting, and production workflow in scenic design projects.

CO4: Evaluate the use of emerging technologies, including artificial intelligence, in scenic design and media production.

CO5: Create innovative scenic design solutions and present professional portfolios for stage and screen productions

Module 1: Foundations of Scenic Design

- Definition, scope, and evolution of scenic design in theatre, film, and digital media
- Elements of design: line, form, color, texture, space, and composition
- Principles of design: balance, contrast, rhythm, emphasis, unity
- Historical overview of scenic design (Classical to Contemporary)
- Introduction to stage spaces (proscenium, thrust, arena, site-specific)
- Basics of drafting, model-making, and rendering techniques

Module 2: Advanced Scenic Design & Video Production

- Digital scenography and projection design
- Integration of lighting, sound, and set design
- Video production fundamentals: framing, composition, editing, and storytelling
- Projection mapping and immersive environments
- Use of software tools (e.g., CAD, 3D modeling, video editing platforms)
- Designing for camera vs. live audience
- Interactive and multimedia performance design

Module 3: Professional Practices in Scenic Design

- Roles and responsibilities of a scenic designer in production teams
- Collaboration with directors, producers, and technical crews
- Budgeting and resource management
- Technical drawings, documentation, and communication
- Production workflow and scheduling
- Health, safety, and sustainability in set design
- Intellectual property and ethics in design
- Portfolio development and presentation techniques
- Industry case studies and project analysis

Module 4: Artificial Intelligence in Scenic Design & Video Production

- Introduction to artificial intelligence in creative industries
- AI-driven design processes and generative design concepts
- AI tools for scenic design (e.g., generative image tools, concept art creation)
- AI in video production: automated editing, visual effects, and post-production

- Generative AI for Ideation: Using Diffusion models for rapid concept art and "mood boarding" (Midjourney, DALL-E 3)
- Ethical considerations and limitations of AI in creative fields
- Case studies of AI-assisted productions
- Hands-on exploration of AI tools.

References

1. Scene Design and Stage Lighting. Cengage Learning, 2013.
2. Theatrical Design and Production. McGraw-Hill Education, 2017.
3. Digital Scenography. Bloomsbury Publishing, 2020.
4. Scenic Art for the Theatre. Focal Press, 2011.
5. Design for Film. Wallflower Press, 2004.
6. The Filmmaker's Handbook. Plume, 2019.
7. Artificial Intelligence for the Arts. Rutgers University Press, 2021.
8. AutoCAD – For drafting and technical drawings.
9. Blender – For 3D visualization and scenography.
10. Adobe Premiere Pro – For video production and editing.

Name of Course: The Art and Craft of Cinema

Course Code: MCR4E03

Credit:3

Teaching Hours/Week:3

Course Outcomes:

CO1: Critically analyze cinematic texts through formalist and realist frameworks.

CO2: Apply advanced narrative structures, visual semiotics, and cinematographic techniques in filmmaking.

CO3: Examine professional practices including legal, ethical, and production management aspects of the film industry.

CO4: Evaluate global film industries, distribution models, and emerging media platforms such as OTT.

CO5: Integrate Artificial Intelligence tools into various stages of filmmaking while assessing their creative and ethical implications.

Module 1: The Foundations of Cinematic Language

- Evolution of Vision: From the Lumière brothers to the Digital Revolution; the transition from celluloid to sensor.
- Mise-en-Scène and Composition: Deep dive into the "architecture of the frame"—lighting, spatial relations, and colour theory.
- Key Film Movements: German Expressionism, Italian Neorealism, French New Wave
- The Grammar of Montage: Soviet Montage vs. Continuity Editing; rhythm, pacing, and the psychological impact of the cut.
- Aural Foundations: Diegetic vs. non-diegetic sound; the role of silence and the atmospheric soundscape.

Module 2: Advanced Concepts & Theoretical Frameworks

- Auteur Theory 2.0: Studying the signature styles of masters (e.g., Tarkovsky, Hitchcock, Wong Kar-wai) and the shift toward "Collective Auteurism."
- Narratology: Beyond the Three-Act Structure; Non-linear narratives, Hyperlink cinema, and the "Database" narrative, Genre Studies and Hybrid Genres.
- The Spectator's Gaze: Psychoanalytical approaches to cinema, feminist film theory, and the post-colonial lens.
- Film Analysis Techniques, Formalism vs Realism

Module 3: Professional Practices & Industry Dynamics

- The Business of Cinema: Financing models, international co-productions, and the role of Film Commissions.
- Legal & Ethical Frameworks: Intellectual Property (IP) rights, licensing, talent contracts, and censorship protocols.
- Film Production Workflow:
- Production Management: The "Line Producer" perspective—budgeting, scheduling (using software like Movie Magic), and risk management.
- The Global Marketplace: Film festival circuits (Cannes, Sundance, IFFI and IFFK) vs. OTT/Streaming giants; distribution and marketing strategies.

