LEARNING OUTCOMES BASED CURRICULUM FRAME WORK (LOCF) FOR POSTGRADUATE PROGRAMMES

MSc Visual Communication

Department of Visual Communication

LOYOLA COLLEGE (AUTONOMOUS)

CHENNAI 600034

PREFACE

The recent PG Restructuring has been a great opportunity to revisit the fundamental propositions with which the Visual Communication course was designed and update the same to suit current and emerging Industry needs. The intrinsic nature of the course is simultaneously Art, Science, and Craft based. In this we cannot escape digital today, therefore, our current syllabus reflects the integration of Digital Trends, Technologies, studies on Human Computer Interactions, Digital Transformations of Self and Society in recent times.

The course is designed to give the Viscom students from various institutions an integrated overview of Persuasive Communications, Mediated Communications, Digital Storytelling, Immersive and Experiential Design, Design Thinking, UI/UX Design, Audience Analytics, Communication Research and Digital Production specializations in Design and Filmmaking and finally Strategic Communications, Media Entrepreneurship and Industrial Internships and Projects. We are also offering interesting electives from the Departments of Computer Science and Human Excellence.

The collective insight that our students apply from the fields of critical thinking, cognitive studies and neuroscience, digital technology production in everyday classrooms, CIA tests and assignments… could very easily be translated into strong course outcomes. Anything less would not be justice to the huge load of practical assignments that our students carry out even for "theory" subjects.

The hands-on, workshop-modelled Practical courses remain the hallmark of our 31 year old department. Ably handled by Professors and Technical Instructors, the learning outcomes of the Practical courses stand the test of rigorous analysis and evaluation. It would be right to classify the Visual Communication course as 'Practical and Applied' over 'Practical and Theory' in future. And this immense strength is seen justified in the course outcomes by mapping within the Loyola Outcome Based Curriculum Framework. LOCF has been an opportunity to evaluate and reaffirm our course design & delivery. In future more such evaluator frameworks, will help us innovate and apply the latest in the fields of technology driven human storytelling.

CONTENTS

VISION AND MISSION OF LOYOLA COLLEGE

VISION

Towards holistic formation of youth, grounded in excellence, through accompaniment to serve the humanity.

MISSION

- To provide inclusive education through an integral and holistic formative pedagogy.
- To promote skills that prepare them for the future.
- To kindle in young minds the spirit of social and environmental justice with a blendof academic excellence and empathy.
- To stimulate critical and conscientious scholarship leading to meaningful and innovative human capital.

CORE VALUES

- Cura Personalis
- Pursuit of Excellence
- Moral Rectitude
- Social Equity
- Fostering solidarity
- Global Vision
- Spiritual Quotient

VISION AND MISSION OF THE DEPARTMENT

VISION OF THE DEPARTMENT

From a national leader, the department now plans to become a globally acclaimed Institution for learning Visual Communication and Animation-related courses.

MISSION OF THE DEPARTMENT

1. **Media for Development:** To achieve the highest standards in imparting quality media education across multiple digital platforms, thereby forming socially responsible media professionals, who voice the voiceless.
2. **Technology & Society:** To understand human-computer interactions and understand the impact of digital media technologies on human behaviour, societal change, and modern civilization.

3. **Visualisation & Production:** To use digital media technologies critically, ethically and responsibly to achieve personal and client media goals.
4. **Multimodal Ecosystem:** Enabling students to thrive as highly skilled professionals in a multimodal media ecosystem.
5. **Entrepreneurship:** To create Media Entrepreneurs, who will integrate technology, storytelling and social consciousness to create sustainable media products and services.

PROGRAMME EDUCATIONAL OBJECTIVES (PEOs)
(School of Media Studies)

PEO1	**PROFESSIONAL AND TECHNICAL SKILL DEVELOPMENT** To enable knowledge, creativity, entrepreneurship and industry specific skills, to make students socially responsible media professionals.
PEO 2	**CORE COMPETENCY AND ACADEMIC EXCELLENCE** To enhance students' core competencies in all aspects digital production across two specializations: Design and Filmmaking.
PEO3	**LOCALLY AND GLOBALLY RELEVANT CURRICULUM** To constantly upgrade the curriculum on par with international industry standards and keep the teaching and learning relevant to both local and global contexts.
PEO4	**SOCIAL RESPONSIBILITY AND ENVIRONMENTAL SUSTAINABILITY** To integrate social responsibility, environmental concern, concern for digital natives and their lifestyle choices and technological hazards in the curriculum and enable students to create content for sustainable development.
PEO5	**HOLISTIC DEVELOPMENT AND PROFESSIONAL ETHICS** To prioritize immersive and experiential learning through specialized digital media training, self expressive storytelling, communication for resolution and negotiation and to understand the importance of holistic growth, development, ethics and accountability.

PEO6	**INCLUSIVE AND ENABLING LEARNING ENVIRONMENT** To provide access to students, preferentially the underprivileged, an academic environment that is conducive to personal excellence, product innovation, fluency in digital media production, entrepreneurship, mentorship and life-long learning.

PROGRAMME OUTCOMES (POs)
(School of Media Studies)

PO1	**DISCIPLINARY KNOWLEDGE AND SKILL DEVELOPMENT** Students will apply the inter-disciplinary knowledge acquired in classrooms & labs in real life situations and work. They will internalize the importance of arts, crafts, software, technological fluency that make them skilled professionals.
PO2	**REFLECTIVE THINKING & PRODUCT INNOVATION** Students will enhance their skills such as research, multimodal storytelling, persuasive filmmaking, user experience designing, start-up building, campaigning, which will help them acquire critical thinking and innovate products/services for the industry.
PO3	**PROFESSIONALISM & ETHICS** Students will demonstrate core competencies & professional ethics in their discipline through Analytical reasoning, Problem-solving, Research-related skills, Cooperation/Teamwork, Scientific reasoning and Reflective thinking and will emerge as entrepreneurs and become employable in various positions.
PO4	**SOCIAL SKILLS & MULTICULTURAL INCLUSIVITY** Students will imbibe moral and social values in their personal and professional lives, developing a highly cultured and civilized personality that is sensitized to gender, age, caste, religion, race, ethnicity and regional disparities and use media and communication as a tool for social equity, emancipation and empowerment.
PO5	**MEDIA EDUCATION & ENVIRONMENT SUSTAINABILITY** Students will understand the interplay of politics, economics, power, social and cultural constructs and will contribute towards the betterment of the human living environment and sustainable growth.

PO6	**SELF- DIRECTED & LIFELONG LEARNING** Through media fluency and excellence, students will engage in self-paced and self-directed learning for audience understanding, personal development, professional accomplishment and social advancement.
PO7	**SOCIAL COMPETENCE & LEADERSHIP QUALITY** Students will exhibit moral and ethical awareness/reasoning, leadership readiness/qualities, multicultural competence, diversity and become competent, committed, conscious, creative, and compassionate men and women for others.

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

PSO1	Understand the genesis, developments and components of communication at various levels and become a literate of communication through theoretical and practical knowledge.
PSO2	Acquire knowledge and have hands-on experience of the basics of visual communication such as drawing, photography, cinema and digital media.
PSO3	Enhance skills in writing, visual thinking through constant projects in graphic design, script writing for fiction and non-fiction and copywriting for advertising & marketing. Practice and learn by producing visuals for every medium of Visual communication.
PSO4	Critique and analyse socio-political, economic, cultural and media structures; Deconstruct media texts and contexts using various media analysis tools and providing media alternatives for sustainable development. Be able to critically analyse and evaluate products of the Media.
PSO5	Demonstrate leadership skills in applying media and communication theories and research methods with ethical and legal considerations.
PSO6	Exhibit specialized skills by applying production strategies and professional ethics in creating photography, graphic art, television production, advertising and marketing with social relevance. Produce powerful content of the Media for the betterment of the society at large.
PSO7	Build capacities in pitching, portfolio creation, and entrepreneurship, professional & industrial collaborations, enabling them for internships, higher studies and placement both regionally and globally.

Correlation Rubrics

High	Moderate	Low	No Correlation
3	2	1	0

Mapping of PEOs with Vision and Mission

	PEO1	PEO2	PEO3	PEO4	PEO5	PEO6
Vision	3	3	3	3	3	3
Mission	3	3	3	3	3	3

Mapping of POs with PEOs

	PEO1	PEO2	PEO3	PEO4	PEO5	PEO6
PO1	3	2	3	3	3	2
PO2	3	3	3	3	3	2
PO3	3	3	3	3	3	3
PO4	3	3	3	3	3	3
PO5	3	3	3	3	3	3
PO6	3	3	2	3	3	2
PO7	3	3	3	3	3	3

Mapping of PSOs with PEOs

	PEO1	PEO2	PEO3	PEO4	PEO5	PEO6
PSO1	3	3	3	3	3	3
PSO2	3	3	3	3	3	2
PSO3	3	3	3	3	3	3
PSO4	3	3	3	3	3	3
PSO5	3	3	3	3	3	3
PSO6	3	3	3	3	3	3
PSO7	3	3	3	3	3	3

Mapping of PSOs with POs

	PO1	PO2	PO3	PO4	PO5	PO6	PO7
PSO1	3	3	3	3	3	3	3
PSO2	3	3	3	3	3	3	3
PSO3	3	3	3	3	3	3	3
PSO4	3	3	3	3	3	3	3
PSO5	3	3	3	3	3	3	3
PSO6	3	3	3	3	3	3	3
PSO7	3	3	3	3	3	3	3

LOYOLA COLLEGE (AUTONOMOUS), CHENNAI
DEPARTMENT OF VISUAL COMMUNICATION
(2021 - Restructured Curriculum) OVERALL COURSE STRUCTURE (MSc Visual Communication)

Sem	Code	Course Title	T/L	Category	Cr	Hrs
I	PVC1MC01	Understanding Human Communication	T	MC	5	5
I	PVC1MC02	Design Thinking	T	MC	4	5
I	PVC1MC03	Digital Storytelling	L	MC	4	5
I	PVC1MC04	Communication Research Methods	T	MC	5	5
I	PVC1MC05	Dynamics Of Communication Technology	T	MC	5	5
II	PVC2MC01	Data Literacy & Visualization	L	MC	6	7
II	PVC2MC02	Communication Research Methods	L	MC	6	7
II	PVC2MC03	Persuasive Communication	T	MC	6	7
II	PVC2SSC01	Self-Study/MOOC	T	SSC	#2	#2
III	PVC2SI01	Summer Internship (3 To 4 Weeks)	-	SI	1	-
III	PVC3MC01	Immersive Experiential Design	T	MC	6	6
III	PVC3MC02	Audience Analytics	T	MC	5	5
III	PVC3MC03	Strategic Communication	L	MC	6	5
III	PVCSL01	Leap	-	SL	1	2
IV	PVC4PJ01	Media Entrepreneurship	L	PR	5	6
IV	PVC4PJ02	Major Project And Specialization	L	PR	5	12
IV	PVC4PJ03	Media Presentation Skills & Internship	L	PR	5	6
IV	PVC4PJ04	Interdisciplinary Project	L	PR	5	6
					0*	

* 120 Contact hours and 10 Outside Class #Outside Class

Major Elective (ME)

Sem	Code	Course Title	T/L	Category	Cr	Hrs
I	PVC1ES01	Digital Production -Pre Production Process	L	ES	5	5
I	PVC1ES02	User Interface & User Experience - 1	L	ES	5	5
II	PVC2ES01	Digital Production - Production Process	L	ES	2	6
II	PVC2ES01	User Interface & User Experience - 2	L	ES	2	6
III	PVC3ES01	Digital Production -Post Production	L	ES	4	6
III	PVC3ES02	User Interface & User Experience - 3	L	ES	4	6

Courses offered to other Departments

Sem	Code	Course title	T/L	Category	Cr	Hrs
III	PVC3ID01	Machine Learning [ID Paper From Computer Science]	L	ID	3	6
II	PVC2CD01	Cross Disciplinary Course Offered - Editing	T	VA	1	3
III	PVC3VC01	Value Added Course Offered By Department **Photography**	T	VA	1	2

MC – Major Core; **ME**-Major Elective; **ID**-Inter-Disciplinary; **MO**-MOOC; **LS**-Life Skills; **SK**- Soft Skills;

CD-Cross Disciplinary; **VA**- Value Added; **SI**-Summer Internship; **SL**-Service Learning; **PJ**-Project

M. Sc. Visual Communication Restructured LOCF Curriculum (effective from June, 2022)

PART	SEMESTER I	SEMESTER II	SEMESTER III	SEMESTER IV
MC	Understanding Human communication (5h/5c)	Data literacy & visualization (7h/6c)	Immersive experiential design (6h/6c)	Media Entrepreneurship (6h/5c)
	Design Thinking (5h/4c)	Communication Research methods – 2(7h/6c)	Audience Analytics (5h/5c)	
	Digital Storytelling (5h/4c)	Persuasive communication (7h/6c)	Strategic Communication (5h/6c)	Media Presentation Skills & Internship (6h/5c)
	Communication Research Methods (5h/5c)			Interdisciplinary Project (6h/5c)
	Dynamics of Communication Technology (5h/5c)			
ME	Digital production -Pre Production Process (5h/5c)	Digital production -Production Process (6h/2c)	Digital Production -Post Production (6h/4c)	
	USER INTERFACE AND USER EXPERIENCE - I (5h/5c)	USER INTERFACE AND USER EXPERIENCE - II (6h/2c)	USER INTERFACE AND USER EXPERIENCE -III (6h/4c)	
ID			MACHINE LEARNING (6h/3c)	
SSC		Self-study/MOOC 2h(2c) (outside class hours)		
SS				
CD		EDITING 3h(1c)		
VA			PHOTOGRAPHY (2h/1c)	
SI			Summer internship 3 to 4 weeks (1c)	
SL			Leap (2h/1c)	
PR				Major Project and Specialization (12h/5c)
Hr/c	**30h(28c)**	**30h(22c) +2c##**	**30h (27c)**	**30h (20c)**

MC – Major Core; **ME**-Major Elective; **ID**-Inter-Disciplinary; **MO**-MOOC; **LS**-Life Skills; **SK**- Soft Skills; **CD**-Cross Disciplinary;
VA- Value Added; **SI**-Summer Internship; **SL**-Service Learning; **PJ**-Project

***** Based on students' preference two courses will be offered from the pool of 10.

COURSE DESCRIPTOR

Course Code	PVC
Course Title	**UNDERSTANDING HUMAN COMMUNICATION**
Credits	05
Hours/Week	05
Category	Major Core (MC) - T
Semester	I
Regulation	2022

Course Overview

1. Explain the origins of the Human communication.
2. Identify the fundamental components of human communication systems.
3. Learn major theoretical approaches to the phenomenon of communication and be able to compare, contrast, and synthesize these approaches.
4. Appreciate multiple perspectives underpinning the understanding of human communication
5. Analyze human communication from an interdisciplinary perspective, combining and evaluating the vocabularies and methodologies of various social sciences.

Course Objectives	
1. Apply foundational communication principles to a variety of contexts. 2. Identify the components of the communication process and the types of communication in which human beings engage 3. Able to analyze and compare basic communication models. 4. An understanding of theoretical principles, and the ability to apply this knowledge to contemporary problems. 5. Identify the nature and unique characteristics across different levels of communication.	
Prerequisites	NIL

SYLLABUS

UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL
I	**Human Communication Theories And Concepts** Fundamentals of Communication- Elements of Communication. Functions of Communication. Purposes of Communication. Role of Perception, Emotion and Cognition in Communication. Generic Models of Communication. Interactional Models and Transactional Models. The Inferential Model of Human Communication. Barriers to Communication. Principles of Good Communication.	**18**	**CO 1** **CO 2** **CO 3**	**K1, K2, K3, K4**
II	**Evolutionary Communication** Signaling Theory of Communication. Evolutionary Communication-Basics Concepts-Cooperative Behavior, Reciprocal Altruism. Evolution of Language and Spoken Communication. Language Instinct. Language and Thought. Speech Community. Speech Act. Concept of Cultural Evolution and Criteria for Cross-cultural Comparison. A Very Brief Overview of Biological and Neurological Basis of Communication.	**18**	**CO 1** **CO 2** **CO 3**	**K1, K2, K3, K4**

III	**Modes of Communication** Pointing as Communication. Overview and Key Concepts in Nonverbal Communication. Spoken-Oral. Visual Communication- Semiotics- Social Semiotics. Written Forms of Communication. Literacy and Orality. Writing and Reading as a Technology and Practice. Key Concepts in Message Processing-Media and Communicative Codes. Traditional Models of Human Communication.	**18**	**CO 1** **CO 2** **CO 3** **CO 4**	**K1, K2, K3, K4, K5**
IV	**Levels of Communication** Intrapersonal Communication - Concept and Related Themes. Overview of Interpersonal Communication, Group Communication. Workplace Communication, and Public Communication - Rhetoric Model. Theories of Interpersonal Communication. Ethical and Non-violent Communication. Communication Apprehension, Competence and Skills.	**18**	**CO 1** **CO 2** **CO 3** **CO 4** **CO 5**	**K1, K2, K3, K5**
V	**Information Seeking, and Social Networks** Overview of Information Theory. Information Utility. Information Foraging. Wilson Model. Johnson's Model. Sense Making Methodology. Information Visibility. Information Scent and Cues. How Ideas Spread- From Diffusion of Innovation to Infodemiology. Memetics and Memes. Communication Systems and Networks Approach-Complexity, Tipping Point, Contagion, Critical Mass, Phase Transition, Adaptive Systems, Self-Organization, Virality and Spreadable Media.	**18**	**CO 1** **CO 2** **CO 3** **CO 4** **CO 5** **CO 6**	**K1, K2, K3, K4**

Text Books

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

6. Beatty, M. J., McCroskey, J. C., & Valencic, K. M. (2001). The Biology of Communication: A Communibiological Perspective. Hampton Press.
7. Edwards, A., Edwards, C., Wahl, S. T., & Myers, S. A. (2015). The Communication Age: Connecting and Engaging. SAGE Publications.

