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| M.SC.,  MULTIMEDIA |
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| **SYLLABUS** |
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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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### M.Sc., MULTIMEDIA

**Program Overview**

The MSc. Multimedia postgraduate degree program is a comprehensive course designed to provide students with a deep understanding of multimedia design and production. This program focuses on helping students develop their skills in multimedia standards and technologies, multimedia content packaging, media aesthetics, writing for multimedia, persuasive communication, digital filmmaking, post-production techniques, sound design and acoustics, data visualization and infographics design, UX and interactive media design, game design and analysis, documentary and factual filmmaking, web design and app development, media entrepreneurship and innovation, advances in multimedia technologies, real-time virtual production, podcast and video live streaming 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 multimedia design and production, and understand and analyse 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 multimedia design and production. The course content includes modules on multimedia standards and technologies, media aesthetics, writing for multimedia, digital filmmaking, post-production techniques, data visualization and infographics design, UX and interactive media design, game design and analysis, documentary and factual filmmaking, web design and app development, media entrepreneurship and innovation, advances in multimedia technologies, real-time virtual production, podcast and video live streaming production. These modules are taught by industry experts who have significant experience in the field of multimedia design and production.

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

The MSc. Multimedia postgraduate degree program is an excellent choice for individuals who are passionate about multimedia design and production 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 multimedia design and production, 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.Sc., Multimedia** |
| **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-VII | 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 for M.Sc., Multimedia**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Semester–I** | **Paper Title** | **Credit** | **Inst. Hrs** | **Maximum Marks** | | |
|  |  |  |  | Ext. | Int. | Total |
| Core-(CC)-I | Understanding Human Communication (Theory) | 5 | 7 | 75 | 25 | 100 |
| Core-(CC)-II | Multimedia Standards and Technologies (Theory)  Multimedia Content Packaging (Practical) | 5 | 7 | 75 | 25 | 100 |
|  |
| Core-(CC)- III | Media Aesthetics (Theory)  Writing for Multimedia (Practical) | 4 | 6 | 75 | 25 | 100 |
|  |
| Elective-I (Discipline Specific)-DSE-- I | Persuasive Communication (Theory)  Communication Skill Development (Practical) | 3 | 5 | 75 | 25 | 100 |
| Elective-II  (Generic)-DGE-II | Mobile Cinematography (Practical) | 3 | 2 | 75 | 25 | 100 |
| Total |  | 20 | 30 Hrs |  |  |  |

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| --- | --- | --- | --- | --- | --- | --- |
| **Semester-II** | **Paper Title** | **Credit** | **Inst. Hrs** | **Maximum Marks** | | |
|  |  |  |  | Ext | Int | Total |
| Core-(CC)-IV | Mediated Communication (Theory) | 5 | 6 | 75 | 25 | 100 |
| Core-(CC)-V | Digital Filmmaking (Practical) | 5 | 6 | 60 | 40 | 100 |
| Core-(CC)- VI | Postproduction Techniques (Practical) | 4 | 6 | 60 | 40 | 100 |
| Elective (Discipline Specific)-DSE- – III | Artificial Intelligence For Multimedia Design  Transmedia Narratives and Storytelling (Theory) *(OR)*  Film Appreciation and Analysis (Theory) | 3 | 4 | 75 | 25 | 100 |
| Elective (Generic)-DGE-IV (Option 2) | Soft Skills-2-Workplace Communication (Practical) (College Specific  *OR)*  Course from Naan Mudalvan Scheme) | 3 | 4 |  |  |  |
| Non Major Elective | Data Visualization and Infographics Design (Practical) | 2 | 4 | 75 | 25 | 100 |
| Total |  | 22 | 30 Hrs |  |  |  |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Semester-III** | **Paper Title** | **Credit** |  | **Maximum Marks** | | |
|  |  |  | Inst. Hrs | Ext. | Int. | Total |
| Core-(CC)-VII | Communication Research Methods (Theory) | 5 | 6 | 75 | 25 | 100 |
| Core-(CC)-VII | Extended Reality (Theory) | 5 | 6 | 75 | 25 | 100 |
| Core-(CC)- IX | Multimedia Mini Project- (Practical) | 5 | 6 | 60 | 40 | 100 |
| Core – X | UX and Interactive Media Design (Theory) | 4 | 6 |  |  |  |
| (Discipline Specific)-DSE- – Elective V (Option ) | Game Design and Analysis (Theory)  (*OR)*  Documentary and Factual Filmmaking (Practical) | 3 | 3 | 75 | 25 | 100 |
| Non Major Elective  (Option ) | Digital Media Skills (Practical) (College Specific  *( OR )*  UI, Web Design and App Development (Practical) | 2 | 3 | 60 | 40 | 100 |
| Industry Module (CIM) - Internship/ | Industrial Activity | 2 | - | - | - | 100 |
| Total |  | 26 | 30 Hrs |  |  |  |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Semester–IV** | **Paper Title** | **Credit** |  | **Maximum Marks** | | |
|  |  |  | Inst. Hrs | Ext | Int. | Total |
| Core-(CC)-XI | Media Entrepreneurship and Innovation (Theory) | 5 | 6 | 75 | 25 | 100 |
| Core-(CC)-XII | Podcast and Video Live Streaming Production (Practical) | 5 | 6 | 60 | 40 | 100 |
| Core-(CC)- – XII | Capstone Project (Practical) | 7 | 10 | 60 | 40 | 100 |
| Elective - VI (Industry / Entrepreneurship)  20% Theory 80% Practical | Advances in Multimedia Technologies (Practical)  (or) Real Time Virtual Production (Theory) | 3 | 4 | 60 | 40 | 100 |
| Skill Enhancement course / Professional Competency Skill | Soft Skills-4 Cyber security for Media Professionals (Practical) (College Specific OR Course from Naan Mudalvan Scheme) | 2 | 4 | 75 | 25 | 100 |
| 4.7 Extension Activity | Fieldwork/ Hyperlocal and Community Media (Practical) | 1 | - | 60 | 40 | 100 |
| Total |  | 23 | 30 Hrs |  |  |  |
|  |  |  |  |  |  |  |

|  |  |  |
| --- | --- | --- |
| **Papers** | **No. of Papers** X **Credits** | **Total Credits** |
| **Core Papers** | *11\*4* | *44* |
| *1\*7 Core Paper (Project)* | *07* |
| **Core Paper** | Total | **51** |
| **Discipline Specific Electives** | 4\*3 | 12 |
| **Generic Elective** | 3\*2 | 06 |
| **Ability Enhancement Course** | 4\*2 | 08 |
| **Skill Enhancement Core (Soft Skills)** | 4\* 2 | 08 |
| **Core Industry**  **Module** | 1\*3 | 03 |
| **Internship** | 1\*2 | 02 |
| **Extension Activity** | 1\*1 | 01 |
| **Total Credits** | | 91 |

Note: Each college will follow the rules and regulations of their respective affiliating University regarding for admissions, eligibility, allocation of marks for theory/practical and criteria and procedure for conduct of examination.

**Detailed Syllabus for MSc. Multimedia**

### 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/

**Multimedia Technologies and Standards (Theory)**

**Course Description**

The course "Multimedia Technologies and Standards" provides an in-depth understanding of the fundamental concepts and standards used in the creation, storage, retrieval and delivery of multimedia content. The course covers a wide range of topics, including multimedia compression and coding, multimedia file formats, multimedia security and protection, and multimedia networking. The course provides hands-on experience with a variety of multimedia technologies and software tools. Students will learn how to create, edit and publish multimedia content using digital cameras, image and video editing software, and multimedia authoring tools. They will also gain a thorough understanding of multimedia delivery protocols, such as HTTP and RTSP, as well as multimedia content management systems and the architecture of multimedia databases. The course concludes with an overview of current trends in multimedia technology and the future direction of multimedia research. Upon completion of the course, students will have the skills and knowledge required to create, manage and deliver multimedia content in a professional setting.

**Course Objectives**

1. To introduce students to the fundamental concepts of multimedia technologies and standards.
2. To develop students' understanding of the different file formats used in multimedia.
3. To provide students with hands-on experience in creating and manipulating multimedia content.
4. To discuss the impact of multimedia technologies on society, including social, cultural, and ethical issues.
5. To explore the potential future trends and developments in multimedia technologies.

**Detailed Syllabus**

**Unit I: Introduction to Multimedia**

What is Multimedia? Components of Multimedia, Multimedia: Past and Present. Early History of Multimedia, Hypermedia, WWW, and Internet. Multimedia in the New Millennium,The Future of Multimedia

Multimedia Software Tools ( Music Sequencing and Notation, Digital Audio Graphics and Image Editing, Video Editing, Animation, Multimedia Authoring Multimedia Broadcasting)

Multimedia Tasks and Concerns, Multimedia Presentation, Data Compression, Multimedia Production, Multimedia Sharing and Distribution Some Useful Editing and Authoring Tools (Adobe Premiere, HTML Canvas, Adobe Director, Adobe XD)

What Is a Computer?] How Computers Process Information, Operating Systems,Input/Output Devices,Storage Devices, Motherboards and BIOS,Graphics Cards, eGPU,Cooling and Over, clocking,

How Graphics and Image Data Are Represented, Types of Graphics and Image Representation, Vector Graphics Representation, Bitmap Graphics Representation, 3D Graphics Representation, Compression and Data Reduction Techniques, Color Management, mage Processing and Analysis

**Unit 2: How Display Technologies Work?**

Understanding the Different Components of a Television Display, How a Television Display Generates an Image, Exploring Different TV Display Resolutions and Refresh Rates,

Exploring the Benefits of LED Display Technology, Understanding OLED Display Technology, Considering the Different Size Options for TV Displays, 4K and 8K Resolution, Wide Color Gamut (WCG)

Understanding Television Display Connections, Different Cable Connectivity Options for TV Displays, Wireless Connectivity for Television Displays, Analyzing Trends in Television Display Technology, OLED Displays

Television Display Resolution, Television Display Features, Color Gamut and HDR, Motion smoothing and Interpolation, Viewing Angle and Brightness, Contrast and Black levels

**Unity 3: Camera and Audio**

Camera Technology Basics, Digital Camera Sensor Technology, Camera Connectivity Features, Camera System Ergonomics, Camera System Maintenance, Camera Resolution and Image Quality, Post-Processing Techniques, Storage and Backup,

Digital Audio Fundamentals, Digital Audio File Formats, Digital Audio Sampling and Bit Depth, Digital Audio Data Representation, Digital Audio Quality and Metrics, Audio Signal Processing, Audio Filtering and Equalization, Audio Dynamics Processing, udio Time-domain Processing, Audio Frequency-domain Processing, Audio Effects and Modulation

Audio Compression,, Lossless Audio Compression, Lossy Audio Compression, Audio Compression Standards, Audio Interfaces and Connectivity, Audio Routing and Mixing, Audio Networking and Streaming, Audio Synchronization, Audio for Virtual Reality and Augmented Reality, Spatial Audio and Ambisonics

**Unit 4: Mobile and Consumer Devices**

How Mobile phone Works? Various components of smartphones, Connectivity Standards, OS and Mobile Accessories

Mobile Devices and Computing, Mobile Device Hardware, SoCs and Processors, Memory and Storage,

Mobile Display Technology, Camera Hardware, Battery Technology, Mobile Display Technologies,

Consumer Electronics Standards, HDMI and DisplayPort, USB and Thunderbolt, Wi-Fi and Bluetooth, NFC and RFID, Energy Efficiency Standards

Gaming Technology, Game Engines and Development, Game Graphics and Shaders, Game Input and Control, Mobile Gaming, Mobile Accessories for Gaming, How Gaming Console works

**Unit 5: Networking and IoT**

Networks: Networking, Network Topologies, Network Security, Troubleshooting Networks. Network Services and Protocols for Multimedia Communications, Protocol Layers of Computer Communication Networks

Local Area Network (LAN) and Access Networks, LAN Standards, Ethernet Technology, Access Network Technologies, Internet Technologies and Protocols, Network Layer: IP, Transport Layer: TCP and UDP, Network Address Translation (NAT) and Firewall

Multicast Extension, Router-Based Architectures: IP Multicast, Non Router-Based Multicast Architectures, Quality of Service (QoS) and Quality of Experience (QoE), QoS and QoE for Multimedia Communications, Internet QoS Architecture: IntServ and DiffServ, Network Softwarization and Virtualization: SDN and NVF, Rate Control and Buffer Management

Protocols for Multimedia Transmission and Interaction

Home Appliances and Smart Home Technology, Home Automation and Control, IoT Hardware, Smart Home Protocols and Standards, Sensors and Actuators, Gateways and Hubs, Voice Control and AI, Security and Privacy in Smart Homes, Camera System Integration, CCTV Camera System, Monitors and Display Technologies

Wearable Devices as Multimedia, Smart Watches, Visual Reality and Augmented Reality Glasses, Lence and Display Systems in AR/VR,

**Course Outcomes**

1. Students will be able to describe the fundamental concepts of multimedia technologies and standards.
2. Students will be able to differentiate between different file formats used in multimedia.
3. Students will be able to create and manipulate multimedia content using authoring tools.
4. Students will be able to analyze the impact of multimedia technologies on society.
5. Students will be able to predict future trends and developments in multimedia technologies.

**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**

Li, Z.-N., Drew, M. S., & Liu, J. (2016). Fundamentals of Multimedia. Springer International Publishing.

Lewis, R., & Luciana, J. (2020). Digital Media Foundations: An Introduction for Artists and Designers. Routledge.

Costello, V., Youngblood, S. A., & Youngblood, N. E. (2012). Multimedia Foundations: Core Concepts for Digital Design. Taylor & Francis.

**References**

Lefebvre, A. (2017). Multimedia systems and techniques. John Wiley & Sons.

Liu, Y. (2015). Multimedia compression and communication. Springer.

Martinez, A. (2018). Multimedia content analysis and mining. Cambridge University Press.

Bovik, A. C. (Ed.). (2017). Handbook of image and video processing. Academic Press.

Aggarwal, J. K. (Ed.). (2016). Multimedia data mining and knowledge discovery. Springer.

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

Chopra Rajiv, Computer Graphics with An Introduction to Multimedia, 2017

Marina Gavrilova, Jian Chang, Nadia Magnenat Thalmann, Advances in Computer Graphics, 2019

Godse, A. P. (2020). *Multimedia Technologies*. Technical Publications.  Kumar, R., Sharma, R., & Pattnaik,

P. K. (2021). *Multimedia Technologies in the Internet of Things Environment, Volume 2*. Springer Nature.

Li, Z.-N., Drew, M. S., & Liu, J. (2021). *Fundamentals of Multimedia*. Springer Nature.

Tiwari, R., Duhan, N., Mittal, M., Anand, A., & Khan, M. A. (2022). *Multimedia Computing Systems and Virtual Reality*. CRC Press

**Web Resources:**

Wikipedia, "Multimedia Technology" (<https://en.wikipedia.org/wiki/Multimedia_technology>)

The Multimedia Standards for Internet and Mobile (<https://www.w3.org/standards/techs/multimedia>)

The Internet Multimedia Resource Guide (<https://www.digitalmediahub.net/multimedia-technology-standards>)

The International Multimedia Association ([https://ima.org](https://ima.org/))

The Multimedia & Entertainment Industry Association ([https://www.meia.org](https://www.meia.org/))

Journal of Multimedia - <https://www.researchgate.net/journal/2160-0761_Journal_of_Multimedia>

Multimedia Tools and Applications - <https://www.springer.com/journal/11042>

ACM Transactions on Multimedia Computing, Communications, and Applications - <https://dl.acm.org/journal/tomm>

EEE Transactions on Multimedia - <https://ieeexplore.ieee.org/xpl/RecentIssue.jsp?punumber=6046>

**Multimedia Content Packaging (Practical)**

**Course Description**

Multimedia Content Packaging is an exciting course that focuses on creating engaging and effective digital content. Students will learn how to design and develop multimedia projects, including slide shows with sound, instructional design and eContent development, explanatory videos with whiteboard animation, and geo-animation. Through hands-on exercises, students will gain practical experience in using multimedia tools to create dynamic and interactive content that can be used for a variety of purposes, such as training, marketing, and education. The course will cover fundamental concepts and techniques in multimedia design, including storyboarding, scriptwriting, animation, and sound design. By the end of the course, students will have a comprehensive understanding of how to create compelling multimedia projects that captivate and inform their audiences. Whether you are a beginner or have some experience, this course is perfect for anyone interested in learning how to effectively package multimedia content.

**Course Objectives**

1. To develop an understanding of the principles of instructional design and multimedia content packaging.
2. To be able to create slide shows with sound to effectively communicate information.
3. To create explanatory videos using whiteboard animation techniques.
4. To be able to develop e-content using a variety of multimedia tools.
5. To create geo-animated multimedia content for effective communication.

