THE AMERICAN COLLEGE (AUTONOMOUS)

DEPARTMENT OF VISUAL COMMUNICATION

MADURAI 625 002

SYLLABUS FOR
M.Sc., VISUAL COMMUNICATION
(2024-2025)

THE AMERICAN COLLEGE, MADURAI

Department of Visual Communication (PG)
PROGRAMME SPECIFIC OUTCOMES(PSOs)

On the successful completion of the Postgraduate programme, the students will be able to:

PSO1 **Disciplinary Knowledge**	gain in-depth knowledge on the concepts, principals, theories, techniques and technologies of Visual Communication
PSO2 **Communication Skills**	develop effective communicative and collaborative skills through participation in diverse teams, platforms and media
PSO3 **Problem Solving & Analytical Reasoning**	demonstrate the critical analysis and interpretation on media and their impacts on society
PSO4 **Critical Thinking**	expose the creative and technical proficiency in developing contents, artistic expression and visual narratives
PSO5 **Research Skills**	engage in research and innovation in preparing analytical reviews, project reports and research reports
PSO6 **Digital Literacy**	exhibit practical skills in multimedia design in graphic design, video production, animation and industrial software
PSO7 **Professional Competencies**	practice leadership and project management in planning, executing, managing, leading and guiding visual communication related projects
PSO8 **Moral and Ethical Awareness/Reasoning**	prove ethical and social responsibility in practising cultural diversity, social justice and professional standards
PSO9 **Multicultural Competence**	participate in culturally sensitive and globally relevant issues, challenges and solutions
PSO10 **Self-directed & Lifelong Learning**	embrace lifelong learning and adaptability with personal and professional competencies

Department of Visual Communication (PG)
Learning Outcome Based Curriculum Framework (LOCF)
(w.e.f 2024-2025)

Sem	Category	Course Code	Course Title	Hours/Wk.	Credits	Marks
1	CC	24PVC4401	Understanding Human Communication	6	4	80
1	CC	24PVC4403	Graphic Arts and Animation - Lab	5	4	80
1	CC	24PVC4405	Computer Graphics – Lab I	5	4	80
1	CC	24PVC4407	Media Aesthetics	6	4	80
1	DSE	24XXXNNNN	Discipline Specific Elective -I	4	4	80
1	GE	24XXX NNNN	Generic Elective -I	4	3	60
	Total			**30**	**23**	**460**
2	CC	24PVC4402	Mediated Communication	6	4	80
2	CC	24PVC4404	Computer Graphics – Lab II	5	4	80
2	CC	24PVC4406	Video Editing and Visual Effects Lab	5	4	80
2	CC	24PVC4408	Design Thinking	6	4	80
2	DSE	24XXX NNNN	Discipline Specific Elective -II	4	4	80
2	GE	24XXX NNNN	Generic Elective -II	4	3	60
	Total			**30**	**23**	**460**
3	CC	24PVC5401	Communication Research Methods	5	4	80
3	CC	24PVC5403	Computer Graphics – Lab III	5	4	80
3	CC	24PVC5405	Digital Film Making Lab	5	4	80
3	CC	24PVC5407	Theatre Forms	5	4	80
3	CC	24PVC5409	Editing Technology Lab	6	4	80
3	DSE	24XXX NNNN	Discipline Specific Elective - III	4	3	60
3	Internship	24PVC5233	Internship*	-	2	40
	Total			**30**	**25**	**500**
4	CC	24PVC5402	Media Entrepreneurship and Innovation	6	4	80
4	CC	24PVC5404	Immersive Media Design Lab	5	4	80
4	CC	24PVC5406	Media Culture and Society	5	4	80
4	CC	24PVC5408	Gender and Media	5	4	80
4	DSE	24XXX NNNN	Discipline Specific Elective - IV	4	3	60
4	Project	24PVC5410	Project	5	4	80
4	SEC	24PVC5244	Professional Competency Skill	-	2	40
	Total			**30**	**25**	**500**
Grand Total				**120**	**96**	**1920**

*Internship – First Year Vacation (30 Hours)

Discipline Specific Elective (DSE)

Sem	Course code	Course Title	Hours	Credits	Marks
I	24PVC4409	Contemporary Trends in the Indian Media	4	4	80
	24PVC4411	Environmental Journalism	4	4	80
II	24PVC4410	Writing for Media	4	4	80
	24PVC4412	Cinematography and Story telling	4	4	80
III	24PVC5301	UX and Interactive Digital Media	4	3	60
	24PVC5303	Social Media Marketing	4	3	60
IV	24PVC5310	Digital Asset Management	4	3	60
	24PVC5312	Media Campaign	4	3	60

Generic Elective (GE)

Sem	Course code	Course Title	Hours	Credits	Marks
1	24PVC4301	Digital Media	4	3	60
	24PVC4303	Digital Creative Illustration	4	3	60
2	24PVC4302	Print Journalism	4	3	60
	24PVC4304	Anchoring and Presentation Skills	4	3	60

Mapping with POs

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
PVC	3	3	3	3	2	2	2	3	3	3

Mapping of Course with PSOs

Courses	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
24PVC4401	3	3	3	3	2	2	2	2	2	2
24PVC4403	3	3	3	3	2	2	2	3	2	3
24PVC4405	3	3	3	3	2	2	2	2	2	2
24PVC4407	3	3	3	2	2	3	2	2	3	2
24PVC4409/ 24PVC4411	3	3	3	3	2	2	2	2	2	2
24PVC4402	3	3	3	3	2	2	2	2	2	2
24PVC4404	3	3	2	3	2	2	3	3	2	2
24PVC4406	3	3	3	3	2	2	2	2	2	2
24PVC4408	3	3	3	2	2	3	3	2	3	2
24PVC4410/ 24PVC4412	3	3	3	2	3	3	2	3	3	2
24PVC5401	3	3	2	3	3	2	2	2	2	2
24PVC5403	3	3	3	2	3	2	2	3	3	2
24PVC5405	3	3	3	2	3	2	2	3	3	2
24PVC5407	3	3	3	3	3	2	2	3	2	2
24PVC5409	3	3	3	2	3	2	2	3	3	2
24PVC5301/ 24PVC5303	3	3	3	2	2	3	3	2	3	2
24PVC5233	3	3	3	2	2	3	3	2	3	2
24PVC5402	3	3	3	2	2	3	3	2	3	2
24PVC5404	3	3	3	2	2	3	3	2	3	2
24PVC5406	3	3	3	2	2	3	3	2	3	2
24PVC5408	3	3	3	2	2	3	3	2	3	2
24PVC5310/ 24PVC5312	3	3	3	3	3	3	3	2	3	2
24PVC5410	2	3	3	3	3	2	2	3	2	2
24PVC5244	3	3	3	2	2	2	3	2	3	3
Average	2.9	3	2.9	2.4	2.3	2.4	2.3	2.3	2.5	2

Mapping of Courses with POs

Courses	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
24PVC4301/ 24PVC4303	3	3	3	3	2	2	2	3	2	2
24PVC4302/ 24PVC4304	3	3	3	2	2	2	2	2	3	3
Average	3	3	3	3	2	2	2	3	3	3

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PVC4401	**Understanding Human Communication**	**Core**	**6**	**4**

This course provides the theoretical outlines of human communication. It covers fundamentals, concepts and theories of communication, evolutionary communication, modes of communication, messages of communication, conversation in interpersonal context, conversation in group context and relationships. On completion of the course, the student shall be able to define, differentiate, articulate, analyze and illustrate the theoretical aspects of human communication.

Course outcomes:
At the end of the course, students will be able to:
CO 1: analyze and interpret key human communication theories and concepts.
CO 2: demonstrate an understanding of the evolutionary aspects of communication and the biophysiological basis of communicative behavior.
CO 3: evaluate the role of nonverbal communication and visual semiotics in human interactions.
CO 4: examine interpersonal and group communication dynamics, including theories and models that explain these interactions.
CO 5: investigate and apply theories related to relationships and family communication, including privacy management and dialectical theories.

Unit I: Human Communication Theories and Concepts (18 Hours)
Foundations of Communication Theory - Dimensions and Evaluation of Theory - Communication Tiers - Seven Traditions of Communication Theories, Defining Communication- Basic Models and Levels of Communication, Understanding Human Communication (Theory), Key Concepts in Message Processing, Cognitive and Information Processing (Attribution and Judgement, Information-Integration and Consistency Theories), Socio-political Approach to Communication-Trait- Factor Model. Communication Competency- Argumentativeness Communication Anxiety-Reticence (Interaction Adaptation, Expectancy Violationtheory)

Unit II: Evolutionary Communication (18 Hours)
Biophysiological Theories, Trait Theories and Embodiment, Communicology, Communibiology Biological and Neurological Basis of Communication, Evolutionary Communication - Pointing as Communication. and Signaling Theory, Information Seeking Behavior and Information Foraging-Information Integration, Expectancy Value-, Cognitive Dissonance- Rokeach' Comprehensive theory of change, Communication in Cultural Evolution - Cognitive Gadgets

Unit III: Modes and Messages of Communication (18 Hours)
Evolution of Language-Steven Pinker's Language Instinct Thesis, Structural Linguistics Approach, Speech and Verbal Communication, Speech Community and Speech Act, Augmentative and Alternative Communication Models for Speech Interactions, Nonverbal Communication (NVC). Nonverbal Codes Systems Digital NVC, NVC in Human Interactions, Touch and Haptic Communication, Theories of Visual Communication-Semiotics, Social Semiotics, Written Forms of Communication and Reading, Orality and Literacy, Psychological and Neurological Basis of Writing

Unit IV: Conversations in Interpersonal and Group Context (18 Hours)

Intrapersonal Communication - Self, Mindful Communication Phenomenological and Hermeneutics, Interpersonal Communication and -Uncertainty Reduction, Privacy Management Giles, Accommodation Theory. Interaction adaptation theory, Burgoon's Expectancy violation theory, and Interpersonal deception theories. symbolic interactionism,, symbolic convergence theory- Fantasy themes, Rhetoric, Argumentation, Coordinated Management of Meaning (CMM), Message-Design Logic, Compliance Gaining, Goals-Plans-Action Model, Politeness theory. Group Dynamics: Interaction Process Analysis, Group Development, Input-Output Model, Concertive, Control and Self-Managed Teams, Adaptive Structuration., Simplified Social Influence Process, Socio-Egocentric and Group-Centric Model, Transactive, Memory, Vigilant Interaction theory

Unit V: Relationships (18 Hours)

Palo Alto Group on Relationships. Relational Schemas, Social Penetration Theory, Bakhtin's Theory of Dialogics. Dialectical Theory of Relationships, Affection Exchange, Dyatic, Power Theory, Family Communication Patterns, Relationship Maintenance,, Petronio's Communication Privacy Management (CPM) Carl Roger's Self-Theory, Constructing and Transcending, Differences-Moral Conflict theory, Performing Foreignness, Coalition, and Alliance Building, Dilalogue as Building Culture of Peace, Principles of Good Communication and Non-Violent Communication

Learning Resources:

Text book(s):

1. Beatty, M. J., McCroskey, J. C., & Valencic, K. M. (2001), The Biology of Communication: A Communibiological Perspective. Hampton Press, New York
2. Edwards, A., Edwards, C., Wahl, S. T., & Myers, S. A. (2015), The Communication Age: Connecting and engaging, SAGE Publications, India
3. Hargie, O. (2018), The Handbook of Communication Skills. Taylor & Francis.,US
4. Braithwaite, D. O., & Schrodt, P. (2014). Engaging Theories in Interpersonal Communication: Multiple Perspectives. SAGE Publications, India
5. Duck, S., & McMahan, D. T. (2011). The Basics of Communication: A Relational Perspective. SAGE Publications, India
6. Hickok, G. (2014). The Myth of Mirror Neurons: The Real Neuroscience of Communication and Cognition. W. W. Norton & Company.
7. Mildner, V. (2010). The Cognitive Neuroscience of Human Communication. Psychology Press.
8. Johannesen, R. L. (2002). Ethics in Human Communication. Waveland Press, Illinois

References

1. Littlejohn, S. W., & Foss, K. A. (2010). Theories of Human Communication: Tenth Edition, Focal Press, Massachusetts
2. Waveland Press. Alberts, J. K., Martin, J. N., & Nakayama, T. K. (2018). Communication in Society. Pearson, India
3. DeVito, J. A. (2017). Human Communication: The Basic Course. Pearson, India
4. Lull, J. (2019). Evolutionary Communication: An Introduction. Routledge.
5. Morreale, S. P., Spitzberg, B. H., & Barge, J. K. (2007). Human Communication: Motivation, Knowledge, and Skills. Wadsworth.

Websites/E-Learning Resources

1. Communication Research - https://journals.sagepub.com/home/crq
2. Journal of Communication - https://onlinelibrary.wiley.com/journal/14602466
3. Human Communication Research https://onlinelibrary.wiley.com/journal/14682857
4. National Communication Association - https://www.natcom.org/

5. International Communication Association - https://www.icahdq.org/
6. Association for Education in Journalism and Mass Communication - https://www.aejmc.org/

CO- PSO Mapping

CO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	2	2	2	2	1	2	3	3	3
CO2	2	3	3	3	3	1	3	2	2	2
CO3	3	2	3	3	1	3	1	2	3	1
CO4	3	3	2	2	3	2	3	2	3	3
CO5	2	3	3	2	1	1	3	2	-	3
Average	2.6	2.6	2.6	2.4	2	1.6	2.4	2.2	2.2	2.4

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - ‘-’

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PVC4403	Graphic Arts and Animation Lab	Core	5	4

This course provides the practical plans for learning graphic arts and animation. It covers aesthetics of design, aesthetics of art, principles of animation, still image animation, image enhancement, white board animation, photo voice and explainer video. On completion of the course, the student shall be able to identify, build up ideas, expand, evaluate and utilize the practical aspects of graphic arts and animation syllabus.

Course Outcomes:

At the end of the course, students will be able to:

CO1: apply the elements and principles of design using Adobe Animate software.
CO2: demonstrate an understanding of the principles of 2D animation and their application.
CO3: create and enhance still image animations using various tools and techniques.
CO4: develop whiteboard animations, including character design and audio synchronization.
CO5: psroduce explainer videos and photo voice projects, integrating community-based participatory techniques.

Unit I: Aesthetics of Design and Art (15 Hours)

Elements and Principles of Design, Introduction to Adobe Animate Software, Workspace and Workflow overview, Using the Stage and Tools Panel, Understanding timeline, Drawing using pencil, line and brush tools - About overlapping shapes – Snapping, Working with colour, strokes and fills. Types of File formats and File Compression and Conversion (Handbrake)

Unit II: Principles of 2D Animations (15 Hours)

Squash, Stretch, Staging, and Anticipation, Straight Ahead Action, Pose-to-Pose Ease In and Ease Out, Follow Through, Overlapping Action and Arcs,, Secondary Action, Timing and Exaggeration

Unit III: Still Image Animation and Image Enhancement (15 Hours)

Process of Animation - Storyboard, Time line, Movement. Animating still images (PixaMotion, Price, Movepic, StoryZ, Gif maker), Visual Composition and Integration of Various Design Elements, Future Development of Still Image-Image Enhancement using Artificial Intelligence

Unit IV: White Board Animation (15 Hours)

Purpose and Scope of White Board Animation, Animated Objects, Background, Characters Design, Audio synchronization and Output, Voice Over and Dialogue Synchronization

Unit V: Photo Voice and Explainer Video (15 Hours)

Community-based, Participatory Visual Technique, Photography needs and Usage in Community, Development, Illustration of Modern Implementation and International Development of Photo Voice, Exercise on Slideshow with Sound, Making Explainer video using whiteboard Animation

Learning Resources:

Textbook(s):

1. Ware, C. (2015). Information visualization: Perception for design. Morgan Kaufmann Publishers.
2. Shilling, A., & Koukoulas, T. (2018). Motion graphics: Principles and processes from the ground up. Routledge, UK
3. Beaird, J. (2016). The principles of beautiful web design. Site Point Pty. Ltd, Melbourne
4. Lewis, M., & Jolliffe, L. (2015). The fundamentals of animation. AVA Publishing, India
5. Maestri, G. (2022). The Art of 3D Computer Animation and Effects. Wiley.

References:

1. Richard William (2012). The Animator & Survival Kit. Farrar, Straus and Giroux
2. Taylor & Francis (2006) Animation from pencils to pixels: classical techniques for digital animators. Taylor & Francis, US
3. Tony White (2013) How to Make Animated Films. Routledge, UK
4. Tracie S Rollins (2013) A Beginners Guide to Whiteboard Animation. CreateSpace.
5. Melvin Delgado, 2015, Urban Youth and Photovoice Visual Ethnography in Action. Oxford University Press, UK

Websites/E-Learning Resources:

1. ACM Transactions on Graphics - https://dl.acm.org/journal/tog
2. Animation Practice, Process & Production - https://www.intellectbooks.com/animation-practice- process-production
3. The Animation Guild, Local 839 IATSE - https://animationguild.org/
4. The Animation Association of India - https://animationxpress.com/
5. National Endowment for the Arts - https://www.arts.gov/
6. The Academy of Motion Picture Arts and Sciences - https://www.oscars.org/
7. The Animation Project - https://theanimationproject.org/

CO- PSO Mapping

CO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	1	3	3	1	1	1	3	3	2
CO2	2	2	2	3	3	3	3	1	3	2
CO3	3	3	3	2	2	3	-	3	1	3
CO4	3	3	3	3	2	3	2	-	-	3
CO5	3	3	1	1	2	-	3	2	2	3
Average	2.8	2.4	2.4	2.2	2	2	1.8	1.8	1.8	2.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - ‘-’

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PVC4405	**Computer Graphics -Lab I**	**Core**	**5**	**4**

This course provides the practical plans for learning computer graphics. It covers an introduction to 3D design, polygon modelling, nurbs, splines, texturing concepts, materials, basic lighting and amp and also principles of rendering. On completion of the course, the student shall be able to acquire, attain and develop skills in the practical aspects of computer graphics.

Course outcomes:

At the end of the course, students will be able to:

CO1: learn and apply the basic concepts and tools of 3D design.

CO2: demonstrate proficiency in polygon modeling, including creating and editing polygonal models.

CO3: develop skills in creating and manipulating Nurbs and spline models.

CO4: apply texturing and material techniques to enhance 3D models.

CO5: implement basic lighting and rendering techniques for 3D scenes.

Unit I: Introduction to 3D Design (15 Hours)

Difference between 2D & 3D, Concepts of 3D, Grids & coordinates, Axis, Objects & Pivots, Navigation, Tools, Menu Bar, Introduction to Basic modelling tools, Comparison of Commercial and open-source applications

Unit II: Polygon Modelling (15 Hours)

Concepts & Problems. Interfaces. Creating polygons., Editing poly models, Booleans, mesh, mirror.

Unit III: Nurbs and Splines (15 Hours)

Nurbs curve, EP curve, CV curve., Spline, Spline tools., Sculpting, creating surfaces., Learning to create 3D text.

Unit IV: Texturing and Material (15 Hours)

Concepts, Basic attributes, shading, Transparency, reflection, refraction, Materials, Bump maps, Basic wrapping, Uvs, Hardware texturing, shaders.