Suggested Readings

1. Hargie, O. (2018). The Handbook of Communication Skills. Taylor & Francis.
2. Braithwaite, D. O., & Schrodt, P. (2014). Engaging Theories in Interpersonal Communication: Multiple Perspectives. SAGE Publications.
3. Duck, S., & McMahan, D. T. (2011). The Basics of Communication: A Relational Perspective. SAGE Publications.
4. Hickok, G. (2014). The Myth of Mirror Neurons: The Real Neuroscience of Communication and Cognition. W. W. Norton & Company.
5. Mildner, V. (2010). TheCognitive Neuroscience of Human Communication. Psychology Press. 13. Johannesen, R. L. (2002). Ethics in Human Communication. Waveland Press.

Web Resources

1. https://www.peoi.org/Courses/Coursesen/mass/mass2.html

Course Outcomes (COs) and Cognitive Level Mapping

PVC | UNDERSTANDING HUMAN COMMUNICATION		Cognitive Level
CO 1	Demonstrate knowledge about the elements and functions of Human communication	**K1, K2**
CO 2	Discuss the evolution and origins of human communication	**K3**
CO 3	Understand the different modes and levels of communication	**K4**

CO 4	Explain and synthesize communication theories, principles and concepts	**K5**
CO 5	Analyze and articulate characteristics and nature of communication	**K6**

Course Code	PVC1MC02
Course Title	**DESIGN THINKING**
Credits	04
Hours/Week	05
Category	Major Core (MC) - T
Semester	I
Regulation	2022

Course Overview

1. To understand user needs and desires and develop human centered products
2. Use design thinking methodologies, processes and tools to develop products
3. Understand the ideation, prototyping, iteration, and innovation process.
4. Harness the power of design thinking for leading the creation of value for businesses, organizations, and society
5. To disrupt established markets or the competitive landscape through innovation

Course Objectives

1. To familiarize with design thinking concepts and principles
2. Expose students to the design process as a tool for innovation.
3. To analyse primary and secondary research in the design Thinking process
4. Create design thinking teams and conduct design thinking sessions
5. Apply both critical thinking and design thinking in parallel to solve problems

Prerequisites	NIL

SYLLABUS

UNIT	CONTENT	HOURS	CO	COGNITIVE LEVEL
I	**Design thinking Approach** **Empathize** - Definition of Design Thinking, Design Thinking Frameworks, Stages of thinking, What is human-centered design, Translating insights into innovative opportunities, Human-centered design in the real world, Empathy, Ethnography, Divergent Thinking, Convergent Thinking, Visual Thinking	**18**	**CO 1** **CO 2** **CO 3**	**K1, K2, K3, K4**

II	**Research and Idea Generation** **Define** - Design Thinking tools and methods - Journey Mapping, Mind Mapping, brainstorming, Themes of thinking, Ideate, Inspiration, references & resources, value, inclusion and sketching	**18**	**CO 1** **CO 2** **CO 3**	**K1, K2, K3, K4**
III	**Refinement** **Ideate-** Evaluation of ideas, Ideation techniques, Design process and principles, Creative techniques, Visualization- Design Principles, storytelling through design thinking process, Visualization techniques and diagrams	**18**	**CO 1** **CO 2** **CO 3** **CO 4**	**K1, K2, K3, K4, K5**
IV	**Prototyping** **Prototype**- Prototyping, Developing Designs, Types of Prototyping Participatory design methods, Agile prototyping , Hypothesis-based innovation development	**18**	**CO 1** **CO 2** **CO 3** **CO 4** **CO 5**	**K1, K2, K3, K5**
V	**Implementation** **Test** - Test Prototypes, Format, materials, finishing, media, scale, series/continuity, Napkin Pitch Apps for Prototyping, Rapid Prototyping and Wireframing, Humanization, creative culture	**18**	**CO 1** **CO 2** **CO 3** **CO 4** **CO 5**	**K1, K2, K3, K4**

Text Books

1. Soares, M. M., Rosenzweig, E., & Marcus, A. (2021*). Design, User Experience, and Usability: UX Research and Design:* 10th International Conference, DUXU 2021, Held as Part of the 23rd HCI International Conference, HCII 2021, Virtual Event, July 24–29, 2021, Proceedings, Part I. Springer Nature.
2. Hillmann, C. (2021). *UX for XR: User Experience Design and Strategies for Immersive Technologies.* Apress.
3. Curedale, R. (2019). *Design Thinking Process & Methods* 5th Edition. Design Community College Incorporated.

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

Suggested Readings

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

2. Plattner, H., Meinel, C., & Leifer, L. (2017). *Design Thinking Research: Making Distinctions: Collaboration versus Cooperation*. Springer.

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

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

Web Resources

1. https://www.creativityatwork.com/design-thinking-strategy-for-innovation/

Course Outcomes (COs)

PVC | DESIGN THINKING		Cognitive Level
CO 1	Understand and explain the foundational principles of Design Thinking.	**K1, K2**
CO 2	Demonstrate skills in ideation, Defend and justify design decisions	**K3**
CO 3	To develop many creative ideas through structured brainstorming sessions	**K4**
CO 4	To recognize the latest and future issues and challenges in innovation.	**K5**

CO 5	To build empathy for target audiences from different “cultures”.	**K6**

Course Code	PVC1MC03
Course Title	DIGITAL STORYTELLING
Credits	04
Hours/Week	05
Category	Major Core (MC) - L
Semester	I
Regulation	2022

Course Overview

1.The students will understand the power of stories that have shaped civilization and continue to influence, persuade and manipulate human behaviour.

2. To integrate the psychological, cognitive and neural functions of storytelling in crafting effective media texts.

3. In this course, we will also examine how stories are crafted and shaped via various techniques for maximum impact.

5. The other important aspects will include understanding how stories are built using its foundational building blocks.

6. Humanizing, connecting, engagement and leadership with stories are explored.

7. The deconstruction of stories to see the inherent biases and revisit myths and fables for a subaltern perspective is encouraged.

8. Basic software and keyword tools will be incorporated to ease the work of the writer.

Course Objectives

1. To appreciate the masters of the great art and craft of storytelling
2. To deconstruct iconic storytelling and its user experience design genius, from cave paintings to photography and code.
3. To learn the grammar, forms, functions of storytelling for various media platforms and mixed media.
4. To incorporate humanity and universal emotional triggers in memorable stories that stay with us.
5. To identify and report genuine human interest stories.
6. To create stories that are both social engagement and public action.
7. To craft and curate stories that are a combination of skill, grammar, infallible logic, psychology, visualisations and emotional engagement.
8. To use storytelling for Leadership, Community Action and Conflict Resolution.

Prerequisites	Basic knowledge on Visual Communication.			
SYLLABUS				
UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL

I	**A story of Politics & Power** Stories that shaped wars, migrations and civilizations; Machiavelli, Foucault, Rhetoric, Hyperbolic Space; Influence, engagement, attention, cognitive, behavioural and neural functions; sensemaking functions.	12	CO 1 CO 2 CO 3	K1, K2, K3, K4, K5
II	**Technologies for Storytelling** Digital and Analog storytelling; Using performances, projections, multimedia, lighting, wearable tech, programming for the story experience. Photovoice Projects	12	CO 1 CO 2 CO 3	K1, K2, K3, K4, K6
III	**Biographical & Subaltern Storytelling** Fictional Biography, Inventive Autobiographies; TED formats, Tweet poetry, Podcasts, Political campaigns; Matrix franchise. Subaltern Heroes. Subaltern perspectives in dominant narratives; Bell's Typology; Storytelling for Social Justice & Change; Race, Gender, Caste, Religion, Power.	12	CO 1 CO 2 CO 3 CO 4	K1, K2, K3, K4, K5, K6

IV	**Between the Lines** Heroes, Anti-heroes, Monomyth; Folkmyth; Narrative Structures, Dramatic Arcs, Archetypes, Mythology, Fables & Fairytales (Contemporary). Staging, Plot Regression, Cognitive Tension; Deconstruction; Narrative Inquiry, Metaphors, Sensory Triggers, user experience.	12	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K5, K6
V	**Programming as Storytelling** Politico-economic-psychological power of programming; Scientific Storytelling for Research, STEM & Humanities. Data Science for Persuasion; Data Storytelling & Infographics; Metaverse, Science Marketing; Research, citation, plagiarism, style guides. Leads, Inverted Pyramid, Petal, Pause, Hourglass, AIDA, Hooks, Headlines, Captions, Photographs, Key words, RSS Feed and other building blocks of Stories.	12	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K4, K5, K6

Text Books

- Allport, G. W., & Postman, L. (1947). The Psychology of Rumor. Oxford, UK: Henry Holt.
- Anderson, B. (1983). Imagined Communities: Reflections on the Origin and Spread of Nationalism. London: Verso Books.

- Bowles, S., & Gintis, H. (2011). A cooperative species: Human reciprocity and its evolution. Princeton, NJ: Princeton University Press.
- Boyd, B. (2009). On the origins of stories: Evolution, cognition and fiction. Cambridge, MA: Harvard University Press.

Suggested Readings

- Brown, D. E. (1991). Human universals. New York: McGraw-Hill.
- David-Barrett, T, & Dunbar, R. I. (2017). Fertility, kinship and the evolution of mass ideologies. Journal of Theoretical Biology, 417, 20–27. 10.1016/j.jtbi.2017.01.015.
- Joseph Guillino and Connie Shears, The Neuroscience of Screen Writing, Bloomsbury, 2020.
- Moscovici, S. (1984). The phenomenon of social representations In Farr R. M. & Moscovici S. (Eds.), Social representations (pp. 3–69). Cambridge, UK: Cambridge University Press and Maison des Sciences de l'Homme.

Course Outcomes (COs) and Cognitive Level Mapping		Cognitive Level
CO 1	To appreciate storytelling as a powerful tool in the media, culture and society making matrix.	K1, K2
CO 2	Research background materials, audience analytics, market data for writing for visual products and other platforms, applying relevant theoretical concepts.	K3
CO 3	Choose and apply appropriate storytelling styles suited to different communication products, platforms and publics.	K4
CO 4	Think reflexively, critically and create innovate communication products using content creation and curation skills.	K5
CO 5	Create a complete writing project using a multimodal approach, applying audience analytics to market insights and client requirements.	K6

Course Code	PVC1MC04
Course Title	Communication Research Methods
Credits	5
Hours/Week	5
Category	Major Core (MC) – Theory
Semester	I
Regulation	2022

Course Overview

1. 1. To provide an overview of social scientific research methods in the field of communication.
2. Covers social scientific methodologies for empirically solving communication research challenges.
3. To get a better understanding of the many ideas and procedures used in research methodology.
4. To have a better grasp of the research process and its significance in diverse professional pathways.
5. To become a researcher, capable of reading, comprehending, explaining, and critically evaluating communication and other research published in scholarly

journals as well as the popular press.

Course Objectives

1. Become familiar with key methodologies
2. Develop critical thinking skills when it comes to communication research.
3. Recognise the ethical components of social research
4. Acquire a working knowledge of research design
5. Gain knowledge of hypothesis testing and data analysis procedures, as well as statistical analysis.

Prerequisites	

SYLLABUS

UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL

I	Importance of communication research. Research designs . Data collection methods and sampling strategies . Data analysis . Writing reports and making presentations. Research ethics: Ethical dilemmas . Ethical guidelines . APA ethical standards for research . Ethical issues to consider when conducting research, Ethical issues in preparing the research report	18	CO 1 CO 2 CO 3	K1, K2, K3, K4
II	RESEARCH DESIGNS: Historical-Comparative Research, Experimental Research, Qualitative and Quantitative Research, An Introduction to Content Analysis. Ethnography and Visual Analysis :Ethnography Focus Group Discussion/Interviews and Observations Digital Ethnography / Auto-ethnography Visual Analysis Methods: Visual Anthropology, Multimodal Analysis	18	CO 1 CO 2 CO 3	K1, K2, K3, K4
III	DATA COLLECTION METHODS & SAMPLING STRATEGIES: Qualitative Research Methods, Quantitative Research Methods: Survey Research, Constructing the questionnaire, Types of Survey, Interviewing, The Ethical Survey Qualitative and Quantitative Sampling: Reasons for Sampling and Sampling Strategies	18	CO 1 CO 2 CO 3 CO 4	K1, K2, K3, K4, K5, K6
IV	DATA ANALYSIS AND PRODUCTION: Analysis of Qualitative Data: Comparison of methods of data analysis, Coding and concept formation, Analytic strategies for qualitative data, Other techniques. Analysis of Quantitative Data: Presenting data: Descriptive statistics, Presenting univariate data, The	18	CO 1 CO 2 CO 3 CO 4	K1, K2, K3, K5,K6

	normal curve and z-scores ,Analysing data: Bivariate relationships, Presenting nominal and ordinal data in table, Testing bivariate relationships, Analysing data: Comparing means, T-tests, Analysis of variance, Differences not strength, Analyzing data: Multiple variable, Elaborating relationships: Control variables, Multiple relationships		CO 5	
V	Computer Applications & Report Writing: Application of open source software—Using the Internet for Research—Databases and file management—Spread Sheet Solutions – Basic features and uses of Spreadsheets—Creating Presentations—Working with statistical software and qualitative data analysis software—Writing a Research Proposal—Writing a Research Report—Reference Styles, Bibliography and Reference Management Software	18	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K4, K5, K6

Text Books

1.W Lawrence, N. (2014). Social Research Methods: Qualitative and Quantitative Approaches.

2.Nardi, P. M. (2018). Doing survey research: A guide to quantitative methods. Routledge.

3. Berg, B. L., & Lune, H. (2009). Qualitative research methods for the social services.

4. Neuman, W. L., & Robson, K. (2014). Basics of social research. Toronto: Pearson Canada.

5. Christensen, L. B., Johnson, B., Turner, L. A., & Christensen, L. B. (2011). Research methods, design, and analysis.

6. Allen, M. (Ed.). (2017). The SAGE encyclopedia of communication research methods. SAGE publications.

7. Zina, O. (2021). The essential guide to doing your research project. Sage.

Suggested Readings

1. Carey, S. S. (2004*) A beginner's guide to scientific method*, 3rd ed. Belmont, CA: Wadsworth Publishing Co.

2. Davis, C. S., Powell, H, and Lachlan, K. A.,(2013) *Straight talk about communication research methods*. 2nd ed. Dubuque, Iowa: Kendall Hunt Publishing Co.

3. Keyton, J. (2006*) Communication research: asking questions, finding answers*. 2nd ed, New York: McGraw-Hill.

4. Wench, J. S., Thomas-Maddox, C., Richmond, V. P. and McCroskey, J. C,.*(* 2008) *Quantitative research methods for communication.* New York: Oxford University Press.