**Detailed Syllabus**

**Procedural Knowledge on Multimedia Content Packaging**

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

**Unit 1: eContent**

Introduction to eContent

Types of eContent

Benefits of eContent

Tools for eContent Development

How to Create and Publish eContent

Incorporating User Interactions

**Unit 2: Explanatory Video**

What is an Explanatory Video?

Benefits of Using Explanatory Videos

Creating an Explanatory Video

Making Engaging Explanatory Videos

Best Practices for Publishing Explanatory Videos

**Unit 3: White Board Animation**

What is White Board Animation?

The Benefits of Whiteboard Animation

How to Plan and Create a Whiteboard Animation

Making Engaging Whiteboard Animations

Best Practices for Publishing Whiteboard Animations

**Unit 4: Geo-Animations**

What is Geo-Animation?

Benefits of Using Geo-Animation

How to Plan and Create a Geo-Animation

Tips for Making Engaging Geo-Animations

Best Practices for Publishing Geo-Animations

**Unit 5: Animated Infographics**

What is Animated Infographics?

Benefits of Using Animated Infographics

How to Plan and Create an Infographic

Tips for Making Engaging Infographics

Best Practices for Publishing Animated Infographics.

**Suggested Detailed Syllabus for Multimedia Content Packaging**

1. Create a simple slide show with sound, incorporating audio elements such as music, sound effects, and voiceover narration, modelled on PhotoVoice.
2. Develop an instructional design for a complex topic and create an e-content package, including slides, text, images, and audio elements.
3. Create a short explanatory video using whiteboard animation techniques, such as drawing and erasing elements on the screen to explain a concept or process.
4. Design and produce a geo-animation to illustrate a geographical location or process, such as a weather system or ocean currents.
5. Create a multimedia presentation that combines slide shows, instructional design, explanatory videos, and geo-animation elements to explain a complex topic.
6. Develop a short, animated video to explain a product or service, incorporating elements of whiteboard animation and explanatory video.
7. Create an interactive multimedia content package, incorporating elements such as hyperlinks, pop-ups, and quizzes to engage the audience and test their understanding.
8. Produce a series of slide shows to be used as promotional material, incorporating elements of animation, sound, and video to make the presentations more engaging and memorable.
9. Create a series of instructional videos to be used as a training tool, incorporating elements of whiteboard animation and explanatory video to explain complex concepts and processes.
10. Design and develop an interactive e-book, incorporating elements such as multimedia content, quizzes, and interactive elements to enhance the learning experience.

**Course Outcomes**

1. Students will be able to apply the principles of instructional design to create engaging multimedia content.
2. Students will be able to create slide shows with sound that effectively communicate information.
3. Students will be able to use whiteboard animation techniques to create explanatory videos.
4. Students will be able to develop e-content using a variety of multimedia tools.
5. Students will be able to create geo-animated multimedia content for effective communication.

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

|  |  |  |  |  |  |
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| PSO 4 | 3 | 3 | 3 | 3 | 3 |
| PSO 5 | 3 | 3 | 3 | 3 | 3 |

**Key Textbooks**

The Complete Guide to Smartphone Photography. (2021). Teaching Company, LLC.

Bradford, J. (2022a). Smart Phone Smart Photo Editing. Ryland Peters & Small.

Kelowna, B. (2018). Multimedia content creation and delivery. Packt Publishing.

Griffes, L. (2021). *Phone Camera Tricks And Effects: How To Take Good Pictures With A Smartphone: Camera Phone Photos*. Independently Published.

Tasabehji, Y., & Tasabehji, M. (2022). *The Ultimate Guide to iPhone Photography: Learn How to Take Professional Shots and Selfies the Easy Way*. Page Street Publishing.

**References**

Abbott, D. (2017). Multimedia content packaging. Focal Press.

Anderson, T. (2015). The theory and practice of online learning. Athabasca University Press.

Ellington, H. (2017). Multimedia content design and delivery. CRC Press.

Thayer, P. (2019). Multimedia content for the web. O'Reilly Media, Inc.

Bradford, J. (2022b). Smart Phone Smart Photo Editing: A complete workflow for editing on any phone or tablet using Snapseed. Ryland Peters & Small.

Griffes, L. (2021). Phone Camera Tricks And Effects: How To Take Good Pictures With A Smartphone: Camera Phone Photos. Independently Published.

Hemmings, M. (2021). Android Smartphone Photography For Dummies. John Wiley & Sons.

Jemil, N. (2022). The Travel Photographer’s Way: Practical Steps to Taking Unforgettable Travel Photos. Bradt Travel Guides.

Kelby, S. (2021). The iPhone Photography Book. Rocky Nook, Inc.

Kus, M. (2021). The Pocket Photographer: How to Take Beautiful Photos with Your Phone. Laurence King Publishing.

**Web Resources**

How to Package Multimedia Content for Online Delivery - <https://www.clickz.com/how-to-package-multimedia-content-for-online-delivery/14263/>

The Importance of Multimedia Content Packaging in Marketing - <https://www.forbes.com/sites/forbescommunicationscouncil/2018/07/19/the-importance-of-multimedia-content-packaging-in-marketing/?sh=4618e5ba6e54>

Best Practices for Multimedia Content Packaging - <https://www.digitalmediahub.com.sg/resources/best-practices-for-multimedia-content-packaging/>

The Fundamentals of Multimedia Content Packaging - <https://www.skillshare.com/classes/The-Fundamentals-of-Multimedia-Content-Packaging/218758925/classroom/discussions?via=my-classes&enrolledRedirect=1>.

**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/)

**Writing for Multimedia (Practical)**

**Course Description**

This practical course provides students with a comprehensive understanding of writing for multimedia, covering a wide range of topics essential to becoming a professional interactive writer. Through twenty challenging lessons divided into five units, students will learn to think interactively, create effective content for different types of media, manage projects and content, and develop technical skills in multimedia production. The course begins with an introduction to interactive media and the role of the writer in creating effective interactive content. It covers high-level design, information architecture, and the skills needed for effective multimedia production. Students will also learn about different roles in multimedia production and effective collaboration techniques. The course will cover techniques for creating effective preliminary documents, scripting software, storyboards, and final documents. Students will learn to define and achieve goals for informational multimedia and web sites and create effective navigation and user experience in web architecture. The course will also cover techniques for creating effective interactive multimedia narrative, comparing and contrasting interactive multimedia narratives with simulations and worlds, and developing skills for a successful career in interactive writing. Upon completion of this course, students will have developed the skills and knowledge necessary to become a professional interactive writer, including the ability to create effective interactive multimedia content, manage projects and content, and collaborate effectively with different roles in multimedia production.

**Course Objectives**

1. Upon completion of this course, students will be able to:
2. Understand the principles and best practices of writing for multimedia, including the role of the writer in creating effective interactive content, the importance of high-level design and information architecture, and the skills needed for effective multimedia production.
3. Create effective content for different types of media, including text, audio, and video, and develop technical skills in multimedia production, including the use of scripting software and troubleshooting technical issues.
4. Define and achieve goals for informational multimedia and web sites, create effective web architecture, and use active information delivery techniques such as simulations, worlds, and role-playing to create engaging and immersive learning experiences.
5. Create effective interactive multimedia narrative, including developing engaging characters, architecture, exposition, plot points, scenes, pace, time, and dialogue, and comparing and contrasting interactive multimedia narratives with simulations and worlds.
6. Develop the skills needed for a successful career in interactive writing, including understanding the different types of jobs available in the field, meeting the challenges of interactive writing, and developing the necessary skills and knowledge to become a professional interactive writer.

**Detailed Syllabus**

**Unit 1: Interactive Media and the Writer**

Interactivity and the Writer, Defining interactivity and its importance in multimedia writing, The role of the writer in creating interactive media, The difference between interactivity and control

Thinking Interactively, Techniques for thinking interactively and creating interactive content, The importance of linking and high-level design, Overview of information architecture in multimedia

Interactive Devices, Overview of devices used for interactive media, The role of the writer in adapting content to different devices, Examples of successful interactive media on various devices

High-Level Design and Information Architecture, In-depth look at high-level design and information architecture, Techniques for creating effective interactive content, Best practices for creating intuitive navigation and user experience

**Unit 2: Writing for Many Media, The Skills of the Interactive Writer, Text, Audio, Video**

High-Level Design, Management, and Technical Skills, Overview of high-level design and management skills needed for interactive writing, Best practices for managing projects and content, Technical skills needed for multimedia production

Content Creation for Interactive Media, Techniques for creating effective content for different types of media, Overview of text, audio, and video production for multimedia, Best practices for integrating different types of media into interactive content

Technical Skills, In-depth look at technical skills needed for interactive media production, Overview of software and tools used for multimedia production, Best practices for troubleshooting technical issues in multimedia production

The Multimedia and Web Site Production Team, Overview of the different roles in multimedia production, The importance of collaboration in multimedia production, Best practices for effective communication and collaboration in multimedia production

Content Management Systems(CMS),Collaborative Writing, Blogs-WordPress for Writers

**Unit 3: Script and Proposal Formatting**

Preliminary Documents, Overview of different types of preliminary documents in multimedia production, Techniques for creating effective outlines, proposals, and design documents, Best practices for effective communication with clients and stakeholders.

Using Markdown Syntax for Professional Writing-Formatting, Designing Tables, Layout (adding Codes if necessary)

Scripting Software, Overview of different types of scripting software used for multimedia production, Best practices for choosing and using scripting software, Techniques for effective scripting in multimedia production

Storyboards, Overview of storyboards and their importance in multimedia production, Techniques for creating effective storyboards, Best practices for using storyboards in multimedia production

Final Documents, Techniques for creating effective final documents in multimedia production, Best practices for reviewing and editing final documents, The importance of effective communication and collaboration in final document production.

**Unit 4: Writing Informational Multimedia and Web Sites**

Defining and Achieving Goals for Informational Multimedia and Web Sites, The importance of defining goals for informational multimedia and web sites, Techniques for defining goals based on business context, data, and users, Examples of effective goal-setting in multimedia production

Informational Multimedia and Web Architecture, Overview of different types of web architecture, Techniques for creating effective web architecture for different types of informational multimedia, Best practices for creating effective navigation and user experience in informational multimedia

Passive Versus Active Information Delivery, Overview of different types of information delivery in multimedia production, Techniques for creating effective active information delivery using simulations, worlds, and role-playing, Best practices for creating effective learning experiences in informational multimedia

Cognitive Model of Writing, Issues in Professional Writing, Interactional Expertise and Practice Language

**Unit 5: Writing Interactive Narrative**

Interactive Multimedia Narrative and Linear Narrative, Defining interactive multimedia narrative and its importance in multimedia production, Comparing and contrasting interactive multimedia narrative with linear narrative, Techniques for creating effective interactive multimedia narrative

The Elements of Interactive Multimedia Narrative, In-depth look at the elements of interactive multimedia narrative, Techniques for creating effective characters, architecture, exposition, plot points, scenes, pace, time, and dialogue in interactive multimedia narrative, Best practices for creating engaging interactive multimedia narrative

Interactive Narratives Versus Simulations and Worlds, Comparing and contrasting interactive multimedia narratives with simulations and worlds, The role of the writer in creating effective interactive multimedia narratives, simulations, and worlds, Best practices for creating engaging and immersive interactive multimedia content

Writing for Convergent Media-Relevance-SEO Optimization for Writers, keyword Research, Search-First Methodology,

Interactive Writing Careers, Overview of different types of jobs available in interactive writing, The challenges and opportunities in the field of interactive writing, Best practices for developing the skills needed for a successful career in interactive writing.

**Suggested Practical Writing Exercises for Writing for Multimedia**

1. Create an interactive narrative that incorporates elements of both linear and non-linear storytelling. Use multimedia elements like video, audio, and images to enhance the user experience.
2. Develop a storyboard for an informational multimedia project. Use your knowledge of high-level design and information architecture to create a visually appealing and intuitive storyboard.
3. Write a proposal document for a multimedia project. Use the techniques learned in the course to define project goals, outline the scope of work, and identify the key stakeholders.
4. Write a script for a multimedia project. Use scripting software to develop a compelling story that incorporates multiple types of media.
5. Use Markdown syntax to format and design a blog post. Practice creating headings, bulleted lists, and images using Markdown syntax.
6. Conduct keyword research and write a blog post that incorporates SEO optimization techniques. Use the search-first methodology to develop content that is relevant and engaging.
7. Write a news article that incorporates multimedia elements like video and images. Use your understanding of different types of media to create a compelling story that engages readers.
8. Create a content management plan for a multimedia project. Use best practices for managing content and collaborating with team members.
9. Create a simulation or world using interactive multimedia elements. Use your knowledge of interactive multimedia narrative to create an immersive experience for users.
10. Develop a style guide for a multimedia project. Use best practices for writing for multimedia and create guidelines for writing style, tone, and voice.

**Course Outcomes**

1. Upon completion of this course, students will be able to:
2. Demonstrate an understanding of the principles and best practices of writing for multimedia, including the role of the writer in creating effective interactive content, the importance of high-level design and information architecture, and the skills needed for effective multimedia production.
3. Create effective content for different types of media, including text, audio, and video, and develop technical skills in multimedia production, including the use of scripting software and troubleshooting technical issues.
4. Define and achieve goals for informational multimedia and web sites, create effective web architecture, and use active information delivery techniques such as simulations, worlds, and role-playing to create engaging and immersive learning experiences.
5. Create effective interactive multimedia narrative, including developing engaging characters, architecture, exposition, plot points, scenes, pace, time, and dialogue, and comparing and contrasting interactive multimedia narratives with simulations and worlds.
6. Develop the skills needed for a successful career in interactive writing, including understanding the different types of jobs available in the field, meeting the challenges of interactive writing, and developing the necessary skills and knowledge to become a professional interactive writer.

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

|  |  |  |  |  |  |
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| PSO 4 | 3 | 3 | 3 | 3 | 3 |
| PSO 5 | 3 | 3 | 3 | 3 | 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**

Adornato, A. (2021). Mobile and Social Media Journalism: A Practical Guide for Multimedia Journalism. Routledge.

Carroll, B. (2017). Writing and Editing for Digital Media (2 edition). Taylor & Francis.

Cvetković, D. (2019). Interactive Multimedia: Multimedia Production and Digital Storytelling. BoD – Books on Demand.

Filak, V. F. (2019). Convergent Journalism: An Introduction: Writing and Producing Across Media. Routledge.

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

Holmes, T. (2015). Subediting and Production for Journalists: Print, Digital & Social (Media Skills) (Vol. 1). Routledge.

Luckie, M. S. (2010). The Digital Journalist’s Handbook (Vol. 1). CreateSpace Independent Publishing Platform.

Marsh, C., Guth, D. W., & Short, B. P. (2011). Strategic Writing: Multimedia Writing for Public Relations, Advertising, and More (3 edition). Routledge.

Rich, C. (2015). Writing and Reporting News: A Coaching Method (8 edition). Wadsworth Publishing.

Richard Whitaker, W., Smith, R. D., & Ramsey, J. E. (2019). MediaWriting: Print, Broadcast, and Public Relations. Routledge.

Ruday, S. (2016). The Multimedia Writing Toolkit: Helping Students Incorporate Graphics and Videos for Authentic Purposes, Grades 3-8. Routledge.

Silvia, T., & Anzur, T. (2011). Power Performance: Multimedia Storytelling for Journalism and Public Relations. John Wiley & Sons.

Tilton, S. (2020). The Journalism Breakdown: Writing Multimedia Journalism Content in an Era of Changing Media Systems & Economic Models. FIDELIS PUB.

**Web Resources**

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

The Writing Cooperative https://writingcooperative.com/

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

American Society of Journalists and Authors (ASJA) https://asja.org/

Association of Writers & Writing Programs (AWP) https://www.awpwriter.org/

Freelancers Union https://www.freelancersunion.org/

National Writers Union https://nwu.org/

PEN International https://pen-international.org/

Center for Fiction https://www.centerforfiction.org/

### Persuasive Communication (Theory)

**Course Description**

The Persuasive Communication program provides a thorough exploration of the nature and scope of persuasion, psychological approaches to persuasion, effective message design, emerging models, persuasion strategies, and ethical issues in persuasive communication. This practical course aims to equip students with the essential skills and knowledge to create persuasive messages that are responsible and effective.

The program is divided into five units, each comprising four sessions that cover a range of topics, including the history of rhetoric and public communication, traditional principles of persuasion, psychological approaches to persuasion, effective message design, emerging models, and persuasion strategies. Students will learn about the role of emotions in persuasion, the neuroscience of emotion, and the use of fear appeals in persuasive communication.

