MANONMANIAM SUNDARANAR UNIVERSITY

TIRUNELVELI – 12

MODIFIED AND CORRECTED SYLLABUS
(RECEIVED FROM CHAIRPERSON ON 27.10.2023.)

M.Sc Visual Communication

TAMILNADU STATE COUNCIL FOR HIGHER EDUCATION,

CHENNAI – 600 005

FROM THE ACADEMIC YEAR 2023 – 2024

CONTENT

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1. **Highlights of the Revamped Curriculum:**

- Student-centric, meeting the demands of industry & society, incorporating industrial components, hands-on training, skill enhancement modules, industrial project, project with viva-voce, exposure to entrepreneurial skills, training for competitive examinations, sustaining the quality of the core components and incorporating application-oriented content wherever required.

- The Core subjects include latest developments in the education and scientific front, practical training for providing solutions to industry / real-life situations. The curriculum also facilitates peer learning with advanced topics in the final semester, catering to the needs of stakeholders with research aptitude.

- The General Studies and discipline-based problem-solving skills are included as mandatory components in the 'Training for Competitive Examinations' course in the final semester, a first of its kind.

- The curriculum is designed so as to strengthen the Industry-Academia interface and provide more job opportunities for the students.

- The Internship during the second year vacation will help the students gain valuable work experience, that connects classroom knowledge to real-world experience focussing on the career path.

- Project with viva-voce component in the fifth semester enables the student, application of conceptual knowledge to practical situations. Industrial training, project and internships will give students an edge over counterparts in the job market.

- State-of.art techniques in multi-disciplinary, cross-disciplinary and inter-disciplinary nature are incorporated as Elective courses, ranging from conventional topics to the latest Artificial Intelligence.

2. **Value Additions in the Revamped Curriculum:**

Semester	Newly introduced Components	Outcome / Benefits
I	**Foundation Course** To ease the transition of learning from higher secondary to higher education, providing an overview of the pedagogy of learning at the tertiary	• Instil confidence among students • Create interest for the subject

	level	
I, II, III, IV	**Skill Enhancement papers** (Discipline centric / Generic / Entrepreneurial)	• Industry ready graduates • Skilled human resource • Students are equipped with essential skills to make them employable
		• Digital skills will improve the knowhow of solving real-life problems using ICT tools
		• Entrepreneurial skill training will provide opportunity for independent livelihood • Generates self – employment • Create small scale entrepreneurs • Training girls leads to women empowerment
III, IV, V & VI	Elective papers- An open choice of topics categorized under Generic and Discipline Centric	1. Strengthening domain knowledge 2. Introducing state-of-art techniques in multi-disciplinary, cross-disciplinary and inter-disciplinary nature 3. Emerging topics in higher education / industry / communication network / health sector etc., are introduced with hands-on-training
IV	Industrial Statistics	4. Exposure to industry moulds students into solution providers 5. Generates Industry ready graduates 6. Employment opportunities enhanced
II year Vacation activity	Internship / Industrial Training	1. Practical training at the Industry/ Banking Sector / Private/ Public sector organizations / Educational institutions, enable the students gain professional experience and also become responsible citizens.
V Semester	Project with Viva – voce	2. Self-learning is enhanced 3. Application of the concept to real situation is conceived resulting in tangible outcome
VI Semester	Introduction of Professional Competency component	• Curriculum design accommodates all category of learners; For example, "Physics, Tamil, Mathematics for Advancement" component will comprise advanced topics in Physics, Tamil, Mathematics and allied fields, for those in the peer group / aspiring researchers; • "Training for Competitive Examinations" caters to the needs of the aspirants towards most sought-after

		services of the nation viz, UPSC, CDS, NDA, Banking Services, CAT, TNPSC group services, etc.
Extra Credits: **For Advanced Learners / Honours degree**		• To cater to the needs of peer learners / research aspirants

Skills acquired from the Courses	Knowledge, Problem Solving, Analytical ability, Professional Competency, Professional Communication and Transferrable Skill

MSc. VISUAL COMMUNICATION

Choice Based Credit System (CBCS) Model

Effective from 2023

Program Overview

The MSc. Visual Communication postgraduate degree program is a comprehensive course designed to provide students with a deep understanding of visual communication. This program focuses on helping students develop their skills in graphic arts and animation, computer graphics, media aesthetics, contemporary trends in Indian media, creative digital illustration, writing for media, anchoring and presentation skills, video editing and visual effects, UX and interactive media design, transmedia narratives and storytelling, immersive media design, and digital filmmaking.

Students enrolled in this program will have access to experienced and knowledgeable faculty members who will provide them with the guidance they need to succeed in their studies. The program will also involve a combination of lectures, seminars, workshops, and practical assignments that will allow students to apply the concepts they have learned in real-world scenarios.

Upon completion of this program, graduates will have developed the ability to present complex ideas in a clear and concise manner, formulate abstract ideas using the language specific to the field of visual communication, and understand and analyze various perspectives on a given topic. Furthermore, graduates will have the opportunity to join the teaching profession, enhance their employability in government jobs, and work in various public and private enterprises.

The curriculum of the program is designed to provide students with a comprehensive understanding of the different aspects of visual communication. The course content includes modules on graphic arts and animation, computer graphics, media aesthetics, contemporary trends in Indian media, creative digital illustration, writing for media, anchoring and presentation skills, video editing and visual effects, UX and interactive media design, transmedia narratives and storytelling, immersive media design, and digital filmmaking. These modules are taught by industry experts who have significant experience in the field of visual communication.

The program also focuses on providing students with practical training in visual communication. This includes opportunities to work on real-world projects, internships at media organizations, and other practical assignments. These opportunities help students develop their skills in a real-world setting and prepare them for the challenges of the industry.

The MSc. Visual Communication postgraduate degree program is an excellent choice for individuals who are passionate about visual communication and want to make a positive impact through their work. Graduates of this program will be well-prepared to succeed in the competitive field of visual communication, and will have the skills and knowledge necessary to become leaders in the industry.

Learning Outcomes-Based Curriculum Framework (LOCF)

TANSCHE REGULATIONS ON LEARNING OUTCOMES-BASED CURRICULUM FRAMEWORK FOR POSTGRADUATE EDUCATION	
Programme	**M.Sc., VISUAL COMMUNICATION**
Programme Code	
Duration	**2 years for PG**
Programme Outcomes (Pos)	**PO1: Problem Solving Skill** Apply knowledge of Management theories and Human Resource practices to solve business problems through research in Global context. **PO2: Decision Making Skill** Foster analytical and critical thinking abilities for data-based decision-making. **PO3: Ethical Value** Ability to incorporate quality, ethical and legal value-based perspectives to all organizational activities. **PO4: Communication Skill** Ability to develop communication, managerial and interpersonal skills. **PO5: Individual and Team Leadership Skill** Capability to lead themselves and the team to achieve organizational goals. **PO6: Employability Skill** Inculcate contemporary business practices to enhance employability skills in the competitive environment. **PO7: Entrepreneurial Skill** Equip with skills and competencies to become an entrepreneur. **PO8: Contribution to Society** Succeed in career endeavors and contribute significantly to society.

	PO 9 Multicultural competence Possess knowledge of the values and beliefs of multiple cultures and a global perspective. **PO 10: Moral and ethical awareness/reasoning** Ability to embrace moral/ethical values in conducting one's life.
Programme Specific Outcomes **(PSOs)**	**PSO1 – Placement** To prepare the students who will demonstrate respectful engagement with others' ideas, behaviors, beliefs and apply diverse frames of reference to decisions and actions. **PSO 2 - Entrepreneur** To create effective entrepreneurs by enhancing their critical thinking, problem solving, decision making and leadership skill that will facilitate startups and high potential organizations. **PSO3 – Research and Development** Design and implement HR systems and practices grounded in research that comply with employment laws, leading the organization towards growth and development. **PSO4 – Contribution to Business World** To produce employable, ethical and innovative professionals to sustain in the dynamic business world. **PSO 5 – Contribution to the Society** To contribute to the development of the society by collaborating with stakeholders for mutual benefit.

Template for P.G., Programmes

Semester–I	Credit	Hours	Semester-II	Credit	Hours	Semester-III	Credit	Hours	Semester–IV	Credit	Hours
1.1. Core-I	5	7	2.1. Core-IV	5	6	3.1. Core-VII	5	6	4.1. Core-XI	5	6
1.2 Core-II	5	7	2.2 Core-V	5	6	3.2 Core-VIII	5	6	4.2 Core-XII	5	6
1.3 Core – III	4	6	2.3 Core – VI	4	6	3.3 Core – IX	5	6	4.3 Project with viva voce	7	10
1.4 Discipline Centric Elective -I	3	5	2.4 Discipline Centric Elective – III	3	4	3.4 Core – X	4	6	4.4 Elective - VI (Industry / Entrepreneurship) 20% Theory 80% Practical	3	4
1.5 Generic Elective-II:	3	5	2.5 Generic Elective -IV:	3	4	3.5 Discipline Centric Elective - V	3	3	4.5 Skill Enhancement course / Professional Competency Skill	2	4
			2.6 NME I	2	4	3.6 NME II	2	3	4.6 Extension Activity	1	
						3.7 Internship/ Industrial Activity	2	-			
	20	30		22	30		26	30		23	30
Total Credit Points -91											

Choice Based Credit System (CBCS), Learning Outcomes Based Curriculum Framework (LOCF) Guideline Based Credits and Hours Distribution System

for all Post – Graduate Courses including Lab Hours

First Year – Semester – I

Part	List of Courses	Credits	No. of Hours
	Core – I	5	7
	Core – II	5	7
	Core – III	4	6
	Elective – I	3	5
	Elective – II	3	5
		20	**30**

Semester-II

Part	List of Courses	Credits	No. of Hours
	Core – IV	5	6
	Core – V	5	6
	Core – VI	4	6
	Elective – III	3	4
	Elective – IV	3	4
	Skill Enhancement Course [SEC] - I	2	4
		22	**30**

Second Year – Semester – III

Part	List of Courses	Credits	No. of Hours
	Core – VII	5	6
	Core – VIII	5	6
	Core – IX	5	6
	Core (Industry Module) – X	4	6
	Elective – V	3	3
	Skill Enhancement Course - II	2	3
	Internship / Industrial Activity [Credits]	2	-
		26	**30**

Semester-IV

Part	List of Courses	Credits	No. of Hours
	Core – XI	5	6
	Core – XII	5	6
	Project with VIVA VOCE	7	10
	Elective – VI (Industry Entrepreneurship)	3	4
	Skill Enhancement Course – III / Professional Competency Skill	2	4
	Extension Activity	1	-
		23	**30**

Total 91 Credits for PG Courses

M.Sc. Visual Communication w.e.f. 2023-24 onwards

Revised Course Structure

Semester - I

Semester–I	Paper Title	Credit	Instruction Hrs	Maximum Marks		
				Int.	*Ext.*	Total
1.1. Core-(CC)-I	Understanding Human Communication (Theory)	5	7	**25**	**75**	100
1.2 Core-(CC)-II	Graphic Arts and Animation (Practical)	5	7	**50**	**50**	100
1.3 Core-(CC)- III	Computer Graphics – 1 (3D Designs) (Practical)	4	6	**50**	**50**	100
1.4 Elective (Discipline Specific)-DSE- I	Media Aesthetics (Theory)	3	5	**25**	**75**	100
1.5 Elective (Generic)-DGE-II	Contemporary Trends in Indian Media (Theory)	3	5	**25**	**75**	100
Total		20	30			

Semester - II

Semester-II	Paper Title	Credit	Hours	Maximum Marks		
				Int	*Ext*	Total
2.1. Core-(CC)-IV	Mediated Communication (Theory)	**5**	6	**25**	**75**	100
2.2 Core-(CC)-V	Computer Graphics – 2 (Camera and Lighting Techniques) (Practical)	**5**	6	**50**	**50**	100
2.3 Core-(CC)- VI	Video Editing and Visual Effects (VFX) (Practical)	**4**	6	**50**	**50**	100
2.4 Elective (Discipline Specific)-DSE – III	Design Thinking (Theory)	**3**	4	**25**	**75**	100
2.5 Elective (Generic)-DGE-IV	Writing for Media (Theory)	**3**	4	**25**	**75**	100
2.6 Skill Enhancement Course SEC 2	Anchoring and Presentation Skills (Practical)	**2**	4	**50**	**50**	100
Total		**22**	30 Hrs			

Semester - III

Semester-III	Paper Title	Credit	Hours	Int.	Ext.	Total
3.1. Core-(CC)-VII	Communication Research Methods (Theory)	5	6	25	75	100
3.2 Core-(CC)-VIII	Computer Graphics– 3 (Advanced Techniques) (Practical)	5	6	50	50	100
3.3 Core-(CC)- IX	Digital Filmmaking (Practical)	5	6	50	50	100
3.4 Core X Industry Module (CIM)	Transmedia Narratives and Storytelling (Theory)	4	6	25	75	100
3.5 Elective (Discipline Specific)-DSE – V	UX and Interactive Media Design (Theory)	3	3	25	75	100
3.6 Skill Enhancement Course - SEC 3	Advertising Strategies (Theory)	2	3	25	75	100
3.7 Internship/ Industrial Activity	Internship	2	-	50	50	100
Total		26	30 Hrs			

Semester - IV

Semester–IV	Paper Title	Credit	Hours	Int.	Ext.	Total
4.1. Core-(CC)-XI	Media Entrepreneurship and Innovation (Theory)	5	6	25	75	100
4.2 Core-(CC)-XII	Immersive Media Design (Practical)	5	6	50	50	100
4.3 Project	Capstone Project (Practical)	7	10	50	50	100
4.4 Elective (Discipline Specific)-DSE – VI	Digital Assert Management (Theory)	3	4	25	75	100
4.5 Skill Enhancement Course - Professional Competency Skill	Podcast and Video Live Streaming Production (Practical)	2	4	50	50	100
4.6 Extension Activity	Fieldwork/ Hyperlocal and Community Media (Practical)	1	-	50	50	100
Total		23	30			

Detailed Syllabus for MSc. Visual Communication

Semester - I

1.1 Core – I - Understanding Human Communication (Theory)

Course Description

This course on Human Communication is designed to provide students with a comprehensive understanding of the theories, concepts, and fundamentals of human communication. The course will cover the basic elements, functions, and purposes of communication, as well as the various barriers to communication that can arise. Additionally, students will explore the role of perception, emotion, and cognition in communication, and examine traditional models of human communication, such as the inferential model.

One important topic that will be covered is evolutionary communication, including concepts such as cooperative behavior and reciprocal altruism. Students will also learn about the evolution of language and spoken communication, and explore the cultural and neurological bases of communication.

The course will delve into various modes of communication, including nonverbal communication, speech, visual communication, and written forms of communication. Students will learn about the different levels of communication, including intrapersonal, interpersonal, group, organizational, and public communication.

Another key topic of the course will be persuasion, including theories of persuasion, such as the Elaboration Likelihood Model and Cognitive Dissonance/Balance Theory. Students will also learn about principles of good communication and non-violent communication.

By the end of the course, students will have a strong understanding of the key concepts and theories in human communication, and will have developed important skills in effective communication and persuasion.

Course Objectives

1. To provide an understanding of the foundations of human communication.
2. To sensitize learners to the evolutionary and biological basis of human communication.
3. To introduce learners to the nature, origin, evolution, and diffusion of communication across various levels of society.
4. To define various levels of communication and comprehend the differences between them.
5. To comprehend various modes of communication and techniques to analyze them.

Detailed Syllabus for Human Communication

Unit 1: Human Communication Theories and Concepts

Foundations of Communication Theory-Dimensions and Evaluation of Theory-Communication Tiers-Seven Traditions of Communication Theories

Defining Communication- Basic Models and Levels of Communication

Key Concepts in Message Processing, Cognitive and Information Processing (Attribution and Judgement, Information-Integration and Consistency Theories)

Socio-Psychological Approach to Communication-Trait- Factor Model. Communication Competency- Argumentativeness Communication Anxiety-Reticence (Interaction Adaptation, Expectancy Violation theory)

Unit 2: Evolutionary Communication

Biophysiological Theories, Trait Theories and Embodiment, Communicology, Communibiology

Biological and Neurological Basis of Communication

Evolutionary Communication- Pointing as Communication. And Signalling 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 3: Modes and Messages of Communication

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 4: Conversations in Interpersonal and Group Context

Intrapersonal Communication-Self, Mindful Communication Phenomenological and Hermeneutics Tradition

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 5: Relationships

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

Course Outcomes

1. Analyze different elements of communication and articulate principles of good communication.
2. Analyze and interpret various features of human communication such as signals, language, and signs.
3. Illustrate different modes of communication using principles of message design.
4. Differentiate multi-level flows of communication and identify criteria for appropriate message design.
5. Make presentations to a small audience on any topic and manage stage-fright and communication anxiety.

Mapping Course Objectives (CO) and Program Specific Objectives (PSO)

PSOs/COs	CO1	CO2	CO3	CO4	CO5
PSO 1	3	3	2	3	3
PSO 2	2	3	3	3	2
PSO 3	3	3	3	3	3
PSO 4	3	3	3	3	3
PSO 5	3	2	3	1	3

Key Text Books

Beatty, M. J., McCroskey, J. C., & Valencic, K. M. (2001). The Biology of Communication: A Communibiological Perspective. Hampton Press.

Edwards, A., Edwards, C., Wahl, S. T., & Myers, S. A. (2015). The Communication Age: Connecting and Engaging. SAGE Publications.

Hargie, O. (2018). The Handbook of Communication Skills. Taylor & Francis.

Braithwaite, D. O., & Schrodt, P. (2014). Engaging Theories in Interpersonal Communication: Multiple Perspectives. SAGE Publications.

Duck, S., & McMahan, D. T. (2011). The Basics of Communication: A Relational Perspective. SAGE Publications.

Hickok, G. (2014). The Myth of Mirror Neurons: The Real Neuroscience of Communication and Cognition. W. W. Norton & Company.

Mildner, V. (2010). The Cognitive Neuroscience of Human Communication. Psychology Press.

Johannesen, R. L. (2002). Ethics in Human Communication. Waveland Press.

References

Littlejohn, S. W., & Foss, K. A. (2010). Theories of Human Communication: Tenth Edition.

Waveland Press. Alberts, J. K., Martin, J. N., & Nakayama, T. K. (2018). Communication in Society. Pearson.

DeVito, J. A. (2017). Human Communication: The Basic Course. Pearson.

Lull, J. (2019). Evolutionary Communication: An Introduction. Routledge.

Morreale, S. P., Spitzberg, B. H., & Barge, J. K. (2007). Human Communication: Motivation, Knowledge, and Skills. Wadsworth.

Web Resources

Communication Research - https://journals.sagepub.com/home/crq

Journal of Communication - https://onlinelibrary.wiley.com/journal/14602466

Human Communication Research - https://onlinelibrary.wiley.com/journal/14682857

National Communication Association - https://www.natcom.org/

International Communication Association - https://www.icahdq.org/

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

Course Description

This course in Graphic Arts and Animation is designed to provide students with a comprehensive understanding of the fundamental principles of design, animation, and visual composition. In Unit I, students will learn about the aesthetics of design and art, including the elements and principles of design. They will also be introduced to the Adobe Animate software, and will gain an understanding of the workspace and workflow overview, as well as how to use the Stage and Tools Panel and the timeline.

Students will explore the principles of 2D animations, including squash, stretch, staging, anticipation, and secondary action. They will also learn about the process of animation, including storyboarding, timeline, and movement. Additionally, the course will cover visual composition and integration of various design elements, such as whiteboard animation and photo voice. Students will be given hands-on experience in creating explainer videos using whiteboard animation, and will learn how to synchronize audio and dialogue.