5. Dayal, M. (2017). *Media Metrics: An Introduction to Quantitative Research in Mass Communication*. SAGE Texts.

6. Priest, S. H. (2010). *Doing media research: An introduction*. Sage.

Web Resources

http://rogerwimmer.com/mmr/wimmerdominick9e.htm
http://pewresearch.org/
http://cordis.europa.eu/fp7/ict/netmedia/publications_en.html
http://www.rajar.co.uk/
http://www.aeforum.org/aeforum.nsf/Issue/?openView
http://nielsen.com/
http://www.arbitron.com/home/content.stm
http://www.barb.co.uk/
http://www.rajar.co.uk/

Practical /Assignments

- Writing practice of generally researchable topics.
- Selecting topics of social research including social, economic, political, educational,cultural, religious and spiritual issues.
- Framing innovative topics of communication research including verbal and non-verbal, intrapersonal and interpersonal, group and mass, etc.
- Proposing research-oriented topics of media problems including traditional, alternate and new media.
- Taking any communication research journal and describing with justification whether its first ten research articles are based on scientific approach.
- Randomly choosing any ten dissertations or projects of your department/school/institute/college/university and checking whether their methods are qualitative or quantitative or a mixture of both.
- Taking any communication research journal whether statistical tools or media metrics have been used in its research articles and also finding out up to what extent.

Course Outcomes (COs) and Cognitive Level Mapping

PVC COMMUNICATION RESEARCH METHODS		Cognitive Level
CO 1	To summarise the different methods for conducting communication research	K1, K2
CO 2	To integrate and assess major research methods used to investigate communication behaviour	K3
CO 3	To examine academic research using common communication research methodologies.	K4
CO 4	To measure the data from qualitative and quantitative perspectives	K5
CO 5	To facilitate and generate effective empirical research	K6

Course Code	PVC
Course Title	**DYNAMICS OF COMMUNICATION TECHNOLOGIES**
Credits	05
Hours/Week	05
Category	Major Core (MC) - T
Semester	I
Regulation	2022

Course Overview

1. Explain concepts related to computer-mediated communication (CMC)
2. Understanding of how mediated communication affects communication process
3. Evaluate of different perspectives/theoretical frameworks in mediated communication
4. Review scientific studies investigating online interactions and computer-mediated communication (CMC).
5. To learn basic principles that can be applied in a variety of mediated contexts

Course Objectives

1. Understand traditional and contemporary research, theories and principles that apply to the study of computer-mediated communication (CMC)
2. Familiarize with the major trends and researchers involved in CMC
3. Understand how selection and use of technologies in general and CMC in particular influences several processes of interpersonal communication.
4. Integrate principles, concepts, and theories of CMC to produce original research ideas
5. Participate and converse with classmates about issues relevant to the study of CMC.

Prerequisites	Communication Theories at the B.Sc Viscom level.

SYLLABUS

UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL
I	**Traditional Media and CMS Effects** Functions of Mass and Mediated Communication, Brief History of Computer Mediated Communication (CMC), Characteristics of New Media, Uses and Gratification of Social Media, Expectancy-Value Theory-Media Richness, Competence Model, Media and CMC Effects Theories, Personal Influence, Selective Perception, and Limited Effects-Cultivation theory, An Overview of Psychological Effects of Social and Mobile Media	**18**	**CO 1** **CO 2** **CO 3**	**K1, K2, K3, K4**

II	**Communication Ecology Perspectives** Marshall McLuhan's Medium Theory, Media and Communication Ecology Perspective, Media and Socialization, Media Dependency, Ball-Rokeach's Communication Infrastructure Theory, Media Multiplicity Theory (Caroline Haythornthwaite)	**18**	**CO 1** **CO 2** **CO 3**	**K1, K2, K3, K4**
III	**Cognitive, Memory and Emotional Effects of Media** Communication and Cognition, Social Information Processing Theory (Walther). Presentation of Self Online; Cognitive Approach to Mass Communication, Social Cognitive Theory, Memory and Emotional Effects of Mediated Communication, Emergence of Media Neuroscience	**18**	**CO 1** **CO 2** **CO 3** **CO 4**	**K1, K2, K3, K4, K5**
IV	**(Re) Emerging Theoretical Perspective** Digital Play and Media Transference. Media Transformations (Mark Poster), Theory of Interactive Media Effects, Social Expectations Theory, Media Equations, Social Informatics Approach to Mediated Communication, Persuasive Technology Design, Attention, Dependencies and Distraction	**18**	**CO 1** **CO 2** **CO 3** **CO 4** **CO 5**	**K1, K2, K3, K5**
V	**Communication Systems and Networks** Social Systems Approach to Communication, Cybernetics and Self-organization, Latané'S Dynamic Social Impact Theory, Media-Influence Diffusion of Innovation and I Theories, Information Flow Models, Castells' and van Djik's Network Society, How ideas Spread - Contagion, Jenkins' Spreadable Media Theory Mimetics- Memes, Virality and Infodemiology	**18**	**CO 1** **CO 2** **CO 3** **CO 4** **CO 5** **CO 6**	**K1, K2, K3, K4**

Text Books

1. Stacks, D. W., Salwen, M. B., & Eichhorn, K. C. (2019). An Integrated Approach to Communication Theory and Research. Routledge.
2. Sparks, G. G. (2015). Media Effects Research: A Basic Overview. Cengage Learning.

3. Siapera, E. (2017). Understanding New Media. SAGE.
4. Blumberg, F. C., & Brooks, P. J. (2017). Cognitive Development in Digital Contexts. Academic Press.
5. Donsbach, W. (2015). The Concise Encyclopedia of Communication. John Wiley & Sons.
6. Shyam Sundar, S. (2015). The Handbook of the Psychology of Communication Technology. John Wiley & Sons.
7. Konijn, E. A., Utz, S., Tanis, M., & Barnes, S. B. (2008). Mediated Interpersonal Communication. Routledge.
8. Carr, C. T. (2021). Computer-Mediated Communication: A Theoretical and Practical Introduction to Online Human Communication. Rowman & Littlefield.
9. de Mooij, M. (2013). Human and Mediated Communication around the World: A Comprehensive Review and Analysis. Springer Science & Business Media.
10. Gunter, B. (2015). The Cognitive Impact of Television News: Production Attributes and Information Reception eBook: Gunter, B.: Amazon.in: Kindle Store

Suggested Readings

1. McCombs, M., Holbert, L., Kiousis, S., & Wanta, W. (2011). The News and Public Opinion: Media Effects on Civic Life. Polity.
2. O'Keefe, D. J. (2015). Persuasion: Theory and Research. SAGE Publications.
3. Card, S. K. (2018). The Psychology of Human-Computer Interaction. CRC Press.
4. Norman, K. L. (2017). Cyberpsychology: An Introduction to Human-Computer Interaction. Cambridge University Press.
5. McQuail, D. (2010). McQuail's Mass Communication Theory. SAGE
6. Fogg, B. J. (2003). Persuasive Technology: Using Computers to Change What We Think and Do. Elsevier.
7. Fogg, B. J. (2019). Tiny Habits: The Small Changes That Change Everything. Random House.
8. Mangus, J. M., Adams, A., & Weber, R. (2015). Media Neuroscience. In Emerging Trends in the Social and Behavioral Sciences (pp. 1–14). Wiley.

Web Resources

2. https://edutechwiki.unige.ch/en/Computer-mediated_communication

Course Outcomes (COs) and Cognitive Level Mapping

PVC | DYNAMICS OF COMMUNICATION TECHNOLOGIES		Cognitive Level
CO 1	To orient learners to classical and emerging theories of mediated communication.	**K1, K2**
CO 2	To understand the history of Computer Mediated Communication, its theories and concepts.	**K3**
CO 3	To distinguish between the various effects of mediated communication, encompassing the Cognitive, Memory and Emotional Effects.	**K4**
CO 4	Identify trends in Computer Mediated Communication theory development and appreciate its interdisciplinary nature.	**K5**
CO 5	To help learners understand theories of communication systems and how ideas spread in a media rich world.	**K6**

Course Code	PVC
Course Title	**DATA LITERACY AND VISUALIZATION**
Credits	06
Hours/Week	07
Category	Major Core (MC) - L
Semester	I
Regulation	2022

Course Overview

6. Learn the nature of data, concepts and skills of data visualization
7. Understand the key techniques and theory used in visualization and interaction
8. Understand, question, and problematize how data are generated, analyzed, and used.
9. Learning appropriate methods for collecting, analysing, and interpreting numerical information
10. Apply concepts and skills to visualize own data.

Course Objectives	
6. Understand the fundamental design principles and different types of data visualization. 7. Apply the fundamental concepts of data visualization to define a project in your field of study. 8. Practice the core principles using widely available tools 9. Demonstrate the best practice that presents your story in the process of creating data visualization including connecting to different data sources, assessing to the quality of the data, and converting raw data into data visualizations that provide actionable information 10. Craft visual presentations of data for effective communication.	
Prerequisites	NIL

Course Outcomes (COs)

SYLLABUS				
UNIT	**CONTENT**	**HOURS**	**COs**	**COGNITIVE LEVEL**
I	**STATISTICAL AND PROBABILISTIC THINKING** Introduction to Statistics-Meaning, Need and Importance of Statistics. - Descriptive Statistical Methods, Inferential Statistical Methods. Data Sources. Scales of Measurement, Variables: Discrete and Continuous Variables.	**18**	**CO 1** **CO 2** **CO 3**	**K1, K2, K3, K4**

II	**DATA-CODING, TABULATION AND CLASSIFICATION OF DATA** Data Basics-Frequency Distributions- Discrete and continuous, Cumulative frequencies, Percentage frequencies. Shape of Frequency Distributions: Unimodal and bimodal, Symmetrical and Skewed Distributions, Normal and Kurtosis distribution.. Cross Tabulation	**18**	**CO 1** **CO 2** **CO 3**	**K1, K2, K3, K4**
III	**FINDING ASSOCIATIONS IN DATA AND HYPOTHESIS TESTING** Measures of Association Correlation-Types of correlation: Positive and Negative linear correlation, Linear and curvilinear, Simple, Multiple, Partial -Pearson Product-moment, Zero Strength Correlation. Rank order Method, Non-parametric techniques. Large Sample Test – small sample test –t, F, Chi. Tests of Group Differences-ANOVA. Logic of Simple and Multiple Regression Analysis	**18**	**CO 1** **CO 2** **CO 3** **CO 4**	**K1, K2, K3, K4, K5**
IV	**FINDING ASSOCIATIONS IN DATA AND HYPOTHESIS TESTING** Measures of Central Tendency- Mean, Median and Mode, Merits and demerits of measures of central tendencies. Measures of Dispersion-Variability-Range, Deviation, Standard Deviation and Variance, Coefficient of Variation. Normalization and z-score. Probabilistic Thinking. Hypothesis testing – Test of Significance – Type I and type II Errors. Confidence Level and Interval. Margin of error.	**18**	**CO 1** **CO 2** **CO 3** **CO 4** **CO 5**	**K1, K2, K3, K5**

V	**DATA VISUALIZATION** Data types – Data relationships, Bar Chart, Pie Chart, Line Chart, Area Chart, Scatter Plot, Bubble Chart, Heat Map, Side by side column, slope graph, back to back graphs, Dot Plots, Dumbbell Dot Plot, Combo Chart, Bullet Graph, Indicator Dots, Stacked Bar, Aggregated stacked bar, Diverging stacked bar, column graph, the lollipop variation, annotated graph, Nested Area graph	**18**	**CO 1** **CO 2** **CO 3** **CO 4** **CO 5** **CO 6**	**K1, K2, K3, K4**

Text Books

1. Feigenbaum, A., Alamalhodaei, A. (2020). The Data Storytelling Workbook. United Kingdom: Routledge.
2. Vora, S. (2019). The Power of Data Storytelling. India: SAGE Publications.
3. Gilbert, S. (2021). Good Data: An Optimist's Guide to Our Digital Future. United Kingdom: Welbeck Publishing.
4. Dykes, B. (2019). Effective Data Storytelling: How to Drive Change with Data, Narrative and Visuals. United States: Wiley.

Suggested Readings

1. Houston, B. (2014). Computer-Assisted Reporting: A Practical Guide. United Kingdom: Taylor & Francis.
2. Data-Driven Storytelling. (2018). United States: CRC Press.

Web Resources

1. https://ladder.io/blog/data-storytelling
2. https://infogram.com/
3. https://www.datawrapper.de/

Course Outcomes (COs) and Cognitive Level Mapping

PVC | DATA LITERACY AND VISUALIZATION		Cognitive Level
CO 1	Effectively present data visually to enhance audience comprehension of findings and insights	**K1, K2**
CO 2	Apply data visualization best practices to their work, including choosing the right chart type for the situation and avoiding visualization techniques that can mislead an audience.	**K3**
CO 3	Act as a data-driven visual storyteller for optimal presentation of trends, patterns and insights.	**K4**
CO 4	Effectively communicate insights about data in various formats, including oral presentations, written reports and interactive visualizations.	**K5**
CO 5	Prepare professional business reports and make effective client presentations of their work.	**K6**

Course Code	PVC2MC02
Course Title	Communication Research Methods - 2
Credits	6
Hours/Week	7
Category	Major Core (MC) – L
Semester	II
Regulation	2022

Course Overview

1. The Master's degree culminates in a research project of the student's own design.
2. This project is documented by a final research report or dissertation.
3. The student's work is guided by an academic supervisor.
4. It also is supported by a variety of key skill programmes.
5. Students are expected to construct a research project that includes original research, deliberate and well considered methodological choices, and shows relevance to significant conversations within the discipline.
6. The dissertation should represent the very best research and analysis a student can produce.

Course Objectives

1. The student will explore the fields of Research design, Research proposal development and the conduct of Research projects as applied to their dissertation topic
2. The student will a review of literature as pertains to their dissertation topic
3. The student will design a conceptual framework, Research design and data analysis plan as they pertain to their dissertation topic
4. The student will be able to critique Research proposals & offer constructive advice.
5. The student will write and defend their Dissertation Proposal

Prerequisites	

SYLLABUS

UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL
I	Research – meaning and importance of research, Scientific method, Introduction, scope, characteristics, types, aims and objectives Scope and limitations, Structure of research project.	18	CO 1 CO 2 CO 3	K1, K2, K3, K4

II	Review of literature: methods of preparing literature review; methods of making systematic review	18	CO 1 CO 2 CO 3	K1, K2, K3, K4
III	Research Question – Formulation of Research Problem: Problem identification, formulation and statement of the problem, criteria of selecting a research problem, limitations and delimitations. Introduction and scope of research.	18	CO 1 CO 2 CO 3 CO 4	K1, K2, K3, K4, K5
IV	Applied research tool construction. Sample – Introduction, type of sampling, advantage and disadvantage of various types of sampling. Calculation of sample size. Data collection in experimental research: outcome measures, intervention, documentation, standard operating protocol	18	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K5
V	Presentation of research – poster presentation, platform presentation, graphical presentation, pictorial presentation. Citation and referencing	18	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K4

Text Books

1. Baxter, L. A., & Babbie, E. R. (2003). The basics of communication research. Boston, MA: Wadsworth.

2. Merrigan, G., & Huston, C. (2009). Communication Research Methods (2nd Ed.).

Oxford: Oxford University Press.

3.Bourhis, J., Adams, C., & Titsworth, S. (2009). Style Manual for Communication Studies (3rd Ed.). Boston, MA: McGraw Hill.

4. Keyton, J. (2010). Communication research: Asking questions, finding answers. (3rd ed.). New York: McGraw Hill.

5. American Psychological Association. (2010). Publication manual of the American Psychological Association (6th ed.). Washington, DC: Author.

6. Frey, L. R., Botan, C. H., & Kreps, G. L. (2000). Investigating communication: An introduction to research methods (2nd ed.). Needham Heights, MA: Allyn & Bacon.

Suggested Readings

1. Booth, W. C., Colomb, G. G., & Williams, J. M. (2008). The craft of research. (3rd ed.). Chicago: University of Chicago Press.

2. Morgan, S. E., Reichert, T., & Harrison, T. R. (2002). From numbers to words: Reporting statistical results for the social sciences. Boston, MA: Allyn & Bacon.

3. Rubin, R. B., Palmgreen, P., & Sypher, H. E. (2009). Communication research measures: A sourcebook. New York: Routledge.

4. Rubin, R. B., Rubin, A., Graham, E., Perse, E., & Seibold, D. (2009). Communication research measures II: A sourcebook. (v. 2). New York: Routledge.

5. Rubin, R. B., Rubin, A. M., Haridakis, P. M. & Piele, L. J. (2010). Communication research: Strategies and sources.(7th ed.). Boston, MA: Wadsworth.

