

**PONDICHERRY UNIVERSITY
PUDUCHERRY**



**SYLLABUS & REGULATIONS
IN
B.SC. (HONORS) MULTIMEDIA (VISUAL
COMMUNICATION)
(NEP compliance)**

From the Academic Year 2023 – 2024 onwards

B.Sc. MULTIMEDIA (VISUAL COMMUNICATION)

National Education Policy compliant syllabus

2023-2024

REGULATIONS

Aim of the Course:

The Degree of Bachelor of Multimedia (Visual Communication) aims to introduce the students to visual communication. At the end of the course, the students are expected to have good working knowledge in the tools and technologies of mass media and audio visual communication.

Eligibility for Admission:

Candidates for admission to B.Sc. Multimedia (Visual Communication) shall be required to have passed Higher Secondary Examination conducted by the Government of Pondicherry/Tamil Nadu or an examination accepted as equivalent thereto, subject to such conditions as may be prescribed thereafter.

Duration of the Course:

First year ends with the award of a Certificate, second year with a Diploma, third year with a UG degree and fourth year ends with an Honours/Honours with Research degree.

UG Certificate: Students who opt to exit after completion of the first year and have earned a minimum of 42 credits will be awarded a UG certificate if, in addition, they complete a work based vocational course/internship of 4 credits during the summer vacation of the first year.

UG Diploma: Students who opt to exit after completion of the second year and have earned a minimum of 84 credits will be awarded the UG diploma if, in addition, they complete a work based vocational course/internship of 4 credits during the summer vacation of the second year.

3-year UG Degree: Students who wish to discontinue after the 3- year UG programme will be awarded a UG Degree in the Major discipline after successful completion of three years, earning a minimum of 124 credits and satisfying the minimum credit requirements as mentioned in the table below.

4-year UG Degree (Honours): A four-year UG Honours degree in the major discipline will be awarded to those who complete a four-year degree programme, earning a minimum of 164 credits and have satisfied the credit requirements as mentioned in table below.

4-year UG Degree (Honours with Research): Students who secure a minimum of 7.5 CGPA in the first six semesters and wish to undertake research at the undergraduate level can choose a research stream in the fourth year. They should do a research project or dissertation under the guidance of a faculty member of the University. The research project/dissertation will be in the major discipline. The students who secure a minimum of 164 credits, including 12 credits from a research project/dissertation, will be awarded UG Degree (Honours with Research).

Medium:

The medium of instruction shall be English.

EVALUATION:

Total Marks: 100

All Credit courses are evaluated for 100 marks. Internal Assessment component is for 25 marks and the End Semester University exam is for 75 marks. In case of Practicals, Project work, etc., it is 50:50 marks for Internal and End-Semester Exams.

Breakup of Internal Assessment Marks:

Total Internal Assessment mark for a theory subject is 25 marks. The breakup is:

a)	Mid Semester Exam (one) -20 Marks
b)	Percentage of Attendance-5 Marks
Total - 25Marks	

Marks for Attendance are as follows:

Below 75%	0
75%-80%	1
80%-85%	2
85%-90%	3
90%-95%	4
95%-100%	5

Internal Test Scheme:

Principal of the College schedules the Mid-Semester Exam for all courses during 8/9th week of start of classes. All faculty members are expected to conduct this Mid-Semester exam for 1.30 hr duration and evaluate, upload the marks to Controller of Examinations of University. Colleges are also requested to preserve the answer books of Mid-Semester exams until declaration of results by the University.

Internal Assessment marks for Practicals / Project work / Internships subjects:

Faculty member in-charge of Lab practicals shall evaluate the practical subjects for 50 marks. The breakup is as follows:

a) Observation note / Demo note/ Work dairy / etc.	20
b) Practical Record/ Internship Report / etc.	30
Total	50

End-Semester University Exam:

Controller of Examinations (COE) of Pondicherry University schedules the End-Semester exams for all theory and practical subjects based on University calendar.

A detailed Exam Time Table shall be circulated to all Colleges at least 15 days before the start of exams mostly during 15/16th week of the Semester. Question Papers shall be set externally based on BOS approved syllabus. All students who have a minimum of 70% attendance are eligible to attend the end-semester exams. The breakup of end semester marks:

a) Theory subjects: (Sec A, Sec B and Sec C) Questions from all units of syllabus	75marks
b) Practical/Internship Project Work subjects (Based on Practical Exams/Presentation/Viva)	50marks

Consolidation of Marks and passing Minimum:

Controller of Examinations of the University consolidates the Internal Assessment marks uploaded by the Colleges and marks secured by students in end-semester examination. The total marks will be converted into letter grades as shown in the following Table 2. As per NEP Regulations, the passing minimum is 50% marks (IA + End semester put together) However, Pondicherry University considers 40% marks as pass during first 3 years of study and students who secured less than 50 will be awarded 'P' (Pass Grade)

Arrear Exam:

A student who failed to secure 40% marks in aggregate is declared as Failed and he is eligible to take up supplementary examination by registering to the said course in the following Semester. All other candidates who failed due to shortage of attendance, those who are seeking to improve the grade shall repeat the course.

Letter Grades and Calculation of CGPA:

Total Marks Secured by a student in each subject shall be converted into a letter grade. UGC Framework has suggested a Country wide uniform letter grades for all UG courses. The following Table shows the seven letter grades and corresponding meaning and the grade points for calculation of CGPA.

TABLE-2

Equivalent Letter Grade	Meaning	Grade Points for Calculation of CGPA
O	Outstanding	10
A+	Excellent	9
A	Very Good	8
B+	Good	7
B	Above Average	6
C	Average	5
P	Pass	4
F	Fail	0
Ab	Absent	0

In order to work out the above letter grades, the marks secured by a student (Total of IA and Semester End) would be categorized for relative grading.

The ranges of marks for each grade would be worked as follows:

Highest marks in the given subject = X
 Cut of marks for grading purpose = 50marks
 Passing mark (for 3 years of UG) = 40
 Number of grades (excepting P grade) (O, A+, A, B+, B, C) = 6
 Range of marks = K

$$K = \frac{x - 50}{G}$$

The following table given the range of marks and letter grades. According to K value, one of the following grading schemes will be followed.

(i) If $K \geq 5$, then the grades shall be awarded as given in Table II.

Table II		
Range of Marks in%	Letter Grade Points for	Letter Grade Points for
X to (X-K) +1	O	10
(X-K) to (X-2K) +1	A+	9
(X-2K) to (X-3K) +1	A	8
(X-3K) to (X-4K) +1	B+	7
(X-4K) to (X-5K) +1	B	6
(X-5K) to 50	C	5
40 –49	P	4

Below 40	F	0
Absent (Lack of Attendance)	Ab	0

(ii) If $K < 5$, then the grades shall be awarded as given in Table III.

Table III		
Range of Marks in%	Letter Grade Points for	Letter Grade Points for
80-100	O	10
71-79	A+	9
66-70	A	8
61-65	B+	7
56-60	B	6
50-55	C	5
40-49	P	4
Below 40	F	0
Absent (lack of attendance)	Ab	0

Calculation of Semester Grade Point average and CGPA:

Semester Grade Point Average (SGPA) is calculated by taking a weighted average of all grade points secured by a candidate from all subjects registered by him/her in the given Semester. The weights being the number of credits that each subject carry.

Cumulative Grade Point Average (CGPA) CGPA shall be calculated as the weighted average of credits that course carries and the value of Grade points averaged for all subjects.

Computation of SGPA and CGPA

The following procedure shall be followed to compute the Semester Grade Point Average (SGPA) and Cumulative Grade Point Average (CGPA):

The SGPA is the ratio of the sum of the product of the number of credits with the grade points scored by a student in all the courses taken by a student and the sum of the number of credits of all the courses undergone by a student,

i.e. $SGPA(S_i) = \frac{\sum(C_i \times G_i)}{\sum C_i}$

Where C_i is the number of credits of the i^{th} course and G_i is the grade point scored by the student in the i^{th} course.

(i) Example for Computation of SGPA where candidate has not failed in any course.

Semester	Course	Credit	Letter Grade	Grade point	Credit Point (Credit x Grade)
I	Course1	3	A	8	3X8=24
I	Course2	4	B+	7	4X7=28
I	Course3	3	B	6	3X6=18
I	Course4	3	O	10	3X10=30
I	Course5	3	C	5	3X5=15
I	Course6	4	B	6	4X6=24
		20			139
	SGPA				139/20=6.95

(ii) Example for Computation of SGPA where candidate has failed in one course.

Semester	Course	Credits	Letter Grade	Grade point	Credit Point (Credit x Grade)
I	Course1	3	A	8	3X8=24
I	Course2	4	B+	7	4X7=28
I	Course3	3	B	6	3X6=18
I	Course4	3	O	10	3X10=30
I	Course5	3	C	5	3X5=15
I	Course6	4	F	0	4X0=00
		20			115
	SGPA				115/20=5.75

Semester	Course	Credit	Letter Grade	Grade point	Credit Point (Credit x Grade)
I	Course1	3	A	8	3X8=24
I	Course2	4	B+	7	4X7=28
I	Course3	3	F	0	3X0=00
I	Course4	3	B	6	3X6=18
I	Course5	3	C	5	3X5=15
I	Course6	4	F	0	4X0=00
		20			85
	SGPA				85/20=4.25

(ii) Example for Computation of SGPA where candidate has failed in two courses.

The CGPA shall also be calculated in similar way as shown in examples (i), (ii) and (iii) of SGPA for all subjects taken by the students in all the semesters. However, if any student fails more than once in the same subject, then while calculating CGPA, the credit and grade point related to the subject in which the student fails in multiple attempts will be restricted to one time only. The SGPA and CGPA shall be rounded off to 2 decimal points and reported in the transcripts.

In case of audit courses offered, the students may be given (P) or (F) grade without any credits. This may be indicated in the mark sheet. Audit courses will not be considered towards the calculation of CGPA.

DECLARATION OF RESULTS:

Controller of Examinations (COE) of the University shall declare the results of given UG programme following the CGPA secured by students by the end of 6th Semester and 8th Semester.

