

THE MAHATMA GANDHI UNIVERSITY
UNDERGRADUATE PROGRAMMES (HONOURS)

SYLLABUS

MGU-UGP (Honours)

(2024 Admission Onwards)



Faculty: Social Sciences

Expert Committee: Journalism and Mass Communication

Subject: Digital Media Production

Mahatma Gandhi University

Priyadarshini Hills

Kottayam – 686560

Kerala, India

Syllabus Index

Name of the Minor: **Digital Media Production**

Semester: 1

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG1DSCDMP100	Introduction to Visual Communication	DSC B	4	5	3	-	2	-

L — Lecture, T — Tutorial, P — Practical/Practicum , O — Others

Semester: 2

Course Code	Title of the Course		Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
						L	T	P	O
MG2DSCDMP100	Mobile Journalism	opt one	DSC B	4	5	3	-	2	-
MG2DSCDMP101	Introduction to Audio Production		4	5	3	-	2	-	

Syllabus


Semester: 3

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG3DSCDMP200	Photojournalism	DSC B	4	5	3	-	2	-

Semester: 4

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG4DSCDMP200	New Media and Citizen Journalism	DSC C	4	5	3	-	2	-

Syllabus

	<h2 style="margin: 0;">Mahatma Gandhi University Kottayam</h2>					
Programme						
Course Name	INTRODUCTION TO VISUAL COMMUNICATION					
Type of Course	DSC B					
Course Code	MG1DSCDMP100					
Course Level	100-199					
Course Summary	Students are introduced to the basic ideas and techniques of visual communication in this course. Students will understand how ideas and information are effectively communicated in a variety of contexts through the use of visual means.					
Semester	1	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practicum	Others	
		3	0	1	0	75
Pre-requisites, if any	Interest in visual media.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Examine the historical milestones and movements in visual communication.	An	1, 6
2	Explain the role and significance of audio-video combination and non-verbal elements in visual communication.	U	1, 4
3	Demonstrate the fundamental principles of visual design.	U	4, 6

4	Identify different modes of visual communication through photography, videography and graphics.	K	1, 4
<i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Course description	Hrs	CO No.
1	History of Visual Communication	10	
1.1	Keywords, Definition and the process of visual communication, Early forms of visual communication.	2	1
1.2	Evolution of visual communication and major movements.	2	1
1.3	Audio – visual communication: Audio as a supportive and powerful tool of visual communication.	3	1
1.4	Non-verbal communication as a form of visual communication. Challenges of non-verbal communication.	3	1
2	Fundamentals of Visual Language	10	
2.1	Defining visual language.	2	2
2.2	Visual culture- Visualizing- Visual power- Visual pleasure.	3	2
2.3	Visual grammar	3	2
2.4	Visual perception - Eye & brain decoding	2	
3	Fundamentals of Image Analysis	15	
3.1	Visual analysis – Structure analysis	5	3

3.2	Fundamentals of design: Definition, Approaches to design, Centrality of design.	4	3
3.3	Elements of graphic design - Line, Shape, Space, Colour, Texture, Form.	3	3
3.4	Semiotic Analysis	3	3
4	Communicating through Visuals	40	
4.1	Principles of Design. Application in visual communication.	2	4
4.2	Principles of visual and other sensory perceptions. Colour psychology and theory, Definition, Optical/ visual illusions. Various stages of design process - Problem identification, Search for solution, Refinement, Analysis, Decision making, Implementation.	5	4
4.3	Earlier and current trends, New practices, Application of AI in visual communication.	3	4
4.4	Practicum 1. Select a print advertisement and redesign it based on the principles of design. 2. Analyze the use of visual elements and their effectiveness in conveying the message in an advertisement. Make a report based on your reading. 3. Visit an art gallery and analyze the use of visual communication in exhibits. Prepare a report.	30	3
5	Teacher Specific content (Internal evaluation only)		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Lectures: sessions focusing on introducing the field of visual communication. Discussions on various communication forms are presented. • Book reviews, Discussions and seminars- Assign readings from academic articles, books, and reports related to the syllabus. • Conduct class discussions • Guest Lectures -Invite guest speakers with expertise in the field, such
---------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