6. Roberts, C. & Hyatt. L. (2019). The dissertation journey: A practical and comprehensive guide to planning, writing, and defending your dissertation (3rd ed.). Thousand Oaks, CA: Corwin.

Web Resources

http://rogerwimmer.com/mmr/wimmerdominick9e.htm
http://pewresearch.org/
http://cordis.europa.eu/fp7/ict/netmedia/publications_en.html
http://www.rajar.co.uk/
http://www.aeforum.org/aeforum.nsf/Issue/?openView
http://nielsen.com/
http://www.arbitron.com/home/content.stm
http://www.barb.co.uk/
http://www.rajar.co.uk/

Course Outcomes (COs) and Cognitive Level Mapping

PVC COMMUNICATION RESEARCH METHODS - 2		Cognitive Level
CO 1	Analyse research and other topics with academics in your field	K1, K2
CO 2	Design a discipline specific research methodology	K3
CO 3	Apply humanities/social science/scientific writing skills (APA)	K4
CO 4	Participate in the peer review process	K5
CO 5	Design and conduct an original research project in order to answer your research questions	K6

PROJECT

Dissertation Styles

Dissertations need to demonstrate knowledge and understanding beyond undergraduate level and should also reach a level of scope and depth beyond that taught in class. All dissertations must be presented in an appropriate academic style and format to ensure that the precise aims of the dissertation are met. It is important that the aims and objectives of the dissertation are clearly expressed and are achievable within the scope of the dissertation framework. Academic style does not just refer to the clarity of expression, grammar, use of citation and referencing but relates to a clearly structured approach to the justification and validation of facts, theories and opinions presented to form a precise argument.

You will not normally be required to undertake a viva voce examination of your dissertation. The dissertation is assessed on the basis of the content of your submitted document alone.

Responsibilities of the Student.

1. To maintain regular contact with the Course Teacher. It is the student's responsibility to inform Course Teacher their of progress and to lead the development of the dissertation. Difficulties must be communicated at the time they are encountered. Retrospective information is not acceptable.

2. To write the dissertation in a good standard of clear English using appropriate academic terms and citation and referencing conventions. It is not the responsibility of the Course Teacher to ensure that this condition is met.

3. To write the dissertation with guidance from the Course Teacher. The dissertation and research work must be your own. The dissertation is to reflect your subject understanding and research abilities, not that of your Course Teacher.

4. To inform the Course Teacher of any absence (sickness, personal, family visits, holidays, work experience) during the time nominated for working on the dissertation. If during the preparation of the dissertation, the focus and direction of the dissertation changes substantially from that outlined in your Dissertation Proposal Form then you should immediately discuss this with your Course Teacher.

When preparing the dissertation for submission, students must follow strict formatting requirements. Any deviation from these requirements may lead to rejection of the dissertation.

Language of the Dissertation

The language of the dissertation is ordinarily English

Length

Most dissertations are 100 to 300 pages in length. All dissertations should be divided into appropriate sections, and long dissertations may need chapters, main divisions, and subdivisions.

Page and Text Requirements

PAGE SIZE

8½ x 11 inches, unless a musical score is included

MARGINS

At least 1 inch for all margins

SPACING

Body of text: double spacing

Block quotations, footnotes, and bibliographies: single spacing within each entry but double spacing between each entry

Table of contents, list of tables, list of figures or illustrations, and lengthy tables: single spacing may be used

FONTS AND POINT SIZE

Use Times New Roman 12 point size. Fonts must be embedded in the PDF file to ensure all characters display correctly.

Course Code	PVC2MC03
Course Title	PERSUASIVE COMMUNICATION
Credits	6
Hours/Week	7
Category	Major Core (MC) – THEORY
Semester	III
Regulation	2022

Course Overview

1. To appreciate that all acts of communication require a good deal of persuasion.

2. To understand how audiences' minds and emotions are engaged in communication and to apply the same strategies.

3. To learn the fundamental principles of ethical persuasion that everyday media professionals can use with ethics and integrity.

4. In this course, we will also examine how messages are crafted and shaped via various cognitive, behavioural and neuroscience techniques for maximum impact. 5. The other important aspects will include understanding how media works, and its interplay with policymaking and the costs of lack of media literacy and wrong & fake information.

Course Objectives

1. To create effective, evidence informed message design.

2. To structure and express ideas, ideologies in a convincing and persuasive manner for positive social and personal behavioural change.

3. To appreciate persuasive communication and movements, decode key persuading techniques and become an influential persuader in the media industry and the world for good causes.

4. Decode and implement the psychology, neuroscience and cognitive principles behind persuasion.

5. Identify the processes behind critical thinking and how to use them to upgrade message design.

6. To create alternately an Advertising application essay, or a movie application essay or an essay on applying the principles of persuasion using social or digital media.

7. To outline a campaign strategy in that essay applying the principles and concepts of Persuasive Communication.

Prerequisites	Basics of Visual Communication, courses in Communication Theories, Dev Comm, Advertising, etc.

Course Outcomes (COs)

SYLLABUS				
UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL
I	Nature and Scope of Persuasion Nature and Scope-Definitions-Persuasion, Propaganda; History-Rhetoric and Public Communication; Ethical Issues in Persuasive Communication. Basic Concepts and Principles-Values, Beliefs, Attitudes etc;	18	CO 1 CO 2 CO 3	K1, K2, K3, K4
II	Traditional Communication Approaches Rhetoric-Language-Argumentation Reasoning Traditional Persuasive Approaches (Advertising Approach-Appeals) Co-active Approach-Framing and Reframing Cialdini Robert B. Influence Model	18	CO 1 CO 2 CO 3	K1, K2, K3, K4
III	Theories of Message Design Behavioral Change Communication(BCC) Images and Visual Persuasion (Semiotics) Audience and Message Analysis	18	CO 1 CO 2 CO 3 CO 4	K1, K2, K3, K4, K5

IV	Communication Behavior Psychological Approaches to Persuasion Elaboration Likelihood Model Behavioral Economics Approach-Cognitive Biases and Heuristics-Thinking Fast and Slow Choice Architecture-Default Settings- "Pre-suasion" Model. Designing for Behavioral Change; Persuasive Knowledge Model; Emerging Techniques of Neuromarketing Approaches	18	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K5
V	Communication by Design Psychology of Communication Technologies Psychology of Attention-Distraction-Rapt Persuasive Technology Design Persuasion in Contexts/Case Studies	18	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K4

S. No.	Title of the Book	Author	Publisher	Year	Vol. / Edition
1	How are we to live? Ethics in the age of Self Interest	Peter Singer	OUP Oxford,	1997	1st Edition
2	Ethics in the Real World – 82 Brief Essays	Peter Singer	Princeton UP.	2016	1th Edition
3	Moral Reasons, An Introduction to Ethical and Critical Thinking	Charles K. Fink	OUP	2008	3h Edition
4	The Psychology of Persuasion	Robert Cialdini	Harper Business	2021	1st Edition

Books & Web Links for Reference

S. No.	Title of the Book	Author	Publisher	Year	Vol./Edition
1	Persuasive messages	Clark RA	Harper & Row	1984	2nd Edition
2	Persuasion Theory and Research	O' Keefe	Sage Publications	2002	1st Edition
3	The Communication Age: Connecting and Engaging	Edwards, A., Edwards, C., Wahl, S. T., & Myers, S. A.	SAGE Publications	2015	3rd Edition

Course Outcomes (COs) and Cognitive Level Mapping

COs	Statements	Bloom's Level
CO1	Demonstrate knowledge about the elements and functions of Human Persuasion.	L1
CO2	Critically evaluate the function and methods of traditional persuasion and how they became obsolete.	L2
CO3	To understand the principles and concepts of Message Design	L4

CO4	To understand Communication Behaviour and how conceptual persuasive tools can be applied.	L5
CO5	To design and curate messages using persuasive tools and evaluate their Persuasive quotient using models and tools.	L3

Course Code	PVC3MC01
Course Title	IMMERSIVE EXPERIENTAL DESIGN
Credits	06
Hours/Week	06
Category	Major Core (T)
Semester	III
Regulation	2022

Course Overview

- The course will introduce students to immersive user experience and its various forms.
- The course will help students create new forms of compelling experiences and narratives.
- Critical concepts such as play testing, object oriented programming, physically based rendering of light and sound, 3D modeling, logic and experience design will be introduced.
- A design based approach to content creation will be applied.
- Students will use software and work in teams to create interactive virtual worlds at beginner levels.

Course Objectives

1. To give students a multidisciplinary foundation of experience, theory and practical skills.
2. To understand the nature of human desire and progress towards a total immersive experience.
3. To understand and create storytelling and design at the level of immersion
4. To create hands-on series of design-build-test sprints,
5. To help students create their conceptual designs as immersive projects through game engines, 3D modeling, sound design and interactivity.
6. To include implications for the humanities, policy and social sciences.
7. Develop digital game experiences that challenge and extend traditional immersive media assumptions.

Prerequisites	Basic knowledge of Visual Communication

UNIT	CONTENT	Hrs	COs	COGNITIVE LEVEL

	Introduction to Immersive Media Design Introduction to IMD; Stereoscopy; Photogrammetry; Principles of Immersive Storytelling; Metaverse, Extending Reality; Principles of Interactive Design; Overview of VR, AR and Emerging Technologies; Sound Design, Extended Reality.	18	CO 1 CO 2 CO 3	K1, K2, K3, K4
	Virtual Reality (VR) History of VR, VR Culture, VR differences from Cinema; VR shooting differences; CGI vs. live action limitations; Stereo Challenges; Types of VR Technology and Terminology; Interface Overview and Navigation; Sensory Influence, GHOST and virtual environments.	18	CO 1 CO 2 CO 3	K1, K2, K3, K4
	Augmented Reality (AR) Defining Augmented Reality, Augmented Reality Hardware – displays, audio displays. Tracking and sensors, Mobile sensors, VR headsets, Oculus, Google Glass, HoloLens; See through vs. Screens vs. Projection.	18	CO 1 CO 2 CO 3 CO 4	K1, K2, K3, K4, K5

	Mixed Reality (MR) and Metaverse: Applications of Mixed Reality, Simultaneous localization and mapping (SLAM); Dense tracking and mapping (DTAM); PTAM and Metaverse environment.	18	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K5, K6
	Game Design Game Idea and Visualization; Mobile/Social Game design and Game Interface Design; Introducing Unity and Unity Interface; Real Time Rendering and Future Development in technology.	18	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K4, K5, K6

- I. E. Sutherland, "The Ultimate Display." Proceedings of IFIP Congress, 1965.
- Weiser, Mark. The Computer for the 21st Century. Scientific American. 1991
- Chalmers, David J. The Matrix as Metaphysics. 2003
- Baldur's Gate, The Anatomy of Sequel https://www.gamasutra.com/view/feature/3084/baldurs_gate_ii_the_anatomy_of_a_.php?print=1

- “3D Storytelling”, Bruce Block, Phillip McNally, Focal Press, 2013.
- “Exploring 3D: The New Grammar of Stereoscopic Filmmaking”, Adrian Pennington, Focal Press, 2012.
- “Think in 3D: Food For Thought for Directors, Cinematographers, and Stereographers”, Clyde Dsouza, 2012
- “The VES Handbook of Visual Effects”, Jeffery Okun, Susan Zwerman, Focal Press, 2010.

Course Code	PVC3MC02
Course Title	Audience Analytics
Credits	5
Hours/Week	5
Category	Major Core (MC) – Theory
Semester	III
Regulation	2022

Course Overview

The objectives of this course are to introduce you to the increasing sources of consumer/audience data, the systematic process of moving from data to knowledge, and the tools for making better consumer/audience related decisions.

This course fits nicely into the big data emphasis of today's learning environment as it will tackle the tools for analyzing both non-structured enterprise data and structured syndicated data.

Topic wise, because emerging digital technologies and the popularity of social media have created massive amounts of data with the potential to reveal insights about audience/consumer preferences and behaviors, the emphasis here will be on familiarizing you with the wide array of online audience/consumer analytics and their relation to specific marketing/communications situations. This course will also review leading analytics for traditional media as they are still a commonly used currency for valuating many audiences.

Finally, tools for producing information about market and competition and for evaluating consumer value and characteristics are introduced to complement other major analytics. Note that this course is not designed to train you to master the analytics/tools introduced, but to give you an overview of a wide range of analytics/tools that are important in forming today's consumer/audience related strategies.

Course Objectives

1. Understand the characteristics, value, and use of Big Data and analytics
2. Understand the basic consumer/audience/data concepts that have analytics implications
3. Understand the characteristics, value, and use of major digital marketing/communications and media analytics
4. Understand the major analytics tools and process for developing competitive intelligence
5. Understand the basic modeling approaches/metrics for consumer/audience segmentation, targeting, positioning, and valuation
6. Understand how to best communicate the analytics results to others

Prerequisites	

SYLLABUS

UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL

I	**Layers of Analytics** Nature and importance Audience Engagement. Definition, Nature, Scope and of Media Analytics- Multiple Layers of Media Analytics. Understanding Audience Engagement using Social Media Analytics. Digital Research Methods for Researching Text, Audiences and Production Practices Sustaining Engaged Journalism: Measuring and Monetizing the Audience Relationship. Platform Analytics Tools and Dashboards .Digital Data Collection Illustration: Search Analytics-Interest and Intentions- Tracking Audience Sentiment: Trends Tools. Using Twitter Analytics for News	18	CO 1 CO 2 CO 3	K1, K2, K3, K4
II	**Text Analytics and News Analytics** RSS News Feeds and News Analytics- and News Monitoring- News Corpus (Event Registry, Google Books nGram) Sentiment Analysis and Opinion Mining- Tools for Text Analytics	18	CO 1 CO 2 CO 3	K1, K2, K3, K4
III	**Social Networks and Hyperlinks Analytics** Hyperlink Analysis, Key concepts and measures in Social Network Analysis, Tools for Network Hyperlinks Analytics (Issue Tracker)	18	CO 1 CO 2 CO 3 CO 4	K1, K2, K3, K4, K5,K6
IV	**Action, Apps and Location Analytics** Behavior and People Analytics, Mobile/Apps Analytics, Analytics using GIS and Location Based Services. Tools for Action, Apps and Location Analytics	18	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K5,K6

V	**Audience Engagement and Moderation** Enhancing Audience Engagement-Shareability Using Metrics-Moderating Communities. Creating a Social Media Listening Posts- Mining Niche Communities: Serving Topical and Hyperlocal Audiences Through Digital and Mobile Platforms. Participatory Journalism. Responding to News Commentaries and Discussion Forums and News Sharing Culture. Emergent Analytics Tools	18	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K4, K5,K6

REFERENCES

1. Khan, G. F. (2015). Seven Layers of Social Media Analytics: Mining Business Insights from Social Media Text, Actions, Networks, Hyperlinks, Apps, Search Engine, and Location Data.

2. Ganis, M., & Kohirkar, A. (2012.). Social Media Analytics: Techniques and Insights for Extracting Business Value Out of Social Media | InformIT.

3. Beasley, M. (2013). Practical Web Analytics for User Experience: How Analytics Can Help You Understand Your Users. Elsevier Science.

4. Clifton, B. (2012). *Advanced Web Metrics with Google Analytics*. John Wiley & Sons.

5. Hemann, C., & Burbary, K. (2013). *Digital Marketing Analytics: Making Sense of Consumer Data in a Digital World*. Que Publishing.

6. Batsell, J. (2015). Engaged Journalism: Connecting with Digitally Empowered News Audiences. Columbia University Press.

7. Borchard, G. A. (2022). The SAGE Encyclopedia of Journalism: 2nd Edition. SAGE Publications.

8. Creech, B. (2021). Journalism Education for the Digital Age: Promises, Perils, and Possibilities. Routledge.

9. Luengo, M., & Herrera-Damas, S. (2021). News Media Innovation Reconsidered: Ethics

and Values in a Creative Reconstruction of Journalism. John Wiley & Sons.

10. Wenzel, A. (2020). Community-Centered Journalism: Engaging People, Exploring Solutions, and Building Trust. University of Illinois Press.

11. Carlson, M. (2020). Measurable Journalism: Digital Platforms, News Metrics and the Quantified Audience. Routledge.

12. Distante, C., Battiato, S., & Cavallaro, A. (2014). Video Analytics for Audience Measurement: First International Workshop, VAAM 2014, Stockholm, Sweden, August 24, 2014. Revised Selected Papers. Springer.

