

St. Xavier's College (Autonomous)



M.Sc. Integrated Multimedia SYLLABUS

2018 - 2019

Department of Multimedia

30, Mother Teresa Sarani
Kolkata-700 016

M.Sc. in Multimedia with Specialisation in Design

❖ Semester-VII

1. Adv. Graphic Design (BMM4701C)
2. Cultural Studies (MM4702C)
3. The Changing Visual (BMM4703C)
4. Designs in Print Media and UI UX (BMM4704C)

❖ Semester-VIII

1. Visual Culture: Issues in Representation and Cognitive Mapping (BMM4801C)
2. Brand Identity and Product Design (BMM4802C)
3. Pavillion Design (BMM4803C)
4. Discussing Graphic Design Terminology (BMM4804C)
5. Research and choosing of the topic for thesis (BMM4904D)

❖ Semester-IX

1. Cultural Studies II (MM4901C)
2. Visual Constructs: Cognitive Mapping in Post-Modern Culture (BMM4902C)
3. Swiss Graphic Design to Post Modern Design (BMM4903C)
4. Final Thesis (BMM4904D)
5. Preproduction for Final Project (BMM401PJ)

❖ Semester-X

1. Individual Project: Production / Postproduction (BMM401PJ)
2. Internship (BMM402IN)

Semester-VII

Subject: Adv. Graphic Design

Semester-VII

Subject Code: BMM4701C

Hours/Week- 6

Credit- 6

Learning Objective: Sophisticated visual communication requires a symbiotic relationship between language and design. In this course, students expand their understanding beyond the fundamentals of typography to produce visually stimulating and emotionally engaging brand messages that captivate and persuade audiences across platforms.

- Understanding of Communications through Fonts
- Visuals and Fonts beyond physical existence
- Experiences that engage their consumers beyond the use of products and services.
- Exploring the ecosystem that surrounds branded interactive content and create interactive solutions that enable engagement between brands and audiences.

Learning Outcomes: Digital Design in vector or raster based software. Printable and non-printable designs.

Suggested readings:

- Everything Graphic Designers Need to Know Every Day—by Poppy Evans, Aaris Sherin. Published by: Rockport,
- Design as Art by Bruno Munari, Publisher: Penguin Random House
- Thinking with Type, 2nd revised and expended edition: A Critical Guide for Designers, Writers, Editors and Students by Ellen Lupton. Published by Princeton Architectural Press; 2nd Revised edition
- The Elements of Graphic Design, Second Edition by Alex W. White. Published by Allworth

Subject: Cultural Studies

Subject Code: MM4702C

Semester-VII

Hours/Week- 6

Credit- 6

Learning Objective: This paper explains the theory and practice of cultural studies with the help of detailed cultural analyses.

1. Cultural Studies: An Introduction
2. Understanding Cultural Studies
3. Evolution and Culture
4. Structuralism
5. Marxism
6. Post-structuralism

Learning Outcomes: Students will be introduced to the theory and practice of cultural studies that will help them to understand that there is no real difference between studying 'culture' and studying society.

Suggested Readings:

Cultural Studies: An Introduction:

- i) Raymond Williams, Culture and Society: 1780 – 1950, Columbia University Press, 1983.
- ii) Mathew Arnold, Culture and Anarchy, SMK Books, 2009.

Understanding Cultural Studies:

- i) Gavin Kendall, Gary Wickham, understanding culture: Cultural Studies, Order, Ordering, Sage, 2001.

Evolution and Culture:

- i) Alex Mesoudi, Cultural Evolution: How Darwinian Theory can Explain Human Culture and Synthesize the Social Sciences, University of Chicago Press, 2011.
- ii) Robert Boyd and Peter J. Richerson, Culture and Evolutionary process, University of Chicago Press, 1985.

Structuralism:

- i) Ferdinand de Saussure, Course in General Linguistics, Columbia University Press, 2011.
- ii) Terence Hawkes, Structuralism and Semiotics, University of California Press, 1977.

Marxism:

- i) Raymond Williams, Marxism and Literature, Oxford University Press, 2010.
- ii) Karl Marx, Capital (Das Capital), Fingerprint Publishing, 2016.
- iii) Shlomo Avineri, The Social and Political Thought of Karl Marx, Cambridge University Press, 1968.