PASS CLASSES

Range of CGPA	Result
9.0 above	First Class with distinction
6.0 above	First Class
5.0 Below 5.99	Second Class
4.0 4.99	Pass Class

B.Sc. Multimedia (Visual Communication)

NEP - Course Structure 2023– 2024 onwards

Course Theory/Practical	Subject Code	Subject	Lecture	Lab/ Seminar/ practical/ studio/ workshop	Credits
First Semester					
Major 1		Introduction to Communication	5	-	4
Minor 1		Fundamentals of Drawing	3	2	4
MLD – 1		Natural Sciences	4		3
AEC – 1		English or Indian Language	4	-	3
SEC – 1		Introduction to Computers	3	2	3
VAC – 1		Environmental Studies	4		2
VAC – 2		Understanding India	4		2
		Total	30		21
Second Semester					
Major 2		Photography	3	2	4
Minor 2		Writing for Media	3	2	4
MLD – 2		Physical Sciences	4		3
AEC – 2		English or Indian Language	4	-	3
SEC – 2		Graphic Designing	3	2	3
VAC – 3		Digital Technologies	4		2
VAC – 4		Health & Wellness/Yoga Education	4		2
		Total	30		21
Third Semester					
Major 3		Communication Theories and Concepts	4	1	4
Major 4		Fundamentals of Journalism	5	-	4
Minor 3		Photojournalism	4	1	4
MLD – 3		Humanities and Social Sciences	4	-	3
AEC – 3		English or Indian Language	4	-	3
SEC – 3		Digital tools for Print design	3	2	3
		Total	28		21
Fourth Semester					
Major 5		Videography – Theory	5	-	4
Major 6		Video Editing	3	2	4
Major 7		Videography – Practical	3	2	4
Minor 4		Community Media and Development	5	-	4
AEC – 4		English or Indian Language	4	-	3
Project		Community Engagement and service	-	6	2
		Total	30		21

Fifth Semester					
Major 8		Film Appreciation	5	-	4
Major 9		Advertising and Public Relations	4	1	4
Major 10		Short Film Production	3	2	4
Minor 5		Audio Production	3	2	4
SKD		Summer Internship	-	6	4
		Total	26		20
Sixth Semester					
Major 11		Media, Culture and Society	5	-	4
Major 12		Media Laws and Ethics	5	-	4
Major 13		Introduction to 2D & 3D Animation	3	2	4
Major 14		Documentary Project	3	2	4
Minor 6		User Interface Design	3	2	4
		Total	25		20
Seventh Semester					
Major 15		Media Research	4	1	4
Major 16		Media, Gender and Identities	4	1	4
Major 17		Global Communication Policies	5	-	4
Minor 7		Media Economy	5	-	4
Minor 8		Media Management	5	-	4
		Total	25		20
Eighth Semester					
Major 18		Communication for Social Change	5	-	4
Major 19		Misinformation in the Digital Age	5	-	4
Research	MID	Research Project/Dissertation	-	15	12
Major 20	Research	Indigenous arts, Literature and culture	5	-	4
Major 21	Dissertation	Instructional Design	5	-	4
Major 22	(or)	Climate Change Communication	5	-	4
	3 MJD				
		Total	25		20

Important Note:

Plagiarism – Plagiarism on assignments or cheating on exams are serious offenses and earn the student a failing grade for the paper.

B.Sc. MULTIMEDIA (VISUAL COMMUNICATION)

I YEAR – SEMESTER I

Introduction to Communication

Credits: 4

Maximum Marks: 100

(End Sem 75 : CA 25)

Objectives:

The objectives of the course are to explore the evolution and significance of human and visual communication and to equip students with the skills to analyse and create effective communication across various contexts. Through theoretical frameworks and practical applications, students will develop a comprehensive understanding of communication processes for effective message transmission and interpretation.

Unit I

Introduction to communication - Human communication, visual communication - A historical overview - Elements of communication - Barriers of Communication - Communication: importance, objectives, and process - Types of communication - verbal, non-verbal, visual, intrapersonal, interpersonal, group, etc.

Unit II

Communication as a skill and process - Message, meaning, connotation and denotation - culture/codes - Semantics and pragmatics - Models of communication - Shannon and Weaver's model of communication, Harold D. Lasswell's model, Schramm's model, and Osgood's model - Visual rhetoric - Visual narrative.

Unit III

Sensory perception. Principles of visual perceptions – Gestalt Theory. Color psychology, optical / visual Illusions.

Unit IV

Seeing is believing: Visual culture, the social aspects of the visual, social identity and the image, cognition and visual images. Visual persuasion. Semiotics of the visual medium. Comics to time-based media.

Continuous Assessment submission:

A comprehensive analysis of a selected visual media content such as a print advertisement or magazine or book cover. This project will require you to apply the principles and concepts learned throughout the course to critically evaluate the visual elements, cultural context, and communicative strategies employed in the chosen media content.

Presentation:

Prepare a visual presentation (e.g., slides, multimedia presentation) to accompany your analysis. Use visuals from the chosen content to illustrate key points and engage your audience.

Submit a written report along with the visual presentation. The report should be well-organized, properly cited adhering to academic writing standards.

Readings:

Baldwin, J., & Roberts, L. (2019). *Visual communication: From theory to practice*. Bloomsbury Publishing.

Barnes, S. B. (2011). *An introduction to visual communication: From cave art to second life*. Peter Lang Incorporated, International Academic Publishers.

Berger, A. A. (1998). *Seeing is Believing: An Introduction to Visual Communication*. McGraw-Hill Humanities, Social Sciences & World Languages.

Bergström, B. (2008). *Essentials of visual communication*. Laurence King.

Hayward, P. (1998). *Picture this: Media Representations of Visual Art & Artists*. Indiana University Press.

Lester, P. M. (2003). *Visual communication: Images with messages*. Cengage Learning.

Smith, K. (2005). *Handbook of Visual Communication: Theory, Methods, and Media*. Routledge.

Williams, R., & Newton, J. (2009). *Visual communication: Integrating media, art, and science*. Routledge.

Online Readings:

<https://open.lib.umn.edu/communication/>

<https://www.verywellmind.com/what-is-gestalt-psychology-2795808>

Fundamentals of Drawing - Practical

Credit: 4

(Practical 50 : IA 50)

Objectives:

To develop foundational drawing skills through the exploration of line, shape, form and perspective, enabling students to effectively communicate ideas and observations visually.

The students are taught the

- Basic elements of visual arts and elements of design (Composition) – their characteristics and behaviours.
- Aesthetic organization of visual elements in art.
- Representation of space and volume in painting, two-dimensional and three-dimensional drawing.
- Comparative analysis of compositions in paintings, various painting media, visual arts and visual perception.
- Nature drawing to develop a sense of structure. Study from any kind of forms in nature, like ponds, shells, butterflies, flowers, plants, insects, minerals, bones, etc.
- Drawing objects - general form- drawing cubes, cones, cylindrical objects, etc.
- Drawing casts, drapery, still life groups, etc. observed and studied in various rendering media and techniques in various light conditions.
- Drawing from memory to develop the sense of observation and the capacity to retain and recall images.
- Outdoor sketching - rapid sketching of places like streets, market, Bus or railway station, temples, etc.

Final Submission:

Students should work with pencil and charcoal on paper, board and other available materials.

Students should submit a minimum of 20 works and sketches at the end of the semester.

Continuous assessment of the work all through the year should be taken for the internal evaluation.

Readings:

Gardner, H., Kleiner, F. S., & Mamiya, C. J. (2005). *Gardner's Art through the Ages*. Wadsworth Publishing Company.

Sayre, H. M. (2015). *A world of art*. Pearson.

Online Readings:

<https://www.youtube.com/watch?v=vMr6eimcolc>

<https://www.youtube.com/watch?v=d1B4e2UbQOc>

<https://www.youtube.com/watch?v=fTrUcTAXQz8>

<https://www.youtube.com/watch?v=1Fgkwcym4j4&list=PLFsmPOXDARvVxzNXi5jOET2EV3MpEXTSZ>

Introduction to Computers - Practical

Credit: 3

Maximum Marks: 100
(Practical 50: IA 50)

Objectives:

To develop a foundational understanding of computer hardware, software, and basic concepts in computing. Explore the practical applications of computers in various fields and industries.

Unit I

Overview of computer systems and their components - Hardware – Input, output devices - Peripheral devices and their function - Software – OS - Windows, Linux, Mac - application software – word processing, spreadsheet, presentation software - commercial and open source – Functionalities of a computer - computer personalization.

Unit II

Types of computers – Personal, mainframe, workstation, mini, laptop, supercomputers, etc. - Unit of Measurements, data storage – Internal and external storage devices - computer configuration - computer networks and its types (LAN, WAN, WLAN) - Internet basics (browsing, search engines, email) - cybersecurity and privacy issues.

Unit III

Information Technology Ethics and Social impact - Ethical issues in computing (privacy, online data security and Intellectual property) - Future trends in computing.

Readings:

Goel, A. (2010). *Computer fundamentals*. Pearson Education India.

Isaacson, W. (2014). *The Innovators: How a group of hackers, geniuses, and geeks created the digital revolution*. Simon and Schuster.

Laberta, C. (2013). *Computers are your future*. Pearson new international edition.

Norton, P. (2010). *Introduction to computers*. Tata McGraw Hill.

Online Readings:

<https://www.khanacademy.org/computing/computers-and-internet>

B.Sc.MULTIMEDIA (VISUAL COMMUNICATION)

I YEAR – SEMESTER II

Photography - Practical

Credit: 4

Maximum Marks: 100
(Practical 50: IA 50)

Objectives:

To gain proficiency in fundamental Photography techniques, including Composition, Exposure, and Lighting. To explore the creative potential of photography as a visual medium for personal expression and storytelling.

Orients the students toward

Human eye and Camera - Genres of photography - Analog Photography essentials - analog basics - film types, film and photo development - camera technology - SLR, DSLR and Mirrorless cameras - Components of a camera - Aperture, Shutter, Sensors - Sensor types - APS-C, full frame, medium format - Lens dynamics - focal length, focal plane, aperture, and depth of field, auto and manual focus techniques, stacking, zooms and special purpose lenses - Exposure triangle - Metering methods - spot, center-weighted, matrix.

Ansel Adams' zone system - Mastering lighting techniques - Natural and Artificial light: exploring golden hour, harsh light, overcast/cloudy conditions. Artificial light sources: speed lights, continuous light, LED, RGB LED, and tungsten lights - Light modifiers and Reflectors: soft and hard modifiers: Soft Box, Octa, Beauty Dish, Strip, Umbrella, Snoot - flash modes: manual, TTL, multi, channels and groups - relationship dynamics: shutter and flash interaction, front curtain and rear curtain - White balance and manipulation using colour temperature - Advanced composition techniques - Composition principles: Rule of thirds - Golden ratio - Geometrical composition - Layers in photography - Techniques: Slow Shutter, Panning, Zoom burst, Shutter drag and Light painting - Digital and Analog integration - Digital vs. Analog photography: Discussion - Film characteristics: Sensitivity, Temperature, Speed - Memory card specifications: writing and copying speed.