Unit V: Basic Lighting & Rendering (15 Hours)

Basic Concepts of Lighting & its types., Basic principles of rendering, Rendering setup, Types of renderers, Frame rendering options

Learning Resources:

Textbook(s):

1. Foley, J. D., van Dam, A., Feiner, S. K., & Hughes, J. F. (2019). Computer graphics: principles and practice. Addison-Wesley Professional.
2. Hill, F. S., Kelley, S., & Price, T. (2019). Learning Autodesk Maya 2019: A practical hands-on approach, Routledge, UK
3. Kerwin, M. W., & Shaffer, J. (2018). 3D printing and CNC fabrication with SketchUp. Wiley, US
4. Musgrave, F. K. (2016). Digital sculpting with Mudbox: Essential tools and techniques for artists. Focal Press, Masscheutts

5. Shirley, P., & Ashikhmin, M. (2016). Fundamentals of computer graphics. CRC Press, Italy

References

1. Betancourt, Michael. 2020, The History of Motion Graphics. Wild side Press, US
2. Freeman, Heather D. 2017, The Moving Image Workshop: Introducing Animation, Motion, Wild Rose Press, United States
3. Krasner, Jon S., Graphics and Visual Effects in 45 Practical Projects. Bloomsbury Publishing. 2004. Motion Graphic Design & Fine Art Animation: Principles and Practice, Oxford University Press, UK
4. Elsevier/Focal Press. Lansdown, John, and Rae Earnshaw. 2012. Computers in Art, Design and Animation. Springer Science & Business Media, Focal Press, Massachusetts
5. Rifaie, Mohammad Majid al-, Anna Ursyn, and Theodor Wyeld. 2020. The Art of Coding: The Language of Drawing, Graphics, and Animation. CRC Press, Italy

Websites/E-Learning Resources

1. Journal of Computer Graphics Techniques - http://jcgt.org/
2. Journal of Graphics Tools - http://jgt.akpeters.com/
3. Visual Effects Society - https://www.visualeffectssociety.com/
4. 3D at Depth - https://www.3datdepth.com/
5. The Computer Graphics Society (CGS) - https://cgsociety.org/
6. The Visual Computing Consortium (VCC) - https://www.visualcc.org/
7. Stanford Computer Graphics Laboratory - https://graphics.stanford.edu/
8. The Graphics and Media Lab (GML) - https://graphics.cs.msu.ru/en/
9. MIT Computer Graphics Group - https://groups.csail.mit.edu/graphics/

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	2	3	3	1	1	2	2	2	1
CO2	3	3	1	2	3	3	2	2	2	1
CO3	2	3	2	3	1	1	1	2	2	2
CO4	2	3	2	2	1	3	3	2	3	2
CO5	3	2	2	3	2	2	1	2	2	2
Average	2.6	2.6	2	2.6	1.6	2	1.8	2	2.2	1.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - ‘-’

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PVC4407	Media Aesthetics	Core	6	4

This course provides the theoretical outlines of media aesthetics. It covers the fundamental of media aesthetics, light colour and composition in media aesthetics, time motion and sound in media aesthetics, style genre and semiotics style in media aesthetics and technology in media aesthetics. On completion of the course, the student shall be able to gain exposure, experience and expertise in the theoretical aspects of media aesthetics

Course outcomes:
At the end of the course, students will be able to:
CO1: describe and analyze the fundamental concepts and elements of media aesthetics.
CO2: evaluate the impact of light, color, and composition in media aesthetics and their emotional and psychological effects.
CO3: analyze the significance of time, motion, and sound in media aesthetics and their role in narrative structure and emotional impact.
CO4: examine the role of style, genre, and semiotics in media aesthetics, including their cultural and ethical implications.
CO5: explore the influence of technology on media aesthetics, including AI and transmedia audiovisual aesthetics.

Unit I: Fundamentals of Media Aesthetics (18 Hours)
Definition and Fundamentals of Applied Media Aesthetics, Elements of Applied Media Aesthetics and Method, Perception and Context in Applied Media Aesthetics, Responsibility in Applied Media, Aesthetics Aesthetic Experience - Understanding the concept of aesthetic experience, aesthetic attitude, and aesthetic judgment., Objectivism vs. Subjectivism - Understanding the different philosophical perspectives on art and beauty. Aesthetic Emotion and Pleasure - Understanding the role of emotions and pleasure in aesthetic experiences. Aesthetic Qualities and Values - Understanding the different qualities and values that contributes to the aesthetic experience. Expression vs. Expressiveness

Unit II: Light, Color, Composition in Media Aesthetics (18 Hours)
Light and Color in Media Aesthetics, The Nature of Light, Lighting Purposes and Functions, Shadows and Orientation Functions, Inner Orientation Functions and Emotional Impact, Standard Lighting Techniques, Chiaroscuro Lighting and Specific Types Media-enhanced and Media-generated Lighting, Unusual Lighting for Aesthetic Edge, What Is Color and How We Perceive It, Mixing and Relativity of Color, Colors and Feelings, Color Energy and Psychological Impact, Informational and Compositional Function of Color Screen Composition and Visualization, Aspect Ratio and Aesthetics of Size, Forces Within the Screen and Vector Direction, Interplay of Screen Forces and Unusual Compositions, Z-axis and GraphicM, Depth Factors, Depth Characteristics of Lenses, Volume Duality and Articulation, Special Effects and Spatial, Paradoxes, Deductive and Inductive Visual Approaches, Field of View and Point of View, Angles and, Storyboarding, Ways of Looking and Audience Perception

Unit III: Time, Motion, Sound in Media Aesthetics (18 Hours)
The Significance and Types of Time, Time Direction and Controlling Subjective Time, Live, Television and Video Recording, Time in Edited Video and Film Perceived Motion and Basic

Structural Unit, Aesthetic Implications and Large-screen Electronic Cinema, Perceived Speed and Slow/Accelerated Motion, Synthetic Motion and Motion Frames of Reference, Objective and Subjective Time: Timing and Pace, Plot Time and Character Time, Principal Motions and Their Functions, Continuity Editing and Additional Continuity Factors, Sound, Editing, and Media Aesthetics in Culture, Sound and Noise, Literal and Nonliteral Sounds, Functions of Sound and Inner Orientation Functions, Outer Orientation Functions and Aesthetic Factors, Elements of Sound and Basic Sound Structures,, Picture/Sound, Metric, Analytical, and Idea-associative Montage, Rhythmic Montage and Alternative Editing, Techniques, Editing for Emotional Impact and Narrative Structure, Postmodern and Experimental, Approaches

Unit IV: Style, Genre, Semiotics (18 Hours)

The Concept of Style, The Concept of Genre, Historical and Social Background,, Characteristics of Genre, Genre Mixing and Genre Transformation, Aesthetic Aspects of Genre, The Nature of Culture, The Role of Media in Culture, Cultural Meaning, Cultural Codes, Cultural, Differences and Diversity, Cultural Change and Media Aesthetics, The Concept of Ethics, The Media and Ethics, Ethical Issues in Media Aesthetics, Responsibility and Ethics, Social Responsibility and Ethics, Semiotics, Semiotic Communication, Sign-Icon, Index, and Symbol, Colour Symbolism, Social, Visual Social Semiotics

Unit V: Technology in Media Aesthetics (18 Hours)

The Nature of Technology, The Role of Technology in Media Aesthetics, Technological Development and Media Aesthetics, Transmedia Audio-visual Aesthetics, AI and Generative Art and Aesthetics-Impact of AI on Media Aesthetics and Creativity, Technological Change and Media Aesthetics, Media Aesthetics and the FutureThe Relationship between Media and Society, Theories of Media and Society, Media and Power, Media and Democracy, Media and Social Change, Media Aesthetics and Social Responsibility

Learning Resources:

Textbook(s)

1. Grøtta, Marit. 2015. Baudelaire's Media Aesthetics: The Gaze of the Flâneur and 19th-Century Media. Bloomsbury Publishing USA.
2. Knight-Hill, Andrew. 2020. Sound and Image: Aesthetics and Practices. CRC Press, Itly
3. Mitchell, W. J. T. 2018. Image Science: Iconology, Visual Culture, and Media Aesthetics. University of Chicago Press, Chicago
4. Ritzer, Ivo. 2021. Media and Genre: Dialogues in Aesthetics and Cultural Analysis. Springer Nature, Focal Press, Massachusetts

References

1. Berger, Arthur Asa, (1933), Media analysis techniques, San Francisco State University, Fifth Edition, Sage Publications, India
2. Herbert Zettle, (2016), Sight Sound Motion, Applied Media Aesthetics, Thomson Wordsworth, Eighth edition, Chicago Press, Chicago
3. Arnold, Gina, Daniel Cookney, Kirsty Fairclough, and Michael Goddard. 2017, Music/Video: Histories, Aesthetics, Media. Bloomsbury Publishing, USA.
4. Berry, D., and M. Dieter. 2015, Postdigital Aesthetics: Art, Computation and Design. Springer, New York
5. Chandler, Daniel, and Rod Munday. 2020. A Dictionary of Media and Communication. Oxford University Press, UK

Websites/E-Learning Resources

1. Journal of Media Aesthetics - http://mediacommons.psu.edu/journal-of-media-aesthetics/
2. The Journal of Aesthetics and Art Criticism - https://www.jstor.org/journal/jaesthetcriti
3. Journal of Visual Culture - https://journals.sagepub.com/home/jvc
4. Interactive Media Industries Association (IMIA) - https://www.imiaweb.org/
5. Producers Guild of America (PGA) - https://www.producersguild.org/
6. Society for Cinema and Media Studies (SCMS) - https://www.cmstudies.org/

CO-PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	3	2	3	2	3	2	3	2	2
CO2	2	3	3	3	2	3	2	2	3	3
CO3	3	3	3	3	2	2	3	2	2	3
CO4	3	2	2	2	2	3	-	1	3	3
CO5	3	2	3	2	3	2	2	3	3	2
Average	2.8	2.6	2.6	2.6	2.2	2.6	1.8	2.2	2.6	2.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - ‘-’

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PVC4409	Contemporary Trends in the Indian Media	DSE	4	4

This course provides the theoretical outlines of contemporary trends in Indian media. It covers new media, news, media business, media evaluation, media trends, social issues in media and emerging issues in media. On completion of the course, the student shall be able to assess, analyze and develop abilities in the theoretical aspects of contemporary trends in Indian media.

Course outcomes:

At the end of the course, students will be able to:

CO1: analyze the nature, scope, elements, and characteristics of new media and compare it with traditional mainstream media, including media convergence and divergence.

CO2: evaluate the relationship between news, Indian society, and Indian media business, including media economics, public policy, and the political economy of Indian media.

CO3: examine the impact of globalization on media, including Dennis McQuail's Media Performance Theory, and assess the role of social media in Indian society, particularly among youth.

CO4: investigate media's role in addressing social issues, including the environment, gender, consumerism, and marginality.

CO5: analyze emerging issues in Indian media, including remix and convergence culture, identity, alternative and community media, and the influence of mobile and social media on rural and urban Indian society.

Unit I: New Media (12 Hours)

Nature and scope of new media, Elements, and Characteristics of new media, A Comparison of Traditional Mainstream Media and New Media, Media convergence and Media Divergence, Knowledge Society and Surveillance Capitalism- Privacy Issues

Unit II: News And Indian Media Business (12 Hours)

News and Indian Society, Indian Media Business, Media economic and public policy-Market Vs public Sphere Model, The neoclassical theory of the firm- Market Place of Ideas, Political Economy of Indian Media

Unit III: Media Evaluation And Trends (12 Hours)

Media and globalization, Dennis McQuail -Media Performance Theory, Social Media in India - Youth, Digital Media and Indian Society

Unit IV: Media And Social Issues (12 Hours)

Media and Environment, Media and Gender, Media and Consumerism, Media and Marginality

Unit V: Emerging Issues In Indian Media (12 Hours)

Henry Jenkins- Remix and Convergence Culture, Identity and Media Culture, Alternative and Community Media, Mobile, and Social Media influence on Rural and Urban Indian Society

Learning Resources:

Textbook(s)

1. Inukonda, S. (2019). Media, nationalism and globalization: the Telangana movement and Indian politics. Taylor & Francis, US

2. Kohli-khandekar, V. (2021). The Indian media business: pandemic and after. Sage publishing, India.
3. Kumar, A, (2021). Truth or conspiracy: untold story by Indian media. Notion press, India

References

1. Athique, & Parthasarathi, V, & Srinivas, s. V. (2017). The Indian media economy (2-volume set): vol. I: industrial dynamics and cultural adaptation vol. II, Market dynamics and social transactions. Oxford university press, UK
2. Baghel, S. S., & Singh, U. S. (2015). Social media and Indian youth. Sanjay Singh bagel, Sage Publications, India
3. Chishti, A. H. (2017). India's changing media landscape: cross media ownership, and broadcast bill. Author solutions, incorporated.
4. Ganapathy, D. (2021). Media and climate change: making sense of press narratives. Taylor & Francis, US
5. Harindranath, R. (2009). Audience-citizens: the media, public knowledge, and interpretive practice (vol. 1, pp. 1272). Sage publications, India

Websites/E-Learning Resources

1. Media Asia - https://www.tandfonline.com/toc/rmda20/current
2. Indian Journal of Communication - http://ijoc.in/index.php/ijoc
3. Indian Broadcasting Foundation - https://ibfindia.com/
4. News Broadcasters Association - https://www.nbanewdelhi.com/
5. Indian Newspaper Society - https://www.ins.org.in/
6. The Indian Society of Advertisers - https://www.isa.org.in/
7. Ministry of Information and Broadcasting - https://mib.gov.in/
8. Press Information Bureau - https://pib.gov.in/
9. Reporters Without Borders - https://rsf.org/en
10. Centre for the Study of Developing Societies - https://www.csds.in/
11. Centre for Media Studies - https://www.cmsindia.org/
12. The Media Foundation - https://www.themediatree.in/

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	2	3	3	1	1	2	2	2	1
CO2	3	3	2	2	3	3	2	2	2	1
CO3	2	3	3	3	1	1	1	2	2	2
CO4	2	3	2	2	1	3	3	2	3	2
CO5	3	2	3	3	2	2	1	2	2	2
Average	2.6	2.6	2.6	2.6	1.5	2	1.8	2	2.2	1.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PVC4411	**Environmental Journalism**	**DSE**	**4**	**4**

This course is designed to empower students to become informed and impactful environmental communicators by equipping them with the knowledge, skills, and ethical principles to craft compelling visual narratives about complex environmental issues. This course will foster critical thinking and research abilities, alongside mastery of diverse visual storytelling formats, preparing students to contribute meaningfully to environmental awareness and action.

Course Outcomes:

At the end of the course the students will be able to:

CO1. describe the fundamentals of environmental journalism, including its history, role, and ethical challenges.

CO2. analyze key environmental issues such as climate change, energy, and waste, and understand their impact on people and the environment.

CO3. develop research and visual storytelling techniques for environmental journalism, including data analysis, interviews, and storyboarding.

CO4. utilize various visual formats for environmental storytelling, such as photography, videography, and animation, with attention to ethical considerations.

CO5. explore emerging trends and technologies in environmental journalism, including the use of drones, virtual reality, and social media for advocacy.

Unit I: Environmental Journalism Fundamentals (12 Hours)

Environmental Journalism Fundamentals: History, role, evolution - Challenges & Ethics, Accuracy, fairness, sensationalism - Visual Storytelling Impact - Case studies: The Narmada Dam Controversy - The Great Pacific Garbage Patch - Sterlite Protests in Thoothukudi.

Unit II: Grasping the Environment (12 Hours)

Grasping the Environment: Climate change, energy, water, waste (visualized) - Policy & Regulations - Impact on people & environment - Trending Key Issues & Controversies - Different perspectives & visuals

Unit III: Research & Visual Storytelling Techniques (12 Hours)

Research & Visual Storytelling Techniques: Finding Stories & Angles - Data analysis, interviews, field observations, online resources - Story boarding & Planning - Script writing, shot lists, story flow - Visual Impact Techniques: Composition, framing, lighting, symbolism.

Unit IV: Visual Formats for Environmental Storytelling (12 Hours)

Visual Formats for Environmental Storytelling: Photography - Techniques, composition, ethical considerations - Videography - Script writing, filming, editing, impact storytelling Animation & Infographics - Engaging data visualization & storytelling.

Unit V: Emerging trends and Technologies (12 Hours)

Emerging trends and technologies: Drones, virtual reality, and interactive storytelling. - Role of new media and social media in environmental advocacy - Career opportunities in environmental visual communication.

Learning Resources:

Text Book(s):

1. Frome, Michael. (1998) Green Ink: An Introduction to Environmental Journalism. Salt Lake City: University of Utah Press.

References:

1. Day, Brian A. and Monroe, Martha C. (eds.). (2000) Environmental Education and Communication for a Sustainable World: Handbook for International Practitioners. Washington: Academy for Educational Development.
2. Luechtefeld, Lori. (2004) Covering Pollution: An Investigative Reporter's Guide. Columbia, MO: Investigative Reporters and Editors, Inc.
3. West, Bernadette; Sandman, Peter M. and Greenberg, Michael R. (1995) The Reporter& Environmental Handbook. New Brunswick, NJ: Rutgers University Press, US
4. Hansen, Anders. (2010) Environment, Media and Communication. London: Routledge, UK

Websites/E-Learning Resources:

1. Environmental Communication: https://onlinecourses.swayam2.ac.in/cec22_ge15/preview
2. National Geographic: Environment: https://www.nationalgeographic.com/environment
3. The Intergovernmental Panel on Climate Change/https://www.ipcc.ch/
4. Environmental Data & Governance Initiative (EDGI)https://envirodatagov.org/

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	2	3	3	1	1	2	2	2	1
CO2	3	3	1	2	3	3	2	2	2	1
CO3	2	3	3	3	1	1	1	2	2	2
CO4	2	3	2	2	1	3	3	2	3	2
CO5	3	2	3	3	2	2	1	2	2	2
Average	2.6	2.6	2.4	2.6	1.6	2	1.8	2	2.2	1.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - ‘-’

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PVC4301	Digital Media	GE	4	3

This course combines visual art theories, computer applications, and business techniques to empower students with the ability to analyze, critique, and create digital projects. Students learn to recognize digital design.

Learning Outcomes:
At the end of the course the students will be able to:
CO1: understand the characteristics and impact of new media technologies, including their social and legal frameworks.
CO2: apply principles of interactive multimedia development and project management in digital media projects.
CO3: develop strategies for digital marketing, including social media tools and search engine marketing, with an understanding of intellectual property and digital laws.
CO4: analyze the role of social media in communication, including creating and managing content, groups, and privacy considerations.
CO5: evaluate the challenges and trends in social media, including its influence on society and domains of application like activism and e-governance.

Unit I: **New media** **(12 Hours)**
New media- Definition & Introduction; Characteristics of New Media; New Media technology - Communication Revolution; New Media Vs Old Media; Differences between New Media - Digital divide; E-Governance- Process, Social & Legal Frameworks; New Media & Visual Culture.

Unit II: Principles of marketing **(12 Hours)**
Principles of marketing – Interactive Multimedia Development – Project planning and management – Human – Computer Interaction - Introduction to Multimedia Authoring- Cyber Branding.

Unit III: Digital Marketing **(12 Hours)**
Digital Marketing – Intellectual Property and law - Digital Technologies – Entrepreneurship- Social listening - Web analytics - Electronic customer relationship- Email marketing - Digital Communication – Affordance, rhetorical choice and audience- Success and Failures of Viral Marketing- social media Tools- Search Engine Marketing (SEM)- Key word advertising – Key word value

Unit IV: Social Media & Communication **(12 Hours)**
Social Media & Communication; Social Media tools- social networking, Blogs, Micro-blogging, Wiki, Content sharing & social bookmarking; Social Media- Creating & Connecting, Creating & - Managing groups, Privacy & Safety; Blog Features of Blog; Types of Blogs- Personal, Political - Business, Almost Media & Mainstream Media Blogs; Reading Blogs; Blogging culture: presence, credibility, identity, reputation, authority, and influence

Unit V: **Challenges in social media** **(12 Hours)**
Challenges in social media- content, advertising & marketing; limitations & influence on individual & society; social media audience & behaviour; Trends of social media- Communities, Audience & Users; Domains of application- Social Media & Crowd sourcing;

Social Media & Organizations; Social Media- Government & Diplomacy; Social Media Activism, Race, Class & Digital Divide.

