

M.sc. Visual Communication Syllabus 2023



**MOTHER TERESA WOMEN'S UNIVERSITY
KODAIKANAL-624101**



DEPARTMENT OF VISUAL COMMUNICATION

M.Sc Visual Communication

**Curriculum Framework, Syllabus, and
Regulations**

(Based on TANSCHÉ Syllabus under Choice Based Credit System - CBCS)



(For the candidates to be admitted from Academic Year 2023)

M.Sc Visual Communication

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1. About the Programme

The course essentially explores the concepts and processes involved in the communication of ideas through a visual display of information, art, and technology blended together. It provides opportunity to choose a career in the field of media and film industry, the course has specialization in Digital Film making & Media. The curriculum will introduce visual communication processes and theories both theoretically and practically through lectures, discussions and seminars.

Practical exercises in inter-personal, organizational and inter-cultural communication will further facilitate understanding the visual communication processes. Combination of lectures, discussions, small group exercises, seminars, fieldwork, and workshops. Lectures will cover guidance, motivation, and the important aspects, historical background and the conceptual framework of the subject. The practical include training on the minutiae of the subject and offer students the benefit of media practitioners' experience. Students will make individual and group presentations on topics selected in consultation with the instructor. In addition to written assignments, students will be required to produce several news and feature stories for radio and for television, and a documentary, short film, ad film, for radio or television. Students will be closely supervised and evaluated while preparing reports. Lectures will be supplemented with work in small groups to practice and create a teamwork spirit. They will be engaged in the following practical exercises to apply learning: recording and editing; radio programme production for community and television broadcasting

2. Programme Educational Objectives (PEO)

PEO1	Graduates will have skills and knowledge to understand the meaningful relationships between art and craft and technology so as to enable them to become globally recognized media professionals
PEO2	Graduates will contribute, communicate and sharpen the creative capacities in students to function at various fields in visual media.
PEO3	Graduates will understand the nuances of communication through different platforms of visual communication.
PEO4	Graduates will have the capability to continue their formal education. And can both successfully complete an advanced degree and also can pursue media-related research.
PEO5	Graduates will contribute to the growth of the nation and society by empowering and applying acquired knowledge in technical, computing and managerial skills.

3. Eligibility *: Any Degree

4. General Guidelines for PG Programme:

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i. Duration: The programme shall extend through a period of 4 consecutive semesters and the duration of a semester shall normally be 90 days or 450 hours. Examinations shall be conducted at the end of each semester for the respective subjects.

ii. Medium of Instruction: English

iii. Evaluation: Evaluation of the candidates shall be through Internal and External assessment. The ratio of formative and summative assessment should be 25:75 for both Core and Elective papers.

□ Evaluation Pattern

	Theory		Practical	
	Min	Max	Min	Max
Internal	13	25	13	25
External	38	75	38	75

- **Internal (Theory): Test (15) + Assignment (5) + Seminar/Quiz (5) = 25**
- **External Theory: 75**
- **Question paper pattern for External examination for Core and Elective papers:**
Max. Marks: 75 **Time: 3 Hrs.**

S.No.	Part	Type	Marks
1	A	10*1 Marks=10 Multiple Choice Questions - 2 Questions from each Unit	10
2	B	5*4=20 Two questions from each unit with Internal choice (Either/or)	20
3	C	3*15=45 Open Choice-Any three Questions out of 5 - one Question from each Unit	45
Total Marks			75

- **Minimum credits required to pass - 90.**

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▯ Project Report

A student should select a topic for the Project Work at the end of third semester itself and submit the Project Report at the end of the fourth semester. The Project Report shall not exceed 75 typed pages in Times New Roman font with 1.5-line space.

▯ Project Evaluation:

There is a Viva Voce Examination for Project Work. The Guide and an External Examiner shall evaluate and conduct the Viva Voce Examination. The Project Work carries 100 marks (Internal: 25 Marks, Viva: 75 Marks)

5. Conversion of Marks to Grade Points and Letter Grade (Performance in a Course/Paper)

Range of Marksscored	Grade Points	Letter Grade	Division
90-100	9.0 – 10.0	O	Outstanding
80-89	8.0 -8.9	D+	Excellent
75 -79	7.5 -7.9	D	Distinction
70-74	7.0-7.4	A+	Very Good
60-69	6.0-6.9	A	Good
50-59	5.0 -5.9	B	Average
00-49	0.0	U	Re-appear
ABSENT	0.0	AAA	ABSENT

6. Attendance

Students must have earned 75% of attendance in each course for appearing for the examination, Students with 71% to 74% of attendance must apply for condonation in the prescribed fee. Students with 65% to 70% of attendance must apply for condonation in the prescribed form with the prescribed fee along with the Medical Certificate.

