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| M.SC.,  ELECTRONIC MEDIA |
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| **FROM THE ACADEMIC YEAR**  **2023 - 2024** |
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| **TAMILNADU STATE COUNCIL FOR HIGHER EDUCATION, CHENNAI – 600 005** |
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**contents**

1. PO and PSO Description
2. PG – Template
3. Methods of Evaluation
4. Semester Index.
5. Subjects – Core, Elective, Nonmajor, Skill Enhanced, Ability Enhanced, Extension Activity, Environment, Professional Competency
6. Course Lesson Box
7. Units
8. Reference and Text Books
9. Web Sources

### M.Sc., ELECTRONIC MEDIA

### Program Overview

The MSc. Electronic Media postgraduate degree program is a comprehensive course designed to provide students with a deep understanding of production for film, television, podcast, and OTT TV. This program focuses on helping students develop their skills in videography, audio editing, media aesthetics, digital storytelling and scriptwriting, digital filmmaking, video editing, sound design and acoustics, film appreciation and analysis, documentary and factual filmmaking, transmedia narratives and storytelling, direction and character analysis, media entrepreneurship and innovation, and real-time virtual production.

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 electronic media, 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 production for film, television, podcast, and OTT TV. The course content includes modules on videography, audio editing, media aesthetics, digital storytelling and scriptwriting, digital filmmaking, video editing, sound design and acoustics, film appreciation and analysis, documentary and factual filmmaking, transmedia narratives and storytelling, direction and character analysis, media entrepreneurship and innovation, and real-time virtual production. These modules are taught by industry experts who have significant experience in the field of electronic media.

The program also focuses on providing students with practical training in production for film, television, podcast, and OTT TV. 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.

Overall, the MSc. Electronic Media postgraduate degree program is an excellent choice for individuals who are passionate about production for film, television, podcast, and OTT TV, 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 electronic media, and will have the skills and knowledge necessary to become leaders in the industry.

|  |  |
| --- | --- |
| **TANSCHE REGULATIONS ON LEARNING OUTCOMES-BASED CURRICULUM FRAMEWORK FOR POSTGRADUATE EDUCATION** | |
| **Programme** | **M.A., Electronic Media** |
| **Programme Code** |  |
| **Duration** | **PG - Two Years** |
| **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 | 4.4Elective - 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**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **METHODS OF EVALUATION** | | | | |
| **Internal Evaluation** | Continuous Internal Assessment Test | | **25 Marks** | |
| Assignments / Snap Test / Quiz | |
| Seminars | |
| Attendance and Class Participation | |
| **External Evaluation** | End Semester Examination | | **75 Marks** | |
| **Total** | | | **100 Marks** | |
| **METHODS OF ASSESSMENT** | | | |
| **Remembering (K1)** | | * The lowest level of questions require students to recall information from the course content * Knowledge questions usually require students to identify information in the text book. | |
| **Understanding (K2)** | | * Understanding of facts and ideas by comprehending organizing, comparing, translating, interpolating and interpreting in their own words. * The questions go beyond simple recall and require students to combine data together | |
| **Application (K3)** | | * Students have to solve problems by using / applying a concept learned in the classroom. * Students must use their knowledge to determine a exact response. | |
| **Analyze (K4)** | | * Analyzing the question is one that asks the students to break down something into its component parts. * Analyzing requires students to identify reasons causes or motives and reach conclusions or generalizations. | |
| **Evaluate (K5)** | | * Evaluation requires an individual to make judgment on something. * Questions to be asked to judge the value of an idea, a character, a work of art, or a solution to a problem. * Students are engaged in decision-making and problem – solving. * Evaluation questions do not have single right answers. | |
| **Create (K6)** | | * The questions of this category challenge students to get engaged in creative and original thinking. * Developing original ideas and problem solving skills | |

**PROGRAMME OUTCOMES (PO) - PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **PROGRAMME SPECIFIC OUTCOMES (PSO)** | | | | | |
|  | **PO1** | **PO2** | **PO3** | **PO4** | **PO5** |
| **PSO1** | **3** | **3** | **3** | **3** | **3** |
| **PSO2** | **3** | **3** | **3** | **3** | **3** |
| **PSO3** | **3** | **3** | **3** | **3** | **3** |
| **PSO4** | **3** | **3** | **3** | **3** | **3** |
| **PSO5** | **3** | **3** | **3** | **3** | **3** |

**Level of Correlation between PO’s and PSO’s**

*(Suggested by UGC as per Six Sigma Tool – Cause and Effect Matrix)*

Assign the value

**1 – Low**

**2 – Medium**

**3 – High**

**0 – No Correlation**

### Curriculum Structure for MSc. Electronic Media

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Semester–I** | **Paper Title** | **Credit** | **Instruction Hrs** | **Maximum Marks** | | | |
|  |  |  |  | **Int.** | | **Ext.** | **Total** |
| 1.1. Core-(CC)-I | Understanding Human Communication (Theory) | **5** | **7`** | 75 | | 25 | 100 |
| 1.2 Core-(CC)-II | Videography (Practical) | 5 | 7 | 60 | | 40 | 100 |
| 1.3 Core – III | Audio Editing (Practical) | 4 | 6 | 60 | | 40 | 100 |
| 1.4 Elective (Discipline Specific)-DSE-- I | Media Aesthetics (Theory) | 3 | 5 | 75 | | 25 | 100 |
| 1.5 Elective (Generic)-DGE--II | Contemporary Trends in Indian Media (Theory) | 3 | 5 | 75 | | 25 | 100 |
| Total |  | **20** | **30 Hrs** |  | |  |  |
| **Semester-II** | **Paper Title** | **Credit** | **Instruction Hrs** | **Maximum Marks** | | | |
|  | | | | **Int.** | **Ext.** | | **Total** |
| 2.1. Core-(CC)-IV | Mediated Communication (Theory) | **5** | 6 | 75 | 25 | | 100 |
| 2.2 Core-(CC)-V | Digital Filmmaking (Practical) | **5** | 6 | 60 | 40 | | 100 |
| 2.3 Core-(CC)- VI | Video Editing (Practical) | **4** | 6 | 60 | 40 | | 100 |
| 2.4 Elective (Discipline Specific)-DSE- – III | Sound Design and Acoustics (Practical) | **3** | 4 | 60 | 40 | | 100 |
| 2.5 Elective (Generic)-DGE- -IV | Writing for Media  (Theory) | **3** | 4 | 75 | 25 | | 100 |
| 2.7 Skill Enhancement Course SEC-2 | Anchoring and Presentation skills (Practical) | **2** | 4 | 60 | 40 | | 100 |
|  |  |  |  |  |  | |  |
| Total |  | **22** | 30 Hrs |  |  | |  |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Semester-III** | **Paper Title** | **Credit** |  | **Maximum Marks** | | |
|  | | | | **Int.** | **Ext.** | **Total** |
| 3.1. Core-(CC)-VII | Communication Research Methods (Theory) | **5** | **6** | 75 | 25 | 100 |
| 3.2 Core-(CC)-VIII | Film Appreciation and Analysis (Theory) | **5** | **6** | 75 | 25 | 100 |
| 3.3 Core-(CC)- IX | Short Filmmaking (Practical) | **5** | **6** | 60 | 40 | 100 |
| 3.5 Core X Industry  Module (CIM) | Transmedia Narratives and Storytelling (Theory) | **4** | **6** | 75 | 25 | 100 |
| 3.4 Elective (Discipline Specific)-DSE- – V | Documentary and Factual Filmmaking  (Practical) | **3** | **3** | 60 | 40 | 100 |
| 3.7 Skill Enhancement Course –SEC 3 | Direction and Character Analysis (Practical) | **2** | **3** | 60 | 40 | 100 |
| 3.8 Internship/ Industrial Activity | Internship (Practical) | **2** | **-** | 60 | 40 | 100 |
| Total |  | **26** | 30 Hrs |  |  |  |
| **Semester–IV** | **Paper Title** | **Credit** |  | **Maximum Marks** | | |
|  | | |  | **Int.** | **Ext.** | **Total** |
| 4.1. Core-(CC)-XI | Media Entrepreneurship and Innovation (Theory) | **5** | **6** | 75 | 25 | 100 |
| 4.2 Core-(CC)-XII | Real-Time Virtual Production (Theory) | **5** | **6** | 75 | 25 | 100 |
| 4.3 Project | Capstone Project (Practical) | **7** | **10** | 60 | 40 | 100 |
| 4.4 Elective (Discipline Specific)-DSE- – VI | Podcast and Video Live Streaming Production (Practical) (College Specific OR Course from Naan Mudalvan Scheme) | **3** | **4** | 75 | 25 | 100 |
| 4.6 Skill Enhancement Course SEC-4- Professional Competency Skill | Digital Assert Management (Theory) | **2** | **4** | 60 | 40 | 100 |
| 4.7 Extension Activity | Fieldwork/ Hyperlocal and Community Media (Practical) | **1** | **-** | 60 | 40 | 100 |
| Total |  | **23** | **30 Hrs** |  |  |  |

**Detailed Syllabus for MSc. Electronic Media**

### 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**

**Videography – (Practical)**

In this Videography course, students will explore the history of video cameras and the evolution of their functions and parts. They will learn about tripod settings, camera angles, continuity, cutting, close-ups, and composition, and how to use different types of shots and frame rates. Students will also delve into the basics of lens and image formation, focal length, f-number, t-number, ISO, types of lenses, depth of field, video formats, color temperature, white and black balance, gamma correction, and different types of filters.

The course will cover camera movements, including panning, tilting, craning, and zooming. Students will also learn about the 180-degree axis of action rules, imaginary lines, and continuity, as well as how to use auto exposure, filter selection, and viewfinder adjustments. The course will also cover the basics of lighting, including units of light, lighting techniques, use of reflectors, outdoor shooting, and matching indoor and outdoor lighting.

Lastly, the course will explore the role of videography in storytelling and the professional standards for digital production. Students will also get an overview of digital cinematography and advanced tools and techniques, as well as discuss the future of videography. Upon completion of the course, students will have gained a comprehensive understanding of videography and the tools and techniques used in digital production.

**Course Objectives**

1. To acquire a broad knowledge of the history and the evolution of cinematography/videography technology and techniques over the years.
2. To understand the basics of the composition of framing and other elements like shot, scene, and sequence.
3. To have hands-on experience with various digital cameras and mounting devices
4. To have the ability to carry out shoots indoor and outdoor for various program formats.
5. To create visuals and use technical skills to convert the script to video.
6. To understand how to maintain the aesthetic look and emotional effects by using lights, lenses, and camera movements.

**Detailed Syllabus for Videography:**

**Unit 1: History and Basics of Video Camera**

Evolution of video camera

Parts and functions of a video camera

Tripod setting, camera angles, continuity, cutting, close-ups, and composition

Types of shots and frame rates

**Unit 2: Lens and Image Formation**

Focal length, F-number, T-number, ISO, types of lens

Depth of field, video formats

Colour temperature

White and black balance, gamma correction

Different types of filters

**Unit 3: Camera Movements**

Panning, tilting, craning, and zooming

The 180-degree axis of actions rules

Imaginary line and continuity

Auto exposure, filter selection, viewfinder adjustments

Gain control, gunlock, and other controls

**Unit 4: Lighting Fundamentals**

Units of light – Lux/fc

Lighting techniques – key light, fill light, backlight, background light, kicker light, side light

Use of reflectors, outdoor shooting, matching indoor and outdoor lighting

Lighting exposure

Direct light, diffused light, brightness, and contrast

**Unit 5: Videography and Storytelling**

Picture quality – professional standards for digital production

Overview of digital cinematography

Digital cinematography – advanced tools and techniques

Role of videography in storytelling

Future of videography.

**Course Outcomes**

1. Learners can handle video cameras.
2. Learners can capture visuals using various camera shots, angles, and movements and elements.
3. Learners are capable of visual storytelling.
4. Learners can use appropriate lights in both indoor and outdoor shoots.
5. Learners gain knowledge of using various lenses.

**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**

Video production handbook, fifth edition, Gerald Millerson, Focal Press, 2012.

Television Production Handbook, 12th edition, Herbert Zettl.

Cinematography: Theory and Practice: Image Making for Cinematographers and Directors (Volume 3) 3rd edition, Routledge 2015..

Bent, Bryan. 2021. The Camera Guide for Photography and Videography: For Beginners and Seniors to Master Photography and Videography Tips and Tricks. Independently Published. Finn, Henry. 2019.

Grey, Lucy. 2015. Objectives of Video Products: Having a Clear Mindset about Videography. CreateSpace Independent Publishing Platform.

**References**

Notebooks, Hobby Life. 2019. I Shoot People: Videography Notebook for Videographers. Independently Published.

Osgood, Ronald J., and M. Joseph Hinshaw. 2013. Cengage Advantage Books: Visual Storytelling: Videography and Post Production in the Digital Age. Cengage Learning.

Ganovelli, F., Corsini, M., Pattanaik, S., & Di Benedetto, M. (2014). Introduction to Computer Graphics: A Practical Learning Approach. CRC Press.

Goulekas, K. (2001). Visual Effects in a Digital World: A Comprehensive Glossary of Over 7000 Visual Effects Terms. Morgan Kaufmann.

Kumar, A. (2020). Immersive 3D Design Visualization: With Autodesk Maya and Unreal Engine 4. Apress.

Leborg, C. (2006). Visual Grammar: A Design Handbook (Visual Design Book for Designers, Book on Visual Communication). Princeton Architectural Press.