13. Grady, D. (2019). The Golden Age of Data: Media Analytics in Study & Practice. Routledge.

14. Isson, J. P., & Harriott, J. S. (2016). People Analytics in the Era of Big Data: Changing the Way You Attract, Acquire, Develop, and Retain Talent. John Wiley & Sons.

15. Mathewson, J., Donatone, F., & Fishel, C. (2010). Audience, Relevance, and Search: Targeting Web Audiences with Relevant Content. Pearson Education.

16. Meghan Mahoney, L., & Tang, T. (2020). The Rowman & Littlefield Handbook of Media Management and Business. Rowman & Littlefield.

17. Petre, C. (2021). All the News That's Fit to Click: How Metrics Are Transforming the Work of Journalists. Princeton University Press.

18. Sullivan, J. L. (2019). Media Audiences: Effects, Users, Institutions, and Power. SAGE Publications.

19. Tandoc, E. C., Jr. (2019). Analyzing Analytics: Disrupting Journalism One Click at a Time. Routledge.

20. Temmerman, M., & Mast, J. (2020). News Values from an Audience Perspective. Springer Nature.

21. Waber, B. (2013). People Analytics: How Social Sensing Technology Will Transform Business and What It Tells Us about the Future of Work. FT Press.

Web Resources

Hootsuite Platform Certificate https://education.hootsuite.com/courses/platform-cert
https://education.hootsuite.com/courses/platform-cert
BARC - https://barc-research.com/
Google Digital Training by Google
Lynda Mobile Marketing
Proprietary Data Management Softwares
Nielsen Audience Analytics

Course Outcomes (COs)

PVC AUDIENCE ANALYTICS		Cognitive Level
CO 1	To introduce the fundamentals of audience analytics	K1, K2
CO 2	To differentiate between various audience and media analytics apps	K3
CO 3	To assess the validity of analytics data and interpretation	K4
CO 4	To analyze real world problems and choose appropriate analytical strategy	K5
CO 5	To Demonstrate competence in audience engagement and community moderation	K6

Course Code	PVC3MC03
Course Title	STRATEGIC COMMUNICATION
Credits	6
Hours/Week	5
Category	Major Core (MC) – LAB
Semester	III
Regulation	2022

Course Overview

1. The Master’s degree culminates in a research project of the student’s own design.
2. This project is documented by a final research report or dissertation.
3. The student's work is guided by an academic supervisor.
4. It also is supported by a variety of key skill programmes.
5. Students are expected to construct a research project that includes original research, deliberate and well considered methodological choices, and shows relevance to significant conversations within the discipline.
6. The dissertation should represent the very best research and analysis a student can produce.

Course Objectives

1. The student will explore the fields of Research design, Research proposal development and the conduct of Research projects as applied to their dissertation topic
2. The student will a review of literature as pertains to their dissertation topic
3. The student will design a conceptual framework, Research design and data analysis plan as they pertain to their dissertation topic
4. The student will be able to critique Research proposals & offer constructive advice.
5. The student will write and defend their Dissertation Proposal

Prerequisites	

SYLLABUS				
UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL

I	Understanding imbalance in society: Basic human needs, Socio, economic, cultural, political, educational and environmental imbalances- national and regional and at the global level. Theoretical perspectives on the imbalances. Identifying marginalization and discrimination in India. Underdevelopment and discrimination. Ideological and theoretical foundations for change: Marxism, Feminist, Economical perspectives on social change. Western and growth model. Alternatives approaches to development and societal change. Historical evidence of social changes: Important movements: Racial, Dalit, tribal, women, ecological, Ethnic and social movements for societal change .	18	CO 1 CO 2 CO 3	K1, K2, K3, K4

II	Strategic communication: Meaning, Elements of Strategic Com. Foundations of strategic communication(political, commercial and social communications) Strategy: long term vision, building alliance, goal/ action-oriented approach, setting priorities, logical consistency, unfolding. Short term: Managing activities, engaging stakeholders managing resources (Human, material, monetary)	18	CO 1 CO 2 CO 3	K1, K2, K3, K4

III	Strategic Communication for Societal Change: Change from within (internal): behavioral and cultural. Change from outside (external): Civil society mobilization: Communication for human rights/liberation. Types of social campaigns: Human rights, Social marketing, Environmental protection, Health and social change; Behavior change communication, Stages of Strategic Communication. Approaches to strategic communication: Intervention: Top-down, Bottom-up, Cyclical, interactive, Participatory approach. Shifts in approach from project to process. Moving from partners to strategic alliances with Government, private sector, civil society, NGO,CBO, academia etc.	18	CO 1 CO 2 CO 3 CO 4	K1, K2, K3, K4,

IV	Strategic use of media for social change: Mass media, Alternative media and alternative use of media indigenous, innovative, traditional and folk media. Community television, Community radio, video on wheels, documentary films. New/Social/Digital media platforms and judicial mix of media. Theoretical foundations/Models of Social Communication. Models of Strategic communication for social development/ change: Communication for human rights, Behavior change, Social marketing, Environmental protection, Health and social change; change communication, Use of IEC. A participatory and problem posing approach to communication and change: Paulo Friere, Antonio Gramsci, Bertold Brecht, Augusto Boal. Badal Sircar, Sabdhar Hasmi,Gaddhar. Workshops and Campaign	18	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K5

V	Resources of communication for societal change, Avenues and opportunities to work in social/development communication: National and Global alliances and agencies, jobs, projects and pitching in and presenting proposals. Changing trends & Developing innovative models of communication for social change.Campaigns and Intervention Programme	18	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K4 ,K5

Course Outcome (Cos) and Cognitive Level

PVC STRATEGIC COMMUNICATION		Cognitive Level
CO 1	Analyse research and other topics with academics in your field	K1, K2
CO 2	Design a discipline specific research methodology	K3

CO 3	Apply humanities/social science/scientific writing skills (APA)	K4
CO 4	Participate in the peer review process	K5
CO 5	Design and conduct an original research project in order to answer your research questions	K6

Semester	Category	Hours/Week			Total Hours	Credits
		L	T	P		
IV	PJ	L			6	5
COURSE CODE		COURSE TITLE				
PVC4MC01		MEDIA ENTREPRENEURSHIP				

Course Overview: 1. This course identifies and helps students become performance outliers while embracing the core Jesuit values of resilience, resourcefulness, responsibility, and reinventing for the digital era. 2. This course will inspire students to become high performance thinkers, where thinking BIG, but starting today, starting small, and scaling fast is critical. 3. The course will encourage the disruptive ideas and product innovations of students, and teach them to disrupt, break norms, records and challenge rules for improvisation. 4. The course will induce high order executive thinking at a magnitude of 10x to 100x, in order to help students create transformative and life-changing work. 5. The course will analyze several real-life case studies from the most successful start-up and emerging growth ventures. 6. We will also study “failures” and “turnarounds”, to see how it can be tweaked into a success.	
Prerequisites	Basic knowledge on Media, Marketing and Visual Communication

SYLLABUS				
UNIT	CONTENTS	HOURS	COs	COGNITIVE LEVEL
I	**The Startup Garage** "Reciprocity Ring" Experiment; Silicon Valley; Connecting the Dots; Domain, Industry and Finance Expert Networking Lab; Marketing Mix, User Experience Design for Customer Needs, Unmet Demands, Perseverance, Pivots, Beta, Leadership Traits, Prototyping, OKRs, angel & venture capital. Self Exploratory Project	12	CO 1 CO 2 CO 3	K1, K2, K3, K4, K5
II	**Entrepreneurial Catalysts** Ideation, business etiquette, compelling presentations, public speaking with confidence, high frequency and pace of decision-making with imperfect information, team building, conflict resolution, creative problem solving, improved presentations, time management, networking, lean launchpads through case studies. Fortune 500 to Social	12	CO 1 CO 2 CO 3	K1, K2, K3, K4, K6

	500. **Social Venture Lab**			

III	**Entrepreneurial Code** Multi-disciplinary thinking, and critical thinking skills; the art and science of decision-making, strategic networking, for execution, motivation/inspiration, risk-taking, regret, fear, game theory, social entrepreneurship. Strategy, finance, marketing, legal and operations insights. C-Suite perspectives; licensing. C**ase Study & Market Research**	12	CO 1 CO 2 CO 3 CO 4	K1, K2, K3, K4, K5, K6

IV	**The Entrepreneurial Hacker** Silicon Valley and Silicon Alley; other innovation hubs. Iconic entrepreneurs and executive leaders, millionaires and billionaires, philanthropists. Business models in the Viscom space. Indian social start-ups and ventures. Leading venture capital and private equity firms role in shaping digital tech spaces; lean launchpads. **Business Plan Competitions**	12	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K5, K6

V	**Black Box for Life** A creative entrepreneur's kit of resources and tools: Checklists, templates, business models, case studies, productivity and time management hacks, collaboration tools, online software apps for design, wire-framing, presentations, executive summaries, book-lists, Estimation and Financial Planning; how to read financial statements and contracts, DAM, IPOs, trademarks, Intellectual Property, and references for additional resources. **Simulations for Investor Summit**	12	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K4, K5, K6

S. No.	Title of the Book	Author	Publisher	Year	Vol./ Edition
1	Media Innovation and Entrepreneurship	Michelle Ferrier and Elizabeth Mays (Eds)	Rebus Press	2020	1st Edition
2	The Essays of Warren Buffet	Warren Buffet	The Cunningham Group & Carolina Academic Press; 4th edition		1th Edition

3	The Uncertain Future of Media Unicorns	Melanie Faizer		2017	14th Edition

Books & Web Links for Reference:

S. No.	Title of the Book	Author	Publisher	Year	Vol./Edition
1	Value Proposition Design - How to Create Products and Services Customers Want, Amazon Series.	Ostrwalder, Pigneur, Bernada and Smith:	Amazon Series	2020	2nd Edition
2	Talking to Humans - Success starts with understanding your customers	Giff Constable	Amazon Series	Sept 2014	1st Edition
3	The Innovator's Dilemma	Clayton Christensen	Amazon Series	2015	

Course Outcomes & Cognitive Level

COs	Statements	Bloom's Level
CO1	To create an independent career as a highly skilled consultant or as a media producer.	L1
CO2	To construct a sustainable and scalable business with potential from break even to profit.	L2
CO3	To disrupt the media industry with products and services.	L4
CO4	To run and tweak the business fundamentals from costing, registration to taxes and cutting losses.	L5
CO5	To pitch, and convince investors and find funding for their start ups.	L3

MAJOR PROJECT & SPECIALIZATION

Semester	Category	Hours/Week			Total Hours	Credits
		L	T	P		
4	PJ	L			1 2	5
COURSE CODE		COURSE TITLE				
PVC4PR01		MAJOR Project and specialization				

Course Objective :

1. Core attributes in an effective media production professional are adaptability, autonomy, and knowledge sharing.
2. This module encourages the development and application of core personal project management skills and allows students to explore a suitable media production process or UI and UX tools.
3. This module aims to prepare students for working in the media industries. Building on one of the proposals developed in the second-year module Cultivating Ideas, students can create a portfolio of work or a single project with the aim of showcasing their knowledge, skills, and professionalism to future employers, clients, or agencies.
4. Students are expected to identify their own strengths, research target employers, clients or agencies, and produce audience-specific work. They may work collaboratively or individually.

Guidelines :

1. Working with Supervisor :
   - You will be assigned to a supervisor who will provide support for you as you work through your project. Your supervisor will help you keep on track, provide you with feedback, help you with resources if need to be, and provide comments on your report card. You may still seek advice and help from other faculty or outside sources who may have an interest in your project.
   - You must have at least 5 - 6 meetings with your supervisor throughout the project process

2. Production Approval :
   - Production approval requires the signature of the supervisor, after pre-production, including the final script, the breakdown, the budget, the casting (if applicable), crew, location agreements, shooting schedule, wireframe, type, colour and icon has been completed.

3. Various Stage of Production:

Productions are collaborative, with students working in close association with other classmates on their productions.

A. Research & Development of a topic/idea

1. Present idea and wireframe for the app to class for feedback and discussion

2. Review existing material (archival, films, videos, web media, wireframe low fidelity) on the chosen topic

3. Prepare for technical challenges and requirements

4.Producing elements: Budget, Shooting Schedule, Crew selection, Logistics, Drawings, Wireframe, Designing Elements.

B. Production Stage:
1. Shoots: logs - camera, and sound; digital transfer of film for editing.
2. Mock up your UX Design with wireframe high fidelity and prototype.

C. Post Production Stage:

1.Assembly and/or rough cut screened for class.

2. Sound work: music recording, voice-over recording, ADR/dubbing, foley

3. Titles and credits - information proofed and prepared in computer

4. Multiple sound tracks prepared (music, dialogue, effects, V/O, etc.)

5. Fine cut screened for instructor.

Teaching Methodology
Evaluation Pattern

Internal: 50%: marks - (50%) External: 50%: Semester == 100 mark

Valued Based on LOCF Method

Course Objective :

Core attributes in an effective media production professional are adaptability, autonomy, and knowledge sharing. This module encourages the development and application of core personal project management skills and allows students to explore a suitable media production process or tool. At the same time as demonstrating newly acquired knowledge in their chosen field, students can share their experience and knowledge with the wider media community . This module aims to prepare students for working in the media industries. Building on one of the proposals developed in the second year module Cultivating Ideas, students can create a portfolio of work or a single project with the aim of showcasing their knowledge, skills, and professionalism to future employers, clients, or agencies. Students are expected to identify their own strengths, research target employers, clients or agencies, and produce audience-specific work. They may work collaboratively or individually.

Guidelines :
1. Working with Supervisor :

- You will be assigned to a supervisor who will provide support for you as you work through your project. Your supervisor will help you keep on track, provide you with feedback, help you with resources if need be, and provide comments on your report card. You may still seek advice and help from other faculty or outside sources who may have an interest in your project.
- You must have at least 5 meetings with your supervisor throughout the project process

2. Production Approval :

- Production approval requires the signature of the supervisor, after pre-production, including the final script, the breakdown, the budget, the casting (if applicable), crew, location agreements, shooting schedule, etc., has been completed.

3. Various Stage of Production :

Productions are collaborative, with students working in close association with other classmates on their productions.

A. Research & Development of a topic/idea

1. Present idea to class for feedback and discussion
2. Review existing material (archival, films, videos, web media) on the chosen topic
3. Prepare for technical challenges and requirements
4. Producing elements: Budget, Shooting Schedule, Crew selection, Logistics

B. Production Stage:

1. Shoots: logs - camera, and sound; digital transfer of film for editing.

C. Post Production Stage:

1. Assembly and/or rough cut screened for class.
2. Sound work: music recording, voice-over recording, ADR/dubbing, foley
3. Titles and credits - information proofed and prepared in computer
4. Multiple sound tracks prepared (music, dialogue, effects, V/O, etc.)
5. Fine cut screened for instructor.

Project #1 Schedule

Week 1

Introductions, syllabus review, Review, project summary. Establishing formal positions on the ,SWOT Analysis, Individual Exercise, Resume

Building Lab.

Week 2

Show and discuss solution for next class based on the brief

Week 3 – Review and conduct audit and discussion.

Group assignments are given out. In depth examination of the problem Personal Identity as brand Identity - Group Lab Work. In class exercise: explain the process

Week 4 Lecture – Working with Illustrator as a mark making tool- Group

Lab time

Presentation of research Phase 1, SWOT

Week 5 Phase 2 - Review of the creative brief, mood boards ideation process

Assigned Readings from: Creative Strategy and the Business of Design:

Discuss Readings and Review Creative Brief and Positioning

Lecture and Activity, the importance of imagery in the making of

great brands- including the use of Metaphor, hyperbole, and other figures of speech

as a guide to choosing imagery with meaning.

Week 6 Phase 3 - Way Point presentation of creative brief, mood board, logo

ideation and overall brand positioning statement. Presentations can be created in

any combination of programs

Week 7 - Introduction of the Brand Standards Guide, what is it and why is

it important to create as part of the brand identity package. Group Lab Time

Thursday Nov. 2nd - Lecture – The Importance of color in the brand identity creation process including the psychology of color.- Group Lab Time

Week 8 – Assigned Readings from Designing Brand Identity:
Creating Brand Identity Reading Formal Client Meeting to show progress

Week 9 – Watch Art and Copy at Beginning of class -

Week 10–Formal Client Meeting to show progress

Week 11
Formal Client Meeting to show progress
Finals Week - Final Presentation – Details to Follow

Course Outcomes and Cognitive Level

COs	Statements	Bloom's Level
CO1	To introduce Production Process in different media	L1
CO2	To focus on the Production of media	L3
CO3	To specialize in the specific department in production	L4

CO4	To analyse the various process involved in creating an media Project	L5
CO5	To be able to create any type of project for any media production process	L6

COURSE DESCRIPTOR

Course Code	PVC4MC02
Course Title	Media Presentation Skills & Internship
Credits	5
Hours/Week	6
Category	PJ - LAB
Semester	IV
Regulation	2022

Course Overview

Media Presentation Skills is a course provides preparation for career success including interpersonal relations, professional attire, and advancement. Developing targeted, strategic messages; structuring information; generating relevant visuals; working together in a group presentation; investigating new technologies; and speaking extemporaneously are some of the activities and responsibilities.