Poststructuralism:

- i) James Williams, Understanding Poststructuralism, Routledge, 2014.
- ii) David R. Howarth, Poststructuralism and After: Structure, Subjectivity and Power, Palgrave Macmillan U.K, 2013.

Subject: The Changing Visual

Semester-VII

Subject Code: BMM4703C

Hours/Week- 6

Credit- 6

Learning Objective: The transformative impact of digital art, design, ideas and technology upon contemporary culture dominates human experience on a global scale. This seminar explores some of the effects of photography, digital medium and culture upon aesthetic experience, which often challenge prevailing modern concepts of cultural production and consumption.

- Photography and Modernity
- Film, fashion to social media, visual culture shapes our world. Moving beyond the realm - a Subjective study
- Intersections of fine art and popular media.

Learning Outcomes: Theoretical understanding of the visuals.

Suggested readings:

- Image Duplicator-Roy Lichtenstein and the Emergence of Pop Art by Michael Lobel. Published by Yale University Press
- Modern Classics Ways of Seeing by John Berger. Published by Penguin Random House
- Mythologies by Roland Barthes. Publisher: RHUK
- Camera Lucida: Reflections on Photography by Roland Barthes. Publisher: RHUK

Subject: Design in Print Media and UI and UX Semester-VII

Subject Code: BMM4704C

Hours/Week- 6

Credit - 6

Learning Objective: Understanding various method materials of publishing industry, Packaging industry and basics of brand value. As well as the digital designing

- Newsletter Design
- Professional Book cover Design
- Comics, graphic novel or sequential art in advance level
- Understanding various method materials of printing houses.
- UI and UX design

Learning Outcomes: Digital out-put in vector or raster software.

Suggested readings:

- The User Experience Team of One, Leah Buley (Author)
- Lean UX: Applying Lean Principles to Improve User Experience, Jeff Gothelf (Author)
- Sketching User Experiences, Saul Greenberg (Author), Sheelagh Carpendale (Author), Nicolai Marquardt (Author), Bill Buxton (Author)
- The UX Book. Rex Hartson (Author), Pardha S. Pyla (Author)

Semester-VIII

**Subject: Visual Culture: Issues in Representation
And Cognition**

Semester-VIII

Subject Code: BMM4801C

Hours/Week- 6

Credit- 6

Learning Objective: Optical theories and practices developed during the Early Modern period, dependence upon space and construct experience by seeing, knowing and creating within scalable space. This course explores the mechanisms of constructing vision by the conventions of visual communication before or during the world wars, orthographic and projection drawing, distorted representations, movement, and the phenomenological responses to form and space.

- Modernity and visual culture in early 20th century
- Cognitive mapping of representative art.
- Art and Design movements in the first half of 20th century.

Learning Outcomes: Theoretical understanding of visuals.

Suggested readings:

- Visual Culture, 2nd edition by Richard Howells and Joaquim Nedreiros. Publisher: Polity
- An Introduction to Visual Culture by Nicholas Mirzoeff. Publisher: Routledge
- Unflattening by Nick Sousanis. Publisher: Harvard University Press
- Confrontation with Modernity; Techbology, Politics, Art by Michael E. Zimmerman
- Art and Visual culture in India 1857-2007 by Gayatri Singha. Publisher: Marg Pubns

Subject: Brand Identity and Product Design

Semester-VIII

Subject Code: BMM4802C

Hours/Week- 6

Credit- 6

Learning Objective: Campaigns define the way people think about and experience a brand's presence. In this course, students conceive the overarching visual look, tone and identity of a brand. They create campaigns to launch new brands or refresh and reposition established ones.

- Understanding the product identity
- Reshipping the packaging with a known brand
- Visual Brand Storytelling within a culture specific space
- Craft powerful campaigns that resonate with consumers through storytelling, visual design and strategic problem solving

Learning Outcomes: Product Design.

Suggested readings:

- Designing Brand Identity by Alina Wheeler. Publisher: Wiley
- Brand identity Essentials by Kevin Budelmann, Yang Kim, Curt Wozniak. Publisher: Rockport
- Building Better Brands: A comprehensive Guide to Brand Strategy and Identity Development by Scott Lerman. Publisher:

Subject: PAVILION DESIGN

Semester-VIII

Subject Code: BMM4803C

Hours/Week- 6

Credit- 6

Learning Objective: Important aspects of Pavilion Design. This course delves below the surface to explore the Pavilion Design in various areas.