**Web Resources**

Journal of Videographic Film & Moving Image Studies - https://videographicfilmstudies.net/journal/

International Journal of Digital Television - https://www.intellectbooks.com/international-journal-of-digital-television

Journal of Screenwriting - https://www.intellectbooks.com/journal-of-screenwriting

Society of Camera Operators - https://soc.org/

International Documentary Association - https://www.documentary.org/

Wedding & Portrait Photographers International - https://www.wppiexpo.com/

Producers Guild of America - https://www.producersguild.org/

**Audio Editing – (Practical)**

**Course Description**

Audio Editing is an introductory course designed for beginners interested in the fundamentals of digital audio editing. The course covers essential topics such as the foundation of digital audio, sound waves, and the overview of Audacity. Students will learn how to compare Audacity with its alternatives, digital audio MIDI, synthesis-audio synthesis synthesizers, and the reproduction of digital audio data sampling. They will also gain an understanding of the transmission of digital audio data formats, audio compression, data formats, digital audio storage, and playback file formats.

In the second part of the course, students will learn how to prepare for audio editing. This includes advanced features of VLC, file conversion using Handbrake, clean-up of digital audio, noise removal, and noise reduction. Students will also explore the algorithms of digital audio processing, including the amplify effect, pitch shifting effect, speed vinyl record playback speeds, equalization algorithm, reverb effect, and notch filter.

Additionally, students will learn about the visualization of digital audio and compositing, audio synthesis, and tone generation. The course concludes with polishing digital audio and publishing, including the data footprint of digital audio compression, audio optimization, device compatibility, interactivity of digital audio programming, and digital audio content delivery platforms. Upon completion of this course, students will be well equipped to edit, polish, and publish digital audio content, including podcasts.

**Course Objectives**

1. To understand the fundamentals of digital audio processing
2. To evaluate quality of digital audio and find corrective solutions to fix noise
3. To develop proficiency in open source audio editing software’s
4. To analyse and interpret digital audio outputs
5. To produce audio recordings in compliance with professional standards and distribute the same.

**Detailed Syllabus for Audio Editing**

**Unit 1: The Foundation of Digital Audio**

Overview of Audacity

Comparing Audacity with its Alternatives

Digital Audio MIDI and Synthesis - Audio Synthesis Synthesizers

The Reproduction of Digital Audio Data Sampling

The Transmission of Digital Audio Data Formats

Audio Compression and Data Formats

Digital Audio Storage and Playback File Formats

**Unit 2: Preparing for Audio Editing**

Advanced Features of VLC - File Conversion using Handbrake

Clean-up of Digital Audio Noise Removal

Noise Removal, Noise Reduction - Removing Background Noise - Changing the Sample - Removing Isolated Artefacts

Isolation of Digital Audio Trimming Tools - Extracting Audio Selecting Sample Components - Scrubbing Digital Audio - Rearranging Digital Audio Cut Copy and Paste

**Unit 3: The Algorithms of Digital Audio and Processing**

Algorithmic Audio Effects Processing - Waveform

Amplitude - The Amplify Effect - Frequency - The Pitch Shifting Effect - Speed Vinyl Record Playback Speeds

Equalization - The Equalization Algorithm - The Reverb Effect

Echo Chamber - The Delay Effect - Low Pass Filter Effect - The Notch Filter

**Unit 4: Visualization of Digital Audio and Compositing**

Audacity Visualization tools and interpretation

Audio Compositing and Utility Tracks - Using Time Track

Synthesis of Digital Audio Tone Generation

Using Nyquist Generate Menu Plug-Ins

**Unit 5: Polishing Digital Audio and Publishing**

Data Footprint of Digital Audio Compression Audio Optimization Device Compatibility

Interactivity of Digital Audio Programming

Digital Audio Content Delivery Platform

Publishing Digital Audio Content Delivery Platforms - Publishing Podcast

**Course Outcomes**

1. Leaners will be able to work with audio files in various format and compression techniques
2. Learners will be able to distinguish various features of digital audio
3. Learners will be able to clean and edit audio files, add effects
4. Learners will be able to produce professional quality audio recordings
5. Learners will be able to publish audio programs in various content delivery platforms and Podcast.

**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**

Blokdyk, G. (2020). Audio Editing Software a Complete Guide - 2020 Edition. Emereo Pty Limited.

Hiitola, B. (2010). Getting Started with Audacity 1.3. Packt Publishing Ltd.

Jackson, W. (2015). Digital Audio Editing Fundamentals. Apress.

Pittman, S. (2018). Editing Audio Using Audacity: Getting Started Using Audacity to Edit Your Audio. CreateSpace Independent Publishing Platform.

**References**

Purcell, J. (2013). Dialogue Editing for Motion Pictures: A Guide to the Invisible Art. Taylor & Francis.

Derry, Roger. 2012. PC Audio Editing with Adobe Audition 2.0: Broadcast, Desktop and CD Audio Production. CRC Press.

Langford, Simon. 2013. Digital Audio Editing: Correcting and Enhancing Audio in Pro Tools, Logic Pro, Cubase, and Studio One. CRC Press.

Riley, Richard. 2008. Audio Editing with Adobe Audition. PC Publishing.

Schroder, Carla. 2011. The Book of Audacity: Record, Edit, Mix, and Master with the Free Audio Editor. No Starch Press.

**Web Resources**

Journal of the Audio Engineering Society - https://www.aes.org/journal/

International Journal of Audio Engineering - https://www.hindawi.com/journals/ija/

Applied Sciences: Audio and Acoustics - https://www.mdpi.com/journal/applsci/special\_issues/Audio\_Acoustics

IEEE Transactions on Audio, Speech and Language Processing - https://ieeexplore.ieee.org/xpl/RecentIssue.jsp?punumber=10376

Audio Publishers Association (APA) - https://audiopub.org/

International Association of Sound and Audiovisual Archives (IASA) - https://www.iasa-web.org/

**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/**](http://mediacommons.psu.edu/journal-of-media-aesthetics/)

The Journal of Aesthetics and Art Criticism - [**https://www.jstor.org/journal/jaesthetcriti**](https://www.jstor.org/journal/jaesthetcriti)

Journal of Visual Culture - [**https://journals.sagepub.com/home/jvc**](https://journals.sagepub.com/home/jvc)

Interactive Media Industries Association (IMIA) - [**https://www.imiaweb.org/**](https://www.imiaweb.org/)

Producers Guild of America (PGA) - [**https://www.producersguild.org/**](https://www.producersguild.org/)

Society for Cinema and Media Studies (SCMS) - [**https://www.cmstudies.org/**](https://www.cmstudies.org/)

### 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/

**Communication Skills Development (Practical)**

**Course Description**

This communication skills course provides a comprehensive overview of theoretical and practical communication concepts. Students will develop an understanding of the communication process, barriers to effective communication, and skills to overcome challenges.

The course focuses on building core communication skills including verbal and non-verbal communication, active listening, explaining, and self-disclosure. Students will learn specialized techniques for assertive communication, conflict resolution, group discussions, negotiation, and building professional relationships.

Students will strengthen skills required for communication in workplace contexts, including various types of interviewing and performance appraisals. Public speaking skills such as preparing effective presentations, understanding audiences, and engaging listeners will also be addressed.

Through interactive and collaborative activities, students will enhance their communication competence by identifying strengths, minimizing weaknesses, and gaining confidence in their own communication abilities. Both personal and professional communication scenarios will be explored.

Upon completion of the course, students will have developed a repertoire of communication strategies to establish constructive communication, facilitate understanding, build trust, and develop meaningful relationships in all areas of life. Strong communication skills are essential for success in an interconnected world, so this course provides fundamental tools and techniques for expressing ideas, navigating challenges, and improving overall communication effectiveness.

The course provides an overview of the key concepts and topics covered in the communication skills course without specifying the units and individual lessons. The description highlights how both theoretical and practical communication techniques will be addressed to build competence through a focus on core skills, specialized contexts, public speaking, interviewing, and professional communication.

**Course Objectives**

1. Explain the communication process, barriers, and strategies to overcome challenges.
2. Apply active listening skills, reinforcement, and explanation techniques in interactive activities.
3. Demonstrate verbal and non-verbal communication skills for building professional relationships.
4. Analyze audience needs and engage listeners during public speaking activities.
5. Create a personalized communication strategy to enhance competence that incorporates strengths, minimizes weaknesses, and builds confidence.

**Detailed Syllabus**

**Unit 1: Understanding Communication**

Communication in Theory

Barriers to Effective Communication

Communication Competence and Reticence

An Operational Model of Communication

**Unit 2: Developing Core Communication Skills**

Verbal and Non-Verbal Communication

Questioning and Active Listening

Reinforcement and Explaining

Self-Disclosure and Interpersonal Relationships

**Unit 3: Improving Specialized Communication Skills**

Assertiveness and Conflict Management

Effective Communication in Groups

The Art of Negotiation and Bargaining

Building Relationships through Communication

**Unit 4: Communication in Professional Contexts**

Interviewing Skills

The Employment Interview

Counseling and Appraisal Interviews

The Cognitive Interview Technique

**Unit 5: Public Communication Skills**

Getting Started with Effective Presentations

Understanding Your Audience

Engaging Your Audience

Preparing for Different Formats: Presentations, Speeches, Discussions

**Course Outcomes**

1. Explain theoretical concepts that underpin effective communication.
2. Employ communication skills for assertive, cooperative, and empathetic interaction.
3. Demonstrate specialized techniques for conflict management, negotiation, teamwork, and counseling contexts.
4. Apply interviewing skills in both employment and performance appraisal scenarios.
5. Design and deliver impactful presentations and public speeches for a variety of contexts.

**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**

Hook, G. S. (2020). Communication Skills Training. Sannainvest Limited.

Zork, A. (2020). Effective Communication Skills: Psychology Guide to Improve Conversations in Marriage, in Relationships, in Business Meetings and in Public Speaking. Non-Violent Communication Skills Training. Francesco Pisciotta.

Patil, S. (2020). Handbook on Public Speaking ,Presentation & Communication Skills: Principles & Practices to create high impact presentations & meaningful conversations. Notion Press.

Richardson, M. (2020). Advanced Communication Skills. Mattia Ciocchetti.

Schuh, M. (2021). Communication Skills. Capstone.

**References**

Williams, J. (2020). Communication Skills Training: How to Talk to Anyone, Connect Effortlessly, Develop Charisma, and Become a People Person. Amazon Digital Services LLC - KDP Print US.

Cooper, M. (2021). Effective Communication Skills: A Practical Guide That Develops and Improves Your Way of Speaking Effectively in Relationships: in Work, in the Family and in the Life of a Couple. Movement Publishing.

Goldman, D. (2020). Communication Skills: How to Train Your Conversation Skills, Public Speaking, Persuasion Building Successful Relationships. Independently Published.

Greavestone, D. (2020). Effective Communication Skills: Psychology Guide for Conversation in Marriage, in Relationship, in Business Professional, Public Speaking. Communication Skills Training Also for Nonviolent. Yuri Tufano.

Hawkins, R. (2020). Communication Skills Training: How to Talk to Anyone, Overcome Anxiety, Develop Charisma, and Become a People Person While Boosting Body Language, Active Listening and Empathy. Richard Hawkins.

KONAR, & NIRA. (2021). COMMUNICATION SKILLS FOR PROFESSIONALS, Second Edition. PHI Learning Pvt. Ltd.

Shah, A. (2021). Better Your Communication Skills. Prabhat Prakashan.

Spekstone, M. (2021). Public Speaking for Success (2 Books in 1): Public Speaking Without Fear-How To Speak In Public + How To Speak In Public :Public Speaking a Pratical Guide. Youcanprint.

**Web Resources**

International Association of Business Communicators (IABC) - <https://www.iabc.com/>

Society for Technical Communication (STC) - <https://www.stc.org/>

National Communication Association (NCA) - <https://www.natcom.org/>

Association for Talent Development (ATD) - <https://www.td.org/>

American Management Association (AMA) - <https://www.amanet.org/>

International Association of Facilitators (IAF) - <https://www.iaf-world.org/>

Association for Communication Excellence (ACE) - <https://www.aceweb.org/>

Public Relations Society of America (PRSA) - <https://www.prsa.org/>

Center for Creative Leadership (CCL) - <https://www.ccl.org/>

### Digital Storytelling and Script Writing – (Theory)

**Course Description**

This course provides an introduction to digital storytelling and scriptwriting. Students will learn the terminology and principles of story design, as well as the structure of a story using the three-act structure, Freytag's pyramid, the Hero's Journey, and Dan Harmon's story circle. The course also covers the basics of scriptwriting, including the definition and meaning of a script, script preparation, and screenplay formatting.

The development of a script is explored in detail, with an emphasis on the process of script development and strategies for successful scriptwriting. The course will also cover storytelling techniques and the different types of scripts, including those for fiction, non-fiction, documentaries, commercials, PSAs, news, radio, videogames, standalone scripts, and spec scripts.

Additionally, students will learn about elements of story analysis, cultural practices in storytelling, and approaches to story analysis, such as McKee's story analysis approach and the narrative paradigm. Finally, the course will introduce Photovoice, a method of storytelling through slideshows and photographs with sound.

By the end of the course, students will have developed a solid understanding of digital storytelling and scriptwriting, as well as the tools to create their own compelling scripts and stories across a variety of mediums.