Throughout the course, students will have the opportunity to use various tools such as PixaMotion, Price, Movepic, StoryZ, Gif maker, and Handbrake to work with different file formats, compress and convert files. The course is designed to provide students with a well-rounded foundation in graphic arts and animation, with an emphasis on practical application and real-world scenarios.

Course Objectives:

1. To Define the importance of Aesthetic of Design and Art
2. To Illustrate the need and usage of Principles of Design
3. To Develop animated images for Visual Presentation
4. To Discover the workflow of White board Animation
5. To Construct a Participatory visual method using Photograph

Detailed Syllabus for Graphic Arts and Animation

Unit 1: Aesthetics of Design and Art

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 2: Principles of 2D Animations

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 3: Still Image Animation and Image Enhancement

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 4: White Board Animation

Purpose and Scope of White Board Animation

Animated Objects, Background, Characters Design

Audio synchronization and Output

Voice Over and Dialogue Synchronization

Unit 5: Photo Voice and Explainer Video

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

Course Outcomes

Identify and demonstrate the knowledge in 2D Animation and the software

To build basic ideas and be familiar with important principles of animations

Utilize knowledge on how to generate a still and image processing in animations

Develop the fundamentals and various techniques in White board animations

Analyse the practical knowledge and understand the Photo voice methods and process.

Mapping Course Objectives (CO) and Program Specific Objectives (PSO)

PSOs/COs	CO1	CO2	CO3	CO4	CO5
PSO 1	3	3	3	2	3
PSO 2	3	3	3	3	2
PSO 3	3	3	3	3	3
PSO 4	2	3	3	3	3
PSO 5	3	1	2	3	3

Key Textbooks

Ware, C. (2015). Information visualization: Perception for design. Morgan Kaufmann Publishers.

Shilling, A., & Koukoulas, T. (2018). Motion graphics: Principles and processes from the ground up. Routledge.

Beaird, J. (2016). The principles of beautiful web design. SitePoint Pty. Ltd.

Lewis, M., & Jolliffe, L. (2015). The fundamentals of animation. AVA Publishing SA.

Maestri, G. (2022). The Art of 3D Computer Animation and Effects. Wiley.

References

Richard William (2012). The Animator's Survival Kit. Farrar, Straus and Giroux

Taylor & Francis (2006) Animation from pencils to pixels: classical techniques for digital animators. Taylor & Francis

Tony White (2013) How to Make Animated Films. Routledge

Tracie S Rollins (2013) A Beginners Guide to Whiteboard Animation. CreateSpace.

Melvin Delgado · 2015 Urban Youth and Photovoice Visual Ethnography in Action. Oxford University Press.

Web Resources

ACM Transactions on Graphics - https://dl.acm.org/journal/tog

Animation Practice, Process & Production - https://www.intellectbooks.com/animation-practice-process-production

The Animation Guild, Local 839 IATSE - https://animationguild.org/

The Animation Association of India - https://animationxpress.com/

National Endowment for the Arts - https://www.arts.gov/

The Academy of Motion Picture Arts and Sciences - https://www.oscars.org/

The Animation Project - https://theanimationproject.org/

The Animation World Network - https://www.awn.com/

The Society for Animation Studies - https://www.animationstudies.org/

1.3 Core – III - Computer Graphics 1 (3D Design Practical)

Course Description

In this practical course on 3D Design, students will learn the fundamental concepts and tools required to create 3D models using computer graphics. The course will begin with an introduction to 3D design and the differences between 2D and 3D designs. Students will learn about grids and coordinates, axis, objects, and pivots, and how to navigate the interface, menu bar, and tools.

Students will learn about basic modeling tools, polygon modeling, and the comparison of commercial and open-source applications. They will learn to create and edit polygon models, work with booleans, meshes, mirrors, and nurbs curves. Additionally, students will explore sculpting and creating surfaces, 3D text creation, texturing, and materials.

Students will learn about the basic concepts of lighting, types of lighting, and the principles of rendering. They will be introduced to rendering setups, frame rendering options, and types of renderers. Finally, the course will cover materials, bump maps, basic wrapping, UVs, hardware texturing, and shaders.

This course is ideal for students who want to learn how to create 3D models and designs for a range of applications. By the end of the course, students will have a solid understanding of 3D design concepts, tools, and techniques.

Course Objectives

1. Basics of 3D design, Modelling
2. Nurbs & Splines modelling
3. Polygon Modelling, Boolean, mesh.
4. Texturing and Material
5. Rendering

Detailed Syllabus for Computer Graphics 3D Designs

Unit 1: Introduction to 3D Design

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 2: Polygon Modelling

Concepts & Problems. Interfaces.

Creating polygons.

Editing poly models

Booleans, mesh, mirror.

Unit 3: Nurbs and Splines

Nurbs curve, EP curve, CV curve.

Spline, Spline tools.

Sculpting, creating surfaces.

Learning to create 3D text.

Unit 4: Texturing and Material

Concepts, Basic attributes, shading

Transparency, reflection, refraction

Materials, Bump maps, Basic wrapping

Uvs, Hardware texturing, shaders.

Unit 5: Basic Lighting & Rendering

Basic Concepts of Lighting & its types.

Basic principles of rendering, Rendering setup

Types of renderers

Frame rendering options.

Course Outcomes

1. Skills to create 3d designs
2. Skills to create Nurbs & Splines
3. Skills to create polygon modelling
4. Skills to add Textures & material to models
5. Skills to take Render output

Mapping Course Objectives (CO) and Program Specific Objectives (PSO)

PSOs/COs	CO1	CO2	CO3	CO4	CO5
PSO 1	3	3	3	3	3
PSO 2	3	3	3	3	3
PSO 3	2	3	1	3	2
PSO 4	3	2	3	2	3
PSO 5	3	3	3	3	3

Key Textbooks

Foley, J. D., van Dam, A., Feiner, S. K., & Hughes, J. F. (2019). Computer graphics: principles and practice. Addison-Wesley Professional.

Hill, F. S., Kelley, S., & Price, T. (2019). Learning Autodesk Maya 2019: A practical hands-on approach. Apress.

Kerwin, M. W., & Shaffer, J. (2018). 3D printing and CNC fabrication with SketchUp. Wiley.

Musgrave, F. K. (2016). Digital sculpting with Mudbox: Essential tools and techniques for artists. Focal Press.

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

References

Betancourt, Michael. 2020. The History of Motion Graphics. Wildside Press LLC.

Freeman, Heather D. 2017. The Moving Image Workshop: Introducing Animation, Motion Graphics and Visual Effects in 45 Practical Projects. Bloomsbury Publishing.

Krasner, Jon S. 2004. Motion Graphic Design & Fine Art Animation: Principles and Practice. Elsevier/Focal Press.

Lansdown, John, and Rae Earnshaw. 2012. Computers in Art, Design and Animation. Springer Science & Business Media.

Rifaie, Mohammad Majid al-, Anna Ursyn, and Theodor Wyeld. 2020. The Art of Coding: The Language of Drawing, Graphics, and Animation. CRC Press.

Web Resources

Journal of Computer Graphics Techniques - http://jcgt.org/

Journal of Graphics Tools - http://jgt.akpeters.com/

Visual Effects Society - https://www.visualeffectssociety.com/

3D at Depth - https://www.3datdepth.com/

The Computer Graphics Society (CGS) - https://cgsociety.org/

The Visual Computing Consortium (VCC) - https://www.visualcc.org/

Stanford Computer Graphics Laboratory - https://graphics.stanford.edu/

The Graphics and Media Lab (GML) - https://graphics.cs.msu.ru/en/

MIT Computer Graphics Group - https://groups.csail.mit.edu/graphics/

1.4 Elective - Media Aesthetics – (Theory)

Course Description

Media Aesthetics is an exciting and immersive course that explores the art and science of visual media. This course introduces the basics of lighting, including structuring the first aesthetic field and techniques such as cameo and silhouette, Rembrandt lighting, multi-camera lighting, and media-generated lighting. Students will also gain an understanding of two-dimensional and three-dimensional concepts such as object size, image size, screen volume, and effects, volume duality, Z-axis articulation, and blocking, as well as graphic depth factors.

The course delves into the psychological aspects of color, its values, energy, and feelings, color psychology, perceptions, and the compositional and informational functions of color. Students will also explore frames, depth, and volume, including the magnetism of the frame, asymmetry of the frame, figure and ground, psychological closure, building screen space, and the three-dimensional field.

Lastly, the course covers semiotics, including semiotic communication, sign, icon, and symbol, color symbolism, social semiotics, and visual social semiotics. Through this comprehensive course, students will gain a deeper understanding and appreciation of the aesthetic aspects of media and its impact on communication and society.

Course Objectives

1. To make Learners understand the applied aesthetics and its functions
2. To enhance the knowledge of lighting techniques and their application
3. To make them understand the 2D and 3D fields in media applications
4. To make them understand the role of colour in the media applications
5. To make them understand the semiotic applications in media

Detailed Syllabus

Unit 1:Fundamentals of Media Aesthetics

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 contribute to the aesthetic experience.

Expression vs. Expressiveness

Unit 2: Light, Color, Composition in Media Aesthetics

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 Graphic 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 3: Time, Motion, Sound in Media Aesthetics

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 4:Style, Genre, Semiotics

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 Semiotics, Visual Social Semiotics

Unit 5: Technology in Media Aesthetics

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

Course Outcomes

Learners are exposed to Television channels, news reporting

Learners are trained as cinematographers, Designers, Visualizers

Learners become program producers, photojournalists

Learners are trained as social media experts in the media profession

Learners are experts in Television management production

Mapping Course Objectives (CO) and Program Specific Objectives (PSO)

PSOs/COs	CO1	CO2	CO3	CO4	CO5
PSO 1	1	3	3	3	2
PSO 2	3	3	2	3	3
PSO 3	3	2	3	3	3
PSO 4	3	3	3	3	3
PSO 5	3	3	3	2	3

Key Textbooks

Grøtta, Marit. 2015. Baudelaire's Media Aesthetics: The Gaze of the Flâneur and 19th-Century Media. Bloomsbury Publishing USA.

Knight-Hill, Andrew. 2020. Sound and Image: Aesthetics and Practices. CRC Press.

Mitchell, W. J. T. 2018. Image Science: Iconology, Visual Culture, and Media Aesthetics. University of Chicago Press.

Ritzer, Ivo. 2021. Media and Genre: Dialogues in Aesthetics and Cultural Analysis. Springer Nature.

References

Berger, Arthur Asa, (1933) Media analysis techniques, San Francisco State University, Fifth Edition.

Herbert Zettle, (2016) Sight Sound Motion, Applied Media Aesthetics, Thomson Wordsworth, Eighth edition

Arnold, Gina, Daniel Cookney, Kirsty Fairclough, and Michael Goddard. 2017. Music/Video: Histories, Aesthetics, Media. Bloomsbury Publishing USA.

Berry, D., and M. Dieter. 2015. Postdigital Aesthetics: Art, Computation And Design. Springer.

Chandler, Daniel, and Rod Munday. 2020. A Dictionary of Media and Communication. Oxford University Press.

Web Resources

Journal of Media Aesthetics - **http://mediacommons.psu.edu/journal-of-media-aesthetics/**
The Journal of Aesthetics and Art Criticism - **https://www.jstor.org/journal/jaesthetcriti**
Journal of Visual Culture - **https://journals.sagepub.com/home/jvc**

Interactive Media Industries Association (IMIA) - **https://www.imiaweb.org/**
Producers Guild of America (PGA) - **https://www.producersguild.org/**
Society for Cinema and Media Studies (SCMS) - **https://www.cmstudies.org/**

1.5 Elective II - Contemporary Trends in Indian Media (Theory)

Course Description

This course explores the contemporary trends in Indian media, focusing on the impact of new media, media convergence and divergence, and the political economy of Indian media. It analyzes the nature and scope of new media, its elements, and characteristics in comparison to traditional mainstream media. Students will examine the influence of media on Indian society and business, along with the issues of privacy and surveillance capitalism in a knowledge society.

The course also covers media evaluation and trends, media and globalization, social media, and its impact on Indian society, particularly among youth. Additionally, it delves into emerging issues in Indian media such as remix and convergence culture, identity and media culture, alternative and community media, and mobile and social media's influence on both rural and urban Indian society.

Throughout the course, students will explore media's influence on social issues such as gender, consumerism, and marginality, along with media and the environment. The course is designed to equip students with a broad understanding of the contemporary trends in Indian media, providing them with the skills and knowledge required to analyze, evaluate, and critique the media landscape in India.

Course Objectives

1. To help learners understand the role of media in contemporary Indian society.
2. To help learners acquire media literacy skills.
3. To enable learners to critically access media representations of marginalized communities and people.
4. To enable learners to develop "close" reading skills.
5. To develop in-depth knowledge about new media theories.

Detailed Syllabus for Contemporary Trends in Indian Media

Unit 1: New Media

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 2: News And Indian Media Business

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 3: Media Evaluation And Trends

Media and globalization

Dennis McQuail -Media Performance Theory

Social Media in India

Youth, Digital Media and Indian Society

Unit 4: Media And Social Issues

Media and Environment

Media and Gender

Media and Consumerism

Media and Marginality

Unit 5: Emerging Issues In Indian Media

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

Course Outcomes:

Critically assess the use of rhetoric in an array of advertising and media materials, as demonstrated through successful completion of quizzes and critical analyses and Online critique of advertising and media campaign materials

Learners can become script writers content writers and program producers for mass media productions.

Learners will be able to write and develop the content for new media.

Learners will understand the ethics and basic principles in writing materials for advertisements.

Mapping Course Objectives (CO) and Program Specific Objectives (PSO)

PSOs/COs	CO1	CO2	CO3	CO4	CO5
PSO 1	3	1	3	2	3
PSO 2	3	3	3	3	3
PSO 3	3	3	3	3	3
PSO 4	3	3	3	3	2
PSO 5	2	3	2	3	3

Key Textbooks

Inukonda, s. (2019). Media, nationalism and globalization: the Telangana movement and indian politics. Taylor & Francis.

Kohli-khandekar, v. (2021). The Indian media business: pandemic and after. Sage publishing india.

Kumar, a. (2021). Truth or conspiracy: untold story by Indian media. Notion press.

References

Athique, a. , 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.

Baghel, s. S. , & singh, u. S. (2015). Social media and indian youth. Sanjay singh baghel.

Chishti, a. H. (2017). India's changing media landscape: cross media ownership, fdi and broadcast bill. Author solutions, incorporated.

Ganapathy, d. (2021). Media and climate change: making sense of press narratives. Taylor & francis.

Harindranath, r. (2009). Audience-citizens: the media, public knowledge, and interpretive practice (vol. 1, pp. 1272). Sage publications.

Web Resources

Media Asia - https://www.tandfonline.com/toc/rmda20/current

Indian Journal of Communication - http://ijoc.in/index.php/ijoc

Indian Broadcasting Foundation - https://ibfindia.com/

News Broadcasters Association - https://www.nbanewdelhi.com/

Indian Newspaper Society - https://www.ins.org.in/

The Indian Society of Advertisers - https://www.isa.org.in/

Ministry of Information and Broadcasting - https://mib.gov.in/

Press Information Bureau - https://pib.gov.in/

Reporters Without Borders - https://rsf.org/en

Centre for the Study of Developing Societies - https://www.csds.in/

Centre for Media Studies - https://www.cmsindia.org/

The Media Foundation - https://www.themediatree.in/

Semester - II

2.1 Core IV - Mediated Communication (Theory)

Course Description

Mediated Communication is a course that explores the various forms of media and communication, with a focus on Computer Mediated Communication (CMC) and new media. The course offers an overview of the historical and theoretical background of mass and mediated communication, as well as the psychological effects of social and mobile media. Students will learn about the functions of media, uses and gratification of social media, expectancy-value theory, media richness, and competence models. Additionally, the course explores media and CMC effects theories such as personal influence, selective perception, limited effects, cultivation theory, and Marshall McLuhan's Medium Theory.

Furthermore, students will gain an understanding of communication ecology perspectives, media and socialization, media dependency, Ball-Rokeach's Communication Infrastructure Theory, and the Media Multiplicity Theory. The course also covers the cognitive, memory, and emotional effects of media, social information processing theory, social cognitive theory, and the presentation of self online.

Finally, the course delves into the social informatics approach to mediated communication, persuasive technology design, communication systems and networks, and the cybernetics and self-organization of social systems. Students will learn about media-influence diffusion of innovation and I theories, information flow models, Castells' and van Dijk's Network Society, and the spread of ideas through contagion, Jenkins' Spreadable Media Theory, mimetics, memes, virality, and infodemiology. This course is ideal for students interested in media studies, communication, and technology.

Course Objectives

1. To orient learners to classical and emerging theories of mediated communication.
2. To comprehend the role and function of media in public opinion formation.
3. To distinguish between various effects of mediated communication.
4. To help learners track and appraise emerging trends in communication theories and research.
5. To help learners understand theories of communication systems and how ideas spread in a media-rich world.

Detailed Syllabus for Mediated Communication

Unit 1: Traditional Media and CMS Effects

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 2: Communication Ecology Perspectives

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 3: Cognitive, Memory, and Emotional Effects of Media

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 4: (Re) Emerging Theoretical Perspective

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 5: Communication Systems and Networks

Social Systems Approach to Communication-Cybernetics and Self-organization. Latané'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.

Course Outcomes

Analyse and interpret systems of mediated communication.

Critically evaluate public opinion surveys and polls.

Outline and write a reflexive essay on the effects of media on self and the other.

Analyze and interpret developments in mediated communication using multiple theoretical lenses.

Identify key factors driving the spread of information and virality.

Mapping Course Objectives (CO) and Program Specific Objectives (PSO)

PSOs/COs	CO1	CO2	CO3	CO4	CO5
PSO 1	3	1	3	2	3
PSO 2	3	3	3	3	3
PSO 3	3	3	3	3	3
PSO 4	3	3	3	3	2
PSO 5	2	3	2	3	3

Key Text Books

Shyam Sundar, S. (2015). The Handbook of the Psychology of Communication Technology. John Wiley & Sons.

Konijn, E. A., Utz, S., Tanis, M., & Barnes, S. B. (2008). Mediated Interpersonal Communication. Routledge.

Carr, C. T. (2021). Computer-Mediated Communication: A Theoretical and Practical Introduction to Online Human Communication. Rowman & Littlefield.

de Mooij, M. (2013). Human and Mediated Communication around the World: A Comprehensive Review and Analysis. Springer Science & Business Media.

Gunter, B. (2015). The Cognitive Impact of Television News: Production Attributes and Information Reception eBook: Gunter, B.: Amazon.in: Kindle Store

References

Stacks, D. W., Salwen, M. B., & Eichhorn, K. C. (2019). An Integrated Approach to Communication Theory and Research. Routledge.

Sparks, G. G. (2015). Media Effects Research: A Basic Overview. Cengage Learning.

Siapera, E. (2017). Understanding New Media. SAGE.

Blumberg, F. C., & Brooks, P. J. (2017). Cognitive Development in Digital Contexts. Academic Press.

Donsbach, W. (2015). The Concise Encyclopedia of Communication. John Wiley & Sons.

Web Resources

Journal of Computer-Mediated Communication - https://onlinelibrary.wiley.com/journal/10836199

New Media & Society - https://journals.sagepub.com/home/nms

Media, Culture & Society - https://journals.sagepub.com/home/mcs

Communication Research - https://journals.sagepub.com/home/crx

Mobile Media & Communication - https://journals.sagepub.com/home/mmc

Course Description

This course provides practical and theoretical knowledge about camera and lighting techniques used in the computer graphics industry. The course is designed to give students an understanding of the tools and techniques required to create visually stunning scenes and shots with a focus on lighting and camera movements.

The course covers a range of topics including stimulated camera and lighting techniques, shot-based and scene-based lighting, usage of different lights, natural and direct light sources, colour theory, and types of lights & lighting. The course also explores digital lighting theory, working with lights and shadows, mapping shadows, and interior & exterior lighting concepts and challenges.