- Understanding the Pavilion Design
- Both manual modelling and 3D modelling (The students have the choice to express their idea)
- Understanding the use of space according to the requirements
- Logistics and safety features.

Learning Outcomes: Manual OR 3D design.

Suggested readings:

- The Power of Visual Presentation by Tony Horton. Publisher: Harper Collins
- Interior Design and Decoration by Seetharaman. Publisher: CBS
- Total Office Design by Kerstin Zumstla. Publisher: Themes and Hudson

Subject: Discussing Graphic Design Terminology **Semester-VIII**

Subject Code: BMM4803C **Hours/Week- 6**

Credit- 6

Learning Objective: Important Terminology of Graphic Design. This course delves below the surface to explore the physical character of paintings, design, posters etc. Antique treatises and recipe books regarding artists' materials and techniques and terminologies are studied. Recent scientific examinations of artworks and conservation.

- Understanding the important terms of Art and Design
- Different deviation of art terms. Changing terminologies in Art world

Learning Outcomes: Manual OR 3D design.

Suggested readings:

- Graphic Design ABCs: A Glossary of Basic Design Terms by Claire Manlaps
- The Visual Dictionary of Graphic Design by Gavin Ambrose. Publisher: AVA.
- Dictionary of Art Terms. Publisher: Themes and Hudson

Subject: Research and choosing of the topic for thesis Semester-VIII
Subject Code: BMM4904D

Learning Objective: Students are to choose a topic for their dissertation

The student are expected to come up with a short dissertation accompanied with images and explorations pertaining to Individual dissertation Project.

Expected Output: A short dissertation of about 5000 words explaining:

- ❖ The identified problem area
- ❖ Reasons behind the chosen area of interest and how it might be relevant to the understanding of the broader discipline of visual communication
- ❖ Documentation of the research process
- ❖ The reasons behind the dissertation being relevant and beneficial to the MMM department and future students
- ❖ Research bibliography with citations
- ❖ Students are supposed to submit three copy of the completed project.

Semester-IX

Subject: Cultural Studies II

Subject Code: MM4901C

Semester-IX

Hours/Week- 6

Credit- 6

Learning Objective: This paper focuses on different subjects that help to get a better grasp in understanding culture.

1. Subjectivity
2. Identity
3. Ideology
4. Representation
5. Power
6. Discourse
7. Gender

Learning Outcomes: Students will realize that culture creates and transforms individual experiences, social relations and power.

Suggested Readings:

Subjectivity:

- i) Donald E. Hall, Subjectivity, Routledge, 2004
- ii) Jean-Paul Sartre, What is subjectivity?, Verso, 2016

Identity:

- i) Kath Woodward, Questioning Identity: Gender, Class, Nation, Routledge, 2004.
- ii) Francis Fukuyama, Identity: The demand for Dignity and the Politics of Resentment, Farrar, Straus and Giroux, 2018

Ideology:

- i) Louis Althusser, On the Reproduction of Capitalism: Ideology and Ideological State Apparatuses, Verso, 2014.
- ii) Terry Eagleton, Ideology: An Introduction, Verso, 2007.

Representation:

- i) Stuart Hall, Jessica Evans and Sean Nixon, Representation: Cultural Representations and Signifying Practices, Sage Publication, 2013.
- ii) Hanna F. Pitkin, The Concept of Representation, University of California Press, 1967.

Power:

- i) Michel Foucault, The Subject and Power, Critical Inquiry, (Volume-8, No. –iv, PP 777-795), 1982.
- ii) John Storey, Culture and Power in Cultural Studies, Edinburgh University Press, 2010.

Discourse:

- i) Alec McHoul and Wendy Grace, A Foucault Primer: Discourse, Power and The Subject, New York University Press, 1997.
- ii) James Paul Gee, An Introduction to Discourse Analyses: Theory and Method, Routledge, 2014

Gender:

- i) Annette Burfoot, *Visual Culture and Gender: Critical Concepts in Media and Cultural Studies*, (Volume – iv), Routledge, 2015.
- ii) Bonnie Kime Scott, Susan E. Cayleff, Anne Donadey, Irene Lara, *Women in Culture: An Intersectional Anthology for Gender and Women’s Studies*, John Wiley and Sons, 2016.