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Students with attendance lesser than 65% are not eligible to appear for the examination and they shall re-do the course with the prior permission of the Head of the Department, Principal and The Registrar of the University.

7. Maternity Leave – The student who avails maternity leave may be considered to appear for the examination with the approval of Staff i/c, Head of the Department, Controller of Examination and The Registrar.

8. Any Other Information:

In addition to the above regulations, any other common regulations pertaining to the PG Programmes are also applicable for this programme.

9. Curriculum

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Semester-I	Paper Title	Credit	Instruction Hrs	Maximum Marks		
				Int.	Ext.	Total
P23VCT11	Core-1: Understanding Human Communication (Theory)	5	7	75	25	100
P23VCP11	Core-2: Graphic Arts and Animation (Practical)	5	7	75	25	100
P23VCP12	Core-3: Computer Graphics – 1 (3D Designs) (Practical)	4	6	75	25	100
P23VCE11	Elective-1(Discipline Specific): Media Aesthetics (Theory)	3	5	60	40	100
P23WSG11	Generic Course-1: Women Empowerment	3	5	75	25	100
Total		20	30 Hrs			

Semester-II	Paper Title	Credit	Instruction Hrs	Maximum Marks		
				Int.	Ext.	Total
P23VCT22	Core-4: Mediated Communication (Theory)	5	7	75	25	100
P23VCP23	Core-5: Computer Graphics – 2 (Camera and Lighting Techniques) (Practical)	5	7	75	25	100

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P23VCP24	Core-6: Video Editing and Visual Effects (VFX) (Practical)	4	6	75	25	100
P23VCE22	Elective-2: Design Thinking (Theory)	3	5	60	40	100
P23CSG22	Generic Course-2: Cyber Security	3	5	75	25	100
P23VCS21	Skill Enhancement Course-1 (NME): Writing for Media (theory)	2				
Total		22	30 Hrs			

Non major elective (NME)

1. **NMEI-P23VCN1A** - Soft Skill Development
2. **NMEII -P23VCN1B** - Media writing

OutSide Class hours

1. Yoga
2. Sports
3. Library
4. Coaching for Competitive Examination

PROGRAMME OUTCOMES (PO)

On successful completion of M.Sc. Visual Communication programme, the students would have

PO1	Evaluate the aesthetic content of artistic works within cultural context and Contribute designs that increase visual and aesthetic appeal.
PO2	Apply technical and scientific knowledge to find visual solutions to solve the societal concerns and to increase the capability to use various communication technologies and software for content creation, content editing for various forms of publishing platforms.
PO3	Develop creative temperament and mindset needed in the content production Segment of media industry.
PO4	Building a team, motivating and inspiring the team members to work up with Cooperation to their utmost efficiency.
PO5	Core knowledge about media law, economy and polity which helps the students to Understand crucial aspects related to working on the field as journalists.
PO6	To imbibe the culture of research, innovation, entrepreneurship and incubation

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PO7	To prepare socially responsible media academicians, researchers, and Professionals with global vision
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PROGRAMME SPECIFIC OUTCOMES (PSO)

At the end of the programme, the student will be able to

PSO1	Gaining-depth knowledge to think critically, creatively and independently
PSO2	Gain proficiency on fundamental design concepts and studio techniques such as photography, audiography and videography and assimilate technical skills in designing a visually appealing image.
PSO3	Students will be able to create and design emerging media products, including multimedia images, digital audio, digital video, social media, digital photography, and multimedia.
PSO4	The ability to meet deadlines and Employing personal as well as professional ethics, they are prepared to make thoughtful decisions from among alternatives
PSO5	The ability to competently use technology appropriate to the medium

SEMESTER-I

COURSE CODE	P21VCT11	Understanding Human Communication (Theory)	L	T	P	C
CORE I				7	-	-
Cognitive Level	K2:UnderstandK 3:Apply K4:AnalyzeK6: Create					
Course Objectives	The course aims to <ul style="list-style-type: none">To provide an understanding of the foundations of human communication.To sensitize learners to the evolutionary and biological basis of human communication.To introduce learners to the nature, origin, evolution, and diffusion of communication across various levels of society.To define various levels of communication and comprehend the differences between them.To comprehend various modes of communication and techniques to analyze them					