**Course Objectives**

1. To understand the process involved in writing script and story development
2. To demonstrate understanding of techniques, principles, genres of story, and scriptwriting
3. To analyse the process of research concepts and elements of the script
4. Develop a story, characters, and dialogues for the script
5. Communicating clear ideas in the script, Review, Revision, and Edit scripts

**Detailed Syllabus for Digital Storytelling and Script Writing**

**Unit 1: Introduction to Story**

Terminology of story design

Principles of story design

Story structure – Three-act structure

Freytag’s pyramid-Hero journal structure – Dan Harmon’s story circle

**Unit 2: Elements of Script**

Definition, Meaning of the script

Script preparation

Basics of scriptwriting – script and story ideas

Screenplay formatting

**Unit 3: Development of Script**

Process of script development

Strategies for script development

Structure of scripts

Storytelling techniques

**Unit 4: Types of Script**

Writing for fiction and non-fiction

Documentary script format

Commercial, PSA, News, and Radio scripts

Script for videogame

Standalone and Spec Script

**Unit 5: Analysis of Story and Script**

Elements of story analysis

Culture and practices in the story

McKee’s Story Analysis Approach

Narrative Paradigm

Photovoice (Slideshow, Photographs with Sound)

**Course Outcomes**

1. Learners can express ideas fluently in standard screenwriting formats.
2. Learners will be able to craft characters – based stories with clear conflicts at an advanced level
3. Learners will be able to analyse film and television structure
4. Learners will be able to work with their creative ideas – input in writing full-length scripts
5. Learners can understand how to write scripts for special budget

**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**

Aronson, Linda: (2010) Scriptwriting Updated, Allen & Unwin.

Hauge, Michael: (2013) Writing Screenplays That Sell, Harper Resource

Dancyger, Ken, and Jeff Rush. 2012. Alternative Scriptwriting: Successfully Breaking the Rules. CRC Press.

Gitner, Seth. 2015. Multimedia Storytelling for Digital Communicators in a Multiplatform World. Routledge.

Gutierrez, Peter. 2014. The Power of Scriptwriting!: Teaching Essential Writing Skills through Podcasts, Graphic Novels, Movies, and More. Teachers College Press.

**References**

Condy, Janet. 2015. Telling Stories Differently: Engaging 21st Century Students Through Digital Storytelling. AFRICAN SUN MeDIA.

Dunford, Mark, and Tricia Jenkins. 2017. Digital Storytelling: Form and Content. Springer.

Lambert, Joe. 2013. Digital Storytelling: Capturing Lives, Creating Community. Routledge.

Miller, Carolyn Handler. 2014. Digital Storytelling: A Creator’s Guide to Interactive Entertainment. CRC Press.

McKee, R. (1997). Story: Style, Structure, Substance, and the Principles of Screenwriting. HarperCollins.

McKee, R., & Gerace, T. (2018). Storynomics: Story-Driven Marketing in the Post-Advertising World. Grand Central Publishing.

McClean, Shilo T. 2008a. Digital Storytelling: The Narrative Power of Visual Effects in Film. MIT Press.

**Web Resources**

Journal of Screenwriting - https://www.intellectbooks.com/journal-of-screenwriting

Storytelling, Self, Society - https://www.berghahnjournals.com/view/journals/storytelling-self-society/storytelling-self-society-overview.xml

Journal of Digital Storytelling - http://journals.sfu.ca/jds/index.php/jds/index

The Journal of Popular Film and Television - https://www.tandfonline.com/loi/vjpf20

New Review of Film and Television Studies - https://www.tandfonline.com/loi/rfts20

International Documentary Association - https://www.documentary.org/

### Core Paper IV- Mediated Communication (Theory)

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**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

**Digital Filmmaking (Practical)**

**Course Description**

Digital Filmmaking is an exciting course that offers a comprehensive overview of the tools, techniques, and processes involved in creating high-quality digital films. This course will provide a detailed understanding of the various components required for digital video production, from the selection of ideal digital cinematic tools to advanced camera rigging, and multi-camera setup.

The course will cover the execution of script to screen, including developing a shooting plan, script breakdown, beat sheet, floor plan, and storyboard. Students will learn how to shape the scene, block action and camera, and direct actors and technical crew while also managing the budget.

The course will also discuss the importance of people skills in directing and budgeting, as well as the need for a director's development strategy. Alternative story sources, managing digital distribution (OTT), media planning, pitching with pilot episodes, content management, digital policy, regulation, and governance, digital rights management, and licensing will also be discussed.

By the end of the course, students will be equipped with the knowledge and skills needed to put their videos on the web through uploading and streaming platforms, streaming software and live shows, and open-source broadcasting (OBS). Commercial issues, video thumbnails, and digital marketing will also be addressed.

**Course Objectives**

1. Students will be able to identify and demonstrate knowledge of digital platforms.
2. Students will be able to examine and critique a variety of tool, techniques and media products.
3. Students will be able to demonstrate an understanding of ethical issues related to digital platforms.
4. To Collaborate as a member or leader of a OTT team
5. To develop skills in the context of digital platform challenges and opportunities in order to develop career goals

**Detailed Syllabus for Digital Filmmaking:**

**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

**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 |

**Course Outcomes**

1. Identify business opportunities and platforms for digital platforms
2. Critically appraise the opportunities and economic risks in digital platforms.
3. Develop a business plan and online collaboration workspace for entrepreneurship.
4. Prepare a low-cost budget and revenue model for independent filmmaking

**Key Textbooks**

Brown, William. 2018. Non-Cinema: Global Digital Film-Making and the Multitude. Bloomsbury Publishing USA.

MacKenzie, Scott, and Janine Marchessault. 2019. Process Cinema: Handmade Film in the Digital Age. McGill-Queen’s Press - MQUP.

Pepe, Peter J., and Joseph W. Zarzynski. 2016. Documentary Filmmaking for Archaeologists. Routledge.

Schenk, Sonja, and Long Ben. 2021. The Digital Filmmaking Handbook. Foreing Films Publishing.

Stump, David, and ASC. 2021. Digital Cinematography: Fundamentals, Tools, Techniques, and Workflows. Routledge.

**Web Resources**

Journal of Film and Video - https://www.jstor.org/journal/jfilmvideo

Film Quarterly - https://filmquarterly.org/

Journal of Moving Image Studies - https://www.jmisrustate.com/

Motion Picture Association of America - https://www.motionpictures.org/

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

International Documentary Association - https://www.documentary.org/

### Video Editing (Practical)

**Course Description**

Course Description: Dive into the world of video editing with this comprehensive course designed to equip you with essential skills and knowledge for crafting compelling stories through visuals and sound. Begin by exploring the history and fundamentals of editing, then discover various editing tools and techniques. Learn the differences between linear and non-linear editing, and delve into advanced techniques such as montage and cross-cutting. Enhance your audio editing prowess by understanding key terms and concepts, while incorporating external hardware and devices. Study the aesthetic principles of continuity editing and complexity editing to create visually stunning and impactful narratives. Manipulate color and integrate visual effects for a polished result. Finally, master the art of mixing sound and visuals, incorporating graphics and animations, and effectively collaborating with a team. Stay up-to-date with the latest editing software and applications, and develop a well-rounded understanding of the video editing landscape.

**Course Objective**

1. Remember key historical milestones and fundamental principles of video editing for informed decision-making.
2. Understand and analyze the differences between linear and non-linear editing, as well as various editing tools and software.
3. Apply advanced editing techniques, sound design, and aesthetics to create cohesive and engaging narratives.
4. Evaluate and select appropriate color correction, visual effects, and compositing methods to enhance visual storytelling.
5. Create and collaborate on video editing projects, demonstrating proficiency in the latest editing software and project management.

**Detailed Syllabus for Video Editing:**

**UNIT I: Introduction to Video Editing**

Evolution of Editing: A historical overview of editing techniques, styles, and technologies

Fundamentals of Editing: Understanding storytelling, pacing, rhythm, and timing

Editing Equipment and Differences: A comparison of various editing tools, workstations, and software

Editing Functions: Techniques for combining, condensing, correcting, and building a cohesive narrative

**UNIT II: Linear and Non-linear Editing**

Linear vs. Non-linear Editing: Key differences, advantages, and disadvantages

Editing Preparation: Organizing and managing media, creating proxies, and setting up project files

Process of Editing: Techniques for continuity, relational continuity, match cuts, jump cuts, cutaways, master shots, and inserts

Advanced Editing Techniques: Montage, parallel editing, and cross-cutting

**UNIT III: Sound Editing and Accessories**

Terms, Concepts, and Standards in Sound Editing: Audio terminology, synchronization, and levels

Editing Accessories: Using external hardware and devices for enhanced editing capabilities

Switching and Instantaneous Editing: Live editing techniques, multicamera setups, and real-time decision-making

Sound Design and Mixing: Manipulating audio, sound effects, and music to enhance storytelling

**UNIT IV: Aesthetics and Complexity in Editing**

Aesthetic Principles of Continuity Editing: Mental maps, vectors, on-off screen positions, and maintaining spatial consistency

Complexity Editing: Intensifying the event and supplying meaning through juxtaposition and narrative techniques

Color Correction and Grading: Enhancing the visual appeal and creating a consistent look across shots

Visual Effects and Compositing: Integrating computer-generated elements and practical effects

**UNIT V: Mixing Media and Latest Editing Software**

Mixing Sound and Visuals: Techniques for blending audio and video elements for a cohesive narrative

Incorporating and Integrating Graphics and Animations: Using titles, lower thirds, motion graphics, and animated elements

Latest Editing Software: An overview of industry-standard editing software and their applications

Collaboration and Project Management: Sharing projects, working with teams, and maintaining an organized workflow

**Course Outcomes**

1. Recall historical developments and fundamental principles of video editing, applying them to modern editing practices.
2. Analyze various editing tools, techniques, and software, and effectively utilize them in professional video editing projects.
3. Implement advanced editing techniques, sound design, and aesthetic principles to create engaging and visually appealing narratives.
4. Synthesize appropriate color correction, visual effects, and compositing methods to enhance the overall visual storytelling experience.
5. Execute professional video editing projects by incorporating graphics, animations, and collaboration, demonstrating proficiency in the latest editing software and workflow management.

**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**

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 for Video Editing:**

Video Services Forum - https://www.videoservicesforum.org/

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

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

American Cinema Editors - https://americancinemaeditors.org/

Federal Communications Commission - https://www.fcc.gov/

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

European Broadcasting Union - https://www.ebu.ch/

Creative Future - https://creativefuture.org/

Digital Content Next - https://digitalcontentnext.org/

Electronic Frontier Foundation - https://www.eff.org/

### Sound Design and Acoustics (Practical)

**Course Description**

This practical course on Sound Design and Acoustics provides a comprehensive introduction to audio production, exploring the principles of sound, the nature and characteristics of the sound medium, and the importance of audio components in a visual medium.

Students will learn about the relationships between voice, dialogue, sound image, and time, and how to apply these principles to sound design and aesthetics. They will also gain an understanding of acoustics and studio design, and explore the ethics of sound production.

The course will cover various topics such as scripting sound, dubbing, creative usage of sound, sound editing, and scripting for radio. Students will have hands-on experience with recording, mixing, and mastering, and will learn about the different recording techniques such as analogue and digital recording, synchronization, and signal processing. In addition, students will gain knowledge on mics, mixers/consoles, and the functions of speech in media. The course will conclude with an overview of industrial practice and how to apply the learned skills in song production, podcasting, and program/song production.

**Course Objectives**

1. To prepare learners to become independent Sound Designers.
2. To understand the basics and fundamental aspects of sound and its properties.
3. To enrich ideas on sound nuances and their applications.
4. To understand the various aspects of sound production and its applications.
5. The students will come to know about the different audio production techniques and their uses.
6. The students will understand the ethics of audio production and podcasting.

**Detailed Syllabus for Sound Design and Acoustics**

**Unit 1: Foundations of Sound and Audio Technologies**

Sound in Production, The Importance of Sound in Production, Evaluating the Finished Product, Production Values

What Is Sound?, Frequency, Consonance and Dissonance, Amplitude, Timbre, Wave Interference, Sound Envelopes, Smearing, Rhythm, and Masking, Selecting Sounds,

Hearing and Listening, Talking and Writing about Sound, The Ear and the Brain, How We Hear, Human Hearing Ability, Protecting Your Hearing, Headphones Guide,

The Physics and Psychophysics of Sound: Understanding sound quality, intensity, and human perception.Sound Perception Sound and Hearing, The Sound Wave, Frequency and Pitch, Amplitude and Loudness, Frequency and Loudness, Velocity, Exploring frequency, noise, amplitude, timbre, and velocity

Listening, What Is Technical Ear Training?, Isomorphic Mapping, Increasing Awareness, Increasing Speed of Detection, Shaping Sounds,

**Unit 2: Audio Equipment and Technologies**

Digital Audio: Development, formats, and advancements in digital audio recording and processing.Sound Libraries, Segues, Digital Sounds-Sound Reproduction System Configurations, Monaural: Single-Channel Sound Reproduction, Stereo: Two-Channel Sound Reproduction, Headphones, Headphone Recommendations, Surround Sound: Multichannel Sound Reproduction

Overview of Devices, Recording Sounds, Audio Slating, Stereo or Mono Recording?, Microphones and Microphone Selection, Recording Accessories, Microphone Position, Creative Recording, Prototyping Sounds.

Loudspeakers and Monitoring, Loudspeaker Systems, Selecting a Monitor Loudspeaker, Monitor Placement, Monitor Controllers, Calibrating a Loudspeaker System

Microphones, Operating Principles, General Transducer Performance Characteristics, Directional Characteristics, Sound Response, Microphone Modeler, Mixers, Consoles, and Control Surfaces, Mixers, Consoles, Channel Strips, Digital Consoles, Meters, Patching

Sound Reproduction System Configurations, Monaural: Single-Channel Sound Reproduction, Stereo: Two-Channel Sound Reproduction, Headphones, Headphone Recommendations, Surround Sound: Multichannel Sound Reproduction

**Unit 3: Recording and Synchronization**

Recording, Digital Recording, Digital Audio, Recording Systems, Digital Audio Workstations, Digital Audio Networking

Synchronization and Transfers, Time Codes, Synchronizing Digital Equipment, Frame Rates, Synchronizing Sound and Picture in Film, Transfers

Sounds in Space, The Doppler Effect, Reverberation, Absorption and Diffusion, Digital Reverberation, Echo and Delay, Digital Delay, Phasing and Flanging Effects, . Time-Stretching, Worldizing, Setting Up a Recording Space.