Subject: Visual Constructs: Cognitive Mapping in Post-Modern Culture

Semester-IX

Subject Code: BMM4902D

Hours/Week- 6

Credit- 6

Learning Objective: Optical theories and practices developed during the late Modern period depend upon the geometric properties based upon post WW2 visuals, seeing, knowing and creating within scalable space. This course explores the mechanisms of constructing vision by the conventions of visual communication after the WW2. Post Modern Visuals, responses to form and space in the new era.

- Post Modernism and the culture of late 20th century
- Cognitive mapping of Non-representative art.
- Art and Design movements in the Second half of 20th century.

Subject: Swiss Graphic Design to Post Modern Design

	Semester-IX	
Subject Code: BMM4903D	Hours/Week-	6
	Credit-	6

Learning Objective: Design theories and practices developed after WW2. This course explores complex and multidimensional visual communication of Post-Modern society. Post Modern Visuals, responses to form and space in the new era.

- 1950s Swiss Design. importance of Space and form in Cognitive mapping of Design World
- Organized, Rational, Grid system Design.
- Multidimensional voices in Design
- Acceptance of Popular Culture in Design

Learning Outcomes: Digital designing and prints in the said design style. Students have to come up with their own designs preferable about some products or social issues etc.

Subject: Final thesis Semester-IX

Subject Code: BMM4904D

Hours/Week- 12

Credit- 12

The student is expected to come up with a short dissertation accompanied with images and explorations pertaining to Individual Project.

Expected Output: A short dissertation of about 5000 words explaining:

- ❖ The identified problem area
- ❖ Reasons behind the chosen area of interest and how it might be relevant to the understanding of the broader discipline of visual communication
- ❖ Documentation of the research process
- ❖ The reasons behind the dissertation being relevant and beneficial to the MMM department and future students
- ❖ Research bibliography with citations

Students have to submit three copy of the completed project

Learning Objective: This course focuses on the different professional aspects of the Graphic Design. In this course students will practice, present and discuss their own work with other students in a supportive environment.

- ❖ Idea Developing
- ❖ Creative understanding of the identity for product or a series of design etc.
- ❖ Students have to come up with their own idea and methodology
- ❖ Understanding the development of the project and its final execution.
- ❖ Expected Pre-production project would be; Advertise campaign, Branding, Comics/Graphic novel, Printing media that is illustrated book, visual books etc.

Learning Outcomes: The student is expected to come up with a complete Preproduction book/ idea for an error free production.

Semester-X

Subject: Individual Project: Production / Postproduction Semester- X
Subject Code: BMM401PJ Hours/Week- 12
Credit- 12

Learning Objective: This course focuses on the different professional aspects of the Graphic Design. In this course students will practice, present and discuss their own final project with other students in a supportive environment.

Project Brief: The students have to identify a specific research area within visual communication chiefly Graphic Design. It might also involve research into works of pioneers in various fields of visual communication, artists, and filmmakers. The student, in consultation with their respective guide should execute the conceived idea and present the work as her/his final project.

Expected Outcome: Expected project would be; Advertise campaign, Branding, Comics/Graphic novel, Printing media that is book publishing, visual books etc.

Students have to submit a copy of the completed project with documentation of the entire process to the departmental library.

Subject: Internship
Subject Code: BMM402IN

Semester- X
Hours/Week- 6
Credit- 6

Learning Objective: Main objective of professional practice is to make student acquainted with professional work environment.

- In professional practice, student may work in any production house as part timer or they can work as freelancer.
- At the end of the Semester Student should submit their profession output/ Report.

Reference Books :

Reference for Story Designing

- **The everything Creative Writing Book-** Carol Whiteley
- **The Complete Idiot's Guide to Creative Writing, 2nd Edition-** Laurie E. Rozakis.
- **The Art of Creative Notification: Writing and Selling the Literature of Reality (Wiley Book for Writers Series) –** Lee Gutki
- **Writer's Digest Writing Kit: Everything You Need to Get Creative, Start Writing and Get Published –** Writers Digest Book.