Unit 1: Human Communication Theories and Concepts

12 hours

Foundations of Communication Theory-Dimensions and Evaluation of Theory-Communication Tiers-Seven Traditions of Communication Theories Defining Communication-Basic Models and Levels of Communication

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

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

Unit 2: Evolutionary Communication

12 hours

Bio physiological Theories, Trait Theories and Embodiment, Communicology,

Communiology Biological and Neurological Basis of Communication

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Unit 5: Relationships 12 hours

Palo Alto Group on Relationships. Relational Schemas, Social Penetration Theory - Bakhtin's Theory of Dialogics. Dialectical Theory of Relationships, Affection Exchange, Dyadic Power Theory, Family Communication Patterns, Relationship Maintenance, Petronio's Communication Privacy Management (CPM) Carl Roger's Self-Theory - Constructing and Transcending Differences - Moral Conflict theory, Performing Foreignness, Coalition and Alliance Building, Dialogue as Building Culture of Peace,

Principles of Good Communication and Non-Violent Communication

Course Outcomes

Analyze different elements of communication and articulate principles of good communication. Analyze and interpret various features of human communication such as signals, language, and signs. Illustrate different modes of communication using principles of message design.

Differentiate multi-level flows of communication and identify criteria for appropriate message design. Make presentations to a small audience on any topic and manage stage-fright and communication anxiety.

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

Course Objectives (CO)	Program Specific Objectives (PSO)						
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7
CO1	3	3	3	3	1	3	3
CO2	3	3	3	3	1	3	3
CO3	3	3	3	3	1	3	3
CO4	3	3	3	3	1	3	3

Key Text Books

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

Edwards, A., Edwards, C., Wahl, S. T., & Myers, S. A. (2015). *The Communication Age*:

Mother Teresa Women's University, Kodaikanal Page 4|42

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Connecting and Engaging, SAGE Publications.

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

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

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

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

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

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

References

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

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

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

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

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

Web Resources

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

Journal of Communication -

<https://onlinelibrary.wiley.com/journal/14602466> Human

Communication Research -

<https://onlinelibrary.wiley.com/journal/14682857> National

Communication Association - <https://www.natcom.org/>

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

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

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COURSE CODE	P23VCP11	Graphic Arts and Animation	L	T	P	C
CORE II				7	-	-
CognitiveLevel	K2:UnderstandK 3:Apply K4:Analyze					
Course Objectives	The course aims to To Define the importance of Aesthetic of Design and Art • To Illustrate the need and usage of Principles of Design • To Develop animated images for Visual Presentation • To Discover the workflow of White board Animation • To Construct a Participatory visual method using Photograph					

Unit 1: Aesthetics of Design and Art

Elements and Principles of Design Introduction to Adobe Animate Software, Workspace and Workflow overview Using the Stage and Tools Panel, Understanding timeline

Drawing using pencil, line and brush tools - About overlapping shapes – Snapping, Working with colour, strokes and fills.

Types of File formats and File Compression and Conversion (Handbrake)

Unit 2: Principles of 2D Animations

Squash, Stretch, Staging, and Anticipation

Straight Ahead Action, Pose-to-Pose Ease

In and Ease Out Follow Through,

Overlapping Action and Arcs,

Secondary Action, Timing and Exaggeration

Unit 3: Still Image Animation and Image Enhancement

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Process of Animation-Storyboard, Time line, Movement.

Animating still images (PixaMotion, Price, Movepic,

StoryZ, Gif maker) Visual Composition and Integration

of Various Design Elements

Future Development of Still Image-Image Enhancement using Artificial Intelligence

Unit 4: White Board Animation

Purpose and Scope of White Board

Animation Animated Objects,

Background, Characters Design

Audio synchronization and Output

Voice Over and Dialogue Synchronization

Unit 5: Photo Voice and Explainer Video

1. Community-based, Participatory Visual Technique, Photography needs and Usage in Community Development
2. Illustration of Modern Implementation and International Development of Photo Voice
3. Exercise on Slideshow with Sound
4. Making Explainer video using whiteboard Animation

Course Outcomes

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

To build basic ideas and be familiar with important principles of

animations Utilize knowledge on how to generate a still and image

processing in animations Develop the fundamentals and various

techniques in White board animations

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

Mapping

Course	Program Specific Objectives (PSO)
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Objectives (CO)	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7
CO1	3	3	3	3	1	3	3
CO2	3	3	3	3	1	3	3
CO3	3	3	3	3	1	3	3
CO4	3	3	3	3	1	3	3
CO5	3	3	3	3	1	3	3

Key Textbooks

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

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

up. Routledge. Beard, J. (2016). The principles of beautiful web design. SitePoint Pty. Ltd.