Throughout the program, students will engage in practical exercises to develop their critical thinking skills and apply their knowledge to real-world scenarios. They will work on developing persuasive messages using different frameworks, theories, and models. They will also analyze persuasive messages using semiotics and visual persuasion theory.

Upon completion of the program, students will have a comprehensive understanding of the emerging trends, challenges, and opportunities in persuasive communication. They will be equipped to apply their knowledge to create innovative and impactful persuasive messages while being mindful of ethical issues and responsible use of persuasive technology. This program is ideal for aspiring marketers, advertisers, public relations professionals, and anyone interested in gaining a deeper understanding of persuasion and its role in effective communication.

**Course Objectives**

To understand the basic concepts in persuasive communication.

To identify evidence-informed message design strategies.

To analyze message and audience using established scientific theories.

To create messages and persuasive tactics to match the suite different audience segments.

To create conceptual models for persuasive technology design.

**Detailed Syllabus for Persuasive Communication**

**Unit 1: Nature and Scope of Persuasion**

Nature and Scope - Definitions - Persuasion, Propaganda, History - Rhetoric and Public communication, Propaganda, Why Study Persuasion?, Aims and Goals, Persuasion is not a Dirty Word, Persuasion is Our Friend, The Pervasiveness of Persuasion: You Can Run But You Can’t Hide

Basic Concepts - Basic Concepts - Values, Beliefs, Attitudes. Persuasive Rhetoric and the Brain: Multimodality, What Constitutes Persuasion?, Pure Versus Borderline Cases of Persuasion, Limiting Criteria for Defining Persuasion, Intentionality, Effects, Free Will and Conscious Awareness, Symbolic Action, Interpersonal versus Intrapersonal

Traditional Principles of Persuasion - Rhetoric (Appeals) - Language - Argumentation - Reasoning - AIDA - PAN and its updated Variant. Advertising as Persuasion. Implicit Versus Explicit Memory

Persuasion in the Sciences, Persuasion in the Arts, Other Not-So-Obvious Contexts for Persuasion, Weird Persuasion, Persuasion in Interpersonal Settings

Four Benefits of Studying Persuasion, The Instrumental Function: Be All That You Can Be, The Knowledge and Awareness Function: Inquiring Minds Want to Know, The Defensive Function: Duck and Cover, The Debunking Function: Puh-Shaw

about Persuasion Foster Manipulation?, Are Persuasion Findings Too Inconsistent or Confusing?, Ethical Concerns About the Use of Persuasion.

**Unit 2: Psychological Approaches to Persuasion**

Co-active Approach - Framing and Reframing. Brown and Levinson’s Politeness Strategies

Attribution Theory, Social Judgment Theory, Cognitive Dissonance/Balance Theory, Polarization of AlternativesRokeach’ Comprehensive theory of change. Social Learning, Problematic integration theory (PI)

Dual Process Model. Elaboration likelihood Model MAIN Model (Modality, Agency, Interactivity, Navigability)

Narrative and Argument Advertising - Transportation-Imagery Model. Processing Narrative versus Argument. Factors Influencing Cognitive Attention, Mental Imagery, Emotional Involvement. Individual Factors Influencing Transportation and Message Factors Influencing Transportation

Persuasive Rhetoric and the Brain, Multimodality and Neurobiology, The Neuro-Cognitive Model of Multimodal Rhetoric, Framing Perception With Media

Narrative and Persuasion, Dress and Natural [Neural] Codes: Smell,, Setting, and Audience, Persuasion of Change, Persuasion, Perception, and the Law, Applications in Production of Materials, A Neurorhetorical Analysis of a Multimodal, Multimedia Persuasive Message

Language and Persuasion, Symbols, Meaning, and Persuasion: The Power of Babble, Connotative and Denotative Meaning:, Aphorisms, Familiar Phrases, and Persuasion, Language Intensity, Powerless Language and Persuasion

Conformity and Influence in Groups ,Conformity as Persuasion: In With the Crowd

**Unit 3: Effective Message Design**

Theory of Planned Action, Berger’s Planning Theory. Greene’s Action Assembly Theory, Delia’s Constructivism. McGuire's Classic Input-Output Framework for Constructing Persuasive Messages. Osgood’s Semantic Meaning Theory

Role of Images in Messages. Messaris’ Visual Persuasion Theory. Analyzing Persuasive Messages Using Semiotics

Message Processing Frameworks. Capacity Theory of Attention and Message Response Involvement (CRA) Theory. Media Channel: Issues Fixed versus Mobile Advertising. Receiver Issues: Captive versus Mobile Audiences.

Cognitive Resource Allocation Framework. Quadrant Uncommon Bond. Quadrants (Traveling. Salesperson, Moving Target. Chance Encounter).

Using CRA to Maximize Advertising Effectiveness. Resource Matching Hypothesis. Achieving Cognitive Congruency Through Message Design

Credibility Is a Receiver-Based Construct, Credibility Is a Multidimensional Construct, Credibility Is a Situational/Contextual Phenomenon, Credibility Is Dynamic’=

Credibility and Image Management, Interpersonal Credibility, Impression Management, Facework, and Accounts, Strategies for Enhancing One’s Credibility

**Unit 4: Emerging Models**

Theories of Emotion Appeal Engagement and Empowerment in Marketing Communications. The Role of Emotion in Persuasion. Measuring Emotions. Nonverbal Measures of Emotional Response. Emotional Response Modeling. The Neurology of Emotion. Fear Appeals

Reflexive Persuasion Game. The Persuasion Knowledge Model (PKM) PKM Antecedents Processing and Outcomes.

Emerging Neuromarketing Approach-Brain‐Based Persuasion Model. Ramachandran’s Nine Principles. Neuro-Cognitive Model of Multimodal Rhetoric. Framing Perception With Media.

Persuasion and Decision Making-Behavioral Economics Approach-Cognitive Biases and Heuristics. Nudge-Choice Architecture-Default Settings.

**Unit 5: Persuasion Strategies**

Common Persuasion Strategies and Tactics. Cialdini Robert B. Influence Model- Pre-suation” Model. Strategy Choice Models. Creative Strategies in Designing Messages for Advertising, Promotions

Word of Mouth: What’s the Buzz?, Social Media: Rise of the Machines, Tipping Points, Über Influencers, Orchestrating the Next Big Thing, Infectious or Inexplicable?, Gamification

Brands and Branding: Brand Personality, Authenticity: Keeping It Real, Cause-Related Marketing: The Feel-Good Factor, Sloganeering, Sponsorship

Visual Persuasion, The Power of Images, How Images Persuade, Iconicity: Bearing a Resemblance, Indexicality: Seeing Is Believing, Syntactic Indeterminacy, Art As Persuasion

Cinematic Persuasion: Sex, Drugs, and Popcorn, How Movies Persuade, Exporting Values Abroad, Promoting Popular Culture, Modeling Behavior: Social Proof, Cultivation Theory: It’s a Mean, Scary World, Viewer Identification, Perpetuating Stereotypes

Images in Advertising, Visual Extravaganzas, Anti-Ads: You Can’t Fool Me, Image-Oriented Advertising: Materialism as Happiness, Shock Ads: Edgy Images as Persuasion, Photojournalism as Persuasion: The Camera Does Lie, Photographic Deception

Communication by Design-Fogg’s Persuasive Technology Design Model

**Course Outcomes**

1. To enumerate and differentiate different elements of effective persuasive messages.
2. To analyze, interpret and report on messages in written and visual forms to identify deep structures and meaning.
3. Apply best practices in message design to make a presentation and make a story pitch on any given topic.
4. To interpret scientific research on persuasive message and incorporate insights into a formal usable statement for action.
5. To analyze and report any mobile app from a persuasive design perspective.

**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**

Jones, J. G., McClanahan, A., & Sery, J. (2022). Persuasion in Society. Routledge.

Cialdini, R. (2016). Pre-Suasion: A Revolutionary Way to Influence and Persuade. Random House.

Cialdini, R. B. (2021). Influence, New and Expanded: The Psychology of Persuasion. HarperCollins.

Dillard, J. P., & Shen, L. (2013). The SAGE Handbook of Persuasion. SAGE.

**References**

Cialdini, R. B. (2021). Influence, New and Expanded: The Psychology of Persuasion. HarperCollins.

Dillard, J. P., & Shen, L. (2013). The SAGE Handbook of Persuasion. SAGE.

Gass, R. H., & Seiter, J. S. (2015). Persuasion: Social Influence and Compliance Gaining. Routledge.

Jones, J. G., McClanahan, A., & Sery, J. (2022). Persuasion in Society. Routledge.

Kim, J. (2018). Persuasion: The Hidden Forces That Influence Negotiations. Routledge.

Kolenda, N. (2013). Methods of Persuasion: How to Use Psychology to Influence Human Behavior. Kolenda Entertainment, LLC.

Marcus, A. (2015). Mobile Persuasion Design: Changing Behaviour by Combining Persuasion Design with Information Design. Springer.

Morin, C., & Renvoise, P. (2018). The Persuasion Code: How Neuromarketing Can Help You Persuade Anyone, Anywhere, Anytime. John Wiley & Sons.

**Web Resources**

Journal of Consumer Research: https://academic.oup.com/jcr

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

Journal of Persuasion, Social Influence, and Compliance Gaining: <https://www.tandfonline.com/toc/hpsi20/current>

Sales & Marketing Executives International: https://www.smei.org/

Direct Marketing Association: https://thedma.org/

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

**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/>

**Mobile Cinematography (Practical)**

**Course Description**

This hands-on Mobile Cinematography course is tailored for individuals eager to enhance their cinematography skills using mobile devices. Taught by an expert with over 30 years of industry experience, the syllabus covers mobile camera capabilities, advanced shooting techniques, and post-processing.

Comprising five segments with five practical exercises each, students gain first-hand experience in mobile cinematography. They'll learn phone control center usage, mobile accessories, lenses, filters, lighting, composition techniques, and advanced shooting methods like manual focus, exposure, HDR, and panorama. Additionally, the course covers editing and post-processing using the Images app and third-party applications, adjusting exposure, contrast, saturation, filters, effects, and image library management.

By the end, students will possess a solid foundation in mobile cinematography and the ability to produce captivating images using mobile devices. Suitable for beginners and experienced photographers, this course offers the knowledge and practical experience needed to elevate mobile cinematography skills. Hands-on exercises ensure students master camera controls, accessories, composition, lighting techniques, and mobile shooting and editing skills.

Discover the art of professional-quality images using just your mobile phone . Learn optimal lighting, framing, motion, and portrait posing for stunning, unforgettable shots. Engage in hands-on challenges to apply newfound knowledge, resulting in professional-grade images that showcase cutting-edge cinematography skills.

**Course Objectives**

Understand the capabilities of mobile phone cameras and how to use the phone control center to optimize settings for different shooting scenarios.

Apply advanced shooting techniques such as manual focus and exposure, HDR, and panorama to create high-quality images using a mobile device.

Analyze and evaluate different lighting and composition techniques and apply them effectively to capture visually compelling images.

Create and edit images using the Images app and third-party editing apps, applying different filters, effects, and adjustments to enhance the visual impact of the image.

Synthesize and integrate different elements of Mobile Cinematography, including camera capabilities, accessories, shooting techniques, and post-processing, to create a cohesive and visually stunning body of work.

**Detailed Syllabus for Mobile Cinematography**

**Unit 1: Introduction to Mobile Cinematography**

Understanding the basics of Mobile Cinematography

The history and evolution of Mobile Cinematography

Advantages and limitations of Mobile Cinematography

Understanding the different types of smartphones and cameras

**Unit 2: Mobile Camera Controls and Accessories**

Mobile Phone Camera’s Capabilities

Use the Phone Control Center for Mobile Cinematography

Mobile Accessories for Cinematography : Gimbals, Case, Rigs

Lenses and Filters for Mobile Cinematography

**Unit 3: Lighting and Composition in Mobile Cinematography**

Lighting for Mobile Cinematography

Principles of Composition in Mobile Cinematography

Take Your Shot in Multiple Ways in Mobile Cinematography

Enable the Grid Guides for Better Composition

**Unit 4: Advanced Shooting Techniques for Mobile Cinematography**

Shoot in Burst Mode in Mobile Cinematography

Set Up Manual Focus and Exposure in Mobile Cinematography

Lock the Exposure and Focus in Mobile Cinematography

Take HDR Images and Live Images in Mobile Cinematography

**Unit 5: Editing and Post-Processing for Mobile Cinematography**

Getting the Most Out of the Images App in Mobile Cinematography

Basic Editing and Post-Processing in Mobile Cinematography

Advanced Editing Techniques for Mobile Cinematography

Tips and Tricks for Sharing Your Images on Social Media

**Suggested Detailed Practical Exercises for Mobile Cinematography**

**Unit 1: Introduction to Mobile Cinematography**

Explore the capabilities of your mobile phone camera by taking pictures of different subjects

Use the Phone Control Center to adjust camera settings such as flash, timer, and exposure

Experiment with mobile accessories such as gimbals, cases, and rigs to see how they improve your Cinematography

Try out different lenses and filters for Mobile Cinematography to see their effect on your images

Experiment with different lighting conditions and techniques to learn how light affects your images

**Unit 2: Mobile Camera Controls and Accessories**

Use the grid guides to improve your composition and framing

Shoot in burst mode to capture fast-moving subjects

Set up manual focus and exposure to have more control over your images

Lock the exposure and focus to keep a consistent look throughout a series of shots

Experiment with taking HDR and live images to see how they can enhance your images

**Unit 3: Lighting and Composition in Mobile Cinematography**

Take your shot in multiple ways by exploring different angles, perspectives, and distances

Use the rule of thirds and other composition techniques to create visually compelling images

Use natural light, artificial light, and reflectors to create different moods and effects in your images

Experiment with framing and cropping to improve the composition of your images

Practice taking portraits, landscapes, and still life images to improve your skills in different genres

**Unit 4: Advanced Shooting Techniques for Mobile Cinematography**

Use the exposure compensation tool to adjust the brightness of your images

Experiment with different shutter speeds to capture motion and movement in your images

Use the timer function to take self-portraits and group images

Practice taking images in low-light conditions to improve your skills in challenging situations

Use the panorama function to capture wide landscapes and cityscapes

**Unit 5: Editing and Post-Processing for Mobile Cinematography**

Use the editing tools in the Images app to adjust exposure, contrast, saturation, and other settings

Experiment with different filters and effects to create a unique look for your images

Use third-party editing apps to add more advanced effects and styles to your images

Practice using the Images app to organize and manage your image library

Share your images on social media and get feedback from others to improve your skills and style

**Course Outcomes**

Demonstrate a comprehensive understanding of mobile phone camera capabilities and the ability to adjust settings to optimize image quality in different shooting scenarios.

Apply advanced shooting techniques such as manual focus and exposure, HDR, and panorama to create visually striking images using a mobile device.

Analyze and evaluate different lighting and composition techniques and apply them effectively to create aesthetically pleasing images.

Create and edit images using the Images app and third-party editing apps, applying different filters, effects, and adjustments to enhance the visual impact of the image.

Synthesize and integrate different elements of Mobile Cinematography, including camera capabilities, accessories, shooting techniques, and post-processing, to create a body of work that demonstrates mastery of Mobile Cinematography techniques and artistic expression.

**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**

Adekile, W. (2020). Smartphone Cinematography : Shooting Like a Pro. Wale Adekile.

Hjorth, L., de Souza e Silva, A., & Lanson, K. (2020). The Routledge Companion to Mobile Media Art. Routledge.

Shields, T. (2022). Mobile Image Secrets. Cinematography Academy.

Toussaint, P. J. (2020). Mobile phone Cinematography for Everybody: App Techniques. Amherst Media, Incorporated.

Vandome, N. (2020). Smartphone Cinematography in easy steps: Covers mobile phone s and Android phones. In Easy Steps.

**References**

Geller, A. (2021). The Art of mobile phone Cinematography : Creating Great Images and Art on Your mobile phone . Rocky Nook.

Kelly, K.L. (2020). Mobile Cinematography : Capturing a Moment in Time. Lawrence King Publishing.

Campbell, J. (2020). Mobile Cinematography for Creatives: Shooting for Instagram and Beyond. Ammonite Press.

Winston, C. (2019). Digital Cinematography Mastery: How to Shoot Stunning Images with Smartphone. Independently Published.

Cosgrove, L. (2019). The Hipstamatic Guide: How to Use Hipstamatic for Stunning Mobile Cinematography . Ammonite Press.

Smith, D. (2018). Smart Phone Smart Cinematography : Simple techniques for stunning smartphone images. Ilex Press.