Module 4: The AI Revolution in Cinema

- Generative AI in Pre-Production: AI-assisted screenwriting (Large Language Models), automated storyboarding, Sudo write and concept art generation.
- Virtual Production & Real-time Rendering: The transition from Green Screen to LED Volumes; the role of Unreal Engine in modern cinematography.
- Post-Production & AI Tools:
 - Visual Effects (VFX): AI rotoscoping, neural de-aging, deepfake, Runway ML, Unreal Engine
 - Sound & Music: AI-driven foley generation and algorithmic scoring.
 - Editing: Automated rough-cuts and metadata tagging.
 - The Ethics of Synthetic Media: Navigating copyright for AI-generated assets and the future of human creativity in a "Prompt-based" industry.

References

1. Scene Design and Stage Lighting. Cengage Learning, 2013.
2. Theatrical Design and Production. McGraw-Hill Education, 2017.
3. Digital Scenography. Bloomsbury Publishing, 2020.
4. Scenic Art for the Theatre. Focal Press, 2011.
5. Design for Film. Wallflower Press, 2004.
6. The Filmmaker's Handbook. Plume, 2019.
7. Artificial Intelligence for the Arts. Rutgers University Press, 2021.
8. AutoCAD – For drafting and technical drawings.
9. Blender – For 3D visualization and scenography.
10. Adobe Premiere Pro – For video production and editing.

Name of Course: DOCUMENTARY FILM PRODUCTION (PRACTICAL)

Course Code:MCR4E04

Credit:3

Teaching Hours/Week:3

Course Outcomes:

CO1: Understand the fundamentals, modes, and ethical principles of documentary filmmaking.

CO2: Analyze documentary films with respect to narrative, visual language, and storytelling techniques.

CO3: Develop documentary concepts, scripts, and pre-production plans using research methods.

CO4: Apply practical skills in camera, sound, lighting, and interviewing during documentary production.

CO5: Produce and edit a short documentary film using professional techniques and appropriate distribution strategies.

MODULE 1: Basics of Documentary

- Definition and characteristics of documentary films
- Modes of documentary (Expository, Observational, Participatory, Reflexive, Performative)
- Difference between fiction and non-fiction cinema
- Role of realism, truth, and ethics in documentaries
- Evolution of documentary cinema

Documentaries for Screening

- Nanook of the North – Directed by Robert J. Flaherty
- The Elephant Whisperers – Directed by Kartiki Gonsalves
- The Social Dilemma- Directed by Jeff Orlowski
- India's Daughter – Directed by Leslee Udwin
- The Hunt for Veerappan - Directed by Selvamani Selvaraj
- Curry & Cyanide: The Jolly Joseph Case- Directed by Christo Tomy

MODULE 2: Pre-Production in Documentary Filmmaking

- Idea generation and concept development
- Research methodologies (field research, archival research)
- Writing documentary proposals and treatment
- Budgeting and scheduling
- Location scouting and permissions
- Scriptwriting techniques (non-fiction narrative building)
- Ethical considerations and consent
- Interview planning and questionnaire design

MODULE 3: Production Techniques

- Camera techniques for documentaries
- Lighting for real environments
- Sound recording (sync sound, ambient sound, interviews)
- Interview techniques and framing
- Observational vs participatory shooting styles
- Working with subjects and real-life situations
- Crew roles and responsibilities

- Handling unpredictable environments

MODULE 4: Post-Production & Distribution

- Editing principles in documentary filmmaking
- Narrative construction in editing
- Use of archival footage and graphics
- Sound editing and mixing
- Color correction and grading
- Subtitling and accessibility
- Distribution platforms (film festivals, OTT, TV, YouTube)
- Marketing and promotion strategies

Final Practical Project

Each student must produce a 5 - 7minute documentary film

Name of Course: MEDIA RESEARCH

Course Code:

Credit:

Teaching Hours/Week:

Course Outcomes:

CO1: Evaluate the development of media research and apply philosophical paradigms to creative media problems.

CO2: Design research frameworks utilizing appropriate sampling techniques and methodological designs.

CO3: Construct and validate research tools including questionnaires, interview schedules, and observation protocols.

CO4: Apply statistical techniques and software packages to analyse and interpret media-related data.

CO5: Produce professional research reports and proposals following standard citation manuals (APA, MLA, Chicago).

MODULE 1: Introduction to Research

Defining Research, Introduction to Media and Communication Research and its development, evaluation of communication research in India

MODULE 2: Paradigms, Design & Ethics; Positivism, Anti-positivism, Critical Theory and Post Positivism, Research Design, Sampling techniques, Kinds of Research- Qualitative, Quantitative, Descriptive, Analytical, Applied, Fundamental, Action Research, Clinical or Diagnostic, Operations Research etc. Ethical considerations of data manipulation and responsibilities: Reliability and Validity and Ethics of Research (Attributing the source)

MODULE 3: Research Tools and Methods:

The utility of variables; dummy variables, nominal variables, categorical variables, Constructing research tools; developing questionnaires, Interview schedule, Observation methods, Focus group discussion, participant observation and content analysis, Survey Research: The process of collecting data, developing an eye to detail, Experimental Research: Conceptual framework of 'Experimental' and 'Control' groups, Laboratory and Social research, Semiotic analysis

MODULE 4: Data Analytic techniques:

Introduction to Statistical tools of data analysis; Mean Media, Mode, Correlation, and Regression, Chi-square etc., Introduction to Statistical software packages for data analysis, Introduction to mathematical interpretation of data analysis, social media analytics.