File recovery techniques - Storage: Hard Drive, SSD, and Cloud Storage - Post-Processing and Workflow - Image Editing: using professional software like Light Room, Photoshop, AI Applications for Culling, Noise Reduction and Sharpening - Digital Workflow: Capture One, Photo mechanic, file transfer methods like FTP etc. - Photo Captioning, Tethering and Image Archiving. Image Formats: RAW, JPEG, TIFF - Advantages and disadvantages - Image compression, file naming styles and formats.

Final Submission:

Submit a Record of your works on Advertising photography, portrait photography, Silhouette photography, food photography, special effect photography, Landscape photography, macro photography, etc. for the final exam.

Readings:

Gatcum, C. (2016). *The Beginner's Photography Guide, 2nd edition*. DK.

Grimm, T., & Grimm, M. (2003). *The Basic Book of Photography: Fifth Edition*. Plume.

Online Readings:

<https://digital-photography-school.com/start-here/>

<https://fstoppers.com/>

<https://mediacollege.com/photography/>

<https://mediacollege.com/lighting/>

Writing for Media - Practical

Credits: 4

Maximum Marks: 100
(Practical 50: CA 50)

Objectives:

To develop essential writing skills tailored for media platforms, including journalistic writing, scriptwriting and copywriting. To learn to effectively communicate ideas, narratives, and information through various media channels.

Unit I

Sources of Information - Characteristics of different types of media - Varying user experience to different medium - writing for pictures/images.

Unit II

Writing for Print medium - Public Relations and Press Releases - Constructing the story: Selecting story for news, quoting in context, positioning denials, transitions, Credit line, By-line and Dateline - Styles for print, electronic and online journalism - Principles of clear writing - skills to write news - feature writing.

Unit III

Nature and characteristics of Radio. Radio formats (simple and complex) - Radio features, Documentaries & Magazines - Writing for Radio - Idiom of the spoken word - Idea - Research - Script.

Nature and characteristics of Television – audio and visual elements – Broadcast story – Time factor – Informational and educational programmes – general and special audience programmes – Language and style of presentation. Script writing process - Treatment: Structure & Composition - Story told in scenes with Plots, Characters and Dialogues.

Unit IV

Copywriting for advertisements - e-content writing - writing for the web: blogs, news apps, e-newspapers, e-zines, etc. - Writing for social media.

Workshop style classes: Write commercials, news scripts for broadcast. Five different script writing assignments.

Final Submission:

Submit a record of news stories written by you for a newspaper, a feature for a magazine, a script for a radio Programme, a script for a TV programme, a copy for an advertisement and an online content for an e-zine, e-newspaper or blog.

Readings:

Hilliard, R. L. (2004). *Writing for television, radio, and new media*. Cengage Learning.

Mencher, M. (1997). *News reporting and writing*. McGraw-Hill Humanities, Social Sciences & World Languages.

Stovall, J. G. (2009). *Writing for the Mass Media*. Pearson.

Trewin, J. (2013). *Presenting on TV and radio: An Insider's Guide*. Taylor & Francis.

White, T. (2005). *Broadcast news: Writing, reporting, and producing*. Taylor & Francis.

Online Readings:

<https://www.youtube.com/watch?v=fJx3baRGjj8#:~:text=Class%2010:%20TV%20Genres%20Instructor:%20David%20Thorburn,information%20at%20http://ocw.mit.edu/terms%20More%20courses%20at%20http://ocw.mit.edu>

Graphic Designing - Practical

Credits: 3

Maximum Marks: 100
(Practical 50: IA 50)

Objectives:

To develop proficiency in graphic design software to create professional-quality Logos, Letterheads, Brochures, etc. To acquire skills in conceptualizing and executing design projects for diverse media platforms.

The students are to be oriented towards the following topics.

Design and concept development process - Research, the process of developing ideas-Verbal, Visual, Combination & Thematic, Visual thinking, associative techniques, materials, tools, design execution, and presentation - Style sheet.

Colour printing process – CMYK Vs RGB, Spot colour vs Process colour printing. Designing Layout for various formats: Print and Web –Typography, Copy fitting, communication through Typography.

Learning software for the application of various designing principles in different formats.

Final Submission:

1. Visiting card, Logo design, Poster/Banner, Photo retouch/manipulation
2. Brochure (Bifold or Trifold), Logo with alphabet, tracing 2D cartoon using pen tool, Vector drawing of a human portrait, Vector illustration using geometrical shapes and gradient tool should be submitted.
3. All the above mentioned works can be done using professional software.

Readings:

Adams, J. M., Faux, D. D., & Rieber, L. J. (1996). *Printing technology*. Cengage Learning.

C, F. (1998). *Printing paper and inks*. Thomson Learning .

Eskilson, S. J. (2019). *Graphic design: A new history, third edition*. Yale University Press.

Malamed, C. (2011). *Visual Language for Designers: Principles for Creating Graphics that People Understand*. Rockport Pub.

Park, J. Y. (2007). *Visual communication in digital design*. O'Reilly.

Samara, T. (2007). *Design elements: A graphic style manual*. Rockport Publishers.

Online Reading:

<https://creativecloud.adobe.com/learn/app/photoshop>
<https://mediacollege.com/graphics/>

B.Sc. MULTIMEDIA (VISUAL COMMUNICATION)

II YEAR – SEMESTER III

Communication Theories and Concepts

Credit: 4

Maximum Marks: 100
(End Sem 75: CA 25)

Objectives:

To understand the foundational theories and concepts in communication studies, including their historical development and contemporary relevance. To analyse and critically evaluate how these theories and concepts apply to various communication contexts and phenomena.

Unit I

Int

rapersonal Communication - Ideation and Creative Thinking. Lateral Thinking
- Interpersonal communication - Theories and Models-Transactional analysis -
Group communication - Theories and Models-Decision making process -
leadership - teamwork communication patterns group context - Public
communication - Rhetoric Model, Persuasion Models. Non-verbal
Communication - Theories and Models.

Unit II

Social Theories – Communication & Media-Marxist Thoughts &
Interpretations - Psychological Theories - Cognitive dissonance - Personal
influence theories.

Unit III

Mass communication Theories - Two step flow theory, Agenda setting theory,
Cultivation Theory, Normative theories, Uses and gratification theory, Spiral
of silence theory - Selective exposure, Selective perception, Selective retention
- Gate Keeping, Framing theory , Priming.

Unit IV

Communication skills - Critical Thinking, Reading, Writing, Listening,
Presentation, Interpersonal Communication Skills.

Readings:

Haun, M. J. (2010). *Communication Theory and Concepts*. McGraw Hill; 7th edition.

Cobley, P., & Schulz, P. J. (2013). *Theories and models of communication*. Walter de Gruyter.

Larson, C. U. (2001). *Persuasion: Reception and responsibility*. Cengage Learning.

McQuail, D. (2010). *McQuail's mass communication theory*. SAGE.

Wood, J. T. (2001). *Communication mosaics: A introduction to the field of communication*. Wadsworth Publishing Company.

Online Readings:

<https://ebooks.inflibnet.ac.in/lisp1/chapter/theories-models-of-communication/>

<https://egyankosh.ac.in/bitstream/123456789/10047/1/Unit-3.pdf>

<https://www.communicationtheory.org/>

Fundamentals of Journalism

Credits: 4

Maximum Marks: 100
(End Sem 75: CA 25)

Objectives:

To develop foundational skills in journalistic writing and reporting to effectively communicate news and information to diverse audiences. To acquire an understanding of the ethical principles and practices essential for responsible journalism.

Unit I:

What is Journalism? A brief history of Journalism - History of journalism in India – Tamil Nadu – Pondicherry.

Unit II:

What is News? - News sources - News values - Journalistic reporting, writing and editing for newspapers - Basics of writing a news report - Structure of news - Types of news - Editorial. Columns - Feature. Broadcast journalism - Data Journalism.

Unit III:

Functions of the Press - Social responsibility of the press - Theories of the press - Media Freedom and Democracy - Media as the Fourth Estate - Ethics of journalism - Code of ethics for the Indian Media - Press Council of India - Self-regulation, Ombudsman, Readers' editor.

Unit IV:

Broadcast Journalism: An Introduction - Exploring News values - Inside the Newsroom – role and functions - Writing, Editing and Packaging for TV - Writing, Editing and packaging for Radio/Podcasts - Going live - Journalism as entertainment.

Submission for Continuous Assessment:

Prepare a Two page Newsletter containing stories reported and edited by you, with photographs taken by you. Submit a report on your learning outcomes, for continuous assessment.

(Or)

Produce a news programme with a minimum of three news reports collected and written by you with supporting videos. Submit a report on your learning outcomes, for continuous assessment.

Readings:

Chapman, J., & Kinsey, M. (2008). *Broadcast journalism: A critical introduction*. Routledge.

Fletcher, J. E. (1981). *Handbook of Radio and TV Broadcasting: Research Procedures in Audience, Program, and Revenues*. Van Nostrand Reinhold Company.

Gray, J., Chambers, L., & Bounegru, L. (2012). *The data journalism handbook: How journalists can use data to improve the news*. "O'Reilly Media, Inc."

Hargreaves, I. (2014). *Journalism: A very short introduction*. Oxford University Press, USA.

Kovach, B., & Rosenstiel, T. (2007). *The Elements of Journalism: What news people should know and the public should expect*. Three Rivers Press (CA).

Online Readings:

The News Manual: <https://www.thenewsmanual.net/>

Photojournalism

Credit: 4

Maximum Marks: 100
(End Sem 75: CA 25)

Objectives:

To enhance skills in documenting impactful images that tell compelling stories and convey information effectively through visual media. To develop a thorough understanding of the ethical considerations and professional standards in photojournalistic practice.

Unit I

The role and importance of photojournalism in media. Becoming storytellers: qualities and skills needed to be a photojournalist. Introduction and development of photography. Evolution of technology: from traditional to digital. Researching & choosing a subject; immersion, narrative & building personal style; editorial photography & role of lighting. Working on social issues with NGOs and creative journey of developing long term projects. History of photojournalism. India's first woman press photographer, Homai Vyarawalla.