Students engage specific audiences utilising a communication style (both verbal and nonverbal) that is appropriate for both F2F and digital working situations. Overall, the course assists students in developing confidence and employing good public speaking strategies.
Course Objectives ● Experiment with different creative problem-solving techniques to learn how you think creatively as an individual (word play, mind mapping, asking what if, thinking visually, etc.) ● Learn to come up with innovative ideas to tackle marketing difficulties. ● Develop the ability to generate ideas that are strategic, timely, and within budget. ● Be able to create across a variety of platforms and media channels. ● Experiment with different creative problem-solving techniques to learn how you think creatively as an individual (word play, mind mapping, asking what if, thinking visually, etc.)Develop and elevate personal standards for creative excellence. ● Establish and raise personal creative excellence criteria. ● As needed, hone copywriting and/or art direction skills. ● Determine how to keep up with new trends and platforms that present new difficulties and opportunities. ● Start putting together a personal portfolio of speculative work and ideas to exhibit potential employers.

Prerequisites	

SYLLABUS				
UNIT	**CONTENT**	**HOURS**	**COs**	**COGNITIVE LEVEL**

I	People Skills : Empathy, Leadership, Active Listening, Open- Mindedness, Integrity ,Fairness, Teamwork, Trust, Humility, Kindness, Flexibility, Self- Confidence, Assertiveness, Positivity, Persuasiveness, Self- Control, Conflict Resolution	**18**	**CO 1** **CO 2** **CO 3**	**K1, K2, K3, K4**
II	Personal Efficiency: Understanding Personal Efficiency. Time Management vs. Personal Productivity. Development of Right Attitude Creating a Personal Vision Statement Identifying Dreams and Setting Goals	**18**	**CO 1** **CO 2** **CO 3**	**K1, K2, K3, K4**
III	Project Management Skills: Communication, Organising, Adaptability, negotiation, Risk Management, Unflappability, Critical thinking and problem Solving	**18**	**CO 1** **CO 2** **CO 3** **CO 4**	**K1, K2, K3, K4, K5**
IV	Portfolio Development: Product, Passion brand, Digital and Analog service, Identify and solve a problem(for brand, for cause, for organisation existing or made-up)	**18**	**CO 1** **CO 2** **CO 3** **CO 4** **CO 5**	**K1, K2, K3, K5**
V	Presentation skills: Making of Good Presentation, Analysing the audience, Presentation structure, presenting your message, Storytelling in presentation, and presenting yourself.	**18**	**CO 1** **CO 2** **CO 3** **CO 4** **CO 5**	**K1, K2, K3, K4**

Text Book:

1.Anderson, L. E., & Bolt, S. B. (2015). Professionalism: Skills for workplace success. Pearson.

2. German, K. M. (2017). Principles of public speaking. Routledge.

3. Segall, K. (2013). Insanely simple: The obsession that drives Apple's success. Penguin.

Suggested Readings

1. Gilbert Eijkelenboom (2020). People Skills for Analytical Thinkers. MindSpeaking.

2. Covey, S. R. (2013). *The 7 habits of highly effective people: Powerful lessons in personal change*. Simon and Schuster.

3. Bolstad, R. (2004). *Transforming communication: Leading-edge professional and personal skills*. Pearson Education New Zealand.

4. Gambrill, E., & Gibbs, L. (2017). *Critical thinking for helping professionals: A skills-based workbook*. Oxford University Press.

Web Resources

https://vimeo.com/110138479
https://www.linkedin.com/learning/delivering-an-authentic-elevator-pitch
https://youtu.be/gCfzeONu3Mo
https://youtu.be/4BZuWrdC-9Q
https://youtu.be/Ks-_Mh1QhMc
https://youtu.be/wmlmjzCYqGs
https://www.ted.com/talks/david_mccandless_the_beauty_of_data_visualization
https://www.ted.com/talks/carol_dweck_the_power_of_believing_that_you_can_improve
https://www.ted.com/talks/angela_lee_duckworth_grit_the_power_of_passion_and_perseverance

Course Outcomes (COs)

PVC MEDIA PRESENTATION SKILLS & INTERNSHIP		Cognitive Level
CO 1	To improve one's ability to be totally self-aware by assisting oneself in overcoming all worries and anxieties and fully developing from the inside out and out.	**K1, K2**
CO 2	To improve one's understanding and awareness of emotional competency and emotional intelligence at his or her place of study or job.	**K3**
CO 3	To provide people the chance to realise their full potential via actual experience.	**K4**
CO 4	To effectively set suitable goals, manage stress, and manage time.	**K5**
CO 5	To develop self-empowerment skills and the empowerment of others, improve interpersonal skills and practise effective leadership behaviour.	**K6**

Mapping Programme Outcomes (POs) with Course Outcomes (COs) of each course

Media Presentation Skills (MC)							
	PO 1	**PO 2**	**PO 3**	**PO 4**	**PO 5**	**PO 6**	**PO 7**
CO 1	3	3	3	3	3	3	2
CO 2	3	3	2	3	3	3	2
CO 3	3	3	1	3	3	3	3
CO 4	3	3	3	3	3	3	3
CO 5	3	3	3	3	3	3	3

Semester	Category	Hours/Week			Total Hours	Credits
		L	T	P		
4	PJ	L			6	5
COURSE CODE		COURSE TITLE				
PVC4MC03		INTERDISCIPLINARY PROJECT				

Course Objective :

1. Core attributes in an effective media production professional are adaptability, autonomy, and knowledge sharing.
2. This module encourages the development and application of core personal project management skills and allows students to explore a suitable media production process or UI and UX tools.
3. This module aims to prepare students for working in the media industries. Building on one of the proposals developed in the second-year module Cultivating Ideas, students can create a portfolio of work or a single project with the aim of showcasing their knowledge, skills, and professionalism to future employers, clients, or agencies.
4. Students are expected to identify their own strengths, research target employers, clients or agencies, and produce audience-specific work. They may work collaboratively or individually.

Guidelines :

1. Working with Supervisor :

- You will be assigned to a supervisor who will provide support for you as you work through your project. Your supervisor will help you keep on track, provide you with feedback, help you with resources if need to be, and provide comments on your report card. You may still seek advice and help from other faculty or outside sources who may have an interest in your project.
- You must have at least 5 - 6 meetings with your supervisor throughout the project process

2. Production Approval :

- Production approval requires the signature of the supervisor, after pre-production, including the final script, the breakdown, the budget, the casting (if applicable), crew, location agreements, shooting schedule, wireframe, type, colour and icon has been completed.

3. Various Stage of Production:

Productions are collaborative, with students working in close association with other classmates on their productions.

A. Research & Development of a topic/idea

1. Focus on research topic, narrow it down for industry needs, present idea and wireframe for the app to class for feedback and discussion

2. Review existing material (archival, films, videos, web media, wireframe low fidelity) on the chosen topic

3. Prepare for technical challenges and requirements

4. Producing elements: Budget, Shooting Schedule, Crew selection, Logistics, Drawings, Wireframe, Designing Elements.

B. Production Stage:

3. Shoots: logs - camera, and sound; digital transfer of film for editing.
4. Mock up your UX Design with wireframe high fidelity and prototype.

C. Post Production Stage:

1. Assembly and/or rough cut screened for class.
2. Sound work: music recording, voice-over recording, ADR/dubbing, foley
3. Titles and credits - information proofed and prepared in computer
4. Multiple sound tracks prepared (music, dialogue, effects, V/O, etc.)
5. Fine cut screened for instructor.
6. Review and feedback taken back for further research and development.

Teaching Methodology

ICT based presentations; Practical Sessions; Workshops & Group Exercises

Evaluation Pattern

Internal: 50%: marks - (50%) External: 50%: Semester == 100 mark

Valued Based on LOCF Method

Course Objective :

Core attributes in an effective media production professional are adaptability, autonomy, and knowledge sharing. This module encourages the development and application of core personal project management skills and allows students to explore a suitable media production process or tool. At the same time as demonstrating newly acquired knowledge in their chosen field, students can share their experience and knowledge with the wider media community . This module aims to prepare students for working in the media industries. Building on one of the proposals developed in the second year module Cultivating Ideas, students can create a portfolio of work or a single project with the aim of showcasing their knowledge, skills, and professionalism to future employers, clients, or agencies. Students are expected to identify their own strengths, research target employers, clients or agencies, and produce audience-specific work. They may work collaboratively or individually.

Guidelines :

1. Working with Supervisor :

- You will be assigned to a supervisor who will provide support for you as you work through your project. Your supervisor will help you keep on track, provide you with feedback, help you with resources if need be, and provide comments on your report card. You may still seek advice and help from other faculty or outside sources who may have an interest in your project.
- You must have at least 5 meetings with your supervisor throughout the project process

2. Production Approval :

- Production approval requires the signature of the supervisor, after pre-production, including the final script, the breakdown, the budget, the casting (if applicable), crew, location agreements, shooting schedule, etc., has been completed.

3. Various Stage of Production :

Productions are collaborative, with students working in close association with other classmates on their productions.

A. Research & Development of a topic/idea

1. Present idea to class for feedback and discussion
2. Review existing material (archival, films, videos, web media) on the chosen topic
3. Prepare for technical challenges and requirements
4. Producing elements: Budget, Shooting Schedule, Crew selection, Logistics

b. Research -Data Collection

2. Research Data and collation of data for project. Shoots: logs - camera, and sound; digital transfer of film for editing.

C.Data Analysis & Report Presentation

1. Presentation of Data

Project #1 Schedule

Week 1

Introductions, syllabus review, Review, project summary, research and data collection. Establishing formal positions on the SWOT Analysis, Individual Exercise, Resume Building Lab.

Week 2

Show and discuss solution for next class based on the brief

Week 3 – Review and conduct research audits and discussion.

Group assignments are given out. In depth examination of the problem Personal Identity as brand Identity - Group Lab Work. In class exercise: explain the process

Week 4 Lecture – Working with Illustrator as a mark making tool- Group

Lab time

Presentation of research Phase 1, SWOT

Week 5 Phase 2 - Review of the research brief, research data, creative brief, mood boards ideation process

Assigned Readings from: Creative Strategy and the Business of Design:

Discuss Readings and Review Creative Brief and Positioning

Lecture and Activity, the importance of imagery in the making of

great brands- including the use of Metaphor, hyperbole, and other figures of speech

as a guide to choosing imagery with meaning.

Week 6 Phase 3 - Way Point presentation of creative brief, mood board, logo ideation and overall brand positioning statement. Presentations can be created in any combination of programs

Week 7 - Introduction of the Brand Standards Guide, what is it and why is it important to create as part of the brand identity package. Group Lab Time

Thursday Nov. 2nd - Lecture – The Importance of color in the brand identity creation process including the psychology of color.- Group Lab Time

Week 8 – Assigned Readings from Designing Brand Identity:

Creating Brand Identity Reading Formal Client Meeting to show progress

Week 9 – Watch Art and Copy at Beginning of class -

Week 10–Formal Client Meeting to show progress

Week 11

Formal Client Meeting to show progress

Finals Week - Final Presentation – Details to Follow - follow up, improvements for further work, data analysis.

Course Outcomes and Cognitive Level

COs	Statements	Bloom's Level
CO1	To introduce Production Process in different media	L1
CO2	To focus on the Production of media based on research	L3
CO3	To specialize in the specific department in production	L4
CO4	To analyse the various process involved in creating an media Project	L5
CO5	To be able to create any type of research based project for any media production process	L6

Semester	Category	Hours/Week			Total Hours	Credits
		L	T	P		
I	MC	L			5	5

COURSE CODE	COURSE TITLE
PVC1ES01	DIGITAL PRODUCTION – PRE PRODUCTION PROCESS

Course Overview:
Digital Production 2 aims to broadly cover all the media production process from the writing to the complete preproduction phase
Course Objectives: To introduce the knowledge of Preproduction Process as a whole To enable the students the concept and techniques behind the different departments in Preproduction process The course also focuses on elements such as Ideation, Production, Planning & principles of Staging & Blocking

Prerequisites	Basic Camera and Computer with decent configuration			
SYLLABUS				
UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL
I	History of Cinema & Understanding Cinema from technical perspective: Different Film Movements, Development of Classical Indian & Hollywood Cinema. History of Global Films, including European Film (1930-present).Origin of Classical Narrative Cinema-Soundless film. Contemporary Digital Cinema.	15	CO1 CO 2	K1 K2 K3
II	Preproduction Process: Ideation Process, Research, Understanding the structure of screenplay, Scripting, Script writing Software, drafting Process, Film Grammar, Budgeting, Pitching the story, Scheduling, Casting, and other preparations for the shoot.	15	CO1 CO 2	K1 K2 K3

III	Production Process: Role of the Director, Shooting, Directing the actors, directing the camera and working with the crew. Understanding Cinematography. Current Trends in Digital Formats & Cameras Used, Blocking and Staging of a camera. Working with sound department on set. Live sound Recording. Executing the production.	20	CO1 CO2 CO3	K1 K2 K3 K4
IV	Digitizing Process: Basic Editing Methodology. Grammar of editing. Editing Process. Use of VFX, Colour Correction, Sound Editing, Sound Mixing, Dubbing, Rendering Master Print.	10	CO2 CO3 CO4	K3 K4 K5
V	Digital Film Marketing & Distribution. Ways of Film Distribution. Understanding the Film Market. Promotion and Marketing of Films. Digital Promotions. Digital Market Sales & Foreign Sales. Scope for online sales for independent films & Film festival Marketing.	15	CO5	K6

Text Books:

1. The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age, Steven Ascher and Edward Pincus, Penguin USA, 2013.5th Ed
2. On Directing Film, David Mamet Penguin Books, 1992, Reprint Edition
3. Filmmaking: From Script through Distribution, Benjamin Pollack, Amazon Media EU & US. 2010 1st Ed
4. Digital Filmmaking: An Introduction, Pete Shaner, Mercury Learning & Information, U.S. 2011, 1st Edition

Suggested Readings:

1. In the Blink of an Eye, Walter Murch Barnes & Noble, U.S. , 1995 2nd Ed
2. The Name of this Book is Dogme 95, Richard T Kelly Faber & Faber Film 2011 1st Ed
3. Rebel without a Crew, Robert Rodriguez, Penguin, U.S. 1996 1st Ed

Web Resources:

https://nofilmschool.com/

https://www.studiobinder.com/

https://www.slantmagazine.com/

https://thefilmstage.com/

Course Outcomes (COs) and Cognitive Level Mapping

Course Outcomes (COs) and Cognitive Level Mapping		Cognitive Level
CO 1	Recall fundamental concepts and Historical Understanding of theories in acquiring skills for Digital Storytelling.	K1, K2
CO 2	Demonstrate the Understanding of Preproduction Process by Organizing and Executing the Planning Phase of the Production.	K3
CO 3	Develop and Construct the Production Process by applying the Planned Process for execution.	K4
CO 4	Function as the final phase of the Production Process by bringing in all the elements together from its inception.	K5
CO 5	Create a complete project from Pre-Production to Post Production and formulate strategies for Promotion and Distribution.	K6

Course Code	PVC1ES01
Course Title	**USER INTERFACE & USER EXPERIENCE - 1**
Credits	05
Hours/Week	05
Category	Major Elective(ME) - LAB
Semester	1
Regulation	2022

Course Overview

1. User Interface and User Experience is an interdisciplinary subject integrating Design and Research.
2. The aim of the course is to understand users and design for digital platforms.
3. The different modules of the course will be centred on visual communication perspective and adopt a design-centric approach to user interface and user experience design.
4. In this course students will learn to create effective and compelling screen-based design and experiences for websites or apps.
5. To use design elements to make the user's interaction with data and information more aesthetically pleasing and functional when using web and mobile based apps.