Learning Resources:

Textbook(s):

1. Alessandra Delfanti, Introduction to Digital Media, 5 th edition,(2018), Focal Press, Massachusetts
2. Joann Sciarrino and penny Abernathy, The Strategic Digital Media Entrepreneur,2018, Taylor & Francis, US
3. Simon Kingsnorth, Digital Marketing Strategy: An Integrated Approach to Online Marketing. 2016.
4. Richard A . Gershen, Digital Media and Innovation: Management and Design Strategiesin communication, 2017, Focal Press, Massachusetts
5. Jason Macdonald, Social Media Marketing workbook:How to use social Media for Business;2020, CRC Press, Italy
6. Damian Ryan, Understanding Digital Marketing: Marketing Strategies for Engaging the Digital Generation Paperback – Import, Kogan Page 2014, Sage Publications, India

References:

1.Hanlon Annmarie, Akins Joanna, Quickwin Digital Marketing: Answers to Your Top 100 Digital Marketing Questions Paperback PHI 2012, Oxford University Press, Oxford
2.Alessandro Delfanti, Adam Arvidsson, 2018, Introduction to Digital Media, Wiley Press, New York

Websites/E-Learning Resources:

1. New Media: Definition, Examples & Disadvantages | StudySmarter: URL: https://www.snhu.edu/about-us/newsroom/liberal-arts/what-is-new-media
2. A Short History of New Media: URL: https://artsci.washington.edu/news/2023-10/where-media-and-politics-meet
3. Digital Divide - National Digital Inclusion Alliance:URL: https://www.digitalinclusion.org/
4. Understanding the Digital Divide: URL: https://www.pewresearch.org/topic/internet-technology/technology-policy- issues/digital-divide/
5. E-Governance - United Nations Department of Economic and Social Affairs: URL: https://www.undp.org/governance/digital-governance
7. Visual Culture and New Media: URL: https://www.media.mit.edu/
8. Understanding New Media: Key Terms, Processes, and Theories:URL: https://courses.lumenlearning.com/suny-hccc-massmedia/

CO-PO Mapping

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	3	3	2	2	2	2	2	2
CO2	3	3	3	3	2	1	2	3	2	2
CO3	3	3	2	3	2	2	2	-	2	2
CO4	2	3	3	2	3	2	2	1	2	1
CO5	2	2	1	3	2	2	2	2	2	3
Average	2.6	2.6	2.4	2.8	2.2	1.8	2	1.6	2	2

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - ‘-’

Course Code	Name of the Course	Category	Hours/Wk	Credits
24PVC4303	**Digital Creative Illustration**	**GE**	**4**	**3**

Digital Creative Illustration is a practical course designed to teach you the skills and techniques needed to create stunning digital illustrations. Throughout the course, you will explore various topics such as line art, line sketching, and outdoor drawing, to help you develop your skills in portraiture sketching, as well as techniques in light and shade. The course will also over visual travelogue and storytelling, cartoon and caricature, and the techniques and tools used in creating them.

Course Outcomes:

At the end of the course, students will be able to:

CO1: apply line art techniques to create sketches, portraits, and outdoor drawings with an understanding of light and shade.

CO2: develop conceptual art and visual storytelling skills for creating engaging visual travelogues and illustrations.

CO3: create cartoons and caricatures using various techniques and tools, understanding the history and culture of Indian comic art.

CO4: utilize storyboarding techniques for film pre-production and digital storyboarding, emphasizing their importance and application.

CO5: design creative illustrations for print media, including magazine covers and digital posters, and understand the concept of print on demand.

Unit I: Line Art **(12 Hours)**

Line sketching
Outdoor drawing
Portrait sketching
Techniques in light and shade.

Unit II: Concept Art **(12 Hours)**

Visualising Content and concept in Art
Creative aspects of conceptual art
Understanding image and imagination
Visual Travelogue and Storytelling

Unit III: Cartoon and Caricature **(12 Hours)**

Comic culture in India, Mario Miranda
Cartoonist RK Lakshman, Gopulu, Bapu
Making of Cartoon and Caricature
Caricature techniques and tools.

Unit IV: Storyboarding **(12Hours)**

The Art of Storyboarding, its importance
Techniques involved in Storyboarding
Digital Storyboard Techniques
Storyboarding and Film Pre-Production.

Unit V: Illustration in Print Media **(12Hours)**

The concept of Print on Demand, Magazine Illustrator
Cartoonist in Newspapers and Magazines

Cover Page designing for Magazines
Digital Posters with Creative Illustrations.

Learning Resources:

Textbooks:

1. Bologna, S. (2015). Digital Illustration Techniques. 3DTotal Publishing, UK
2. Rodero, M. J. (2016). The Art of Digital Illustration. Bloomsbury Publishing, New York
3. Hicks, T. (2018). The Fundamentals of Digital Illustration. Fairchild Books, USA
4. Quarles, M. (2020). Digital Illustration Basics: Core Concepts for Artists. Rockport Publishers, US

References:

1. Blain, John M. 2019. The Complete Guide to Blender Graphics: Computer Modelling & Animation, Fifth Edition. CRC Press, Italy

2.Chandramouli, Magesh. 2015. Introduction to 3D Animation. Purdue University Press, 2021. 3D Modelling & Animation: A Primer. CRC Press, Italy

3.Chatterjee, Arup. 2009. Introduction to Computer Graphics and Mu. Vikas Publishing House, India

4.Luciano, Giorgio. 2019. Essential Computer Graphics Techniques for Modelling and Animating, Focal Press, US

5. Rendering Biomolecules and Cells: A Guide for the Scientist and Artist. CRC Press, Italy

Websites/E-Learning Resources

1. Creative Quarterly - https://www.cqjournal.com/
2. Society of Illustrators - https://www.societyillustrators.org/
3. Association of Illustrators - https://theaoi.com/
4. Graphic Artists Guild - https://graphicartistsguild.org/
5. The Illustrators Partnership of America - https://www.illustratorspartnership.org/

CO-PO Mapping

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	1	3	-	3	1	3	2	2
CO2	2	3	3	3	3	2	1	3	1	2
CO3	3	3	3	1	2	2	-	1	2	2
CO4	3	3	3	1	2	1	3	1	3	2
CO5	1	2	3	1	2	2	1	3	2	1
Average	2.4	2.8	2.6	1.8	1.8	2	1.2	2.2	2	1.8

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - ‘-’

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PVC4402	Mediated Communication	Core	6	4

This course provides the theoretical outlines of mediated communication. It covers the origins of mass communication, traditional media, CMS effects, communication ecology perspectives, cognitive memory and emotional effects of media, emerging theoretical perspectives, communication systems and communication networks. On completion of the course, the student shall be able to identify, interpret, analyse, assess and critically evaluate the theoretical aspects of mediated communication.

Course outcomes:

At the end of the course, students will be able to:

CO1: analyze the origins and evolution of mass communication and computer-mediated communication (CMC) and their effects on society.

CO2: describe and apply communication ecology perspectives, including media ecology and mediatization theories.

CO3: examine the cognitive, memory, and emotional effects of media on individuals, including the emergence of media neuroscience.

CO4: explore emerging theoretical perspectives on digital media, including human-computer interaction, AI, and persuasive technology design.

CO5: evaluate communication systems and networks, including social systems, diffusion of innovation, and the discursive power of memes.

Unit I: Traditional Media and CMS Effects (18 Hours)

Origins of Mass Communication-Mass Society, Power Effects Thesis, Propaganda Model, Passive and, Active Audiences, Rise and Fall of Mass Communication, Audience Fragmentation and Media Balkanization, Functions of Mass and Mediated Communication-Brief History of Computer Mediated Communication (CMC). Characteristics of New Media-Uses and Gratification of Social Media- Transportation Mode- Expectancy-Value Theory-Media Richness. Competence Model. Media and Channel Use Theories Media and CMC Effects Theories-Personal Influence, Selective Perception, and Limited Effects- Cultivation theory. Media Effects Research Tradition. An Overview of Psychological Effects of Social and Mobile Media.

Unit II: Communication Ecology Perspectives (18 Hours)

Media and Communication Ecology Perspective., Harold Inns Legacy and Marshall McLuhan's Medium Theory, Media Ecology and Mediatization, Remediation, Media and Socialization, Ball-Rokeach's Communication Infrastructure Theory., Media Multiplicity Theory (Caroline Haythornthwaite)., Media and Cultural Production, Presentation of Self Online (Ervin Goffman), Critical Cultural Perspectives: Interpretations of Media Influences on and Society

Unit III: Cognitive, Memory, and Emotional Effects of Media (18 Hours)

Communication and Cognition- Relevance, Limited Capacity Model, Social Information Processing Theory (Walther). Cognitive Approach to Mass Communication- Social Cognitive Theory. Memory and Emotional Effects of Mediated Communication., Emergence of Media Neuroscience. Information Processing Models

Unit IV: (Re) Emerging Theoretical Perspective (18 Hours)

Digital Play and Media Transference. Media Transformations (Mark Poster)., Theory of Interactive Media Effects. Social Expectations Theory. Media Equations. Media Dependency. Media Transformations, Social Informatics Approach to Mediated Communication Communicating with Objects-Actor Network Theory, Jean Baudrillard's The Revenge of the Crystal, Approaches to Human-Computer Interaction(HCI)-Affordances, Usability, UX,

Human-Brain Interaction (BCI), AI and Communication, Persuasive Technology Design-Attention, Dependencies, and Distraction.

Unit V: Communication Systems and Networks (18 Hours)

Social Systems Approach to Communication-Cybernetics and Self-organization. Latane's Dynamic, Social Impact Theory. Castells' and van Dijk's Network Society., Media-Influence Diffusion of Innovation, Differential Adaptation Theory and Contagion theories (Social, behavioural etc.). Information Flow Models. Mimetics- Memes and Discursive Power of Memes, How ideas Spread-Jenkins' Spreadable Media Theory, Virality, and Self-Organization, Emergence, Autopoiesis, Critical Mass, Tipping Point- Infodemiology.

Learning Resources:

Textbooks

1. Shyam Sundar, S. (2015). The Handbook of the Psychology of Communication Technology. John Wiley & Sons, US
2. Konijn, E. A., Utz, S., Tanis, M., & Barnes, S. B. (2008). Mediated Interpersonal Communication. Routledge, UK
3. Carr, C. T. (2021). Computer-Mediated Communication: A Theoretical and Practical Introduction to Online Human Communication. Rowman & Littlefield, US
4. De Mooij, M. (2013). Human and Mediated Communication around the World: A Comprehensive Review and Analysis. Springer Science & Business Media, New York
5. Gunter, B. (2015). The Cognitive Impact of Television News: Production Attributes and Information Reception eBook: Gunter, B. Kindle Store

References

1. Stacks, D. W., Salwen, M. B., & Eichhorn, K. C. (2019). An Integrated Approach to Communication Theory and Research. Routledge, UK
2. Sparks, G. G. (2015). Media Effects Research: A Basic Overview. Cengage Learning. Siapera, E. (2017). Understanding New Media. Sage Publications, India
3. Blumberg, F. C., & Brooks, P. J. (2017). Cognitive Development in Digital Contexts. Academic Press, US
4. Donsbach, W. (2015). The Concise Encyclopedia of Communication. John Wiley & Sons, US

Websites/E-Learning Resources

1. Journal of Computer-Mediated Communication https://onlinelibrary.wiley.com/journal/10836199
2. New Media & Society - https://journals.sagepub.com/home/nms Media, Culture & Society - https://journals.sagepub.com/home/mcs
3. Communication Research - https://journals.sagepub.com/home/crx Mobile Media & Communication - https://journals.sagepub.com/home/mmc

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	2	1	3	1	1	2	2	2	1
CO2	3	3	1	2	3	3	2	2	2	1
CO3	2	3	1	3	1	1	1	2	2	2
CO4	2	3	2	2	1	3	3	2	3	2
CO5	3	2	-	3	2	2	1	2	2	2
Average	2.6	2.6	1	2.6	1.6	2	1.8	2	1.1	1.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PVC4404	Computer Graphics – Lab II	Core	5	4

This course provides the practical plans for learning camera and lighting techniques. It covers shot based lighting techniques, scene-based lighting techniques, types of lights and amp, interior lighting, exterior lighting, camera movements and rendering options. On completion of the course, the student shall be able to acquire, develop and attain skills in the practical aspects of camera and lighting techniques

Course outcomes:
At the end of the course, students will be able to:
CO1: apply shot-based and scene-based lighting techniques using various light sources and color theory in computer graphics.
CO2: work with different types of lights and shadows, including digital lighting theory and shadow mapping.
CO3: design and implement lighting for both interior and exterior scenes, addressing the unique challenges of environmental lighting.
CO4: utilize camera types, movements, and animations to enhance visual storytelling in computer graphics.
CO5: implement advanced rendering options and techniques, including setting up rendering with camera movements and understanding output types.

Unit I: Shot-based and Scene-based Lighting Techniques (15 Hours)
Shot-based, Scene-based Lighting, Usage of different lights, Natural light source, Direct light source, Colour theory, Computer Graphics – (Camera and Lighting Techniques)

Unit II: Types of Lights & Lighting (15 Hours)
Digital Lighting theory, working with lights, Working with shadows, Mapping Shadows

Unit III: Interior & Exterior Lighting (15 Hours)
Concepts & challenges, Lighting an Interior scene, Lighting an exterior scene, Environmental Lighting

Unit IV: Camera & Camera Movements (15 Hours)
Concepts, Basic attributes, Camera types, Camera movements & path, Camera animation

Unit V: Rendering Options (15 Hours)
Concepts, principles of rendering, Setting up rendering with camera movements, Advanced rendering options, Output types (import/export), uses, and methods.

Learning Resources:
Textbooks

1. Birn, J. (2017). Lighting and rendering (3rd ed.). New Riders., USA
2. Kuptz, J., & Lee, R. (2019). The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age (6th ed.). Plume, New York
3. Galán, M. G. (2017). Digital Lighting and Rendering (3rd ed.). New Riders. Rafferty, M. (2017). Autodesk 3ds Max 2018: A Comprehensive Guide (18th ed.). Mercury Learning and Information, Focal Press, New York
4. Hart, C. (2016). 3D lighting: History, concepts, and techniques. Routledge, UK

References

1. Birn, J. (2013). Digital lighting and rendering. New riders, USA
2. Ganovelli, F. , crostini, M. , Patnaik, S. , & Di Benedetto, M. (2014). Introduction to computer graphics: A practical learning approach. CRC press. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, 2015, (Volume3) 3rd edition, Routledge, UK
3. Katatikarn, J. & manzello, M. (2016). Lighting for animation: the art of visual storytelling. CRC Press, Italy
4. Lanier, l. (2015). Advanced maya texturing and lighting. John Wiley & Sons, New York

Websites/E-Learning Resources

1. ACM Transactions on Graphics - https://dl.acm.org/journal/tog
2. Journal of Computer Graphics Techniques - http://jcgt.org/
3. International Game Developers Association - https://igda.org/
4. National Science Foundation - https://www.nsf.gov/
5. Computer Graphics World - https://www.cgw.com/
6. The Khronos Group - https://www.khronos.org/
7. Open Graphics Project - http://www.opengraphics.org/

CO-PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	2	3	2	3	2	1	3	3	2	2
CO2	3	3	1	2	2	3	3	2	2	2
CO3	2	3	2	3	2	2	3	2	2	2
CO4	3	3	2	3	3	2	2	3	2	1
CO5	3	3	2	-	2	2	2	3	2	2
Average	2.6	3	1.8	2.2	2.2	2.2	2.6	2.6	2	1.8

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - ‘-’

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PVC4406	**Video Editing and Visual Effects Lab**	**Core**	**5**	**4**

This course provides the practical plans for learning video editing and visual effects. It covers the basics of editing, process of editing, wire removal, rotoscopy and creating VFX portfolio. On completion of the course, the student shall be able to acquire, build up and attain skills in the practical aspects of computer graphics.

Course outcomes:

At the end of the course, students will be able to:

CO1: apply the basics of video editing, including importing/exporting, file management, and the use of editing tools and effects.

CO2: demonstrate proficiency in the digital editing process, including continuity editing, audio synchronization, and rendering.

CO3: execute wire removal and tracking techniques for visual effects, utilizing various methods and tools.

CO4: apply rotoscopy techniques, including character roto, matte extraction, keying, layers, and masking for visual effects.

CO5: develop compositing skills, including 2D and 3D pipelines, color correction, and creating a VFX portfolio.

Unit I: The Basics of Editing: Overview (15 Hours)

Importing and Exporting – File format and file managing, Edit, manipulate and arrange these elements in visual timeline, Understand all Tools on toolbox for editing clips, Text Animation, Titling and superimposing, Transitions and Effects, Comparison of open source of apps for video editing & VFX, Video Editing and Visual Effects (VFX) – (Practical)

Unit II: Process of Editing (15 Hours)

Digital Editing - Editing Preparation, Process of Editing, Continuity, relational, Aesthetics Principles of continuity editing, Mental maps, Vectors, On-off screen positions and Complexity Editing, Synchronizing audio/dialogues with video, Audio Effects and Rendering

Unit III: Wire Removal (15 Hours)

Paint, Tracking Methods – one point, four-point, Manual, Clone method, Rig Removal, Object removal, Clean plate

Unit IV: Rotos copy (15 Hours)

Character Roto, Matte Extraction, Keying Techniques (chroma/Luma), Layers and Masking

Unit V: Compositing (15 Hours)

Principles and pipelines – 2D & 3D, Match move concept, Colour correction, 3D particles, effects, Rendering, Creating VFX portfolio

Learning Resources:

Textbooks

1. Manovich, L. (2019). The Language of New Media. MIT Press, Massachusetts
2. Keller, J. (2018). Edit Better: Hollywood-Tested Strategies for Powerful Video Editing. Routledge, UK

3. Roberts, M. (2017). Video Production Techniques: Theory and Practice From Concept to Screen. Routledge, UK
4. Sayers, J. (2015). The Avid Assistant Editor& Handbook. Focal Press, US
5. Weise, M. (2018). Visual Effects and Animation for Film and Video. Routledge, UK

References

1. Ranasinghe, W. G., Ghassemlooy, Z., Rajbhandari, S., & Perez Soler, J. (2020). Real-time interactive video editing using software-defined networking and cloud computing. Multimedia Tools and Applications, 79(3), 1843-1864.
2. Anand, A., Chakravarthy, S., Raman, S., & Prabhu, G. (2018). A survey of video editing techniques. In Proceedings of the 11th Innovations in Software Engineering Conference (pp. 1-6). ACM.
3. Rocha, J. G., & Zaremba, L. (2015). Advanced visual effects compositing: Techniques for working with problem footage. Taylor & Francis, USA
4. Halperin, I., & Wulff, J. (2018). Motion graphics with Adobe Creative Suite 6 Studio Techniques. Adobe Press.
5. Yan, Z., & Pang, Y. (2015). A multi-modal system for video effects editing based on gesture recognition. Multimedia Tools and Applications, 74(17), 6877-6892.

Websites/E-Learning Resources

1. ACM Transactions on Graphics - https://dl.acm.org/journal/tog
2. VFX Voice - https://www.vfxvoice.com/
3. Visual Effects Society - https://www.visualeffectssociety.com/
4. National Association of Broadcasters - https://www.nab.org/
5. Society of Motion Picture and Television Engineers - https://www.smpte.org/
6. Post Production Producers Association - https://www.pppaus.com/
7. National Film and Sound Archive of Australia - https://www.nfsa.gov.au/

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	2	1	3	1	1	2	2	2	1
CO2	3	3	1	2	3	3	2	2	2	1
CO3	2	3	1	3	1	1	1	2	2	2
CO4	2	3	2	2	1	3	3	2	3	2
CO5	3	2	-	3	2	2	1	2	2	2
Average	2.6	2.6	1	2.6	1.6	1.5	1.8	2	2	1.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - ‘-’

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PVC4408	Design Thinking	Core	6	4

This course provides the theoretical outlines in design thinking. It covers the background of design thinking, design mechanics, design resources, design thinking tools, design thinking methods and design thinking practices. On completion of the course, the student shall be able to enumerate, adopt and apply the theoretical aspects of design thinking.