Signal Processors, Being Effects- Categories of Signal Processors, Plug-Ins, Stand-Alone Signal Processors versus Plug-Ins, Spectrum Processors, Audio and the Internet, Data Transfer Networks, Cloud Computing, Audio Fidelity, Online Collaboration, Podcasting

Mixing, . Mixing Theory, Lesson: Three-Dimensional Sound, A Note on Mixing in Audacity, Dynamic Range, Compression, Limiting, and Normalization, Expansion and Gating, Ducking, Noise Reduction, Figure and Ground, Lesson: Signal to Noise, Panning, Mixing across Media Devices, Technical versus Creative Mixing, Point of Audition, Lesson: Objects in Ears May Be Closer Than They Appear

**Unit 4: Sound Design and Critical Listening**

Sound Design, Sound Design and the Sound Designer, “Ears”, Analytical and Critical Listening, The Paradox in Designing and Listening to Sound Today, Elements of Sound Structure and Their Effects on Perception

Surround and Spatial Sound, Human Sound Localization, Binaural Audio, . In-Head Localization, Surround Sound, . Ambisonics and Object-Based Audio, Spatial Sound, Sound Propagation,

Sound Effects, Contextual Sound, Narrative Sound, Functions of Sound Effects, Types of Sound Effects, Producing Sound Effects, Prerecorded Sound-Sound Effects, Tremolo and Vibrato, . Pitch Shifting and Auto-Tune, Equalization, Filters, Modulation, Lesson: Ring Modulation and Vocoder, Distortion, Lesson: Overdrive and Fuzz, Summary and Bonus Exercises. Effect Libraries

Audio clip edit points, Analysis of sound, Analysis of Sound from Electroacoustic Sources, Overall Bandwidth, Spectral Balance, Auditory Image, Spatial Impression, Reverberation, and Time-Based Effects, Dynamic Range and Changes in Level, Noise and Distortion, Balance of the Components within a Mix, Graphical Analysis of Sound, Multichannel Audio, The Center Channel, The Surround Channels, Comparing Stereo to Surround, Comparing Original and Remastered Versions, High Sampling Rates, Comparing Loudspeakers and Headphones, Sound Enhancers on Media Players, Analysis of Sound from Acoustic Sources

Sound and Meaning, Conditioning, Sonic Archetypes, Stereotypes, and Generalizations, Basic Semiotic Theory, Phenomenology, Embodied Cognition, and Intersensory Integration, Summary,

Elements of Sound Structure: The building blocks of effective sound design. Functions of Speech, Sound Effects, and Music in Media: The role and impact of various audio elements in storytelling and communication. Strategies in Designing Sound: Techniques and approaches for creating engaging and immersive soundscapes in media.

Sound for Story, Functions of Sound in Audio Story, The Mix, Audio Research, Audio Story Analysis, Spotting a Script, Cue Sheets, The Asset List.

**Unit 5: Advanced Sound Design**

Music Mixdown, preparing for the Mixdown, Signal Processing, Spatial Imaging of Music, Stereo, Surround Sound, Aesthetic Considerations in Surround-Sound Mixing, Main Points, Mixing for Mobile Media, Equalization, Dynamic Compression and Normalization, Evolving and Emerging Aesthetics

Premixing and Rerecording for Television and Film, Premixing for Television and Film, The Rerecording Mix, Spatial Imaging of Stereo, Spatial Imaging of Surround Sound, Mixing for Surround Sound, Dialnorm, the Calm Act, and Dynamic Range Control, Rerecording Logs, Compatibility: Stereo-to-Mono and Surround-to-Stereo

Creating Soundscapes, Techniques for creating a soundscape that enhances the overall audio experience., The role of soundscapes in film, television, and video games.

Creative Sound Design, Techniques for creating unique sounds and effects., The importance of experimentation in sound design.

Game Sound, Designing Audio for Interactivity, System Resources, The Production Process, Anatomy of a Game Sequence, Debugging, User Playback

**Course Outcomes**

1. The Learners Will Come To Know The Difference Between The Characteristics Of Radio And Other Mediums.
2. The Learners Will Be Able To Write Scripts For Radio Programs
3. The Learners Will Be Able To Understand The Principles Involved In Producing
4. Learners Will Get Hands-On Experience While Doing Practice
5. Learners Will Acquire Knowledge About Audio Production Applications And Ethics Of Sound.

**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**

Avarese, john. 2017. Post sound design: the art and craft of audio post production for the moving image. Bloomsbury publishing usa.

Calder, john. 2020. Modern room acoustics: practical sound improvement in large and small rooms. Acoustical surfaces, incorporated. Collins, karen. 2020. Studying sound: a theory and practice of sound design. Mit press.

El abiddine fellah, zine, and erick ogam. 2019. Acoustics of materials. Bod books on demand.

Filimowicz, michael. 2019. Foundations in sound design for linear media: a multidisciplinary approach. Routledge.

Fry, gareth. 2019. Sound design for the stage. The crowood press.

**References**

Avarese, john. 2017. Post sound design: the art and craft of audio post production for the moving image. Bloomsbury publishing usa.

Filimowicz, michael. 2019. Foundations in sound design for interactive media: a multidisciplinary approach. Routledge.

Garrett, steven l. 2017. Understanding acoustics: an experimentalists view of acoustics and vibration. Springer.

Harrison, tim. 2021. Sound design for film. The crowood press.

Alten, s. R. (2013). Audio in media. Cengage learning.

Avarese, j. (2017). Post sound design: the art and craft of audio post production for the moving image. Bloomsbury publishing usa.

Case, a. , & day, a. (2018). Designing with sound: fundamentals for products and services. Oreilly media, inc.

Filimowicz, m. (2019). Foundations in sound design for interactive media: a multidisciplinary approach. Routledge.

Harrison, t. (2021). Sound design for film. The crowood press.

Heneveld, h. (2019). Audio, video, and streaming media technologies. Electrical training alliance.

Hillman, n. (2021). Sound for moving pictures: the four sound areas. Crc press.

Knight-hill, a. (2020). Sound and image: aesthetics and practices. Taylor & francis group.

Scott-james, k. (2018). Sound design for moving image: from concept to realisation. Bloomsbury publishing plc.

Winters, p. (2017). Sound design for low & no budget films. Taylor & francis.

**Web Resources**

Journal of the Acoustical Society of America - https://asa.scitation.org/journal/jas

Journal of Sound and Vibration - https://www.journals.elsevier.com/journal-of-sound-and-vibration

Acta Acustica united with Acustica - https://www.ingentaconnect.com/content/dav/aaua

Acoustical Science and Technology - https://www.jstage.jst.go.jp/browse/ast/21/3/\_contents

Audio Engineering Society - https://www.aes.org/

International Association of Sound and Audio-visual Archives - https://www.iasa-web.org/

National Systems Contractors Association - https://www.nsca.org/

Producers and Engineers Wing of the Recording Academy - https://www.grammy.com/advocacy/organizations/producers-engineers-wing

### 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

**Workplace Communication (Practical)**

**Course Description**

This practical course on Workplace Communication is designed to provide participants with essential skills and strategies for effective communication in various workplace situations. The course is divided into five units: The Revolution in Work Communication, Core Processes in Work Communication, Intersection, Interpersonal Influences, and The Impact of the Communication Revolution on Work and Organization.

Participants will learn about the basics of workplace communication, including the communication process, overcoming communication barriers, and cultural competence. They will also gain an understanding of contemporary interpersonal work communication skills, the nature and importance of mediated interpersonal work communication, and alternative ways of working.

The course also covers core processes in work communication, including social cognition and impression formation, contributing to communication, self-presentation and impression management. Participants will learn about interaction skills and the influence of demography, culture, situation, and mode on communication processes.

Interpersonal influences on communication are also covered in the course, including intrapersonal influences, influencing, handling conflict and negotiating. Participants will gain skills and strategies for building strong work relationships, managing workplace conflict, and leading and managing change in the workplace.

Finally, the course covers the impact of the communication revolution on work and organizations, including cooperation, work relations, knowledge sharing, and coordination. Participants will also learn about working in groups and teams, management and leadership, communicative leadership, organizational structures and cultures, internal communication, and improving global workplace communication.

Overall, this course provides a comprehensive understanding of workplace communication, with a focus on practical skills and strategies that participants can apply immediately in their work settings.

**Course Objectives**

1. Understand the fundamentals of workplace communication, including the communication process, barriers to communication, and cultural competence.
2. Apply contemporary interpersonal work communication skills and understand the nature and importance of mediated interpersonal work communication.
3. Analyze the impact of demography, culture, situation, and mode on communication processes, and develop effective interaction skills.
4. Develop interpersonal skills, including influencing, handling conflict and negotiating, and building strong work relationships.
5. Evaluate and apply strategies for leading and managing change in the workplace, improving global workplace communication, and understanding the impact of the communication revolution on work and organizations.

**Detailed Syllabus**

**Unit I: The Revolution in Work Communication**

Communication Cornerstones

Contemporary Interpersonal Work, Communication Skills

Cultural Competence, Cultural Literacy

Work Communication Modes

**Unit II: Core Processes in Work Communication**

Social Cognition and Impression Formation

Contributing to Communication, Self-Presentation

Organizational Communication Theories

Organizational Communication and Mediation

**Unit III: Intersection**

Interaction, Internal Communication

Demography, Culture, Situation, and Mode as Influences

Impression Management, Image Repair

Structuration Theory

Group Dynamics

**Unit IV: Interpersonal Influences**

Intrapersonal Influences on Communication

Influencing, Handling Conflict and Negotiating

Cooperation, Work Relations, Knowledge Sharing, and Coordination

Working in Groups and Teams

Strategies for Building Strong Work Relationships

Managing Workplace Conflict

**Unit V: Leadership and Communication**

Leading and Managing Change in the Workplace

Management and Leadership

Communicative Leadership

Organizational Structures and Cultures

Listening Leadership

Improving Global Workplace Communication

**Course Outcomes**

1. Demonstrate an understanding of the key principles of workplace communication, including the communication process, barriers to communication, and cultural competence.
2. Apply contemporary interpersonal work communication skills and demonstrate an understanding of the nature and importance of mediated interpersonal work communication.
3. Analyze the impact of demography, culture, situation, and mode on communication processes and develop effective interaction skills.
4. Develop interpersonal skills, including influencing, handling conflict and negotiating, and building strong work relationships.
5. Evaluate and apply strategies for leading and managing change in the workplace, improving global workplace communication, and understanding the impact of the communication revolution on work and organizations.

**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**

McLeod, V. (2020). Effective Communication at Work: Speaking and Writing Well in the Modern Workplace. Callisto Media.

Lowndes, & Carniege, L. (2020). Communication In The Workplace. Dilaber Consulting Limited.

Mikkola, L., & Valo, M. (2020). Workplace Communication. Routledge.

**References**

Carniege, L., & Lowndes, D. (2019a). Communication in the Workplace: Building a Successful Career and Excellent Relationship at Work Effective Communication Skills. How to Talk to Colleagues and Anyone Elsewith. Independently Published.

Corey, D. (2016). Effective HR Communication: A Framework for Communicating HR Programmes with Impact. Kogan Page Publishers.

Crossman, J. (2022). Workplace Communication: Promoting Workplace Wellbeing and Interpersonal Relationships in Multicultural Contexts. Taylor & Francis.

Davidson, M. J. (2016). Gender and Communication at Work. CRC Press.

Guirdham, M. (2017). Work Communication: Mediated and Face-to-Face Practices. Bloomsbury Publishing.

Institute of Leadership & Mana. (2013). Understanding the Communication Process in the Workplace. Routledge.

Lind, P. (2012). Communication at Work. First Books.

Mukerjee, H. S. (2012). Business Communication: Connecting at work (with CD). OUP India.

Searles, G. J. (2018). Workplace Communications: The Basics. Pearson.

**Web Resources**

Journal of Business Communication: https://journals.sagepub.com/home/jbc

International Journal of Business Communication: https://journals.sagepub.com/home/ijb

Business Communication Quarterly: https://journals.sagepub.com/home/bcq

Journal of Business and Technical Communication: https://journals.sagepub.com/home/jbtc

International Association of Business Communicators: https://www.iabc.com/

Public Relations Society of America: https://www.prsa.org/

Association for Business Communication: https://www.businesscommunication.org/

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### 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/

### 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/

### Film Appreciation and Analysis (Theory)

**Course Description**

This course provides an overview of film appreciation and analysis. Students explore the origins and evolution of cinema as an art form and industry. Key aspects of filmmaking like sound, music, genres, narratives, documentaries and forms are examined. Students learn narrative and non-narrative forms, mainstream and alternative films. Analysis techniques focusing on narration, ideology, auteurship, and style are covered. Film techniques around narrative, space, time, editing and cinematography are appreciated. Major film theories—ideology, authorship, genre, psychoanalytic, formalist—and movements are surveyed. Practical application comes through analyzing award-winning and culturally significant films. Students analyze mise-en-scene, camerawork, editing, music, narratives, documentaries, animated films, film historical context, and auteur directors’ works. Writing film reviews focusing on narrative, technical, thematic and personal aspects is also covered. Case studies of stalwart Indian directors—Ray, Nihalani, Benegal, Kasaravalli—and Tamil and world cinemas are explored. The course examines cinema as popular culture, its socio-political influence and audience. Censorship's role is also discussed. Multimedia presentations and written analysis of films chosen from different languages and periods demonstrate learning. The course equips students with a framework to appreciate cinema as an art form and understand its far-reaching influence.