Unit II

Becoming a photographer and purpose of photography. Instinct and responsibility of a photojournalist. Tools of photography: exposure and exposure triangle, shutter speed, aperture and ISO. Understanding light: correct exposure, underexposure and overexposure. Starting off to shoot. Photography elements and principles: depth of field. Digital camera, shooting modes and menu. Digital photography: crop factor, colour temperature, pixelation and noise.

Unit III

Photo composition: rules of composition and in-camera composition. Different types of lighting and its uses: available light and time of the day. The use of flash in photography. Writing captions for photographs. Life of a working photojournalist. Power of vernacular media. Travel & food photography. Editorial portraits and assignments. Newspaper vs magazine photography. Role of subject and quality of photographs: researching stories for long term projects.

Unit IV

Selecting images. Photograph editing: basic techniques and workflow, cropping, enlarging and reducing. Clubbing and grouping: mind mapping, developing photo essays, features and human interest stories. Branches of photography: need and importance. Roles and responsibilities of photojournalists and photo

editors. Respecting the subjects and cultural differences as a photojournalist. Working as a press photographer. Mastering the craft of news photography.

Unit V

Introduction to sports photography. Becoming a sports photographer. Ethics in photojournalism. Qualities, skills, ethics and responsibilities of a wildlife photographer. Photography for conservation: planning, shooting and writing. Career opportunities: news organisations, NGOs, freelancing and negotiating contracts, grants, residencies and training. Arts and cultural photography: documenting performing artists and cultural activities. Travel and documentary photography. Future of photojournalism.

Readings:

Good, J., & Lowe, P. (2020). *Understanding photojournalism*. Routledge.
Kobre, K. (2004). *Photojournalism: The professionals' approach*. Gulf Professional Publishing.
Lester, P. M. (2015). *Photojournalism: An ethical approach*. Routledge.
Peterson, B. (2015). *Learning to see creatively, third edition: Design, color, and composition in photography*. Amphoto Books.
Sontag, S. (2008). *On photography*. Penguin Classics.
Tripathi, Poorva. (2014). *Photojournalism: A Tool for Social Change*. Arun, Chandigarh.

Online Readings:

<https://photography.tutsplus.com/articles/understanding-and-appreciating-the-basics-of-photojournalism--photo-1218>
<https://shodhganga.inflibnet.ac.in/handle/10603/309880>

Digital Tools for Print Design - Practical

Credit: 3

Maximum Marks: 100
(Practical 50: IA 50)

Objectives:

To refine skills in creating visually appealing layouts for various print media platforms. To explore principles of typography, grid systems, and graphic elements to effectively communicate messages through design compositions.

The students will be taught about

Elements and Principles of publication design - Page-makeup & Layout - Types of Layout-Books, Magazines, Brochures, Catalogues etc. - Society for Newspaper Design (SND) and its contributions - Typography - Copy fitting - Special designs (information graphics, charts, tables boxes etc.) - Using Page design software - Creating effective page layout - static and personalized documents following the principles of design and ethics - Basics of graphic design - Style guide - Different design possibilities - Types of paper, ink and composition.

Final Submission:

1. The student should submit a Magazine with a minimum of 16 pages
2. The Cover story of the Magazine should be an original story covered and written by the student.
3. Magazine cover page.

Online Readings:

<https://blog.hubspot.com/website/page-layout-design>

<https://www.thoughtco.com/page-layout-information-1073819>

<https://www.masterclass.com/articles/layout-design-guide>

B.Sc.MULTIMEDIA (VISUAL COMMUNICATION)

II YEAR – SEMESTER IV

Videography

Credit: 4

Maximum Marks: 100
(End Sem 75: CA 25)

Objectives:

To develop a comprehensive understanding of Videography principles, techniques, and equipment.

Unit I

Introduction to moving pictures - What is visualization? - Approaches to visualization - Short Films, Documentaries and Ad films - Production standards - Phases of Production - Television Production crew - Types of telecasting – Terrestrial, Satellite DTH, OTT - Direction, Art direction, Floor management, Production management - Budget preparation.

Unit II

Principles of script writing and script formats - Planning a Story – discussion - dialogue writing - Spec script - shooting script – screenplay – storyboard - Selection of cast - costumes, locations, set & design, Research - Locations: Indoor set, on-sights sets, Outdoor on-sight sets, Chroma key backgrounds, etc. - Introduction to Virtual Reality and Augmented Reality.

Unit III

Camera techniques and rules - Camera operation - Types of camera – Action camera - Digital formats - Framing, Shot scales, Focus - Types of camera lenses and its uses - Types of Filters and its uses - Lighting design for video – Techniques - Types of Lights – Tungsten, Halogen, etc. - Colour Temperature - lighting for different situations (interviews, indoor, out-door).

Unit IV

Mono, stereo, surround sound - Different types of mics - Dynamic mic, Condenser mic, Ribbon mic, Unidirectional, Bi-directional, Omnidirectional mics, Stereo mic and Wireless mic, Lavalier mic, etc. - Dubbing, Background Music, Voice-over, SFX, re-recording- synchronizing of video and audio, etc. - Diegetic and Non-diegetic sound - Latest technological advancements in Surround sound systems - Audio compression - Software used for audio editing.

Readings:

- Millerson, G. (1983). *Effective TV production*. Butterworth-Heinemann.
- Owens, J. (2017). *Video production handbook*. Taylor & Francis.
- Utterback, A. (2015). *Studio television production and directing: Concepts, equipment, and procedures*. CRC Press.
- Zettl, H. (2014). *Television Production Handbook*, 12th. Cengage Learning.

Online Readings:

<https://mediacollege.com/video/>

Video Editing - Practical

Credit: 4

Maximum Marks: 100
(Practical 50: IA 50)

Objectives:

To refine practical skills in video editing software and techniques and to produce polished video projects demonstrating proficiency in editing, sequencing and enhancing visual content.

The students will be oriented toward

The history of film editing - Lumiere Brothers, Thomas Edison, Edwin Porter, DW Griffith, the manipulation of editing, Lev Kuleshov's experiment, montage – Eisenstein - the language of cinema - Introduction to the editor as storyteller and understanding the narrative structure - continuity and complexity editing - linear and non-linear editing - image file formats, video clips, recording formats, keying and compositing, video compression – JPEG, MPEG, AVCHD, optimizing for the optical media and the web - assembling and creating movies – video terminology, advanced editing, virtual clips, trimming, transferring, and recording – recording options, batch capturing and device control - editing procedure - EDL, XML

Sound - categories of sound, post-synchronization, mixing audio tracks - audio equalization - software used for video editing - Latest technological developments – Time Slice or Bullet time, virtual cinematography, motion capture, etc. - Television graphics & titling and special effects - Presentation skills, recording live programmes - Introduction to editing software - Editing software Interface features and functions - import - organize footage basic editing techniques - Watch the work of master editors - Basic editing techniques - Practicing/Reviewing skills.

Final submission:

1. Each student should edit a 2 – 3 minute Music video and a 2 - 3 minute Visual Storytelling video.
2. The video should be created by individual student forming a crew among his class mates. The video should preferably contain originally composed music.
3. The video should be screened only for the exam and should not be screened anywhere else, if the music is copyrighted.

Readings:

Hellmann, L. F. (2016). *Jump cut*. The Red Herrings Press.

Murch, W. (2001). *In the Blink of an Eye: A perspective on film editing*. Weidenfeld & Nicolson.

Solomons, T. (1999). *The Avid Digital Editing Room Handbook*. Silman – James Pr.

Online Readings:

https://www.youtube.com/watch?v=y7Ci_H9bYEk&t=2s

Videography - Practical

Credits: 4

Maximum Marks: 100
(Practical 50: IA 50)

Objectives:

To capture and manipulate video footage effectively using various equipment and techniques. To produce high-quality video content that demonstrates creativity, technical proficiency, and storytelling ability.

The students are taught to handle a Professional Video camera - Camera technicalities like aperture and exposure, depth of field, focusing, panning, tilting, zooming of objects, using a tripod, recording sound, adjusting colour and contrast are taught - Basic lighting techniques, shot sizes and types, composition, visual sense, visual flow, editing in-camera are dealt with.

Indoor and Outdoor Shooting methods - Shooting ceremonies and weddings, special occasions, sports and action, theatre performances, natural scenes, informal parties, family outings, classroom lectures, group Discussions, quiz programmes - Adventure shooting, Innovative methods of shooting, Camera angles and movements - Shooting miniature. Wide angle shooting, dolly and crane shots.

Finding and Collecting materials and facts related to your story - Where and How to find the materials related to your story - Things to consider before sketching down your story.

Final Submission:

Each student has to choose a crew from their classmates and shoot a TV programme (Non-Fiction) after the approval of your script by the Course Instructor. On-screen talents can be professionals or members outside of the college. Build a set for the shoot.

Produce a programme in a multi camera set up – Running time: Minimum 5 minutes, maximum 8 minutes. Programmes are to be screened and marks are given based on quality of the programme and the viva voce.

Continuous Assessment:

Internal marks will be awarded based on meeting deadlines and implementing 'suitable' corrections suggested by all the teachers during review sessions.

Readings:

Millerson, G., & Owens, J. (2009). *Television production*. Taylor & Francis.

Willett, A. (2013). *Media production: A practical guide to radio & TV*. Routledge.

Zettl, H. (2008). *Television Production Handbook-Hardcover*. Wadsworth Publishing Co Inc.

Online Readings:

<https://www.youtube.com/watch?v=u6xSVd3mofs>

<https://www.youtube.com/watch?v=P8aW1Ae6gcI>

<https://www.youtube.com/watch?v=zxmt2Dtozfg>

<https://www.youtube.com/watch?v=rYafZeiIFwA>

Community Media and Development

Credit: 4

Maximum Marks: 100
(End Sem 75 : CA 25)

Objectives:

To explore the multifaceted role of community media in fostering local participation and empowerment within diverse socio-cultural contexts. To develop an understanding of the practical strategies and theoretical frameworks essential for initiating, sustaining, and assessing the impact of community media interventions on grassroots development.

Unit I

Introduction to Community Media - Characteristics and Objectives - Historical evolution and Significance of Community Media - Principles and Values of Community Media - Different forms of Community Media.

Unit II

Community Media Practices and Production - Principles and ethics of community media production - Participatory approaches to content creation and dissemination. Role of Community Media in fostering civic engagement and social change - AMARC - Success stories.