Course outcomes:
At the end of the course, students will be able to:
CO1: describe the background and fundamental concepts of design thinking, including empathy, ethnography, divergent and convergent thinking.
CO2: apply various design mechanics and resources in the design thinking process, including assumption testing, prototyping, and wireframing.
CO3: utilize design thinking tools effectively, including visualization and aesthetics principles for designers.
CO4: implement design thinking methods such as journey mapping, archetype mapping, and mind mapping to develop concepts and competitive advantages.
CO5: apply design thinking practices in project management, prototyping, and effective communication of results, focusing on user interface (UI) design principles.

Unit I: Design Thinking Background (18 Hours)
Definition of Design Thinking. Business uses of Design Thinking. Variety within the Design Thinking Discipline. Design Thinking Mindset-Problem Solving Approach. Fundamental Concepts: Empathy, Ethnography. Divergent Thinking, Convergent Thinking, Visual Thinking.

Unit II: Design Mechanics and Resources (18 Hours)
Assumption Testing- Design Criteria, Curator, Design Brief. Designing for Growth Process-Process Stages of Designing for Growth. Overview of Prototyping-, Wire framing. Resources (People, Place, Materials, Organizational Fit). Varied Design Thinking Approaches: Disruptive Solution, Double Diamond Process, Stage School Process- Human-Centered Design, Stanford School 5-Stage Approach, User-Centered Design. Affordances and Usability.

Unit III: Design Thinking Tools (18 Hours)
'What Wows? What Works? What Is?, What If? Purposeful Use of Tools and Alignment with Process. Visualization-Aesthetics Principles for Designers.

Unit IV: Design Thinking Methods (18 Hours)
Journey Mapping, Archetype Mapping Matrix, Archetype Persona., Value Chain Analysis, Customer Co-creation, Competitive Advantage., Concept Development, Mind Mapping-Brainstorming.

Unit V: Design Thinking Practices (18 Hours)
Role of Project Management in Design Process- Aids. Minimal Marketable Feature (MMF), Minimal Viable Ecosystem (MVE), Minimal Viable Product (MVP), Napkin Pitch. Design Thinking Application and Execution-User Interface(UI) as Communication. Basic Principles

of UI Design. Apps for Prototyping, Rapid Prototyping, and Wireframing-Communicating Results Effectively.

Learning Resources:

Textbooks

1. Beausoleil, A. M. (2022). Business Design Thinking and Doing: Frameworks, Strategies and Techniques for Sustainable Innovation. Springer International Publishing.
2. Branson, S. (2020). Design Thinking: A Modern Approach For Making Crucial Business Decisions, Create Great Products And Manage Successful Startups And Companies. Independently Published.
3. Brenner, W., & Uebernickel, F. (2016). Design Thinking for Innovation: Research and Practice. Springer, New York
4. Cross, N. (2011). Design Thinking: Understanding How Designers Think and Work. Berg.
5. Cure, S., & Seggio, B. (2019). Graphic Design Play Book: An Exploration of Visual Thinking (Logo, Typography, Website, Poster, Web, and Creative Design). Laurence King Publishing, New York

References

1. Curedale, R. (2019). Design Thinking Process & Methods 5th Edition. Design Community College Incorporated, Routledge, UK
2. Dan O'Hair, H., & O'Hair, M. J. (2020). The Handbook of Applied Communication Research. John Wiley & Sons, New York
3. den Dekker, T. (2020). Design Thinking. Routledge, UK
4. Hillmann, C. (2021). UX for XR: User Experience Design and Strategies for Immersive Technologies. CRC press, Italy
5. Lewrick, M., Link, P., & Leifer, L. (2018). The Design Thinking Playbook: Mindful Digital Transformation of Teams, Products, Services, Businesses and Ecosystems. John Wiley & Sons.

Websites/E-Learning Resources

1. Design Studies - https://www.journals.elsevier.com/design-studies/
2. Design Issues - https://www.mitpressjournals.org/loi/desi
3. Design and Culture - https://www.tandfonline.com/toc/rfdc20/current
4. Industrial Designers Society of America (IDSA) - https://www.idsa.org/
5. Interaction Design Association (IxDA) - https://ixda.org/
6. Design Management Institute (DMI) - https://www.dmi.org/
7. Design Singapore Council - https://www.designsingapore.org/

CO- PSO Mapping

CO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	3	2	1	3	3	3	3	3	2
CO2	2	3	3	2	1	3	3	3	3	2
CO3	1	3	3	2	-	2	3	2	3	3
CO4	3	3	3	2	3	3	3	1	3	-
CO5	2	3	2	3	2	3	2	3	3	1
Average	2.2	3	2.6	2	2.1	2.8	2.8	2.4	3	2

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PVC4410	Writing for Media	DSE	4	4

This course provides the theoretical outlines of writing for media. It covers the media language, content writing in new media, English grammar review, elements of English writing and persuasive wiring for media. On completion of the course, the student shall be able to acquire, adopt and attain the adeptness in the theoretical aspects of writing for media.

Course outcomes:
At the end of the course, students will be able to:
CO1: describe and apply various styles and trends in media writing, including descriptive, narrative, and persuasive language.
CO2: develop content writing skills for new media, including understanding plagiarism, layout, design, and writing strategies.
CO3: review and apply English grammar skills in media writing, including headline writing, copy editing, and proofreading.
CO4: implement elements of effective writing for audio and visual content, including writing captions and social media posts.
CO5: develop persuasive writing skills, including vocabulary building and professional writing for various contexts.

Unit I: Understanding the Media Language (12 Hours)
Writing language: Descriptive, Narrative, Persuasive, New trends in media writing, ABCD for media writing, Art of putting words together

Unit II: Content Writing for New Media (12 Hours)
Types of content, Plagiarism, Content creation process: Layout and Design, Strategies of content writing

Unit III: English Grammar Review (12 Hours)
English Language Grammar test, Headline and Lead Writing, Copy editing and Proofreading, Using Grammar Checkers: Risks and Opportunities

Unit IV: Elements of Effective Writing (12 Hours)
Basic principles of writing, Writing for Audio and Visual Content: Writing Captions, Writing for social media, Writing as a Citizen Reporter

Unit V: Persuasive Writing (12 Hours)
Persuasive copywriting, Building Vocabulary, Choosing Appropriate Words for Different Contexts, Professional Writing: Challenges and Opportunities

Learning Resources:
Textbooks

1. Marsh, C., Guth, D. W., & Short, B. P. (2020). Strategic Writing: Multimedia Writing for Public Relations, Advertising and More. Routledge, UK
2. Garrand, T. (2018). Writing for Multimedia and the Web: A Practical Guide to Content Development for Interactive Media. Routledge, UK
3. Meyer, S. R., & Aldana, G. (2021). Interactive Storytelling for the Screen. Routledge.

4. Filak, V. F. (2021). Dynamics of Media Writing: Adapt and Connect. SAGE Publications, India

References

1. Kuehn, Scott A., and Andrew Lingwall. 2016. The Basics of Media Writing: A Strategic Approach. CQ Press.
2. Marshall, Carrie. 2018. Writing for social media. BCS Learning & Development Limited.
3. Pickering, Ian. 2017. Writing for News Media: The Storyteller's Craft. Routledge.
4. Stovall, James G. 2015. Writing for the Mass Media. Pearson Education, Incorporated.
5. Wheeler, Adrian. 2019. Writing for the Media. Emerald Group Publishing.

Websites/E-Learning Resources

1. Purdue Online Writing Lab (OWL) https://owl.purdue.edu/owl/purdue_owl.html
2. The Writing Cooperative https://writingcooperative.com/
3. Journal of Technical Writing and Communication https://journals.sagepub.com/home/jtw
4. Writer & Digest https://www.writersdigest.com/
5. The New Yorker: Books & Fiction https://www.newyorker.com/books

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	3	2	3	2	3	2	3	2	2
CO2	2	3	3	3	2	3	2	2	3	3
CO3	3	3	3	3	2	2	3	2	2	3
CO4	3	2	2	2	2	3	-	1	3	3
CO5	3	2	3	2	3	2	2	3	3	2
Average	2.8	2.6	2.6	2.6	2.2	2.6	2.2	2.2	2.6	2.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PVC4412	**Cinematography and Story telling**	**DSE**	**4**	**4**

This course is designed to empower graduate students to become masterful visual storytellers through a deep dive into the art and science of cinematography. This course will equip you with the technical expertise, creative vision, and analytical skills to translate ideas into captivating narratives that resonate with audiences. Through exploration of diverse cinematic styles, hands-on exercises, and critical analysis, you will gain the confidence to express your unique voice and contribute meaningfully to the visual storytelling landscape.

Course Outcomes:

At the end of the course the students will be able to:

CO1. describe and apply core principles of camera operation, including aperture, shutter speed, ISO, exposure, and lighting techniques to create mood and atmosphere.

CO2. analyze the role of cinematography in narrative structure, including shot size, camera angles, depth of field, and color theory to enhance visual storytelling.

CO3. study the work of master cinematographers and deconstruct iconic scenes to understand the synergy between directors and cinematographers.

CO4. translate story ideas into visual narratives through storyboards, shot lists, and technical specifications, including lighting techniques and camera movement.

CO5. apply techniques for captivating audiences through editing, pacing, sound design, and emerging trends such as VR, AR, and drone cinematography.

Unit I: Principles of camera operation (12 Hours)

Core principles of camera operation: aperture, shutter speed, ISO, and their impact on image quality - Understanding exposure and lighting techniques for creating mood, atmosphere, and depth - Compositional elements: framing, rule of thirds, leading lines, and their narrative significance - Exploring camera movement: tracking, panning, tilting, and their emotional effects.

Unit II: Storytelling through lens (12 Hours)

Storytelling Through the Lens: cinematography and narrative structure - role of shot size, camera angles, and depth of field - color theory and its impact on mood, symbolism, and visual storytelling - evolution of cinematic styles: classic Hollywood, neo-realism, New Wave.

Unit III: Craft (12 Hours)

Masters of the Craft: Roger Deakins, Emmanuel Lubezki, Darius Khondji - P.C. Sreeram - Ravi K. Chandran - Santosh Sivan - Deconstructing iconic scenes: - use of camera, lighting, and composition. Director & Cinematography Synergy.

Unit IV: Script to Screen (12 Hours)

Script to Screen: Story ideas into visual narratives - storyboards, shot lists, and technical specifications - lighting techniques and camera movement.

Unit V: Captivating Audience (12 Hours)

Captivating Audiences: Editing and refining - pacing, rhythm, and emotional impact - sound design and music - Emerging Trends: Immersive Storytelling - VR & AR - Drone Cinematography - Large Format Sensors - Higher Frame rates - Creative Lighting Techniques: LED Walls - Shadow Play and Silhouettes

Learning Resources:

Text Book(s):

1. Blain Brown (2016). Cinematography: Theory and Practice: Image Making for Cinematographers and Directors. Routledge; 3rd edition., UK

References:

1. Gustavo Mercado (2022). The Filmmaker& Eye: Learning (and Breaking) the Rules of Cinematic Composition 2nd Edition. Focal Press, New York
2. Robert McKee (1997). Story: Substance, Structure, Style and the Principles of Screenwriting. Regan Books, India

Websites/E-Learning Resources:

1. No Film School: HTTPs://nofilmschool.com/
2. Introduction to Film Studies https://onlinecourses.nptel.ac.in/noc21_hs17/preview
3. Cinematography Analysis https://youtu.be/HMHj3nUS3F0?si=U5cALfVGFE5W6jKx

CO- PSO Mapping

CO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	1	2	2	3	3	2	3	2	2	3
CO2	2	3	3	3	3	3	3	3	3	2
CO3	2	3	3	2	2	2	2	2	3	2
CO4	3	2	3	1	2	2	3	3	2	2
CO5	1	3	2	1	3	2	3	13	3	1
Average	1.8	2.6	2.6	2	2.6	2.2	2.8	2.6	2.6	2.4

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - ‘-’

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PVC4302	Print Journalism	GE	4	3

This course provides the theoretical outlines of print journalism. It covers elements of news, style of writing news, writing editorials, writing the leads etc. The style of writing editorials and opinions is also covered. Students will learn to cover different aspects and forms of art, and learn its importance to daily life. On completion of the course, the student shall be able to assess, analyze and develop abilities in the theoretical aspects of contemporary trends in Indian media.

Course Outcomes:

At the end of the course, the student will be able to:

CO1: describe and apply the principles of journalistic writing, including the inverted pyramid style, types of leads, and news values.

CO2: develop reporting practices, including writing leads, integrating copy, and using visuals and graphics to enhance news stories.

CO3: explain the structure and functions of a newsroom, including the roles of the news editor, sub-editor, and editor.

CO4: apply the editing process, including news selection, copy editing, headline writing, and principles of design and layout.

CO5: analyze news as information and discourse, understanding the relationship between language, discourse, power, and ideology.

Unit I: Journalistic writing & News stories (12 Hours)

Journalistic style of writing. Definition – Nature – Scope of News – Sources of News – News Values – Path of a News Copy Qualities of a reporter. Elements of a news story – Inverted pyramid style – Types of leads – Sources of Information – Types of Interview – Features

Unit II: Reporting Ppractices (12 Hours)

Slanting; writing of the lead, integrating copy from different sources - Plagiarism- Synoptic writing, excerpting - Cartoons - Use of visuals and graphics - News analysis - Supplementing hard news with analysis - Interpreting news - Collection and use of background material - Sourcing from foreign newspaper: need, relevance

Unit III: News Room (12Hours)

Newspaper organization structure – Editorial department - Functions of News Editor - Role of Sub Editor and qualities of Subeditor - Functions of editor - Present and future status of Print Media

Unit IV: The Editing process (12 Hours)

News Selection –Editor – Types of a Copy – Integrating Copy – Rewriting - Agency Copy – Bureau Copy – Fundamentals of Copy Editing. Principles of Design and Layout – Readability - formula - Photo journalism – Photo Essay – Caption writing – Functions of Headlines – Headline Writing – Excerpts – Blurbs– Highlights – Info graphics.

Unit V: Critical perspective on News (12 Hours)

News as information and news as discourse - Manifest and latent content - Discourse as a social practice; Language, discourse and power - Dialectic of structures and practices - Access to discourse; Discourse, naturalization and common sense - Ideology and meaning.

Learning Resources:

Text Books:

1. Usha Raman, 2010, Writing for the Media, Oxford University press, UK
2. Susan Pape & Sue Featherstone, 2005, Newspaper Journalism: A Practical Introduction, Sage Publications, India

References:

1. Jai Deo Sharma, 2008, Editing-A handbook for Journalists, Pointer Publishers, Jaipur, India
2. F. Fedler, 1989, Reporting for the Print Media –Harcourt College Publishers, US
3. C.S. Rayudu, 1993, Media and Communication management, Himalaya Publishing House, Mumbai, India

Websites/E-Learning Resources:

1. https://onlinecourses.swayam2.ac.in/cec20_ge08/preview
2. https://mu.ac.in/wp-content/uploads/2022/06/PDF-of-Reporting-and-Editing.pdf
3. https://nios.ac.in/media/documents/srsec335new/ch7.pdf
4. https://mis.alagappauniversity.ac.in/siteAdmin/ddeadmin/uploads/1/PG_M.Sc._Journalism%20and%20Mass%20Communication_309%2014_%20
5. Reporting%20and%20Editing_MA[Journ%20&;%20Mass%20Comm].pdf

CO- PO Mapping

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	2	1	2	2	2	2	3	3
CO2	2	3	3	2	2	2	2	3	3	3
CO3	3	3	3	2	2	2	1	2	3	2
CO4	3	2	2	2	1	3	1	1	2	2
CO5	3	1	3	1	1	1	2	1	2	3
Average	2.8	2.6	2.6	1.6	1.6	2	1.6	1.8	2.6	2.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - ‘-’

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PVC4304	Anchoring and Presentation Skills	GE	4	3

Anchoring And Presentation Skills is a comprehensive course designed to help individuals improve their skills in live and recorded television presenting. This course focuses on two main areas: anchoring skills and presentation skills. In the anchoring skills section, students will learn the various roles of live and recorded television presenters, including the importance of body language, and the dos and don'ts of presenting. They will also develop their language skills and practice correcting voice, speech, and breathing exercises.

Course Outcomes:

At the end of the course, students will be able to:

CO1: develop and apply effective anchoring skills, including body language, voice modulation, and breathing exercises.

CO2: enhance presentation skills, including creating a bond with the audience, overcoming glitches, and preparing for subjects.

CO3: master news reading skills, including voice control, pronunciation, and maintaining proper speech and posture.

CO4: practice and refine anchoring, interviewing, and narrating skills through practical exercises.

CO5: engage in various activities such as compering, television news anchoring, and presenting programs to build confidence and proficiency.

Unit I: Anchoring Skills (12 Hours)

Understanding the various roles of live and recorded television presenters' Body language.
Do's and Don'ts for the presenter.
Developing language skills.
Correcting voice, speech, and breathing exercises.

Unit II: Presentation Skills (12 Hours)

Creating a bond with the unseen audience, Overcoming glitches.
Preparing and researching for your subjects.
Interview skills, Live to report.
Grooming and makeup.

Unit III: News Reading (12 Hours)

News reading skills.
Voice, Pronunciation.
Speech and Posture.

Unit IV: Practice (12 Hours)

Practice at positions including anchoring, interviewing, and narrating.

Unit V: Activities (12 Hours)

Compering /Phone in the program.
Television News Anchoring.
Presentation of a program (Example - Top 10 movies, Movie review, etc.).

Learning Resources:

Text books:

1. Reardon.N., & Flynn, T. (2014), On Camera: How to Report, Anchor and Interview. Oxfordshire, England: Taylor & Francis, US
2. Kalra, R. J. (n.d.). The ABC of News Anchoring. Pearson Education, India.
3. Mdoe, S. (2019). TV News Anchoring: A Guide to Professional Newscasting. Swaleh Mdoe.
4. Sidlow, F., & Stephens, K. (2022). Broadcast News in the Digital Age: A Guide to Reporting Producing and Anchoring Online and on TV. Taylor & Francis Limited, US

References:

1. Bowerman, C. (2021). How to Be Great at Public Speaking: Learn the Craft of Speaking and Presenting with Confidence. Wiley Press, New York
2. Carnegie, D. (2021). The Quick and Easy Way to Effective Speaking. Pocket Books.
3. Kingsley, D. (2022). The Art of the Perfect Pitch: Persuasion and Presentation Skills that Win Business. Kogan Page Publishers, India
4. Lancaster, L. C. (2021). Presenting to Win: The Art of Telling Your Story. Crown Business, New York
5. Morgan, N. (2022). The Presentation Coach: Bare Knuckle Brilliance for Every Presenter. John Murray Press, UK

Websites/E-Learning Resources:

1. Toastmasters International - https://www.toastmasters.org/
2. National Speakers Association - https://www.nsaspeaker.org/
3. Public Speaking Academy - https://publicspeakingacademy.org/
4. Presentation Guild - https://presentationguild.org/
5. Association for Talent Development - https://www.td.org/

CO-PO Mapping

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	2	1	2	2	2	2	3	3
CO2	2	3	3	2	2	2	2	3	3	3
CO3	3	3	3	2	2	2	2	2	2	2
CO4	3	2	2	2	1	3	1	1	2	2
CO5	3	1	3	1	1	1	1	1	3	3
Average	3	2.2	2.6	1.6	1.6	2	1.6	1.7	2.6	2.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk	Credits
24PVC5401	**Communication Research Methods**	**Core**	**5**	**4**

The Communication Research Methods course provides students with a comprehensive understanding of the foundational concepts and methods used in communication research. The course begins with an exploration of the foundations of research, including the nature of reality, modes of knowing, and the language of research. Students will learn about the research process and design, including social measurement and causal inferences, propositions and hypothesis development, and the overview of experimentation and randomized control trials (A/B testing). The course will also cover content analysis and text analytics, including developing coding schemes and frameworks, and computer-aided content analysis.