Reference for Photography

- **The Complete Kodak Book of Photography –** Jonathan Vince and Jack Tresidder.
- **The Basic Book of Photography, Fifth Edition-** Tom Grimm and Michele Grimm.
- **Amphotos Complete Book of Photography: How to Improve Your Pictures with a Film or Digital Camera-** Jenni Binder and Russ Burden.

Reference for Scripting for Media

- **Visual Storytelling: The art and Technique-** Tony Caputo, Jim Steranko, and Harlan Ellison.
- **The visual Story, Second Edition: creative the Visual Structure of Film, TV and Digital Media-** Bruce Block.
- **Graphic storytelling and Visual Narrative (Will Eisner Instructional Books) –** Will Eisner.
- **Cinematic storytelling: The Most Powerful Film Conventions Every Filmmake Must Know –** Jennifer Van Sijll (Paperback Aug 1, 2005)

- **The Complete Book of Scriptwriting-** Michael Straczynski
Cartoon
- **The Writer's Guide to Writing Your Screenplay : How to Write Great Screenplay for Movies and Television-** Cynthia Whitcomb

- **Animation: From script to Screen-** Shamus Culhane.

- **Animation Writing and Development: From Script Development to Pitch (Focal Press Visual Effects and Animation) –** Jean Ann Wright.
- **Story: Robert McKee**

Reference for Animation Fundamentals- Classical Animation –Advanced 2D Animation

- **Gardner’s Computer Graphic & Animation Dictionary-** Garth Gardner
- **Animation (Walt Disney Animation Studios: The Archieve Series)-** Ins. Disney Enterprises.
- **Beginner’s Guide to Animation: Everything You need to Know to Get Started-** Mary Murphy.
- **The Animators Survival Kit- Revised Edition: A manual of Methods, Principles and Formulas .for Classical, Computer, Games, Stop Motion and Internet Animators-** Richard Williams.
- **The Illusion of Life: Disney Animation-** Ollie Johnston and Frank Thomas.
- **Cartoon Animation (the Collector’s Series)-** Preston Blair
- **The Animation Book: A Complete Guide Animated Filmmaking- From Flip- Books to sound Cartoons to 3D Animation-** Kit Laybourne and John Canemaker.
- **Animation 1: Learn to Animate Cartoons Step by Step (Cartooning Book 1)-** Preston j. Blair
- **Force: Dynamic Life Drawing for Animators, Second Edition-** Mike Mattesti.
- **Drawn to Life: 20 Golden Years of Disney Master Classes: Volume 1: The Walt Stanchfield Lectures-** Walt Stanchfield and Don Hahn.
- **How write for Animation-** Jeffery Scott.
- **Timing for Animation, Second Edition-** Tom Sito (Paperback- Sep 3, 2009).
- **Animation from Pencil to Pixel: Classical Techniques for the Digital Animation-** Tony White (Kindle Edition- Aug 4, 2006)- Kindle Book.
- **Basic animation: Drawing for Animation-** Paul Wells, Joanna Quinn.

Reference for Film Studies

- **Film Language: A semiotics of the Cinema-** Christain Metz and Michael Taylor.
- **Grammer of Film Language-** Daniel Arijon.
- **Film Communication Theory and Practice in Teaching English as A Foreign Language-** David John Wood.
- **Teaching Analysis of Film Language-** David Wharton, Jeremy Grant and Vivienne Clark.
- **Film as Art- Rudolf Arnheim (Paper Back- Mar 6, 2006)-** Deluxe Edition
- **Film Direction Shot by Shot: Visualizing from Concept to Screen (Michael Wiese Production)-** Steve Katz.
- **How to read a Film: James Monaco**
- **The Oxford History of World Cinema: Edited by Geoffrey Nowell-Smith**
- **Jump Cuts and Blind Spots: David Bordwell**

Reference for Storyboarding & Animatics

- **Exploring Storyboarding (design Exploration Series)**- Wendy Tumminello.
- **Storyboard Design Course: Principles, Practice, and Techniques**- Giuseppe Cristiono.
- **Prepare to Board! Creating story and Characters for animated Features and Shorts**- Nancy Beiman.
- **The Art of the storyboard, Second Edition: A filmmaker's introduction**- John Hart.
- **Storyboards: Motion in Art, Third Edition**- Mark A. Simon.