Unit III

Community Media and Social Justice - Community media's role in amplifying marginalized voices - Role of community media in creating an alternative public sphere - Community media for social justice advocacy - Impact of community media on community development and empowerment - Case studies of community media initiatives addressing social justice issues - Khabar Lahariya - Uttar Pradesh, India - Radio Mattoli - Kerala, India - MCR, SARU - Sri Lanka, Community Media in Bangladesh, etc. - Community Media and disaster management - Ham radio.

Unit IV

Community Media Policy and Sustainability - Overview of Policies and regulations governing Community media - Challenges and opportunities in sustaining community media projects - Funding models and revenue generation strategies for community media - Future trends and innovations in the field of Community media.

Readings:

Naqvi, F. (2007). *Waves in the Hinterland: The journey of a newspaper*. Zubaan books.

Pavarala, V., & Malik, K. K. (2007). *Other voices: The struggle for community radio in India*. SAGE Publications Pvt. Limited.

Scott, M. (2014). *Media and development*. Zed Books Ltd.

Ullah, F., Monteiro, A., & Jayasankar, K. P. (2021). *Many Voices, Many Worlds: Critical Perspectives on Community Media in India*. SAGE Publishing India.

Online Readings:

<https://egyankosh.ac.in/bitstream/123456789/78678/1/Unit-18.pdf>

<https://unesdoc.unesco.org/ark:/48223/pf0000044035>

B.Sc.MULTIMEDIA (VISUAL COMMUNICATION)

III YEAR – SEMESTER V

Film Appreciation

Credit: 4

Maximum Marks: 100

(End Sem 75 : CA 25)

Objectives:

To cultivate a critical understanding of the aesthetic, cultural, and socio-political dimensions of cinema through the analysis of film texts across diverse genres, styles, and periods. To develop skills in film analysis, interpretation, and evaluation, enabling students to articulate informed perspectives on the artistic merits and social relevance of cinematic works.

Unit I

History of Cinema – Film Theory - Genre Theory. Language of cinema - Narrative Structure - Elements of Visual Composition - Visual space, Balance, Contrast, and Depth of Field - Shot, Scene and Sequence - Image sizes - 8mm, 16mm, 35 mm, 70 mm, cinemascope, Ultra vision, Panavision, Global vision.

Unit II

Narrative Impact - Camera and Subject movements for storytelling - Camera Angles - Creative use of Light and Colour - Role of Sound: Effects, Ambient Sound, Music and Dialogue - Basics of film Editing – The Principles, Types and Functions of Editing - Soviet Montage Theory - Commercial cinema and Art cinema.

Unit III

Film style - Major film movements – German expressionism - French Impressionism - Italian Neo-Realism - French New Wave - Japanese New Wave - Indian New Wave - Cinéma vérité- An introduction to Classical Hollywood cinema - European Cinema - East Asian cinema - Iranian cinema.

Unit IV

Cinema and popular culture - Film Review and Criticism - Critically analyse some of the classic films like Bicycle Thieves (1948), A man Escaped (1959), The 400 Blows (1959), The Pianist (2002) - Seven Samurai (1954) - Review the works of contemporary Indian filmmakers who represent the socio-political and cultural milieu in their films.

Readings:

Ebert, R. (2002). *The great movies*. Broadway.

Giannetti, L. D. (2013). *Understanding movies*. Pearson.

Gilmour, D. (2008). *The Film Club: A True Story of a Father and a Son*. Dundurn.com.

Hayward, S. (2013). *Cinema studies: The key concepts*. Routledge.

Mascelli, J. (2007). *The Five C's of Cinematography*. Silman James Press.

Piper, J. (2014). *The Film Appreciation Book: The Film Course you always wanted to take*. Simon and Schuster.

Online Readings:

<https://www.york.ac.uk/english/about/writing-at-york/writing-resources/ways-of-reading-film/#:~:text=Reading%20a%20film%20involves%20understanding%20the%20story%20we%20see%20unfold,that%20make%20up%20film%20language.>

<https://boords.com/blog/filmmaking-101-what-is-film-editing>

Advertising and Public Relations

Credit: 4

Maximum Marks: 100
(End Sem 75: CA 25)

Objectives:

To explore the theories, strategies, and techniques underpinning advertising and public relations practices in contemporary media landscapes. To develop practical skills in crafting persuasive messages, managing media campaigns, and cultivating relationships with target audiences to achieve organizational communication goals in advertising and public relations contexts.

Unit I

Introduction to Advertising - Brief evolution of Advertising - Functions of Advertising - Role and Scope of Advertising - Economic liberalization and its impact on Indian Advertising.

Unit II

Advertising Theories: Importance of Models and Theories in the Practice of Advertising. DAGMAR theory- David Ogilvy and Rosser Reaves theories; AIDA formula Consumer learning Theory- Hierarchy of Effective Models (Lavidge – Steiner) – ELM Model of Attitude Change - Media Dependency Model - Cognitive Process in Media Effects.

Unit III

Various Advertising media - Advertising techniques and appeals. Different types of advertisements – Product, services, etc. - Branding, Visual Merchandising, Display, Point of Purchase - Types of advertising agencies - Role of different professionals in an Advertising agency - Case studies of popular advertising agencies in India - Integrated marketing communications - Ad campaign.

Unit IV

Principles of Public Relations. Definition, Nature, Role, and Functions of PR. Popular misconceptions, Image projection, Primacy of performance over Communication. PR Ethics. Vox Populi - Factors in opinion formation. Importance of public opinion in Public Relations. Different Publics in Public Relations. PR as a Marketing tool for PSU and the Private sector. Product and Service Specific Campaign.

Continuous Assessment:

Create a Public Service Advertisement and run a campaign in your college.

Readings:

Landa, R. (2010). *Advertising by design: Generating and designing creative ideas across media*. John Wiley & Sons.

Ogilvy, D. (2013). *Ogilvy on advertising*. Vintage.

Online Readings:

<https://keydifferences.com/difference-between-advertising-and-public-relations.html>

<https://www.investopedia.com/terms/p/public-relations-pr.asp>

<https://www.forbes.com/sites/robertwynne/2014/07/08/the-real-difference-between-pr-and-advertising-credibility/?sh=7014fofe2bb9>

Short Film Production - Practical

Credit: 4

Maximum Marks: 100
(Practical 50: IA 50)

Final Submission:

Each student has to produce a short film.

Each student should form a crew among their classmates. Choose an adapted script or original story for the short film.

The instructor will offer guidance to students to refine their scripts to prevent factual or logical errors. Ultimately, the final script remains the decision of the student.

Complete the script as part of the assignment. Ensure that the script meets the standards for screen readiness and is prepared for filming.

The short film should have a running time of at least 5 minutes and no more than 8 minutes.

Behind the Scene photographs should be submitted along with the script.

Following production, short films will be screened, and marks will be allocated based on a viva voce assessment.

Continuous Assessment:

Internal marks will be awarded based on meeting deadlines, implementing 'suitable' corrections suggested by all the teachers during review sessions and the quality of the work.

Audio Production - Practical

Credit: 4

Maximum Marks: 100
(Practical 50 : IA 50)

Any software like FL Studio, Audition or open-source audio production software like Audacity can be used for the project. Students should be given orientation on audio editing and sound design basics.

Final Submission:

Any three radio programmes from the following:

1. News reading
2. Radio dramas
3. Promos
4. Talk shows
5. Call conversation or similar audio production projects to utilize different effects tools in the software.

The submission should contain sounds recorded by the students only. No content, except copyright free music, downloaded from the Internet should be used. All submissions should be accompanied by the original sound recordings and work files.

Note: Each student should provide save all the exercises in the system allotted by the faculty.

Continuous Assessment:

Internal marks will be awarded based on meeting deadlines, implementing 'suitable' corrections suggested by all the teachers during review sessions and the quality of the work.

Online Readings:

<https://www.youtube.com/watch?v=Wcxw3BPSt3A>
<https://www.youtube.com/watch?v=MwksKUJSZ9s>

Internship

Credit: 4

Maximum Marks: 100
(Training 50: Report and Viva 50)

Students can formulate learning objectives, select suitable media organizations for internships, and apply to the select organizations for an internship spanning a minimum of 8 weeks during the summer vacation.

Students should get a weekly work review from the concerned supervisor/manager/editor/superior and submit the same to the Faculty advisor along with a bound internship report with your resume, stating the objectives, introduction of the organisation, weekly projects handled, proofs of published works, if any, supervisor's weekly report, internship certificate and experience gained. The internship should be undertaken in the summer vacation before the fifth semester. The student has to make a slide presentation of the same and present it during the evaluation.

Internship Weekly Review Report

Name of the Student:

Class:

Department:

College:

Faculty Advisor:

Media Organisation:

Department:

Nature of Training:

Supervisor:

Sl.No	Week	Nature of Job	Supervisor's Remarks	Supervisor's Signature
1.	First Week			
2.	Second Week			
3.	Third Week			
4.	Fourth Week			
5.	Fifth Week			
6.	Sixth Week			
7.	Seventh Week			
8.	Eighth Week			

B.Sc.MULTIMEDIA (VISUAL COMMUNICATION)

III YEAR – SEMESTER VI

Media, Culture and Society

Credit: 4

Maximum Marks: 100
(End Sem 75: IA 25)

Objectives:

To explore the interplay between media representations and societal values, identities, and norms. To critically analyse the impact of media on culture, social structures, and power dynamics within contemporary society.

Unit I

Understanding Culture - Elements, Types, Cultural dimensions, Cultural diversity, Cultural identity, Cultural communication, Cultural hegemony and Resistance, Cultural Representation, Ethnocentrism, Cultural Homogenization. Introduction to Sociology - Society and Group.

Unit II

Media Culture and dominant Ideology - Media's representation and Identity politics - media portrayals shaping individuals' perceptions of themselves - Body image, Self-esteem, Identity formation, Stereotypes - Social Media and Self Expression - Media's role in shaping societal norms - Media consumption and cultural identity - Media's impact on socialization - Identities - Gender - Caste - Ambedkar's thoughts on Social Justice, Class - Karl Marx's contributions to the study of class, Religion, Racial - Martin Luther King Jr.'s struggles against racism, Nelson Mandela's struggles against Apartheid, Geography - Its influence on culture, politics, diet, etc. - Media Literacy and Critical Thinking.