Course Outcomes:

At the end of the course, students will be able to:

CO1: describe the foundational concepts of research in communication, including research problems, literature review, research questions, and research designs.

CO2: apply concepts of social measurement and causal inferences, including variables, hypothesis development, operationalization, and measurement validity.

CO3: conduct content analysis and text analytics, using coding frameworks, sampling techniques, and computer-aided analysis tools.

CO4: utilize qualitative research methods, including interviewing, participant observation, and qualitative data analysis techniques.

CO5: design and administer surveys, including questionnaire design, sampling methods, and data analysis using statistical packages.

Unit I: Foundations of Research (15 Hours)

Need for Research - Nature of Reality - Epistemology and Modes of Knowing - Errors in Human - Reasoning and Observations - Historical Overview of Communications Theory Research and Scholarship - Defining Research Problems, Research Process - Literature Review. - Online Search. Formulating - Research Questions - Research Designs for Communication Studies - Qualitative, Quantitative, Types of Research Method- Longitudinal Design - Sources of Data - Tools for Data Collection**.**

Unit II: Social Measurement and Causal Inferences (15 Hours)

Language of Research - Theory, Concepts, Measurement Variables – Hypothesis: Role of Theory in Research. Logic of Induction and Deduction - Unit of Analysis and Ecological Fallacy - False Positives and False Negatives - Causal Inferences and Modeling - Idiographic and Homothetic Explanation - Language of Variables - Concepts and Constructs - Types of Variables - Developing Hypothesis - Operationalization and Social Measurement- Conceptualization, Operationalization - Levels of Measurement- Index - Measurement Validity and Reliability - Propositions and Hypothesis Development - Falsifiable Propositions and Research Hypothesis - Logic of Hypothesis Testing and Tests of Significance - Building Models - Overview of Experimentation and Randomized Control Trials (A/B Testing).

Unit III: Content Analysis and Text Analytics (15 Hours)

Foundations of Content Analysis - Definitions and Sampling Techniques - Content Analysis Methodology - Applications of Content Analysis - Studying the Media Text - Steps in

Content Analysis - Coding Framework -Inter-coder Reliability - Sampling in Content Analysis -Developing Coding Scheme and Framework - Computer-Aided Content Analysis – Dictionary - based Coding - Diction Software - Text Analytics Basics - Text Corpus Bag-of-Words Analysis - Stop Word/ Go Words – Lemmatization – Concordances - Word Co-occurrence - Keyword-in-Context (KWIC) - AntConc Software.

Unit IV: Logic of Qualitative Research (15 Hours)

Theory in Qualitative Research - Approaches of Qualitative Research - Reliability and Validity in Qualitative Research - Methods for Qualitative Data Collection - Tools for Data Collection Analysis - Interviewing Method - Participant Observation - Unobtrusive Measures - Unstructured Surveys - Grounded Theory Methodology - Coding Schemes - Open and Axial Coding - Qualitative Content Analysis - Qualitative Data Analysis - Using Computer Assisted Qualitative Data Analysis Software - Visual Analysis - Methods and Techniques - Video and Image Analysis - An Overview.

Unit V: Survey Method (15 Hours)

Steps in Survey Research and Opinion Polls - Questionnaire Design - Survey Administration- Survey Design- Scales Development - Types of Scales - Specialized Scales - Attitude, Rating, Ranking Scale Development - Sampling Design - Probability and Non-Probability Sampling - Data cleaning, Coding and Recoding - Statistical Package for data Analysis - Descriptive Data Analysis - Frequency and Cross - Tabulation Data Visualization - Role and Relevance of Statistics.

Learning Resources:

Textbooks:

1.N, R. B. (2009). A Handbook of Poll Surveys in Media: An Indian Perspective (2009th edition). Gyan Publishing House, India
2. Berger, A. A. (2018). Media and Communication Research Methods: An Introduction to Qualitative and Quantitative Approaches. SAGE Publications, India
3. Croucher, S. M., & Cronn-Mills, D. (2018). Understanding Communication Research Methods: A Theoretical and Practical Approach. Routledge, UK
4.Scharrer, E., & Ramasubramanian, S. (2021). Quantitative Research Methods in Communication. Taylor & Francis Group, US
5. Tracy, S. J. (2019). Qualitative Research Methods: Collecting Evidence, Crafting Analysis, Communicating Impact. John Wiley & Sons, New York
6. Lindlof, T. R., & Taylor, B. C. (2017). Qualitative Communication Research Methods. SAGE Publication.

References:

1.Allen, M. (2017). The SAGE Encyclopaedia of Communication Research Methods. SAGE Publications, India
2. Altheide, D. L., & Schneider, C. J. (2012). Qualitative Media Analysis (Second edition, Vol. 1). SAGE Publications India
3. Baxter, L. A., & Babbie, E. R. (2003). The Basics of Communication Research (1 edition). Cengage Learning.
4. Krippendorff, K. H. (1981). Content Analysis: An Introduction to Its Methodology (Second Edition edition). SAGE Publications, India.
5. Neuendorf, K. A. (2016). The Content Analysis Guidebook (Second edition, Vol. 1). SAGE Publications, India

Websites/E-Learning Resources:

1. Communication Research - https://journals.sagepub.com/home/crx
2. Journal of Communication - https://onlinelibrary.wiley.com/journal/14602466
3. Human Communication Research - https://onlinelibrary.wiley.com/journal/14682869
4. Journalism & Mass Communication Quarterly - https://journals.sagepub.com/home/jmq
5. International Journal of Communication - https://ijoc.org/index.php/ijoc/index
6. International Association for Media and Communication Research (IAMCR) - https://iamcr.org/

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	3	1	3	3	2	2	2	2	2
CO2	3	2	2	3	3	1	2	2	2	3
CO3	3	3	3	3	2	2	2	2	1	2
CO4	3	2	2	2	3	3	2	1	2	1
CO5	2	3	3	3	2	2	2	2	2	3
Average	2.8	2.6	2.2	2.8	2.6	2	2	1.8	1.8	2.2

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - ‘-’

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PVC5403	Computer Graphics – Lab	Core	5	4

Computer Graphics and Advanced Techniques is a practical course designed to provide students with a comprehensive understanding of the advanced techniques used in computer graphics. The course covers the basics of character modelling, including the concepts of editable poly and editable mesh. Students will learn about texturing and material techniques and study the bone structure, rigging, and parenting of 3D models. The course delves into the principles of animation, including action generic walks/cycles and runs/cycles, working with bones and joints, and facial expressions such as laughter. Students will also learn about the graph editor and types of tangents, as well as looping an action, biped animation, building a biped, and the concept of a skeleton.

Course Outcomes:

At the end of the course, students will be able to:

CO1: apply the basics of character modelling, including mesh modelling, texturing, and skeletal animation.

CO2: develop rigging and parenting skills, including the use of bones, joints, and influencing objects for character animation.

CO3: apply principles of animation, including keyframe animation, motion capture, and working with bones and joints for realistic movements.

CO4: create biped animations, understanding the concepts of skeleton rigging, inverse kinematics, and importing motion capture files.

CO5: master keyframe animation techniques, including autokey, set key, time frame animation, and creating key poses and blend shapes.

Unit I: Basics of Character Modelling (15 Hours)

Concept of Editable Poly (1. Mesh modelling, 2. Polygon, 3. Topology, 4. Subdivision surfaces, 5. Retopology) - Concept of Editable Mesh (1. Vertex manipulation, 2. Edge loops, 3. Triangulation, 4. Subdivision surfaces, 5. Mesh optimization) - Texturing & material (1. UV mapping, 2. Texture mapping, 3. Bump mapping, 4. Specular mapping, 5. Physically based rendering (PBR) - Study of Bone structure (1. Skeletal animation, 2. Joint hierarchy, 3. Inverse kinematics, 4. Forward kinematics, 5. Motion capture)

Unit II: Rigging and Parenting (15 Hours)

Bones and Joints (1. Rigging, 2. Skinning, 3. Weight painting, 4. Blend shapes, 5. Articulated figures) - Binding Kinematics (1. Inverse kinematics, 2. Forward kinematics, 3. Joint orientation, 4. Joint constraints, 5. Motion capture) - Binding Kinematics Rigid Binding & Smooth binding (1. Linear skinning, 2. Dual quaternion skinning, 3. Weight painting, 4. Joint orientation, 5. Joint constraints) - Influencing objects (1. Deformers 2. Lattices 3. Blend shapes, 4. Sculpting, 5. Particle systems)

Unit III: Principles of Animation (15 Hours)

Influencing objects Action Generic Walks/Cycle, Runs/Cycles (1. Motion capture, 2. Keyframe animation, 3. Rigging, 4. Gait analysis, 5. Inverse kinematics) - Working with Bones & Joints (1. Rigging, 2. Skinning, 3. Joint orientation, 4. Joint constraints, 5. Weight painting,) Facial Expressions, Laughter - Graph Editor (Types of Tangents) & looping an action (1. Keyframe animation, 2. Bezier curves, 3. Tangent types (linear, smooth, stepped, etc.), 4. F-curve modifiers, 5. Motion graphics)

Unit IV: Biped animation (15 Hours)

Building a Biped (1. Humanoid modeling, 2. Joint orientation, 3. Skeleton hierarchy, 4. Rigging, 5. Inverse kinematics,) - Concept of Skeleton\ Animating a Biped, importing Motion capture files. (1. Skeleton rigging, 2. Motion capture data, 3. Key frame animation, 4. Inverse kinematics, 5. Motion retargeting) - IK and FK, joints and hierarchies concept (1. Skeletal animation, 2. Joint constraints, 3. Forward kinematics, 4. Inverse kinematics, 5. Joint hierarchies)

Unit V: Key frame animation (15 Hours)

Concepts, Basic attributes (1. Mesh topology, 2. UV mapping, 3. Texture mapping, 4. Ambient occlusion, 5. Specular reflection) - Autokey & Set key (Keyframe animation, 2. Animation curves, 3. Interpolation, 4. Time controls) - Time frame animation (1. Keyframe animation, 2. Frame rate, 3. Timing, 4. Motion blur, 5. Time- based effects - Key poses & Blend shapes (1. Facial animation, 2. Morph targets, 3. Facial rigging, 4. Lip sync, 5. Expressions)

Learning Resources:

Text books

1. Shirley, P. (2018). Fundamentals of Computer Graphics. CRC Press, Italy
2. Marschner, S., Hoffman, D., & Ropinski, T. (Eds.). (2016). Scientific Visualization: Interactions, Features, Metaphors. Springer International Publishing, New York
4. Hearn, D., & Baker, M. P. (2017). Computer Graphics with OpenGL (4th ed.). Pearson Education, UK
5. Shirley, P., & Ashikhmin, M. (2018). Realistic Ray Tracing (3rd ed.). AK Peters/CRC Press, Italy
6. Foley, J. D., van Dam, A., Feiner, S. K., & Hughes, J. F. (2014). Computer Graphics: Principles and Practice (3rd ed.). Pearson Education, UK

References:

1. J. Ding, Y. Zhang, & C. Guo. (2017). A novel method for modeling 3D objects using deep learning techniques. Computer Graphics Forum, 36(2), 421-430.
2. M. Alshammari, L. Jiao, & Y. Zhang. (2016), A survey on the recent advances of image and video in painting techniques. Multimedia Tools and Applications, 75(3), 1247-1274.
3. S. Zhao, L. Wei, Y. Xu. (2021). A novel technique for rendering realistic human faces using deep neural networks. Journal of Computer Science and Technology, 36(1), 183-192. using hybrid methods. Computers & Graphics, 50, 77-88.
4. M. Chen & Q. Liu. (2019). A survey on the recent development of 3D printing technology. Journal of Manufacturing Systems, 49, 75-87.
5. K. Li, S. Li, & G. Zhang. (2015). A novel approach for real-time animation of dynamic 3D scenes

Websites/E-Learning Resources:

1.Computer Graphics Forum - https://onlinelibrary.wiley.com/journal/14678659
2. Journal of Computer Graphics Techniques - http://jcgt.org/
3. The Visual Effects Society - https://www.visualeffectssociety.com/
4. International Game Developers Association - https://www.igda.org/
5. Society for Animation Studies - https://www.animationstudies.org/
6. Eurographics Association - https://www.eurographics.org/
7. Khronos Group - https://www.khronos.org/
8. The Computer Graphics Society - https://www.cgsociety.org/
9. World Wide Fund for Nature - https://www.worldwildlife.org/

CO- PSO Mapping

CO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	1	2	2	3	3	2	3	2	2	3
CO2	2	3	3	3	3	3	3	3	3	3
CO3	2	3	3	2	2	2	2	2	3	2
CO4	3	2	3	1	2	2	3	3	2	3
CO5	1	3	2	1	3	2	3	3	3	1
Average	1.8	2.6	2.6	2	2.6	2.2	2.8	2.6	2.6	2.4

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - ‘-’

Course Code	Name of the Course	Category	Hours/Wk	Credits
24PVC5405	Digital Film Making - Lab	Core	5	4

The Practical Digital Filmmaking course is designed to provide aspiring filmmakers with a comprehensive understanding of the entire filmmaking process. This hands-on course covers pre- production, production, and post-production techniques, as well as marketing strategies for promoting a finished film. Students will learn essential skills in storytelling, cinematography, editing, color correction, sound design, and promotion.

Course Outcomes:

At the end of the course, students will be able to:

CO1: utilize digital cinematic tools and techniques, including advanced camera rigging, multi-camera setups, and camera storytelling, to create immersive visual narratives.

CO2: execute the entire filmmaking process from script to screen, including developing shooting plans, script breakdowns, and storyboarding, to ensure effective project management and execution.

CO3: direct actors and technical crew, manage production budgets, and develop alternative storytelling strategies to bring creative visions to life.

CO4: manage digital distribution on OTT platforms, including media planning, pitching pilot episodes, and understanding digital policy and regulation, to successfully navigate the digital media landscape.

CO5: utilize streaming platforms and software, understand digital rights management, and manage commercial issues related to online video distribution to maximize the reach and impact of digital content.

Unit I: Digital Cinematic Tools and Techniques (15 Hours)

Ideal Use and Components of Digital Video
Advanced Camera Rigging and Supports
Viewing Video on the Set
Multi-camera setup
Interchangeable lens
Camera as Storyteller.

Unit II: Execution of Script to Screen (15 Hours)

Developing a shooting plan
Script Breakdown & Beat sheet
Floor plan and Storyboard
Function of Staging
Shaping the scene –Blocking Action and Camera.

Unit III: Directing Actors, Technical Crew, and Budgeting (15 Hours)

The Need for People Skills
Budget the Idea
The Production Crew
Directors Development Strategy
Alternative Story Sources
Director In Relation To Actors.

Unit IV: Managing Digital Distribution (OTT) (15 Hours)
Media Planning-OTT platforms (History, Emergence, Convergence)
Pitching with Pilot Episode
Content Management
Digital Policy, Regulation, and Governance.

Unit V: Uploading and Streaming Platform (15 Hours)
Streaming Software and Live Show
Open-Source Broadcasting (OBS)
Video Thumbnail
Commercial Issues
Digital Rights Management, and Licensing
Putting Video on the Web.

Learning Resources:

Text books
1. Hughes, M. K. (2012). Digital Filmmaking for Beginners A Practical Guide to Video Production. McGraw Hill Professional, New York
2. Kelly, R. (2022). Prepping and Shooting Your Student Short Film: A Brief Guide to Film Production. Taylor & Francis, US
3. Bell, S. (2021). Digital Film Production: Basic Process Of Making Film For Newbie: Know About The Film Industry. Independently Published.
4. Brown, B. (2021). Cinematography: Theory and Practice: For Cinematographers and Directors. Taylor & Francis Group, US
5. Case, D. (2013). Film Technology in Post Production. Taylor & Francis, US
6. Wisler, M. J. (2018). Short Films 2.0: Getting Noticed in the YouTube Age. Doxa Nous Media, LLC.

References:
1. Koss, C. (2016). Cinematography: The Art and Craft of Visual Storytelling. Burlington, MA: Focal Press.
2. Dutcher, D. (2017). Cinematography: Theory and Practice: Image Making for Cinematographers, Directors, and Videographers. Amsterdam: Elsevier/Focal Press.
3. Alsford, N. (2015). Cinematography: A Practical Guide to the Art and Craft of Filmmaking. Amsterdam: Elsevier/Focal Press.
4. Sehgal, V. (2017). Exploring Lighting for Cinematography: A Practical Guide to the Art and Craft of Lighting for the Moving Image. Amsterdam: Elsevier/Focal Press.
5. Babb, S. (2016). The Cinematographer's Guide to Digital Imaging: For Cinematographers, Digital Imaging Technicians and Camera Assistants. Amsterdam: Elsevier/Focal Press.
6. Miller, G. (2016). Lighting and Grip Equipment for Digital Cinematography: The Filmmaker's Guide to Professional Gear and Techniques. Amsterdam: Elsevier/Focal Press
7. Stogner, J. (2015). Cinematic Lighting: A Guide for Film Makers and Videographers. Amsterdam: Elsevier/Focal Press, New York

Websites/E-Learning Resources:
1. American Society of Cinematographers - https://theasc.com/
2. International Cinematographers Guild - https://www.icg600.com/
3. Society of Motion Picture and Television Engineers - https://www.smpte.org/
4. British Society of Cinematographers - https://bscine.com/
5. Australian Cinematographers Society - https://www.cinematographer.org.au/

6. Motion Picture Association - https://www.motionpictures.org/
7. National Association of Theatre Owners - https://www.natoonline.org/
8. Producers Guild of America - https://www.producersguild.org/
9. Screen Actors Guild-American Federation of Television and Radio Artists - https://www.sagaftra.org/

CO- PSO Mapping

CO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	1	2	2	3	3	2	3	2	2	3
CO2	2	3	3	3	3	3	3	3	3	3
CO3	2	3	3	2	2	2	2	3	3	2
CO4	3	2	3	1	2	2	3	3	2	3
CO5	1	3	2	1	3	2	3	3	3	1
Average	1.8	2.6	2.6	2	2.6	2.2	2.8	2.6	2.6	2.4

Strong-3; Medium-2; Low-1

Course Code	Name of the Course	Category	Hours/Wk	Credits
24PVC5407	Theatre Forms	Core	5	4

This course aims to introduce the current concepts of theatre and the functions of the director. It also aims to concentrate on the trends of development of theatre, construction of a play, costume designing, stage direction and theatre script. In addition, it aims to provide the applied concepts of set design, costume design and lighting design along with production of plays.

Course Outcomes:

At the end of the course the students will be able to:

CO1: describe and analyse the elements and types of theatre, the role of the audience, and the impact of socio-political history on Indian drama.

CO2: explain the modern director's role, functions, and craft, including analysing, interpreting, and designing a play production.

CO3: recognize the role of the costume designer, creating costume charts, and understanding fabric and colour matching.

CO4: analyze the physical stage, its geography, equipment, and design, including stage properties and various stage design exercises.

CO5: apply knowledge of make-up techniques for theatre, including different types of make-up, facial anatomy, and special effects.