Course Objectives	
1. To understand the differences between user interface and user experience 2. To understand industry-standard tools and specific project deliverables in UI/UX. 3. Achieve a deep understanding of the entire life-cycle of design—the process, purpose, and tools. 4. To apply design principles and visually represent mock-ups 5. Demonstrate skills for low-fidelity prototyping and apply variety of prototyping methods	
Prerequisites	Design Fundamentals

SYLLABUS

UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL
I	**INTRODUCTION TO UI/UX** Communicating the UI - UI vs. UX - Storytelling – User Journey – Design Thinking – Stack Holders - Basic Design Process – Designing for experience. Jakob's Law, Fitt's Law, Hick's Law, Miller's Law, Postel's Law, Peak-End rule Aesthetic usability Effect, von Restorff effect, Tesler's Law, Doherty's Threshold	**18**	**CO 1** **CO 2** **CO 3**	**K1, K2, K3, K4**
II	**VISUAL DESIGN - I** The Importance of Effective Visual Design - Layout - Designing for Scanning - Typography and Text (Legibility and Readability) – Colors – Affordances – Icons and Glyphs – Animations and Transitions – Demanding Attention - Grids and Information Density – Gradients - Shadows – Buttons – Forms –	**18**	**CO 1** **CO 2** **CO 3**	**K1, K2, K3, K4**

	Photos – Illustrations – Cards - White space – Personality – Language – Navigation - Micro interactions			
III	**INTERACTION DESIGN/USER INTERFACE DESIGN - I** Interactions - Controls (Words) - Commands (Verbs) - Labels and Instructions - Feedback - Task Steps (Paragraphs, Monologues, and Dialogues) - Task Navigation - Surfaces (Documents) - Errors, Warnings, Confirmations, and Notifications (Interruptions) - Dynamic Elements	**18**	**CO 1** **CO 2** **CO 3** **CO 4**	**K1, K2, K3, K4, K5**
IV	**USER RESEARCH** Understand users (Intro - Audience data) – User Personas (Intro - Audience data) – Understand business goals – Evaluate interfaces – Understanding Discovery phase – Target audience, Understand User Stories.	**18**	**CO 1** **CO 2** **CO 3** **CO 4** **CO 5**	**K1, K2, K3, K5**
V	**USER EXPERIENCE/USER INTERFACE – I** Product Design and User Experience Design – User experience and web – Good user experience – Elements of user experience: The strategy plane: Product objectives, Business goals, Brand Identity, Success metrics, User needs, User segmentation, creating personas, Team roles and process. UX Strategy/Content Strategy. The scope plane: Functionality and content, defining requirements, functional specifications, content requirements, prioritizing requirements. Product Life Cycle.	**18**	**CO 1** **CO 2** **CO 3** **CO 4** **CO 5** **CO 6**	**K1, K2, K3, K4**

Text Books

8. Carroll, J. M. (2013). *Creativity and rationale: Enhancing human experience by design*. Springer.

9. Cooper, A. (1995). *About face: The essentials of interface design*. IDG Books Worldwide.

10. Garrett, J. J. (2011). *The elements of user experience: User-centered design for the web and beyond*. New Riders.

11. Gothelf, J., & Seiden, J. (2016). *Lean ux: Applying lean principles to improve user experience*. O'Reilly.

Suggested Readings

6. Hartson, H. R., & Pyla, P. S. (2018). *The UX book: Process and guidelines for ensuring a quality user experience.* Morgan Kaufmann.

7. Deacon, P. B. (2020). *UX and UI Strategy: A Step by Step Guide on UX and UI Design* Independently Published.

8. Hartson, R., Pyla, P. S. (2012). *The UX Book: Process and Guidelines for Ensuring a Quality User Experience.* Netherlands: Elsevier Science.

9. Allen, J. J., Chudley, J. J. (2012). *Smashing UX Design: Foundations for Designing Online User Experiences*. Germany: Wiley.

Web Resources

3. https://uidesigndaily.com/

4. https://www.worlduiresources.com/

5. https://uxdesign.cc/

Course Outcomes (COs) and Cognitive Level Mapping

PVC | USER INTERFACE & USER EXPERIENCE - 1		Cognitive Level
CO 1	Understand what interaction design is, the importance of user-centred design and methods of user information gathering	**K1, K2**
CO 2	Understand how the sensory, cognitive and physical capabilities of users inform the design of interactive products	**K3**
CO 3	Understand the process of interaction design, including requirements elicitation, prototyping, evaluation and the need for iteration	**K4**
CO 4	Analyse and critique the design of interactive products	**K5**
CO 5	Select, adapt and apply suitable interaction design approaches and techniques towards the design of an interactive product.	**K6**

Semester	Category	Hours/Week			Total Hours	Credits
		L	T	P		
2	ME	L			6	2
COURSE CODE		COURSE TITLE				
PVC2ES01		Digital Production -Production Process				

Course Overview:

Digital Production 4 aims to broadly cover all the media production process from the Shooting to the complete production phase

Course Objectives:

To introduce the knowledge of Production Process as a whole

To enable the students the concept and techniques behind the different departments in production process

The course also focuses on elements such as Production, principles of Staging & Blocking

Prerequisites	Basic Camera and Computer with decent configuration

SYLLABUS

UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL
I	Production Pipeline. From Planning Phase to Execution phase - Key aspects. Teamwork & work ethics. Various crafts in Production. Video Production & OTT Production approaches.	10	CO 1 CO4	K1,K2,K5

II	Executing the production, Production Units, Television Studio Production Process, Micro Production crew for OTT. Cinematography Department Blocking and Staging of a camera. Working with sound department on set. Live sound Recording. Art Department Process	14	CO 2 CO 3	K3,K4
III	Digital Formats & Cameras Used. Camera and Multi Camera Production for Television Production. Production-Streaming-Live Telecast - Outdoor Broadcasting [OB]. Video formats in Television & OTT Production Equipment and compression process.	14	CO 2 CO 3 CO 4	K3,K4,K5

IV	Lighting Equipment, Light modifiers, working with Chroma Studios, Gimbals, Drone Cameras, Special Unit Videography, Different Types of Crane systems, Different Video formats for film production & Television Production	14	CO 1 CO 4 CO 5	K1,K2,K5,K6
V	Role of Production Executive in the Production Process, Role of the Director, Directing the actors, directing the camera, Grammar of Cinematography and working with the crew. Line Production. Departmentalization in TV channels- Production House. Log Writing for Post production Process	14	CO 1 CO 2 CO 3 CO 5	K1,K2,K3,K4,K6

Books for Study

S. No.	Title of the Book	Author	Publisher	Year	Vol. / Edition
1	Cinematography: Theory and Practice: Image Making for Cinematographers and Directors	Blain Brown	Routledge;	2016	3
2	TV Newscast Processes and Procedures (Multiple Camera Video Series)	Robert J Schihl	Focal Press; October 1991)	2010	1
3	OTT and Streaming TV: Systems, Services and Applications	Lawrence Harte	DiscoverNet	2021	2

Books & Web Links for Reference

	Title of the Book				

S.No.		Author	Publisher	Year	Vol./Edition
1	On Directing Film	David Mamet	Penguin Books	1992	Reprint edition
2	Internet TV Systems: OTT Technologies Services, Operation, and Content	Lawrence	Kindle	2021	1

Course Outcomes (COs) and Cognitive Level Mapping

COs	Statements	Bloom's Level
CO1	To introduce Production Process in different media	K1
CO2	To focus on the Production of media	K2

CO3	To specialize in the specific department in production	K4
CO4	To understand the various process involved in production	K5
CO5	To be able to prepare a logistical framework for any media production process	K3

Course Code	PVC2ES01
Course Title	**USER INTERFACE & USER EXPERIENCE - 2**
Credits	02
Hours/Week	06
Category	Major Elective (ME) - LAB
Semester	2
Regulation	2022

Course Overview

1. Explore how to include linguistic, social, and cultural characteristics into user interface design
2. Create User Personas and utilise them in the UX design process
3. Take design decisions based on design concepts and user experiences.
4. Create prototypes and wireframes to design web and mobile applications.
5. Create personas to define users.

Course Objectives	
1. Analyse an interaction design problem and propose a user-centered process. 2. Convey user research findings with personas and scenarios 3. Evaluate the user experiences and user interfaces of existing systems to identify and prioritise problems and propose improvements 4. Plan and design the user experience and user interface. 5. Learn how to conduct user interviews to gain insights on user problems and create solutions for the problems. 6. To understand and profile the user along social and contextual parameters 7. Develop mid fidelity prototype	
Prerequisites	Introduction to Design Fundamentals

SYLLABUS

UNIT	**CONTENT**	**HOURS**	**COs**	**COGNITIVE LEVEL**
I	**VISUAL DESIGN -II** Emotional Connection - Having a Personality - Personality Attributes - Good Tone - Motivating Users by Providing Obvious Value - Minimizing Effort - Forgiveness – Trustworthiness – Courageous Design - Branding/Brand Identity – Establish style guidelines/patterns – Incorporate Illustrations – Present data in design – Visual Interest with animation	**18**	**CO 1** **CO 2** **CO 3**	**K1, K2, K3, K4**

II	**INTERACTION DESIGN/USER INTERFACE DESIGN - II** Global and contextual navigation in Information architecture – Hierarchical structures – visual hierarchy – Interface Design goals - Ordering of Data and Content - Visually Pleasing Composition - Focus and Emphasis - Conveying Depth of Levels or a Three-Dimensional Appearance - Presenting Information Simply and Meaningfully	**18**	**CO 1** **CO 2** **CO 3**	**K1, K2, K3, K4**
III	**USER EXPERIENCE/USER INTERACTION - II** Elements of user experience – the structure plane (Interaction Design and Information Architecture) – Conceptual Models, error handling, Information architecture: Structuring the content, Architectural approaches, organizing principles, Language and Metadata, Team roles and process - the skeleton plane- Skeleton, Convention and Metaphor, Interface Design, Navigation design, Information design, wireframes.	**18**	**CO 1** **CO 2** **CO 3** **CO 4**	**K1, K2, K3, K4, K5**
IV	**USER RESEARCH - II** Understand users (Advance - Audience data) – User Personas (Advance - Audience data) – Understand business goals – Evaluate interfaces. Understanding Discovery phase.	**18**	**CO 1** **CO 2** **CO 3** **CO 4** **CO 5**	**K1, K2, K3, K5**
V	**USABILITY TESTING – I** Agile vs Waterfall Methodology – Mid Fidelity Prototypes (Blueprint) – Wireframes (structure) – Clickable wireframes (UI Tools) – Figma, Sketch, Adobe XD	**18**	**CO 1** **CO 2** **CO 3** **CO 4** **CO 5** **CO 6**	**K1, K2, K3, K4**

Text Books

12. Kolko, J. (2010). Thoughts on Interaction Design. Switzerland: Elsevier Science.

13. Kraft, C. (2012). User Experience Innovation: User Centered Design that Works. United States: Apress.

14. Lund, A. (2011). User Experience Management: Essential Skills for Leading Effective UX Teams. Ukraine: Elsevier Science.

15. Moffett, J. (2014). Bridging UX and Web Development: Better Results Through Team Integration. Netherlands: Elsevier Science.

Suggested Readings

10. Osborn, T. (2021). Hello Web Design: Design Fundamentals and Shortcuts for Non-Designers. United Kingdom: No Starch Press.

11. Tidwell, J. (2006). Designing interfaces. Germany: O'Reilly Media, Incorporated.

12. Johnson, J. (2013). Designing with the Mind in Mind: Simple Guide to Understanding User Interface Design Guidelines. Netherlands: Elsevier Science.

13. Pyla, P. S., Hartson, R. (2012). The UX Book: Process and Guidelines for Ensuring a Quality User Experience. Netherlands: Elsevier Science.

14. Ritter, M., Winterbottom, C. (2017). UX for the Web: Build Websites for User Experience and Usability. United Kingdom: Packt Publishing.

Web Resources

6. https://uidesigndaily.com/

7. https://www.worlduiresources.com/

8. https://uxdesign.cc/

Course Outcomes (COs) and Cognitive Level Mapping

PVC | USER INTERFACE & USER EXPERIENCE - 2		Cognitive Level
CO 1	Create contextually obvious interactions.	**K1, K2**
CO 2	Determine which data to display in order to meet user needs.	**K3**
CO 3	Construct Navigation that enables users to easily accomplish tasks.	**K4**
CO 4	Apply a user centered design in the creation of basic to complex software applications.	**K5**
CO 5	Produce prototypes for software applications using industry standard design tools.	**K6**

Semester	Category	Hours/Week			Total Hours	Credits
		L	T	P		
3	MC	L			6	4
COURSE CODE		COURSE TITLE				
PVC3ES01		DIGITAL PRODUCTION – POST PRODUCTION				

Course Overview:

Digital Production 6 aims to broadly cover all the media post production process from the Assembly to the complete post production phase

Course Objectives:

To introduce the knowledge of Post Production Process as a whole
To enable the students the concept and techniques behind the different departments in post-production process
The course also focuses on elements such as Editing, Sound Design & VFX, Distribution

Prerequisites	Basic Camera and Computer with decent configuration			
	SYLLABUS			
UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL
I	Assembly Phase of the Production – Key Aspec Pipeline for Post Production Process & Workflo Digitizing Process, Various Crafts, Post Producti & Marketing approaches. Live Streaming Progra Production for OTT & Television	12	CO1 CO 2	K1 K2 K3
II	Executing the Post Production, Understanding t Market, Role of Editor in the Post Producti Department , Colour Grading and Colour Correcti Department, Graphics and Visual Effe	15	CO1 CO 2	K1 K2 K3

	Department and Special Units such as Oth language Dubbing and Subtitles managements			
III	Edit Department Pipeline. Assembly Process, Rou Cut, Editing Methods & Process, Grammar editing, Live Editing for Television, Editing throu Applications for OTT Video Editing Software	15	CO1 CO2 CO3	K1 K2 K3 K4
IV	Sound Department Pipeline. Sound Mixing & Sou Design, Digital Sound Effects, Sound Editin Understanding sound console, Sound Masterin Process of Dubbing, Songs, and Rendering Mast Print, Different sound formats for Television a OTT Platforms	18	CO2 CO3 CO4	K3 K4 K5
V	Film Marketing & Distribution. Understanding t Film & Television Market. Promotion a Marketing. Digital Promotions. Satellite Rights OT rights, Music Labels & Royalties, Post relea business and future project placements	18	CO5	K6

S. No.	Title of the Book	Author	Publisher	Year	Vol./ Edition
1	Movies and Methods, Vols. I & II	Nichols, B ed	University of California Press	2013	8
2	Multiskilling for Television Production	Peter Ward	Routledge; 1st edition (22 May 2000)	2016	3
3	Film and Video Editing Theory: How Editing Creates Meaning	Michael Frierson	Routledge;	4 April 2018	1st edition

Books & Web Links for Reference

S.No.	Title of the Book	Author	Publisher	Year	Vol./Edition
1	How to read a	James	Macmillan	2000	5

	film	Monaco			
2	Film & TV Sound: Theory and Practice	Elisabeth Weis	Columbia University Press Media EU	2011	4

Course Outcomes and Cognitive Level

COs	Statements	Bloom's Level
CO1	To introduce Post Production Process in Various media	K1
CO2	To focus on specific departments in Post Production	K2
CO3	To specialize on Post production of all media	K4
CO4	To understand the various process involved in Post production	K5
CO5	To be able to prepare a Technical framework for any media production process	K3

Course Code	PVC3ES02
Course Title	**USER INTERFACE & USER EXPERIENCE - 3**
Credits	04
Hours/Week	06
Category	Major Elective(ME) - LAB
Semester	3
Regulation	2022

Course Overview

6. Conduct research, design a solution, and validate its effectiveness by testing it.
7. To create UX project from beginning to end for mobile and web applications.
8. Design prototypes with interactions
9. Create Prototype and test with the target audience for effectiveness
10. Identify user problems, understand user expectations and design usable interfaces

Course Objectives	
1. Design a test for a screen-based prototype and assess the prototype in accordance with predetermined criteria. 2. Prepare high quality, documentation and products relating to the design process for preparation for a professional portfolio 3. Demonstrate knowledge, skills and understanding in applying a professional UX design process. 4. Create interactive digital prototypes using industry standard tools. 5. Develop high fidelity prototype	
Prerequisites	Introduction to Design Fundamentals

SYLLABUS

UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL
I	**COMMUNICATION DESIGN PRINCIPLES** Core Communication Principles of UI – Effective Communication – Intuitive UI – Intuitive attributes – Necessary Consistency - Strategically Unintuitive UI - Levels of Intuitiveness - Inductive UI - Strategically Deductive UI - Asking Intuitive Questions - Communication-Driven Design Process - Planning Phase - Design Phase - Refinement Phase	**18**	**CO 1** **CO 2** **CO 3**	**K1, K2, K3, K4**
II	**USER EXPERIENCE - III** Elements of user experience – the surface plane: Sensory design, the surface, smell and taste, touch, hearing, vision, follow the eye, contrast and uniformity, internal and external consistency, color palettes and typography, design comps and style guides – User centered Design – Participatory Design – Agile Interaction Design	**18**	**CO 1** **CO 2** **CO 3**	**K1, K2, K3, K4**

III	**USER INTERFACE FRONT END DESIGN - I** HTML BASICS Working/Intro Knowledge JavaScript	**18**	**CO 1** **CO 2** **CO 3** **CO 4**	**K1, K2, K3, K4, K5**
IV	**USER INTERFACE FRONT END DESIGN - II** CSS Basics	**18**	**CO 1** **CO 2** **CO 3** **CO 4** **CO 5**	**K1, K2, K3, K5**
V	**USABILITY TESTING - III** High Fidelity prototypes (Visual/Interactive).	**18**	**CO 1** **CO 2** **CO 3** **CO 4** **CO 5** **CO 6**	**K1, K2, K3, K4**

Text Books

1. Unger, R., Chandler, C. (2012). A Project Guide to UX Design: For User Experience Designers in the Field Or in the Making. United Kingdom: Pearson Education.
2. Pyla, P. S., Hartson, R. (2018). The UX Book: Agile UX Design for a Quality User Experience. Netherlands: Elsevier Science.
3. Allen, J. J., Chudley, J. J. (2012). Smashing UX Design: Foundations for Designing Online User Experiences. Germany: Wiley.
4. van Slee, A., Chandler, C. (2013). Adventures in Experience Design. United Kingdom: Pearson Education.