Reference for Character Design

- **Creating Characters with Personality: For Film, TV Animation, Video Games, and Graphic Novels**- Tom Bancroft and Glen Keane (Paperback- Feb 1, 2006).
- **Character Animation: 2D skills for Better 3D, Second Edition (Focal Press Visual Effects and Animation)**- Steve Roberts (Kindle Edition- May 4, 2007)- Kindle Book
- **Gardner's storyboard Sketchbook: story Planning and Character design Workbook (Gardner's Guide Series)**- Garth Gardner.
- **Character Costume Figure Drawing: Step-by-Step Drawing Methods for Theatre Costume Designers**- Tan Huaixiang (Paperback- May 4, 2004)

Reference for Layout Design

- **Animation Background Layout: From student to Professional**- Mike S. Fowler.
- **How to Make Animated Films: Tony White's Complete Masterclass on the Traditional Principles of Animation**- Tony White

Reference for Stop Motion Animation

- **A century of Stop-Motion Animation: From Melies to Aardman**- Ray Harryhausen and Tony Dalton.
- **The Art of Stop-Motion Animation**- Ken A. Priebe
- **Basic Animation: Stop Motion**- Barry Purves

Reference for Music and Sound Effect

- **Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema**- David Sonnenschein
- **Sound and Music for the Theatre, Third Edition: The Art & Technique of Design**- Deena Kaye and James LeBrecht.

Reference for Visual and Sound Editing

- **Editing Digital Video: The Complete creative and Technical Guide-** Rober M. Goodman and Patrick McGrath.

Reference for 3D (Maya)

- **Stop Staring: Facial Modeling and Animation Done Right-** Jason Osipa.
- **Learning Autodesk Maya 2009, The modeling and Animation Handbook: Official Autodesk Training Guide-** Autodesk Maya Press.
- **Maya Professional Tips and Techniques-** Lee Lanier.
- **Advanced Maya Texturing and Lighting-** Lee Lanier.
- **Maya Visual Effects: The Innovator's Guide-** Eric Keller
- **Mastering Maya 2009-** Eric Keller, Eric Allen and Anthony Honn.

Reference for Digital Imagery

- **Adobe Photoshop CS4 classroom in a book-** Adobe Press.
- **The Photoshop Book for Digital Photographers-** Scott Kelby
- **Layers: The complete Guide to Photoshop's Most Powerful Feature-** Matt Kloskowski.

Reference for 2D Animation by Flash

- **Adobe Flash CS4 Professionals- Classroom in a Book-** Adobe Creative Team
- **Adobe Flash CS3 Professionals- Hundred Essential Techniques-** Mark Schaeffer.

Reference for Drawing the Key Tool/ Visual Literacy/ Graphic Design

- **Consize History of Art-** Harbart Reed
- **Pictorial Websters' "A Visual Dictionary of Curiosities"-** Jhon M.Carrera.
- **An illustrated Life: Drawing Inspirations from the Private Sketch Books of Artists, Illustrators and Designers –**Danny Gregory.
- **Art: A world History-** Elke Linda Buchholz, Susanne Kaeppele, Karoline Hille and Irina Stotland.
- **How to read a Film: Movies, Media, Multimedia-** James Monaco.
- **Our Films and Their Films-** Satyajit Ray.
- **The Animation Book: A Complete Guide to animated film making- From Flipbooks to sound Cartoons to 3D Animation-** Kit Laybourne, John Canemarker.

Human Anatomy study

- **Anatomy and Drawing: Victor Perard**
- **Constructive Anatomy: George B. Bridgman**

Art history and Practice

- **Ways of Seeing: John Berger**
- **History of Art: H.W.Janson & Anthony F. Janson**
- **Oxford History of Art, Indian Art: Partha Mitter**

1) Ways of Seeing – John Berger

- 2) Illumination – Walter Benjamin
- 3) Meaning of Art – Herbert Read
- 4) Concise history of Modern Painting - Herbert Read
- 5) Grammar of the Film Language – Daniel Arizon
- 6) Our Films Their Films – Satyajit Ray
- 7)The Creative Circuit – K.G. Subramanyan