**Course Objectives**

1. Describe the origin and evolution of cinema as an artistic medium and industry.

2. Analyze narrative and technical elements of award-winning and culturally significant films.

3. Apply major film theories and analysis techniques to interpret films' underlying meanings and directors' styles.

4. Evaluate how films reflect and influence society based on historical context and audience reception.

5. Create multimedia presentations and written papers analyzing selected films, their themes and impact.

**Detailed Syllabus**

**Unit 1: Overview of Film Appreciation**

Introduction to Film Appreciation

Origins and Evolution of Cinema

Nature of Cinema

Critical and Technical Terms used in Film Production and Practice

Industrial and Economic Basis of Commercial Cinema

The arrival of the Cinema; Pioneers of Indian Cinema-

Indian Cinema; Studio System-

New Indian Cinema Indian Women Filmmakers

The emergence of Indian Regional Cinemas-Tamil Cinema

**Unit 2: Key Aspects of Film Making**

Sound and Music in Films

Film Genres and Story Archetypes

Popular Narrative Forms. Story Structures

Narrative form and non-narrative form

Film Form and Conventions

Documentary Films, Genre, Narratives Forms, Structures

Documentary genres

Different Narrative Techniques

**Unit 3: Film Analysis**

Mainstream and Alternative Narratives and Film Forms

Film Analysis Techniques

Narration-Ideology in Films

Mise-en-Scene

Principles of Film-Authorship in Films

Style as a Formal System

**Unit 4: Appreciation of Film Techniques**

Film Techniques: Narrative Unity, Ambiguity

Space and Time

Film Editing Techniques: Disunity, Form, Style

Cinematographer Properties

Montage and Long Take

**Unit 5: Film Theories and Movements**

Authorship in films and Auteurs film

Political Economics -Film Industry, Labour

Feminist Film Theories- Representations and Film Management Roles, Female Directors/Producers

Genre theory, Forms, styles, Story Structures in Various Genere

Jungian Analysis of Myths inFilm

Formalist film theory

Film Movements

Neuro-Cinematic Approach

**Film Analysis: Suggested Practical Exercises/Assignments for Internal Exams**

**(Any one or Two exercises from the list below). All exercises can be presented in the form of written text or multimedia presentations.**

*Exercise 1:* Analyze how mise-en-scene and camerawork were used to show conflict between characters in a movie scene. Discuss set design, lighting, positioning, angles, etc.

*Exercise 2:* Analyze how editing techniques like continuity editing, montage, jump cuts, etc. were used to show the passage of time in a movie. Discuss how effective they were.

*Exercise 3:* Analyze the use of music in generating mood and highlighting important moments in a movie scene. Discuss how sound editing amplified the impact.

*Exercise 4:* Analyze the character arc of the protagonist based on key narrative elements like exposition, rising action, climax, falling action and resolution in a movie.

*Exercise 5:* Analyze how a documentary used balanced or persuasive arguments, interviews, historical footage, music, etc. to make a compelling case. Discuss how objective or subjective it was.

*Exercise 6:* Analyze a movie within its historical context. Discuss how it reflected the social/cultural issues and events of the time period in which it was produced.

*Exercise 7:* Analyze the auteur elements in the films of a famous director like Hitchcock or Kurosawa or Mani Ratnam. Discuss recurring themes, techniques, collaborators, etc. that define their signature style.

*Exercise 8:* Analyze how an animated film used different techniques like stop motion, 2D, 3D, etc. to bring its visual style to life. Discuss how the animation enhanced the storytelling.

*Exercise 9:* Analyze how experimental films challenged conventional filmmaking rules through use of abstract visuals, surrealism, social commentary, etc. Discuss why they are considered unconventional.

*Exercise 10:* Write a film review focusing on narrative, technical and thematic aspects of a movie as well as your personal experience watching it. Provide recommendation on if audiences should watch it and why.

*Exercise 11:* Carry out a Film Analysis and Case studies of Award winning films and Stalwarts in Indian Cinema, Satyajit Ray, Guru Dutt, Adoor Goplakrishnan 4. Govind Nihalani, Shyam Benegal, Mrinal Sen, Girish Kasaravalli, Mahendran

*Exercise 12:* Carry out a Case sTudy of Tamil Cinema based on the following Themes: History of Tamil cinema – Cinema as an institution – Cinema as popular culture – Influence of cinema on social, cultural economic, political milieu in India and Tamil Nadu – Understanding audiences – Censorship and regulation of films

*Exercise 13:* Carry out a Case study of World Cinema, focusing on films from any one nation: Iran, Nigeria, South Korean, Brazil, Mexican, European Union Nations, Russian, Japanese, Chinese, Thailand.

**Course Outcomes**

1. Explain key concepts and critical terms used in film production, analysis and appreciation.
2. Compare mainstream, alternative, narrative and non-narrative film forms.
3. Analyze the narrative, technical, ideological and cultural aspects of films.
4. Discuss the role of film as a medium of cultural expression and its influence on society.
5. Apply diverse approaches to film analysis and generate independent interpretations of films.

**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**

Audissino, E. (2017). Film/Music Analysis: A Film Studies Approach. Springer.

Bateman, J., & Schmidt, K.-H. (2013). Multimodal Film Analysis: How Films Mean. Routledge.

Benshoff, H. (2015). Film and Television Analysis: An Introduction to Methods, Theories, and Approaches. Routledge.

Caldwell, T. (2011). Film Analysis Handbook: Essential Guide to Understanding, Analysing and Writing on Film. Insight Publications.

Russo, J. R. (2021). Understanding Film: A Viewer’s Guide. Liverpool University Press.

Wildfeuer, J., & Bateman, J. A. (2016). Film Text Analysis: New Perspectives on the Analysis of Filmic Meaning. Taylor & Francis.

**References**

Barnwell, J. (2019). The Fundamentals of Film Making. Bloomsbury Publishing.

Battaglia, G. (2017). Documentary Film in India: An Anthropological History (1 edition). Routledge.

Bordwell, D., & Thompson, K. (2004). Film Art: An Introduction. McGraw-Hill.

Bruhn, J., & Gjelsvik, A. (2018). Cinema Between Media: An Intermediality Approach. Edinburgh University Press.

Devasundaram, A. I. (2016). India’s New Independent Cinema: Rise of the Hybrid. Routledge.

Dickey, S. (2007). Cinema and the Urban Poor in South India (Vol. 1). Cambridge University Press.

Hillman, N. (2021). Sound for Moving Pictures: The Four Sound Areas. CRC Press.

Katz, S. D. (2019). Film Directing: Shot by Shot - 25th Anniversary Edition: Visualizing from Concept to Screen. Michael Wiese Productions.

Kishore, S. (2020). Indian Documentary Film and Filmmakers: Independence in Practice. Edinburgh University Press.

Lamarre, T. (2013). The Anime Machine: A Media Theory of Animation. U of Minnesota Press.

**Web Resources**

Journal of Film and Video - https://www.jstor.org/journal/jfilmvideo

Cinema Journal - http://www.cmstudies.org/page/CinemaJournal

Film Quarterly - https://filmquarterly.org/

Studies in Documentary Film - http://www.tandfonline.com/toc/rsdf20/current

Screen - https://academic.oup.com/screen/

**Course Description**

**Short Filmmaking (Practical)**

This practical course is designed to provide students with the knowledge and skills required to create compelling short films. Over the course of the program, students will explore the creative process involved in short filmmaking, including ideation, scripting, pre-production, production, post-production, and distribution.

Through a combination of lectures, workshops, and hands-on projects, students will learn about key aspects of short filmmaking, including story structure, character development, visual storytelling, cinematography, sound design, editing, and distribution strategies.

In addition to technical skills, the course will also cover essential professional skills, such as project management, collaboration, communication, and pitching.

By the end of the course, students will have developed a comprehensive understanding of the short filmmaking process and will have created a professional-quality short film that they can use to launch their careers in the industry.

**Course Objectives**

1. Develop proficiency in visual storytelling by applying various cinematic techniques and principles to create compelling short films.
2. Evaluate and analyze the needs of different audiences and genres to develop effective storytelling strategies and styles.
3. Demonstrate critical thinking and problem-solving skills by overcoming challenges in the filmmaking process and developing creative solutions.
4. Apply ethical considerations and principles to the creation of short films, including issues related to representation, diversity, and cultural sensitivity.
5. Demonstrate technical proficiency in the use of equipment and software involved in short filmmaking, including camera, lighting, sound, and editing tools.

**Exercises for Short Filmmaking**

One-Shot Film: Challenge students to create a short film that is shot in one continuous take, without any cuts or edits. This will require careful planning and choreography of actors and camera movement.

Silent Film: Challenge students to create a short film without any dialogue or sound effects. This will require careful use of visual storytelling and creative use of music and sound design.

Limited Resources Film: Challenge students to create a short film with limited resources, such as a small budget, limited equipment, or a short timeframe for production. This will encourage creativity and resourcefulness in problem-solving.

Experimental Film: Challenge students to create a short film that pushes the boundaries of traditional filmmaking, such as incorporating animation, mixed media, or abstract visuals. This will encourage experimentation and creativity in storytelling.

Documentary Short: Challenge students to create a short documentary film that tells a compelling and unique real-life story. This will require research and interviewing skills, as well as the ability to craft a narrative from real-world events.

Socially Conscious Short Film: Create a short film that addresses a social issue, such as poverty, inequality, or discrimination. Use your storytelling skills to raise awareness and promote empathy and understanding for the issue.

Experimental Short Film: Push the boundaries of traditional storytelling by creating an experimental short film. Explore unconventional techniques, such as abstract visuals, soundscapes, or non-linear narratives, to challenge your creativity and express your unique perspective.

Adaptation Short Film: Adapt a short story, poem, or play into a short film. Practice your skills in interpreting and translating a piece of literature into a visual medium, while staying true to the original source material.

Documentary Short Film: Create a short documentary that explores a specific topic or issue. Research and interview experts, collect footage, and use your editing skills to create a compelling narrative that informs and engages your audience.

One-Shot Short Film: Create a short film that consists of one continuous take. Challenge yourself to carefully choreograph the action, and use camera movements and blocking to enhance the story and create suspense or emotion.

**Course Outcomes**

1. Develop proficiency in visual storytelling by applying various cinematic techniques and principles to create compelling short films.
2. Evaluate and analyze the needs of different audiences and genres to develop effective storytelling strategies and styles.
3. Demonstrate critical thinking and problem-solving skills by overcoming challenges in the filmmaking process and developing creative solutions.
4. Apply ethical considerations and principles to the creation of short films, including issues related to representation, diversity, and cultural sensitivity.
5. Demonstrate technical proficiency in the use of equipment and software involved in short filmmaking, including camera, lighting, sound, and editing tools.

**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**

Wisler, M. J. (2018). Short Films 2.0: Getting Noticed in the YouTube Age. DoxaNous Media, LLC.

Beker, M. (2017). Write to Shoot: Writing Short Films for Production. Taylor & Francis.

Adelman, K. (2017). Making it Big in Shorts: The Ultimate Filmmaker’s Guide to Short Films. Michael Wiese Productions.

Barnett, A. (2020). Short Filmmaking. Anthony Barnett.

Kelly, R. (2022). *Prepping and Shooting Your Student Short Film: A Brief Guide to Film Production*. Taylor & Francis.

Krish, S. (2018). Short Filmmaking Workbook: A Step-By-Step Workbook on How to Convert Your Vague Story to a Complete Script. Amazon Digital Services LLC - Kdp Print Us.

**References**

Rae, P. W., & Irving, D. K. (2015). *Producing and Directing the Short Film and Video*. CRC Press.

Lancaster, K. (2018). DSLR Cinema: A Beginner’s Guide to Filmmaking on a Budget. Routledge, Taylor & Francis Group.

Malik, S., Chapain, C., & Comunian, R. (2017). Community Filmmaking: Diversity, Practices and Places. Taylor & Francis.

Perkins, C. (2016). Creating a Short Film: 01 Producing. linkedin.com.

Rizan Production House. (2020). Making Short Films With Zero-Budget: A Complete Guide: Every Step Of The Process Explained! Amazon Digital Services LLC - KDP Print US.

Webb, G. (2020). Encyclopedia of American Short Films, 1926-1959. McFarland.

**Web Resources**

Film Comment - https://www.filmcomment.com/

Sight & Sound Magazine - https://www.bfi.org.uk/sight-sound-magazine

Motion Picture Association - https://www.motionpictures.org/

Independent Filmmaker Project - https://www.ifp.org/

International Federation of Film Archives - https://www.fiafnet.org/

**Documentary and Factual Filmmaking (Practical)**

**Course Description**

This practical course on Factual and Documentary Filmmaking is ideal for anyone interested in pursuing a career in the industry or wanting to enhance their skills in producing factual and documentary content. The course is divided into five sections, each containing four lessons, and a bonus section on Documentary Film Making - Theory and Ethical Considerations.

Students will be introduced to the fundamentals of factual television producing, including breaking into the industry, understanding the purpose of factual television, and fast-tracking knowledge. They will also learn about creativity and the process of factual television producing. Focuses on crafting a presentation and pitching an idea, including the best practices for creating a presentation and incorporating visual aids, testimonials, and endorsements. Students will also learn how to pitch their ideas to the right people and how to protect their intellectual property.