MODULE 5: Research writing: Introduction to citation manuals APA, MLA, Chicago, Kinds of Research reports and Research journals, Career in research and academics, introduction to write a research proposal and reports, Essential elements of writing, Citation techniques.

Activity 1- Students decide and select a topic for conducting research, undertake literature review, formulate hypothesis and identify objectives, develop a questionnaire, identify the research design and the sampling design, collect data.

Activity 2- In groups, students will analyse the data collected and present a report in the class.

Activity 3: students publish a paper in a recognized journal

Name of Course: ETHICAL PRACTICES OF CREATIVE MEDIA

Course Code:

Credit:

Teaching Hours/Week:

Course Outcomes:

CO1: Explain key ethical theories and principles and their relevance to creative media practices.

CO2: Analyze ethical issues and dilemmas arising in various forms of media production and distribution.

CO3: Apply legal and ethical standards such as copyright, privacy, and consent in media creation.

CO4: Evaluate the ethical implications of emerging technologies, including Artificial Intelligence and digital platforms.

CO5: Design ethical guidelines and responsible practices for professional media production and entrepreneurship.

Module 1: Foundations of Ethics in Media

- Why ethics matter in creative media: role of media in society, public trust, and accountability.
- Basic ethical concepts: truth/accuracy, fairness, objectivity vs. subjectivity, harm, dignity, and vulnerability.
- Classical and contemporary ethical frameworks: utilitarianism, deontology, virtue ethics, and care ethics, applied to media cases.
- Introduction to media ethics codes (journalism, advertising, film, digital platforms) and self-regulatory bodies.

Suggested pedagogy: short lectures, case studies (e.g., misrepresentation, sensationalism, clickbait), class discussions.

Module 2: Ethics in the Creative Media Production Process

- Ethical responsibilities of creators at each stage: pre-production (casting, sourcing stories), production (consent, safety, working conditions), and post-production (editing, manipulation, deepfakes).
- Representation and stereotyping: gender, caste, religion, disability, sexuality, and regional identities in film, TV, and digital content.
- Plagiarism, intellectual property, and attribution in images, music, video footage, and AI-generated content.
- Sensitivity and consent for real people in documentaries, social-media stories, and user-generated content collaborations.

Suggested pedagogy:

- Analysis of short films, ads, and social-media videos.
- Group presentations on “ethical red flags” in real media projects.
- Mini scenario-based assignments (e.g., “you are editing a documentary on a sensitive issue”).

Module 3: Law, Regulation, and Digital Ethics

- Legal basics relevant to media business:
 - Defamation, contempt, hate speech, obscenity, and incitement.
 - Privacy and data protection (with reference to Indian IT Act, DPDP Act, etc.).
 - Copyright, royalty, and licensing for music, footage, and software.
- Ethics of AI and automation in media:
 - Deepfakes, AI-generated voices/videos, synthetic content and disclosure.
- Platform ethics and algorithmic bias:
 - Filter bubbles, virality-driven harm, disinformation, and algorithmic moderation.
- Ethical monetization: influencer-marketing disclosure, sponsored content, and dark patterns in UX.

Suggested pedagogy:

- A short case-based exam on “Is this legal and ethical?”
- Group debates on controversial digital-media cases (e.g., viral hoaxes, deepfake memes).

Module 4: Ethics in Media Business and Entrepreneurship

- Ethical decision-making in media firms: profit vs. public interest, advertising pressures, client demands, and editorial independence.
- Corporate social responsibility (CSR) for media businesses and independent creators.
- Building an ethical media brand:
 - Code of ethics, editorial policy, grievance redressal, and transparency reports.
- Freelance ethics: negotiation, contracts, non-disclosure, and conflict of interest.
- Ethical leadership and workplace culture: diversity, inclusion, fair credit, and mental-health-friendly production environments.

Suggested pedagogy:

- Mini project: “Draft an ethical charter for your future media startup or freelance studio.”
- Role-play simulations:
 - O Client wants you to blur a sensitive fact.
 - O You discover a partner using pirated software/content.

Suggested Readings (Reference-Style)

- O Shepherd, G. F., et al. – Media Ethics: Cases and Moral Reasoning (for frameworks and case studies).
- O UNODC / UN “Integrity and Ethics in Media” module (for ethics models and case-based learning).
- O Modules on “Editorial ethics for journalists” (Media Helping Media) – adaptable to audiovisual and digital creators
- O National media-ethics codes (India and international) on truthfulness, fairness, privacy, and IP.
- O Indian IT Act, DPDP-type frameworks, and media-law syllabi (e.g., MA-JMC-style “Media Laws and Ethics” units).
- O Readings on AI, deepfakes, and platform ethics (e.g., UN-style ethics-in-media modules).