Wade, J. (2018). Mobile Cinematography for Beginners: A Beginner's Guide to Amazing Cinematography with Your Smartphone. CreateSpace Independent Publishing Platform.

Johnson, P. (2017). The Art of Smartphone Cinematography : How to Take Your Best Shots. Sterling Publishing.

Sherman, B. (2017). The Unforgettable Imagegraph: 228 Ideas, Tips, and Secrets for Taking the Best Pictures of Your Life. Workman Publishing.

Judge, P. (2017). Cinematography Tips for the mobile phone : The How-To Guide. Independently Published.

Bull, S. (2020). A Companion to Cinematography . John Wiley & Sons.

**Web Resources**

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

Journal of Cinematography and Culture - <https://www.tandfonline.com/toc/rfpc20/current>

Mobile Cinematography Awards - [https://mobileimageawards.com/](https://mobilephotoawards.com/)

Professional Imagegraphers of America - <https://www.ppa.com/>

National Press Imagegraphers Association - <https://nppa.org/>

Mobile Imaging and Printing Consortium - <http://www.mobileprinting.net/>

Mobile Cinematography Summit - [https://www.mobileCinematography summit.com/](https://www.mobilephotographysummit.com/)

International Center of Cinematography - <https://www.icp.org/>

Mobile Image Network - [https://www.mobileimagenetwork.com/](https://www.mobilephotonetwork.com/)

Visual Communications & Digital Imaging - <https://vcdig.org/>

### Mediated Communication (Theory)

### 

**Course Description**

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

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

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

**Course Objectives**

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

**Detailed Syllabus for Mediated Communication**

**Unit 1: Traditional Media and CMS Effects**

Origins of Mass Communication-Mass Society, Power Effects Thesis, Propaganda Model, Passive and Active Audiences

Rise and Fall of Mass Communication, Audience Fragmentation and Media Balkanization

Functions of Mass and Mediated Communication- Brief History of Computer Mediated Communication (CMC).

Characteristics of New Media-Uses and Gratification of Social Media- Transportation Mode- Expectancy-Value Theory-Media Richness. Competence Model. Media and Channel Use Theories

Media and CMC Effects Theories-Personal Influence, Selective Perception, and Limited Effects- Cultivation theory.

Media Effects Research Tradition. An Overview of Psychological Effects of Social and Mobile Media.

**Unit 2: Communication Ecology Perspectives**

Media and Communication Ecology Perspective.

Harold Inns Legacy and Marshall McLuhan’s Medium Theory

Media Ecology and Mediatization, Remediation

Media and Socialization

Ball-Rokeach’s Communication Infrastructure Theory.

Media Multiplicity Theory (Caroline Haythornthwaite).

Media and Cultural Production, Presentation of Self Online (Ervin Goffman)

Critical Cultural Perspectives: Interpretations of Media Influences on and Society

**Unit 3: Cognitive, Memory, and Emotional Effects of Media**

Communication and Cognition- Relevance, Limited Capacity Model

Social Information Processing Theory (Walther). .

Cognitive Approach to Mass Communication- Social Cognitive Theory.

Memory and Emotional Effects of Mediated Communication.

Emergence of Media Neuroscience. Information Processing Models

**Unit 4: (Re) Emerging Theoretical Perspective**

Digital Play and Media Transference. Media Transformations (Mark Poster).

Theory of Interactive Media Effects. Social Expectations Theory.

Media Equations. Media Dependency. Media Transformations

Social Informatics Approach to Mediated Communication.

Communicating with Objects-Actor Network Theory

Jean Baudrillard’s The Revenge of the Crystal

Approaches to Human-Computer Interaction(HCI)-Affordances, Usability, UX

Human-Brain Interaction (BCI), AI and Communication

Persuasive Technology Design-Attention, Dependencies, and Distraction.

**Unit 5: Communication Systems and Networks**

Social Systems Approach to Communication-Cybernetics and Self-organization. Latané’s Dynamic Social Impact Theory. Castells’ and van Dijk’s Network Society.

Media-Influence Diffusion of Innovation, Differential Adaptation Theory and Contagion theories (Social, behavioural etc.). Information Flow Models.

Mimetics- Memes and Discursive Power of Memes

How ideas Spread-Jenkins’ Spreadable Media Theory, Virality, and Self-Organization, Emergence Autopoiesis, Critical Mass, Tipping Point- Infodemiology.

**Course Outcomes**

Analyse and interpret systems of mediated communication.

Critically evaluate public opinion surveys and polls.

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

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

Identify key factors driving the spread of information and virality.

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

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

**Key Text Books**

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

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

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

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

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

**References**

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

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

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

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

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

**Web Resources**

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

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

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

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

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

**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/

**Post Production Techniques (Practical)**

**Course Description**

This course is designed for experienced professionals who want to take their skills in film and video post-production to the next level. Through hands-on instruction, students will learn advanced techniques for preparing, planning, editing, and producing high-quality video content. Topics include software and apps for various post-production tasks, workflow and pipeline management, rotoscope, color correction/grading, compositing, VFX, audio editing, and sound design. Students will also gain an understanding of the latest industry trends and practices, and learn how to apply these concepts to real-world projects.

**Course Objectives**

1. Develop an advanced understanding of the tools and techniques used in film and video post-production.
2. Analyze complex problems and design effective solutions for post-production workflows.
3. Enhance technical skills in video editing, color correction, and compositing.
4. Collaborate effectively with other professionals in a post-production team.
5. Create high-quality video content that meets professional standards and client expectations.

**Detailed Syllabus for post-production**

**Unit 1: Pre-Production Planning and Terminology**

The importance of planning for post-production

Understanding post-production terminology and concepts

Creating an effective post-production workflow

Understanding the roles of different team members in a post-production project

Managing data and files effectively for efficient post-production workflows

Overview of Post Production Scheduling, Budgeting, Digital Workflow and the Film Laboratory, Dailies, Editorial, VEX, Sound, Mastering for Digital Cinema and Film Completion, Deliverables, Piracy, Acquisitions, Archiving, Legal, The Future

**Unit 2: Editing Techniques and Motion Graphics**

Overview of popular software and apps used in post-production

Learning the advanced features of editing software, such as Davinci Resolve and Adobe Premiere Pro

Advanced video editing techniques for creating seamless cuts and transitions

Using motion graphics and animation for enhancing storytelling

Multicam editing for a dynamic and engaging sequence

**Unit 3: Color Correction, Grading, and Stylization**

Introduction to tools for color grading, compositing, and VFX, such as DaVinci Resolve and Nuke

Advanced color grading techniques for creating cinematic looks

Compositing techniques for integrating visual effects elements into live-action footage

Creating stylized looks for different genres and formats

Using green screen footage for compositing and visual effects

**Unit 4: Audio Editing and Sound Design**

Understanding the principles of sound design for enhancing storytelling

Advanced audio editing techniques for creating professional-quality soundtracks

Creating soundscapes and sound effects for different genres and formats

Foley recording techniques for creating realistic sound effects

Understanding the importance of audio mixing and mastering for a polished final soundtrack

**Unit 5:** **Advanced Postproduction Techniques**

Postproduction Techniques for Green Screen Shots

Fundamentals of Compositing

Procedures for Rotoscoping

Advanced VFX Techniques

Using Emerging and New Plugins for Postproduction Software’s

Understanding Realtime and Virtual Production

**Practical Exercises**

Preparing for Post-Production: Develop a post-production plan for a short film project. Identify the key deliverables and deadlines, and create a workflow for the project.

Editing Techniques: Edit a sequence using various techniques, including cutaways, match cuts, and jump cuts. Experiment with pacing and rhythm to create a dynamic sequence.

Rotoscope: Create a rotoscope animation of a moving object or person. Use software such as Adobe After Effects or Silhouette to create a realistic and seamless effect.

Color Correction: Use color grading tools to create a specific mood or tone for a sequence. Experiment with different color grading techniques, such as using color wheels or curves.

Compositing: Use green screen footage to composite a subject into a new environment. Experiment with different lighting and camera angles to create a convincing composite.

VFX: Create a simple VFX shot, such as a muzzle flash or explosion. Use particle effects and compositing techniques to create a realistic and convincing effect.

Audio Editing: Edit and mix audio for a short film project. Use software such as Pro Tools or Audition to adjust levels, add effects, and create a polished soundtrack.

Sound Design: Create sound effects for a short film project. Use Foley techniques or sound libraries to create realistic and compelling sound effects.

AI-Assisted Editing: Use AI tools to assist with editing a sequence. Experiment with using automated editing features and evaluate their effectiveness.

AI-Assisted Color Grading: Use AI tools to assist with color grading a sequence. Evaluate the effectiveness of using machine learning algorithms for color grading.

AI-Assisted VFX: Use AI tools to assist with creating a VFX shot. Experiment with using deep learning and evaluate the effectiveness of AI-assisted VFX.

Pipeline Management: Manage the post-production pipeline for a short film project. Use software such as Shotgun or Ftrack to track progress and manage assets.

Workflow Optimization: Optimize the post-production workflow for a short film project. Identify bottlenecks and inefficiencies, and implement solutions to streamline the workflow.

Collaboration: Collaborate with other post-production professionals on a short film project. Use software such as Frame.io or Dropbox to share files and communicate with team members.

Project Evaluation: Evaluate a short film project using industry-standard criteria. Analyze the project's strengths and weaknesses, and make recommendations for improvement.

Stylization: Create a stylized look for a sequence. Use color grading, compositing, and VFX techniques to create a unique and visually striking effect.

Motion Graphics: Create motion graphics for a short film project. Use software such as After Effects or Cinema 4D to create animated titles, lower thirds, and other graphic elements.

Multicam Editing: Edit a multicam sequence using software such as Avid Media Composer or Premiere Pro. Use different camera angles to create a dynamic and engaging sequence.

360 Video Editing: Edit a 360 video using software such as Adobe Premiere Pro or Insta360 Studio. Use spatial audio and motion graphics to create an immersive and interactive experience.

Archival Restoration: Restore and digitize old film footage. Use software such as DaVinci Resolve or Revival to repair scratches, remove dirt and dust, and restore the footage to its original quality.

**Course Outcome**

1. Analyze and evaluate complex post-production problems and design effective solutions using advanced tools and techniques.
2. Apply advanced editing, color correction, and compositing techniques to create high-quality video content.
3. Collaborate effectively with other professionals in a post-production team.
4. Evaluate and critique professional-level video content using industry-standard criteria.
5. Create and produce high-quality video content that meets professional standards and client expectations.

**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**

Hilton, P. (2020). Design in Motion: Applying Design Principles to Filmmaking. Bloomsbury Academic.

Hoggan, M. (2021). The Art and Craft of Motion Picture Editing. Routledge.

Winters, P. (2021). The Dos and Don’ts of Successful Filmmaking: Common Mistakes and how to Avoid Them. Taylor & Francis Group.

Stump, D., & ASC. (2021). Digital Cinematography: Fundamentals, Tools, Techniques, and Workflows. Routledge.

Wales, L. (2015). Complete Guide to Film and Digital Production: The People and The Process. CRC Press.

**References**

Bridgett, R. (2021). Leading with Sound: Proactive Sound Practices in Video Game Development. CRC Press.

Case, D. (2013). Film Technology in Post Production. Taylor & Francis.

Hoggan, M. (2021). The Art and Craft of Motion Picture Editing. Routledge.

Joyce, J. B. (2022). Aesthetics of Film Production: A Hands-On Guide to Authorial Voice. Taylor & Francis.

Winters, P. (2021). The Dos and Don’ts of Successful Filmmaking: Common Mistakes and how to Avoid Them. Taylor & Francis Group.

Wyatt, H., & Amyes, T. (2013). Audio Post Production for Television and Film: An Introduction to Technology and Techniques. Taylor & Francis.

Zagorski-Thomas, S., & Bourbon, A. (2020). The Bloomsbury Handbook of Music Production. Bloomsbury Publishing USA.

Clark, B., Spohr, S., Higginbotham, D., & Bakhru, K. (2019). The Guide to Managing Postproduction for Film, TV, and Digital Distribution: Managing the Process. Routledge.

Foust, J. C., Fink, E. J., & Gross, L. S. (2017). Video Production: Disciplines and Techniques. Taylor & Francis.

Bell, S. (2021). Digital Film Production: Basic Process Of Making Film For Newbie: Know About The Film Industry. Independently Published.

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

Case, D. (2013). Film Technology in Post Production. Taylor & Francis.

Foster, J. (2010). The Green Screen Handbook: Real-World Production Techniques. John Wiley & Sons.

**Web Resources**

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

Motion Picture Editors Guild: https://www.editorsguild.com/

Post Magazine: https://www.postmagazine.com/

Film Light Blog: https://www.filmlight.ltd.uk/blog/

Post Perspective: https://postperspective.com/

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

**Artificial Intelligence for Multimedia Design**

**Course Description**

In this cutting-edge practical course, students will delve into the rapidly evolving world of Artificial Intelligence For Multimedia Design. With a focus on hands-on learning and real-world applications, the course covers a wide range of topics essential for any professional in the AI and media industry.

The course is divided into five comprehensive units, each containing five lessons. Students will start by exploring the fundamentals of Artificial Intelligence in media production, including machine learning, neural networks, natural language processing, and computer vision. Ethical considerations and the impact of AI on privacy and bias in media production will also be addressed.

As the course progresses, students will learn about the application of AI in content development and metacreativity, with a focus on text generation, storytelling, art, music, and design. The course delves into prompt engineering and Text2Image synthesis, providing valuable insights into the integration of textual and visual content using AI.

The course covers AI-assisted video and audio production, such as video editing, voice synthesis, audio analysis, transcription, and real-time enhancements. Finally, students will explore emerging tools and trends in AI and media, including synthetic media like deepfakes, AI-driven VR and AR experiences, chatbots, virtual assistants, and the future of AI and media.

Throughout the course, students will have the opportunity to work on practical projects and case studies, using state-of-the-art AI tools and techniques. By the end of the course, students will have gained the skills and knowledge necessary to excel in the rapidly evolving field of AI and media.

**Course Objectives**

1. Understand the fundamental concepts of Artificial Intelligence and its impact on media production, including machine learning, deep learning, neural networks, natural language processing, and computer vision.
2. Analyze and evaluate the ethical considerations, biases, and privacy concerns related to AI-driven media production, including deep fakes, digital clones, and content authenticity.
3. Create and generate digital content using AI techniques, including AI-driven text generation and summarization, creative writing and storytelling, and art, music, and design generation.
4. Apply AI techniques to optimize media content through personalized recommendation systems, analytics, and post-production workflows, including video and audio editing, color correction, and visual effects.
5. Critically examine and assess the limitations and challenges of AI-assisted media production, including emerging tools such as virtual reality, chatbots, and synthetic media, and discuss the future of AI and media towards AGI and ASI.

**Detailed Syllabus**

**Unit 1: Fundamentals of Artificial Intelligence for Media Production**

Introduction to Artificial Intelligence and its Impact on Media

Understanding Machine Learning, Deep Learning, and Neural Networks

Natural Language Processing (NLP) and its Relevance in Media

Computer Vision: Image Recognition and Analysis

Ethics, Bias, and Privacy in AI-driven Media Production

Deep Fakes, Digital Clones and Content, Authenticity, Initiative

Authentic storytelling through digital content provenance.

**Unit 2: AI in Content Development and Meta creativity**

AI-driven Text Generation and Summarization

Creative Writing and Storytelling with AI

Art, Music, and Design Generation using AI

Personalized Content Recommendation Systems

AI-driven Analytics and Optimization for Media Content

Tools: Stable Diffusion, ControlNet, MidJourney and Others

**Unit 3: Prompt Design/Engineering**

Advanced Techniques in Prompt Engineering for Text Generation

Text-to-Image Synthesis: Principles and Applications

Integration of Text and Visual Content using AI

AI-driven 3D Modelling and Rendering

Use Cases and Limitations of AI in Media Production

**Unit 4: AI-Assisted Video and Audio Production**

Introduction to AI and machine learning in post-production

Understanding the benefits and limitations of AI in post-production

Video Summarization and Classification with AI

AI-driven Video Editing and Post-production

AI-powered Voice Synthesis and Voice Cloning

Audio Analysis, Transcription, and Captioning with AI

Applications of AI in video editing, color correction, and VFX

Evaluating the effectiveness of AI-assisted editing, color grading, and VFX

Using AI tools for speech recognition, captioning, and content generation

Real-time AI-driven Video and Audio Enhancements

Emerging Tools: Runaway ML, Wonder Studio

Troubleshooting and Problem Solving in Postproduction

Workflows and Pipelines for Postproduction

**Unit 5: Emerging Tools in AI and Media**

Introduction to Synthetic Media: Deepfakes and Generative Adversarial Networks (GANs)

AI-driven Virtual Reality (VR), Game Design and Augmented Reality (AR) Experiences

AI-powered Chatbots, Virtual Assistants, and Conversational Agents

AI and Media in Social Networks: Detection, Analysis, and Impact

The Future of AI and Media: Challenges and Opportunities-Towards AGI, ASI

ControlNet, Langchain, Autonomous GPT, HuggingFace and Emerging Tools

**Course Outcomes**

1. Comprehend the fundamentals of Artificial Intelligence in media production, including machine learning, neural networks, natural language processing, and computer vision, as well as ethical considerations.
2. Apply AI techniques in content development and metacreativity, demonstrating the ability to generate text, stories, art, music, and design using AI-driven tools and technologies.
3. Analyze and evaluate the effectiveness of prompt engineering and Text2Image synthesis, demonstrating an understanding of the integration of textual and visual content using AI, as well as its limitations.
4. Synthesize AI-driven solutions for video and audio production, including video editing, voice synthesis, audio analysis, transcription, and real-time enhancements, effectively utilizing AI tools and techniques.
5. Critically examine emerging tools and trends in AI and media, such as synthetic media, AI-driven VR and AR experiences, chatbots, and virtual assistants, while considering the future.