The second part of the course introduces students to camera and camera movements, including basic attributes, camera types, camera movements and paths, camera animation (keyframe), and rendering options. Students will also learn about advanced rendering options, output types (import/export), and its uses and methods.

This course equips students with the necessary skills to effectively use camera and lighting techniques to enhance the visual quality of computer graphics projects.

Course Objective

1. To learn basics of lighting
2. To learn types of lights & lighting, Techniques
3. To learn interior and exterior lighting
4. To learn camera, types of cameras, camera movements
5. To learn Rendering options

Detailed Syllabus for Computer Graphics - 2 Camera and Lighting Techniques

Unit 1: Shot-based and Scene-based Lighting Techniques

Shot-based, Scene-based Lighting

Usage of different lights

Natural light source, Direct light source

Color theory

Unit 2: Types of Lights & Lighting

Digital Lighting theory

Working with lights

Working with shadows

Mapping Shadows

Unit 3: Interior & Exterior Lighting

 Concepts & challenges

 Lighting an Interior scene

 Lighting an exterior scene

 Environmental Lighting

Unit 4: Camera & Camera Movements

 Concepts, Basic attributes

 Camera types

 Camera movements & path

 Camera animation (keyframe)

Unit 5: Rendering Options

 17. Concepts, principles of rendering

 Setting up rendering with camera movements

 Advanced rendering options

 Output types (import/export), uses, and methods.

Course Outcomes

1. Skills to do basic lighting
2. Skills to add types of lights & lighting
3. Skills to add interior and exterior lighting
4. Skills to add camera & camera movements
5. Skills to Render with camera movements

Mapping Course Objectives (CO) and Program Specific Objectives (PSO)

PSOs/COs	CO1	CO2	CO3	CO4	CO5
PSO 1	3	1	3	3	3
PSO 2	2	3	3	3	3
PSO 3	3	3	3	2	3
PSO 4	3	3	2	3	2
PSO 5	3	3	3	3	3

Key Textbooks

Birn, J. (2017). Lighting and rendering (3rd ed.). New Riders.

Kuptz, J., & Lee, R. (2019). The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age (6th ed.). Plume.

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.

Hart, C. (2016). 3D lighting: History, concepts, and techniques. Routledge.

References

Birn, j. (2013). Digital lighting and rendering. New riders.

Ganovelli, f. , corsini, m. , pattanaik, 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 (Volume 3) 3rd edition, Routledge 2015..

Katatikarn, j. , & tanzillo, m. (2016). Lighting for animation: the art of visual storytelling. Crc press.

Lanier, l. (2015). Advanced maya texturing and lighting. John wiley & sons.

Web Resources:

ACM Transactions on Graphics - https://dl.acm.org/journal/tog

Journal of Computer Graphics Techniques - http://jcgt.org/

International Game Developers Association - https://igda.org/

National Science Foundation - https://www.nsf.gov/

Computer Graphics World - https://www.cgw.com/

The Khronos Group - https://www.khronos.org/

Open Graphics Project - http://www.opengraphics.org/

2.3 Core VI - Video Editing and Visual Effects (VFX) – (Practical)

Course Description

Video Editing and Visual Effects (VFX) - Practical is a comprehensive course that aims to equip students with the necessary skills to create visually stunning video content. The course covers the basics of video editing, including importing and exporting files, manipulating and arranging elements in a visual timeline, and using various tools available for editing clips. Students will also learn about text animation, titling and superimposing, transitions and effects, and will compare open-source apps for video editing and VFX.

The course also delves into the process of editing, including editing preparation, continuity, relational aesthetics principles, mental maps, vectors, on-off screen positions, complexity editing, and synchronizing audio/dialogues with video. Students will also learn about various VFX techniques, including wire removal, paint, tracking methods, clone method, rig removal, object removal, clean plate, rotoscopy, character roto, matte extraction, keying techniques (chroma/luma), layers and masking, and compositing.

The course also covers 2D and 3D principles and pipelines, match move concepts, color correction, 3D particles, effects, rendering, and creating a VFX portfolio. By the end of this course, students will have a strong foundation in video editing and VFX, and will be able to create impressive videos with stunning visual effects.

Course Objectives

1. To learn the basics of Editing & Techniques
2. To learn the process of Editing
3. To learn how to remove wire, rigging, tracking methods and clean plate.
4. To learn basics of Rotoscopy & Techniques
5. To learn the basics of Composting & Techniques

Detailed Syllabus for Video Editing and Visual Effects:

Unit 1: The Basics of Editing: Overview

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

Unit 2: Process of Editing

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 3: Wire Removal

Paint

Tracking Methods – one point, four-point, Manual

Clone method, Rig Removal, Object removal

Clean plate

Unit 4: Rotoscopy

Character Roto

Matte Extraction

Keying Techniques (chroma/Luma)

Layers and Masking

Unit 5: Compositing

Principles and pipelines – 2D & 3D

Match move concept, Colour correction

3D particles, effects, Rendering

Creating VFX portfolio

Course Outcomes

1. Skills to do Editing
2. Skills to do Editing and advanced techniques in Editing
3. Skills to remove wire, rigging, tracking methods and clean plate.
4. Skills to do Rotoscopy
5. Skills to do Composting

Mapping Course Objectives (CO) and Program Specific Objectives (PSO)

PSOs/COs	CO1	CO2	CO3	CO4	CO5
PSO 1	1	3	3	3	2
PSO 2	3	3	2	3	3
PSO 3	3	2	3	3	3
PSO 4	3	3	3	3	3
PSO 5	3	3	3	2	3

Key Textbooks

Manovich, L. (2019). The Language of New Media. MIT Press.

Keller, J. (2018). Edit Better: Hollywood-Tested Strategies for Powerful Video Editing. Routledge.

Roberts, M. (2017). Video Production Techniques: Theory and Practice From Concept to Screen. Routledge.

Sayers, J. (2015). The Avid Assistant Editor's Handbook. Focal Press.

Weise, M. (2018). Visual Effects and Animation for Film and Video. Routledge.

References

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.

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.

Rocha, J. G., & Zaremba, L. (2015). Advanced visual effects compositing: Techniques for working with problem footage. Taylor & Francis.

Halperin, I., & Wulff, J. (2018). Motion graphics with Adobe Creative Suite 6 Studio Techniques. Adobe Press.

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.

Web Resources

ACM Transactions on Graphics - https://dl.acm.org/journal/tog

VFX Voice - https://www.vfxvoice.com/

Visual Effects Society - https://www.visualeffectssociety.com/

National Association of Broadcasters - https://www.nab.org/

Society of Motion Picture and Television Engineers - https://www.smpte.org/

Post Production Producers Association - https://www.pppaus.com/

National Film and Sound Archive of Australia - https://www.nfsa.gov.au/

2.4 Elective III - Design Thinking (Theory)

Course Description

Design Thinking is a problem-solving methodology that uses a human-centered approach to develop innovative solutions. This course will provide an introduction to Design Thinking, exploring its background and business uses. It will also cover the variety within the Design Thinking discipline and its mindset, which includes fundamental concepts like empathy, ethnography, divergent thinking, convergent thinking, and visual thinking.

The course will examine the mechanics and resources of Design Thinking, including assumption testing, design criteria, curator, design brief, and designing for growth process. We will also explore the stages of the Designing for Growth process and overview of prototyping, wireframing, and resources like people, place, materials, and organizational fit.

We will cover different approaches to Design Thinking, including disruptive solutions, double diamond process, stage school process, human-centered design, and user-centered design. We will also examine affordances and usability, Design Thinking tools, visualization, and aesthetics principles for designers.

Moreover, the course will cover Design Thinking methods, including journey mapping, archetype mapping matrix, archetype persona, value chain analysis, customer co-creation, and competitive advantage. We will also explore the concept development, mind mapping, brainstorming, and Design

Thinking practices such as the role of project management in the Design process, minimal marketable feature, minimal viable ecosystem, minimal viable product, and napkin pitch.

Finally, the course will explore the application and execution of Design Thinking, including user interface as communication, basic principles of UI design, and apps for prototyping, rapid prototyping, and wireframing, communicating results effectively. This course aims to equip students with a robust understanding of Design Thinking to apply it in real-world scenarios effectively.

Course Objective

1. Describe design thinking, its approaches and mindset
2. Explain fundamental Concepts, Resources and processes involved in design thinking
3. Comprehend stages of Design thinking for growth,
4. To explain strength and weakness of different design thinking tools and methods
5. Understand various applications of design thinking

Detailed Syllabus for Design Thinking:

Introduction to Design Thinking

Unit 1: Design Thinking Background

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 2: Design Mechanics and Resources

Assumption Testing- Design Criteria, Curator, Design Brief.

Designing for Growth Process- Process Stages of Designing for Growth.

Overview of Prototyping-, Wireframing.

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 3: Design Thinking Tools

"What Wows? What Works? What Is?, What If?"

Purposeful Use of Tools and Alignment with Process.

Visualization-Aesthetics Principles for Designers.

Unit 4: Design Thinking Methods

Journey Mapping, Archetype Mapping Matrix, Archetype Persona.

Value Chain Analysis, Customer Co-creation, Competitive Advantage.

Concept Development, Mind Mapping- Brainstorming.

Unit 5: Design Thinking Practices

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.

Course Outcomes

Adopt a problem solving mindset to reframe design challenges

Enumerate and select appropriate design thinking approach for specific design problem

Use design thinking tools and methods to solve real-world problems

Apply design thinking principles to develop plan of action and wireframe for specific problem domain

To create prototypes for specific design problem using available design tools and apps.

Mapping Course Objectives (CO) and Program Specific Objectives (PSO)

PSOs/COs	CO1	CO2	CO3	CO4	CO5
PSO 1	3	3	3	3	3
PSO 2	3	3	3	3	3
PSO 3	3	3	2	3	3
PSO 4	3	1	3	2	3
PSO 5	2	3	3	3	2

Key Textbooks

Beausoleil, A. M. (2022). Business Design Thinking and Doing: Frameworks, Strategies and Techniques for Sustainable Innovation. Springer International Publishing.

Branson, S. (2020). Design Thinking: A Modern Approach For Making Crucial Business Decisions, Create Great Products And Manage Successful Startups And Companies. Independently Published.

Brenner, W., & Uebernickel, F. (2016). Design Thinking for Innovation: Research and Practice. Springer.

Cross, N. (2011). Design Thinking: Understanding How Designers Think and Work. Berg.

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.

References

Curedale, R. (2019). Design Thinking Process & Methods 5th Edition. Design Community College Incorporated.

Dan O'Hair, H., & O'Hair, M. J. (2020). The Handbook of Applied Communication Research. John Wiley & Sons.

den Dekker, T. (2020). Design Thinking. Routledge.

Hillmann, C. (2021). UX for XR: User Experience Design and Strategies for Immersive Technologies. Apress.

Lewrick, M., Link, P., & Leifer, L. (2018). The Design Thinking Playbook: Mindful Digital Transformation of Teams, Products, Services, Businesses and Ecosystems. John Wiley & Sons.

Web Resources

Design Studies - https://www.journals.elsevier.com/design-studies/

Design Issues - https://www.mitpressjournals.org/loi/desi

Design and Culture - https://www.tandfonline.com/toc/rfdc20/current

Industrial Designers Society of America (IDSA) - https://www.idsa.org/

Interaction Design Association (IxDA) - https://ixda.org/

Design Management Institute (DMI) - https://www.dmi.org/

DesignSingapore Council - https://www.designsingapore.org/

2.5 Elective – IV - Writing for Media: (Theory)

Course Description

Writing for Media is an essential course for anyone interested in writing for different media platforms. In this course, you will learn the language of media, the various writing languages such as descriptive, narrative, and persuasive, and new trends in media writing. You will also learn the ABCD for media writing, the art of putting words together, and types of content.

Additionally, the course will cover plagiarism, content creation process, layout, and design strategies for content writing, as well as an English grammar review and test. You will also learn headline and lead writing, copy editing, proofreading, and the use of grammar checkers, including the risks and opportunities.

Furthermore, the course will cover elements of effective writing, basic principles of writing, writing for audio and visual content, writing captions, writing for social media, writing as a citizens reporter, persuasive writing, persuasive copywriting, building vocabulary, choosing appropriate words for different contexts, and professional writing challenges and opportunities.

By the end of this course, you will be able to write effectively for various media platforms and be confident in your writing skills.

Course Objectives

1. To prepare learners to think critically about writing for the media (specifically new media, broadcast journalism, public relations, and advertising)
2. To equip learners with a knowledge and understanding of the general principles of the media plan.
3. To help learners develop and apply the media writing skills

Detailed Syllabus for Writing for Media

Unit 1: Understanding the Media Language

Writing language: Descriptive, Narrative, Persuasive

New trends in media writing

ABCD for media writing

Art of putting words together

Unit 2: Content Writing for New Media

Types of content

Plagiarism

Content creation process: Layout and Design

Strategies of content writing

Unit 3: English Grammar Review

English Language Grammar test

Headline and Lead Writing

Copy editing and Proofreading

Using Grammar Checkers: Risks and Opportunities

Unit 4: Elements of Effective Writing

Basic principles of writing

Writing for Audio and Visual Content: Writing Captions

Writing for social media

Writing as a Citizen Reporter

Unit 5: Persuasive Writing

Persuasive copywriting

Building Vocabulary

Choosing Appropriate Words for Different Contexts

Professional Writing: Challenges and Opportunities

Course Outcomes

1. Understand the basic concepts of writing techniques for media.
2. Learners can become news writers, content writers, and program producers for mass media productions.
3. Learners will be able to write and develop the content for New media.
4. Plans
5. The course provides Learners with an understanding of the importance of writing for the media.

Mapping Course Objectives (CO) and Program Specific Objectives (PSO)

PSOs/COs	CO1	CO2	CO3	CO4	CO5
PSO 1	1	3	3	3	2
PSO 2	3	3	2	3	3
PSO 3	3	2	3	3	3
PSO 4	3	3	3	3	3
PSO 5	3	3	3	2	3

Key Textbooks

Marsh, C., Guth, D. W., & Short, B. P. (2020). Strategic Writing: Multimedia Writing for Public Relations, Advertising and More. Routledge.

Garrand, T. (2018). Writing for Multimedia and the Web: A Practical Guide to Content Development for Interactive Media. Routledge.

Meyer, S. R., & Aldana, G. (2021). Interactive Storytelling for the Screen. Routledge.

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

References

Kuehn, Scott A., and Andrew Lingwall. 2016. The Basics of Media Writing: A Strategic Approach. CQ Press.

Marshall, Carrie. 2018. Writing for social media. BCS Learning & Development Limited.

Pickering, Ian. 2017. Writing for News Media: The Storyteller's Craft. Routledge.

Stovall, James G. 2015. Writing for the Mass Media. Pearson Education, Incorporated.

Wheeler, Adrian. 2019. Writing for the Media. Emerald Group Publishing.

Web Resources

Purdue Online Writing Lab (OWL) https://owl.purdue.edu/owl/purdue_owl.html

The Writing Cooperative https://writingcooperative.com/

Journal of Technical Writing and Communication https://journals.sagepub.com/home/jtw

Writer's Digest https://www.writersdigest.com/

The New Yorker: Books & Fiction https://www.newyorker.com/books

2.6 . Skill Enhancement Course

Anchoring and Presentation Skills- (Practical)

Course Description

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.

The presentation skills section focuses on creating a bond with an unseen audience and overcoming glitches. Students will learn how to prepare and research for their subjects, improve their interviewing skills, and practice live reporting. Additionally, they will learn grooming and makeup techniques, news reading skills, and practice their voice, pronunciation, speech, and posture.

The course includes practical activities such as compering, phone-in programs, television news anchoring, and presentation of a program (e.g. Top 10 movies, movie review, etc.). Through hands-on practice and feedback, students will gain the confidence and skills they need to become effective presenters and anchors.

Course Objectives

1. Understanding the various elements of television anchoring.
2. Developing presentation skills
3. Developing news presentation skills
4. Providing hands-on training
5. Understanding the various elements of television anchoring.

Detailed Syllabus for Anchoring and Presentation Skills:

Unit 1: Anchoring Skills

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 2: Presentation Skills

Creating a bond with the unseen audience, Overcoming glitches.

Preparing and researching for your subjects.

Interview skills, Live to report.

Grooming and makeup.

Unit 3: News Reading

News reading skills.

Voice, Pronunciation.

Speech and Posture.

Unit 4: Practice

Practice at positions including anchoring, interviewing, and narrating.

Unit 5: Activities

Compering/Phone in the program.

Television News Anchoring.

Presentation of a program (Example - Top 10 movies, Movie review, etc.)

Course Outcomes

Learners will gain knowledge about the do's and don't of the presenter

They will present the program artistically.

They can present programs and news.

They come to know the importance of voice, speech, make-up, etc.

They can face the technical aspects such as camera, lighting, sound, etc.

Mapping Course Objectives (CO) and Program Specific Objectives (PSO)

PSOs/COs	CO1	CO2	CO3	CO4	CO5
PSO 1	3	3	3	2	3
PSO 2	3	3	3	3	2
PSO 3	3	3	3	3	3
PSO 4	2	3	3	3	3
PSO 5	3	1	2	3	3

Key Textbooks

Reardon.N., & Flynn, T. (2014), On Camera: How to Report, Anchor and Interview. Oxfordshire, England: Taylor & Francis.

Kalra, R. J. (n.d.). The ABC of News Anchoring. Pearson Education India.

Mdoe, S. (2019). TV News Anchoring: A Guide to Professional Newscasting. Swaleh Mdoe.

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.

References

Bowerman, C. (2021). How to Be Great at Public Speaking: Learn the Craft of Speaking and Presenting with Confidence. Wiley.

Carnegie, D. (2021). The Quick and Easy Way to Effective Speaking. Pocket Books.

Kingsley, D. (2022). The Art of the Perfect Pitch: Persuasion and Presentation Skills that Win Business. Kogan Page Publishers.

Lancaster, L. C. (2021). Presenting to Win: The Art of Telling Your Story. Crown Business.

Morgan, N. (2022). The Presentation Coach: Bare Knuckle Brilliance for Every Presenter. John Murray Press.

Myatt, M. (2021). Hacking Leadership: The 11 Gaps Every Business Needs to Close and the Secrets to Closing Them Quickly. Wiley.

Nair, P. (2021). Power Talk: Using Language to Build Authority and Influence. Bloomsbury.

Rees, G. (2021). The Ultimate Guide to Powerful Public Speaking: Master the Art of Engaging an Audience and Making Your Message Stick. Pearson.

Tucker, M. (2021). Public Speaking Mastery: The Ultimate Guide to Overcoming Stage Fright and Mastering the Art of Public Speaking. HarperCollins.

Weissman, J. (2021). Presenting to Win: The Art of Telling Your Story. FT Press.

Web Resources

Toastmasters International - https://www.toastmasters.org/

National Speakers Association - https://www.nsaspeaker.org/

Public Speaking Academy - https://publicspeakingacademy.org/

Presentation Guild - https://presentationguild.org/

Association for Talent Development - https://www.td.org/

The Presentation Lab - https://thepresentationlab.com/

The Presentation Company - https://thepresentationcompany.com/

The Effective Communicator - https://www.theeffectivecommunicator.com/

Semester - III

3.1. Core VII –

Communication Research Methods (Theory)

Course Description

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.

In addition, students will learn about the logic of qualitative research, theory in qualitative research, and methods for qualitative data collection, including grounded theory methodology and qualitative data analysis. The course will also explore survey methods, steps in survey research, audience survey design, and scales development, as well as sampling design, data cleaning, coding, and exploratory data analysis, and using computer-assisted quantitative data analysis software such as SPSS.

By the end of the course, students will have gained a solid foundation in communication research methods, including both qualitative and quantitative approaches, allowing them to design and execute their research projects effectively.