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

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

References

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

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

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

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

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

Web Resources

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

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

The Animation Guild, Local 839 IATSE -

<https://animationguild.org/> The Animation Association of

India - <https://animationxpress.com/> National Endowment

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

The Academy of Motion Picture Arts and Sciences -

<https://www.oscars.org/> The Animation Project -

<https://theanimationproject.org/>

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

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

COUR SE CODE	P23VCP12	Computer Graphics 1 (3D Design Practical)	L	T	P	C
CORE - III			-	-	6	4

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Cognitive Level	K2: Understand K3: Apply K4: Analyze K6: Create
Course Objectives	The course aims to <ul style="list-style-type: none">• Basics of 3D design, Modelling• Nurbs& Splines modelling• Polygon Modelling, Boolean, mesh.• Texturing and Material• Rendering

Unit 1: Introduction to 3D Design

Difference between 2D & 3D,

Concepts of 3DGrids & coordinates,

Axis, Objects & Pivots Navigation,

Tools, Menu Bar

Introduction to Basic modelling tools

Comparison of Commercial and open-source applications

Unit 2: Polygon Modelling

Concepts & Problems. Interfaces.

Creating polygons.

Editing poly models

Booleans, mesh, mirror.

Unit 3: Nurbs and Splines

Nurbs curve, EP curve, CV curve.Spline,

Spline tools.

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Sculpting, creating surfaces. Learning to create 3D text.

Unit 4: Texturing and Material

Concepts, Basic attributes, shading
Transparency, reflection, refraction
Materials, Bump maps, Basic wrapping
Uvs, Hardware texturing, shaders.

Unit 5: Basic Lighting & Rendering

Basic Concepts of Lighting & its types.
Basic principles of rendering,
Rendering setup Types of renderers
Frame rendering options.

Course Outcomes

Skills to create 3d designs
Skills to create polygon modelling
Skills to add Textures & material to models Skills to take Render output

Mapping

Course	Program Specific Objectives (PSO)
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Objectives (CO)	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7
CO1	3	3	3	3	1	3	3
CO2	3	3	3	3	1	3	3
CO3	3	3	3	3	1	3	3
CO4	3	3	3	3	1	3	3
CO5	3	3	3	3	1	3	3

Key Textbooks

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

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

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

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

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

References

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

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

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

Lansdown, John, and Rae Earnshaw. 2012. Computers in Art, Design and Animation.

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Springer Science & Business Media.

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

Web Resources

Journal of Computer Graphics Techniques -

<http://jcggt.org/> Journal of Graphics Tools -

<http://jgt.akpeters.com/>

Visual Effects Society -

[https://www.visualeffectssociety.com/3D at Depth](https://www.visualeffectssociety.com/3D%20at%20Depth) -

<https://www.3datdepth.com/>

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

The Visual Computing Consortium (VCC) -

<https://www.visualcc.org/> Stanford Computer Graphics

Laboratory - <https://graphics.stanford.edu/>The Graphics and

Media Lab (GML) - <https://graphics.cs.msu.ru/en/>

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

COURSE CODE	P23VCE11	Media Aesthetics	L	T	P	C
ELECTIVE-I			5	-	-	3
Cognitive Level		K2: Understand K3: Apply K4: Analyze				

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Course Objectives	The course aims to <ul style="list-style-type: none">• To make Learners understand the applied aesthetics and its functions• To enhance the knowledge of lighting techniques and their application• To make them understand the 2D and 3D fields in media applications• To make them understand the role of colour in the media applications• To make them understand the semiotic applications in media
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Unit I: Basics of Lighting (12 Hours)

Structuring the first Aesthetic field
Cameo and Silhouette
Rembrandt Lighting
Multi Camera Lighting
Media Generated Lighting

Unit II: 2D & 3D Concepts

(12 Hours)

Two-Dimensional Field, object size, image Size
Three-Dimensional Field, Screen
Volume, and effects Volume Duality,
Z-axis articulation & blocking
Graphic Depth factors.