**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**

Audry, S. (2021). Art in the Age of Machine Learning. MIT Press.

Connock, A. (2022). Media Management and Artificial Intelligence: Understanding Media Business Models in the Digital Age. Taylor & Francis.

Dingli, A., Pfeiffer, A., Serada, A., Bugeja, M., & Bezzina, S. (2022). Disruptive Technologies in Media, Arts and Design: A Collection of Innovative Research Case-Studies that Explore the Use of Artificial Intelligence and Blockchain within the Media, Arts and Design Sector. Springer International Publishing.

Freedman, E. (2022). Artificial Intelligence and Playable Media. Taylor & Francis.

**References**

Audry, S. (2021). Art in the Age of Machine Learning. MIT Press.

Connock, A. (2022). Media Management and Artificial Intelligence: Understanding Media Business Models in the Digital Age. Taylor & Francis.

Dingli, A., Pfeiffer, A., Serada, A., Bugeja, M., & Bezzina, S. (2022). Disruptive Technologies in Media, Arts and Design: A Collection of Innovative Research Case-Studies that Explore the Use of Artificial Intelligence and Blockchain within the Media, Arts and Design Sector. Springer International Publishing.

Freedman, E. (2022). Artificial Intelligence and Playable Media. Taylor & Francis.

Hamdan, A., Hassanien, A. E., Khamis, R., Alareeni, B., Razzaque, A., & Awwad, B. (2021). Applications of Artificial Intelligence in Business, Education and Healthcare. Springer Nature.

Latar, N. L. (2018). Robot Journalism: Can Human Journalism Survive? World Scientific.

Marconi, F. (2020). Newsmakers: Artificial Intelligence and the Future of Journalism. Columbia University Press.

Natale, S. (2021). Deceitful Media: Artificial Intelligence and Social Life after the Turing Test. Oxford University Press.

Navas, E. (2022). The Rise of Metacreativity: AI Aesthetics After Remix. Taylor & Francis.

Pihlajarinne, T., & Alén-Savikko, A. (2022). Artificial Intelligence and the Media: Reconsidering Rights and Responsibilities. Edward Elgar Publishing.

Vázquez-Herrero, J., Silva-Rodríguez, A., Negreira-Rey, M.-C., Toural-Bran, C., & García, X. L. (2022). Total Journalism: Models, Techniques and Challenges. Springer Nature.

**Web Resources**

AI & Society Journal - https://www.springer.com/journal/146-

Journal of Artificial Intelligence Research - https://www.jair.org/

ACM Transactions on Intelligent Systems and Technology - https://dl.acm.org/journal/tist

AI Magazine - https://www.aaai.org/Magazine/

IEEE Transactions on Artificial Intelligence - https://www.computer.org/csdl/journal/ex/ai

Partnership on AI - https://www.partnershiponai.org/

Association for the Advancement of Artificial Intelligence (AAAI) - https://www.aaai.org/

Artificial Intelligence Industry Association - https://aiia.org/

National Artificial Intelligence Initiative - https://www.whitehouse.gov/national-ai-initiative/

OpenAI - https://openai.com/about/

Center for Data Innovation - https://www.datainnovation.org/

The AI Now Institute - https://ainowinstitute.org/

Machine Intelligence Research Institute - https://intelligence.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.

### 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/

**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/

**Data Visualization and Infographics (Practical)**

**Course Description**

This course on Data Visualization and Infographics is designed for professionals who want to enhance their skills in visualizing and communicating data effectively. The course comprises of fifteen practical exercises divided into five units, covering a wide range of topics related to data visualization and infographics.

In this course, you will learn to create various types of visualizations such as bar charts, scatter plots, pie charts, heatmaps, and more using tools like Tableau and D3.js. You will also learn to prepare and analyze data, identify trends and insights, and communicate your findings through interactive dashboards, infographics, and other data visualization techniques.

Throughout the course, you will learn the principles of effective design, including color theory, typography, layout, and hierarchy. You will also gain hands-on experience with advanced techniques such as 3D visualization, network graphs, virtual reality environments, and interactive infographics.

This course is suitable for professionals from a variety of backgrounds, including data analysts, marketers, researchers, and business professionals who want to improve their data visualization skills. No prior experience with data visualization or infographics is required, but familiarity with basic statistical concepts and data analysis tools would be beneficial.

Upon completing this course, you will have a solid understanding of how to create effective data visualizations and infographics, analyze and prepare data for visualization, and communicate insights through a variety of visualization techniques. You will also have a portfolio of practical projects that demonstrate your skills in data visualization and infographics.

**Course Objectives**

Analyze complex data sets and identify trends and insights that can be effectively communicated through data visualization and infographics.

Create a variety of interactive and engaging data visualizations and infographics using industry-standard tools such as Tableau and D3.js.

Apply principles of effective design, such as color theory, typography, layout, and hierarchy, to create compelling and impactful data visualizations and infographics.

Evaluate and critique data visualizations and infographics based on their effectiveness in communicating data and insights to various audiences.

Synthesize data from multiple sources and create comprehensive, multi-layered data visualizations and infographics that effectively communicate complex information to diverse audiences.

**Detailed Syllabus**

**Unit 1: Introduction to Data Visualization and Infographics**

History and Evolution of Data Visualization and Infographics

Principles of Data Visualization and Infographics

Importance and Applications of Data Visualization and Infographics

Types of Data Visualization and Infographics, Using GapMinder

**Unit 2: Data Analysis and Preparation for Data Visualization and Infographics**

Data Collection and Management

Data Cleaning and Pre-processing

Data Transformation and Aggregation

Data Visualization Tools and Techniques

**Unit 3: Designing Effective Data Visualization and Infographics**

Understanding the Audience and Context

Choosing the Right Visualization Type

Designing for Clarity and Effectiveness

Best Practices for Layout and Formatting

**Unit 4: Advanced Techniques for Data Visualization and Infographics**

Interactive and Dynamic Data Visualization

Storytelling with Data Visualization and Infographics

Data Visualization for Big Data and Machine Learning

Spatial and Temporal Data Visualization

**Unit 5: Applications of Data Visualization and Infographics**

Data Visualization for Business Analytics and Intelligence

Data Visualization for Social Sciences and Humanities

Data Visualization for Journalism and Media

Data Visualization for Science and Technology

**Detailed Practical Exercise for Data Visualization and Infographics:**

**Unit 1: Introduction to Data Visualization and Infographics**

Creating a timeline infographic depicting the history of data visualization

Designing a bar chart to represent the distribution of a given dataset

Creating a scatter plot to analyze the correlation between two variables

Designing a pie chart to show the percentage breakdown of a given dataset

Creating an interactive data visualization using a tool like Tableau or D3.js

**Unit 2: Data Analysis and Preparation for Data Visualization and Infographics**

Collecting and cleaning data from a given dataset

Preparing data for a specific visualization type (e.g., transforming data for a stacked bar chart)

Analyzing data to identify trends and insights

Using data visualization tools to create visualizations for given datasets

Creating a dynamic dashboard to showcase multiple visualizations in one place

**Unit 3: Designing Effective Data Visualization and Infographics**

Creating a heatmap to visualize the density of data

Designing a tree map to show the hierarchical relationships between data points

Creating a choropleth map to show geographic patterns in data

Designing an infographic to communicate a complex concept or process

Redesigning an existing data visualization to improve its clarity and effectiveness

**Unit 4: Advanced Techniques for Data Visualization and Infographics**

Creating an animated data visualization to show changes over time

Designing a data visualization for virtual or augmented reality environments

Creating a network graph to show relationships between multiple data points

Creating a 3D data visualization to add depth and dimension to data

Creating an interactive infographic to engage and educate audiences

**Unit 5: Applications of Data Visualization and Infographics**

Creating a data visualization to inform business decision-making

Designing a visualization to communicate research findings in social sciences or humanities

Creating an infographic to highlight news or current events

Designing a visualization to showcase scientific or technical data

Creating a data visualization for a specific industry or domain (e.g., healthcare, finance, sports)

**Detailed Project Work for Data Visualization and Infographics using GapMinder:**

Global Health Trends: Using GapMinder data on health indicators such as life expectancy, infant mortality, and disease prevalence, create a series of interactive visualizations and infographics to explore global health trends over the past 50 years. Identify key drivers of positive health outcomes and areas for improvement, and develop a set of recommendations for policymakers and public health officials.

Income Inequality and Economic Growth: Using GapMinder data on income distribution, economic growth, and poverty, develop a set of interactive data visualizations and infographics that examine the relationship between income inequality and economic growth. Explore the impact of government policies such as tax reform, social safety nets, and education investment on income distribution, and identify strategies for reducing poverty and promoting economic growth.

Climate Change and Environmental Sustainability: Using GapMinder data on carbon emissions, energy consumption, and environmental degradation, create a set of interactive data visualizations and infographics that explore the impact of climate change and environmental degradation on global ecosystems and human health. Develop a set of recommendations for policymakers and private industry to promote environmental sustainability and reduce the impact of climate change.

Education and Human Development: Using GapMinder data on literacy rates, educational attainment, and gender equity, create a set of interactive visualizations and infographics that explore the relationship between education and human development. Identify strategies for improving access to quality education and promoting gender equity, and develop a set of recommendations for policymakers and education advocates.

Population Dynamics and Migration: Using GapMinder data on population growth, migration patterns, and urbanization, develop a set of interactive data visualizations and infographics that examine the impact of population dynamics on social and economic development. Explore the impact of migration on urbanization and economic growth, and identify strategies for promoting sustainable development and reducing poverty.

**Course Outcomes**

Analyze complex data sets and identify trends and insights that can be effectively communicated through data visualization and infographics.

Create a variety of interactive and engaging data visualizations and infographics using industry-standard tools such as Tableau and D3.js.

Apply principles of effective design, such as color theory, typography, layout, and hierarchy, to create compelling and impactful data visualizations and infographics.

Evaluate and critique data visualizations and infographics based on their effectiveness in communicating data and insights to various audiences.

Synthesize data from multiple sources and create comprehensive, multi-layered data visualizations and infographics that effectively communicate complex information to diverse audiences.

**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**

Cairo, A. (2020). How Charts Lie: Getting Smarter about Visual Information. W. W. Norton & Company.

Krum, R. (2016). Cool Infographics: Effective Communication with Data Visualization and Design. John Wiley & Sons.

Steele, J. S., & Iliinsky, N. (2021). Designing Data Visualizations: Representing Information on Modern Web. O'Reilly Media.

Few, S. (2019). Show Me the Numbers: Designing Tables and Graphs to Enlighten. Analytics Press.

Yau, N. (2021). Data Points: Visualization That Means Something. John Wiley & Sons.

Knaflic, C. N. (2015). Storytelling with Data: A Data Visualization Guide for Business Professionals. John Wiley & Sons.

**References**

Segaran, T., & Hammerbacher, J. (2012). Beautiful Data: The Stories Behind Elegant Data Solutions. O'Reilly Media.

Rothman, N. (2014). Storytelling in Data: A Guide for Data Analysts and Researchers. SAGE Publications.

Fry, B. (2021). Data-Driven Graphic Design: Creative Coding for Visual Communication. CRC Press.

Tufte, E. R. (2001). The Visual Display of Quantitative Information. Graphics Press.

**Web Resources**

Journal of Information Visualization - <http://www.palgrave-journals.com/iv/>

Data Visualization Society - <https://www.datavisualizationsociety.com/>

Information is Beautiful - <https://informationisbeautiful.net/>

Information Design Association - <https://www.informationdesign.org.uk/>

Visualoop - <https://visualoop.com/>

United Nations Statistics Division - <http://unstats.un.org/unsd/dnss/gpBref.do?class=2>

Global Partnership for Sustainable Development Data - <https://www.data4sdgs.org/>

World Bank Open Data - <https://data.worldbank.org/>

OECD Data Visualization Tool - <https://www.oecd-ilibrary.org/content/data-visualization-tool/en>

USA.gov Data and Statistics - <https://www.usa.gov/statistics>

Pew Research Center - <https://www.pewresearch.org/>

Data & Society Research Institute - <https://datasociety.net/>

Open Knowledge Foundation - <https://okfn.org/>

Center for Data Innovation - <https://datainnovation.org/>

Urban Institute - <https://www.urban.org/>

### 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/

**Extended Reality (Theory)**

**Course Description**

This course offers a comprehensive exploration of Extended Reality (XR) technology and its applications. Students will delve into the historical development of VR and AR, technology-centered characterizations of VR, and mental aspects of the VR experience. They will also examine essential elements of XR design, including subculture context and user-centric design in a changing digital environment.

The course includes a thorough examination of perceptual aspects of VR, including visual perception, stereo vision, and haptic perception, and the creation and integration of 3D models into VR/AR runtime environments. Students will gain an understanding of interaction techniques in virtual worlds, system control, selection, pointing, and navigation, and the characteristics of VR/AR user interfaces.

In addition, the course covers real-time aspects of VR systems, such as latency, collision detection in virtual worlds, and software systems for virtual worlds. Students will explore augmented reality, including registration, visual output, and various types of spatial AR. They will also examine case studies related to VR/AR, authoring of VR/AR applications, and the rise of UX and emerging VR conventions.

Lastly, students will examine UX and experience design from screen to 3D space and the future of UX for XR. The course provides a balance of opportunities and risks associated with XR and its future-proofing design methods, as well as XR gamification and onboarding techniques. By the end of the course, students will have gained the necessary knowledge and skills to design and develop VR/AR applications and a deep understanding of the technology and its diverse applications.

**Course Objectives**

1. Explain the fundamental principles of Extended Reality technology, including virtual reality and augmented reality.
2. Analyze the historical development and evolution of VR/AR technology, and identify the various challenges and opportunities associated with it.
3. Apply design principles to create and develop effective VR/AR user interfaces, and assess the usability and functionality of these interfaces.
4. Evaluate the perceptual aspects of VR, including visual, auditory, haptic, proprioceptive, and kinesthetic perception, and analyze the various phenomena, problems, and solutions related to the use of perceptual aspects in VR.
5. Design and develop immersive VR/AR experiences that integrate various input and output devices, such as head-mounted displays, tracking techniques, and visual and haptic output devices, while taking into account the user's needs, preferences, and constraints.