The Course covers channel, negotiating the deal, and distributors, including identifying the right people to pitch to and negotiating a win-win agreement. Students will also learn about the different types of deals and the role of distributors in the industry. The students will learn about field-production and documentary production, including the importance of leadership skills and the best practices for conducting interviews and choosing filming locations. They will also gain an understanding of the research and planning process in documentary production.

The focuses on production and post-production, including the role of sound, lighting, camera, and editing. Students will also learn about the post-production process, including scripting, editing, and creating selects reels. The section also covers delivery and exhibition, including mastering and network QC. Also covers Documentary Film Making - Theory and Ethical Considerations, including documentary film making history, documentary and film language, ethical considerations, and world documentary analysis.

Throughout the course, students will work on practical projects, receive feedback from industry professionals, and gain a comprehensive understanding of factual and documentary film making. Upon completion of the course, students will have the skills and knowledge required to produce factual and documentary content for various platforms.

**Course Objectives**

1. Demonstrate an understanding of the fundamentals of factual television producing and the creative process involved in producing factual and documentary content.
2. Apply effective strategies for crafting a presentation, pitching an idea, and negotiating a deal for factual and documentary projects.
3. Analyze the role of distributors and the different types of deals involved in factual and documentary productions, and effectively navigate these relationships.
4. Develop and execute a practical plan for documentary production, including conducting research, identifying key characters, budgeting, and location scouting.
5. Evaluate and utilize key tools and techniques involved in production and post-production, including camera, sound, lighting, and editing, to produce high-quality factual and documentary content.

**Detailed Syllabus for Factual and Documentary Filmmaking**

**Unit 1: Introduction to Factual Television Producing**

Breaking In and Getting Started

Why We Create Factual Television

Fast-Tracking Your Knowledge

Creativity and the Process

**Unit 2: Crafting a Presentation and Pitching Your Idea**

Crafting a Presentation

Presentation Materials

Pitching Your Idea

Selling Your Idea

**Unit 3: Channel, Negotiating the Deal, and Distributors**

Negotiating the Deal

Types of Deals

Distributors

Finding a Distributor

**Unit 4: Field-Production and Documentary Production**

Great Shoots Need Great Leaders

Guidelines for Filming Locations and Interviews

Documentary Production: Pre-Production

Pre-Production: Every Minute Counts

**Unit 5: Production And Post-Production and Delivery and Exhibition**

Production And Post-Production

The Post-Production Process

The Importance of Systems

Delivery and Exhibition

**Detailed Project Work for Factual and Documentary Filmmaking**

Mini-Documentary: Students will be tasked with creating a 5-10 minute mini-documentary on a topic of their choice, showcasing their ability to research and plan a documentary production, conduct interviews, and utilize key tools and techniques involved in production and post-production.

Pitch Deck: Students will create a pitch deck for a factual or documentary project, including a treatment, sizzle reel, budget, and distribution plan. This exercise will allow students to apply the skills they have learned in crafting a presentation and pitching an idea to potential investors or networks.

Factual Television Production: Students will be divided into teams and tasked with creating a 30-minute factual television program from start to finish, including research, budgeting, filming, and post-production. This exercise will allow students to apply the skills they have learned in negotiating deals and building relationships with distributors in the factual and documentary industry.

Live Event Coverage: Students will work together to produce live coverage of a local event, such as a festival or concert, showcasing their ability to think critically and creatively under pressure, manage logistics, and utilize key tools and techniques involved in production and post-production.

Investigative Journalism: Students will work in teams to investigate and report on a social or political issue of their choice, showcasing their ability to conduct research and evaluate information by methods appropriate to the journalism profession, as well as their ability to write correctly and clearly in forms and style appropriate for the journalism profession. This exercise will allow students to apply the skills they have learned in using and presenting news.

**Course Outcomes**

1. Create compelling factual and documentary content using effective storytelling techniques and the creative process of factual television producing.
2. Evaluate and assess the needs of various audiences and networks and tailor presentations and pitches to achieve success in the industry.
3. Develop and implement effective strategies for negotiating deals and building relationships with distributors in the factual and documentary industry.
4. Apply practical planning techniques and research strategies to create and execute successful documentary productions.
5. Utilize key tools and techniques involved in production and post-production, such as camera, sound, lighting, and editing, to produce high-quality factual and documentary content that meets industry standards.

**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**

Kahana, J. (2016a). The Documentary Film Reader: History, Theory, Criticism. Oxford University Press.

Kishore, S. (2018). Indian Documentary Film and Filmmakers: Independence in Practice. Edinburgh University Press.

LaRocca, D. (2016). The Philosophy of Documentary Film. Lexington Books.

Stark, T. (2020a). The Insiders’ Guide to Factual Filmmaking. Routledge.

**References**

Becker, M. W. (2020). Creating Reality in Factual Television: The Frankenbite and Other Fakes. Routledge.

Stark, T. (2020b). The Insiders’ Guide to Factual Filmmaking. Routledge.

Boyle, R., & Kelly, L. W. (2016). The Television Entrepreneurs: Social Change and Public Understanding of Business. Routledge.

Brylla, C., & Kramer, M. (2018). Cognitive Theory and Documentary Film. Springer.

Bucher, J. (2017). Storytelling for Virtual Reality: Methods and Principles for Crafting Immersive Narratives. Taylor & Francis.

Campbell, V. (2016). Science, Entertainment and Television Documentary. Palgrave Macmillan UK.

Cardaras, M. (2016). Documentary Film: An Insider’s Perspective. Cognella, Incorporated.

Cox, G., & Corner, J. (2018). Soundings: Documentary Film and the Listening Experience. University of Huddersfield Press.

Kahana, J. (2016b). The Documentary Film Reader: History, Theory, Criticism. Oxford University Press.

Kishore, S. (2020). Indian Documentary Film and Filmmakers: Independence in Practice. Edinburgh University Press.

LaRocca, D. (2017). The Philosophy of Documentary Film: Image, Sound, Fiction, Truth. Rowman & Littlefield Publishing Group, Incorporated.

Malitsky, J. (2021). A Companion to Documentary Film History. John Wiley & Sons.

Mills, B. (2017). Animals on Television: The Cultural Making of the Non-Human. Springer.

Rotha, P. (2017). Documentary film. Fb&c Limited.

Roy, C. (2016). Documentary Film Festivals: Transformative Learning, Community Building & Solidarity. Springer.

Tromp, J. G., Le, D.-N., & Van Le, C. (2020). Emerging Extended Reality Technologies for Industry 4.0: Early Experiences with Conception, Design, Implementation, Evaluation and Deployment. John Wiley & Sons.

Velvet Films, Inc., & Peck, R. (2017). I Am Not Your Negro: A Companion Edition to the Documentary Film Directed by Raoul Peck. Knopf Doubleday Publishing Group.

Weiss, D. (2022). Factual Television Producing: A Hands On Approach From Concept to Delivery. Taylor & Francis.

Wells, J. (2018). How to Film Truth: The Story of Documentary Film as a Spiritual Journey. Wipf and Stock Publishers.

Winston, B. (2019). The Documentary Film Book. Bloomsbury Publishing.

**Web Resources**

International Documentary Association - https://www.documentary.org/

British Documentary Film Foundation - https://www.britdoc.org/

Documentary Filmmakers Group - https://www.dfgdocs.com/

International Documentary Film Festival Amsterdam - https://www.idfa.nl/en/

National Association of Documentary Filmmakers - https://www.nadf.org/

International Association of Documentary Filmmakers - https://www.filmdirectors.eu/

Brookings Institution - https://www.brookings.edu/

The Center for Independent Documentary - https://www.documentaries.org/

### Transmedia Narratives and Storytelling (Theory)

**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)**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **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**

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.

**Digital Media Skills (Practical)**

**Course Description**

The Digital Media Skills course is designed for professionals and enthusiasts seeking to develop their skills in digital media competencies, online research methods, productivity, social media skills, and digital media design. The course comprises five challenging practical exercises covering topics such as smart reading strategies, advanced internet search strategies, social media management, and publication design.

Participants will learn practical skills and techniques to improve their digital media competencies, including managing files, tagging, sharing, and brainstorming. They will explore advanced online research methods, including information trapping, text analytics, and browser extensions. The course covers productivity skills, including time management, smart note-taking strategies, and working with apps like Obsidian and Notion. Participants will also learn social media skills, such as social media management tools, personal branding, managing online reputation, and working with Discord and Reddit.

The course will conclude with Digital Health and Hygiene, encouraging mindful and responsible use of social media. Participants will develop critical thinking, analytical, and creative skills throughout the course and learn about emerging trends and innovations in digital media and its role in society. By the end of the course, participants will have gained practical skills in digital media and be equipped to create professional-quality digital media projects. The course prepares them for careers in digital media, advertising, marketing, journalism, and other fields that require digital media skills.

**Course Objectives**

1. Demonstrate a comprehensive understanding of digital media competencies, including learning to learn, reading and learning styles, managing files, tagging, and sharing, and brainstorming and mindmapping.
2. Apply advanced online research methods, including information trapping, following news feeds, using text analytics, and using browser extensions for research.
3. Develop productivity skills, including smart note-taking strategies, time management and lists, connecting apps with IFTTT, and working with apps like Obsidian and Notion.
4. Apply social media skills, such as working with social media management tools, basic social media metrics, personal branding with social media, managing online reputation, and working with Discord and Reddit.
5. To comprehend the importance and impact of Digital Health and Hygiene in modern society.

**Detailed syllabus for Digital Media Skills**

**Unit 1: Overview of Digital Media Skills**

Digital Media Competencies-Learning to Learn

Reading and Learning Styles-Smart Reading Strategies

Digital Fluency, Managing Files, Tagging, Sharing

Brainstorming and Mindmapping

**Unit 2: Online Research Methods**

Advanced Internet Search Strategies

Information Trapping and Researching

Following News Feeds, using Text Analytics

Using Browser as a Research Tool-Extensions

**Unit 3: Being Productive**

Time Management, Reminders and Lists

Connecting Apps (e.g.IFFFT) and Automation

Smart Note Taking Strategies

Working with Apps like Obsidian

Working with Apps like Notion App

**Unit 3: Social Media Skills**

Working with Social Media Management Tools

Basic Social Media Metrics

Personal Branding with Social Media

Managing Online Reputation, Image Repair

Community Participation, Discord, Reditt

**Unit 5: Digital Health and Hygiene**

Overview of Digital Health,

Screen Time Management, Mindful Media Use

Wearable Technologies and Quantified Self

Digital Hygiene and Detox

**Course Outcomes**

1. Demonstrate a comprehensive understanding of digital media competencies, including learning to learn, reading and learning styles, managing files, tagging, and sharing, and brainstorming and mindmapping. (Knowledge)
2. Apply advanced online research methods, including information trapping, following news feeds, using text analytics, and using browser extensions for research. (Application)
3. Develop productivity skills, including smart note-taking strategies, time management and lists, connecting apps with IFTTT, and working with apps like Obsidian and Notion. (Application)
4. Apply social media skills, such as working with social media management tools, basic social media metrics, personal branding with social media, managing online reputation, and working with Discord and Reddit. (Application)
5. Create a digital health and hygiene plan for personal and professonal development and implement a mindful digital media consumption program.

**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**

Toole, M. (2020). How to Be Productive: 7 Easy Steps to Master Productivity Apps, Productive Habits, Work Efficiency & Personal Productivity. Lulu.com.

van Deursen, A. J. A. M., & van Dijk, J. A. G. M. (2014). Digital Skills: Unlocking the Information Society. Springer.

Works, R. (2019). How to Conduct Effective Online Research. Richard Floyd Works.

Zhong, B. (2021). Social Media Communication: Trends and Theories. John Wiley & Sons.

Green, L., & Gaines, A. G. (2017). Future Ready Internet Research Skills. Enslow Publishing, LLC.

Bailey, C. (2016). The Productivity Project: Accomplishing More by Managing Your Time, Attention, and Energy. Random House of Canada.

**References**

Brezina, C. (2017). Careers in Digital Media. The Rosen Publishing Group, Inc.

Cohen, J., & Kenny, T. (2015). Producing New and Digital Media: Your Guide to Savvy Use of the Web. CRC Press.

Di Giacomo, D., Vittorini, P., & Lacasa, P. (2019). Digital Skills and Life-long Learning: Digital Learning as a New Insight of Enhanced Learning by the Innovative Approach Joining Technology and Cognition. Frontiers Media SA.

Dunham, R. S. (2019). Multimedia Reporting: How Digital Tools Can Improve Journalism Storytelling. Springer.

Finkelstein, E. (2005). Syndicating Web Sites with RSS Feeds For Dummies. John Wiley & Sons.

Hennig, N. (2018). Power Searching the Internet: The Librarian’s Quick Guide. ABC-CLIO.

Hernandez, R. K., & Rue, J. (2015). The Principles of Multimedia Journalism: Packaging Digital News. Routledge.

**Web Resources**

Journal of Digital Media and Policy - https://www.intellectbooks.com/journal-of-digital-media-policy

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

Journal of Computer-Mediated Communication - https://academic.oup.com/jcmc

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

Digital Journalism - https://www.tandfonline.com/toc/rdij20/current

Digital Skills and Jobs Coalition - https://ec.europa.eu/digital-single-market/en/digital-skills-jobs-coalition

Pew Research Center - https://www.pewresearch.org/topics/digital-media/

Digital Promise - https://digitalpromise.org/

Center for Digital Democracy - https://www.democraticmedia.org/

**Direction and Character Analysis (Practical)**

**Course Description**

Direction and Acting is a comprehensive course designed to provide students with the skills and knowledge required to excel in the fields of direction and acting. The course is divided into two parts: visualization and pre-production and acting basics.