Unit III

Rhetoric - Hypodermic needle theory, Two-step and Multi-step flow theory, Agenda setting theory, Normative theories of the press, Spiral of silence theory - Media Effects theories – Behaviourist theories – Social and Psychological theories – Social constructionism - Active vs. Passive Audience, Audience positioning - Stuart Hall.

Unit IV

Media as a consciousness Industry- Hans Enzensberger - Media and Democracy - Media as a Fourth Estate - Social construction of reality by the media - Media and Popular culture - Post-Truth world.

Readings:

- Baldwin, J., & Roberts, L. (2006). *Visual communication: From theory to practice*. AVA Publishing.
- Berger, A. (2012). *Media, myth, and society*. Springer.
- Berger, A. A. (2005). *Media analysis techniques*. SAGE.
- Cobley, P., & Schulz, P. J. (2013). *Theories and models of communication*. Walter de Gruyter.
- Grossberg, L. (2006). *Media making: Mass media in a popular culture*. SAGE.
- Kellner, D. (2020). *Media culture: Cultural studies, identity, and politics in the contemporary moment*. Routledge.
- McQuail, D. (2010). *McQuail's Mass Communication Theory*. SAGE.
- Misra, U. S. (2003). *Introducing Social-Cultural Anthropology*. Jawahar Publications. .
- Potter, W. J. (2001). *Media literacy*. SAGE Publications, Incorporated.

Online Readings:

<https://open.lib.umn.edu/mediaandculture/>
https://epgp.inflibnet.ac.in/epgpdata/uploads/epgp_content/S000001AN/P001113/M013457/ET/145759061733ET.pdf

Media Laws and Ethics

Credit: 4

Maximum Marks: 100
(End Sem 75: IA 25)

Objectives:

To examine the legal frameworks governing media practices and their ethical implications. To analyse the relationship between media regulations, ethical standards, and their impact on freedom of expression and societal values.

Unit I

Introduction to Indian constitution – Overview – Constitution - salient features – fundamental rights –Article 19 1 (a); Reasonable restrictions - Article 14, Article 21 - UN declaration of Human Rights (UDHR).

Unit II

Press laws, Information laws and Media laws - The Copyright Act of India 1957 - Defamation & Contempt of court - Information Technology Act 2000 - Introduction to Cyber laws - Cybercrimes.

Unit III

Role and powers of Press Council – Responsibilities of the Advertising Standards Council- Prasar Bharati - Responsibilities and powers and limitations – Broadcasting Council - Broadcasting codes – Film Certification Board: role and functions – Other media regulatory bodies of the government of India.

Unit IV

Fair use policy, and Privacy as a fundamental right - Ethics and social responsibility - Usage of Visual manipulation - doctoring videos.

Readings:

Basu, D. D. (1966). *Introduction to the Constitution of India*. LexisNexis.

Basu, D. D. (1986). *Law of the Press*. Prentice Hall of India.

Day, L. A. (2000). *Ethics in media communications: Cases and controversies*. Wadsworth Publishing Company.

Mishra, A. K. (2020). *Media laws in India: A brief observation*. Notion Press.

Moore, R. L., Murray, M. D., Farrell, M., & Youm, K. H. (2017). *Media law and ethics*. Routledge.

Thakurta, P. G. (2009). *Media ethics: Truth, fairness, and objectivity*. Oxford University Press, USA.

Online Readings:

<https://www.youtube.com/watch?v=oU9KDQnIsNk>

<https://ebooks.inflibnet.ac.in/lisp20/chapter/media-ethics/>

<https://www.scribd.com/document/313429240/Importance-of-Media-Law-and-Ethics-in-Media-Industry>

Introduction to 2D & 3D Animation - Practical

Credit: 4

Maximum Marks: 100
(Practical 50: IA 50)

The students should be taught to use any professional open source 2D animation software, 3D designing and animation software. Students should be given an orientation on multimedia usability issues and interface design basics.

Final Submission:

1. Creation of text in 2D format with animation.
2. Create a 2D logo with animation.
3. Create a 2D Service advertisement.
4. Create a logo in 3D format and animate it.
5. Create a 3D object, track and composite it into a video footage.
6. Create a 3D walk through (compulsory)

The submission should contain objects created by the students only. No objects/elements downloaded from the Internet should be used. If static images are to be included, then the student is expected to create her/his own images using appropriate software. Any two 2D exercises and any two 3D exercises should be accompanied by 'paper design' in record form along with the original file containing the exercises.

Note: Before the exam, each student should save their project in the assigned system with all the exercises done during the year with proper dates.

Readings:

Derakhshani, D. (2014). *Introducing Autodesk Maya 2015: Autodesk official press*. John Wiley & Sons.

Lord, P., Park, N., & Sibley, B. (2015). *Cracking Animation: The Aardman Book of 3-D Animation*. National Geographic Books.

Pardew, L. (2008). *Character emotion in 2D and 3D animation*. Nelson Education.

Online Readings:

<https://www.youtube.com/watch?v=iZBKWoSTVX8&list=PL5xtQokWJKFTkj4onkLmsY5WGinTLcPH8>

<https://www.youtube.com/watch?v=TjJLIuFKA2o>

<https://www.youtube.com/watch?v=C2ClFO3FAY>

User Interface Design - Practical

Credit: 4

Maximum Marks: 100
(Practical 50: IA 50)

Objectives:

To explore the principles of user interface design and their application in digital products and services. To develop skills in creating intuitive and user-friendly interfaces through understanding user needs and behaviour.

The Students will be learning User Interfaces - historical development of User Interfaces - User interface components: Navigational components, input controls, informational components - Usability of Interactive Systems, Guidelines, Principles, and Theories - Introduction to Internet, Principles of design, Screen design, WWW, IP address, DNS, URL, Internet protocols, XML, CMS, Internet, Intranet, User Interface, Web 2.0, open source software, blog - Development Process - Competitor Analysis and Market Research. User Research - Information architecture - Managing Design Processes – Interaction Design, visual design, Evaluating Interface Designs – UX - usability testing - Human factors for UI design-colour, visual hierarchies, spacing, navigation, typography, understanding users – Social, Ethical, and Legal Issues - Basic Web-designing Course includes learning of following mentioned course

- HTML 5 (Create a page in MS Word and export it to HTML)
- CSS
- Java Script
- Open Source Software.

Students should be given orientation of web/multimedia usability issues and interface design basics. Interaction Styles. Direct Manipulation and Virtual Environments. Types – Menu Selection, Form Filling, Dialog Boxes, Command and Natural Languages. Interaction Devices. Interaction design patterns. Interaction design for different application areas.

Principles of Visual Communication - Analysis of a user interface from a communication perspective - Creating interface mock-ups for web and mobile design - Card sorting and Brainstorming - Design Issues: User Documentation and Online Help - Information Search and visualization.

Final Submission:

1. UI design Project – Three mobile app designs with different functionalities and content. Each app should contain a minimum of three app screens.
2. Submit the project designs with scribbles.
3. Present the changes made to the app based on the results of the Usability test.

4. Creation of the Home Page of a Website with at least five links.
5. Creation of a dynamic web page with audio and video files, photo gallery, reader's comment option, pop-up windows, etc. using appropriate web development tools (e.g. Dream weaver) for three different concepts.

Readings:

Johnson, J. (2010). *Designing with the Mind in Mind: Simple guide to understanding user interface design rules*. Morgan Kaufmann.

Niederst, J., & Robbins, J. N. (2001). *Learning Web Design: A Beginner's Guide to HTML, Graphics, and beyond*. O'Reilly Media.

Robbins, J. N. (2012). *Learning web design: A beginner's guide to HTML, CSS, javascript, and web graphics*. O'Reilly Media, Inc.

Shneiderman, B., & Plaisant, C. (2010). *Designing the user interface: Strategies for effective human-computer interaction*. Addison-Wesley Longman.

Online Readings:

<https://medium.com/@theupbeatdesigner/the-most-important-ui-design-principles-every-designer-must-know-cb8225edc937>

<https://maze.co/collections/ux-ui-design/ui-design-principles/>

<https://www.figma.com/resource-library/difference-between-ui-and-ux/>

https://www.youtube.com/watch?v=j6Ule7GXaRs&list=PLXC_gcsKLD6n7p6tHPBxsKjN5hA_quaPI

<https://mediacollege.com/internet/>

Documentary Project

Credit: 4

Maximum Marks: 100
(Practical 50: IA 50)

The course has a twofold purpose. Primarily, it will aim to provide students with skills and different approaches to “reading” documentary films that deal with social issues. After a brief theoretical introduction to documentary film theory, we will discuss and analyse selected documentaries. This part of the course will not exceed 20% of the course content.

The second and larger part of the course will focus on practical filmmaking training with the aim of introducing students to how to visually express social issues. After taking this course the students are expected to have familiarized themselves with the art of socially engaged storytelling through documentary films.

Final Submission:

Each student has to direct a documentary forming a crew among their classmates and submit a documentary on social issues for the end-of-semester evaluation, with a minimum duration of 5 minutes and a maximum duration of 8 minutes.

Continuous Assessment:

Internal marks will be awarded based on meeting deadlines, implementing ‘suitable’ corrections suggested by all the teachers during review sessions and the quality of the work.

B.Sc.MULTIMEDIA (VISUAL COMMUNICATION)

IV YEAR – SEMESTER VII

Media Research

Credits: 4

Maximum Marks: 100

(End Sem 75: IA 25)

Objectives:

Learn to analyse and evaluate contemporary media trends and their impact on society, utilizing quantitative and qualitative research methodologies.

Unit I:

What is Research? - The Development of Mass Media Research - Research procedure: Determining the topic, Hypothesis or Research question, Data collection, Data analysis and interpretation, Results.

Unit II:

Elements of Research: Concept and constructs, Independent and Dependent variables - Qualitative and Quantitative Research - Content analysis, Textual analysis, discourse analysis, Survey Research, Longitudinal research, Experimental research - Measurement scales - Reliability and validity - Population and Sampling - The use of statistics in data analysis and interpretation - Qualitative Research Methods - Mixed Methods Research, Field Observation, Focus Groups, Intensive Interviews, Case Studies, Ethnography - Writing a qualitative Research Report.

Unit III:

Exploring the mediascape: Introduction to Mediated Communication, mass communication domains. Significance of Research in Media and Journalism.

Unit IV:

Ethics in Research. Ethics in online research. Using the internet for research. Research limitations. References.

Continuous Assessment:

After a discussion with the course tutor, conduct a research on print, electronic or other types of mass media content and present the results to the class. The internal assessment will be based on the research process, the submitted report and the presentation.