**Detailed Syllabus for Extended Reality**

**Unit 1: to VR/AR**

What Is VR/AR About?, The Perfect Virtual Reality, The Simulation of the World, Suspension of Disbelief and Motivation, Technology-Centered Characterizations of VR, VR as an Innovative Kind of Human-Computer Interaction, Mental Aspects of the VR Experience, What Is AR?, Historical Development of VR and AR, VR Systems and AR Systems

Spatial Computing Era, Mapping the Territory: UX, Mapping the Territory: XR, Merging the UX and the XR Universe, Crisis As an Accelerator, The History and Future of XR, XR: From Early Experiments to the Fourth Transformation, UX Before Oculus VR, The Timeline of UX for AR Devices, The Decade That Defined XR, Behind the Scenes of Industry, UX As a Market Maker for XR Applications

The Elements of XR Design, XR: The Subculture Context, UX Design for Life, XR as a UX-Driven Marketing, The Elements of VR Usability, Alyx: The Gold Standard for VR Usability, Designing the VR Future, Beyond Usability, User-Centric Design in a Changing Digital Environment, VR Usability Heuristics, UX: Storyboarding, Ideation, and User Journey Maps for VR

Perceptual Aspects of VR, Human Information Processing, Visual Perception, Stereo Vision, Perception of Space, Multisensory Perception, Auditory Perception, Haptic Perception, Proprioception and Kinaesthesia, Perception of Movement, Presence and Immersion, Phenomena, Problems, Solutions, Deviating Observation Parameters, Use of Perceptual Aspects, Salience and User Guidance

Virtual Worlds, Requirements on 3D Object Representations for Virtual Worlds, Creation of 3D Models, Preparation of 3D Models for VR/AR, Integration of 3D Models into VR/AR Runtime Environments, Scene Graphs, 3D Objects, Surface Models, Polygonal Representations, Polygons, Polygon Meshes, Triangle Strips, Solid Models, Boundary Representations (B-Reps), Primitive Instancing, Appearance, Materials, Textures, Shader, Optimization Techniques for 3D Objects, Simplification of Polygon Meshes, Level-of-Detail Techniques, Texture Baking, Billboards, Animation and Object Behavior, Keyframe Animation, Physics-Based Animation of Rigid Bodies, Object Behavior and Animation in Scene Graphs, Light, Sound, Background, Light Sources, Sound, Backgrounds, Special Purpose Systems: Virtual Humans, Particle Systems, Terrain, Vegetation,

**Unit 2: VR/AR Input and Output Devices**

VR/AR Input Devices and Tracking, Fundamentals of Input Devices, Tracking Techniques, Acoustic Tracking, Magnetic Field-Based Tracking, Inertial Tracking, Laser-Based Tracking, Outdoor Position Tracking, Camera-Based Tracking, Marker-Based Methods, Tracking Using Black and White Markers, Use of Marker Tracking, Basic Operation, Intrinsic and Extrinsic Camera Parameters, Feature-Based Tracking Techniques, Geometry-Based Tracking, Other Feature-Based Tracking Techniques, Visual SLAM, Hybrid Tracking Techniques, Cloud-Based Tracking, Microsoft Hololens Tracking, Finger Tracking, Eye Tracking, Eye Movements, Methods, Functionality of an Eye Tracker, Calibration, Eye Tracking in Head-Mounted Displays, Remote Eye Tracker, Further Input Devices: 3D Mouse, Mechanical Input Devices, Treadmills for Virtual Reality

VR/AR Output Devices, Basics of Visual Output, Head-Mounted Displays (HMDs), VR Glasses, AR Glasses, General Characteristics and Properties of HMDs, Special HMDs, Stationary VR Systems, Single-Sided Displays, Multi-Sided Displays, Tiled Displays, Stereo Output Methods, Audio Output Devices, Haptic Output Devices

**Unit 3: Interaction and Design in Virtual Worlds**

Interaction in Virtual Worlds, Fundamentals of Human-Computer Interaction, System Control, Selection, Pointing in Virtual Worlds, Interaction Design, Examples of Selection Techniques, Manipulation of Objects, Navigation, Control Techniques for Traveling, Walking Technique for Natural Movement Control, Leaning Interfaces for Movement Control, Teleportation for Movement Control, Route Plan, Goal-Based and Guided Movement Techniques, Criteria for Navigation Techniques, Processes for the Design and Implementation of Interaction

Characteristics of VR/AR User Interfaces, Human-Centered Design of VR/AR Interactions, Analysis of the Context of Use, Specification of Requirements, Concept, Design, and Implementation, Evaluation (Especially User Tests), User Tests, Ethical, Social, and Legal Aspects of VR/AR

**Unit 4: Real-Time Aspects and Software Systems**

Real-Time Aspects of VR Systems, Latency in VR Systems, What Are the Requirements on Latency?, Where Do Latencies Actually Arise?, Is Latency in a VR System Constant?, What Are the Approaches to Determining Latency?, Latency Estimation from Datasheets, Measuring the Latency of Tracking Systems, Measuring End-to-End Latency, Efficient Collision Detection in Virtual Worlds

Bounding Volumes and Collision Detection, Bounding Volumes, Axis-Aligned Bounding Box (AABB), Bounding Spheres, Oriented Bounding Boxes (OBBs), Discrete-Oriented Polytopes (k-DOPs), Bounding Volume Hierarchies and Space Partitioning Techniques, Bounding Volume Hierarchies (BVHs), Space Partitioning Techniques, Collision Detection in Large Environments, Broad Phase Collision Detection, Narrow Phase Collision Detection and Advanced Techniques, Real-Time Rendering of Virtual Worlds, Algorithmic Strategies.

View Volume Culling and Software Systems for Virtual Worlds, View Volume Culling, Hierarchical View Volume Culling, Occlusion Culling, Backface Culling, Small Feature Culling, Portal Culling, Level of Detail (LOD), Hardware-Related Strategies, Object Size, Indexing, Caching, Stripping (Triangle and Quadrilateral Strips), Minimizing State Changes, Software Systems for Virtual Worlds, Scene Graph Systems, Game Engines

**Unit 5: Augmented Reality, Case Studies, and Authoring**

Augmented Reality, AR – An Overview, Registration, Geometric Registration, Photometric Registration, Visual Output, Handheld Devices, Projection-Based Output, Further Types of Spatial AR, AR Mirrors, Special AR Techniques, Head-Up Content, Occlusions and Phantom Objects, Crossfading Markers, Virtual Holes, X-Ray Vision, Special AR Interaction Techniques, Interaction by Navigation, Gaze-Based Interaction, Tangible User Interfaces, AR Applications, Diminished and Mediated Reality.

VR/AR Case Studies, Using Virtual Reality for Design Processes in the Automotive Industry, AR/VR Revolutionizes Your In-Car Experience, VR-Based Service Training in the Life Sciences and Diagnostics Industry, Utilizing Augmented Reality for Visualizing Infrastructure, Enhancing the Spatial Design Process with CADwalk, The aixCAVE at RWTH Aachen University, Augmented Reflection Technology: Stroke Rehabilitation with XR, Collaborative Virtual Trainers in VR Applications, Virtual Patients: A Case Study from Research to Real-World Impact, Embodied Social XR for Teaching, Learning and Therapy, Virtual Reality for Teaching Literacy to Prisoners.

Authoring of VR/AR Applications, Supporting Authors, Foundations of Authoring Software: Unity, How It Works, VR/AR Development with Unity, Unreal Engine, How It Works, Developing VR/AR Applications, AR Frameworks: ARCore and ARKit, Availability, Tracking, and Mapping, Reconstruction, Estimation of Environment Light, Examples of the Creation of VR/AR Applications, Immersive VR Presentation of CAD Files with the Vive Cosmos in Unity, Interaction in VR Using the Vive Cosmos and Unreal Engine, An Application for the Microsoft HoloLens with Unity, Basics for the Development of a Native ARCore Application for Android

The Rise of UX and Emerging VR Conventions, The Rise of UX and How It Drives XR User Adoption, UX and the Macroeconomics of the Next Big Thing, UX Designers and the Digital Economy, Macrotechnology Forces, How Free-to-Play Games Disrupted the Gaming Industry, The Culture Clash: UX Design vs Game Design, Conversion Events, From Human-Centered Design to the Human-Centered Economy, Economic Success as an Accelerator, Key Lessons from Three Decades of VR Experiences, VR: The Public Is Ready, the Technology Is Not, The Visual Scripting Evolution: From Virtools to Blueprints and Bolt, VR Solutions with Staying Power, Emerging VR Conventions, The Shifting Landscape of VR, XR Design: User Agency and Storytelling, The Importance of Frameworks for UX Design, The Types of XR Projects and XR Designers, XR Fundamentals: HCI, Usability, and UX, VR Controllers and Usability Decisions, The Form Follows Function Cliché in a UX Context, What UX Really Means for XR

UX and Experience Design: From Screen to 3D Space, Creative Solutions for the XR Friction Funnel, The UI Evolution into 3D Space, Understanding the User in the Funnel, The XR World Is 3D, Just Like the Real World, 3D Navigation as a Superpower, The Fundamentals of Designing Spatial XR Experiences, The UX Design Process for Digital XR Products, The Double Diamond in XR, UX Design Innovation: OOUX, OOUX in Action

The Metaverse Building Blocks, The Main Metaverse Tools, The Secondary Metaverse Tools, Building Your First Metaverse Asset, Challenges of the Metaverse, Interoperable Economies, Interoperable Graphics and Hardware, The Negative Narratives of the Metaverse

How Augmented Reality works in the Metaverse?, AR will be the Metaverse's heart, AR updates via Spark, Ecommerce using Augmented Reality, AR in Military, Military's AR, Ubiquitous Computing, The investment of NFT's in the Metaverse, What is NFT's, NFTs importance, Why NFTs Are Required for Metaverse Access?, Role of NFTs and blockchain in Metaverse, NFTs effect on Metaverse, NFTs and Metaverse Economy, NFTs Becoming identity in Metaverse

The Future-UX for XR, A Balance of Opportunities and Risk, Mitigation, XR Futurism: Designing Reality, Future-Proofing Design Methods, XR Gamification: UX and User Engagement, The XR Gamification Layer, The XR Gamification Toolset, XR Onboarding with Gamification, VR and Gamification, AR Gamification

**Course Outcomes**

1. Demonstrate an understanding of Extended Reality technology, including virtual reality and augmented reality, and how it is used in various industries and fields.
2. Evaluate the impact of XR technology on society and identify the ethical, social, and legal issues associated with its use.
3. Design and develop effective VR/AR applications using industry-standard tools and techniques, while taking into account user needs and preferences.
4. Analyze and evaluate the perceptual aspects of VR, including visual, auditory, haptic, proprioceptive, and kinesthetic perception, and apply this knowledge to create immersive experiences.
5. Apply critical thinking skills to identify challenges and opportunities associated with XR technology and develop creative solutions to address these challenges.

**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**

Alcañiz, M., Sacco, M., & Tromp, J. G. (2022). Roadmapping Extended Reality: Fundamentals and Applications. John Wiley & Sons.

Bailenson, J. (2018). Experience on Demand: What Virtual Reality Is, How It Works, and What It Can Do. W. W. Norton & Company.

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

Claudia tom Dieck, M., & Jung, T. (2019). Augmented Reality and Virtual Reality: The Power of AR and VR for Business. Springer.

Doerner, R., Broll, W., Grimm, P., & Jung, B. (2022). Virtual and Augmented Reality (VR/AR): Foundations and Methods of Extended Realities (XR). Springer International Publishing.

Ffiske, T. P. (2020). The Immersive Reality Revolution: How Virtual Reality (VR), Augmented Reality (AR), and Mixed Reality (MR) Will Revolutionise the World. Independently Published.

Flotyński, J. (2020). Knowledge-Based Explorable Extended Reality Environments. Springer Nature.

Harris, B. J. (2019). The History of the Future: Oculus, Facebook, and the Revolution That Swept Virtual Reality. HarperCollins.

Jackson, K. (2022). Extended Reality: A Comprehensive Book about the Use of Augmented and Virtual Reality. Amazon Digital Services LLC - Kdp.

**References**

Jung, T., Claudia tom Dieck, M., & Loureiro, S. M. C. (2023). Extended Reality and Metaverse: Immersive Technology in Times of Crisis. Springer Nature.

Marr, B. (2021). Extended Reality in Practice: 100+ Amazing Ways Virtual, Augmented and Mixed Reality Are Changing Business and Society. John Wiley & Sons.

Pangilinan, E., Lukas, S., & Mohan, V. (2019). Creating Augmented and Virtual Realities: Theory and Practice for Next-Generation Spatial Computing. “O’Reilly Media, Inc.”

Pillai, A. S., & Guazzaroni, G. (2022). Extended Reality Usage During COVID 19 Pandemic. Springer Nature.

Schmalstieg, D., & Hollerer, T. (2016). Augmented Reality: Principles and Practice. Addison-Wesley Professional.

Shannon, L. (2023). Interconnected Realities: How the Metaverse Will Transform Our Relationship to Technology Forever. John Wiley & Sons.

Sherman, W. R., & Craig, A. B. (2018). Understanding Virtual Reality: Interface, Application, and Design. Morgan Kaufmann.

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.

Dowling, D. O. (2020). The Gamification of Digital Journalism: Innovation in Journalistic Storytelling. Routledge.

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

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

Zakrzewski, P. (zak). (2022). Designing XR: A Rhetorical Design Perspective for the Ecology of Human+Computer Systems. Emerald Group Publishing.

Pérez-Montoro, M. (2018). Interaction in Digital News Media: From Principles to Practice. Springer.

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

Miller, C. H. (2004). Digital Storytelling: A Creator’s Guide to Interactive Entertainment (Vol. 1). Taylor & Francis.

**Web Resources**

Journal of Virtual Reality and Broadcasting - http://www.jvrb.org/

International Journal of Virtual Reality - http://www.ijvr.org/

Virtual Reality Society - https://www.vrs.org.uk/

International Virtual Reality Association - http://www.ivra.org/

XR Association - https://xra.org/

Augmented Reality for Enterprise Alliance - https://www.area-xr.com/

Immersive Learning Research Network - https://immersivelrn.org/

Virtual World Society - https://www.virtualworldsociety.org/

Virtual Ability - https://virtualability.org/

XR Access Initiative - https://www.resna.org/professional-development/access-initiative

Silicon Valley Virtual Reality - http://www.svvr.com/

The XR Association for Safety and Standards - https://xasss.org/

The Verge - https://www.theverge.com/tags/virtual-reality

XR Intelligence by Reuters Events - https://www.xr-intelligence.com/

**Course Description**

**Multimedia Mini Project (Practical)**

This practical course is designed to equip students with the skills and knowledge needed to create engaging multimedia content packages for a range of applications, including e-learning, mobile apps, virtual reality experiences, and interactive exhibits. Over the course of the program, students will learn to integrate different forms of media, such as video, audio, text, and graphics, to create dynamic and immersive content experiences.

The course will cover a range of topics, including multimedia design principles, content creation and curation, interactive media technologies, user experience design, and project management. Students will also have the opportunity to develop skills in multimedia production and editing using industry-standard software tools and hardware.

The course will be delivered through a combination of lectures, workshops, and practical exercises, with a focus on hands-on learning and real-world applications. Students will work individually and in teams to complete a series of challenging multimedia projects, culminating in a final capstone project that showcases their skills and creativity.

Upon completion of this course, students will have a deep understanding of the principles and practices of multimedia content packaging and be well-prepared to pursue careers in a variety of industries, including education, entertainment, marketing, and communications.

**Course Objectives**

1. Upon completion of this course, students will be able to:
2. Design and develop multimedia content packages that incorporate a variety of media types, including video, audio, text, and graphics, to create engaging and immersive user experiences.
3. Apply multimedia design principles to create effective and aesthetically pleasing content packages that are tailored to specific audiences and use cases.
4. Evaluate the strengths and weaknesses of different multimedia technologies and tools, and select the most appropriate ones for a given project.
5. Collaborate effectively with peers and stakeholders to plan, execute, and deliver multimedia projects on time and on budget.
6. Analyze and critique existing multimedia content packages, identifying areas for improvement and proposing innovative solutions to enhance user engagement and learning outcomes.

**Detailed Project Work for Multimedia Content Packaging (Choose Any Two From the Project Ideas Listed Below)**

Interactive Multimedia Courseware Design: Design and develop an interactive multimedia courseware package that is engaging, effective, and user-friendly. This could involve creating a package that incorporates video, audio, animations, quizzes, and interactive exercises to teach a specific topic or skill.

Virtual Reality Experience Development: Develop a virtual reality experience that immerses users in a specific environment or scenario. This could involve designing and building a 3D world, creating realistic textures and lighting, and programming interactive elements that respond to user input.

Mobile App Design: Design and develop a mobile app that delivers multimedia content in an engaging and user-friendly way. This could involve creating a platform that allows users to access video, audio, images, and text-based content, and includes features such as social sharing, gamification, and personalization.

Augmented Reality Experience Design: Design and develop an augmented reality experience that enhances the user's real-world environment with digital content. This could involve creating a package that uses the camera on a mobile device to overlay digital images or text onto physical objects, or designing an AR headset that allows users to interact with digital content in a hands-free way.

Interactive Multimedia Installation Design: Design and develop an interactive multimedia installation that engages users in a public space. This could involve creating a package that incorporates video projections, soundscapes, interactive displays, and other elements that respond to user input or movement. The installation should be designed to create a memorable and immersive experience for users.

360-Degree Video Production: Produce a 360-degree video that immerses viewers in a specific environment or event. This could involve using a 360-degree camera to capture footage, editing the footage into a compelling story, and adding interactive elements such as hotspots or annotations.

E-Learning Module Design: Design and develop an e-learning module that delivers multimedia content in a structured and engaging way. This could involve creating a module that includes video lectures, quizzes, interactive exercises, and downloadable resources, and is designed to support self-paced learning.