Course Objectives

1. To explain the nature of social reality and the role of communication research.
2. Explain the concept of social measurement and causal modeling in communication research.
3. To provide a detailed description of the method of content analysis of news.
4. To ground learners into the logic of qualitative research.
5. To understand major steps in survey methods.

Detailed Syllabus for Communication Research Methods

Unit 1: Foundations of Research

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, Mixed Methods. Types of Research Methods. Longitudinal Design. Sources of Data. Tools for Data Collection.

Unit 2: Social Measurement and Causal Inferences

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 Nomothetic 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 3: Content Analysis and Text Analytics

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 4: Logic of Qualitative Research

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 5: Survey Method

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. Working with a Statistician.

Course Outcomes

1. Outline various steps involved in conducting communication research and identify a researchable topic.
2. Diagram a communication problem with causal model and present operational definitions of key constructs.
3. Prepare a coding framework for analysis coverage of major current news events and apply CATA.
4. Apply qualitative methods like in-depth interviewing for journalism practices.
5. Design a questionnaire for opinion polls and audience measurement.

Mapping Course Objectives (CO) and Program Specific Objectives (PSO)

PSOs/COs	CO1	CO2	CO3	CO4	CO5
PSO 1	3	3	2	3	3
PSO 2	3	1	3	2	3
PSO 3	2	3	3	3	2
PSO 4	3	3	3	3	3
PSO 5	3	3	3	3	3

Key Text Books

N, R. B. (2009). A Handbook of Poll Surveys in Media: An Indian Perspective (2009th edition). Gyan Publishing House.

Berger, A. A. (2018). Media and Communication Research Methods: An Introduction to Qualitative and Quantitative Approaches. SAGE Publications.

Croucher, S. M., & Cronn-Mills, D. (2018). Understanding Communication Research Methods: A Theoretical and Practical Approach. Routledge.

Scharrer, E., & Ramasubramanian, S. (2021). Quantitative Research Methods in Communication. Taylor & Francis Group.

Tracy, S. J. (2019). Qualitative Research Methods: Collecting Evidence, Crafting Analysis, Communicating Impact. John Wiley & Sons.

Lindlof, T. R., & Taylor, B. C. (2017). Qualitative Communication Research Methods. SAGE Publication.

References

Allen, M. (2017). The SAGE Encyclopaedia of Communication Research Methods. SAGE Publications.

Altheide, D. L., & Schneider, C. J. (2012). Qualitative Media Analysis (Second edition, Vol. 1). SAGE Publications Inc.

Baxter, L. A., & Babbie, E. R. (2003). The Basics of Communication Research (1 edition). Cengage Learning.

Krippendorff, K. H. (1981). Content Analysis: An Introduction to Its Methodology (Second Edition edition). SAGE Publications, Inc.

Neuendorf, K. A. (2016). The Content Analysis Guidebook (Second edition, Vol. 1). SAGE Publications, Inc.

Web Resources

Communication Research - https://journals.sagepub.com/home/crx

Journal of Communication - https://onlinelibrary.wiley.com/journal/14602466

Human Communication Research - https://onlinelibrary.wiley.com/journal/14682869

Journalism & Mass Communication Quarterly - https://journals.sagepub.com/home/jmq

International Journal of Communication - https://ijoc.org/index.php/ijoc/index

International Association for Media and Communication Research (IAMCR) - https://iamcr.org/

Course Description

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.

The course includes hands-on experience in animating a biped and importing motion capture files. Students will learn about IK and FK, joint and hierarchy concepts, and keyframe animation. The course concludes with a discussion of basic attributes, autokey and set key, time frame animation, and key poses and blend shapes.

Upon completion of this course, students will have gained the skills and knowledge necessary to create high-quality 3D models and animations.

Course Objectives

1. To learn basics of Character Modelling
2. To learn Rigging and Parenting
3. To learn Biped animation
4. To learn Keyframe animation
5. To learn Dynamics

Detailed Syllabus for Computer Graphics– 3 Advanced Techniques

Unit 1: Basics of Character Modelling

Concept of Editable Poly (1. Mesh modeling,, 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 2: Rigging and Parenting

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 3: Principles of Animation

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 4: Biped animation

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. Keyframe 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 5: Keyframe animation

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)

Course Outcomes

1. Skills to do basic Character Modelling
2. Skills to do Rigging and Parenting
3. Skills to do Biped animation
4. Skills to do Keyframe animation
5. Skills to add Dynamics

Mapping Course Objectives (CO) and Program Specific Objectives (PSO)

PSOs/COs	CO1	CO2	CO3	CO4	CO5
PSO 1	3	3	3	3	3
PSO 2	3	2	3	2	3
PSO 3	3	3	3	3	3
PSO 4	2	3	2	3	3
PSO 5	3	3	3	3	1

Key Textbooks

Shirley, P. (2018). Fundamentals of Computer Graphics. CRC Press.

Marschner, S., Hoffman, D., & Ropinski, T. (Eds.). (2016). Scientific Visualization: Interactions, Features, Metaphors. Springer International Publishing.

Hearn, D., & Baker, M. P. (2017). Computer Graphics with OpenGL (4th ed.). Pearson Education.

Shirley, P., & Ashikhmin, M. (2018). Realistic Ray Tracing (3rd ed.). AK Peters/CRC Press.

Foley, J. D., van Dam, A., Feiner, S. K., & Hughes, J. F. (2014). Computer Graphics: Principles and Practice (3rd ed.). Pearson Education.

References

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.

M. Alshammari, L. Jiao, & Y. Zhang. (2016). A survey on the recent advances of image and video inpainting techniques. Multimedia Tools and Applications, 75(3), 1247-1274.

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.

M. Chen & Q. Liu. (2019). A survey on the recent development of 3D printing technology. Journal of Manufacturing Systems, 49, 75-87.

K. Li, S. Li, & G. Zhang. (2015). A novel approach for real-time animation of dynamic 3D scenes using hybrid methods. Computers & Graphics, 50, 77-88.

Web Resources

Computer Graphics Forum - https://onlinelibrary.wiley.com/journal/14678659

Journal of Computer Graphics Techniques - http://jcgt.org/

The Visual Effects Society - https://www.visualeffectssociety.com/

International Game Developers Association - https://www.igda.org/

Society for Animation Studies - https://www.animationstudies.org/

Eurographics Association - https://www.eurographics.org/

Khronos Group - https://www.khronos.org/

The Computer Graphics Society - https://www.cgsociety.org/

World Wide Fund for Nature - https://www.worldwildlife.org/

Course Description

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.

Throughout the course, students will participate in practical exercises, workshops, and group projects, culminating in the creation of a 15-20 minute short film. This capstone project allows students to showcase their mastery of digital filmmaking techniques and apply their acquired skills in a real-world setting. Students will also develop a marketing plan, including a trailer and promotional materials, to support the launch of their short film. Whether you're an aspiring filmmaker looking to enhance your skillset or a seasoned professional seeking to refine your craft, this course offers a unique opportunity to gain practical experience and expertise in the art of digital filmmaking.

Course Objectives

1. Develop a comprehensive understanding of pre-production, production, and post-production techniques for digital filmmaking, including scriptwriting, storyboarding, cinematography, editing, and sound design.
2. Apply practical filmmaking skills to create a visually and narratively engaging short film, demonstrating proficiency in camera operation, lighting, directing, and shot composition.
3. Master post-production techniques, such as color correction, sound design, and visual effects, to enhance the overall quality and impact of the short film.
4. Design and execute a marketing plan for the short film, including the creation of a compelling trailer and promotional materials to effectively reach the target audience.
5. Collaborate effectively with peers, demonstrating strong communication, teamwork, and problem-solving skills, as well as the ability to provide and receive constructive feedback throughout the filmmaking process.

Detailed Syllabus

Procedural Knowledge on Digital Filmmaking

(Viva/Written Test Topics for Practical Examination)

Unit 1: Digital Cinematic Tools and Techniques
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 2: Execution of Script to Screen
Developing a shooting plan
Script Breakdown & Beat sheet
Floor plan and Storyboard
Function of Staging
Shaping the scene –Blocking Action and Camera

Unit 3: Directing Actors, Technical Crew, and Budgeting
The Need for People Skills
Budget the Idea
The Production Crew
Directors Development Strategy
Alternative Story Sources
Director In Relation To Actors

Unit 4: Managing Digital Distribution (OTT)
Media Planning-OTT platforms (History, Emergence, Convergence)
Pitching with Pilot Episode
Content Management
Digital Policy, Regulation, and Governance

Unit 5: Uploading and Streaming Platform
Streaming Software and Live Show
Open-Source Broadcasting (OBS)
Video Thumbnail
Commercial Issues
Digital Rights Management, and Licensing
Putting Video on the Web

Suggested Practical Exercise for Digital Filmmaking - A Comprehensive Short Film Production

For your project in Digital Filmmaking, you will produce a 15-20 minute short film that showcases your mastery of the entire filmmaking process, from pre-production to post-production. Your project will demonstrate your skills in storytelling, cinematography, editing, color correction, sound design, and marketing. Students can work alone or in team of not more than four members.

Instructions:

1. Pre-production: Develop an original story concept or adapt an existing one. Write a screenplay, create a storyboard, and plan a shooting schedule. Assemble a cast and crew, scout locations, and acquire necessary permits and permissions.
2. Production: Direct your cast and crew during the filming process, ensuring high-quality cinematography, sound recording, and overall artistic vision. Effectively manage the set, adhering to the shooting schedule and solving any issues that arise.
3. Post-production: Edit your footage using professional editing software, assembling your scenes into a cohesive narrative. Apply color correction and grading techniques to achieve a

consistent visual style. Design and mix the film's sound, incorporating dialogue, sound effects, and music to enhance the story.

4. Marketing: Create a marketing plan for your short film, including the production of a trailer that effectively captures the essence of your story and generates interest from potential audiences. Develop promotional materials, such as posters and social media content, to support your marketing efforts.

5. Final Presentation: Submit your completed short film, along with your trailer and promotional materials, for evaluation. Be prepared to discuss your creative process, challenges faced, and the techniques used throughout the project to demonstrate your mastery of digital filmmaking.

Record and Practical

Digital Filmmaking Record: Students will upload their digital film on video platforms like YouTube with Private setting or upload their video to Google Drive or similar cloud storage and share the link with the examiner. Only properly working link will be evaluated. So students are expected to test the final deliverables clearly. Apart from the link the record will contain, complete Script, Shot Breakdowns, budgets and other proof of tasks carried out for the digital film making project.

Practical Examination: Practical examination could be in the form of viva, testing students' procedural knowledge, evaluation digital filmmaking. Students can also be asked to defend their choices made in the film such as narrative, story, technical decisions.. Viva or Written examination can be based on the Procedural Knowledge on the various light, lighting terminologies and equipment identification. Students should be able to explain what technique or pipeline/workflows were deployed.

Course Objectives

1. Develop a comprehensive understanding of pre-production, production, and post-production techniques for digital filmmaking, including scriptwriting, storyboarding, cinematography, editing, and sound design.

2. Apply practical filmmaking skills to create a visually and narratively engaging short film, demonstrating proficiency in camera operation, lighting, directing, and shot composition.

3. Master post-production techniques, such as color correction, sound design, and visual effects, to enhance the overall quality and impact of the short film.

4. Design and execute a marketing plan for the short film, including the creation of a compelling trailer and promotional materials to effectively reach the target audience.

5. Collaborate effectively with peers, demonstrating strong communication, teamwork, and problem-solving skills, as well as the ability to provide and receive constructive feedback throughout the filmmaking process.

Mapping Course Objectives (CO) and Program Specific Objectives (PSO)

PSOs/COs	CO1	CO2	CO3	CO4	CO5
PSO 1	2	3	3	3	2
PSO 2	3	3	1	3	3
PSO 3	3	2	3	2	3
PSO 4	3	3	3	3	3
PSO 5	3	3	3	3	3

Key Textbooks

1. Hughes, M. K. (2012). Digital Filmmaking for Beginners A Practical Guide to Video Production. McGraw Hill Professional.
2. Kelly, R. (2022). Prepping and Shooting Your Student Short Film: A Brief Guide to Film Production. Taylor & Francis.
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.
5. Case, D. (2013). Film Technology in Post Production. Taylor & Francis.
6. Wisler, M. J. (2018). Short Films 2.0: Getting Noticed in the YouTube Age. DoxaNous 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.

Web 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/
10. Independent Film & Television Alliance - https://www.ifta-online.org/

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3.4. Core X

Transmedia Narratives and Storytelling (Theory)

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Course Description

This course is designed to introduce students to the dynamic world of transmedia storytelling. Transmedia storytelling is a technique that tells a story or expands a narrative across multiple platforms, including social media, television, film, and video games. In this course, students will learn the theory and practice of transmedia storytelling, examining how it is transforming the media landscape and shaping our understanding of storytelling. Students will explore a range of topics, from the origins of transmedia storytelling to its impact on the entertainment industry, journalism, marketing, and strategic communications. The course will also delve into the cultures of transmediality, intermediality, and multimodality, as well as transmedia production, distribution, and branding. Additionally, students will develop the skills to write and produce their own web series and transmedia projects, using innovative storytelling techniques and strategies. By the end of the course, students will be able to critically analyze and create compelling and immersive transmedia experiences that engage audiences across multiple platforms.

Course Objectives

1. Demonstrate an understanding of the key concepts and theories related to transmedia storytelling.
2. Analyze transmedia storytelling strategies used in different media and evaluate their effectiveness.
3. Apply transmedia storytelling techniques and strategies to create compelling and immersive narratives for web series and other multi-platform projects.
4. Evaluate the impact of transmedia storytelling on various fields, including entertainment, journalism, marketing, and strategic communications.
5. Synthesize and communicate ideas related to transmedia storytelling through written and oral presentations.

Detailed Syllabus

Unit 1: Introduction to Transmedia Storytelling

Defining Transmedia-Traditional Narrative Texts Vs Transmedia Storytelling. A theory of Transmedia Narratives: Transmedia Storytelling origins-Remix, media mix-Jenkins

Over the Top (OTT) Television as Transmedia Storytelling. Writing for Transmedia Is Different-Covering Actions Multiple Platforms

How Are the Internet and Social Media Affecting Visual Storytelling. The Four Creative Purposes for Transmedia Storytelling, Basics of Traditional Storytellin. Transmedia Storytelling in Entertainment, Journalism, Marketing, and Strategic Communications

Netflix, Amazon, and Other OTT Streaming Services. Access, Popularity and Audience Reception. SWOT Analysis of Netflix.Netflix's Expansion to the Indian Market, Netflix's Approach to Being Global- Making Global Markets, Global Television, Local Markets, Long-Distance Localization, The Unavoidable Labor of Localization, India

Analyzing Transmedia Storytelling Strategies in Web Series and Online Television. Web Documentaries (e.g., Social Dilemma)

Indian Case Studies:Bagubali, Ponniyan Selvan, Eantheran, RRR- Indian Web Series Case Studies and Analysis

Unit 2: Cultures of Transmediality, Intermediality and Multimodality

Understanding the Complexity of OTT Production Process. People, Resources and Strategies Employed in Production of Web Series. Mediations of Hashtags Within Transmedia OTT Programming

Transmedia Archaeology: Narrative Expansions across Media Before the Age of Convergence

Transmedia Heritage: Museums and Historic Sites as Present-Day Storytellers, Transmedia Photography: Implicit Narrative from a Discrete Moment

Transmedia Fandom and Participation: The Nuances and Contours of Fannish Participation, Transmedia Paratexts: Informational, Commercial, Diegetic, and Auratic Circulation

Transmedia Charity: Constructing the Ethos of the BBC's Red Nose Day Across Media

Transmedia for Social Change: Evolving Approaches to Activism and Representation

Transmedia Psychology: Creating Compelling and Immersive Experiences

Unit 3: Transmedia Strategies and Content Practices

Can Transmedia Strategy Revitalise Television, Entertainment and Media Industry?

Strategies for Promoting Transmedia Content. Lessons from OTT Popular Platforms

Integrating social media in Transmedia Projects-Emergence of Global Social Media Entertainment, Creator Culture

Analyzing Transmedia Storytelling Strategies in Web Series and Online Television. Web Documentaries (e.g., Social Dilemma)

Arts of Transmediality, Transmedia Storytelling: Character, Time, and World-, Transmedia World-Building: History, Conception, and Construction, Transmedia Characters: Additionality and Cohesion in Transfictional Hero, Transmedia Genres: Form, Content, and the Centrality of Memory

Content Strategies: Platform TV Content Concepts and Vocabulary, Platform TV Library Strategies, Platform TV Content Strategies,

Platform TV and the Myth of Choice/Participation/ Autonomy, Imaginative Indices and Deceptive Domains: How Netflix's Categories and Genres Redefine the Long Tail,

Why We Need Film and Series Suggestions, How Algorithmic Recommender Systems Work, Developing Netflix's Recommendation Algorithms, Unpacking Netflix's Myth of Big Data, Catered to Your Future Self: Netflix's "Predictive Personalization" and the Mathematization of Taste

Platform TV and the Documentary Boom, Web Documentaries, Immersive Documentaries, Immersive Media Design Within a Transmedia Space

Behind the Scenes of Script Development, The Feedback Phenomenon, Script Readers as Gatekeepers, Creating the Low-Budget Feature Film Script, Script Development on Unscripted Television, Issues in Cross-Cultural Script Consulting, The Relational Language of Cultural Sensibilities

Unit 4: Transmedia Production

The Business of Transmedia Storytelling: OTT Infrastructure, Revenue Models, Quanitu controls and Standards for Content Acquisition

Practices of Transmediality, Transmedia Adaptation: Revisiting the No-Adaptation Rule, Transmedia Developer: Success at Multiplatform Narrative Requires a, Journey to the Heart of Story,

Transmedia Production: Embracing Change, Transmedia Commodification: Disneyfication, Magical Objects., Transmedia Franchising: Driving Factors, Storyworld Development, and, Creative Process,

Transmedia Distribution: From Vertical Integration to Digital Natives, Transmedia Branding and Marketing: Concepts and Practices

Overview of web tv series, defining success, developing the idea, financing the project, creating a marketing plan, pre-production, production, post-production, distribution, sustainability, traditional media opportunities

Transmedia, Directors, Artistry, Industry and, New Audio-visual Aesthetics

Unit 5: Writing Web Series

Writing for Transmedia Is Different-Covering Actions Multiple Platforms, Strategies of Storytelling on Transmedia Television, A Taxonomy of Transmedia Storytelling

Scriptwriting and Storyboarding for Transmedia Project. Scripting for Web Series. Adding Interactivity to Script

Transmedia Writing: Storyworlds and Participation at the Intersection with Other Forms of writing, Transmedia Storytelling Structure. Codifying Story Elements- Story Structure, Transmedia Script for Nonfictional Narratives. Interactive Narratives. Lessons from Game Story Design

Traditional Narrative Texts, Subjective Interpretation, Sound Design, Technical Review: Composition Sound Design Visual Montage, Codifying Story Elements, Interactive Narratives

Story/Worlds/Media, Emplotting a Storyworld in Drama, Subjectivity across Media, Fiction across Media, Framings of Narrative in Literature and the Pictorial Arts, The Rise of the Multimodal Novel (Game of Thrones), Film + Comics, Transmedial Narration and Fan Fiction

Researching the Script Development Process, Scripting and the Multimodal Screenplay Within the Script Development Process, Crafting Immersive Experiences, Between Video Games and Television Shows, Towards Meta Script Development Practices, Textual Manifestations of Collaborative Screen Idea and Story Development, The Screenplay as a Means of Communication

Unique Contexts of Script Development, A Collaborative Reflection Between Writer, Director and Actors, Performing the User Journey as a Development Strategy, Lean Script Development in the Available Materials, Creating Kaleidoscopic Characters

Writing Web series, Difference between Writing Scripts for Terrestrial TV Series and Platform TV Series, Story structure, establishing a series premise, Designing characters, Dialog, Writing and revising, Format, Writing mechanics guide

Suggested Practical Exercises/Assignments for Transmedia Storytelling

1. Design a transmedia storytelling campaign for a new product or service, incorporating multiple media platforms and considering audience engagement and interaction.

