### SEMESTER - 1

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Course Code</th>
<th>Course Title</th>
<th>L</th>
<th>T</th>
<th>P/S</th>
<th>C</th>
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<tbody>
<tr>
<td>01</td>
<td>PMMD 101</td>
<td>Design: An Introduction</td>
<td>1</td>
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<tr>
<td>02</td>
<td>PMCD 102</td>
<td>Communication Design</td>
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<tr>
<td>03</td>
<td>PMCD 103</td>
<td>Understanding Aesthetics: Analytical studies</td>
<td>0</td>
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<td>6</td>
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<td>04</td>
<td>PMCD 191</td>
<td>Semester Project - 1 (A hypothetical Project should be based on students’ preference on subjects taught)</td>
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<td>0</td>
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### SEMESTER - 2

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<th>P/S</th>
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<tr>
<td>01</td>
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<td>Design research</td>
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<td>02</td>
<td>PMCD 202</td>
<td>Approach to New media Technologies</td>
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<td>03</td>
<td>PMCD 291</td>
<td>Semester Project - 2 (Experimental / Developmental Animation / Digital media Project: Production)</td>
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| 04      | PMCD 21*    | **Elective-I** (Practical Based Course)  
1. 3D Sculpture & Visualization Techniques  
2. Animation & Visual Effects  
3. Documentary film and mass media  
4. Animation Production Techniques | 0 | 0 | 4 | 4 |
| **Total** |             |              | 2 | 2 | 24 | 32 |

### SEMESTER - 3

<table>
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<th>Sl. No.</th>
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<th>T</th>
<th>P/S</th>
<th>C</th>
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</table>
| 01      | PMCD 391    | Semester Project - 3 (Experimental / Developmental Animation / Digital media Project: Production)  
Minor Thesis Project (Based on specialization) | 0 | 0 | 22 | 22 |
| 02      | PMCD 31*    | **Elective-II** (Practical Based Course)  
1. Game Design for digital media  
2. Digital Technology in Video Production  
3. Internet media: Web and beyond | 0 | 0 | 12 | 12 |
| **Total** |             |              | 0 | 0 | 34 | 34 |

### SEMESTER - 4

<table>
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<th>Sl. No.</th>
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<th>P/S</th>
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<td>Major Thesis Project (Based on specialization)</td>
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<td>PMCD 492</td>
<td>Colloquium Paper/Seminar</td>
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(Abbreviation: PMMD / PG in Multimedia Main Design, PMCD / PG in Multimedia Communication and Design)
*Elective subject/course which is directly related with the programme/decided by the department shall be added in the semesters in future.

*The Colloquium Paper/Seminar/Project is Practical/Studio based, so they may be taught based on instructors teaching plan along with hands on experiences and assignments.

Consolidated statement of total credits in each semester

<table>
<thead>
<tr>
<th>Semester</th>
<th>L</th>
<th>T</th>
<th>P/S</th>
<th>Credit</th>
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<td>24</td>
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As per CIT Academic Ordinance:

<table>
<thead>
<tr>
<th>Activity</th>
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<tbody>
<tr>
<td>1 h Lecture (L) per week</td>
<td>2 credit</td>
</tr>
<tr>
<td>1 h Tutorial (T) per week</td>
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</tr>
<tr>
<td>1 h Studio Project</td>
<td>2 credit</td>
</tr>
<tr>
<td>1 h Practical (P) per week</td>
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</tr>
<tr>
<td>1 h Project Work</td>
<td>1 credit</td>
</tr>
<tr>
<td>1 h Seminar / Training / Industrial Training</td>
<td>1 credit</td>
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</tbody>
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SEMESTER – I

PMM 101 / Design: An Introduction  L-1, T-1, P/S-4, C-8

Early Classical Period
Prehistoric Cave paintings – Primitive Designs- Interiors during Egyptian, Greek, Roman, Gothic, Early Christian & Renaissance Periods. Interiors in Romanesque, Gothic, and renaissance periods

Colonial to the beginning of the 20th Century

Design Vocabulary
Form – point, line, volume, shape, texture & colour – in relation to light, pattern etc. and application of the same in designing interiors.

Design Principles
Ratio; proportions – golden section; relationships; scale; Balance – symmetrical, radial, occult; harmony; unity; variety; rhythm; emphasis.

Anthropometrics
Definition, theory of standard dimension based on human figures for activities, functions, circulation, furniture design, spatial requirements etc. Study of Ergonomics Design of Furniture for Living, Dining, Kitchen, Office etc.

Design Control
Design process – Analysis, synthesis, design evaluation; Design criteria – function and purpose, utility and economy, form and style; human factors - human dimensions, distance zones, activity relationships; fitting the space – plan arrangements, function, aesthetics.