Unit III: Colour and its Functions

(12 Hours)

Colour -Values,
Energy, and feelings
Color psychology &
Perceptions

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The compositional
function of Colour
Informational
functions of Colour

Unit IV: Frames, Depth, And Volume (12 Hours)

The magnetism of the Frame.
Asymmetry of the Frame Figure and
Ground, Psychological Closure
Building Screen Space
The Three-dimensional Field: Depth and Volume.

Unit V: Semiotics(12Hours)

Semiotic Communication
Sign- Icon, Index, and Symbol
Colour Symbolism, Social Semiotics
Visual Social Semiotics.

Key Textbooks

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

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

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

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

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References

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

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

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

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

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

Web Resources

Journal of Media Aesthetics - <http://mediacommons.psu.edu/journal-of-media-aesthetics/>

The Journal of Aesthetics and Art Criticism - <https://www.jstor.org/journal/jaesthetcriti>

Journal of Visual Culture - <https://journals.sagepub.com/home/jvc>

Interactive Media Industries Association (IMIA) - <https://www.imiaweb.org/>

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

Society for Cinema and Media Studies (SCMS) - <https://www.cmstudies.org/>

Course Outcome

Upon completion of this course, the students will be

Learners are exposed to Television channels, news reporting Learners are

trained as cinematographers, Designers, Visualizers Learners become

program producers, photojournalists

Learners are trained as social media experts in the media profession Learners are

experts in Television management production

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Mapping

Course Objectives (CO)	Program Specific Objectives (PSO)						
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7
CO1	3	3	3	3	1	3	3
CO2	3	3	3	3	1	3	3
CO3	3	3	3	3	1	3	3
CO4	3	3	3	3	1	3	3
CO5	3	3	3	3	1	3	3

SEMESTER- II

COURSE CODE	P23VCT22	Mediated Communication	L	T	P	C
CORE-IV			5	-	-	4
Cognitive Level		K2: Understand K3: Apply K4: Analyze				
Course Objectives		The course aims to <ul style="list-style-type: none"> • To orient learners to classical and emerging theories of mediated communication. • To comprehend the role and function of media in public opinion formation. • To distinguish between various effects of mediated communication. • To help learners track and appraise emerging trends in communication theories and research. • To help learners understand theories of communication systems and how ideas spread in a media-rich world. 				

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Unit 1: Traditional Media and CMS Effects

12 hours

Origins of Mass Communication-Mass Society, Power Effects Thesis, Propaganda Model, Passive and Active Audiences Rise and Fall of Mass Communication, Audience Fragmentation and Media Balkanization

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

Characteristics of New Media-Uses and Gratification of Social Media- Transportation Mode- Expectancy-Value Theory-Media Richness. Competence Model. Media and Channel Use Theories Media and CMC Effects Theories- Personal Influence, Selective Perception, and Limited Effects- Cultivation theory. Media Effects Research Tradition. An Overview of Psychological Effects of Social and Mobile Media.

Unit 2: Communication Ecology Perspectives

12 hours

Media and Communication Ecology Perspective. Harold Inns Legacy and Marshall McLuhan's Medium Theory

Media Ecology and Mediatization, Remediation Media and Socialization Ball-Rokeach's Communication Infrastructure Theory. Media Multiplicity Theory (Caroline Haythornthwaite). Media and Cultural Production, Presentation of Self Online (Ervin Goffman)

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

12 hours

Communication and Cognition- Relevance, Limited Capacity Model Social Information Processing Theory (Walther). Cognitive Approach to Mass Communication- Social Cognitive Theory. Memory and Emotional Effects of Mediated Communication. Emergence of Media Neuroscience.

Unit 4: (Re) Emerging Theoretical Perspective

12 hours

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

Theory of Interactive Media Effects. Social Expectations Theory.

Media Equations. Media Dependency. Media Transformations

Social Informatics Approach to Mediated Communication.

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Communicating with Objects-Actor Network TheoryJean

Baudrillard's The Revenge of the Crystal

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

Human-Brain Interaction (BCI)

Persuasive Technology Design-Attention, Dependencies, and Distraction.

Unit 5: Communication Systems and Networks

12 hours

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

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

How ideas Spread-Jenkins' Spreadable Media Theory, Mimetics- Memes, Virality, and Self-Organization, EmergenceAutopoiesis, Critical Mass, Tipping Point-Infodemiology.

Course Outcomes

Analyse and interpret systems of mediated communication.