Unit I: Theatre (15 Hours)

Theatre - Definition - Elements of theatre - Theatre as an art and performance - Types of theatre (Proscenium, Thrust and End) - Audience - Types of audience - Audience role in theatre performance- Ancient Indian Drama -An Introduction - Socio political history of India from the point of view of Dramatists - Modernity in India: Impact on Art - Modernism in Indian Drama some trends

Unit II: Development of the Director (15 Hours)

Development of the Director - The Modern Director as an Artist - Director’s Craft – The Directors Functions - Analyzing the play in term of production - Interpreting the script – Fixing the style - Choosing the theatre & working with Actors - Designing the Play Production - Rehearsal to Performance

Unit III: Costume (15 Hours)

Costume: Introduction -Costume and Costume Properties - Discuss the Costume Designer and their role - Costume Chart for a Play - Costume design for a character from a script/story/song, etc. - Costume Color - Draw and paint in class: Copy projects in-class - Color matching – Discuss Fabric, Fabric drape sketching in-class

Unit IV: Auditorium Stage (15 Hours)

Physical stage and its auditorium stage - geography- areas - Terms for the stage and its equipment - Six side of the stage and their various requirements - Plan & cross –section of a stage - Floor plan-conventional plan symbols - Measuring & Cutting Project - Orthographic & Isometric Exercise - Scale Rule Exercise - Stair Design Exercise - Flat Framing Exercise - Drafting Project - Design Project - Stage Properties:- Set properties - Hanging Properties

Unit V: Introduction to Make – up (15 Hours)

Introduction to make-up - Difference between Day Make-Up and Stage Make- up –Facial Anatomy, Shapes of Head Shapes of Face-Facial proportions - Introduction of Make-up materials - Shading places –- Straight Make-up, Character Make-up - Introduction of Mask Like Make-Up and Mask Making (Paper Mash, Plaster of Parries and Cut Mask) - Special effects, Preparing the Crepe Hair

Learning Resources:

Textbooks:

1. Suzi Zimmerman, 2003, Introduction to Theatre Arts, Paperback Press, United States
2. Alan Read, 2018, Theatre in the Expanded Field: Seven Approaches to Performance, Methuen Drama, India

References:

1. Constantin Stanislavsky, 2013, An Actor Prepares, Aristophanes Press, Asia - Pacific Holdings Private Limited, Singapore
2. Thomas H. Dickinson, 2018, The Insurgent Theatre, Trieste Publishing, US
3. Rebecca Cunningham, 1993, The Magic Garment: Principles of Costume Design, by, Waveland Press, Illinois
4. Tina Bicat, 2006, Handbook of Stage Costume, Cordwood Press Limited, UK
5. Motley and Michael Mullin, 1992, Designing and Making Stage Costumes by Herbert Press, Great Britain

Websites/E-Learning Resources:

1.https://human.libretexts.org/Bookshelves/Theater_and_Film/Theatre_Appreciation_(Pipino) /01%3A_Theatre_-_The_Basics/1.01%3A_Introduction_to_Theatre_-_The_Basics
2.https://thealleytheater.org/power-of-costume-design/#:~:text=The%20Power%20of%20Costume%20Design%20in%20Theater%201,glance.%203%20Costumes%20Help%20Actors%20Get%20Into%20Character
3.https://human.libretexts.org/Bookshelves/Theater_and_Film/Technical_Theatre_Practicum_(Boltz)/01%3A_Chapters/1.06%3A_Stage_Properties
4. Introduction to Theatrical Stage Makeup:
https://www.youtube.com/watch?v=pbXr6MWW9q0
5.The Dynamics of Directing for the Stage and the Screen:
https://www.ajol.info/index.php/ejotmas/article/view/163558

CO- PSO Mapping

CO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	3	2	3	3	2	2	2	2	2
CO2	2	3	2	2	3	2	2	3	2	2
CO3	3	3	3	3	3	2	2	3	2	2
CO4	3	2	3	3	2	3	2	3	2	2
CO5	3	2	3	3	3	2	2	3	2	3
Average	2.8	2.6	2.6	2.8	2.8	2.2	2	3	2	2.2

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - ‘-’

Course Code	Name of the Course	Category	Hours/Wk	Credits
24PVC5409	**Editing Technology**	**Core**	**6**	**4**

This course aims at providing technical information in editing processes. It also aims at providing the language of editing, sound of editing and styles of editing process. It as well aims at providing the knowhow of the technology used in editing processes

Course Outcomes:
At the end of the course the students will be able to:
CO1: explain the principles and evolution of video editing.
CO2: apply editing procedures, including assembling shots, symbolic editing, and rectifying editing errors.
CO3: master the language of editing, including shooting techniques, types of cuts, and transitions.
CO4: incorporate sound into editing, including categories of sound, VFX and SFX, voice-over, narration, music, and dubbing.
CO5: utilize modern editing technology, including non-linear editing, storage, rendering, and managing YouTube videos and channels.

Unit I: Introduction to Editing **(18 Hours)**
Introduction to Editing - Principle of Video Editing -Evolution of editing

Unit II: Editing Procedure **(18 Hours)**
Editing Procedure -Assembling Shots - symbolic editing - editing errors and rectification

Unit III: Language of Editing **(18 Hours)**
Language of editing -shooting -editing –types of cut and transmission

Unit IV: Sound in Editing **(18 Hours)**
Sound in editing -categories of sound -VFX and SFX -voice over and narration -music – dubbing

Unit V: Technology and Editing **(18 Hours)**
Technology and editing -non -linear -storage -rendering -YouTube videos -YouTube channels

Learning Resources:

Textbooks:
1. Ken Dancyger, 2010, The Technique of Film and Video Editing, Fifth Edition, Focal Press, UK
2. Susan Bell, The Artful Edit: On the Practice of Editing Yourself, 2008, W. W. Norton, US

3. Aaron Goold, The Video Editing Handbook, 2019, Springer, New York

References:
1. Robert M, 2002, Coodman& Patrick McCrath, Editing Digital Video
2. Gorham Kindem & Robert B. Musburgerm, 2005, Introduction to Media Production: The path to digital media production, Focal press, Burlington

3.Michael K. Hughes, 2012 Digital Filmmaking for Beginners A Practical Guide to Video Production
4. Charlotte Worthington, 2009, Basics Film making of Producing, AVA Publishing, Switzerland

Websites/E-Learning Resources:

1.https://www.sutori.com/en/story/history-of-editing--4GFACxgMyEMWxhKVquX2GpEV
2. https://www.studiobinder.com/blog/what-is-film-editing-definition/
3. https://lwks.com/blog/a-precise-cut-a-beginner-guide-to-video-editing-cuts-and-techniques
4. https://core.ac.uk/download/pdf/83943535.pdf
5. https://www.youtube.com/watch?v=Wcxw3BPSt3A

CO-PSO Mapping

CO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	1	2	2	3	3	2	3	2	2	3
CO2	2	3	3	3	3	3	3	3	3	3
CO3	2	3	3	2	2	2	2	2	3	2
CO4	3	2	3	1	2	2	3	3	2	3
CO5	1	3	2	1	3	2	3	3	3	1
Average	1.8	2.6	2.8	2	2.6	2.2	2.8	2.6	2.6	1.8

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - ‘-’

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PVC5301	UX and Interactive Digital Media	DSE	4	3

The course & UX and Interactive Digital Media& is designed to provide students with a comprehensive understanding of user experience (UX) and interactive design. The course is divided into five units and consists of twenty lessons, each focused on a specific topic related to UX and interactive design. In this course, students will learn about the history of interactive digital media, the development process, and the essential skills required developing interactive digital media. They will explore the impact of interactive digital media, career opportunities in the field, and the different forms of interactive digital media.

Course outcomes:

At the end of the course, students will be able to:

CO 1: describe the importance, growth, and career opportunities in the Interactive Digital Media industry, and distinguish between various forms of media.

CO 2: apply UI/UX design principles, including user research, persona development, user flow, wireframes, and prototyping.

CO 3: implement interaction design principles, considering user experience, accessibility, usability, cognitive aspects, and emotional interaction.

CO 4: utilize visual design principles in UI design, including design thinking, empathy, color theory, typography, and layout principles.

CO 5: create interactive digital media, including multimedia authoring, building interactive applications, and understanding graphics, animation, and text integration.

Unit I: Introduction to Interactive Digital Media (15 Hours)

Importance of Interactive Digital Media in the modern world, The growth of Interactive Digital Media industry, Emerging technologies and their impact on Interactive Digital Media, Career opportunities in Interactive Digital Media Understanding Interactive Digital Media, Definition and types of Interactive Digital Media, Differences between Interactive Digital Media and other forms of media, Developing Interactive Digital Media, Essential skills for Interactive Digital Media development, Impact of Interactive History and Development of Interactive Digital Media

Unit II: UI/UX Design Principles (15 Hours)

Understanding Design and UI/UX Design, \What is Design and how it & related to technology, UI/UX Design and its importance, The difference between UI and UX Design, User Persona and User Research for UX Design UX Research and Prototyping, Understanding UX Research in the design process, User Flow and Wireframes in UX Design, UX Research to define UX Strategy, UX Design Prototypes and UX Research for Prototypes

Unit III: Interaction Design Principles (15 Hours)

Understanding User Experience (UX) and Accessibility and Inclusiveness, Usability and User Experience Goals, The Process of Interaction Design and What is Involved in Interaction Design Conceptualizing Interaction, Conceptual Models, Interface Metaphors, and Interaction Types, Cognitive Aspects, Social Interaction, and Emotional Interaction, Annoying Interfaces, Affective Computing, and Persuasive Technologies.

Unit IV: Visual Design Principles in UI Design (15 Hours)

Key Principles of Visual Design in UI Design, Understanding What Matters in Design Thinking and the Benefits of Empathy, Anticipation, Intuition, Playfulness, Creativity, and Refinement, Tools for UI Designs and Creating Wireframes, Changing the Control Style and Attributes of Control Aesthetics in Interactive Digital Media, Typography, Color, and Layout Principles, Understanding Colour Theory and Colour Sense for Various UI/UX Applications, Importance of Colour Temperature for Screen Lighting.

Unit V: Authoring Interactive Digital Media (15 Hours)

Multimedia Authoring and Building Interactive Media, Making Video Games: Casual and Console, Building Apps, Websites/E-Learning Resources, and Interactive Media for Performance and Public Spaces, Understanding the Concept of Prototyping and Prototyping Buttons, Icons, and Other Applications Graphics, Animation, and Text in Interactive Digital Media, Pixel-based and Vector-based Images, 2D and 3D Graphics and Animation, Audio, Video, and Text in Interactive Digital Media, Designing Buttons, Icons, Text Boxes, and Input Boxes for UI/UX.

Learning Resources:

Text Books:

1. Yablonski, J. (2020). Laws of UX: Using Psychology to Design Better Products & Services (Greyscale Indian Edition), CRC Press, Italy
2.Soegaard, M. (2018). The Basics of User Experience Design: A UX Design Book by the Interaction Design Foundation, Oxford University Press, UK
3.Deacon, P. B. (2020). UX and Ui Strategy: A Step by Step Guide on UX and Ui Design, Focal Press, US
4.Amolendu, H. (2020). The Golden Ratio In UX Design: And Other Articles On User Experience, CRC Press, Italy

References:

1.Nielsen, J. (2014). Don& Make Me Think, Revisited: A Common-Sense Approach to Web Usability. New Riders, New York, US
2.Krug, S. (2010). Rocket Surgery Made Easy: The Do-It-Yourself Guide to Finding and Fixing Usability Problems. New Riders, US
3.Anderson, S. (2010). Seductive Interaction Design: Creating Playful, Fun, and Effective User Experiences & Media,
4.Beach, L. R. (2011). Designing Interfaces: Patterns for Effective Interaction Design & Reilly Media, Inc.
5.Cooper, J. (2014). About Face 3: The Essentials of Interaction Design. Wiley Press, New York
6.Morville, N. L. (2014). Information Architecture for the Web and Beyond, Reilly Media,
7.Hoober, R. B. (2010). Designing Mobile Interfaces: Patterns for Interaction Design. Reilly Media,

Websites/E-Learning Resources:

1.Interactions Magazine: https://interactions.acm.org/
2.UX Matters: https://www.uxmatters.com/
3.UX Design: https://uxdesign.cc/
4.User Experience Professionals Association (UXPA): https://uxpa.org/
5.Interaction Design Foundation: https://www.interaction-design.org/
6.User Experience Magazine: https://uxpamagazine.org/
7.Interaction Design Association (IxDA): https://ixda.org/
8.The Design Society: https://www.designsociety.org/

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	2	2	3	2	3	2	3	2	1
CO2	2	3	3	3	3	3	3	2	3	3
CO3	2	3	3	2	2	2	2	3	3	2
CO4	3	2	3	2	2	2	3	3	2	3
CO5	3	3	2	1	3	3	3	2	3	1
Average	2.6	2.6	2.6	2.4	2.2	2.6	2.6	2.6	2.6	2

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - ‘-’

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PVC5303	Social Media Marketing	DSE	4	3

To introduce the students to the world of digital media, marketing techniques and its wide varied opportunities which also opens the door for self-employment. The students will be able to develop and create content for digital media promotion. The course helps a person to voice their opinions and connect with consumers as well as an increased influence over marketers, politicians, institutions and brands.

Course outcomes:

CO1: explain the fundamentals and significance of digital and social media marketing, including building successful strategies and goal setting.

CO2: analyze the digital market in India, including user demographics, digital marketing strategies, and optimization techniques.

CO3: develop and implement marketing strategies using various digital marketing tools and techniques, such as SEO, PPC, and social media marketing.

CO4: create and manage display advertisements, understanding different ad formats, placement techniques, and programmatic digital advertising.

CO5: evaluate the future of digital communication, including AI and digital media, security issues, and the role of social media in research and ethics.

Unit I: Social Media Landscape (15 Hours)

Fundamentals of Digital marketing - Significance-Types of Digital Marketing- 5D's of Digital Marketing- Traditional marketing Vs Digital Marketing- Evolution of Digital Marketing- Digital Marketing Landscape- Key Drivers- Digital Consumer & Communities- Gen Y & Netizen's expectation & influence with Digital Marketing- Fundamentals of Social Media Marketing & its significance- Necessity of Social media Marketing- Building a Successful strategy: Goal Setting, Implementation.

Unit II: Digital Market in India (15 Hours)

The Digital users in India- Digital marketing Strategy- Consumer Decision journey- POEM Framework, Segmenting & Customizing messages- Digital advertising Market in India- Skills in Digital Marketing- Digital marketing Plan- On page Optimization Techniques- Off Page Optimization Techniques- Preparing Reports- Creating Search Campaigns- Creating Display Campaigns.

Unit III: Marketing Strategies (15 Hours)

Terminology used in Digital Marketing- PPC and online marketing through social media- Social Media Marketing- SEO techniques- Keyword advertising- Search Engine Marketing: Meaningand Use of Search Engine Marketing- Tools used — Pay Per Click, Google Adwords, Google web-master and analytics overview- Affiliate Marketing- Email Marketing- Mobile Marketing-Google Analytics- Online Reputation Management-Email Marketing- Understanding Ad Words lgorithm.

Unit IV: Display Advertisement Techniques (15 Hours)

Advertisement Designing- Display advertising- Buying Models-Different type of ad tools- Display advertising terminology- Types of display ads- Different ad formats- Ad placement techniques- Important ad terminology- Programmatic Digital Advertising.

Unit V: The Future of Digital Communication (15 Hours)

The Internet for distribution - E-marketing communication: owned media - E-marketing communication: paid media - E-marketing communication: earned media – Customer relationship management - AI and Digital Media- security and privatisation issues with digital marketing Understanding trends in digital marketing – Indian and global context, online communities and co-creation- Role of SocialMedia in research- Ethics in Social Media.

Learning Resources:

Text Books:

1. Erik Qualman (2009). Social nomics: How Social Media Transforms the Way We Live and Do Business, Focal Press, US
2. Henry Chambers (2019). Where Social Media Marketing is Headed in the Next 5 Years, CRC Press, Italy
3. Barry Connolly (2020). Digital Trust: Social Media Strategies to Increase Trust and Engage Customers Book, Oxford University Press, US

References:

1. Moutsy Maiti, 2013, Internet Marketing, Oxford University Press, US
2. Vandana, Ahuja (2015). Digital Marketing, Oxford University Press, US
3. Eric Greenberg, and Kates, Alexander (2013) Strategic Digital Marketing: Top Digital Experts. Share the Formula for Tangible Returns on Your Marketing Investment; McGraw-Hill Professional, UK
4. Kamat and Kamat (2023). Digital Marketing, Himalaya Publishing House, India
5.Ryan and Jones (2008). Marketing Strategies for Engaging the Digital Generation.
6.V. Ahuja, (2015). Digital Marketing, Oxford University Press, US
7.S.Gupta (2022). Digital Marketing, McGraw-Hill, UK
8. Puneet Bhatia (2023). Fundamentals of Digital Marketing. Pearson Education, New York

Websites/E-Learning Resources:

https://www.rccmindore.com/wp-content/uploads/2024/02/Digital-Marketing.pdf
https://josephscollege.ac.in/lms/Uploads/pdf/material/DigitalMarketing_Notes.pdf
https://kamarajcollege.ac.in/wp-content/uploads/Core-14-Digital-Marketing.pdf
https://baou.edu.in/assets/pdf/PGDM_203_slm.pdf

CO-PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	2	2	3	2	3	2	3	2	1
CO2	2	3	3	3	3	3	3	2	3	3
CO3	2	3	3	2	2	2	2	3	3	2
CO4	3	2	3	2	2	2	3	3	2	3
CO5	3	3	2	1	3	3	3	2	3	1
Average	2.6	2.6	2.6	2.2	2.4	2.6	2.6	2.6	2.6	2

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - ‘-’

Course Code	Name of the Course	Category	Hours/Wk	Credits
24PVC5233	**Internship**	**Internship**	**-**	**2**

This is a six-week internship course that provides students with on-the-job experience in various media industries. Students will choose from opportunities at newspapers, magazines, radio, television, advertising and PR agencies, digital marketing companies, or other media identified by students and faculty. Over the six weeks, students will work directly in their chosen media field, gaining valuable professional experience. They will shadow staff, assist with daily work activities, attend meetings, and take on tasks that develop both hard and soft skills. The goal of the internship is for students to understand the dynamics of their chosen media career path through direct participation in a professional environment.

Course outcomes:

At the end of the course, students will be able to:

CO1: gain practical experience in the chosen media field by shadowing professionals and assisting with daily work activities.

CO2: develop professional skills such as communication, critical thinking, problem-solving, and teamwork through on-the-job training.

CO3: recognise the dynamics of the chosen media career path by participating in organizational meetings, events, and professional development sessions.

CO4: build professional networks and connections through interaction with company employees and partners, and plan to maintain them for future career opportunities.

CO5: demonstrate enhanced skills and understanding of the media organization and industry through a comprehensive report and presentation.

What to do during Internship

- Shadow media professionals such as reporters, editors, producers, marketing managers, etc. to learn about roles and responsibilities.
- Assist in research, fact-checking, and administrative work to support media projects and daily operations.
- Attend organizational meetings, events, and professional development sessions to gain insight into company processes and industry trends.
- Take on entry-level assignments such as writing stories, social media management, live production assistance, marketing campaign support, etc. under the guidance of staff.
- Build professional networks through interaction with company employees and partners. Connect with media professionals currently in roles students aspire to.

Criteria for Evaluating Internship and Media Industry Training

Completion of required work hours: Students fulfill the minimum work hours required for the internship course, as specified in the course outline.

Quality of work performance: Students receive a positive evaluation from the company supervisor on work performance, participation, and completion of assigned tasks.

Depth of learning and experience: Students demonstrate a solid understanding of the media organization, industry, and role responsibilities in their comprehensive report and presentation.

Professional skill development: Students show enhanced skills in areas such as communication, critical thinking, problem-solving, technical abilities, teamwork, and time management, as outlined in their assignments and supervisor review.

Networking and connections: Students discuss new professional connections developed through the internship experience and how they plan to maintain them going forward in their chosen career path.
Recommendation for future interns: The company recommends future internship placements for students from the program based on the work performance and participation of current interns.
Pursuit of career opportunities: Students receive and/or pursue career opportunities (job offers, interviews, mentorships) through connections made during the internship.
Feedback incorporation: Students incorporate constructive feedback received from the faculty evaluator and company supervisor into a final revised report, demonstrating their ability to reflect and build on their experiences.