Texts/References:
8. Johanness Itten, The Art of Colour, John Wiley and Son

PMCD 102 / Communication Design  L-1, T-1, P/S-4, C-8

Understanding design as applied to solving communication problems within the context of our society.
Structuring information in terms of classifications, hierarchy, order, sequence, etc.
Design of magazine, textbook, picture books, Children’s books, exhibition, website, e-book, etc.
Text/References:
1. Meggs, Phillip B.; Type and Image: the language of graphic Design, VNR, 1992

PMCD 103 / Understanding Aesthetics: Analytical studies L-0, T-1, P/S-6, C-8

This course explores philosophical accounts of the nature of art, aesthetic experience, creative activity, imagination, expression, interpretation, and aesthetic evaluation. Kant’s writings on judgements of the beautiful and the sublime will be closely examined along with more recent influential thinkers in the field of aesthetics.

Rigorous in analysis, critique and reflection, Capable of effective communication, Capable of life-long learning, Culturally aware and capable of respecting diversity and acting in socially just/responsible ways.

Texts/References:
3. ARTS2367 Course Reader.All of the above are available from the UNSW bookshop.

SEMESTER - II

PMMD 201 / Design Research L-1, T-1, P/S-4, C-8

The course is preparatory for the thesis and focuses on the appropriate use of theory and methods in writing a master’s thesis. The course pays particular attention to developing their ability to read research literature and to conduct an advanced literature review. It is designed to help train students as both researchers in academia, as well as in other fields of professional life. The course content includes critical discussions of research in the field of global political studies as well as techniques of communicating social science research issues.

Texts/References:
9. Case studies by Design Management Institute, USA
Nature and Characteristics of Communication:

- Communication: definition, nature and scope
- Human needs of communication
- Functions of communications
- Types of communication: intrapersonal, interpersonal, group and mass communication
- Indian concept of communication

Process of Communication:

- Elements and process of communication
- Communication flows: one-step, two-step, and multi-steps
- Barriers in communication: Verbal and non-verbal

Introduction to Media:

- Characteristics of media: Print, electronic, new media and traditional media

Texts/References:

1) Mass Communication & Journalism in India - D S Mehta,
2) Mass Communication in India - Keval J. Kumar, Jaico Publishing House,
8) Peter ward “Studio and outside broadcast Camera”
9) Bernard Wilkie “Creating special effects for TV & Video”
10) Roy Thomson “Grammar of the shot”
11) Der Lyur & Graham “Basics of Video Production”
12) Steven Katz “Film Directing: Cinematic Motion” – Focal Press publishers
13) Antony Friedman “Writing for media” – Focal press
14) Dwight V Swain “Film Scriptwriting” Focal Press publishers
15) Steve Katz “Film Directing Shot” Focal Press publishers
17) Multimedia at Work, Tata Mc Graw Hill
18) Adobe Photoshop Unleashed, Tata Mc Graw Hill
19) Guide to Radio Journalism, Kendall / Hunt, Dubuque, Iowa, USA.
20) Sr. Mary Peter Claver & Sr. Mary Jyosita “First steps to TV-video production”
21) Margarette Mehring, Blending of content and form.
26) Promotion & Marketing for Broadcasting Cable of the web by Eastman, Susantylen
27) Consumer Behavior by Leon G. Schiffman and Leslie Lazar Kanuk, Prentice Hall, India
28) The Basic Book of Photography (Fourth Edition) (Paperback)-by Tom Grimm (Author), Michele Grimm (Author)
PMCD 214 / Animation Production Techniques (Elective subject)  L-0, T-0, P/S-4, C-4

Animation Principles And History, Animation History, Animation Process - Preproduction, Production, Post Production, Visual Form- exploring the look and feel for animation through concept art Planning character design, layout design, illustration style, composition, staging, backgrounds, A study of indigenous design and painting, both contemporary and traditional to understand and analyze a variety of styles and visual language, Life Drawing- o become fluent with capturing the human and animal form Proportions, structure, volume and shading techniques.

Texts/References:
2. S. Roberts, Character Animation in 3D: Use of traditional drawing techniques to produce stunning CGI animation, Focal Press, 2004
4. O. Johnston, and F. Thomas, The Illusion of Life: Disney Animation, Walter Foster Publishing
10. Renee Dunlop, Production Pipeline Fundamentals for Film and Games, Focal Press
22. The Animator’s Survival Kit - by Richard Williams.
23. Mastering 3D Animation, by Peter Ratner (Author)
24. Acting in Animation: A Look at 12 Films by Ed Hooks
25. Digital Character Animation 3 - by George Maestri
26. Timing for Animation - by Harold Whitaker and John Halas
27. Inspired 3D Advanced Rigging and Deformations by Brad Clark, John Hood & Joe Harkins
28. The Green Screen Handbook. Author: Jeff Foster
29. Maya Studio Projects Dynamics. Author: Toddo Palamar
30. The Visual Effects Arsenal, Author: Bill Byrne

*** End of Syllabus contents ****