Readings:

Anderson, J. A. (2012). *Media research methods: Understanding metric and interpretive approaches*. SAGE.

Davies, M. M. (2006). *Practical research methods for media and cultural studies: Making people count*. Edinburgh University Press.

Gunter, B. (2000). *Media research methods: Measuring audiences, reactions and impact*. SAGE.

Wimmer, R. D., & Dominick, J. R. (2010a). *Mass media research: An introduction*. Cengage Learning.

Wimmer, R. D., & Dominick, J. R. (2010b). *Mass media research: An introduction*. Cengage Learning.

Online Readings:

<https://csus.edu/indiv/s/stonerm/wimmer-dimmic--massmediaresearch.pdf>

https://saleemabbas2008.files.wordpress.com/2013/02/1353087914-wimmer_dominick_mass_media_research_2011.pdf

Media, Gender and Identities

Credit: 4

Maximum Marks: 100
(End Sem 75: IA 25)

Objectives:

To critically examine the portrayal of gender and identity in media representations and explore the intersectionality of media, gender, and identity constructions within cultural contexts.

Unit I

Introduction to Media, Gender and Identity. Adorno and Horkheimer: Culture Industry. Media and Popular Culture.

Unit II

Diversity across audiences, Content and producers of media - Stereotypes of Gender, Caste, Religion, Race, Class, Sexual Identity and disability in media portrayals - Framing and symbolic annihilation in media - Lara Mulvey's Male Gaze - Theoretical frameworks: Feminist media theory, Queer theory, Intersectionality.

Unit III

Gender dynamics in media industries: employment, representation, power dynamics - Media Representations of gender in the past and today - Body image, Self-esteem, Stereotypes - Gendered labour in media production: Behind-the-Scenes roles, Wage gaps, Glass ceiling - Giddens's modernity and Self-identity - Identities - Gender - Periyar's thoughts on Feminism

Unit IV

Gendered Media Audiences and Consumption - Transgender representation in media: visibility, stereotypes and activism - LGBTQ+ media representation: progress, challenges, representation in different media forms.

Continuous Assessment:

Write essays (the work has to be original) for any two questions below and discuss the same in the class.

How do representations of gender and sexuality vary across different media texts, genres, and industries, and how are these representations constructed and produced?

In what ways do media texts contribute to the construction of cultural and social identities, and how do they shape our understanding of reality through discursive practices?

What is the significance of media literacy in the context of contemporary online cultural production and new media platforms, and how has it evolved in the 21st century?

How knowledge about gender is disseminated through various media channels, and how can key gender theories be applied to analyse media representations?

How can we examine representational politics in the media, considering not only gender but also intersections with race, religion, ethnicity, caste, class, and sexuality?

In what ways do contemporary media, both uphold and challenge dominant notions of gender, and how do individuals negotiate or resist these representations within media culture?

Readings:

Butler, J. (2011). *Gender trouble: Feminism and the subversion of identity*. Routledge.

Gauntlett, D. (2008). *Media, gender and identity: An introduction*. Routledge.

Hartley, J. (2003). *Communication, cultural and media studies: The key concepts*. Routledge.

Joseph, A. (2005). *Making news: Women in journalism*. Penguin Books.

Joseph, A., & Sharma, K. (2006). *Whose news? The media and women's issues*. SAGE Publications Pvt. Limited.

Kearney, M. C. (2012). *The gender and media reader*. Routledge.

Online Readings:

<https://www1.udel.edu/comm245/readings/GenderedMedia.pdf>

<https://opentextbc.ca/mediastudies101/chapter/gender/>

https://lauragonzalez.com/TC/BUTLER_gender_trouble.pdf

Global Communication Policies

Credit: 4

Maximum Marks: 100
(End Sem 75: IA 25)

Objectives:

To analyse the development, implementation, and impact of global communication policies on international media landscapes, considering cultural, political, and economic factors.

Unit I:

Overview of global communication policies: Historical development and significance - Globalisation: Barrier-free economy, multinationals and development, technological advances, telecommunication, globalization of TV formats - global networks: Information society.

Unit II:

Mass society – Media as Cultural industry – Key concepts and theoretical framework - Cultural Imperialism – Hegemony – Identity – communication Technological determinism, Marshall McLuhan - Hot and Cool media.

Unit III

Role of international organizations (UNESCO, ITU, WTO) in shaping global communication policies - Impact of global communication policies on media industries and cultural production - Regulatory frameworks across countries and regions - Media ownership regulations and concentration of Media ownership - Issues of censorship, Freedom of expression, and Media pluralism - Digital media platforms and the need for updated regulatory approaches - Net Neutrality - Open Access.

Unit IV

Mass media and civil society, Freedom of Expression debates, new media and social change – surveillance and privacy in the digital era - Role of international courts and tribunals in adjudicating disputes related to global communication - Globalization and Neoliberal policies on media governance and sovereignty - Ethical considerations.

Readings:

Artz, L., & Kamalipour, Y. R. (2012). *The globalization of corporate media hegemony: Evaluating California's imprisonment crisis*. State University of New York Press.

Doyle, G. (2002). *Understanding media economics*. SAGE.

Dwivedi, R. (2013). *Mass media and communication in global scenario*. Jain Book Depot.

Patnaik, B. N., & Hasnain, S. I. (2006). *Globalization, language, culture, and media*. University of Michigan.

Online Readings:

<https://www.un.org/esa/socdev/enable/access2000/ITSpaper.html>

Media Economy

Credit: 4

Maximum Marks: 100
(End Sem 75: IA 25)

Objectives:

To examine the economic structures, models, and dynamics of media industries at local, national, and global levels, including advertising, subscription models, and emerging digital platforms.

Unit I

Understanding the economic principles and structures underlying media industries - Media Market Dynamics - Analysis of supply and demand factors, market competition, and pricing strategies in media markets - Economic Models of Media - Examination of different economic models applicable to media industries, including advertising-supported, subscription-based, and public service models.

Unit II

Media Ownership and Regulation - Exploration of media ownership patterns, concentration, and consolidation trends globally - Regulatory Frameworks - government regulations - antitrust laws - media ownership policies - Ownership and Diversity in media markets - Impact of media ownership on content diversity - editorial independence - media pluralism - Digital Disruption and Innovation - Impact of digital technologies on media production, distribution and consumption patterns - Disruptive business models - Over-the-top (OTT) services - content aggregators - user-generated content platforms - Innovation and Entrepreneurship - media start-ups - Innovation ecosystems.

Unit III

Advertising and Revenue Models - Understanding the role of advertising as a primary revenue source for media organizations - Ad pricing - Targeting - effectiveness - Digital Advertising trends - Programmatic advertising - Native advertising - Social media advertising - Analysis of subscription-based and Membership-driven revenue models in media - Paywalls - Freemium models - subscription bundles.

Unit IV

Media Production and Distribution - Production Economics - production costs - economies of scale - production technologies in media industries - Distribution Economics - distribution channels - distribution platforms - distribution strategies in the context of digital disruption and convergence - Global Media

Trade - International trade patterns - content licensing agreements - cross-border distribution challenges in the global media economy - Corporate Social Responsibility, and media accountability.

Readings:

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

Albarran. A.B. (2023). *The Media Economy*. Taylor & Francis.

Doyle.G. (2002). *Understanding Media Economics*. Sage.

Flew.T, Holt. J & Thomas.J. (2022). *The Sage Handbook of Digital Media Economy*. Sage.

Online Readings:

https://www.sagepub.com/sites/default/files/upm-binaries/9436_010539Intro.pdf

Media Management

Credit: 4

Maximum Marks: 100
(End Sem 75: IA 25)

Objectives:

To explore strategies and practices related to the effective management of media organizations, including media ownership, operations, resource allocation, and audience engagement, within the context of evolving media landscapes.

Unit I

Media Organization and Management - Media Business model - Media as a Social Institution - Media entrepreneurship - Greiner's Development Model of a company.

Unit II

Media Strategy and planning - Strategic planning and decision making in media organizations - competitive analysis - Market expansion - diversification - strategic partnerships - Media planning and media buying.

Unit III

Media Operations and Production - Production Management - production processes - resource allocation - project management techniques in media production - Operations Management principles - supply chain management - logistics in media organizations - Technology and Innovation - digital workflows - automation tools in media production and operations.

Unit IV

Audience Analysis - audience segmentation - audience research methods - audience engagement strategies in media marketing - Brand Management - Brand development - Brand positioning - Brand management strategies in media organizations - Digital Marketing channels - Content marketing - Social media marketing - Search Engine Optimization (SEO).

Readings:

Block, P., Houseley, W., Nicholls, T., & Southwell, R. (2001). *Managing in the media*. Taylor & Francis.

Doyle, G. (2002). *Understanding media economics*. SAGE.

Hollifield, C. A., Wicks, J. L., Sylvie, G., & Lowrey, W. (2015). *Media management: A casebook approach*. Routledge.

Online Readings:

<https://dl.icdst.org/pdfs/files/65ecc870f8e2dd89d0430aecfe45c907.pdf>

B.Sc.MULTIMEDIA (VISUAL COMMUNICATION)

IV YEAR – SEMESTER VIII

Communication for Social Change

Credit: 4

Maximum Marks: 100
(End Sem 75: IA 25)

Objectives:

To explore the role of communication strategies in driving societal transformation towards social justice and equity. To analyse the effectiveness of media interventions in fostering community engagement and promoting positive social change initiatives.

Unit I

Understanding development - the evolution of the concept of development- Development issues - hunger, poverty, gender, health - Dominant Paradigm of development - Critical paradigm of development - Participatory paradigm of development - Sustainable development - Challenges in sustainable development - Meaning and concept of empowerment - Empowerment Theory - Social mobilization Models.

Unit II

Role of communication in development- Theories of development communication - Empathy, Diffusion of innovations, magic multiplier - Participatory communication - ICT for development - Role of mass media in promoting health - Digital media and alternative media in facilitating social change processes - Media Literacy and activism - Media literacy initiatives - Citizen Journalism - digital activism as tools for social change.

Unit III

Community Engagement and Participation - Community Radio - Participatory video - Traditional media and performing arts for development and change in India - Community mobilization Strategies - Grassroots movements - Empowerment and capacity building strategies - skill-building programs - participatory decision-making processes in community development projects - Role of media in disaster management.