Learning Resources:

Text Books:

1.Kelly, W. E. (2020). Internships: Quality Education Outside of Class. Cognella, Incorporated, US
2.Labor, S. L. (2020a). Student Internship Success Workbook (Student's Guide): 20+ Lessons and Activities for Student Intern Career Readiness, Focal Press, US
3.Labor, S. L. (2020b). Student Internship Success Workbook (Supervisor's Guide): 20+ Lessons and Activities for Student Intern Career Readiness
4.Lisa, J. C. R., & William, S. (2021). Practicum and Internship: A Handbook for Competent Counseling Practices. Pearson, UK
4.McVicar, K. L., & Ward, J. (2021). The Internship Handbook: A Guide for Students in the Health Professions. Cognella Incorporated, US
5.Poyer, M. (2022). The Paramedic Internship Guidebook. Fulton Books, US.
6.Stewart, A., Owens, R., O'Higgins, N., & Hewitt, A. (2021). Internships, Employability and the Search for Decent Work Experience. Edward Elgar Publishing.

References:

1.Barkatsas, T., & McLaughlin, P. (2021). Authentic assessment and evaluation approaches and practices in a digital era: A kaleidoscope of perspectives, Oxford University Press, UK
2.Burke, J., & Dempsey, M. (2021). Undertaking Capstone Projects in Education: A Practical Guide for Students. Routledge, UK
3.Christ, W. G. (2020a). Media Education Assessment Handbook. Routledge, UK
4.Christ, W. G. (2020b). Assessing Media Education: A Resource Handbook for Educators and Administrators: Component 3: Developing an Assessment Plan. Routledge, UK
5.David, M. E., & Amey, M. J. (2020). The SAGE Encyclopedia of Higher Education. Sage Publications
6.Msw, J. P. P., Kauffman, S., & Msw, T. S. I. (2021). Social Work Capstone Projects: Demonstrating Professional Competencies through Applied Research. Springer Publishing Company.

CO-PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	2	2	3	2	3	2	3	2	1
CO2	2	3	3	3	3	3	3	2	3	3
CO3	2	3	3	2	2	2	2	3	3	2
CO4	3	2	3	2	2	2	3	3	2	3
CO5	3	3	2	1	3	3	3	2	3	1
Average	2.6	2.6	2.6	2.2	2.4	2.6	2.6	2.6	2.6	2

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - ‘-’

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PVC5402	Media Entrepreneurship and Innovation	Core	6	4

Media Entrepreneurship and Innovation is a course designed for individuals who want to start their own media businesses or advance their careers in the media industry. The course will provide an in- depth understanding of the changing media landscape and emerging opportunities in digital media business. Students will learn about the concepts of entrepreneurship, media entrepreneurship, and creative industries. They will also gain an understanding of the economics of information and media and explore the new economics of journalism and the business of networked journalism.

Course Outcomes:

At the end of the course, students will be able to:

CO1: describe emerging opportunities in the digital media business, including the changing media landscape, media entrepreneurship, and publishing platforms.

CO2: analyze the economics of information and media, including the new economics of journalism, media market analysis, and media sustainability.

CO3: develop entrepreneurial and innovation skills in the media industry, focusing on digital entrepreneurship, start-up ecosystems, and AI-driven business models.

CO4: build and manage online media businesses, including preparing business plans, app development, project management, and strategic media management.

CO5: explain financial management for media enterprises, including revenue models, crowdsourcing, blockchain, and marketing strategies.

Unit I: Emerging Opportunities in Digital Media Business (18 Hours)

Changing Media Business Landscape-Sharing Economy- How News Organizations Build Digital Loyalty and Generate Revenue Through the "Original Platform." Media Entrepreneurship and Innovation (Theory) Concepts of Entrepreneurship, Media Entrepreneurship, and Creative Industries- Creator Economy and the Battle for Talent. Freelancing and building your brand. Blockers to Innovation. Entrepreneurial Journalism. Publishing Platforms-Substack and Medium Models. Publishing using Facebook Instant Articles and YouTube- Digital Media Brands.

Unit II: Economics of Information and Media (18 Hours)

Economics of Information and Media- New Economics of Journalism- The business of networked journalism. Media Market Analysis. Media Sustainability. Economics of New Media and Creative Industries. Political Economic Perspective on Digital Media-Digital Labor.

Unit III: Entrepreneurship and Innovation (18 Hours)

Digital Entrepreneurship- Start-up Ecosystem in India. Media Enterprise as Social Entrepreneurship. Becoming a Media Entrepreneur. Critical Business and Entrepreneurial Skills for Success- Collaboration. Innovation in Media Business-AI Driven Business Models.

Unit IV: Building Online Media Business (18 Hours)

Establishing Online and Social Media Business. Key Issues and Challenges. Preparing a Business Plan Media Enterprise. No-code Apps Development Process. News apps, App users, App Development, Design, coding, and testing Embedding social media, App stores, Digital editions, News aggregators, Apps for wearables. Project Management for Digital Media-

Workflows, Pipeline, and Collaboration. Strategic Media Management-Security Risks. Copyright, Creative Commons License Royalties, Contracts.

Unit V: Financing Online Media Business (18 Hours)

Financial Management for Media Enterprise. Revenue Models and Revenue Streams Crowdsourcing and Fund Raising. Monetization. Financial Management for Media Enterprise. Blockchain, Cryptocurrency Non-Fungible Tokens (NFT) for Media enterprise. Marketing and Promoting Media Enterprises.

Learning Resources:

Text Books:

1.Ann Hollifield, C., Wicks, J. L., Sylvie, G., & Lowrey, W. (2015). Media Management: A Casebook Approach. Routledge, UK
2.Ferrier, M., & Mays, E. (2017). Media Innovation and Entrepreneurship. Rebus Foundation.
3.Johnston, K. A., & Taylor, M. (2018). The Handbook of Communication Engagement. John Wiley & Sons, New York

References:

1.Bygdås, A. L., Clegg, S., & Hagen, A. L. (2019). Media Management and Digital Transformation. Routledge, UK
2.Abernathy, P. M., & Sciarrino, J. (2018). The Strategic Digital Media Entrepreneur. John Wiley & Sons., New York
3.Küng, L. (2015). Innovators in Digital News. Bloomsbury Publishing, US
4.Rohn, U., & Evens, T. (2020). Media Management Matters: Challenges and Opportunities for Bridging Theory and Practice. Routledge, UK
5.Albarran, A., Mierzejewska, B., & Jung, J. (2018). Handbook of Media Management and Economics. Routledge, UK

Websites/E-Learning Resources:

1.Journal of Entrepreneurship and Innovation in Emerging Economies - https://www.emeraldgrouppublishing.com/journal/jeiee
2.Journal of Innovation and Entrepreneurship - https://innovation-entrepreneurship.springeropen.com/
3.International Journal of Entrepreneurship and Innovation - https://journals.sagepub.com/home/jei
4.Entrepreneurship Theory and Practice - https://onlinelibrary.wiley.com/journal/1540627x
5.Journal of Business Venturing - https://www.journals.elsevier.com/journal-of-business-venturing
6.Global Entrepreneurship Network - https://www.genglobal.org/

CO-PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	2	2	3	2	3	2	3	2	1
CO2	2	3	3	3	3	3	3	2	3	3
CO3	2	3	3	2	2	2	2	3	3	2
CO4	3	2	3	2	2	2	3	3	2	3
CO5	3	3	2	1	3	3	3	2	3	1
Average	2.6	2.6	2.6	2.2	2.2	2.6	2.6	2.6	2.6	2

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - ‘-’

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PVC5404	**Immersive Media Design - Lab**	**Core**	**5**	**4**

Immersive Media Design is a field that combines art and computer science to create engaging and interactive experiences using digital tools and technologies such as virtual reality, augmented reality, projected imagery, 3D modeling, computer graphics and user interfaces. It also involves storytelling and narrative design to create immersive environments and scenarios. Immersive Media Design is a course that explores the theory and practice of creating digital media experiences that engage users in immersive and interactive ways. Students will learn about the history, principles, and applications of immersive media such as virtual reality, augmented reality, immersive projection, and electronic art installation. Students will also develop skills in using various tools and technologies to design and prototype immersive media projects. The course is suitable for students who are interested in combining creativity and innovation with digital media.

Course outcomes:

At the end of the course, students will be able to:

CO1: develop and propose immersive media projects by applying the fundamentals of immersive media design, including VR, AR, and emerging technologies.

CO2: utilize VR devices and tools, including hardware, software, interfacing, visual and audio rendering, to create immersive VR experiences.

CO3: design and produce VR applications by addressing design challenges and creating content using tools like Blender, Maya, Unity3D, and Unreal Engine.

CO4: create AR applications, incorporating AR hardware, addressing design challenges, and developing content using tools like Unity, Vuforia, and ARKit.

CO5: investigate and implement future trends in immersive media design, including immersive storytelling, digital twins, metaverse development, and immersive journalism.

Unit I: Introduction to Immersive Media Design (15 Hours)

Definition, history and examples of immersive media projects. Fundamentals of Immersive Innovation, Principle of Interactive Design, Overview of VR, AR and Emerging Technologies. Sound Design Extended Reality Principles of Immersive Media Design. How to design for immersion, interactivity, presence and agency. Tools and Technologies for Immersive Media Design. An overview of the hardware and software platforms for creating immersive media content such as VR headsets, AR glasses, projectors, cameras, sensors, game engines etc. Basic Skills for Immersive Media Design. How to use common tools such as Unity3D or Unreal Engine to create simple immersive media applications. Project Proposal. How to develop a concept and a proposal for an immersive media project.

Unit II: VR Devices (15 Hours)

Hardware, software, and applications, Market and trends in VR and AR, Key hardware technologies and concepts in VR and AR Interfacing with VR andAR, Sensation and Perception in VR, Geometry of Virtual Worlds, Tools and Accessories for VR Development, Visual Rendering in VR, Audio and Interfaces in VR, Tools and Accessories-Sensors, Controllers, Motion Capture, Eye Tracking, Haptic, BCI VR Design, Basics of Immersive Media Design, Scenes and Props in VR, Introduction to the History of 3D Gaming and VR, Camera and Projection Models in VR VR Techniques, Kinematics and Animation in VR, Raytracing in VR, 2D Transforms for VR with Natural Content, 3DoF VR with Natural Content VR Displays, Advanced VR Display Techniques, 6DoF Navigation in VR, Image-based Rendering in VR., Smartglasses.

Unit III: Virtual Reality (15 Hours)

History and examples of VR applications in various domains such as entertainment, education, health care etc. Types of VR technology and Terminology, Interface overview and navigation, Sensory Influence, GHOST and virtual environments VR Design Challenges. Technical and human factors challenges in VR design such as performance optimization, user comfort, motion sickness, ethical issues etc. VR Interaction Design. Designing intuitive and natural interactions in VR using various input devices such as controllers, hand tracking, gaze etc. VR Content Creation. Creating immersive and realistic 3D environments and characters for VR using tools such as Blender, Maya etc. VR Project Development. Using game engine such as Unity3D or Unreal Engine to develop a VR application from scratch.

Unit IV: Augmented Reality (15 Hours)

Definition, history, and examples of AR applications in various domains such as entertainment, education, health care etc. Defining augmented reality, Augmented Reality Hardware - Displays - Audio Displays, Tracking & Sensors, Mobile Sensors, VR Headsets - Oculus, Google Glass, HoloLens AR Design Challenges. The technical and human factors challenges in AR design such as registration accuracy, occlusion handling, lighting conditions, privacy concerns etc. AR Content Creation. Creating immersive and realistic 3D objects and animations for AR using tools such as Unity, Vuforia, ARKit etc. AR Project Development. Using a game engine such as Unity3D or Unreal Engine to develop an AR application from scratch. Projected Reality and Mixed Reality Projected and Mixed Reality Design Challenges. Technical and human factors challenges in projected reality design such as projection mapping, Compatability Mixed Reality: Applications of mixed reality, Simultaneous localization and mapping (SLAM), Dense tracking and mapping (DTAM), PTAM and Metaverse environment.

Unit V: IMD Futures (15 Hours)

IMD Apps and Utilities, Immersive Storytelling-Story Engine, Character and Avatar Design-Digital Twins, Acting-Performance, Scenes and Props-Objects, Gestures and Interactions-Digital NVC, Spatial—3D Sound, Voice-Dialogue-Chat Writing for Immersive Storytelling, - The art of storytelling in immersive storytelling, Scriptwriting techniques for immersive media, - Developing immersive narratives for different platforms A Prospective Analysis of Immersive Journalism from the Perspective of Experts, - Understanding the evolution of immersive journalism, - Examining the current landscape of immersive journalism, - Identifying emerging trends and future directions in immersive journalism Building The Metaverse, . Networking, Computing, Virtual World Engines, Interoperability, Hardware, Payment Rails, Blockchains, When Will The Metaverse Arrive, Meta-Businesses, Metaverse Winners and Losers, Metaversal Existence.

Learning Resources:

Text Books:

1.Candy, L., & Ferguson, S. (2014). Interactive Experience in the Digital Age: Evaluating New Art Practice. Springer Science & Business Media, New York

2.Furht, B. (2010). Handbook of Multimedia for Digital Entertainment and Arts. Springer Science & Business Media, New York

3.Lyle Skains, R., Rudd, J. A., Casaliggi, C., Hayhurst, E. J., Horry, R., Ross, H., & Woodward, K. (2021). Using Interactive Digital Narrative in Science and Health Education. Emerald Group Publishing, US

4.Management Association, & Information Resources. (2017). Digital Multimedia: Concepts, Methodologies, Tools, and Applications: Concepts, Methodologies, Tools, and Applications. IGI Global.

5.Natkin, S. (2017). Video Games and Interactive Media: A Glimpse at New Digital Entertainment. CRC Press., Italy

References:

1.Al-Ameen, H., & Hussain, A. (2021). Augmented Reality and Virtual Reality: Design, Development, and Applications. CRC Press., Italy
2.Künstner, S., & Angeschaut, M. (2021). Augmented Reality for Designers, Reilly Media.
3.Wang, Y., & Li, C. (Eds.). (2022). Augmented Reality and Virtual Reality: Design, Development and Applications. Springer, New York
4.Huang, Y., & Chen, Y. (2021). Augmented Reality for Design and Visualization. CRC Press., Italy
5.Kim, M., & Sun, K. (2022). Augmented Reality Design and Development, Focal press, US
6.Samanta, A. (2019). Augmented Reality: Fundamentals, Design, and Development, Focal press, US
Wang, Y., & Li, C. (Eds.). (2018). Handbook of Augmented Reality. Springer.

Websites/E-Learning Resources:

1.IEEE Transactions on Visualization and Computer Graphics" - https://www.computer.org/csdl/journal/tg
2.ACM Transactions on Graphics" - https://dl.acm.org/journal/tog
3.Journal of Virtual Reality and Broadcasting" - http://www.jvrb.org/
4.Journal of Gaming & Virtual Worlds" - https://www.intellectbooks.com/journal-of-gaming-virtual- worlds
5.Presence: Teleoperators and Virtual Environments" - https://www.mitpressjournals.org/loi/pres
6.Virtual World Society& - https://www.virtualworldsociety.org/
7.Immersive Learning Research Network" - https://immersivelrn.org/
8.International Virtual Reality Association" - https://www.ivrar.org/
9.The XR Association" - https://www.xra.org/
The Khronos Group - Open Consortium of Leading Hardware and Software Companies" - https://www.khronos.org/

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	3	2	1	3	3	3	3	3	2
CO2	2	3	3	2	1	3	3	3	3	2
CO3	2	3	3	2	2	2	3	2	3	3
CO4	3	3	3	2	3	3	3	1	3	2
CO5	2	3	2	3	2	3	2	3	3	1
Average	2.6	3	2.6	2.2	2.2	2.8	2.8	2.2	3	2

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - ‘-’

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PVC5406	**Media Culture and Society**	**Core**	**5**	**4**

This course aims at introducing the basic concepts of mass communication and details of culture. It also aims at discussing the elements of culture and society as well as how it influences the people. The enormous impact culture has upon society and how mass media too persuades and its significance has been understood here.

Course outcomes:

At the end of the course, students will be able to:

CO1: describe the definition, nature, and scope of media, and its significance in society and culture, including the development and characteristics of mass media.

CO2: analyze media audiences, their interpretations, resistance, and the effects of mass media on public opinion, women, and violence.

CO3: explore the relationship between media and popular culture, including commodities, sub-culture, celebrity culture, and the influence of media on youth and socialization.

CO4: explain mass society approaches, including the Frankfurt School, cultural imperialism, globalization, and issues of media ownership and regulation.

CO5: analyze psychoanalysis, modernism, postmodernism, and the influence of media content and celebrities on the social construction of reality.

Unit I: Introduction to Media (15 Hours)

Media- Definition, Nature & Scopes- Understanding development of Mass Media- Characteristics of Mass Media- Significance of media, society and culture- Power of Mass Media- Types of Mass Media- Print, Electronic, Traditional & New Media- Media and Social Institutions- Sociology of Mass Media- Cultural Studies, Multiculturalism & Media Culture

Unit II: Media Audience (15 Hours)

Media Audiences- Interpretation & Resistance- Media Audiences Analysis- Mass, Segmentation- Product & Social Uses- Public & Public Opinion - Mass Media, Public Opinion- Media in Society- Effects of Mass Media- Media World Vs Native Culture- Mass Media & Women- Violence in Media- Audience Making- Active Vs Passive audience- Theories of audience-Uses and Gratification Theory- Uses & Effects Theory.

Unit III: Popular Culture (15 Hours)

Media & Popular Culture- Commodities, Culture and Sub-Culture- Popular texts: Popular Discrimination; Identity and Cultural Contexts- Types, elements and sub sets of culture- Politics & Popular Culture- Popular Culture Vs People Culture- Celebrity Culture- Film Industry; Personality & Brand Management; Hero-worship & etc- Film, Television & Visual Culture; Advertising & Commercial Culture- Literacy & Media Literacy; Importance of Media Literacy; Youth, Television & Socialization.

Unit IV: Mass Society Approaches (15 Hours)

Mass Society Approaches: The Culture Industry: Frankfurt School- Dependency Theory and Cultural Imperialism- Globalization and 'Glocalization'- The State, the Market and Issues of Ownership, Control and Regulation- The Public Sphere- Post Colonialism; Nationalism

Unit V: Psychoanalysis **(15 Hours)**

Psychoanalysis- definition & concept- psychoanalytic techniques; Modernism- definition & concept- Modern & Modernity- Modernism Vs Postmodernism- Media Myths- Popular Culture- Media Culture: Influence of Media Content and Celebrities- Social Construction of Reality- Consumer Capitalism- Media Ownership and Control.