Critically evaluate public opinion surveys and polls.

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

Analyze and interpret developments in mediated communication using multiple theoretical lenses. Identify key factors driving the spread of information and virality.

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

	Program Specific Objectives (PSO)						
Course Objectives (CO)	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7
CO1	3	3	3	3	1	3	3
CO2	3	3	3	3	1	3	3

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CO3	3	3	3	3	1	3	3
CO4	3	3	3	3	1	3	3

Key Text Books

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

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

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

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

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

References

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

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

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

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

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

Web Resources

Journal of Computer-Mediated Communication - <https://onlinelibrary.wiley.com/journal/10836199> New Media & Society - <https://journals.sagepub.com/home/nms>

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

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

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

COURSE CODE	P23VCP23	Computer Graphics – 2 (Camera and Lighting Techniques)	L	T	P	C
CORE-V			6	-	-	4
Cognitive Level	K2:Understand K3: Apply K4:Analyze K6:Create					
Course Objectives	The course aims to <ul style="list-style-type: none">• To learn basics of lighting• To learn types of lights & lighting, Techniques• To learn interior and exterior lighting• To learn camera, types of cameras, camera movements• To learn Rendering options					

Unit 1: Shot-based and Scene-based Lighting Techniques 12 hours

Shot-based, Scene-based Lighting

Usage of different lights

Natural light source,

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Direct light source
Color theory

Unit 2: Types of Lights & Lighting 12 hours

Digital Lighting Theory
Working with lights
Working with shadows
Mapping Shadows

Unit 3: Interior & Exterior Lighting 12 hours

Concepts & challenges
Lighting an Interior scene
Lighting an exterior scene
Environmental Lighting

Unit 4: Camera & Camera Movements 12 hours

Concepts, Basic attributes
Camera types
Camera movements & path
Camera animation (key frame)

Unit 5: Rendering Options 12 hours

17. Concepts, principles of rendering
Setting up rendering with camera movements
Advanced rendering options
Output types (import/export), uses, and methods.

Course Outcomes

Skills to do basic lighting
Skills to add types of lights & lighting
Skills to add interior and exterior lighting
Skills to add camera & camera movements
Skills to Render with camera movements

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Mapping

Course Objectives(CO)	Program Specific Objectives (PSO)						
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7
CO1	3	3	3	3	1	3	3
CO2	3	3	3	3	1	3	3
CO3	3	3	3	3	1	3	3
CO4	3	3	3	3	1	3	3
CO5	3	3	3	3	1	3	3

Key Textbooks

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

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

Galán, M. G. (2017). Digital Lighting and Rendering (3rd ed.). New Riders.

Rafferty, M. (2017). Autodesk 3ds Max 2018: A Comprehensive Guide (18th ed.). Mercury Learning andInformation.

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

References

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

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Ganovelli, f. , corsini, m. , pattanaik, s. , & di benedetto, m. (2014). Introduction to computer graphics: apractical learning approach. Crc press.

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

Katatikarn, j. ,&tanzillo, m. (2016). Lighting for animation: the art of visual storytelling. Crc press.
Lanier, l. (2015). Advanced maya texturing and lighting. John wiley& sons.

Web Resources:

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

Journal of Computer Graphics Techniques - <http://jcgt.org/> International Game Developers

Association - <https://igda.org/National Science Foundation> - <https://www.nsf.gov/> Computer

Graphics World - <https://www.cgw.com/>

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

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

COURSE CODE	P23VCP24	Video Editing and Visual Effects (VFX) – (Practical)	L	T	P	C
CORE-VI			6	-	-	4
Cognitive Level	K2:Understand K3: Apply K4:Analyze K6:Create					
Course Objectives	The course aims To learn the basics of Editing & Techniques To learn the process of Editing To learn how to remove wire, rigging, tracking methods and cleanplate. To learn basics of Rotoscopy& Techniques To learn the basics of Composting & Techniques					

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Unit 1: The Basics of Editing: Overview

12 hours

Importing and Exporting – File format and file managing

Edit, manipulate and arrange these elements in visual timeline Understand all

Tools on toolbox for editing clips

Text Animation, Titling and superimposing, Transitions and Effects Comparison of

open source of apps for video editing & VFX

Unit 2: Process of Editing

12 hours

Digital Editing—Editing Preparation, Process of Editing, Continuity, relational

Aesthetics Principles of continuity editing

Mental maps, Vectors, On-off screen positions and Complexity Editing Synchronizing

audio/dialogues with video, Audio Effects and Rendering

Unit 3: Wire Removal

12 hours

Paint

Tracking Methods – one point, four-point, Manual Clone

method, Rig Removal, Object removal

Clean plate

Unit 4: Rotoscopy

12 hours

Character Roto

Matte Extraction

Keying Techniques (chroma/Luma)