Suggested Readings

1. Miller, L. (2015). The Practitioner's Guide To User Experience Design. United Kingdom: Little, Brown Book Group.
2. Lund, A. (2011). User Experience Management: Essential Skills for Leading Effective UX Teams. Ukraine: Elsevier Science.

3. Krug, S. (2009). Don't Make Me Think: A Common Sense Approach to Web Usability. Ukraine: Pearson Education.
4. Moule, J. (2012). Killer UX Design: Create User Experiences to Wow Your Visitors. Australia: SitePoint.

Web Resources

1. https://uidesigndaily.com/
2. https://www.worlduiresources.com/
3. https://uxdesign.cc/

Course Outcomes (COs)

PVC | USER INTERFACE & USER EXPERIENCE - 3		Cognitive Level
CO 1	Apply basic scientific principles, theories and methods for user interface design	**K1, K2**
CO 2	Apply current best practices for user interface design in a digital design process	**K3**
CO 3	Design a screen-based application in accordance to contemporary principles, theories, methods and practices for user interface design	**K4**
CO 4	Design a test for a screen based prototype and evaluate the prototype according to specified conditions	**K5**
CO 5	Analyze the qualities of a user interface design and relate it to fundamental interaction design theory	**K6**

Course Code	PVC3ID01
Course Title	Machine Learning
Credits	3
Hours/Week	6
Category	ID - LAB

Semester	3
Regulation	2022

Course Overview

The purpose of this course is to understand and discover patterns in the user data and then make predictions based on these intricate patterns for solving Real life problems. Machine learning helps in analysing the data as well as identifying trends. This course emphasises how the machine learning approach is used in Digital marketing, Digital image Processing and Social media platform, advertisement and Film making.

Course Objectives

1. Understanding of the fundamentals and challenges of machine learning: data, model selection, model complexity.
2. Understand Python programming language and be able to apply machine learning algorithms to solve problems.
3. Understand various real-life ML applications in various media platforms
4. Understand how ML used in the Media supply chain
5. Understand different ML/AI Application tools used in digital marketing

Prerequisites	

SYLLABUS

UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL

I	**Unit 1:Inroduction Machine Learning** Introduction to Machine Learning, Deep Learning, AI, Neural networks, Natural language processing, Computer Vision - Classification of Machine Learning and Concept , Application of machine learning in real world, Tensorflow, keras.	**18**	**CO 1** **CO 2** **CO 3**	**K1, K2, K3, K4**
II	**UNIT 2: Python Programming Language** Python introduction, variables, data types, Class/ Objects, file handling, python modules, matplotlib, Machine learning, Pytorch, OpenCV.	**18**	**CO 1** **CO 2** **CO 3**	**K1, K2, K3, K4**
III	**Unit 3 : Machine Learning in Digital marketing** Social Media Platform, Digital marketing - Role of Machine Learning in Digital marketing, Application of Machine learning on Social media platforms , Impact of machine learning in social media platforms	**18**	**CO 1** **CO 2** **CO 3** **CO 4**	**K1, K2, K3, K4, K5,K6**
IV	**Unit 4 : Machine Learning application in Social media** Machine Learning and new media ; Machine Learning Algorithms for Social media Survey. Social media's Deep Learning approach towards Recommender Systems, digital image Application based on Machine Learning	**18**	**CO 1** **CO 2** **CO 3** **CO 4** **CO 5**	**K1, K2, K3, K5,K6**
V	**Unit 5 : Machine Learning in Media supply chain** AI and Machine learning transforming Media	**18**	**CO 1** **CO 2**	**K1, K2, K3, K4, K5,K6**

	and entertainment industry: Metadata tagging, Reporting automation, Subtitle generation, Exhilarating targeted advertising, Predicting Real Time for anticipating demand and segmentation , Recommendation in OTT		**CO 3** **CO 4** **CO 5**	

Text Books

1. Python: The Complete Reference 2018 : Martin Brown
2. Deep Learning with Python Book by François Chollet
3. Machine Learning and Deep Learning with Python, Scikit-learn, and TensorFlow 2, 3rd Edition
4. Natural Language Processing for Social Media: Second Edition Book by Atefeh Farzindar and Diana Inkpen

Web Resources

Top Use Cases for AI in Media and Entertainment :
https://www.dataiku.com/stories/ai-in-media-and-entertainment/

Digital image based Machine learning :
https://towardsdatascience.com/implementing-snapchat-like-filters-using-deep-learning-13551940b174

ML in Digital Marketing :
https://www.searchenginewatch.com/2021/02/12/five-ways-to-use-machine-learning-in-digital-marketing/

Real time ML application : https://www.tensorflow.org/

Python introduction : https://www.w3schools.com/python/python_intro.asp

ML in youtube Recommendation : https://towardsdatascience.com/how-youtube-recommends-videos-b6e003a5ab2f

https://www.goodworklabs.com/how-is-machine-learning-changing-social-media/
Proprietary Data Management Softwares

Course Outcomes (COs)

PVC Machine Learning		Cognitive Level
CO 1	To introduce the fundamentals of Machine learning concepts	**K1, K2**
CO 2	To Know the programming Language and library in the field of Machine Learning algorithms	**K3**
CO 3	To specialize and develop the skills needed to create own machine learning applications	**K4**
CO 4	To Explore different Machine learning applications in various media platforms.	**K5**
CO 5	To analyse how various media platforms use ML Applications tools for making effective consumer/audience-related decisions and marketing	**K6**

Course Code	PVC3VC01
Course Title	EDITING
Credits	1
Hours/Week	3
Category	CD - LAB
Semester	II
Regulation	2022

Course Overview

This paper gives the Introduction and foundation of Editing. Students will study about the History & Basics of Editing and learn the art of Editing techniques

1.

Course Objectives

1. To give the foundation on video editing
2. To learn the history of editing and editing technique
3. To apply the special effects in video editing
4. To do video editing
5. To apply right kind of editing techniqes as per the requirement.

Prerequisites	Laptop or Desktop with Editing Software

SYLLABUS

Unit	Content	Hours	Cos	Cognitive Level
I	**Editing History** Lumiere Brothers Invention of The Cinematographer – Motion picture recording and reproduction – Single subject & event - Definition of basic principle of Editing – Parallel action Technique D.W. Griffith - Guiding the spectators reaction – Birth of a Nation – invention of Close up Russian Directors – Constructive Editing – Usage of Montage in Mother film by pudovkin – Intellectual Montage invention by Eisenstein – Battleship Potemkin Film	12	CO1,CO2,CO 3,	K1,K2,K3,K4
II	**Introduction to Video & Editing software** Introduction - Types of Videos & its uses – difference between MAC & Windows Os - Editing Software details – Components of a Basic Edit Suite	16	C01, CO2, CO3, CO4	K1,K2, K3,K4, K5

III	Editing Essentials Video Formats and Timecode – Video Formats Compatible with Premier Pro – Using Multiple formats in a sequence – offline and online Editing – audio formats compatible with Adobe Premier Pro – Understanding Timeline - Basic Video/Audio Formats and Standards – Image dimensions and aspect ratio – Frame rate – Time code – Drop frame and Non drop frame time code – Understanding metadata	16	CO1, CO2, CO3, CO4	K1,K2, K3,K4, K5
IV	**Understanding UI** Shortcut Keys – working with various workspace – Moving tabs – different tab layouts – entering time code for navigation – Browser window basics – Renaming clips, sequence and Bins - Saving and Using Custom Column Layouts – Basics of Timeline window	18	CO1, CO2, CO3, CO4, CO5	K1,K2, K3,K4, K5,K6
V	**Editing Basics** Basics of source window – Opening a Clip	16	CO1, CO2, CO3, CO4, CO5	K1,K2, K3,K4, K5, K6

	in the source - Tabs in the source - Controls in the source – pop up menus – Edit window - Opening, Selecting, and Closing Sequences in the Edit window - Controls in the Edit window – Pop up menus in Edit window – Working with Audio files - Adding and removing audio and video tracks, Working on multi-layer tracks – Audio/Video effects – Exporting media-Snack video-Basic Video Production Techniques-Producing Snack Video-Editing-Reels-Producing Short e-Content Video-Uploading Video			

Text Books

1. The Focal Easy Guide to Final Cut Pro X – Rick Young
2. Apple Pro Training Series: Final Cut Pro X – Diana Weynand
3. Editing Techniques with Final Cut Pro – Michael Wohl Reference Books

Suggested Readings

1. Johny Elwyns- Books on film editing.
2. Gael Chanders-joy of film editing.
3. Avid media & film composer by avid technologies.
4. BM.Cuser-good book for film editing.

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	To understand, interpret and enjoy editing from past to present within a local as well as global context	K1, K2
CO 2	To identify ideas and issues, and develop and use a basic vocabulary when participating in critical dialogue about editing with others	K3
CO 3	To apply right kind of editing techniqes as per the requirement.	K4
CO 4	To create videos with special effects and adding sounds	K5
CO 5	To Navigate challenges & opportunities of working in the field of Editing	K6

Course Code	PVC3VC01
Course Title	Photography
Credits	1
Hours/Week	2
Category	VA - LAB
Semester	III
Regulation	2022

Course Overview

1. Basic Photography is an introductory course, covering the varied skills that lie behind photographic practice.
2. It is intended for students of all ages and, beginning at square one, and assumes that you have no theoretical knowledge of photography, or any scientific background.
3. The Course explains equipment and techniques, provides information on both analogue and digital photography: materials and processes, shooting and image manipulation.
4. The importance of visual content and meaning in photographs is also discussed with reference to many significant contemporary and historical photographers.

Course Objectives

1. Demonstrate knowledge of the camera main controls and their functions.

2. To understand what is important in making high quality photographs.
3. To create images with total sharpness and differences between cameras of different formats.
4. To demonstrate how lighting can be used to express chosen aspects such as texture, form, depth, detail and mood.
5. To understand the equipment and general preparations needed before processing any kind of film.
6. To create and understand the essentials of digital post-production, from hardware to software and from input to output.

Prerequisites	Access to a camera; film based SLR (single-lens- reflex or DSLR (digital single-lens-reflex) cameras are preferred but not required.

SYLLABUS

Unit	Content	Hours	Cos	Cognitive Level
I	Fundamentals of Photography. History of photography. History of Camera. Definition - Concept and terminologies in camera. Working of a D/SLR camera	12	CO1,CO2,CO 3,	K1,K2,K3,K4
II	Types of camera, Structure, Features of the camera, Lens and its Types. Understanding Of Exposure. Aperture, Shutter & ISO Correlation. Depth of Field	16	C01, CO2, CO3, CO4	K1,K2, K3,K4, K5
III	Study on Lighting. Indoor Lighting Techniques. Equipment used. Light	16	CO1, CO2, CO3, CO4	K1,K2, K3,K4, K5

	MeasuringDevices. Props and Elements to support lighting. Outdoor Lighting. Understanding Kelvin values. Colour and Lighting. Colour theory			
IV	Aesthetics: Composition and styles of photography. Various Framing Techniques	18	CO1, CO2, CO3, CO4, CO5	K1,K2, K3,K4, K5,K6
V	Film Developing and Printing Process. Digital Photography: Types & Functions ofSensor, Menus and Options in DSLR and Digital Photography Colour management & Post Production.	16	CO1, CO2, CO3, CO4, CO5	K1,K2, K3,K4, K5, K6

Text Books

1. London, B., Stone, J., Upton, J. (2011). Photography. United Kingdom: Prentice Hall.
2. Barrett, T. (2012). Criticizing Photographs. United Kingdom: McGraw-Hill Education.
3. Hirsch, R. (2017). Seizing the Light: A Social & Aesthetic History of Photography. United States: Taylor & Francis.
4. Northrup, T. (2014). Tony Northrup's DSLR Book: How to Create Stunning Digital Photography. United States: Mason Press.

Suggested Readings

1. Streek, T., Turvey, R., Haines, G. H. (1991). Learn Photography. United Kingdom: Treasure.
2. Smith, R. S., Langford, M., Fox, A. (2015). Langford's Basic Photography: The Guide for Serious Photographers. United Kingdom: Focal Press.
3. Hedgecoe, J. (2005). The Book of Photography. United Kingdom: DK Pub.

Web Resources

1. https://bit.ly/3aKOovO
2. https://bit.ly/3lNRFRh
3. https://bit.ly/3DRuwUi
4. https://bit.ly/3vlGKS3
5. https://bit.ly/3FTyFIS

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	To understand, interpret and enjoy photography from past to present within a local as well as global context	K1, K2
CO 2	To identify ideas and issues, and develop and use a basic vocabulary when participating in critical dialogue about photography with others	K3
CO 3	To create photographic work that is personally significant & fulfilling, understanding how any photographs are contextualized in contemporary and historical photographic issues, genres and concerns.	K4
CO 4	To create and interpret any photographic image through the lens of both the artist and the viewer's own personal, social and cultural filters.	K5
CO 5	To Navigate challenges & opportunities of working in a community-based photographic	K6

	environment.	

Course Code	PVC3VC01
Course Title	Photography
Credits	1
Hours/Week	2
Category	VA
Semester	III
Regulation	2022

Course Overview

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8. The importance of visual content and meaning in photographs is also discussed with reference to many significant contemporary and historical photographers.

Course Objectives

7. Demonstrate knowledge of the camera main controls and their functions.
8. To understand what is important in making high quality photographs.
9. To create images with total sharpness and differences between cameras of different formats.
10. To demonstrate how lighting can be used to express chosen aspects such as texture, form, depth, detail and mood.
11. To understand the equipment and general preparations needed before processing any kind of film.
12. To create and understand the essentials of digital post-production, from hardware to software and from input to output.

Prerequisites	Access to a camera; film based SLR (single-lens- reflex or DSLR (digital single-lens-reflex) cameras are preferred but not required.

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6. Barrett, T. (2012). Criticizing Photographs. United Kingdom: McGraw-Hill Education.
7. Hirsch, R. (2017). Seizing the Light: A Social & Aesthetic History of Photography. United States: Taylor & Francis.
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5. Smith, R. S., Langford, M., Fox, A. (2015). Langford's Basic Photography: The Guide for Serious Photographers. United Kingdom: Focal Press.

6. Hedgecoe, J. (2005). The Book of Photography. United Kingdom: DK Pub.

Web Resources

6. https://bit.ly/3aKOovO
7. https://bit.ly/3lNRFRh
8. https://bit.ly/3DRuwUi
9. https://bit.ly/3vlGKS3
10. https://bit.ly/3FTyFIS

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CO 4	To create and interpret any photographic image through the lens of both the artist and the viewer's own personal, social and cultural filters.	K5
CO 5	To Navigate challenges & opportunities of working in a community-based photographic environment.	K6