	<p>as designers, researchers, academicians, to share the real experiences and insights.</p> <ul style="list-style-type: none"> • Practicum- 30 hours are assigned for practicum component. It consists of class activities and assignments. 																				
<p>Assessment Types</p>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) – 30 Marks (Practicum components will be evaluated under CCA)</p> <p>Marks Division</p> <p>*Assignments – 10 Marks Class tests/Quiz – 10 Marks **In -class Presentation – 10 Marks</p> <p>*Group Project / Individual Project / Case Study **Power Point / Audio-Visual Presentation / Oral Presentation</p> <p>Suggested activities to continuously assess the progress of the students. Students have to create a portfolio comprising works from the following concepts.</p> <ul style="list-style-type: none"> • Colour and its theories • Elements and principles of design • Types of layouts and a complete design for publication. • Types of Digital Images • Group Project: Making presentations on evolution of Visual Language <p>B. End Semester Evaluation Written Exam - 70 Marks (2 Hours)</p> <table border="1" data-bbox="480 1397 1458 1765"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of questions to be answered</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>MCQ/One word</td> <td>NA</td> <td>20</td> <td>20 x 1 = 20</td> </tr> <tr> <td>Short Answer</td> <td>50 Words</td> <td>10 out of 15</td> <td>10 x 2 = 20</td> </tr> <tr> <td>Essay</td> <td>450 Words</td> <td>2 out of 4</td> <td>2 x 15 = 30</td> </tr> <tr> <td>Total</td> <td></td> <td>32 out of 39</td> <td>70</td> </tr> </tbody> </table>	Descriptive Type	Word Limit	Number of questions to be answered	Marks	MCQ/One word	NA	20	20 x 1 = 20	Short Answer	50 Words	10 out of 15	10 x 2 = 20	Essay	450 Words	2 out of 4	2 x 15 = 30	Total		32 out of 39	70
Descriptive Type	Word Limit	Number of questions to be answered	Marks																		
MCQ/One word	NA	20	20 x 1 = 20																		
Short Answer	50 Words	10 out of 15	10 x 2 = 20																		
Essay	450 Words	2 out of 4	2 x 15 = 30																		
Total		32 out of 39	70																		

REFERENCES

- Aiello, Giorgia. (2019). *Visual Communication: Understanding Images in Media Culture*. SAGE.

- Ambrose, Gavin. (2020). *Design Thinking for Visual Communication*. Bloomsbury.
- Baldwin, Jonathan and Roberts, Lucienne. (2020). *Visual Communication: From theory to Practice*. Bloomsbury.
- Bergstrom, Bo. (1998). *Essentials of Visual Communication*. Lawrence King Publishers, London.
- Frascara, George (Ed.). (2001). *Designing Effective Communications: Creating Contexts for Clarity And Meaning*. Allworth Press.
- Lester, E (2000). *Visual Communications: Images with Messages*. Thomson Learning
- Palmer, Frederic. (1999). *Visual Elements of Art and Design*. Longman
- Palmer, Frederic. (1972). *Visual Awareness*. Batsford.
- Parulekar, Aravind. (2018). *Visual Communication*. Sheth Publishers.
- Turnbull, Arthur. (1999). *Graphic Communication*. Sage publications.

SUGGESTED READINGS

- Hofstadter and Kuhns. (1976). *Philosophies of Art and Beauty: Selected Readings in Aesthetics from Plato to Heidegger* 2nd Edition, University of Chicago Press.
- Berger, John. (2008). *Ways of Seeing*, Penguin.
- Duarte, Nancy. (2011) *Slideology: The Art and Science of Presentation Design*, O'Reilly Media.
- Shaughnessy, Adrian. (1997). *How To Be a Graphic Designer Without Losing Your Soul*. Princeton Architectural Press.
- Schildgen, T. (1998). *Pocket Guide to color with digital applications*. Thomson Learning.