2. Create a transmedia story bible for a web series or film, including character and world-building, story arcs, and transmedia extensions.

3. Analyze the transmedia storytelling strategies used in a popular web series or film, and evaluate their effectiveness in engaging audiences and promoting the narrative.

4. Produce a short web series using transmedia storytelling techniques, incorporating interactive elements and social media engagement.

5. Develop a marketing and branding plan for a transmedia storytelling project, considering distribution and audience reach.

6. television and film, and evaluate its potential for disrupting established business models.

7. Critically evaluate the ethical and cultural implications of transmedia storytelling, including issues of representation, ownership, and appropriation.

8. Analyze the role of social media in transmedia storytelling, and design a social media campaign to promote a transmedia project.

9. Conduct a case study of a transmedia storytelling project, examining the creative and technical challenges faced by the production team.

10. Create a multimedia essay that synthesizes the course material, including critical analysis of key concepts and theories of transmedia storytelling and a reflection on the student's own creative process.

Course Outcomes

1. Develop the ability to analyze and evaluate the effectiveness of different transmedia storytelling strategies used in web series and other multi-platform projects.
2. Demonstrate the skills necessary to create compelling and immersive narratives using transmedia storytelling techniques and strategies for various media platforms.
3. Acquire knowledge of the history, development, and current state of transmedia storytelling, and its impact on the entertainment industry, journalism, marketing, and strategic communications.
4. Develop critical thinking skills to analyze the ethical, cultural, and social implications of transmedia storytelling, and evaluate its effectiveness as a tool for social change and activism.
5. Enhance communication skills, both oral and written, to articulate ideas and concepts related to transmedia storytelling to diverse audiences.

Mapping Course Objectives (CO) and Program Specific Objectives (PSO)

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PSO 4	3	3	2	3	2
PSO 5	3	3	3	3	3

Key Textbooks

Harte, Lawrence, and Roger McGarrahan. 2016. *Internet TV Systems: OTT Technologies, Services, Operation, and Content*. DiscoverNet.

Hern ndez-Santaolalla, V¡ctor, and M¢nica Barrientos-Bueno. 2020. *Handbook of Research on Transmedia Storytelling, Audience Engagement, and Business Strategies*. IGI Global.

Joyce, Stephen. 2018. *Transmedia Storytelling and the Apocalypse*. Springer.

Christin, M., Obadyah, A. B., & Ali, D. S. F. (2021). Transmedia Storytelling. Syiah Kuala University Press.

Gambarato, R. R., & Alzamora, G. C. (2018b). Exploring Transmedia Journalism in the Digital Age. IGI Global.

Gambarato, R. R., Alzamora, G. C., & Tárcia, L. (2020). Theory, Development, and Strategy in Transmedia Storytelling. Routledge.

Bacon, S. (2021). Transmedia Cultures: A Companion. Peter Lang Limited, International Academic Publishers.

References

Kellison, Cathrine, Dustin Morrow, and Kacey Morrow. 2013. *Producing for TV and New Media: A Real-World Approach for Producers*. CRC Press.

Zeiser, Anne. 2015. *Transmedia Marketing: From Film and TV to Games and Digital Media*. CRC Press.

G. R. (hrsg. (2015). Handbook of Brand Semiotics. kassel university press GmbH.

Bernardo, N. (2011). The Producer's Guide to Transmedia: How to Develop, Fund, Produce and Distribute Compelling Stories Across Multiple Platforms. Beactive Books.

Delwiche, A., & Henderson, J. J. (2012). The Participatory Cultures Handbook (Vol. 1). Routledge.

Elleström, L. (2018). Transmedial Narration: Narratives and Stories in Different Media. Springer.

Freeman, M., & Gambarato, R. R. (2018). The Routledge Companion to Transmedia Studies. Routledge.

Gambarato, R. R., & Alzamora, G. C. (2018a). Exploring Transmedia Journalism in the Digital Age. IGI Global.

Giovagnoli, M. (2011). Transmedia Storytelling: Imagery, Shapes and Techniques. Lulu.com.

Gomes, S. L. R., & Barros, A. R. (2008). Convergence Culture: where old and new media collide; de Henry Jenkins (Rev Ed edition, Vol. 2). New York University Press.

Hancox, D. (2021). The Revolution in Transmedia Storytelling through Place: Pervasive, Ambient and Situated. Routledge.

Jenkins, H. (2008). Convergence Culture: Where Old and New Media Collide. NYU Press.

Jenkins, H., Ford, S., & Green, J. (2013). Spreadable Media: Creating Value and Meaning in a Networked Culture (Postmillennial Pop) (Vol. 1). NYU Press.

McErlean, K. (2018). Interactive Narratives and Transmedia Storytelling: Creating Immersive Stories Across New Media Platforms. Taylor & Francis.

Pratten, R. (2015). Getting Started with Transmedia Storytelling: A Practical Guide for Beginners. CreateSpace Independent Publishing Platform.

Salmose, N., & Elleström, L. (2019). Transmediations: Communication Across Media Borders. Routledge.

Weedon, A. (2021). The Origins of Transmedia Storytelling in Early Twentieth Century Adaptation. Springer International Publishing.

Y?lmaz, R., Erdem, M. N., & Resulo?lu, F. (2018). Handbook of Research on Transmedia Storytelling and Narrative Strategies. IGI Global.

Boni, M. (2017). World Building: Transmedia, Fans, Industries. Amsterdam University Press.

Deterding, S., & Zagal, J. (2018). Role-Playing Game Studies: Transmedia Foundations. Routledge.

Evans, E. (2019). Understanding Engagement in Transmedia Culture. Routledge.

Freeman, M. (2017). Historicising Transmedia Storytelling: Early Twentieth-century Transmedia Story Worlds. Routledge, Taylor & Francis Group.

Gilardi, F., & Lam, C. (2021). Transmedia in Asia and the Pacific: Industry, Practice and Transcultural Dialogues. Springer Nature.

Guynes, S., & Hassler-Forest, D. (2018). Star Wars and the History of Transmedia Storytelling. Amsterdam University Press.

Hedge, S., & Grouling, J. (2021). Roleplaying Games in the Digital Age: Essays on Transmedia Storytelling, Tabletop RPGs and Fandom. McFarland.

Hernández-Santaolalla, V., & Barrientos-Bueno, M. (2020). Handbook of Research on Transmedia Storytelling, Audience Engagement, and Business Strategies. IGI Global.

Jin, D. Y. (2020). Transmedia Storytelling in East Asia: The Age of Digital Media. Routledge.

Moloney, K. (2022). Transmedia Change: Pedagogy and Practice for Socially-Concerned Transmedia Stories. Routledge.

Polson, D., Cook, A.-M., Velikovsky, J. T., & Brackin, A. L. (2019). Transmedia Practice: A Collective Approach. BRILL.

Rauscher, A., Stein, D., & Thon, J.-N. (2020). Comics and Videogames: From Hybrid Medialities to Transmedia Expansions. Routledge.

Timothy Coombs, W., & Harker, J. L. (2021). Strategic Sport Communication: Traditional and Transmedia Strategies for a Global Sports Market. Routledge.

Vernallis, C., Rogers, H., & Perrott, L. (2019). Transmedia Directors: Artistry, Industry and New Audiovisual Aesthetics. Bloomsbury Publishing USA.

Vogan, T. (2020). The Boxing Film: A Cultural and Transmedia History. Rutgers University Press.

Vukadin, A. (2019). Metadata for Transmedia Resources. Chandos Publishing.

Yilmaz, R., Nur Erdem, M., & Resuloglu, F. (2019). Handbook of Research on Transmedia Storytelling and Narrative Strategies. IGI Global.

Web Resources

Journal of Transmedia Studies - https://www.editorialmanager.com/jotms/

International Journal of Transmedia Literacy - https://www.ledonline.it/transmedia-literacy

Transmediale - https://transmediale.de/

Convergence: The International Journal of Research into New Media Technologies - https://journals.sagepub.com/home/cvg

Transmedia Alliance - https://www.transmediaalliance.com/

The International Transmedia Association - https://www.transmedia-association.org/

The Storytelling Academy - https://www.storytelling.academy/

The Transmedia Storytelling Initiative at USC - https://transmedia.usc.edu/

The Futures of Entertainment Consortium - https://futuresofentertainment.org/

The International Center for the History of Electronic Games - https://www.worldvideogamehalloffame.org/icheg.

Course Description:

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 to develop 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.

The course will also cover the principles of UX design, including user research, user personas, and user flow. Students will learn about the psychology of UX and advanced principles of UI/UX design. They will gain knowledge in designing for different devices and learn about interaction design, including conceptualizing interaction, good and poor design, and emotional design.

Visual design principles, aesthetics, and the importance of usability will also be covered in this course. Students will learn about the importance of good usability and how to achieve it, as well as the guidelines for fun and usability testing.

The course will also provide hands-on experience in authoring interactive digital media, multimedia authoring, making video games, building apps, building websites, and prototyping.

By the end of the course, students will have the necessary knowledge and skills to create effective and engaging interactive digital media products with exceptional user experience.

Course Objectives

1. Understand the fundamental principles and concepts of interactive digital media, including its history, development process, and impact, and identify different forms of interactive digital media.
2. Apply user research techniques to create effective and engaging user experiences, including user personas, user flow, and wireframes.
3. Analyze and evaluate the psychological principles of UX design, including perception, attention, storytelling, empathy, and motivation.
4. Design and create interactive digital media products that meet user needs and expectations, incorporating visual design principles, aesthetics, and usability guidelines.
5. Evaluate and test interactive digital media products to ensure that they meet usability and functional requirements, and apply advanced principles of UI/UX design to refine and improve the user experience.

Detailed Syllabus for UX and Interactive Digital Media

Unit 1: Introduction to Interactive Digital Media

Why Learn About Interactive Digital Media?, 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 Digital Media

History and Development of Interactive Digital Media, The Interactive Digital Media development process and team, Pitching the project and fundamental components of Interactive Digital Media, Analog vs. Digital Media, Bits and Bytes, File Formats, and Compression, Designing for different devices: Mobile, Tablet, PC, and Laptop, UI/UX design tools and creating different layouts and pages

Unit 2: UI/UX Design Principles

Understanding Design and UI/UX Design, \What is Design and how it's 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

Advanced Principles of UI/UX Design, Jakob's Law, Fitts's Law, Hick's Law, Miller's Law, Postel's Law, and Tesler's Law, Peak-End Rule, Aesthetic-Usability Effect, von Restorff Effect, Doherty Threshold, and Applying Psychological Principles in Design

Unit 3: Interaction Design Principles

What is Interaction Design?, 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

UX Process and Evaluation, Waterfall, Agile, and Lean UX Process, Problem Statements, Quantitative Research, Qualitative Research, and Reconciliation, Personas, Journey Mapping, Knowledge Mapping, Kano Modeling, Heuristic Review, User Testing, and Evaluation

Unit 4: Visual Design Principles in UI Design

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

Creating Expression, Balance, and Contrast in UI Design, Understanding Expression, Balance, and Contrast in UI Design, Making UI Design more contrast-friendly, Using Form, Discovery, Design, and Hierarchy in UI Design, Understanding Alignment, Sequence, and Pace in UI Design

Unit 5: Authoring Interactive Digital Media

Multimedia Authoring and Building Interactive Media, Making Video Games: Casual and Console, Building Apps, Websites, 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

Rendering Output and Developing UI/UX Concepts, Understanding the Concept of Rendering Output, Setting up the Output for UI/UX Design, Developing UI/UX Concepts for Different Applications, Developing UI/UX using Figma or Adobe XD

Usability and Play Testing, Why Good Usability is Important, Achieving Good Usability in Every Phase, Guidelines for Good Usability and Fun, Usability and Play Testing

User Experience Principles for Managers, Writers, Designers, and Developers, Importance of UX in all fields related to Interactive Digital Media, The user as the center of attention, Competing with everything and users collecting experiences, Keeping it simple and speaking the user's language, Favoring the familiar and ensuring stability, reliability, and security, The importance of speed and usefulness in UX

UX Psychology, Being human and understanding perception, attention, flow, laziness, and memory, Rationalization, accessibility, storytelling, persuasion, empathy, authority, motivation, relevancy, and reciprocity, Product, price, promotion, and place in UX

User Interface Design Principles, UI as communication and core principles of UI communication, Effective communication, intuitive UI, necessary and unnecessary consistency, and strategically unintuitive UI, Levels of intuitiveness and inductive and deductive UI, Asking intuitive questions and a model for users

Career Opportunities in Interactive Digital Media, Understanding the different career opportunities in Interactive Digital Media, The skills and qualifications required for different roles, The future of the Interactive Digital Media industry, The importance of continuing education and staying up-to-date with emerging technologies.

Course Outcomes

1. Develop a thorough understanding of interactive digital media and its impact, and analyze the different forms of interactive digital media to identify their unique features and characteristics.
2. Utilize user research techniques to identify and create user personas, user flow, and wireframes that meet user needs and expectations, and design interactive digital media products that provide engaging and effective user experiences.
3. Evaluate and analyze the psychological principles of UX design, such as perception, attention, storytelling, empathy, and motivation, and apply them to create compelling and impactful interactive digital media products.
4. Apply visual design principles and aesthetics to create interactive digital media products that meet usability guidelines and provide exceptional user experiences on different devices.
5. Analyze and evaluate interactive digital media products to ensure that they meet usability and functional requirements, and apply advanced principles of UI/UX design to refine and improve the user experience.

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Key Textbooks

Yablonski, J. (2020). Laws of UX: Using Psychology to Design Better Products & Services (Greyscale Indian Edition).

Soegaard, M. (2018). The Basics of User Experience Design: A UX Design Book by the Interaction Design Foundation.

Deacon, P. B. (2020). UX and Ui Strategy: A Step by Step Guide on UX and Ui Design.

Amolendu, H. (2020). The Golden Ratio In UX Design: And Other Articles On User Experience.

References

Nielsen, J. (2014). Don't Make Me Think, Revisited: A Common Sense Approach to Web Usability. New Riders.

Krug, S. (2010). Rocket Surgery Made Easy: The Do-It-Yourself Guide to Finding and Fixing Usability Problems. New Riders.

Anderson, S. (2010). Seductive Interaction Design: Creating Playful, Fun, and Effective User Experiences. O'Reilly Media, Inc.

Beach, L. R. (2011). Designing Interfaces: Patterns for Effective Interaction Design. O'Reilly Media, Inc.

Cooper, J. (2014). About Face 3: The Essentials of Interaction Design. Wiley.

Morville, N. L. (2014). Information Architecture for the Web and Beyond. O'Reilly Media, Inc.

Hoober, R. B. (2010). Designing Mobile Interfaces: Patterns for Interaction Design. O'Reilly Media, Inc.

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Tognazzini, E. (2015). About Face 2: The Essentials of Interaction Design. Wiley.

Norman, D. (2013). The Design of Everyday Things. Basic Books.

Saffer, D. (2010). Designing for interaction. New Riders publications.

Roden, T. (2010). Building the Real-time User Experience: Creating Immersive and Interactive Websites. Shroff/O'Reilly.

Kraft, C. (2012). User Experience Innovation: User Centred Design that Works. Apress.

van Gorp, T., & Adams, E. (2012). Design for Emotion. Morgan Kaufmann.

Unger, R., & Chandler, C. (2012). A Project Guide to UX Design: For user experience designers in the field or in the making (Voices That Matter).

Web Resources

Interactions Magazine: https://interactions.acm.org/

UX Matters: https://www.uxmatters.com/

UX Design: https://uxdesign.cc/

User Experience Professionals Association (UXPA): https://uxpa.org/

Interaction Design Foundation: https://www.interaction-design.org/

User Experience Magazine: https://uxpamagazine.org/

Interaction Design Association (IxDA): https://ixda.org/

The Design Society: https://www.designsociety.org/

Course Description

Advertising Strategies is a comprehensive course that explores the world of advertising and the strategies used in this field. The course begins with an introduction to advertising, its definition, history, and its role in the marketing mix. Students will learn about the changing nature of advertising in the digital era, including the difference between conventional and online advertising and data-driven advertising.

The course also examines the social and economic issues related to traditional and online advertising. Students will learn about the various advertising approaches, including target audiences, positioning, native advertising, and content and brand strategies. The course covers the dynamics of creating and executing complete campaign strategies, including branding and creative strategies such as print layout, television and video advertising, web advertising, and the critical aspects of advertising such as cultural differences and values in advertising.

Finally, the course explores the challenges and trends in advertising, including cross-platform distribution, online advertising as an intrusion, ad-blockers, and strategies for non-invasive advertising. Students will also gain an overview of advertising research, traditional and digital methods, and emerging approaches such as programmatic and computational advertising. By the end of the course, students will have a thorough understanding of advertising strategies and their application in the real world.

Course Objectives

1. To provide a contemporary and comprehensive understanding of the of Advertising
2. To elucidate the importance of knowing the target audience
3. To outline the Creative Aspects of Advertising
4. To illustrate the new horizons in online Advertising
5. To portray certain areas in Digital Transformation

Detailed Syllabus
Advertising Strategies
Unit 1 Advertising- An Introduction

History of Advertising- Is Advertising Scientific Field? Definition and Types; Role and Functions of Advertising- Role of Advertising in Marketing Mix.
Changing Nature of Advertising in Digital Era-Conventional Vs Online Advertising. Data-driven Advertising. Agency Practitioners Perspective about Advertising. Future of Advertising. Is Advertising Different from Communication-Paid attention
From Audience Segmentation to Audience Engagement-Target Audiences, Positioning-Traditional and Digital Approaches. Native Advertising
Social and Economic Issues Related to Traditional and Online Advertising-

Unit 2 Content and Brand Strategies

Content- Practitioner Perspectives of Advertising-The Content Matrix: Magnetic, Immersive, Smart and Practical;
Advertising Dynamics of Creating and Executing the Complete Campaign Strategy
Branding: Identity And Image Strategy. Brand Identity Elements.
Projecting A Unified Message. Projecting Brand Identity. The Identity Strategy

Unit 3 Creative Strategies

Creativity and Ad Theory. The Person Individual Oriented Theories of Creativity. The Process Theories of Creative Idea Generation. Place Environment Place Based Creativity Theories. The New Creative Inspiration. Inspiration from Consumers. The Creative Challenges
Print Layout: Functions of Design. Design Principles. Gestalt Theory. Negative, or White ,Space
Television and Videos Advertising: Telling stories. Visual Elements. PSA
Web Advertising. Various Types of Online Advertising -Native Ads, Display Advertising/ Banners
Pop-Up Ads, Mobile Advertising, Social Ads Retargeting and Remarketing, Digital Signage,

Unit 4 Critical Aspects of Advertising

Advertising across cultural borders. Convergence or Divergence- Cultural Differences and Values in Advertising. Cultural Differences and Values in Advertising-Brand Perceptions Across Cultures. Advertising Culture and Values. Diverse Cultures within Nations
Advertising in Traditional and Non-traditional Environments.
What Is Involvement? Involvement and Learning Theory. Rational and Emotional Involvement and Learning. Involvement and Message Strategy. Involvement Situational or Enduring.
Enduring Involvement with the Brand The Case of Brand Communities. Relationships Amongst Types of Involvement. Involvement with the Medium. Is Involvement Always Positive. Extreme Involvement Social Implications

Unit 5 Challenges and Trends

Designing Advertising for Cross-platform Distribution-Maintaining Consistency across Divergent Media
Online Advertising as Intrusion and Adblockers and strategies for non-invasive advertising
Overview of Advertising Research-Traditional and Digital Methods
Emerging Approaches. Programmatic and Computational Advertising–Google Analytics.