Interactive Exhibit Design: Design and develop an interactive exhibit that showcases multimedia content in a physical space. This could involve creating an exhibit that incorporates video displays, touch screens, interactive games, and other elements that engage visitors and encourage them to explore the content.

Podcast Production: Produce a podcast series that explores a specific topic or theme using multimedia content such as interviews, music, sound effects, and narration. This could involve developing a concept for the series, recording and editing episodes, and promoting the series through social media and other channels.

Digital Storytelling Project: Create a multimedia package that tells a compelling story using a range of digital media such as text, images, video, and audio. This could involve developing a storyline, creating a storyboard, and using multimedia tools to bring the story to life in an engaging and immersive way.

**Course Outcomes**

1. Create and produce multimedia content packages that incorporate a variety of media types, and demonstrate creativity and innovation in the design and execution of the project.
2. Apply multimedia design principles to develop effective and engaging content packages that are tailored to specific audiences and use cases, and demonstrate an understanding of how to use multimedia to achieve specific learning outcomes.
3. Evaluate multimedia technologies and tools, and select the most appropriate ones for a given project based on an understanding of their strengths and limitations, and demonstrate proficiency in using multimedia software and hardware tools.
4. Collaborate effectively with peers and stakeholders to plan, execute, and deliver multimedia projects on time and on budget, and communicate effectively with team members and clients.
5. Analyze and critique existing multimedia content packages, identifying areas for improvement and proposing innovative solutions to enhance user engagement and learning outcomes, and demonstrate an understanding of ethical issues related to multimedia content creation and dissemination.

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

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

**Key Textbooks**

The Complete Guide to Smartphone Photography. (2021). Teaching Company, LLC.

Bradford, J. (2022a). Smart Phone Smart Photo Editing. Ryland Peters & Small.

Kelowna, B. (2018). Multimedia content creation and delivery. Packt Publishing.

Griffes, L. (2021). *Phone Camera Tricks And Effects: How To Take Good Pictures With A Smartphone: Camera Phone Photos*. Independently Published.

Tasabehji, Y., & Tasabehji, M. (2022). *The Ultimate Guide to iPhone Photography: Learn How to Take Professional Shots and Selfies the Easy Way*. Page Street Publishing.

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Abbott, D. (2017). Multimedia content packaging. Focal Press.

Anderson, T. (2015). The theory and practice of online learning. Athabasca University Press.

Ellington, H. (2017). Multimedia content design and delivery. CRC Press.

Thayer, P. (2019). Multimedia content for the web. O'Reilly Media, Inc.

Bradford, J. (2022b). Smart Phone Smart Photo Editing: A complete workflow for editing on any phone or tablet using Snapseed. Ryland Peters & Small.

Griffes, L. (2021). Phone Camera Tricks And Effects: How To Take Good Pictures With A Smartphone: Camera Phone Photos. Independently Published.

Hemmings, M. (2021). Android Smartphone Photography For Dummies. John Wiley & Sons.

Jemil, N. (2022). The Travel Photographer’s Way: Practical Steps to Taking Unforgettable Travel Photos. Bradt Travel Guides.

Kelby, S. (2021). The iPhone Photography Book. Rocky Nook, Inc.

Kus, M. (2021). The Pocket Photographer: How to Take Beautiful Photos with Your Phone. Laurence King Publishing.

**Web Resources**

Multimedia Content Packaging - <https://en.wikipedia.org/wiki/Multimedia_content_packaging>

How to Package Multimedia Content for Online Delivery - <https://www.clickz.com/how-to-package-multimedia-content-for-online-delivery/14263/>

The Importance of Multimedia Content Packaging in Marketing - <https://www.forbes.com/sites/forbescommunicationscouncil/2018/07/19/the-importance-of-multimedia-content-packaging-in-marketing/?sh=4618e5ba6e54>

Best Practices for Multimedia Content Packaging - <https://www.digitalmediahub.com.sg/resources/best-practices-for-multimedia-content-packaging/>

The Fundamentals of Multimedia Content Packaging - <https://www.skillshare.com/classes/The-Fundamentals-of-Multimedia-Content-Packaging/218758925/classroom/discussions?via=my-classes&enrolledRedirect=1>.

**UX and Interactive Digital Media (Theory)**

**Course Description:**

The course "UX and Interactive Digital Media" is designed to provide students with a comprehensive understanding of user experience (UX) and interactive design. The course is divided into five units and consists of twenty lessons, each focused on a specific topic related to UX and interactive design.

In this course, students will learn about the history of interactive digital media, the development process, and the essential skills required to develop interactive digital media. They will explore the impact of interactive digital media, career opportunities in the field, and the different forms of interactive digital media.

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

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

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

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

**Course Objectives**

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

**Detailed Syllabus for UX and Interactive Digital Media**

**Unit 1: Introduction to Interactive Digital Media**

Why Learn About Interactive Digital Media?, Importance of Interactive Digital Media in the modern world, The growth of Interactive Digital Media industry, Emerging technologies and their impact on Interactive Digital Media, Career opportunities in Interactive Digital Media

Understanding Interactive Digital Media, Definition and types of Interactive Digital Media, Differences between Interactive Digital Media and other forms of media, Developing Interactive Digital Media, Essential skills for Interactive Digital Media development, Impact of Interactive Digital Media

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

**Unit 2: UI/UX Design Principles**

Understanding Design and UI/UX Design, \What is Design and how it's related to technology, UI/UX Design and its importance, The difference between UI and UX Design, User Persona and User Research for UX Design

UX Research and Prototyping, Understanding UX Research in the design process, User Flow and Wireframes in UX Design, UX Research to define UX Strategy, UX Design Prototypes and UX Research for Prototypes

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

**Unit 3: Interaction Design Principles**

What is Interaction Design?, Understanding User Experience (UX) and Accessibility and Inclusiveness, Usability and User Experience Goals, The Process of Interaction Design and What is Involved in Interaction Design

Conceptualizing Interaction, Conceptual Models, Interface Metaphors, and Interaction Types, Cognitive Aspects, Social Interaction, and Emotional Interaction, Annoying Interfaces, Affective Computing, and Persuasive Technologies

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

**Unit 4: Visual Design Principles in UI Design**

Key Principles of Visual Design in UI Design, Understanding What Matters in Design Thinking and the Benefits of Empathy, Anticipation, Intuition, Playfulness, Creativity, and Refinement, Tools for UI Designs and Creating Wireframes, Changing the Control Style and Attributes of Control

Aesthetics in Interactive Digital Media, Typography, Color, and Layout Principles, Understanding Colour Theory and Colour Sense for Various UI/UX Applications, Importance of Colour Temperature for Screen Lighting

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

**Unit 5: Authoring Interactive Digital Media**

Multimedia Authoring and Building Interactive Media, Making Video Games: Casual and Console, Building Apps, Websites, and Interactive Media for Performance and Public Spaces, Understanding the Concept of Prototyping and Prototyping Buttons, Icons, and Other Applications

Graphics, Animation, and Text in Interactive Digital Media, Pixel-based and Vector-based Images, 2D and 3D Graphics and Animation, Audio, Video, and Text in Interactive Digital Media, Designing Buttons, Icons, Text Boxes, and Input Boxes for UI/UX

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

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

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

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

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

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

**Course Outcomes**

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

**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**

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

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

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

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

**References**

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

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

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

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

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

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

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

Spool, J. (2011). Web Site Usability: A Designer's Guide. Morgan Kaufmann Publishers Inc.

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

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

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

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

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

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

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

**Web Resources**

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

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

UX Design: https://uxdesign.cc/

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

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

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

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

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

**Course Description**

**Game Design and Analysis (Theory)**

This practical course on Game Analysis is designed for professionals and enthusiasts seeking to develop their skills in critically analyzing games, their context, and their formal elements. The course is divided into five units, each containing four lessons, covering topics such as the building blocks and areas of study of game analysis, gathering information for analysis, analyzing game context, overview, and formal elements, and advanced topics in game analysis.

Participants will learn the theoretical and practical aspects of game analysis, including the use of textual analysis, mapping gameplay, and preparing for analysis. They will explore different resources for gathering information about games, such as game box and manual, game reviews, academic articles, and developer diaries, and learn to critically play games to identify their formal elements and gameplay experience.

The course will cover the different areas of analysis in game analysis, such as context, game overview, and formal elements, and examine the relationship between rules and the fictional world, procedural rhetoric, and control schemes and peripherals. Participants will also learn about the different types of analyses, such as journalistic review, historical analysis, interpretative analysis, and personal account, and develop the skills to write effective game analyses.

Throughout the course, participants will develop their critical thinking skills, analytical skills, and writing skills, and learn how to apply them to analyze games in different genres and platforms. They will also learn about the historical and cultural context of games, the role of games in society, and the emerging trends and innovations in game analysis.

By the end of the course, participants will have gained a comprehensive understanding of the theoretical and practical aspects of game analysis, and will have acquired the skills to critically analyze games and write effective game analyses. They will be prepared for careers in game development, journalism, academia, and other fields that require game analysis skills.

**Course Objectives**

1. Analyze games critically, identifying their formal elements, gameplay experience, and contextual factors.
2. Evaluate the different resources available for gathering information about games, including game box and manual, game reviews, academic articles, and developer diaries.
3. Synthesize information from multiple sources to prepare for game analysis, including playing the game critically, mapping gameplay, and identifying the target audience.
4. Create effective game analyses that demonstrate a comprehensive understanding of the game's context, overview, and formal elements, and apply appropriate analytical methods and theories.
5. Evaluate the historical and cultural context of games, the role of games in society, and the emerging trends and innovations in game analysis, and demonstrate a deep understanding of the theoretical and practical aspects of game analysis.

**Detailed Syllabus for Game Analysis**

**Unit 1: Introduction to Game Analysis**

The Whys and Wherefores of Game Analysis

How Are Games Texts?

What Is Textual Analysis?

Game Analysis-Basic Terms

**Unit 2: Preparing for Game Analysis**

The Building Blocks and Areas of Study of Game Analysis

The Context

Game Overview

Formal Aspects

**Unit 3: Gathering Information for Game Analysis**

Are We Ready?

Preparing for the Analysis

Your Analysis Is as Good as Your Sources

Playing the Game Critically

**Unit 4: Analyzing Game Context, Overview, and Formal Elements**

Types of Analyses

Areas of Analysis: Context

Areas of Analysis: Game Overview

Areas of Analysis: Formal Elements

Writing the Analysis,The Art of the Rewrite

**Unit 5: Game Analysis in Indian Context**

Friends, communities and networks: gaming is social

Gaming Culture in India, Gaming Journeys and Experiences,

Mobile Games In India, Lines of Access to Mobile Games

Fun, magic and play: theories of gaming

Player perspectives: gamers and gamer-worthiness

Charting the Indian Gamescape

**Course Outcomes**

1. Apply critical thinking skills to analyze games, identifying their formal elements, gameplay experience, and contextual factors.
2. Evaluate different sources of information about games, including game box and manual, game reviews, academic articles, and developer diaries.
3. Synthesize information from multiple sources to prepare for game analysis, including playing the game critically, mapping gameplay, and identifying the target audience.
4. Create effective game analyses that demonstrate a comprehensive understanding of the game's context, overview, and formal elements, and apply appropriate analytical methods and theories.
5. Evaluate the historical and cultural context of games, the role of games in society, and the emerging trends and innovations in game analysis, and demonstrate a deep understanding of the theoretical and practical aspects of game analysis.

**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 Textbook**

Bostan, B. (2020). Game User Experience And Player-Centered Design. Springer Nature.

Fernández-Vara, C. (2014). Introduction to Game Analysis. Routledge.

Lankoski, P., & Björk, S. (2015). Game Research Methods: An Overview. Lulu.com.

Zubek, R. (2020). Elements of Game Design. MIT Press.

Dymek, M., & Zackariasson, P. (2016). The Business of Gamification: A Critical Analysis. Routledge.

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Elias, G. S., Garfield, R., & Robert Gutschera, K. (2020). Characteristics of Games. MIT Press.

Fernández-Vara, C. (2014). Introduction to Game Analysis. Routledge.

Gibson, J. (2015). Introduction to Game Design, Prototyping, and Development: From Concept to Playable Game - With Unity and C#. Addison-Wesley.

Lankoski, P., & Björk, S. (2015). Game Research Methods: An Overview. Lulu.com.

Salmond, M. (2017). Video Game Design: Principles and Practices from the Ground Up. Bloomsbury Publishing.

Bostan, B. (2020). Game User Experience and Player-Centered Design. Springer Nature.

Elias, G. S., Garfield, R., & Robert Gutschera, K. (2020). Characteristics of Games. MIT Press.

Freedman, E. (2022). Artificial Intelligence and Playable Media. Taylor & Francis.

Green, A. M. (2017). Storytelling in Video Games: The Art of the Digital Narrative. McFarland.

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

Salmond, M. (2017). Video Game Design: Principles and Practices from the Ground Up. Bloomsbury Publishing.

Yannakakis, G. N., & Togelius, J. (2018). Artificial Intelligence and Games. Springer.

Zubek, R. (2020). Elements of Game Design. MIT Press.

**Web Resources**

Journal of Game Design and Development Education - https://www.etc.cmu.edu/jgdd/

Games and Culture - http://journals.sagepub.com/home/gac

Journal of Virtual Worlds Research - https://www.jvwresearch.org/

Simulation & Gaming - http://journals.sagepub.com/home/sag

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

Game Manufacturers Association - http://www.gama.org/

Games for Change - https://www.gamesforchange.org/

Mobile Gaming Industry Alliance - http://mgia.org/

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

Center for Digital Games Research - http://www.digra.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/

**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/

**UI, Web Design and App Development (Practical)**

**Course Description**

The practical course on UI and Web Design is designed to help aspiring designers and developers to create professional-looking and functional user interfaces and websites. The course is divided into five units and covers key topics including UI design, WordPress, Figma, and App UI Design. You will learn how to use Figma to create wireframes, prototypes, and design the interface for a sample app. You will also learn how to use WordPress to create and manage websites, as well as design considerations for different platforms, accessibility, and best practices in UI design. This course is a hands-on, project-based course that will provide you with the skills and knowledge you need to create professional-quality UI and web designs. Whether you are a beginner or have some experience, this course will help you take your skills to the next level.

**Course Objectives**

1. To understand the principles of UI design and its impact on user experience
2. To learn how to use Figma for wireframing, prototyping, and app UI design
3. To learn how to use WordPress for website creation and management
4. To understand design considerations for different platforms, accessibility, and best practices in UI design
5. To create a professional-quality UI and web design project.

**Detailed Syllabus**

**Unit 1: Introduction to UI Design**

Overview of UI Design, Introduction to UI design, Purpose and importance of UI design, Key elements of UI design

The Design Process, Steps in the UI design process, Understanding user research, Defining design goals, Wireframing and prototyping

Design Fundamentals, Understanding color theory, Choosing typography, Working with grid systems, Designing for accessibility

Design Trends, Overview of current design trends, Applying trends in UI design, Understanding why trends change

Design Tools, Introduction to design tools, Overview of Figma, Understanding the role of Figma in UI design,

**Unit 2: WordPress for UI Designers**

WordPress Overview, Introduction to WordPress, Understanding the difference between Word Press com and Word Press org, Setting up a WordPress site,

Themes and Templates, Overview of WordPress themes, Choosing a theme, Understanding the importance of templates

Customizing WordPress, Introduction to customization, Understanding the role of CSS and HTML in customization, Customizing theme templates, Using plugins for customization

Designing for WordPress, Design considerations for WordPress sites, Creating custom templates, Using WordPress for prototyping

WordPress and Accessibility, Understanding accessibility in WordPress, Ensuring accessibility in WordPress design, Using plugins to enhance accessibility,

**Unit 3: Figma for UI Design**

Figma Overview, Introduction to Figma, Setting up a Figma account, Understanding the Figma interface

Designing with Figma, Designing in Figma, Creating wireframes, Designing pages and components, Working with prototypes

Collaborating in Figma, Understanding the role of collaboration in Figma, Sharing files in Figma, Using Figma for team projects, Commenting and reviewing in Figma

Figma Resources, Overview of Figma resources, Using Figma templates, Finding inspiration in Figma, Contributing to the Figma community

Figma for App UI Design, Understanding the role of Figma in app UI design, Designing for mobile devices, Creating app prototypes in Figma,

**Unit 4: App UI Design**

Introduction to App UI Design, Overview of app UI design, Understanding the design process for app UI, Key considerations in app UI design

Designing App Navigation, Understanding app navigation, Designing effective navigation, Using navigation patterns

Designing App Interactions, Overview of app interactions, Understanding gestures, Designing animations and transitions

Designing for Different Devices, Designing for different device types, Understanding responsive design, Designing for different screen sizes

Designing for Accessibility, Understanding accessibility in app UI design, Key accessibility considerations in app UI design, Designing for users with disabilities, Implementing accessibility features in app UI

**Unit 5: Best Practices and Finishing Up**

Best Practices in UI Design, Overview of best practices in UI design, Consistency in design, User testing, Iterating on design

Wrap Up, Review of course content, Best practices for ongoing learning, Next steps in UI design, Q&A session for any remaining questions

**Practical Exercises**

**Unit 1: Introduction to UI and Web Design**

**Understanding User Interface Design**

Analyze 5 websites and identify their UI design elements and principles

Create a mood board for a new website project, considering color, typography, and imagery

Designing User Interfaces in Figma

Create a wireframe for a mobile app using Figma

Design a homepage for a website using Figma, considering layout, typography, and color

**Unit 2: WordPress for Web Design**

Introduction to WordPress

Install and set up a new WordPress website, including selecting a theme and customizing it to match the website design

Creating and Managing Websites in WordPress

Create and publish a blog post, including adding images and formatting text

Create a custom page template for a specific page on the website

**Unit 3: Design Considerations for Different Platforms**

Design Considerations for Desktop Websites

Create a wireframe for a desktop website using Figma, considering layout, typography, and color

Design Considerations for Mobile Websites

Create a mobile-friendly version of the desktop wireframe using Figma, including responsive design

Test the mobile-friendly version on different devices to ensure compatibility

**Unit 4: Accessibility in UI and Web Design**

Understanding Accessibility in UI and Web Design

Conduct an accessibility audit on a website, identifying areas for improvement

Make improvements to the website, considering accessibility, such as adding alternative text for images and improving color contrast

**Unit 5: Designing App UIs in Figma**

Designing App UIs with Figma

Create a wireframe for a new app using Figma, considering user flow and navigation

Design a login screen and home screen for the app using Figma

Test the app design in Figma by simulating user interactions and making improvements as necessary.