Syllabus



Mahatma Gandhi University Kottayam

Programme						
Course Name	MOBILE JOURNALISM					
Type of Course	DSC B					
Course Code	MG2DSCDMP100					
Course Level	100-199					
Course Summary	This course equips students with the theoretical and practical skills necessary for journalistic storytelling using mobile devices. Students will gain a comprehensive understanding of the evolving mobile media landscape and its application in contemporary journalism.					
Semester	2	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any	Knowledge of using smart phones and basic mobile applications.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Explain basic concepts of mobile journalism and related ethical considerations.	U, An	2
2	Use tools for mobile storytelling, enhance multimedia abilities, and adapt to the evolving landscape of digital journalism.	A	2,4
3	Design e-zines and blogs which focus on developing skills in digital publishing and content creation.	C	4

4	Develop skills necessary to create, produce, and distribute engaging audio content.	C	2,3
5	Demonstrate skills in video content creation using mobile devices.	A	2
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Course description	Hrs	CO No.
1	Introduction to Mobile Journalism	10	
1.1	Mobile Journalism, Purpose of mobile journalism, Scope and reach of smartphones, Mobile journalism platforms.	4	1
1.2	MOJO's basic equipment, Hardware and software – Accessories - Lenses, Microphone, Apps, Camera mounts. MOJO and other ENG methods.	3	1
1.3	Ethical use of technology - Cybersecurity concerns	3	1
2.	E-zine & Blogging	10	
2.1	E-zine, Content creation, Design and publishing. Understanding user-friendliness and utility value. Applications for layout and design.	3	3
2.2	Creating blog account. Customization.	2	3
2.3	Writing and formatting blog posts, Adding images, Videos, and links, Engaging with readers via mobile, Social media sharing, Utilizing mobile-friendly marketing strategies, Using analytics to improve content strategy.	5	3
3	Podcasting and Audio Production	15	
3.1	Understanding the podcasting landscape, crafting a podcast concept, structuring episodes and planning content, Incorporating storytelling techniques.	5	4
3.2	Recording, mixing and editing audio with a mobile device.	5	4
3.3	Podcasting and branding, Hosting and distribution.	5	4

4	Mobile Video Production	40	
4.1	Explore camera settings and features on mobile device. External equipment and their use, Recording and mixing audio with a mobile device, Familiarize the video editing app's interface and features.	5	5
4.2	Stages of production - Uploading and sharing videos on various online platforms. Application of Augmented reality, Virtual Reality, Artificial Intelligence.	5	5
4.3	Practicum: Select any two assignments from the list. 1. Video production: Conduct an interview of 5 minutes duration with a public figure with the help of mobile phone. Both the interviewer and interviewee should be clearly visible in the frames. 2. Podcast production: Create a podcast series with 5 episodes with 5-minute duration each. 3. Vlog creation: Create a 5-minute video story/vlog. Use mobile video editing tools and upload the video over social media platforms.	30	4,5
5	Teacher-specific content (Internal evaluation only)		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) <ul style="list-style-type: none"> ● Lectures: sessions focusing on introducing the mobile journalism. ● Discussions on various stages of mojo production are presented. ● Book reviews, Discussions and seminars- Assign readings from academic articles, books, and reports related to the syllabus. ● Conduct in-class discussions ● Guest Lectures -Invite guest speakers with expertise in the field, such as mojo practitioners, sound designers, video editors, researchers, academicians, to share the real experiences and insights. ● Practicum- 30 hours are assigned for practicum component. It consists of project in mojo production.
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 Marks (Practicum components will be evaluated under CCA) Marks Division *Assignments – 10 Marks Class tests/Quiz – 10 Marks **In -class Presentation – 10 Marks *Group Project / Individual Project / Case Study **Power Point / Audio-Visual Presentation / Oral Presentation