Layers and Masking

Unit 5: Compositing

12 hours

Principles and pipelines – 2D & 3D

Match move concept, Colour correction

3D particles, effects, Rendering

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Creating VFX portfolio

Course Outcomes

Skills to do Editing

Skills to do Editing and advanced techniques in Editing

Skills to remove wire, rigging, tracking methods and clean plate.

Skills to do Rotoscopy

Skills to do Compositing

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

Course Objectives(CO)	Program Specific Objectives (PSO)						
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7
CO1	3	3	3	3	1	3	3
CO2	3	3	3	3	1	3	3
CO3	3	3	3	3	1	3	3
CO4	3	3	3	3	1	3	3
CO5	3	3	3	3	1	3	3

Key Textbooks

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

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

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

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

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

References

Ranasinghe, W. G., Ghassemlooy, Z., Rajbhandari, S., & Perez Soler, J. (2020). Real-time interactive video editing using software-defined networking and cloud computing. *Multimedia Tools and Applications*, 79(3), 1843-1864.

Anand, A., Chakravarthy, S., Raman, S., & Prabhu, G. (2018). A survey of video editing techniques. In *Proceedings of the 11th Innovations in Software Engineering Conference* (pp. 1-6). ACM.

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

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

Yan, Z., & Pang, Y. (2015). A multi-modal system for video effects editing based on gesture recognition. *Multimedia Tools and Applications*, 74(17), 6877-6892.

Web Resources

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

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

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

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

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

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

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

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COURSE CODE	P23VCE22	Design Thinking (Theory)	L	T	P	C
ELECTIVE-III			-	-	5	3
Cognitive Level	K2:Understand K3: Apply K4:Analyze K6:Create					
Course Objectives	The course aims to Describe design thinking, its approaches and mindset Explain fundamental Concepts, Resources and processes involved in design thinking Comprehend stages of Design thinking for growth, To explain strength and weakness of different design thinking tools and methods Understand various applications of design thinking					

Unit 1: Design Thinking Background

12 hours

Definition of Design Thinking.
 Business uses of Design Thinking.
 Variety within the Design Thinking Discipline.
 Design Thinking Mindset - Problem Solving Approach.
 Fundamental Concepts: Empathy, Ethnography.
 Divergent Thinking, Convergent Thinking, Visual Thinking.

Unit 2: Design Mechanics and Resources

12 hours

Assumption Testing- Design Criteria, Curator, Design Brief.

 Designing for Growth Process - Process Stages of Designing for Growth.
 Overview of Prototyping - Wireframing.
 Resources (People, Place, Materials, Organizational Fit).
 Varied Design Thinking Approaches: Disruptive Solution, Double Diamond Process, Stage School Process- Human-Centered Design, Stanford School 5-Stage Approach, User - Centered Design.

 Affordances and Usability.

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Unit 3: Design Thinking Tools

12 hours

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

Use of Tools and Alignment with Process. Visualization-

Aesthetics Principles for Designers.

Unit 4: Design Thinking Methods

12 hours

Journey Mapping, Archetype Mapping Matrix, Archetype Persona.

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

Development, Mind Mapping- Brainstorming.

Unit 5: Design Thinking Practices

12 hours

Role of Project Management in Design Process- Aids.

Minimal Marketable Feature (MMF), Minimal Viable Ecosystem (MVE), Minimal Viable Product (MVP), Napkin Pitch.

Design Thinking Application and Execution-User Interface(UI) as Communication.

Basic Principles of UI Design.

Apps for Prototyping, Rapid Prototyping, and Wire framing-Communicating Results Effectively.

Course Outcomes

Adopt a problem solving mindset to reframe design challenges

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

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

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

Mapping

PSO	CO 1	CO 2	CO 3	CO 4	CO 5
PSO 1	H	M	L	M	M
PSO 2	M	H	M	M	L
PSO 3	M	L	H	M	M
PSO 4	L	M	M	H	M

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PSO 5	M	M	M	M	H
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Key Textbooks

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

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

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

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

Cure, S., & Seggio, B. (2019). *Graphic Design Play Book: An Exploration of Visual Thinking (Logo, Typography, Website, Poster, Web, and Creative Design)*. Laurence King Publishing.