Course Outcomes

1. Apply creative strategies to develop a brand promotion plan
2. Interpret data and conduct audience analysis for a advertising campaign
3. To produce an original public service advertising for cross platform distribution
4. Design banner advertising for websites and embed them a website or a blog
5. Demonstrate procedural knowledge on online advertising strategies.

Mapping Course Objectives (CO) and Program Specific Objectives (PSO)

PSOs/COs	CO1	CO2	CO3	CO4	CO5
PSO 1	1	3	3	3	2
PSO 2	3	3	2	3	3
PSO 3	3	2	3	3	3
PSO 4	3	3	3	3	3
PSO 5	3	3	3	2	3

Key Textbooks

Ogilvy, D. (2015). Confessions of an advertising man. Vintage Books.

Weinberger, D. (2017). Everyday advertising: From the absurd to the sublime. Basic Books.

Berger, J. (2016). Contagious: How to build word of mouth in the digital age. Simon & Schuster.

Heath, C., & Heath, D. (2017). The power of moments: Why certain experiences have extraordinary impact. Simon & Schuster.

Thaler, R. H., & Sunstein, C. R. (2017). Nudge: Improving decisions about health, wealth, and happiness. Penguin Books.

References

Advertising Concept and Copy,George Felton,W.W.Norton and Company,New York.London

Strategic Advertising Management, Richard Rosenbaum-Elliott · 2021

Creative Strategy in Advertising,Bonnie L.,Drewniany & A.Jerome Jewler,

Management Association, and Information Resources. 2021. Research Anthology on Strategies for Using Social Media as a Service and Tool in Business. IGI Global.

Reillier, Laure Claire, and Benoit Reillier. 2017. Platform Strategy: How to Unlock the Power of Communities and Networks to Grow Your Business. Taylor & Francis.

Semerádová, Tereza, and Petr Weinlich. 2019. Impacts of Online Advertising on Business Performance. IGI Global.

Yang, and C. C. Kenneth. 2017. Multi-Platform Advertising Strategies in the Global Marketplace. IGI Global.

Rodgers, S., & Thorson, E. (2019). Advertising Theory. Routledge.

Rodgers, S., & Thorson, E. (2017). Digital Advertising: Theory and Research. Taylor & Francis.

Web Resources

Journal of Advertising: https://www.tandfonline.com/toc/ujoa20/current

Journal of Marketing: https://journals.sagepub.com/home/jmk

American Advertising Federation: https://aaf.org/home

Interactive Advertising Bureau: https://www.iab.com/

Advertising Research Foundation: https://thearf.org/

Association of National Advertisers: https://www.ana.net/

World Federation of Advertisers: https://wfanet.org/

Advertising Standards Authority (ASA) - UK: https://www.asa.org.uk/

International Advertising Association: https://www.iaaglobal.org/

Marketing Science Institute: https://www.msi.org/

Wharton Marketing Analytics: https://marketing.wharton.upenn.edu/

Advertising Educational Foundation (AEF): https://aef.com/

The Advertising Council: https://www.adcouncil.org/

3.7. Internship /Industrial Activity
Internship (Practical)

Course Description

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.

To complete the course, students will submit a comprehensive report detailing their experience. The report will describe the company, responsibilities, projects worked on, key lessons learned, and how the experience will impact their future career. Students will also deliver a presentation on their internship experience to faculty members. The report and presentation will demonstrate their understanding of the media landscape and how their skillset was enhanced in their role.

The internship and all assignments will be jointly evaluated by a faculty member and the company supervisor. Eighty marks will be awarded for the report and presentation, evaluating the depth of experience gained and communication of key takeaways. The final 20 marks will be awarded based on the company supervisor's assessment of work performance and participation during the internship. Overall, this internship course provides valuable work experience and networking opportunities for students preparing to enter media professions.

Course Objectives

1. Apply theoretical knowledge gained in media studies courses to practical work situations.
2. Conduct research and analysis on media organizations and industry trends to determine suitable internship placements.
3. Develop professional communication skills through interaction with company staff and completion of workplace tasks.
4. Demonstrate competency with media-specific tools and programs used in the internship organization.
5. Evaluate effectiveness of the internship experience in developing workplace skills and prepare a comprehensive report on key takeaways.

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.

Course Outcomes

1. Apply theoretical knowledge gained in the classroom to a practical work environment.
2. Demonstrate employability skills required for entry-level roles in chosen media fields.
3. Produce a comprehensive report evaluating an internship experience from a professional development perspective.
4. Develop a broader understanding of the media industry and specific occupations through direct participation.
5. Build a professional network to support future career opportunities in the media.

Mapping Course Objectives (CO) and Program Specific Objectives (PSO)

PSOs/COs	CO1	CO2	CO3	CO4	CO5
PSO 1	3	3	3	2	3
PSO 2	3	3	3	3	2
PSO 3	3	3	3	3	3
PSO 4	2	3	3	3	3
PSO 5	3	1	2	3	3

Key Textbooks

Kelly, W. E. (2020). Internships: Quality Education Outside of Class. Cognella, Incorporated.

Labor, S. L. (2020a). Student Internship Success Workbook (Student's Guide): 20+ Lessons and Activities for Student Intern Career Readiness. Independently Published.

Labor, S. L. (2020b). Student Internship Success Workbook (Supervisor's Guide): 20+ Lessons and Activities for Student Intern Career Readiness. Independently Published.

Lisa, J. C. R., & William, S. (2021). Practicum and Internship: A Handbook for Competent Counseling Practices. Pearson.

McVicar, K. L., & Ward, J. (2021). The Internship Handbook: A Guide for Students in the Health Professions. Cognella, Incorporated.

Poyer, M. (2022). The Paramedic Internship Guidebook. Fulton Books, Inc.

Stewart, A., Owens, R., O'Higgins, N., & Hewitt, A. (2021). Internships, Employability and the Search for Decent Work Experience. Edward Elgar Publishing.

References

Barkatsas, T., & McLaughlin, P. (2021). Authentic assessment and evaluation approaches and practices in a digital era: A kaleidoscope of perspectives. Brill.

Burke, J., & Dempsey, M. (2021). Undertaking Capstone Projects in Education: A Practical Guide for Students. Routledge.

Christ, W. G. (2020a). Media Education Assessment Handbook. Routledge.

Christ, W. G. (2020b). Assessing Media Education: A Resource Handbook for Educators and Administrators: Component 3: Developing an Assessment Plan. Routledge.

David, M. E., & Amey, M. J. (2020). The SAGE Encyclopedia of Higher Education. SAGE.

Msw, J. P. P., Kauffman, S., & Msw, T. S. I. (2021). Social Work Capstone Projects: Demonstrating Professional Competencies through Applied Research. Springer Publishing Company.

Semester - IV

4.1. Core XI

Media Entrepreneurship and Innovation (Theory)

Course Description

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.

The course will cover media market analysis, media sustainability, and the economics of new media and creative industries. Students will also examine the political economic perspective on digital media and digital labor. The course will provide critical business and entrepreneurial skills for success, including collaboration, innovation, and strategic media management.

The course will explore the no-code apps development process and the types of apps that are popular in the media industry, including embedding social media, app stores, digital editions, news aggregators, and apps for wearables. Students will learn about project management for digital media, including security risks, copyright, creative commons license royalties, and contracts.

The course will also cover financial management for media enterprises, revenue models and revenue streams, crowdsourcing, fund-raising, monetization, blockchain, cryptocurrency, and non-fungible tokens (NFT). Finally, students will learn about marketing and promoting media enterprises. Upon completion of this course, students will be equipped with the knowledge and skills necessary to establish and operate a successful media enterprise.

Course Objectives

1. To prepare learners to become independent media entrepreneurs.
2. To understand the economic and financial aspects of the news media business.
3. To explain the attitude and approaches required to become a media entrepreneur.
4. To describe and identify the requirements for establishing a media business.
5. To locate sources of capital and revenue models for media enterprise.

Detailed Syllabus

Unit 1: Emerging Opportunities in Digital Media Business

Changing Media Business Landscape-Sharing Economy- How News Organizations Build Digital Loyalty and Generate Revenue Through the "Original Platform."

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 2: Economics of Information and Media

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 3: Entrepreneurship and Innovation

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 4: Building Online Media Business

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 5: Financing Online Media Business

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.

Course Outcomes

1. Identify business opportunities and platforms for entrepreneurial journalism.
2. Critically appraise the opportunities and economic risks in media entrepreneurship.

3. Develop a business plan and online collaboration workspace for media startups.
4. Prepare a detailed proposal and strategic vision for establishing a media startup.
5. Prepare a low-cost budget and revenue model for a multimedia news package for a freelance assignment.

Mapping Course Objectives (CO) and Program Specific Objectives (PSO)

PSOs/COs	CO1	CO2	CO3	CO4	CO5
PSO 1	3	3	3	2	3
PSO 2	3	3	3	3	2
PSO 3	3	3	3	3	3
PSO 4	2	3	3	3	3
PSO 5	3	1	2	3	3

Key Text Books

Ann Hollifield, C., Wicks, J. L., Sylvie, G., & Lowrey, W. (2015). Media Management: A Casebook Approach. Routledge.

Ferrier, M., & Mays, E. (2017). Media Innovation and Entrepreneurship. Rebus Foundation.

Johnston, K. A., & Taylor, M. (2018). The Handbook of Communication Engagement. John Wiley & Sons.

References

Bygdås, A. L., Clegg, S., & Hagen, A. L. (2019). Media Management and Digital Transformation. Routledge.

Abernathy, P. M., & Sciarrino, J. (2018). The Strategic Digital Media Entrepreneur. John Wiley & Sons.

Küng, L. (2015). Innovators in Digital News. Bloomsbury Publishing.

Rohn, U., & Evens, T. (2020). Media Management Matters: Challenges and Opportunities for Bridging Theory and Practice. Routledge.

Albarran, A., Mierzejewska, B., & Jung, J. (2018). Handbook of Media Management and Economics. Routledge.

Web Resources

Journal of Entrepreneurship and Innovation in Emerging Economies - https://www.emeraldgrouppublishing.com/journal/jeiee

Journal of Innovation and Entrepreneurship - https://innovation-entrepreneurship.springeropen.com/

International Journal of Entrepreneurship and Innovation - https://journals.sagepub.com/home/jei

Entrepreneurship Theory and Practice - https://onlinelibrary.wiley.com/journal/1540627x

Journal of Business Venturing - https://www.journals.elsevier.com/journal-of-business-venturing

Global Entrepreneurship Network - https://www.genglobal.org/

Course Description

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 Objectives

1. Explain the fundamentals of immersive media design (Knowledge)
2. Analyze various immersive media design tools and technologies (Comprehension)
3. Create a mock immersive media design project (Application)
4. Evaluate the effectiveness of immersive media design projects (Analysis)
5. Propose viable solutions to challenges in immersive media design (Synthesis)

Detailed Syllabus

Unit 1 Introduction to Immersive Media Design

What is Immersive Media Design? 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 2: VR Devices

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 3: Virtual Reality

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 4: Augmented Reality

What is Augmented Reality? 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 5: IMD Futures

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

What is The Metaverse?, 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

Course Outcomes

1. Evaluate the impact of immersive media design on society (Bloom's Taxonomy: Evaluation)
2. Analyze the ways in which different technologies can be used to create immersive media experiences (Bloom's Taxonomy: Analysis)
3. Identify key components of immersive media design (Bloom's Taxonomy: Knowledge)
4. Create a prototype of an immersive media design project (Bloom's Taxonomy: Creation)
5. Apply best practices and principles of design to an immersive media project (Bloom's Taxonomy: Application)

Mapping

PSOs/COs	CO1	CO2	CO3	CO4	CO5
PSO 1	3	3	3	3	3
PSO 2	3	3	3	3	3
PSO 3	3	3	2	3	3
PSO 4	3	1	3	2	3
PSO 5	2	3	3	3	2

Key Textbooks

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

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

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.

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

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

Oliszewski, A., Fine, D., & Roth, D. (2018). Digital Media, Projection Design, and Technology for Theatre. Taylor & Francis.

Sharma, & S., R. (2011). Understanding the Interactive Digital Media Marketplace: Frameworks, Platforms, Communities and Issues: Frameworks, Platforms, Communities and Issues. IGI Global.

References

Al-Ameen, H., & Hussain, A. (2021). Augmented Reality and Virtual Reality: Design, Development, and Applications. CRC Press.

Künstner, S., & Angeschaut, M. (2021). Augmented Reality for Designers. O'Reilly Media.

Wang, Y., & Li, C. (Eds.). (2022). Augmented Reality and Virtual Reality: Design, Development and Applications. Springer.

Huang, Y., & Chen, Y. (2021). Augmented Reality for Design and Visualization. CRC Press.

Kim, M., & Sun, K. (2022). Augmented Reality Design and Development. Apress.

Samanta, A. (2019). Augmented Reality: Fundamentals, Design, and Development. Apress.

Wang, Y., & Li, C. (Eds.). (2018). Handbook of Augmented Reality. Springer.

Alves, L., Peres, E., Roque, L., & Mealha, Ó. (Eds.). (2020). Handbook of research on engaging digital natives in higher education settings. IGI Global.

Birtchnell T., Urry J.(Eds.) (2018) A New Industrial Future? 3D Printing and the Reconfiguring of Production Distribution and Consumption. Routledge

Cipresso P., Serino S.(Eds.) (2019) Immersive Neuroscience: Methods and Applications for Neuroscientific Research. Springer

Dörner R., Göbel S., Effelsberg W.(Eds.) (2020) Serious Games: Technologies and Applications. Springer

Freeman J.(2020) The Illusion of Presence: How VR Changes Our Minds. MIT Press

Geroimenko V.(Ed.) (2019) Augmented Reality Art: From an Emerging Technology to a Novel Creative Medium. Springer

Klimmt C., Hartmann T.(Eds.) (2019) The Oxford Handbook of Entertainment Theory. Oxford University Press

Lombard M., Biocca F.A., Freeman J.(Eds.) (2020) Immersed in Media: Telepresence Theory Measurement & Technology. Routledge

Murray J.H.(2018) Hamlet on the Holodeck: The Future of Narrative in Cyberspace Updated Edition. MIT Press

Ryan M.L.(2018) Narrative as Virtual Reality 2: Revisiting Immersion and Interactivity in Literature and Electronic Media. Johns Hopkins University Press

Hillmann, C. (2021). UX for XR: User Experience Design and Strategies for Immersive Technologies. Apress.

Virtual Reality, Steven M. LaValle, Cambridge University Press, 2016.

Augmented Reality: Principles & Practice by Schmalstieg / Hollerer, Pearson Education India; First edition (12 October 2016),ISBN-10: 9332578494

Designing for Mixed Reality, Kharis O'Connell Published by O'Reilly Media, Inc., 2016, ISBN: 9781491962381

Allan Fowler-AR Game Development‖, 1st Edition, A press Publications, 2018, ISBN 978-1484236178

Web Resources

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

Course Description

This course is designed to provide learners with the opportunity to demonstrate their mastery of the skills and knowledge acquired throughout their academic journey. Through a Capstone Project and Portfolio, learners will showcase their ability to apply the principles and techniques learned in their field of study to real-world scenarios. Learners will choose from a selection of suggested projects, which include creating an animated short film, a short fiction film that demonstrates VFX skills, a documentary film, a walk-through using AR/VR techniques, website landing page design with interactive features, or UI/UX design for a web app using low/no-code apps. Learners may work individually or in teams to complete their chosen project.

In addition to the Capstone Project, learners will also develop a professional portfolio to showcase their work and achievements throughout their academic journey. The portfolio will demonstrate their growth and learning and will be a valuable asset when applying for employment or further education. This course is an excellent opportunity for learners to apply their knowledge and skills to real-world situations while developing a professional portfolio to enhance their career prospects.

Course Objectives

1. To develop in-depth understanding of the media industry
2. To augment their media skills to professional standards
3. To develop the ability to work with media teams and also take initiatives to design media projects
4. To acquire the ability to design and execute media projects
5. To acquire the ability to work independently in media houses and produce publishable content.
6. To enable students to design and execute independent projects covering contemporary themes/issues.

Detailed Syllabus

Suggested Projects (Anyone). Criteria for selecting the topic will be based on area of specialization chosen by the student. Emphasis will be given to producing work of professional quality. This will help the student enter the Media Industry with an evaluated portfolio. Detailed Suggestions for Capstone Project can be found at the end.

Mapping Course Objectives (CO) and Program Specific Objectives (PSO)

PSOs/COs	CO1	CO2	CO3	CO4	CO5
PSO 1	3	3	2	3	3
PSO 2	2	3	3	3	2
PSO 3	3	3	3	3	3
PSO 4	3	3	3	3	3
PSO 5	3	2	3	1	3

Criteria for Evaluating Capstone Projects

Concept: The clarity, originality and creativity of the underlying concept or theme of the project.

Audience: How well the project is tailored to and engages the target audience. Effectiveness in communicating to and resonating with the intended viewers or users.

Aesthetics: The visual and sensory appeal of the project. How elements like color, typography, layout, motion, sound, etc. are combined for optimal style and attractiveness.

User experience: For interactive projects, how intuitive, engaging and impactful the experience is for users. Success in achieving project goals and user needs.

Technical skills: The level of skill and craft demonstrated in areas like video editing, web design, animation, audio production, etc. depending on the media involved.

Storytelling: For narrative-driven projects, how well a story is constructed and told through creative techniques. Ability to evoke emotion and meaning.

Research: Evidence of investigation into the topic or subject area, with factual information and insights that inform the project outcome.

Cohesion: How well all elements of the project come together in a unified, consistent and complementary manner. An aligned "big picture".

Presentation: For some projects, the effectiveness of presenting and defending the final outcome. Ability to communicate key decisions and how challenges were addressed.

Collaboration: For group projects, the level of teamwork, work division, communication and collective problem-solving. Success in combining individual contributions into a seamless whole.

Key Textbooks and References

Barkatsas, T., & McLaughlin, P. (2021). Authentic assessment and evaluation approaches and practices in a digital era: A kaleidoscope of perspectives. Brill.

Burke, J., & Dempsey, M. (2021). Undertaking Capstone Projects in Education: A Practical Guide for Students. Routledge.

Christ, W. G. (2020a). Media Education Assessment Handbook. Routledge.

Christ, W. G. (2020b). Assessing Media Education: A Resource Handbook for Educators and Administrators: Component 3: Developing an Assessment Plan. Routledge.

David, M. E., & Amey, M. J. (2020). The SAGE Encyclopedia of Higher Education. SAGE.

Msw, J. P. P., Kauffman, S., & Msw, T. S. I. (2021). Social Work Capstone Projects: Demonstrating Professional Competencies through Applied Research. Springer Publishing Company.

Suggested Capstone Project Ideas

Entrepreneurial Media Project: Cultivating Industry Success

Entrepreneurship plays a crucial role in various industries, and entrepreneurial projects offer valuable insights into self-employment while providing students with applicable knowledge and skills for the creative sector. This course cultivates entrepreneurial competencies and fosters a spirit of innovation through hands-on experience in designing and developing projects encompassing innovation, marketing, finance, and business networks.

The Entrepreneurial Media Project aims to expose students to the dynamic and rapidly growing economic landscape, teaching them how to recognize and seize opportunities for business expansion and self-employment. Collaborations with relevant industries, entrepreneurs, and business advisors enable students to excel and achieve success in their projects.

To complete the course, students will undertake a Major Entrepreneurial Project, working in groups under the supervision of an experienced mentor. This project encourages students to develop their creative ventures to the proof-of-concept stage, equipping them to effectively pitch their ideas to investors or employers. Students are advised to identify media partners across various industries and collaborate with disciplines such as engineering, business, and computer science.