**Course Outcomes**

Apply Figma skills to create wireframes, prototypes, and app UI design (Creating)

Evaluate the use of WordPress for website creation and management (Evaluating)

Evaluate design considerations for different platforms, accessibility, and best practices in UI design (Evaluating)

Create a professional-quality UI and web design project (Creating)

Analyze UI design principles and their impact on user experience (Analyzing)

**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 |

**References**

Muzafarov, A. (2017). UI Design with Adobe Illustrator. Packt Publishing Ltd.

Smith, J. (2015). Web Design with HTML, CSS, JavaScript and jQuery Set. John Wiley & Sons.

Rutter, R. (2016). Designing Interfaces: Patterns for Effective Interaction Design. O'Reilly Media, Inc.

Chiu, W. (2019). The Ultimate Guide to UI Design. Apress.

Endres, K. (2017). The Principles of Beautiful Web Design. SitePoint.

**Web Resources**

A List Apart (<https://alistapart.com/>): A resource for web design and development articles, news, and inspiration.

Smashing Magazine (<https://www.smashingmagazine.com/>): A popular resource for web designers and developers, covering a wide range of topics, including UI and web design.

Dribbble (<https://dribbble.com/>): A community of designers, showcasing their latest work and offering inspiration for designers and developers.

Design Systems (<https://designsystems.com/>): A resource for understanding and creating design systems for websites and apps.

Awwwards (<https://www.awwwards.com/>): A platform recognizing the talent and effort of the best web designers, developers, and agencies in the world.

**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/

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### Dissertation (Practical)

**Course Description**

This course provides a comprehensive introduction to research project methodologies, with a focus on literature review techniques, critical thinking, and research evaluation. Students will learn how to conduct traditional and systematic reviews, as well as explore other types of literature reviews and apps for literature. Additionally, students will learn how to search for academic sources, use reference manager apps, and create annotated bibliographies, while avoiding plagiarism and following proper referencing and citation guidelines.

The course will cover formats of the research paper and thesis, including writing literature reviews and academic writing style. Students will also be introduced to the "Publish or Perish" app and learn how to evaluate research and arguments, including experimental, quantitative, survey, and qualitative research.

Furthermore, the course will examine research ethics and responsible research best practices, covering key issues and guidelines. Finally, students will learn about the publication process, metrics, and publication ethics, as well as gain skills in presenting their research and defending their arguments. This course is ideal for students interested in developing their research skills and producing high-quality research projects.

**Course Objectives**

1. To develop skills necessary to undertake academic research.
2. To enhance competency in source-based academic writing skills.
3. To construct an outline of a thesis using referencing, citation, and note-taking.
4. To describe criteria for evaluating standard methods in social research.
5. To engage in ethical practices and intellectual virtues for undertaking academic research.

**Detailed Syllabus for Dissertation - Practical**

**Unit 1: Literature Review**

Thinking Critically About Research.

Traditional Reviews and Systematic Reviews.

Other Types of Literature Review.

Apps for Literature Mapping and Reviews.

**Unit 2: Using Academic Sources**

Literature Search.

Using Reference Manager Apps.

Annotated Bibliography and Academic Style Guides (APA, MLA Styles).

Avoiding Plagiarism.

**Unit 3: Referencing and Citation**

Formats of the Research Paper and Thesis.

Outlining Literature Reviews.

Writing Literature Reviews.

Publish or Perish App.

**Unit 4: Evaluating Research**

Evaluating Experimental Research.

Evaluating Quantitative Research.

Evaluating Survey Research.

Evaluating Qualitative Research.

**Unit 5: Presentation of Thesis**

Developing an Argument.

Evaluating an Argument.

Research Ethics - Key Issues and Guidelines for Responsible Research Best Practices.

Publication Process, Metrics, and Publication Ethics.

**Course Outcomes**

Perform literature search and scoping study on selected topics.

Set up a digital workspace for research using applications like Zotero and Qiqqa and Publish or Perish.

Prepare an annotated bibliography following the APA style guide.

Read and summarize academic research articles and evaluate quality based on protocols.

Produce a news story based on academic research following best practices in academic journalism.

**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**

Gough, D., Oliver, S., & Thomas, J. (2017). An Introduction to Systematic Reviews. SAGE.

Higgins, J. P. T., Thomas, J., Chandler, J., Cumpston, M., Li, T., Page, M. J., & Welch, V. A. (2019). Cochrane Handbook for Systematic Reviews of Interventions. John Wiley & Sons.

A, R. C. M. (2020). Academic Writing Survival Guide: What the Purists

Krause, S. D. (2020). The Process of Research Writing.

**References**

Efron, S. E., & Ravid, R. (2018). Writing the Literature Review. Guilford Publications.

Mugambi, A. M. (2020). A Practical Guide to Academic Writing: A Guide to Research Proposal Writing, Data Collection and Analysis, and Final Research Report. Independently Published.

Ridley, D. (2012). The Literature Review: A Step-by-Step Guide for Learners . SAGE.

Lampert, L. (2014). Combating Student Plagiarism: An Academic Librarian’s Guide. Elsevier.

Hempel, S. (2019). Conducting Your Literature Review. American Psychological Association. Katz, M. J., Kennedy, D., & Kane, T. S. (2015). From research to manuscript: A guide to scientific writing | Michael J. Katz

**Web Resources**

Journal of Dissertation Writing - https://www.emeraldgrouppublishing.com/journal/jdw

International Journal of Doctoral Studies - https://ijds.org/ijds/

Journal of Research Practice - https://jrp.icaap.org/index.php/jrp

Educational Researcher - https://journals.sagepub.com/home/edr

American Educational Research Association - https://www.aera.net/

### 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.

**Advances in Multimedia Technologies (Practical)**

**Course Description**

Advances in Multimedia Technologies (Practical) is a cutting-edge course that delves into the latest trends and innovations in media production, artificial intelligence, wearable technology, and synthetic media. Throughout this course, students will acquire an in-depth understanding of the most recent developments in multimedia technology and how they are revolutionizing the ways we interact with media. The curriculum explores a wide range of topics, including AI-driven multimedia production, virtual and augmented reality, innovations in 3D printing and scanning, holograms, metaverse, immersive technologies, blockchain applications, and the role of user experience in multimedia production. By the end of this course, students will possess the knowledge and skills necessary to stay informed about emerging multimedia technologies and apply these advancements effectively in their own work. Over the course of 20 engaging lessons, students will gain a comprehensive understanding of the most recent developments in multimedia technology, and how these developments have transformed the way we interact with media.Students will gain a comprehensive understanding of the most recent developments in multimedia technology, and how these developments have transformed the way we interact with media.By the end of this course, students will be equipped with the knowledge and skills needed to stay up-to-date with the latest trends and innovations in multimedia technology, and how they can be applied in their own work.

**Course Objectives**

1. Comprehend and analyze the latest trends and innovations in multimedia technology, including artificial intelligence, wearable technology, and synthetic media, to understand their impact on the media landscape.
2. Apply principles of AI-driven multimedia production, natural language processing, and ethics of synthetic media to create innovative multimedia content.
3. Design and develop immersive multimedia experiences using virtual reality, augmented reality, and wearable technology, taking into consideration user experience and accessibility.
4. Evaluate the influence of emerging technologies such as 3D printing, IoT, holograms, metaverse, and immersive technologies on multimedia production and distribution.
5. Synthesize knowledge of multimedia production techniques, including audio and music production, motion graphics, animation, and interactive advertising, to create cutting-edge multimedia projects.

**Detailed Syllabus**

Instructions: Advances in Multimedia Technologies is an open-ended course designed to explore the latest trends and innovations in media production, artificial intelligence, wearable technology, and synthetic media. Each student will prepare three assignments and multimedia presentation on the following topics and emergent topics covered in this course :

Multimedia Technology and Trends:

Introduction to Multimedia Technology and trends

Artificial Intelligence and Machine Learning:

Artificial Intelligence (AI) and Machine Learning in Multimedia Production

Natural Language Processing (NLP) and Multimedia Content Creation

The Ethics of Synthetic Media

Wearable Technology and Virtual Reality:

Wearable Technology and its Impact on Multimedia

The Future of Virtual Reality and Augmented Reality

Emerging Technologies:

Innovations in 3D Printing and Scanning

The Future of the Internet of Things and Multimedia

Holograms

Virtual Production

Metaverse

Immersive Technologies

Drone Journalism

Meta Human

Multimedia Production:

The Role of Blockchain in Multimedia Production

The Impact of Social Media on Multimedia Production

The Role of Big Data in Multimedia Production

Innovations in Audio and Music Production

Immersive Storytelling Techniques for Multimedia Production

Innovations in Motion Graphics and Animation

New Frontiers in Gaming and Multimedia Production

The Role of User Experience (UX) in Multimedia Production

Innovations in Interactive Advertising

Extended Reality (XR) Technologies:

The Role of Mixed Reality in Multimedia Production

The Future of XR in Education, Training, and Entertainment

Spatial Computing and Media:

Introduction to Spatial Computing in Multimedia

The Impact of Spatial Computing on Media and Entertainment

Cloud-based Multimedia Production:

Cloud Computing and its Impact on Multimedia Production

Collaborative Tools and Workflows for Remote Multimedia Production

Adaptive and Personalized Media:

Introduction to Adaptive and Personalized Media

Leveraging User Data for Personalized Multimedia Experience

5G and Advanced Connectivity:

The Impact of 5G on Multimedia Production and Distribution

Real-time Remote Collaboration and Streaming in Multimedia Production

Accessibility and Inclusivity in Multimedia:

Accessibility Standards and Best Practices in Multimedia Production

Inclusive Design Principles for Multimedia Content

Cybersecurity and Privacy in Multimedia:

Cybersecurity Challenges in Multimedia Production and Distribution

Privacy Considerations and Implications for Multimedia Content

**Course Outcomes**

1. Critically assess the impact of multimedia technology trends on media production, distribution, and consumption, demonstrating an understanding of the evolving media landscape.
2. Design and produce innovative multimedia content using artificial intelligence, machine learning, and natural language processing techniques, while considering ethical implications.
3. Implement virtual reality, augmented reality, and wearable technology solutions to create immersive and engaging multimedia experiences for a variety of audiences.
4. Apply the principles of emerging technologies, such as 3D printing, IoT, holograms, metaverse, and immersive technologies, to develop forward-thinking multimedia projects.
5. Integrate advanced multimedia production techniques, including audio and music production, motion graphics, animation, and interactive advertising, to produce high-quality, impactful multimedia content for diverse platforms.

**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**

Pehcevski, J. (2021). Advances in Multimedia. Arcler Education Incorporated.

Godse, A. P., & Godse, D. A. (2021). Computer Graphics and Multimedia. Technical Publications.

Thomas, A. (2022). Handbook of Digital Multimedia. Clanrye International.

Tiwari, R., Duhan, N., Mittal, M., Anand, A., & Khan, M. A. (2022). Multimedia Computing Systems and Virtual Reality. CRC Press.

Valenzise, G., Martin, A., Zerman, E., & Ozcinar, C. (2022). Immersive Video Technologies. Academic Press.

**References**

Dore, M. (2021). Humour Translation in the Age of Multimedia. Routledge.

Kumar, R., Sharma, R., & Pattnaik, P. K. (2021). Multimedia Technologies in the Internet of Things Environment, Volume 2. Springer Nature.

Ma, H., Liu, L., & Luo, H. (2021). Multimedia Sensor Networks. Springer Nature.

Malik, S., & Tyagi, A. K. (2022). Intelligent Interactive Multimedia Systems for e-Healthcare Applications. CRC Press.

Maxwell, C. (2022). Advanced Multimedia in the 21st Century. Murphy & Moore Publishing.

Mayer, R. E., & Fiorella, L. (2021). The Cambridge Handbook of Multimedia Learning. Cambridge University Press.

Oyekanlu, E. (2021). Applied AI and Multimedia Technologies for Smart Manufacturing and CPS Applications. IGI Global.

Quevedo, E. (2021). Multimedia Information Retrieval. BoD – Books on Demand.

**Web Resources**

Multimedia Tools and Applications - <https://www.springer.com/journal/11042>

IEEE International Conference on Multimedia and Expo - <https://www.icme2023.org/>

ACM International Conference on Multimedia - <https://www.acmmm.org/>

International Multimedia Telecommunications Consortium - <https://www.imtc.org/>

International Society for Multimedia & Image Processing - <https://www.ismip.org/>

Multimedia and Entertainment Industry Alliance - <https://www.meia.net/>

Interactive Multimedia & Collaborative Communications Alliance - <https://www.imcca.org/>

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

United Nations Educational, Scientific and Cultural Organization (UNESCO) - <https://en.unesco.org/themes/multimedia>

International Telecommunication Union (ITU) - <https://www.itu.int/en/Pages/default.aspx>

International Council for Science (ICSU) - <https://council.science/>

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

International Federation of Multimedia Associations (IFMA) - <https://ifma.net/>

**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**

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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.

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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/

**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/

**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.

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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/

**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.

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Ali, C. (2017). Media Localism: The Policies of Place. University of Illinois Press.

Baker, M., Blaagaard, B. B., Jones, H., & Pérez-González, L. (2020). The Routledge Encyclopedia of Citizen Media. Routledge.

Buckley, S. (2011). Community media: A good practice handbook. UNESCO.

Downman, S., & Murray, R. (2017). Hyperlocal Journalism and Digital Disruptions: The journalism change agents in Australia and New Zealand. Routledge.

Gordon, J. (2009). Notions of Community: A Collection of Community Media Debates and Dilemmas. Peter Lang.

Gulyas, A., & Baines, D. (2020). The Routledge Companion to Local Media and Journalism. Routledge.

Nielsen, R. K. (2015). Local Journalism: The Decline of Newspapers and the Rise of Digital Media. Bloomsbury Publishing.

Peters, C. (2018). The Places and Spaces of News Audiences. Routledge.

Harte, D., Howells, R., & Williams, A. (2018). Hyperlocal Journalism: The decline of local newspapers and the rise of online community news. Routledge.

**Web Resources**

Journal of Community Informatics <http://www.ci-journal.net/>

Community Media Association <https://www.commedia.org.uk/>

International Association for Media and Communication Research <https://iamcr.org/>

National Association of Broadcasters <https://www.nab.org/>

Society of Professional Journalists <https://www.spj.org/>

Local Media Association <https://www.localmedia.org/>

International Center for Journalists <https://www.icfj.org/>

Association of Alternative Newsmedia <https://aan.org/>

Radio Television Digital News Association <https://www.rtdna.org/>

World Association of Community Radio Broadcasters <https://www.wacr.org/>

Project for Excellence in Journalism <https://www.journalism.org/>