References

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

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

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

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

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

Web Resources

Design Studies - [https://www.journals.elsevier.com/design-studies/Design Issues](https://www.journals.elsevier.com/design-studies/Design-Issues) -

<https://www.mitpressjournals.org/loi/desi>

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

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

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

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English Language Grammar test

Headline and Lead Writing

Copy editing and Proofreading

Unit 4: Elements of Effective Writing

12 hours

Basic principles of writing

Writing for Audio and Visual Content: Writing Captions
Writing for social media

Writing as a Citizen Reporter

Unit 5: Persuasive Writing

12 hours

Persuasive copywriting

Building Vocabulary

Choosing Appropriate Words for Different Contexts
Professional Writing: Challenges and Opportunities

Course Outcomes

Understand the basic concepts of writing techniques for media.

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

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

Plans

The course provides Learners with an understanding of the importance of writing for the media.

Mapping

Course Objectives (CO)	Program Specific Objectives (PSO)						
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7

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CO1	3	3	3	3	1	3	3
CO2	3	3	3	3	1	3	3
CO3	3	3	3	3	1	3	3
CO4	3	3	3	3	1	3	3
CO5	3	3	3	3	1	3	3

Key Textbooks

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

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

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

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

References

Kuehn, Scott A., and Andrew Lingwall. 2016. The Basics of Media Writing: A Strategic Approach. CQ Press. Marshall, Carrie. 2018. Writing for social media. BCS Learning & Development Limited.

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

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

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

Web Resources

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

The Writing Cooperative <https://writingcooperative.com/>

Journal of Technical Writing and Communication <https://journals.sagepub.com/home/jtw> Writer's

Digest <https://www.writersdigest.com/>

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

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COURSE CODE	P23VCP15	Communication Skills Development	L	T	P	C
NME			5			3
Cognitive Level	K3: Apply K4: Analyze K6: Create					
Course Objectives	<p>The course aims to</p> <p>Explain the communication process, barriers, and strategies to overcome challenges.</p> <p>Apply active listening skills, reinforcement, and explanation techniques in interactive activities.</p> <p>Demonstrate verbal and non-verbal communication skills for building professional relationships.</p> <p>Analyze audience needs and engage listeners during public speaking activities.</p> <p>Create a personalized communication strategy to enhance competence that incorporates strengths, minimizes weaknesses, and builds confidence.</p>					

Unit 1: Understanding Communication 12 hours

Communication in Theory

Barriers to Effective Communication

Communication Competence and Reticence

An Operational Model of Communication

Unit 2: Developing Core Communication Skills 12 hours

Verbal and Non-Verbal Communication

Questioning and Active Listening

Reinforcement and Explaining

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Self-Disclosure and Interpersonal Relationships

Unit 3: Improving Specialized Communication Skills 12 hours

Assertiveness and Conflict Management Effective

Communication in Groups

The Art of Negotiation and Bargaining

Building Relationships through Communication

Unit 4: Communication in Professional Contexts 12 hours

Interviewing Skills

The Employment Interview

Counseling and Appraisal Interviews

The Cognitive Interview Technique

Unit 5: Public Communication Skills 12 hours

Getting Started with Effective Presentations

Understanding Your Audience

Engaging Your Audience

Preparing for Different Formats: Presentations, Speeches, Discussions

Course Outcomes

Explain theoretical concepts that underpin effective communication.

Employ communication skills for assertive, cooperative, and empathetic interaction.

Demonstrate specialized techniques for conflict management, negotiation, teamwork, and counseling contexts.

Apply interviewing skills in both employment and performance appraisal scenarios Design and deliver impactful presentations and public speeches for a variety of contexts.

Mapping of COs-PSOs

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Course Outcomes	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	H	M	H	M	H
CO2	M	H	L	L	H
CO3	H	H	H	M	H
CO4	M	H	M	M	M
CO5	H	M	H	L	M

Key Textbooks

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

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

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

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

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

References

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

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

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

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

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

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

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

Spekstone, M. (2021). *Public Speaking for Success (2 Books in 1): Public Speaking Without Fear-How To Speak In Public +How To Speak In Public: Public Speaking a Practical Guide*. You can print.

Web Resources

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

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

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

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

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

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

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

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

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