Unit IV

Policy advocacy and Social movements - Policy analysis frameworks - lobbying techniques - Advocacy campaigns for policy change - Social movements and campaigns - Advocacy coalitions - grassroots campaigns for social justice and human rights - Ethical considerations in CSC campaigns - Power dynamics - Representation - Cultural sensitivity.

Readings:

Katz, E. (1981). *Mass media and social change*. Sage.

Melkote, S. Raj. S, Leslie, H. (2015). *Communication for development, Theory and Practice for Empowerment and Social Justice*. Sage. India.

Tuckey, J. (2022). *Communication for Development: A practical handbook*. Bloomsbury Academic.

Online Readings:

<https://www.cfsc.org/what-is-cfsc/>

<https://www.springer.com/series/14642>

<https://www.unicef.org/india/what-we-do/communication-for-development>

Misinformation in the Digital Age

Credit: 4

Maximum Marks: 100

(End Sem 75: IA 25)

Objectives:

To examine the spread and impact of misinformation in digital spaces and analyse strategies for countering its effects.

Unit I

Fake News - Post-Truth - Definition - Overview - prevalence of fake news in media - AI and Deep fakes.

Unit II

Politics and Fake News - Political communication strategies - Populism and Post-Truth rhetoric in politics - implications of fake news on political scenario - Role of media in shaping and perpetuating fake narratives.

Unit III

Social media and echo chambers - Social media algorithms - polarization and division - Societal consequences of fake discourse - distrust in institutions, etc. - Psychological Factors - Cognitive biases.

Unit IV

Fact-Checking and Accountability - Fact Checking websites - Efforts to hold politicians and public figures accountable for spreading misinformation - Case Studies - Media literacy and critical thinking to combat the influence of fake news narratives - Ethical Journalism - Role of journalists and media organizations in upholding ethical standards and combating misinformation - civic Engagement - democratic participation in addressing the challenges posed by post-truth discourse.

Readings:

McIntyre, L. (2018). *Post-Truth*. MIT Press.

Kakutani, M. (2018). *The Death of Truth: Notes on Falsehood in the Age of Trump*. Page Turner Books.

Levitin, D, J. (2017). *Weaponized Lies: How to Think Critically in the Post-Truth Era*. Kartsy India.

Lewandowsky, S. Goldstein, S. (2020). *The 'Post-Truth' World, Misinformation, and Information Literacy: a Perspective from Cognitive Science*. Cambridge University Press.

Online Readings:

<https://www.sciencedirect.com/topics/social-sciences/post-truth>

<https://daily.jstor.org/collapse-of-meaning-in-a-post-truth-world/>

Research Project/Dissertation

Credit: 12

Maximum Marks: 100
(External 50: Internal 50)

Purpose:

A scientific study will be conducted as part of the coursework and reported in the form of a dissertation. Identification of the research problem, methodology and theoretical framework and the collection/creation of empirical material in the form of textual analysis, content analysis, narrative analysis, ethnography, visual research methods or quantitative research methods will be carried out by the students in consultation with the supervisor. The student must carry out an in-depth study of some part of the communication or cultural topic such as development communication, journalism, digital cultures, political communication, visual cultures, health communication, film studies, television and radio studies, e-learning, environment, digital media, graphic and animation, advertising, public relations etc. in the degree project. Students are encouraged to build their thesis on theoretical frameworks from models and theories of communication, culture studies, informatics, journalism, film studies, media and political economy, advertising and public relations, education, animation, games, critical theories, semiotics, discourse analysis, and other emergent theoretical approaches.

Contents:

The Dissertation is expected to be a significant piece of work that (1) demonstrates knowledge of the field of research and its literature, and (2) presents a validated contribution to the academic field of study defined by the thesis advisor.

The degree project must include a description and critical discussion of previous research, selected theories, methodology, results, discussion and conclusion. The work is to be presented and discussed during every phase of the dissertation in class, wherein all faculty members, constituting the Thesis Committee, supervising the dissertation will evaluate every student's presentation. Students must submit their dissertation proposal one semester before they plan to submit their final thesis. The final thesis will be considered as completed only after the Supervisor approves all documentations, chapters, and the final thesis submitted before the given deadline. The dissertation is thus to be evaluated collectively for 60 marks and the remaining 40 marks will be awarded by respective supervisors.

Contemporary Arts, Literature, and Culture

Credit: 4

Maximum Marks: 100
(End Sem 75: IA 25)

Objectives:

To explore contemporary trends, themes, and movements in arts, literature, and culture from diverse global perspectives. To analyse the intersection of art, literature, and culture in shaping contemporary society and identity.

Unit I

Introduction to Tamil Cultural Heritage - Artistic Traditions - Tanjore painting, and Tamil folk arts - significance in Tamil culture - Classical Tamil literature - Sangam poetry - the works of Thiruvalluvar - Tamil Epics - Silappatikaram and Manimekalai.

Unit II

Tamil Literature: Past and Present - Analysis of select works from classical Tamil literature, focusing on themes, styles, and cultural contexts - Modern Literature - Study of Tamil literary movements and prominent writers of the 19th and 20th centuries - Bharathidasan, Ananda Rangapillai, etc. - Contemporary voices - focus on diverse voices and themes reflecting modern Tamil society - Joe De Cruz, Salma, Perumal Murugan.

Unit III

Visual arts and Performing arts - Tamil visual arts traditions - Temple architecture, sculpture, and modern visual arts movements in Tamil Nadu - Performing Arts - Sathiraattam - Tamil folk performing arts - its cultural significance and evolution - Film and Media - analysis of Tamil cinema and its impact on Tamil culture and society - key filmmakers - genres - socio-political themes.

Unit IV

Tamil Culture and Society - Cultural Practices - Rituals - Festivals - Customs - historical roots and contemporary manifestations - Folklore - Myths - Legends - Oral traditions - their role in preserving Tamil cultural heritage - contemporary Issues facing Tamil society - Language politics - Identity - Gender - Globalization - their impact on Tamil arts, literature, and culture.

Readings:

K. K. Pillay. (2021). *Historical heritage of the Tamils*. Mjp Publishers.

Murugan.P (2018). *One part woman*. Grove Atlantic.

D'Cruz.J. (2018). *Ocean Rimmed World*. Oxford University Press.

Salma. (2020). *Women Dreaming*. Penguin Random House, India.

Online Readings:

<https://www.tamilvu.org/library/nationalized/pdf/42-thirukudarsundarm/silapathigaram.pdf>

https://www.tamildigitallibrary.in/admin/assets/book/TVA_BOK_0009110_Manimekalai.pdf

Instructional Design

Credit: 4

Maximum Marks: 100
(End Sem 75: IA 25)

Objectives:

To design and implement effective instructional materials and activities to facilitate learning in various educational settings. To apply instructional design principles and theories to develop engaging and interactive learning experiences for diverse learners.

Unit I

Introduction to Instructional Design - Principles and theories - Historical overview of instructional design - The ADDIE model (Analysis, Design, Development, Implementation, Evaluation) - Learning theories (Behaviorism, Cognitivism, Constructivism) - Responsibilities of instructional designers.

Unit II

Analysis and Needs Assessment - To identify learning objectives and learner needs - Task analysis and content analysis - Target audience characteristics - Demographics and learning preferences - Setting clear and measurable learning objectives - Identifying constraints and resources for instructional design projects.

Unit III

Designing Instructional Materials - Selecting appropriate instructional strategies and delivery methods - Designing instructional materials and content structure - Incorporating multimedia elements and interactive features - creating engaging learning activities and assessments - addressing accessibility and inclusivity considerations.

Unit IV

Implementation and Evaluation - Instructional materials and delivering instruction - Monitoring learner progress and providing feedback - Evaluating the effectiveness of instructional design solutions - Conducting formative and summative evaluations - Iterative design process and continuous improvement in instructional design.

Readings:

Walter Dick. Lou Carey. James O. Carey. (2004). *The Systematic Design of Instruction*. Pearson.

Julie Dirksen. (2015). *Design for How People Learn: Analyze and Improve the Impact of Your Digital Strategy*. Sun Rise Books.

Ruth C. Clark. Richard E. Mayer. (2011). *e-Learning and the Science of Instruction: Proven Guidelines for Consumers and Designers of Multimedia*. Quality books.

Climate Change Communication

Credit: 4

Maximum Marks: 100
(End Sem 75: IA 25)

Objectives:

To analyse the role of communication in shaping attitudes and behaviours towards climate change mitigation and adaptation efforts. To evaluate the effectiveness of different communication strategies in raising awareness and promoting action on climate change.

Unit I

Introduction to Climate Change Communication - Overview of climate change: causes, impacts, and mitigation strategies - Understanding the role of communication in addressing climate change - Theoretical frameworks in climate change communication: risk communication, framing, and social marketing.

Unit II

Media and Climate Change Messaging - Analysis of media coverage of climate change: framing, bias, and public perception - Role of legacy media (TV, radio, newspapers etc.) and new media (social media postings, podcasts, etc.) in climate change communication - Strategies for effective storytelling and visual communication in conveying climate change messages - Examining the influence of entertainment media (films, documentaries, TV shows) on climate change awareness.

Unit III

Stakeholder Engagement and Public Participation - Understanding stakeholder perspectives in climate change communication: government, NGOs, businesses, and communities - Techniques for engaging diverse audiences in climate change discourse - Community-based approaches to climate change adaptation and resilience building - Ethical considerations and challenges in climate change communication.

Unit IV

Communication Strategies for Climate Action: Developing communication campaigns for climate change mitigation and adaptation - advocacy and lobbying for policy change: engaging policymakers and the public - The role of education and outreach programs in promoting climate literacy - Evaluation and assessment of climate change communication initiatives: measuring impact

and effectiveness - Case studies of successful climate change communication campaigns.

Readings:

Armstrong, A.K. Krasny, Marianne.E, Schuldt, Jonathan, P. (2018). *Communicating Climate Change. A Guide for Educators*. Cornell University Press.

Filho.W.L, Manolas.E, Azul.A.M, Azeiteiro.U.M. , McGhie.H. (2017). *Handbook of Climate Change Communication: Vol. 1: Theory of Climate Change Communication*. Springer.

Jasper Colin Fessmann. (2019). *Strategic Climate Change Communications: Effective Approaches to Fighting Climate Denial*. Vernon Press.

Koteyko.N(ed.), Nerlich.B, Hellsten.I. (2017). *Climate Change Communication and the Internet*. Routledge.

Online Readings:

<https://d119vjm4apzmdm.cloudfront.net/open-access/pdfs/9781501730801.pdf>