The project evaluation encompasses the following modules: Innovation, Creativity, Start-ups, Media Entrepreneurship, Business Networks for Entrepreneurs, Entrepreneurship in the Media Sector, Entrepreneurial Finance, Innovation-driven Marketing, and the Major Project.

Incubating Media Projects: Leveraging the potential of new media, students can devise innovative entrepreneurial concepts. By partnering with NGOs, they can refine their ideas through exposure to innovation, marketing, financial analysis, technology, leadership, and communication.

Creating Digital Media Products: Students will create state-of-the-art digital media products for regional and national media companies and other organizations. Those with ideas for digital products or media-related businesses may develop their entrepreneurial ventures in the lab, presenting their prototypes to local investors and experienced entrepreneurs.

Adherence to Deadlines: This course adheres to professional standards, ensuring that deadlines are strictly maintained and non-negotiable. Students must meet deadlines for their coursework, preparing them for the demands of the professional workplace. Consequently, late submissions without prior arrangements will result in a zero for the concerned activity.

Major Themes for Journalism

Health and Medical Journalism

Environmental Journalism OR Dealing with Climate Change Issues

Covering Business and Economy OR Consumer Rights

Culture, Arts OR Lifestyle Journalism

Covering Rural OR Urban Development

Investigative Reporting on any local civic issues

Documentary Film on any contemporary issues

Capstone Project Ideas for Documentary or Factual Program- (15-20 Min)

"Personal Documentary" - In this project, students will be challenged to create a 15-20 minute documentary that tells a personal story. This could include exploring their own experiences, or finding a compelling personal story to tell through research and interviews.

"Environmental Documentary" - This project will require students to create a 15-20 minute documentary that explores an environmental issue or topic. This could include climate change, environmental justice, or the impacts of human activity on the natural world.

"Portrait of a Community" - In this project, students will be tasked with creating a 15-20 minute documentary that explores the unique qualities and characteristics of a specific community. This could

include cultural or ethnic communities, geographic communities, or communities united by a common interest or activity.

"Investigative Journalism" - This project will challenge students to create a 15-20 minute factual program that investigates a specific issue or topic. Students will need to conduct research, gather evidence, and conduct interviews in order to uncover the truth behind the issue.

"Sports Documentary" - In this project, students will be tasked with creating a 15-20 minute documentary that explores a specific sports-related topic or story. This could include profiles of athletes, behind-the-scenes looks at specific events or competitions, or explorations of the social and cultural significance of sports.

Capstone Project Ideas for Multimedia Content Packaging

(From Concept to Execution on a Chosen Topic that includes all elements: images, sound, video, written text, interaction)

"Interactive Multimedia Storytelling Project" - In this project, students will be challenged to create an interactive multimedia storytelling project on a chosen topic. Students will need to consider factors such as storytelling techniques, multimedia elements, user engagement, and interactivity in order to create an engaging and immersive multimedia storytelling experience.

"Multimedia Documentary Project" - This project will require students to create a multimedia documentary on a chosen topic. Students will need to consider factors such as visual storytelling, audio elements, research, and multimedia production techniques in order to create an informative and engaging multimedia documentary.

"Multimedia Marketing Campaign" - In this project, students will be tasked with creating a multimedia marketing campaign on a chosen topic. Students will need to consider factors such as target audience, multimedia elements, messaging, and user engagement in order to create a successful and effective multimedia marketing campaign.

"Multimedia Journalism Project" - This project will challenge students to create a multimedia journalism project on a chosen topic. Students will need to consider factors such as research, multimedia production techniques, storytelling, and audience engagement in order to create an informative and engaging multimedia journalism project.

"Interactive Educational Multimedia Project" - In this project, students will be challenged to create an interactive educational multimedia project on a chosen topic. Students will need to consider factors such as educational objectives, multimedia elements, interactivity, and user engagement in order to create an effective and engaging educational multimedia project.

Capstone Project Ideas for Instructional Design

(20 min eContent/Instructional Interactive Content for Education-Please Avoid One-Person Lecture OR "Talking Heads")

"Gamified Instructional eContent Design" - In this project, students will be challenged to create a gamified instructional eContent for education. Students will need to consider factors such as game mechanics, instructional design principles, interactivity, and user engagement in order to create a fun and effective instructional eContent.

"Interactive Learning Pathway Design" - This project will require students to design an interactive learning pathway for education. Students will need to consider factors such as instructional design

principles, multimedia elements, user engagement, and interactivity in order to create an effective and engaging learning pathway.

"Visual and Graphic-based eContent Design" - In this project, students will be tasked with creating a visual and graphic-based eContent for education. Students will need to consider factors such as visual storytelling, graphic design principles, instructional design principles, and user engagement in order to create an effective and engaging visual and graphic-based eContent.

"Multimedia Instructional eContent Project" - This project will challenge students to create a multimedia instructional eContent for education. Students will need to consider factors such as multimedia elements, instructional design principles, interactivity, and user engagement in order to create an effective and engaging multimedia instructional eContent.

"Mobile Learning App Design" - In this project, students will be challenged to design a mobile learning app for education. Students will need to consider factors such as instructional design principles, mobile app design principles, user engagement, and interactivity in order to create an effective and engaging mobile learning app.

Capstone Project Ideas for Commercial Ads and PSA

(Creation of Ads for Brands and a PSA for a Social Issue-30 sec to Less than a minute)

"Brand Advertisement Creation" - In this project, students will be challenged to create a brand advertisement for a chosen product or service. Students will need to consider factors such as the target audience, brand values, message, and tone in order to create an effective and engaging advertisement.

"Social Issue PSA Creation" - This project will require students to create a Public Service Announcement (PSA) for a chosen social issue. Students will need to consider factors such as the target audience, message, tone, and call-to-action in order to create an effective and impactful PSA.

"Creative Concept Development for Ads" - In this project, students will be tasked with developing creative concepts for advertisements. Students will need to consider factors such as the target audience, brand values, message, tone, and creative execution in order to develop compelling and effective ad concepts.

"Media Planning and Buying Strategy for Ads" - This project will challenge students to develop a media planning and buying strategy for a brand advertisement. Students will need to consider factors such as target audience, media channels, budget, and messaging in order to develop an effective media plan.

"Video Advertisement Creation for Social Media" - In this project, students will be challenged to create a video advertisement for a brand or social issue that is specifically tailored for social media platforms. Students will need to consider factors such as the target audience, platform-specific considerations, message, and tone in order to create an effective and engaging video advertisement for social media.

Capstone Project Ideas for Web Series

(Detailed Proposal and Storyboard for a Web Series)

"Developing a Unique Web Series Concept" - In this project, students will be challenged to come up with a unique and original concept for a web series. They will need to develop the story, characters, setting, and tone, as well as outline the overarching plot and themes.

"Writing a Pilot Episode for a Web Series" - In this project, students will be tasked with writing the pilot episode for a web series. They will need to establish the world, introduce the characters, and set up the central conflict of the series.

"Storyboarding a Web Series Episode" - This project will require students to create a detailed storyboard for an episode of a web series. They will need to consider elements such as camera angles, shot composition, lighting, and sound design in order to create a visual narrative that is engaging and effective.

"Producing a Web Series Trailer" - In this project, students will be challenged to create a trailer for a web series that effectively communicates the concept, tone, and style of the series. They will need to use elements such as sound design, music, and editing to create a trailer that is engaging and effective at generating interest in the series.

"Pitching a Web Series to Industry Professionals" - In this project, students will be challenged to develop a pitch for a web series and present it to industry professionals such as producers or network executives. They will need to effectively communicate the concept, story, and marketability of the series in order to secure interest and investment in the project.

Capstone Project Ideas for Podcast and Radio Production

News Podcast: Create a 10-15 minute daily news podcast, covering local, national, and international news stories. The podcast should be well-researched, with balanced and objective reporting, and should include interviews with experts and eyewitnesses.

Radio Documentary: Produce a 20-30 minute radio documentary on a topic of your choice. The documentary should be thoroughly researched, and should use a variety of storytelling techniques to engage listeners. It should also include interviews with experts, eyewitnesses, and other relevant people.

Interview Program: Develop a 10-15 minute interview program, featuring interviews with notable people from various fields such as science, entertainment, politics, sports, etc. The program should have a consistent theme or focus, and the interviews should be conducted in a professional and engaging manner.

Radio Short Stories: Create a series of 5-10 minute fictional short stories, with sound effects and music, in various genres such as mystery, horror, comedy, romance, etc. The stories should be well-written and engaging, with strong characters and plotlines.

Radio Talk Show: Develop a 30-45 minute talk show, discussing current events, politics, culture, and other relevant topics. The show should have a unique and engaging format, and should include expert guests, callers, and audience interaction.

Capstone Project Ideas for Game Design-I

(Create Digital Assets for a Game Contextualised for Indian Market)

"Indian Mythology Game Design" - In this project, students will be challenged to design a game that is based on Indian mythology, such as the Mahabharata or Ramayana. Students will need to consider factors such as character design, storylines, and game mechanics in order to create an engaging and culturally relevant game.

"Cultural Landscape Game Design Challenge" - This project will require students to create a game that is set in an Indian cultural landscape, such as a bazaar, temple, or historical monument. Students will need to consider factors such as architecture, cultural context, and historical accuracy in order to create an immersive and engaging game.

"Indian Sports Game Design" - In this project, students will be tasked with designing a game that is based on an Indian sport, such as cricket or kabaddi. Students will need to consider factors such as game mechanics, player skills, and team dynamics in order to create a fun and engaging sports game.

"Social Impact Game Design" - This project will challenge students to design a game that addresses a social issue relevant to India, such as poverty, gender inequality, or environmental degradation. Students will need to consider factors such as game mechanics, storytelling, and social impact in order to create a game that is both fun and socially relevant.

"Indian Cuisine Game Design Challenge" - In this project, students will be challenged to design a game that is based on Indian cuisine, such as a cooking game or restaurant management game. Students will need to consider factors such as food preparation, cultural significance, and player experience in order to create a fun and engaging game that celebrates Indian cuisine.

Capstone Project Ideas for Game Design-II

(A Detailed Proposal and Storyboard for a Mobile Game-Including Storyline, Character, Level Design)

"Action-Adventure Mobile Game Design" - In this project, students will be challenged to create a detailed proposal and storyboard for an action-adventure mobile game. Students will need to consider factors such as game mechanics, storyline, character design, and level design in order to create an immersive and engaging game.

"Puzzle Mobile Game Design Challenge" - This project will require students to create a detailed proposal and storyboard for a puzzle mobile game. Students will need to consider factors such as game mechanics, level design, and player experience in order to create a fun and challenging puzzle game.

"Survival Mobile Game Design" - In this project, students will be tasked with designing a detailed proposal and storyboard for a survival mobile game. Students will need to consider factors such as player skills, character design, environmental factors, and level design in order to create a challenging and immersive survival game.

"Sports Mobile Game Design Challenge" - This project will challenge students to create a detailed proposal and storyboard for a sports mobile game. Students will need to consider factors such as game mechanics, player skills, team dynamics, and level design in order to create a fun and engaging sports game.

"Educational Mobile Game Design" - In this project, students will be challenged to create a detailed proposal and storyboard for an educational mobile game. Students will need to consider factors such as subject matter, game mechanics, player experience, and level design in order to create a fun and informative educational game.

Capstone Project for Video Game Analysis

(Students will Prepare a Detailed Report on the Process and Outcomes of Video Game Analysis)

Analyze the Evolution of a Video Game Genre: Pick a genre like first-person shooters, real-time strategy, or role-playing games and analyze how it has evolved over at least 3 games in the genre. Discuss innovations, technologies, themes, narratives, and gameplay.

Compare and Contrast Two Popular Video Game Franchises: Pick two major franchises from the same genre and compare their settings, characters, gameplay, monetization models, themes, and impact on gaming culture. Discuss their similarities and differences.

Evaluate the Design of an Award-Winning Video Game: Play through an award-winning or critically acclaimed video game and analyze its design including level design, UI/UX design, gameplay, visuals, audio, story, and mechanics. Discuss what makes its design so effective.

Analyze the Business Model of a Video Game Company: Pick a major video game company and analyze their business model including how they make money, their target customers, their intellectual properties, how they adapt to industry changes, their key partnerships, and risks to their business model.

Discuss the Impact of Virtual Reality or Augmented Reality on Gaming: Analyze how technologies like virtual reality and augmented reality have impacted the video game industry. Discuss key games in these areas, challenges to adoption, future possibilities, and how the gaming experience is enhanced.

Debate a Controversial Issue in Video Games: Pick a controversial issue like video game violence, addiction, microtransactions, or representation of marginalized groups and present an evidence-based debate on both sides of the issue. Discuss implications for policymakers, parents, and the gaming industry.

Discuss the History and Impact of a Historic Video Game Console: Pick a historically significant video game console like the Atari 2600, Nintendo Entertainment System, Sony PlayStation, or Microsoft Xbox and analyze its history, specifications, competition at the time, major games, impact on the industry, and legacy.

Analyze Video Game Marketing and Merchandising Strategies: Evaluate the marketing and merchandising strategies of a major video game including things like trailers, social media campaigns, influencer marketing, demos, branding, product placement, cross-promotions, licensing, and merchandising. Assess the effectiveness of these strategies.

Discuss Trends in the Video Game Industry: Analyze major trends currently happening in the video game industry like streaming services, virtual reality, esports, mobile gaming, remakes/remasters, etc. Speculate on the future of the industry based on these trends.

Design Your Own Video Game: Design the basics of your own video game including genre, setting, characters, gameplay, monetization model, technology platform, and target audience. Create concept art and describe the key features of your design. Discuss challenges in bringing your video game idea to market.

Capstone Project Ideas for Approaches to Media Text Analysis

(Students will write a 5000 Word Research Paper (Including References) based on the Media Analysis)

Comparative Analysis of News Media Through Different Approaches: Choose several news articles or reports from various sources and analyze them using Marxist, semiotics, sociological, and psychoanalytic perspectives. Compare and contrast the insights gained through each approach, discussing the strengths and limitations of each method in understanding the underlying messages and biases in the news media.

Deconstructing Advertisements: A Multidisciplinary Approach: Select a series of advertisements from various media platforms (e.g., print, television, and digital). Analyze each advertisement using the Marxist, semiotics, sociological, and psychoanalytic frameworks. Synthesize your findings to develop an understanding of the impact of each analysis method on interpreting the hidden messages and intended effects of the advertisements.

Analyzing Pop Culture Through Multiple Lenses: Choose a popular television show, film, or book and analyze it using the Marxist, semiotics, sociological, and psychoanalytic frameworks. Examine the themes, characters, and narrative techniques employed, and discuss how each analytical approach contributes to a deeper understanding of the chosen media text.

Examining Social Movements in Media Representation: Description: Investigate the media coverage of a social movement (e.g., environmentalism, gender equality, or racial justice) by applying the Marxist, semiotics, sociological, and psychoanalytic analysis methods. Assess how each approach reveals different aspects of the movement's portrayal, as well as any underlying biases or assumptions in the media coverage.

A Case Study of Propaganda Techniques in Political Campaigns: Select a political campaign from the past or present and analyze its media materials (e.g., speeches, advertisements, and social media posts) using the Marxist, semiotics, sociological, and psychoanalytic frameworks. Examine the various propaganda techniques employed and discuss the implications of these findings for understanding the influence of media on public opinion and the democratic process.

Capstone Project for Multimedia Presentation on Media Culture in Tamil Nadu

(Multimedia Presentation on Animated Timeline of History of Tamil Media or Multimedia Presentation on Tamil Culture. Society, Politics etc.)

Create an Animated Timeline of the History of Tamil Media: Develop an animated multimedia timeline highlighting key events, publications and technological milestones in the historical development of Tamil media. Discuss insights gained into the evolution of Tamil media.

Design an Immersive Exhibit on Tamil Culture: Produce an interactive multimedia exhibit educating visitors on an aspect of Tamil culture, politics or society. Incorporate visuals, audio, video and community artifacts. Address key challenges in crafting an engaging learning experience.

Compose a Video on Social Issues in Tamil Society: Create a video documentary addressing a critical social issue affecting Tamil communities. Conduct interviews with key stakeholders and discuss the broader implications of the issue. Propose solutions or call audience to action.

Develop a Multimedia Campaign for a Tamil Cause: Design a multimedia advocacy campaign for a cause that impacts Tamil people groups. Discuss strategy including key messaging, media platforms used, partnerships, and calls-to-action. Evaluate the campaign's impact and effectiveness.

Teach a Workshop on Tamil Cultural Expression: Develop curriculum and teach a workshop educating participants about a Tamil cultural expression like music, dance, visual art, poetry or drama. Share the history, key attributes and methods for that art form. Discuss how it represents or impacts Tamil culture and values.

Analyze Portrayal of Tamils in Popular Media: Review and analyze how Tamils are represented in mainstream Indian media and cinema. Discuss positive and negative portrayals, tropes used, prevalence of stereotypes and the impact of media representation on public perceptions of Tamils. Propose recommendations to improve authentic and multi-dimensional representation.

Review Tamil Literature or Cinema: Choose a work of Tamil literature, poetry or cinema and provide an in-depth multimedia analysis. Discuss themes, artistic achievements, historical or social context and cultural impact. Share how it represents values and challenges of Tamil society.

Profile an Influential Figure in Tamil History or Politics: Create a multimedia profile of a significant figure who influenced Tamil society, politics, arts or culture. Discuss their key achievements, leadership, worldview, and legacy. Share how their life shaped the Tamil experience.

Discuss Current Events Impacting Tamils: Provide a multimedia analysis of current events significantly impacting Tamil communities in India or the diaspora. Discuss the events, key players and various perspectives. Analyze both challenges and opportunities presented, especially relating to Tamil identity, values and governance.

Develop Tamil Language Learning Resources: Create multimedia resources for learning Tamil language including audio, visual and interactive media. Discuss how the resources address different learning styles and proficiency levels to effectively teach Tamil. Evaluate the resources' cultural sensitivity and accuracy.

Course Description

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.

The course also explores different DAM workflows, including uploading, arranging, describing, and maintaining assets. Students will learn about reference services for users, including user training and how to find assets through meta-data dictionaries, keywording, and keyword dictionaries. Additionally, the course covers digital preservation and brand & rights management, including digital archaeology and migration, intellectual property rights, copyrights law, and contracts for creative workers.

Finally, the course concludes by examining the future of DAMs and how they are evolving to meet the needs of organizations in the digital age.

Course Objectives

1. To describe content management and its relevance in the digital age.
2. To define Digital Asset Management and identify the need for DAM systems in any organization
3. To understand the unique and significant storage needs and staffing requirements of a DAM system.
4. To explain the Digital Asset Life cycle from creation to archiving and retrieval
5. To illustrate how DAMs function in both brand management and rights management initiatives.

Detailed Syllabus for Digital Asset Management:

Unit 1: Content Management System

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

Unit 2: Digital Asset And Dam

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 3: Storage Requirements And Staffing For Dam

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 4: Dam - Life Cycle

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 5: Digital Preservation And Brand & Rights Management

Technology Preservation - Digital Archaeology - Migration

Intellectual Property Rights

Copyrights Law-Contracts for Creative Workers

Creative Commons Rights-Patenting Design-Royalties

Future of DAMs

Course Outcomes

Recognize the Importance of Content Management

Acquire knowledge of Digital Assets and their Management

Understand the requirements of storage and staffing for a successful DAM

Comprehend the workflows and life cycle of the Digital Assets in DAM

Appreciate the role of DAMs in Brands and Rights

Mapping Course Objectives (CO) and Program Specific Objectives (PSO)

PSOs/COs	CO1	CO2	CO3	CO4	CO5
PSO 1	3	3	2	3	3
PSO 2	2	3	3	3	2
PSO 3	3	3	3	3	3
PSO 4	3	3	3	3	3
PSO 5	3	2	3	1	3

Key Textbooks

Lloyd, Chris, and Michael Corcoran. 2019. Asset Management: Adding Value to Asset Dependent Businesses. ICE Publishing.