In the first part of the course, students will learn about the production cycle, including script writing, research, visual script analysis, production design, rehearsal, and cinematography. They will also be introduced to visualization tools and techniques such as drawing, painting software, asset-driven design, and presentation.

The second part of the course focuses on acting basics, including scene study, movement, speech, and improvisation. Students will have the opportunity to explore various camera movements and choreography, as well as learn how to create compelling characters and develop their voice and accent skills.

Throughout the course, students will work on practical exercises and improvisation, including ensemble monologues, filmic naturalism, and screen tests. By the end of the course, students will have a strong foundation in both direction and acting, and be equipped with the necessary skills to pursue a career in the film and television industry.

**Course Objective**

1. To master the art of pre-visualizing the film before the actual production.
2. To understand the importance of Mise-En- Scene and develop the skills for composing shots.
3. To analyse the temporal connections in a Narrative
4. To get an overview of the essential qualities required for an Actor.
5. To acquire additional knowledge on Acting Methods through Exercises and Improvisations.

**Detailed Syllabus**

**Procedural Knowledge on Direction and Character Analysis**

**(Viva/Written Test Topics for Practical Examination)**

**Unit 1: The Director and Artistic Identity**

The World of the Film Director, The role of a film director and their responsibilities, The history of film and how it has influenced the director's job, How the director fits into the film industry and the creative team, The relationship between the director and the producer

Developing as a Director, The benefits and drawbacks of film school, Learning without film school: self-education and resources, The importance of making short films, The industry route vs. the independent route, Cast and crew considerations for directors

Artistic Identity and Intuition, What is artistic identity and how does it function in filmmaking? How to locate your artistic identity as a director, Developing intuition and trusting your instincts, The importance of telling your own stories, How to transform and displace subjects to avoid controversy

Film Art and Individualism, The importance of film as an art form, How to balance individualism with commercial viability, Developing a unique directorial voice, Finding inspiration and story sources, The artistic process and how it works in filmmaking

The Director and Technology, The evolution of film technology and its impact on the director's job, The use of digital vs. film, The advantages and disadvantages of digital filmmaking, How to incorporate technology in your creative process, The future of film technology

**Unit 2: The Story and its Development**

Essential Elements of Drama, What is drama and why is it important in storytelling?, The basic elements of drama: conflict, action, and character, The role of duality and conflict in drama, The objectives and through-lines of characters, The stakes and obstacles in drama

Shaping the Story into Drama, The beat and dramatic units, The dramatic arc and how to create it, The three-act structure and its caveats, Essentials of dramatization: making the internal visible, Essentials of dramatization: questions and revelations

Plot, Time, and Structure, What is plot and how does it work in storytelling?, The role of cause and effect in plot development, Character-driven vs. plot-driven stories, Organizing time in storytelling, Options for structuring your story

The Director and the Script, The ground rules for working with a screenplay, The stages of screenplay development: from treatment to shooting script, How to recognize a superior screenplay, Script language and technique, How to assess the cinematic qualities of a screenplay

Script Analysis and Development, How to collapse the screenplay for analysis, Analyzing plot and story logic, Plot points and point of view, Character development and analysis, Dialogue, exposition, and environmental detail

**Unit 3: Authorship, Aesthetics and Film as Collaborative Art**

Cinematic Point of View, What is cinematic point of view and how does it work in storytelling?, Planning your point of view, One point of view vs. multiple points of view, The concerned observer and observer into storyteller roles, Audience point of view

Form and Style, The role of the director's vision in storytelling, Visual design and sound design, Performance style and editing style, Rhythmic design and directorial style one, Style, and Genre, The scope of tone and style in filmmaking, Naturalism, classical style, hyperbole, irony, expressionism, and avant-garde

The Visual Plan, The Director's Vision, Elements of the Visual Plan, Production Design, Location Scouting, Rehearsals, Storyboarding, Cinematography, Camera Movement, Lighting, Sound Design, Costume Design, Makeup and Hair Design, Special Effects, VFX

Filmmaking as a Collaborative Art: Developing a Production Crew, Developing Your Own Crew, The Crew’s Attitude and Actors, Production Crew Roles, Areas of Responsibility, Role Descriptions, Direction Department, Production Department, Camera Department, Sound Department, Art Department,

Set Etiquette, Respect the Team, Respect the Public’s Space, Respect the Location, Food and Breaks, Production Safety and Security, The Commandments of Film Production Safety, Prepare for Safety, Maintain Common Sense, Special Circumstances can be Risky, Electricity, Keep the Set Secure

**Unit 4:Production**

Casting, Defining the Roles, Character Breakdowns, Finding Actors, Auditions, Callbacks, Chemistry Reads, Making Offers, Casting and Diversity, Casting and the Budget, Actor Contracts, Handling Actor Concerns

Planning the Shoot, The Shot List, The Production Schedule, Working with the AD Team, Rehearsing on Set, Making Adjustments, Shooting for the Edit, Handling Difficult Scenes, Safety on Set, Working with SAG, Unions, and Guilds, Managing the Budget and the Schedule

Production: Before the Camera Rolls, The Director’s Role, Daily Organization, Getting to the First Shot: An Overview Chronology, Roll Camera, Shot and Scene Identification, The Slate, Scene, Shot, and Take Numbers,

Shooting Logs: Camera and Sound, Calling a Shot: From “Quiet” to “Action”, Starting Without a Slate, The Crew’s Attention During a Take, Who Can Call “Cut”, Another Take, Circle, or Keeper, Closer Shots and Reverse Shots, Shot or Blocking Changes, Retakes and Pickup Shots, Important: Record Room Tone Track, Continuity Sheets, Striking the Set That’s a Wrap

Post-Production, Editing, The Rough Cut, The Fine Cut, Working with Sound and Music, VFX and Color Correction, Titles and Credits, Preview Screenings, Testing the Film, Final Cut, Delivery Formats, Distribution

**Unit 5: Character Analysis and Acting Basics**

Analysing characters, Psychological Profiles-Five Big Personality Types and Cultural Stereotypes, Studying Great Characters and Lessons Learnt, Black and While and Complex Characters, A Repertoire of Characters in Indian and Tamil Cinema

The Actor and the Director, Collaboration and Communication, Creating a Safe and Creative Environment, Understanding Acting Techniques, Stanislavsky and Beyond, Building a Relationship with Actors, Working with Non-Actors

Script Analysis for Actors, The Actor's Process, Character Analysis, Embodying the Character, The Inner Life of the Character, Objectives and Obstacles, Beats and Actions, Character Relationships, Subtext and Metaphor

Rehearsals, The Rehearsal Process, Table Reads and Staging, Improvisation and Exploration, Blocking and Camera Work, Rehearsing Scenes, Preparing for the Shoot

Directing Performance on Set, Working with the DP and Sound Team, Finding the Right Tone, Adjusting for Coverage and Performance, Directing Dialogue, Finding the Emotional Truth, Giving Notes, Navigating Conflicts, Creating a Collaborative Process

Directing Different Types of Performances, Directing Children and Animals, Directing Non-Actors, Directing Improvisation, Directing Action and Stunts, Directing Sex and Violence, Directing Comedy and Drama, Directing Ensemble Casts

Scene Study from Acts Perspective, Dialogue, Acting Preparation, Working with Directors.

Movement : The Body, Mask behind and beyond, Camera Movements : Special Skills and special effects, Movement and Dance Skills

Speech: The Basics, Accents and Dialects, Voice: Breath, Presence and Language, Text and Rhetoric, Power, Intimacy and Dynamic Voice.

Improvisation : Character and Spontaneity, The Camera Game,, The Embodied Voice : Sound into Song, Rehearsal Lab : Ensemble Monologue, Return to Impulse, Filmic Naturalism, Promo Reel and Screen Test.

**Suggested Practical Exercises for Direction and Character Analysis**

1. Directing a Scene: Choose a scene from a well-known film or script and have students direct the scene using their own interpretation. Encourage them to focus on elements such as shot selection, blocking, and pacing.
2. Artistic Identity Exploration: Have students create a personal director's statement, detailing their artistic identity, influences, and vision for their work. This exercise will help them articulate their unique perspective and voice.
3. Adapting a Story: Assign students a short story or news article and ask them to adapt it into a film treatment or screenplay. Encourage them to consider the essential elements of drama, plot, and character development.
4. Silent Film Exercise: Students will direct and shoot a 2-3 minute silent film focusing on visual storytelling, mise-en-scene, and shot composition.
5. Developing a Visual Plan: Have students create a visual plan for a scene, including storyboarding, production design, location scouting, and cinematography choices.
6. Crew Role Play: Assign different crew roles to students and have them work together to plan and execute a short film shoot. This will help them understand the responsibilities and collaboration required in filmmaking.
7. Analyzing a Script: Provide students with a screenplay and have them analyze it for plot points, character development, and cinematic qualities. Encourage them to identify areas for improvement and potential directorial choices.
8. Casting Exercise: Ask students to create character breakdowns and hold mock auditions for a scene. They will evaluate actors' performances and make casting decisions based on their analysis.
9. Rehearsal Techniques: Have students direct actors in a scene, focusing on different rehearsal techniques such as table reads, improvisation, and blocking.
10. Directing a Monologue: Students will direct an actor in a monologue, focusing on character analysis, subtext, and emotional truth.
11. Directing Different Performances: Assign students various scenes that require directing children, animals, non-actors, or action sequences. This will help them practice adapting their directing style to different scenarios.
12. Scene Study Analysis: Students will watch a scene from a film and analyze the directing choices made, including pacing, tone, and performance direction. They will then discuss how they might have approached the scene differently.
13. Movement and Blocking: Students will direct a scene focusing on the movement and blocking of actors, exploring how these choices contribute to the visual storytelling.
14. Voice and Speech Techniques: Have students direct a scene that relies heavily on dialogue, focusing on voice, speech, and the rhythm of the dialogue.
15. Editing Exercise: Provide students with raw footage from a scene and have them edit the footage, focusing on pacing, shot selection, and overall storytelling. Encourage them to consider how their choices impact the final product.

**Course Outcomes**

1. Possess the ability to previsualize the narrative.
2. Acquire skills to understand spatial connections and compose shots
3. Obtain knowledge about montages and temporal connections.
4. Equipped with the basic skills in Acting.
5. Learn improvisation techniques and appreciation.

**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**

Steven D Katz. (1991).Film Directing: Shot by Shot: Visualizing from Concept to Screen .Michael Wiese Productions.

Regge Life. (2019).Becoming an Actor’s Director: Directing Actors for Film and Television. Focal Press.

Mari Lyn Henry, Lynne Rogers, Joe Mantegna. (2007). How to Be a Working Actor, 5th Edition: The Insider's Guide to Finding Jobs in Theater, Film & Television. Back Stage Books, 2007.

Konstantin Stanislavski. (2008). An Actor’s Work: A Student’s Diary. Routledge.

Michael Caine. (1997). Acting in film: An Actor’s take on Movie Making (Applause Acting Series). Applause Theatre Book Publishers.

**References**

Weston, J. (2016). Directing actors: Creating memorable performances for film and television. Michael Wiese Productions.

Lodge, D. (2015). The character of characters: An approach to the writing of short fiction. Penguin.

Mitchell, K. (2016). The director's craft: A handbook for the theatre. Routledge.

Corbett, D. (2019). The art of character: Creating memorable characters for fiction, film, and TV. Penguin.

Rabiger, M. (2019). Directing: Film techniques and aesthetics. Routledge.

**Web Resources**

Journal of Film and Video - <https://www.jstor.org/journal/jfilmvideo>

Theater - <https://www.journals.uchicago.edu/toc/tph/current>

Journal of Dramatic Theory and Criticism - <https://jdtc.org/>

Film Quarterly - <https://filmquarterly.org/>

Journal of Popular Film and Television - <https://www.tandfonline.com/toc/vjpf20/current>

Directors Guild of America - <https://www.dga.org/>

International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States - <https://www.iatse.net/>

Association of Independent Commercial Producers (AICP) - <https://www.aicp.com/>

Producers Guild of America (PGA) - <https://www.producersguild.org/>

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

International Federation of Actors (FIA) - <https://fia-actors.com/>

International Association of Theatre Critics (IATC) - <https://www.aict-iatc.org/>

**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.

**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/

**Real Time Virtual Production (Theory)**

**Course Description**

This practical course on Real-Time Video Content Production is designed for professionals with a comprehensive understanding of real-time video content and its impact on live visual entertainment. The course is divided into five units, covering topics such as the foundations of real-time video content, real-time content generation applications, augmented reality, and extended reality.

Participants will learn the technical and creative aspects of real-time content production, including the use of generative content, software and game engines, and custom code. They will explore different applications for real-time content generation, such as LED stages/volumes, XR stages, and modern green screens, and examine the use of real-time content in online events, hybrid audiences, and AR for live events.

The course will cover the advantages of real-time content production, including the "no-render" advantage and creative flexibility, and explore its use in live signal manipulation, interactive content production, and camera perspective generated content. Participants will also learn about the use of extended reality and mixed reality in frontend and backend operations, and examine the future of real-time content in immersive environments and volumetric content.

Throughout the course, participants will develop their skills in team leadership and structure, inter-department communication, and collaborative relationships in real-time content production. They will also learn about production planning, client planning, budgeting, and schedule planning in real-time content production, as well as the review and reiteration process, preparation, process, delivery, and opinion.

By the end of the course, participants will have gained a comprehensive understanding of the technical and creative aspects of real-time content production and its applications in Real-Time Video Content Production. They will have acquired the skills to plan, execute, and manage real-time content production projects, and will be prepared for careers in the Real-Time Video Content Production industry.