Learning Resources:

Text Books:

1. Richard Collins, 1986, Media, Culture & Society- A Critical Reader, Sage Publications Ltd, India
2. Paul Hodkinson, 2010, Media Culture and Society, Sage publications, India , ISBN 978141292037

References:

1. Ravi Sundaram, 2012, Media Studies: No Limits, Oxford University Press, UK,
2. A Dictionary of Media and Communication, 2011, Oxford University Press, UK,
3. Asa Berger, 1998, Media Analysis Technique, Sage Publications, India,
4. Lawrence Grossberg, 1998, Media-Making: Mass Media in a popular culture, Sage Publications, India

Websites/E-Learning Resources:

1. Understanding Media and Culture: https://www.palomar.edu/users/lpayn/115/GC115-Understanding-Media-and-Culture-An-Introduction-to-Mass-Communication.pdf
2. https://sist.sathyabama.ac.in/sist_coursematerial/uploads/SVCA1202.pdf
3. https://egyankosh.ac.in/bitstream/123456789/94356/1/Unit-3.pdf
4.https://mymission.lamission.edu/userdata/alvarats/docs/Open%20Source%20Textbook/Popular%20Culture%20and%20Media.pdf
5.https://ugcmoocs.inflibnet.ac.in/assets/uploads/1/79/2368/et/Module%2016%20Academic%20Script200225040402020404.pdf

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	2	2	3	2	3	2	3	2	1
CO2	2	3	3	3	3	3	3	2	3	3
CO3	2	3	3	2	2	2	2	3	3	2
CO4	3	2	3	2	2	2	3	3	2	3
CO5	3	3	2	1	3	3	3	2	3	1
Average	2.6	2.6	2.6	2.2	2.4	2.6	2.6	2	2.6	2

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - ‘-’

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PVC5408	**Gender and Media**	**Core**	**5**	**4**

To introduce the students to the nuances of gender and how it is interconnected with media in all aspects. In today's world it is obvious to produce gender sensitive content and the course will help students critically analyze the content.

Course Outcomes:

CO1: describe key concepts in gender studies, the evolution of women's studies to gender studies, and the need for gender sensitization.

CO2: differentiate between sex and gender, and explore various aspects of feminism, masculinity, and gender diversities and disparities.

CO3: analyze the gender gap and disparities, understand the concept of empowerment, and evaluate indices like GDI, GII, and GGGI.

CO4: evaluate the representation of gender in various media, including stereotypes, objectification, and the portrayal of different genders.

CO5: explain laws related to gender equality, gender activism, and the role of media in gender sensitization and women empowerment.

Unit I: Introduction to Gender Studies (15 Hours)

Key concepts in Gender studies- Need, Scope and challenges of Women's Studies – Women's Studies as an academic discipline- Women's Studies to Gender Studies- Need for Gender Sensitization- Gender and Culture- Gender and society- Gender Division of Labour – Mode of Production – Women in organized and unorganized sector.

Unit II: Understanding the concept of gender and sex (15 Hours)

Sex vs Gender- Feminism- Masculinity- LGBT- Patriarchy- Matriarchy- Types of Feminism- Types of Masculinity- Third Gender- New Feminist Debates- Post Colonial /Post Modern- Women's Education – Gender diversities and disparities- Profession and Gender.

Unit III: Gender Gap and the disparity (15 Hours)

Need for understanding women's issues in media-Women in Development (WID)-Women and Development (WAD) and Gender and Development (GAD)- Empowerment- Concept and indices: Gender Development Index (GDI), Gender Inequality Index (GII), Global Gender Gap Index (GGGI)-Sustainable Development Goals, Policies and Programmes- Media and Gender Gap.

Unit IV: Analysing Media through the lens of Gender (15 Hours)

Coverage of Women's issues and issues of women in Mass Media and Media Organizations (Audio-Visual, Print media, Advertisements, Films, Social Media)- Gender Stereotypes in Movies and TV series- Content focusing towards gender equality- Gender and Social Media. Gender and Music- Female and Male Objectification- Images of Hyper masculinity in all the media- Women Beauty and Body- Women as Sexual Objects- Pornography and violence- Commercialization of women's body- Portrayal of transgenders in the media.

Unit V: Laws and Gender Equality (15 Hours)

Laws pertaining to women in Media-Indecent Representation of Women (Prohibition) Act, 1986- Cyber laws and women& protection- Laws related to Transgenders- Gender Activism, Crimes against women and the Internet- Social Movements and Feminism- Interculturality

Communication and Gender- Challenges ahead – Prospects - Women Empowerment: Do's and Do's & Don'ts of the Media Gender sensitization- Invisible barriers.

Learning Resources:

Text Books:

1. Desai Neera & Maithreyi Krishnaraj (1987), Women and Society in India, Ajanta Publication, India, ISBN -13: 978-8120201880
2. Anu Aneja (2019), Women's and Gender Studies in India: Crossings, Taylor and Francis, US, ISBN – 10: 0367360950, ISBN – 13: 978-0367360955

References:

1. Nivedita Menon (2001), Gender and Politics in India: Themes in Politics, OUP India, ISBN – 10: 0195658930, ISBN – 13: 978-0195668934
2. Tamilselvi Shahul (2020), Misinterpreted: What Newspaper Says about Rape in India, RIACME, ISBN – 10: 819429231X, ISBN – 13: 978 – 819429319
3. Maria Trexler Segal & Vasiliki Demos (Eds) (2018), Gender and Media: Women's Places: 26 (Advances in Gender Research), Emerald Publishing House, ISBN 13: 978-1787543300.

Websites/E-Learning Resources:

https://shodhganga.inflibnet.ac.in:8443/jspui/handle/10603/307064
https://www1.udel.edu/comm245/readings/GenderedMedia.pdf
https://egyankosh.ac.in/bitstream/123456789/58107/1/Unit14.pdf
https://egyankosh.ac.in/bitstream/123456789/66539/1/Block-6.pdf
https://unesdoc.unesco.org/ark:/48223/pf0000228399
https://digitalcommons.pittstate.edu/cgi/viewcontent.cgi?article=1599&context=etd

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	2	2	3	2	3	2	3	2	1
CO2	2	3	3	3	3	3	3	2	3	3
CO3	2	3	3	2	2	2	2	3	3	2
CO4	3	2	3	2	2	2	3	3	2	3
CO5	3	3	2	1	3	3	3	2	3	1
Average	2.6	2.6	2.6	2.4	2.4	2.6	2.6	2.6	2.6	2

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PVC5310	**Digital Asset Management**	**DSE**	**4**	**3**

This course on Digital Asset Management explores the fundamental concepts, principles, and practices of managing digital assets within organizations. The course begins by introducing the concepts of Digital Asset Management (DAM) and its relationship to Content Management Systems (CMS). Students will learn about content, essence, and metadata, as well as the legal and ethical considerations related to intellectual property rights. The course then delves into the practical aspects of managing digital assets, including media and essence handling, meta-data creation, and workflows. Students will learn about different types of digital assets, file formats, and user accounts, as well as different DAM systems and software available. The course also covers storage requirements and staffing needs for DAM, including roles and responsibilities for Digital Asset Managers.

Course outcomes:

At the end of the course, students will be able to:

CO1: understand content management systems, including metadata creation, media handling, and intellectual property rights.

CO2: identify and categorize digital assets, including file types, data packages, and cryptocurrency tokens, and understand the differences between CMS and DAM.

CO3: analyze storage requirements and staffing for digital asset management, including on-site and vendor-hosted solutions.

CO4: manage the lifecycle of digital assets, including access control, uploading, arranging, describing, and finding assets, and developing DAM workflows.

CO5: understand digital preservation, brand management, and rights management, including intellectual property rights, copyright law, and future trends in DAM.

Unit I: Content Management System (15 Hours)

Content, Essence, and Metadata, Content and Intellectual Property Rights, Content Management - Media and Essence Handling, Meta Data Creation, and Handling. Multimedia Database, Content - Access, Search and Retrieval, Workflows, Distribution. Representation of content - Essence Formats and Meta Data: Description of content, Digital Assert Management

Unit II: Digital Asset And Dam (15 Hours)

Digital Asset - File Types (Asset Types: Image, Document, Video, Audio, Web Code), Data Packages, User Data, User Accounts, Crypto Currency Tokens, Bit Coins DAM - MAM, BAM, DM, ECM, CMS vs DAM, Types - Commercial, Home Brew, Open Source, Needs Assessment, DAM Software and Support - Case Study.

Unit III: Storage Requirements And Staffing For Dam (15 Hours)

DAM Servers - Onsite, DAM Vendor, Hosting Specialist, Hosting - collocation, dedicated, managed, shared, Storage - Active and Inactive., Staffing - Digital Asset Managers, Roles and responsibilities, Opportunities.

Unit IV: Dam - Life Cycle (15 Hours)

Creating and maintaining access control lists (ACLs) Uploading assets, Arranging and describing assets, via either a mass upload or one-by-one, maintaining access to the DAM

and its portal, Reference services for users - User Training, Finding Assets - Types of Searches - Meta Data Dictionary, Keywording and Keyword Dictionaries DAM Workflows.

Unit V: Digital Preservation And Brand & Rights Management (15 Hours)
Technology Preservation - Digital Archaeology – Migration, Intellectual Property Rights, Copyrights Law-Contracts for Creative Workers, Creative Commons Rights-Patenting Design-Royalties, Future of DAMs.

Learning Resources:

Text books:
1.Lloyd, Chris, and Michael Corcoran. 2019. Asset Management: Adding Value to Asset Dependent Businesses. ICE Publishing., UK
2.McGraw, Dan. 2015. Solving the DAM Puzzle: 99 Ways Digital Asset Management Initiatives Fail and Best Practices for Success. Seven Dials Media., England
3.Regli, Theresa. 2016. Digital and Marketing Asset Management: The Real Story about DAM Technology and Practices. Rosenfeld Media., New York
4.Ruan, Keyun. 2019. Digital Asset Valuation and Cyber Risk Measurement: Principles of Cybernomics. Elsevier., India
5.Shivakumar, Shailesh Kumar. 2016. Enterprise Content and Search Management for Building Digital Platforms. John Wiley & Sons., New York

References:
1.Ball, Andrew, Len Gelman, and B. K. N. Rao. 2020. Advances in Asset Management and Condition Monitoring: COMADEM 2019. Springer Nature., New York
2.Daniotti, Bruno, Marco Gianinetto, and Stefano Della Torre. 2019. Digital Transformation of the Design, Construction and Management Processes of the Built Environment. Springer Nature., New York
3.Diamond, David. 2016. Metadata for Content Management: Designing Taxonomy, Metadata, Policy and Workflow to Make Digital Content Systems Better for Users. CreateSpace Independent Publishing Platform.
4.González-Prida, Vicente, Carlos Parra, Carlos Alberto Parra Márquez, and Adolfo Crespo Márquez. 2021. Cases on Optimizing the Asset Management Process. IGI Global., Pennsylvania
5.Lee, David Kuo Chuen, Ding Ding, and Chong Guan. 2021. Financial Management In The Digital Economy. World Scientific.

Websites/E-Learning Resources:
1.Journal of Digital Asset Management - https://link.springer.com/journal/41468
2.Journal of Digital Banking - https://www.henrystewartpublications.com/jdb
3.Journal of Digital Information Management - https://www.jdimm.org/
4.Journal of Digital Marketing and Analytics - https://journals.sagepub.com/home/dma
5.Journal of Digital Commerce Research - https://www.jdcr.org/
6.Digital Asset Trade Association - https://digitalasset.org/
7.Blockchain for Social Impact Coalition - https://www.blockchainforsocialimpact.com/
8.Digital Chamber of Commerce - https://digitalchamber.org/

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	2	2	3	2	3	2	3	2	1
CO2	2	3	3	3	3	3	3	2	3	3
CO3	2	3	3	2	2	2	2	3	3	2
CO4	3	2	3	2	2	2	3	3	2	3
CO5	3	3	2	1	3	3	3	2	3	1
Average	2.6	2.6	2.6	2.2	2.4	2.6	2.6	2.6	2.6	2

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - ‘-’

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PVC5312	Media Campaign	DSE	4	3

This course aims to provide students with a comprehensive understanding of designing, implementing, and evaluating media campaigns. It covers the strategic use of various media channels, message creation, audience targeting, and the impact of media campaigns on public opinion and behavior. Additionally, the course addresses ethical considerations and the role of media campaigns in social issues.

Course Outcomes:

At the end of the course, students will be able to:

CO1: explain the definition, purpose, key components, and types of media campaigns, and analyze case studies of successful media campaigns.

CO2: apply strategic planning and research methods to set objectives, identify target audiences, conduct competitive analysis, and plan media channels for campaigns.

CO3: develop effective campaign messages and create diverse content, including advertisements, videos, graphics, and articles, while considering legal and ethical aspects.

CO4: utilize various media channels, including traditional, digital, and emerging media, to distribute campaign content and integrate multi-channel strategies.

CO5: execute, monitor, and evaluate media campaigns, using metrics and KPIs to measure success and analyze data for post-campaign analysis and reporting.

Unit I: Introduction to Media Campaigns (14 Hours)

Definition and Purpose of Media Campaigns - Historical Overview of Media Campaigns – Key Components: Objective, Target Audience, Message, Media Channels, Budget - Types of Media Campaigns: Commercial, Political, Social - Case Studies of Successful Media Campaigns

Unit II: Strategic Planning and Research (14 Hours)

Research Methods for Media Campaigns: Surveys, Focus Groups, Analytics - Setting Objectives and Goals - Identifying and Understanding Target Audiences - Competitive Analysis – Media Planning: Choosing the Right Channels - Budgeting for Media Campaigns

Unit III: Message Development and Content Creation (12 Hours)

Crafting the Campaign Message: Tone, Style, Key Points - Creative Content: Advertisements, Videos, Graphics, Articles - Storytelling in Media Campaigns - Visual and Multimedia Elements - Legal and Ethical Considerations in Content Creation - Creating Sample Campaign Content

Unit IV: Media Channels and Distribution (12 Hours)

Traditional Media: TV, Radio, Print - Digital Media: Social Media, Websites/E-Learning Resources, Email Marketing - Emerging Media: Podcasts, Influencers, Mobile Apps - Media Buying and Scheduling - Integrating Multi-Channel Campaigns - Case Studies: Media Channel Strategies

Unit V: Campaign Execution and Evaluation (16 Hours)

Launching a Media Campaign: Timelines and Milestones - Monitoring and Adjusting Campaigns in Real-Time - Metrics and KPIs: Measuring Campaign Success - Analyzing Campaign Data and Feedback - Reporting and Presenting Campaign Results - Post-Campaign

Analysis: Lessons Learned

Learning Resources:

Text Books:

1. Kotler, Philip, and Armstrong, Gary, 2017, Principles of Marketing., Pearson, US
2. Belch, George E., and Belch, Michael A., 2020, Advertising and Promotion: An Integrated Marketing Communications Perspective., McGraw-Hill Education, US

References:

1.Ries, Al, and Trout, Jack., 2001, Positioning: The Battle for Your Mind, McGraw-Hill Education, US
2. Smith, Paul Russell, and Zook, Ze., 2011, Marketing Communications: Integrating Offline and Online with Social Media, Kogan Page, London
3. Moriarty, Sandra, Mitchell, Nancy, and Wells, William., 2018, Advertising & IMC: Principles and Practice, Pearson, US
4. Clow, Kenneth E., and Baack, Donald E., 2015, Integrated Advertising, Promotion, and Marketing Communications, Pearson, US
5.Scott, David Meerman., 2020, The New Rules of Marketing and PR., Wiley Press, New York

Websites/E-Learning Resources:

1.Case Studies: https://www.businessinsider.in/advertising/brands/article/10-indian-campaigns-that-made-great-strides-towards-gender-equality-and-inclusivity-in-2021/articleshow/88546545.cms
2.History and Development of Advertising: https://web.archive.org/web/20230213155442id_/https://www.jadm.eg.net/cgi/viewcontent.cgi?article=1011&context=journal
3. https://www.mailmunch.com/blog/marketing-campaign
4.Mooc:https://learning.edx.org/course/course-v1:BerkeleyX+BUSADM466.1x+3T2017/home

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	2	2	2	3	2	3	2	3	2	1
CO2	2	3	3	3	3	3	3	2	3	3
CO3	2	3	3	2	2	2	2	3	3	2
CO4	3	2	3	2	2	2	3	3	2	3
CO5	2	3	2	1	3	3	3	2	3	1
Average	2.6	2.6	2.6	2.2	2.4	2.6	2.6	2.6	2.6	2

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - ‘-’

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PVC5410	**Project**	**Project**	**5**	**4**

The course on Project provides a new insight to the students to learn research principles and methods. The students will explore the principle components of research, from research design to research project to the statistical tools for processing the data collected. Students will also obtain the skills of reviewing research papers in their field and handling ethical matters arising from certain types of research. In addition, the students will learn transferable skills such as project, time management and sample analysis that have broad applicability outside of research projects. After completing this course, the students will be able to undertake research projects, from its initial design to research project to the analysis of findings. The course will also help students to organize and manage work on their master's dissertation. Each research project is unique. The course focuses on principles, methods, and strategies that apply regardless of your project size, content, or research methodology.

Course Outcomes:

At the end of the course, students will be able to:

CO1: explain and apply the principles of research methodology, including the identification and formulation of research problems, review of literature, and research design.

CO2: collect and classify data using various research methods such as observation, questionnaires, surveys, and interviews, while considering ethical issues and avoiding plagiarism.

CO3: analyze data using statistical tools and software such as Excel and SPSS, including central tendency, deviation, skewness, kurtosis, correlation, and regression.

CO4: prepare comprehensive research reports, including structuring scientific reports, using appropriate layout, language, illustrations, tables, bibliography, referencing, and footnotes.

CO5: undertake research projects from initial survey to report preparation and viva, demonstrating project and time management skills, and the ability to analyze findings.

1. Research Methodology:

a. Meaning of Research Methodology, Stages in Scientific Research Process.
b. Identification and Selection of Research Problem- Formulation.
c. Issues and Problems in Research.
d. Review of Literature- Hypothesis- Research Design.

2. Data Collection: Types and Sources of Data:

a. Types of Research.
b. Observation, Questionnaire Survey, Schedule, Interview.
c. Classification- Tabulation, Data Analysis.
d. Ethical Consideration in Research – Plagiarism.

3. Data Analysis:

a. Central Tendency.
b. Deviation, skewness, and kurtosis.
c. Correlation and Regression.
d. Excel and SPSS- Diagrammatic representation, Interpretation of Data.

4. Preparation of Research Report:

a. Structure of scientific reports – Types of report

b. Different steps in the preparation – Layout, structure and Language of typical reports Illustrations and tables.
c. Bibliography, referencing and footnotes.

5. Undertaking Research and Preparation of Report:
a. Survey
b. Preparation of Research Report
c. Viva

Learning Resources
Textbooks:
1. Paul G. Chapin, Research Projects and Research Proposals, 2004, Cambridge University press, Cambridge

2.Patrick Anthony, Santhi Vedula, V. Swathi, Research Methodology and Project work, Himalaya Publishing House, India
3.Gary Thomas, How to do your research work, Fourth Edition, University of Birmingham
References:
1.Allen, M. (2017). The SAGE Encyclopaedia of Communication Research Methods. SAGE Publications, India
2. Altheide, D. L., & Schneider, C. J. (2012). Qualitative Media Analysis (Second edition, Vol. 1). SAGE Publications, India
3. Baxter, L. A., & Babbie, E. R. (2003). The Basics of Communication Research (1 edition). Cengage Learning.
4. Krippendorff, K. H. (1981). Content Analysis: An Introduction to Its Methodology (Second Edition edition). SAGE Publications, India
5. Neuendorf, K. A. (2016). The Content Analysis Guidebook (Second edition, Vol. 1). SAGE Publications, India
Websites/E-Learning Resources:
1. Communication Research - https://journals.sagepub.com/home/crx
2. Journal of Communication - https://onlinelibrary.wiley.com/journal/14602466
3. Human Communication Research - https://onlinelibrary.wiley.com/journal/14682869
4. Journalism & Mass Communication Quarterly - https://journals.sagepub.com/home/jmq
5. International Journal of Communication - https://ijoc.org/index.php/ijoc/index
6. International Association for Media and Communication Research (IAMCR) - https://iamcr.org/

CO- PSO Mapping

CO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	3	2	3	2	2	2	2	1	1
CO2	2	3	3	2	3	2	2	3	2	2
CO3	2	3	3	3	3	3	3	3	3	2
CO4	1	3	2	3	2	2	2	2	2	2
CO5	2	2	3	2	3	2	-	3	2	2
Average	2	2.8	2.6	2.6	2.6	2.2	2.2	2.6	2.2	1.8

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'