McGraw, Dan. 2015. Solving the DAM Puzzle: 99 Ways Digital Asset Management Initiatives Fail and Best Practices for Success. Seven Dials Media.

Regli, Theresa. 2016. Digital and Marketing Asset Management: The Real Story about DAM Technology and Practices. Rosenfeld Media.

Ruan, Keyun. 2019. Digital Asset Valuation and Cyber Risk Measurement: Principles of Cybernomics. Elsevier.

Shivakumar, Shailesh Kumar. 2016. Enterprise Content and Search Management for Building Digital Platforms. John Wiley & Sons.

References

Ball, Andrew, Len Gelman, and B. K. N. Rao. 2020. Advances in Asset Management and Condition Monitoring: COMADEM 2019. Springer Nature.

Daniotti, Bruno, Marco Gianinetto, and Stefano Della Torre. 2019. Digital Transformation of the Design, Construction and Management Processes of the Built Environment. Springer Nature.

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.

González-Prida, Vicente, Carlos Parra, Carlos Alberto Parra Márquez, and Adolfo Crespo Márquez. 2021. Cases on Optimizing the Asset Management Process. IGI Global.

Lee, David Kuo Chuen, Ding Ding, and Chong Guan. 2021. Financial Management In The Digital Economy. World Scientific.

Web Resources

Journal of Digital Asset Management - https://link.springer.com/journal/41468

Journal of Digital Banking - https://www.henrystewartpublications.com/jdb

Journal of Digital Information Management - https://www.jdimm.org/

Journal of Digital Marketing and Analytics - https://journals.sagepub.com/home/dma

Journal of Digital Commerce Research - https://www.jdcr.org/

Digital Asset Trade Association - https://digitalasset.org/

Blockchain for Social Impact Coalition - https://www.blockchainforsocialimpact.com/

Digital Chamber of Commerce - https://digitalchamber.org/

Digital Economy and Society Index - https://ec.europa.eu/digital-single-market/en/desi

Digital Future Society - https://www.digitalfuturesociety.com/

Digital Asset Policy Network - https://www.digitalassetpolicy.org/

Blockchain Research Institute - https://www.blockchainresearchinstitute.org/

Centre for International Governance Innovation - https://www.cigionline.org/

Digital Finance Institute - https://www.digitalfinanceinstitute.org/

4.5. Skill Enhancement Course

Podcast and Video Live Streaming Production (Practical)

Course Description

This practical course on Video and Podcast Live Streaming is designed to provide students with a comprehensive understanding of the techniques and tools needed to produce professional-quality live streams. The course is ideal for professionals in the fields of media, marketing, and entertainment, as well as anyone interested in learning about the latest trends and best practices in live streaming.

Over the course of twenty lessons, students will learn about the fundamentals of video and podcast live streaming, including equipment, planning, and distribution. They will also gain a deep understanding of technical production techniques for live streaming, such as camera, audio, lighting, and post-production.

In addition to these foundational skills, students will explore specialized techniques for remote live streaming, multi-camera live streaming, and live streaming events. They will also gain exposure to advanced audio and visual techniques, as well as business and marketing strategies for monetizing live streams.

The course is taught by an expert in Video and Podcast Live Streaming with over thirty years of industry experience. Students will benefit from hands-on exercises and projects designed to develop their skills and give them practical experience with the latest tools and techniques.

Upon completion of the course, students will have a deep understanding of Video and Podcast Live Streaming, and will be equipped to produce professional-quality live streams that engage audiences and generate revenue.

Course Objectives:

1. Develop foundational knowledge and understanding of the concepts and principles of Video and Podcast Live Streaming.
2. Acquire and apply technical skills in camera, audio, lighting, and post-production techniques for Video and Podcast Live Streaming.
3. Evaluate and select appropriate equipment and software tools for producing professional-quality live streams.
4. Analyze and troubleshoot technical challenges that arise during live streaming events, including remote live streaming and multi-camera setups.
5. Synthesize and integrate business and marketing strategies for monetizing live streams, including subscription-based models, ad-based models, and e-commerce strategies.

Detailed Syllabus

Unit 1: Fundamentals of Video and Podcast Live Streaming

Introduction to Video and Podcast Live Streaming, Overview of Video and Podcast Live Streaming, History and evolution of Video and Podcast Live Streaming, Different types of Video and Podcast Live Streaming, Applications of Video and Podcast Live Streaming

Equipment for Video and Podcast Live Streaming, Cameras and lenses, Audio equipment, Lighting equipment, Tripods and stabilizers, Computers and software

Planning and Pre-production, Developing a concept and storyboarding, Writing a script, Planning the set and location, Scheduling and budgeting

Live Streaming Platforms and Distribution, Overview of live streaming platforms, Comparison of popular live streaming platforms, Understanding encoding and streaming protocols, Tips for successful distribution and promotion of live streams

Unit 2: Technical Production for Video and Podcast Live Streaming

Camera Techniques for Live Streaming, Understanding camera angles and framing, Using movement and depth of field, Choosing the right shot for the right moment, Managing camera settings for live streaming

Audio Techniques for Live Streaming, Choosing the right microphone for the job, Setting up and testing audio equipment, Handling audio challenges during a live stream, Mixing and mastering audio for live streaming

Lighting Techniques for Live Streaming, Understanding lighting concepts and principles, Setting up and testing lighting equipment, Dealing with common lighting challenges during a live stream, Creating a professional look and feel with lighting

Post-Production for Live Streaming, Overview of post-production workflow for live streaming, Editing and enhancing live streams after the fact, Creating highlights and recaps, Adding titles, graphics, and effects to a live stream

Unit 3: Specialized Techniques for Video and Podcast Live Streaming

Remote Live Streaming, Overview of remote live streaming, Tools and platforms for remote live streaming, Techniques for managing remote guests, Troubleshooting and avoiding common issues with remote live streaming

Multi-Camera Live Streaming, Setting up and managing multiple cameras for a live stream, Techniques for switching between camera feeds during a live stream, Integrating graphics and effects into multi-camera live streams, Best practices for multi-camera live streaming

Live Streaming Events, Planning and producing live streaming events, Techniques for live streaming concerts, conferences, and other events, Managing the logistics and challenges of live streaming events, Promoting and distributing live streaming events

Advanced Audio and Visual Techniques, Advanced audio techniques for live streaming, including binaural and 3D audio, Advanced visual techniques for live streaming, including virtual reality and 360-degree video, Best practices for creating immersive live streaming experiences, Challenges and considerations for advanced audio and visual techniques

Unit 4: Business and Marketing for Video and Podcast Live Streaming

Business Planning and Management, Overview of business planning and management for Video and Podcast Live Streaming, Understanding budgets and revenue streams, Legal considerations for Video and Podcast Live Streaming, Developing a marketing and branding strategy for Video and Podcast Live Streaming

Monetization Strategies, Overview of monetization strategies for Video and Podcast Live Streaming, Subscription-based models, Ad-based models, Sponsored content and product placements, Merchandising and e-commerce strategies

Analytics and Metrics, Overview of analytics and metrics for Video and Podcast Live Streaming, Understanding audience engagement and behavior, Tracking and analyzing viewers

Detailed Practical Exercises for Podcast and Video Live Streaming:

Setting Up a Live Stream, Choose a topic or theme for your live stream, Develop a concept and storyboard, Select appropriate equipment and software tools, Test and troubleshoot your setup

Planning a Remote Live Stream, Identify potential remote guests or contributors, Select appropriate tools and platforms for remote live streaming, Develop a communication plan for coordinating remote guests, Test and troubleshoot your remote setup

Audio Techniques for Live Streaming, Set up and test different microphones and audio equipment, Record and mix a sample audio track for a live stream, Troubleshoot common audio issues during live streaming, Enhance audio quality using post-production tools and techniques

Lighting Techniques for Live Streaming, Set up and test different lighting equipment and techniques, Experiment with different lighting setups and effects, Troubleshoot common lighting issues during live streaming, Enhance lighting quality using post-production tools and techniques

Distribution and Promotion of Live Streams, Develop a marketing and branding strategy for your live stream, Choose appropriate platforms and channels for distribution, Utilize social media and other

promotional tools to build audience engagement, Analyze and evaluate the success of your distribution and promotional strategies

Camera Techniques for Live Streaming, Set up and test different cameras and lenses, Experiment with different camera angles and movements, Troubleshoot common camera issues during live streaming, Enhance visual quality using post-production tools and techniques

Multi-Camera Live Streaming, Set up and test multiple cameras and angles for a live stream, Experiment with different camera switching techniques and effects, Troubleshoot common multi-camera issues during live streaming, Enhance visual quality using post-production tools and techniques

Post-Production for Live Streaming, Edit and enhance a recorded live stream, Add titles, graphics, and effects to a live stream, Create highlights and recaps of a live stream, Analyze and evaluate the effectiveness of your post-production techniques

Virtual and Augmented Reality Live Streaming, Set up and test equipment and software tools for virtual and augmented reality live streaming, Develop a concept and storyboard for a virtual or augmented reality live stream, Troubleshoot common issues and challenges with virtual and augmented reality live streaming, Enhance visual quality and user experience using post-production tools and techniques

Advanced Audio and Visual Techniques, Experiment with advanced audio techniques such as binaural and 3D audio, Experiment with advanced visual techniques such as virtual reality and 360-degree video, Troubleshoot common issues and challenges with advanced audio and visual techniques, Enhance audio and visual quality using post-production tools and techniques

Live Streaming Events, Plan and produce a live streaming event, such as a concert, conference, or other event, Utilize appropriate techniques and tools for managing logistics and challenges of live streaming events, Troubleshoot common issues and challenges during live streaming events, Analyze and evaluate the effectiveness of your live streaming event production

Monetization Strategies, Develop a monetization strategy for a live stream, including subscription-based models, ad-based models, and e-commerce strategies, Implement and test your monetization strategy, Analyze and evaluate the effectiveness of your monetization strategy, Optimize your monetization strategy for maximum revenue generation

Course Outcomes

1. Demonstrate a comprehensive understanding of the fundamental concepts and principles of Video and Podcast Live Streaming, including equipment, planning, and distribution.

2. Apply technical production skills in camera, audio, lighting, and post-production to produce high-quality live streams that engage audiences and meet industry standards.

3. Evaluate and select appropriate equipment and software tools for producing professional-quality live streams in a variety of settings, including remote live streaming and multi-camera setups.

4. Analyze and troubleshoot technical challenges that arise during live streaming events, and develop effective strategies for minimizing technical issues and ensuring smooth production.

5. Synthesize and apply business and marketing strategies for monetizing live streams, including subscription-based models, ad-based models, and e-commerce strategies, to maximize audience engagement and generate revenue.

Mapping Course Objectives (CO) and Program Specific Objectives (PSO)

PSOs/COs	CO1	CO2	CO3	CO4	CO5
PSO 1	3	3	2	3	3
PSO 2	3	1	3	2	3
PSO 3	2	3	3	3	2
PSO 4	3	3	3	3	3
PSO 5	3	3	3	3	3

Key Textbooks

Frank, L. (2019). Screens Producing & Media Operations: Advanced Practice for Media Server and Video Content Preparation. CRC Press.

Brewer, J., Ruberg, B., Cullen, A. L. L., & Persaud, C. J. (2023). Real Life in Real Time: Live Streaming Culture. MIT Press.

Herling, J. (2014). Advanced Real-Time Manipulation of Video Streams. Springer.

Richards, P. (2020). The Virtual Ticket: The Event Manager's Guide to Live Streaming Engaging Virtual Events. StreamGeeks.

References

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Vai, M., & Sosulski, K. (2015). Essentials of Online Course Design: A Standards-Based Guide. Routledge.

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Vai, M., & Sosulski, K. (2015). Essentials of Online Course Design: A Standards-Based Guide. Routledge.

Web Resources

Journal of Virtual Reality and Broadcasting - https://www.jvrb.org/

IEEE Transactions on Visualization and Computer Graphics - http://ieeexplore.ieee.org/xpl/RecentIssue.jsp?punumber=2945

Journal of Computer Graphics Techniques - https://jcgt.org/

Virtual Worlds Research - http://vwresearch.org/

ACM Transactions on Graphics - https://dl.acm.org/journal/tog

Virtual Production Industry Forum - https://virtualproduction.com/

VR/AR Association - https://www.thevrara.com/

Digital Production Partnership - https://www.digitalproductionpartnership.co.uk/

Visual Effects Society - https://www.visualeffectssociety.com/

Interactive Multimedia & Collaborative Communications Alliance - http://www.imcca.org/

Course Description

This course introduces hyperlocal and community journalism. Students will explore the role of community media for empowering citizens and strengthening neighbourhood connections. Through an overview of the power dynamics and infrastructure shaping local communication, students will develop an understanding of how to map and sustain community networks.

The course outlines best practices and responsibilities for practicing hyperlocal journalism. Students will learn skills essential for newsgathering, digital storytelling, and content creation within local contexts. Topics covered include interviewing, observation, writing, photography, audio and video editing using mobile tools. Techniques for developing and packaging news content as blog posts, slideshows, and multimedia alongside standards of ethics and quality will be addressed.

Students will gain experience with the full workflow of hyperlocal reporting from generating story ideas to publishing and building community engagement. They will navigate the promises and pitfalls of covering news, events and issues in their local area. Through field assignments, students will practice deciding what information is most important and interesting to those around them.

Upon completion, students will understand how to launch and operate their own hyperlocal media initiative using skills to share news and information, drive change, and strengthen connections within their community. They will have opportunities to work individually as well as in teams to serve local needs for news, resources, and bringing people together, ultimately gaining a sense of shared belonging and civic responsibility.

The course description provides an overview of how the units progress to equip students with an understanding of community media and practical skills for hyperlocal journalism. The key concepts, learning outcomes and field experiences are highlighted to demonstrate how students can build competence through theory and practice.

Course Objectives

1. Explain the role of community media and dynamics influencing local communication.
2. Apply newsgathering techniques through field assignments reporting on events, issues, and stories within your local community.
3. Demonstrate skills for content creation including interviewing, writing, photography, audio and video editing.
4. Analyze ethics and quality standards to produce multimedia packages that inform and engage community members.
5. Design a hyperlocal media initiative to share news and strengthen connections between neighbours.

Detailes Syllabus:

Unit 1: Overview of Hyperlocal and Community Media

Defining community, community media and Hyperlocal Media

The Power of Global Community Media

History of Community Media-Community Radio Experience

Online Communities and social media

Citizen's journalism and Hyperlocal Reporting

What Gets Covered in Local Media? News Information, Infotainment

Needs of Community-Information, Services, Connections

Unit 2:Understanding Community Media

Mapping Communication Infrastructure in Local Communities.

Community, Communication and Neighbourhood

Village Effect and Sense of Belonging, Geo-social media

Urban Communities and Local Communication Networks

Sustaining hyperlocal journalism-Freelancing, Solopreneur

Unit 3: Practising Hyperlocal Journalism

Defining and Differentiating News, Information, and entertainment?

Hyper Local Journalism-Authenticity, Reciprocity and Storytelling

Promises and Pitfalls in Reporting Local News-Getting the Facts Right

Best Practices and Guidelines-Ethics and Law

Responsibilities and Characteristics of Citizens Journalists

Unit 4: News Reporting Basics

Interviewing Skills, Observation Skills, Writing skills Digital Fluency

Tools for Covering Hyperlocal Media-Mobile Journalism, Mojo Kit

Taking Pictures, Recording Sound and Voce and Editing (e..g InstaReel)

Developing and Packaging Content-PhotoVoice, Slideshows and Posts

Qualities of Good Writing and Multimedia Packaging-Standards

News and Content Making as Decision Making-A Model

Unit 5: Assignments and Fieldwork

Story Ideas, Getting the Story, Telling the Story, Editing the Story

Publishing the Story, Working with Teams, Workflow, Deadlines

Engaging and Building Community through Hyperlocal Media

Local Topics that can be covered. Deciding what is important and interesting

Special Assignments: News, Information, Infotainment, Services, Social Work

Course Outcomes

1. Explain the infrastructure, tools and responsibilities for sustaining community journalism.

2. Employ observation, listening, and questioning skills to identify topics of local importance.

3. Demonstrate storytelling and digital fluency through the creation of blog posts, slideshows, photos, audio and video.

4. Apply an understanding of community needs to publish content and build engagement.

5. Create a hyperlocal media project to serve residents through news, resources, and bringing people together.

Mapping Course Objectives (CO) and Program Specific Objectives (PSO)

PSOs/COs	CO1	CO2	CO3	CO4	CO5
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PSO 3	3	3	3	2	3
PSO 4	3	3	2	3	2
PSO 5	3	3	3	3	3

Key Textbooks

Knight, M., & Cook, C. (2013). Social Media for Journalists: Principles and Practice. SAGE.

Hall, H. L., Fromm, M., & Manfull, A. (2015). Student Journalism & Media Literacy. The Rosen Publishing Group, Inc.

Adornato, A. (2021). Mobile and Social Media Journalism: A Practical Guide for Multimedia Journalism. Routledge.

Dowd, C. (2020). Digital Journalism, Drones, and Automation: The Language and Abstractions behind the News. Oxford University Press.

Filak, V. F. (2019). Convergent Journalism: An Introduction: Writing and Producing Across Media. Routledge.

Gitner, S. (2022). Multimedia Storytelling for Digital Communicators in a Multiplatform World. Taylor & Francis.

Hill, S., & Bradshaw, P. (2018). Mobile-First Journalism: Producing News for Social and Interactive Media. Routledge.

Mueller, M. E., & Rajaram, D. (2022). Social Media Storytelling. Taylor & Francis.

Burum, I., & Quinn, S. (2015). MOJO: The Mobile Journalism Handbook: How to Make Broadcast Videos with an iPhone or iPad (1 edition). Focal Press.

Duffy, A. (2020). Smartphones and the News. Routledge.

Pavarala, V., & Malik, K. K. (2007). *Other Voices: The Struggle for Community Radio in India*. SAGE Publications Pvt. Ltd.

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Ali, C. (2017). Media Localism: The Policies of Place. University of Illinois Press.

Baker, M., Blaagaard, B. B., Jones, H., & Pérez-González, L. (2020). The Routledge Encyclopedia of Citizen Media. Routledge.

Buckley, S. (2011). Community media: A good practice handbook. UNESCO.

Downman, S., & Murray, R. (2017). Hyperlocal Journalism and Digital Disruptions: The journalism change agents in Australia and New Zealand. Routledge.

Gordon, J. (2009). Notions of Community: A Collection of Community Media Debates and Dilemmas. Peter Lang.

Gulyas, A., & Baines, D. (2020). The Routledge Companion to Local Media and Journalism. Routledge.

Nielsen, R. K. (2015). Local Journalism: The Decline of Newspapers and the Rise of Digital Media. Bloomsbury Publishing.

Peters, C. (2018). The Places and Spaces of News Audiences. Routledge.

Harte, D., Howells, R., & Williams, A. (2018). Hyperlocal Journalism: The decline of local newspapers and the rise of online community news. Routledge.

Web Resources

Journal of Community Informatics http://www.ci-journal.net/

Community Media Association https://www.commedia.org.uk/

International Association for Media and Communication Research https://iamcr.org/

National Association of Broadcasters https://www.nab.org/

Society of Professional Journalists https://www.spj.org/

Local Media Association https://www.localmedia.org/

International Center for Journalists https://www.icfj.org/

Association of Alternative Newsmedia https://aan.org/

Radio Television Digital News Association https://www.rtdna.org/

World Association of Community Radio Broadcasters https://www.wacr.org/

Project for Excellence in Journalism https://www.journalism.org/