**Course Objectives**

1. Upon completion of this course, participants will be able to:
2. Demonstrate a comprehensive understanding of real-time video content and its impact on live visual entertainment in Real-Time Video Content Production.
3. Apply technical and creative skills in real-time content generation, including the use of generative content, software and game engines, and custom code.
4. Develop the ability to plan, execute, and manage real-time content production projects, including client planning, budgeting, and schedule planning.
5. Analyze the challenges and solutions in using real-time content in production, including inter-department communication and collaborative relationships.
6. Evaluate the future of real-time content in immersive environments and volumetric content, and demonstrate an understanding of the emerging technologies and industries in real-time content production.

**Detailed Syllabus for Real-Time Video Content Production:**

**Unit 1: Introduction**

The Importance of Real-Time Video Content

Understanding the impact of real-time video content on live visual entertainment

Exploring the use of real-time video content in Real-Time Video Content Production

What this course will cover

Foundations of Real-Time Video Content

Defining real-time video content and its importance in Real-Time Video Content Production

Understanding how computers display images

Examining the use of generative content and software/game engines in real-time content generation

Foundations of Real-Time Video Content

Understanding broadcast and studio image compositing

Exploring the use of real-time content in sports and background replacement

Examining the challenges and solutions in using real-time content in production

Real-Time Content Generation Applications

Exploring different applications for real-time content generation, including custom code, processing, and effects engines

Understanding the use of node-based and game engines in real-time content generation

Beyond computer graphics: exploring the use of real-time content in other industries

**Unit 2: Foundations Codes**

Real-Time Content Entertainment Applications

Understanding the use of real-time content in LED stages/volumes, XR stages, and modern green screens

Exploring the use of real-time content in online events and hybrid audiences

Examining the use of AR for live events

Touch Designer Based Software Solution for AR Applications

Understanding the use of Touch Designer for AR applications

Exploring the creative possibilities of real-time content production in AR

Examining the challenges and solutions in using real-time content in AR production

Content Production

Understanding the advantages of real-time content production, including the "no-render" advantage and creative flexibility

Exploring the use of real-time content in live signal manipulation and interactive content production

Understanding how real-time content can be environmentally responsive and generate camera perspective generated content

Augmented Reality and Volumetric Future

Understanding the use of augmented reality in virtual graphic imagery, scenic augmentation, human tracking and motion capture, and project timeline

Examining the technical and creative pipeline in the use of real-time content in augmented reality

Exploring the future of real-time content in immersive environments and volumetric content

**Unit 3: Real-Time Video Content Production Stage**

Extended Reality and Mixed Reality

Understanding the use of extended reality and mixed reality in frontend and backend operations

Examining the use of AR and depth sensing in mixed reality

Understanding the difference between LED and green screen technology in extended reality

The Future of Real-Time Content

Exploring emerging industries and technologies in real-time content production

Examining the use of real-time content in interactive installations and immersive experiences

Understanding the importance of technical and creative feasibility studies in real-time content production

Real-Time Content Production Strategies

Understanding the choice of real-time engine and requirements in real-time content production

Examining the use of real-time content in previz and interactive audio setup

Exploring the creative development and onsite installation of real-time content

Strategies Using Real-Time Content

Understanding team leadership and structure in real-time content production

Examining the role of different departments in real-time content production, including scenic design/art department/virtual art department, lighting design, and audio

Understanding the importance of inter-department communication and collaborative relationships in real-time content production

**Unit 4: Production Management**

Production Planning

Understanding the importance of client planning, budgeting, and schedule planning in real-time content production

Examining the workflow outline, scenic and storyboard review, and creative discussions in real-time content production

Understanding team resources and delivery expectations in real-time content production

Build and Publish Content Production Workflow

Understanding the development and testing phase of real-time content production

Examining the review and reiteration process in real-time content production

Understanding the importance of preparation, process, delivery, and opinion in real-time content production

Obstacles to Success

Understanding the importance of community education and intentional practice in real-time content production

Examining the challenges of digital perception and time consumption in real-time content production

Understanding the importance of team growth and wellness in real-time content production

Creative First: Technology Serves Creative Intent

Understanding the importance of creative intent in real-time content production

Exploring the use of real-time content production tools and capabilities in service of creative goals

Understanding the VFX map for real-time content in Real-Time Video Content Production

**Unit 5: Case Studies**

Review and Recap

Summarizing the main topics covered in the course

Reviewing key takeaways and insights from real-time content production experts

Case Studies in Real-Time

**Course Outcomes**

1. Create real-time video content that meets the technical and creative requirements for Real-Time Video Content Production.
2. Analyze and evaluate the use of real-time content in different applications, including LED stages/volumes, XR stages, and modern green screens.
3. Design and execute real-time content production projects, including client planning, budgeting, and schedule planning.
4. Collaborate effectively with different departments and teams in real-time content production, including scenic design/art department/virtual art department, lighting design, and audio.
5. Evaluate emerging technologies and industries in real-time content production, and identify opportunities for innovation and growth in Real-Time Video Content Production.

**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 Textbook**

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**

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.

Ubell, R. (2016). Going Online: Perspectives on Digital Learning. Routledge.

Vai, M., & Sosulski, K. (2015). Essentials of Online Course Design: A Standards-Based Guide. Routledge.

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.

Ubell, R. (2016). Going Online: Perspectives on Digital Learning. Routledge.

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/

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

Virtual Worlds Research - http://vwresearch.org/

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

Real-Time Video Content 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/

### Capstone Project (Practical)

**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.

**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**

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.

Ubell, R. (2016). Going Online: Perspectives on Digital Learning. Routledge.

Vai, M., & Sosulski, K. (2015). Essentials of Online Course Design: A Standards-Based Guide. Routledge.

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.

Ubell, R. (2016). Going Online: Perspectives on Digital Learning. Routledge.

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/

**Cyber Security for Media Professionals (Practical)**

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**Course Description**

This course on Cyber Security for Media Professionals is designed to provide an understanding of the need and scope for cyber security in today's world. The course covers cyber security awareness for journalists and the increasing threat landscape of cybercrime, including information and cyber warfare. Participants will learn about cyber security terminologies, such as cyberspace, attack vector, vulnerability, and hacker, and also about non-state actors, cyber terrorism, critical IT and national critical infrastructure, cyber warfare, and case studies.

The course delves into different forms of cybercrime, such as cybercrimes targeting computer systems, online scams and frauds, cyberbullying, website defacement, and cybercrime against persons. Participants will also learn about information security, social media scams and frauds, and protecting personal information.

The course highlights cybercrime laws and enforcement, platforms for reporting cybercrime, and the procedures involved in crime reporting. Participants will also gain knowledge about protecting personal information, defining data, data privacy and data security, and data protection principles.

Lastly, the course will cover cyber security management, compliance, and governance, including cyber security plan, policy, and crises management plan, risk assessment, types of security controls, privacy awareness and training, and the national cyber security policy and strategy.

**Course Objectives**

1. Learn the foundations of Cyber Security and threat landscape.
2. To equip students with the technical knowledge and skills needed to protect and defend against cyber threats.
3. To systematically educate the necessity to understand the impact of cybercrimes and threats with solutions in a global and societal context.
4. To develop skills in students that can help them plan, implement, and monitor cyber security mechanisms to ensure the protection of information technology assets.
5. To select suitable ethical principles and commit to professional responsibilities and human values and contribute value and wealth for the benefit of society.

**Detailed Syllabus for Cyber Security for Media Professionals**

**Unit 1: Need and Scope for Cyber Security**

Cyber Security Awareness for Journalists - Cyber Security Increasing Threat Landscape - Information and Cyber Warfare.

Cyber Security Terminologies - Cyberspace, Attack, Attack Vector, Attack Surface, Threat, Risk, Vulnerability, Exploit, Exploitation, Hacker, Non-State Actors, Cyber Terrorism, Critical IT and National Critical Infrastructure, Cyberwarfare, Case Studies.

Forms of Cyber Crimes - Types of Cybercrime - Impact of Cyber Crimes.

Cyber Security Best Practices and Guidelines.

**Unit 2: Cyber Crime**

Cybercrimes Targeting Computer Systems - Data Diddling Attacks, Spyware, Logic Bombs, DoS, DDoS, APTs, Virus, Trojans, Ransomware, Data Breach.

Online Scams and Frauds - Email Scams, Phishing, Vishing, Smishing, Online Job Fraud, Online Sextortion.

Debit/Credit Card Fraud, Online Payment Fraud.

Cyberbullying, Website Defacement, Cyber-Squatting, Pharming, Cyber Espionage, Crypto Jacking, Darknet - Illegal Trades, Drug Trafficking, Human Trafficking.

**Unit 3: Information Security**

Social Media Scams & Frauds - impersonation, identity theft, job scams.

Setting privacy settings on social media platforms. Registering compliant on a Social media platform.

Cyber Crime Laws and Enforcement - Platforms for reporting cybercrimes. Checklist for reporting cybercrime online.

Cyber Police stations, Crime reporting procedure.

**Unit 4: Protecting Personal Information**

Defining Data, Meta-Data, Big Data, Non-Personal Data. Data Protection, Data Privacy, and Data Security, Personal Data Protection Bill and Its Compliance, Data Protection Principles.

Big data security issues and challenges, Data protection regulations of other countries.

Protection of End User Machine. Data Storage Security Issues. Data Privacy Challenges. Data Protection Principles.

General Data Protection Regulations (GDPR),2016 Personal Information Protection and Electronic Documents Act (PIPEDA). Social Media- Data Privacy and Security Issues.

**Unit 5: Cyber Security Management, Compliance, and Governance**

Cyber Security Plan - Cyber Security Policy, Cyber Crises Management Plan, Business Continuity.

Risk Assessment, Types of Security Controls and Their Goals, Investigative Process. Cyber Security Audit and Compliance.

Privacy Awareness and Training - Prepare Password Policy for Computer and Mobile Device. Security Controls for Computer and Implement Technical Security Controls in the Personal Computer. National Cyber Security Policy and Strategy.

Cyber Security Governance and Compliance Practices.

**Course Outcomes**

1. Learners will be able to understand the basic terminologies related to Cyber Security and the current Cyber Security threat landscape. They will also develop an understanding of Cyberwarfare and the necessity to strengthen the Cyber Security of end-user machines, critical IT, and national critical infrastructure.
2. Learners will have a complete understanding of the cyber-attacks that target computers, mobiles, and persons. They will also develop an understanding of the type and nature of cybercrimes and how to report these crimes through the prescribed legal and Government channels.
3. Learners after completing this unit will understand the legal framework that exists in India for cybercrimes and the penalties and punishments for such crimes. It will also expose students to the limitations of the existing IT Act, 2000 legal framework that is followed in other countries and legal and ethical aspects related to new technologies.
4. Learners will understand the aspects related to personal data privacy and security. They will also get insight into the Data Protection Bill, 2019, and data privacy and security issues related to social media platforms.
5. Learners will understand the main components of a Cyber Security plan. They will also get insight into risk-based assessment, the requirement of security controls, and the need for cyber security audit and compliance.

**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 Text Books**

Kävrestad, J. (2018). Fundamentals of Digital Forensics: Theory, Methods, and Real-Life Applications. Springer.

Holt, T. J., Bossler, A. M., & Seigfried-Spellar, K. C. (2015). Cybercrime and Digital Forensics: An Introduction. Routledge.

Hahn, O., & Stalph, F. (Eds.). (2018). Digital Investigative Journalism: Data, Visual Analytics and Innovative Methodologies in International Reporting. Palgrave Macmillan, Cham. https://doi.org/10.1007/978-3-319-97283-1

Andreotti, O., Muižnieks, N., McGonagle, T., Parmar, S., Çalı, B., Voorhoof, D., Akdeniz, Y., Altıparmak, K., Sarikakis, K., White, A., Siapera, E., & Haski, P. (2015). Journalism at risk: Threats, challenges and perspectives. Council of Europe.

Rai, S. K., Mishra, P., Yadav, S. K., & Pandey, M. C. (2019). Cyber Security. Book Bazooka Publication.

**References**

McGregor, S. E. (2021). Information Security Essentials: A Guide for Reporters, Editors, and Newsroom Leaders. Columbia University Press.

Goodman, M. (2015). Future Crimes: Inside the Digital Underground and the Battle For Our Connected World. Random House.

Bell, E., & Owen, T. (2017). Journalism After Snowden: The Future of the Free Press in the Surveillance State. Columbia University Press.

Douglas, K. (2020). Cyber Security for Beginners: Understanding Cybersecurity and Ways to Protect Yourself. Independently Published.

Wacks, R. (2015). Privacy: A Very Short Introduction. OUP Oxford.

**Web Resources**

Information Systems Security Association (ISSA) - https://www.issa.org/

Cyber Threat Alliance (CTA) - https://www.cyberthreatalliance.org/

Cloud Security Alliance (CSA) - https://cloudsecurityalliance.org/

Information Technology Information Sharing and Analysis Center (IT-ISAC) - https://www.it-isac.org/

Cybersecurity and Infrastructure Security Agency (CISA) - https://www.cisa.gov/cybersecurity

National Institute of Standards and Technology (NIST) - https://www.nist.gov/cybersecurity

Cybersecurity and Infrastructure Security Agency (CISA) - https://www.cisa.gov/cybersecurity

Center for Internet Security (CIS) - https://www.cisecurity.org/

Cybersecurity and Privacy Innovation Forum - https://www.cyberprivacyforum.com/

**Digital Assert Management (Theory)**

**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/

**Course Description**

**Fieldwork/ Hyperlocal and Community Media (Practical)**

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 |
| 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**

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.

**References**

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/>