	<p>Suggested practical assignments:</p> <ul style="list-style-type: none"> ● Make two podcasts (one as an interview and one as a feature) ● Prepare a five-mins script for a mobile documentary. ● Create an e-zine covering the campus events. Max pages 10. ● Create a blog on campus events and update it regularly. ● Create a reel video of 1 minute duration about a topic of your choice and post it in a popular social media platform. <p style="text-align: center;">B. End Semester Evaluation</p> <p style="text-align: center;">Written Exam - 70 Marks (2 Hours)</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 30%;">Descriptive Type</th> <th style="width: 20%;">Word Limit</th> <th style="width: 30%;">Number of questions to be answered</th> <th style="width: 20%;">Marks</th> </tr> </thead> <tbody> <tr> <td>MCQ/One word</td> <td>NA</td> <td>20</td> <td>20 x 1 = 20</td> </tr> <tr> <td>Short Answer</td> <td>50 Words</td> <td>10 out of 15</td> <td>10 x 2 = 20</td> </tr> <tr> <td>Essay</td> <td>450 Words</td> <td>2 out of 4</td> <td>2 x 15 = 30</td> </tr> <tr> <td>Total</td> <td></td> <td>32 out of 39</td> <td>70</td> </tr> </tbody> </table>			Descriptive Type	Word Limit	Number of questions to be answered	Marks	MCQ/One word	NA	20	20 x 1 = 20	Short Answer	50 Words	10 out of 15	10 x 2 = 20	Essay	450 Words	2 out of 4	2 x 15 = 30	Total		32 out of 39	70
Descriptive Type	Word Limit	Number of questions to be answered	Marks																				
MCQ/One word	NA	20	20 x 1 = 20																				
Short Answer	50 Words	10 out of 15	10 x 2 = 20																				
Essay	450 Words	2 out of 4	2 x 15 = 30																				
Total		32 out of 39	70																				

REFERENCES

- Adorna, A. (2018). *Mobile and Social Media Journalism: A Practical Guide*. Sage.
- Adornato, Antony. (2017). *Mobile and Social Media Journalism: A Practical Guide*, SAGE
- Burum, Ivo & Quinn, Stephen. (2018). *Mojo: The Mobile Journalism Handbook*. Routledge.
- Chowla, Ajay. (2021). *New Media and Online Journalism*. Pearson.
- Dass, Dr. Rahul. (2022). *Mobile Journalism*, Prabhat Prakashan.
- Hill, Steve. (2020). *Mobile-First Journalism: Producing News for Social and Interactive Media*. Routledge.
- Hill, Steve & Bradshaw, Paul. (2018). *Mobile Journalism: Producing news for Social and Interactive Media*. Taylor & Francis.
- Ingle, Yatindra. (2019). *Mobile Journalism and New Media*. Vipul Prakashan
- Isha, Dr. Tejee and Samulel, Shoji Muruppel. (2021). *Mobile Journalism*. Redshine Publications.
- Montgomery. R. (2014). *A Field Guide for Mobile Journalism*. Visual Editors.

SUGGESTED READINGS

- Burum, I. (2016). *Democratizing Journalism Through Mobile Media: The Mojo Revolution*. Routledge.

- Mitchell, Stephens. (2018). *Beyond News: The Future of Journalism*. Kindle Edition.
- Quinn, S. (2011). *MoJo-Mobile Journalism in the Asian Region*. KAS.
- Rao, K. R., Bojkovic, Z. S. and Milovanovic. D. A. (2002). *Multimedia Communication Systems*. Prentice Hall of India.
- Westlund, O & Quinn, S. (2018). *Mobile Journalism and MOJOs*. Oxford Research Encyclopaedia of Communication.



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme						
Course Name	INTRODUCTION TO AUDIO PRODUCTION					
Type of Course	DSC B					
Course Code	MG2DSCDMP101					
Course Level	100-199					
Course Summary	This course is designed to gain a foundational understanding of the technique of audio production. Through this course, students will be able to explore the entire process, from capturing sound to crafting a final product.					
Semester	2	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any	There are no formal prerequisites for this course.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Explain theory of sound and milestones in audio history.	U, An	1,4

2	Identify the fundamental uses of audio in radio, TV and cinema.	U, An	1,4,10
3	Develop skills to use different types of audio equipment.	C	3,7
4	Apply recording and editing skills in audio production.	A	3,6
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Course description	Hrs	CO No.
1	A historical overview	10	
1.1	Definition of audio production.	3	1
1.2	Birth of audio - Audio and video - Audio formats - Evolution of sound design	3	1
1.3	Theory of sound - Evolution of sound - Pitch, Timbre, Frequency, Wavelength, Decibel, Harmony	4	1
2	Audio in Radio	10	
2.1	Magic of voice - RJ - News Reader - Voice modulation - Studio recording - Outdoor recording	3	2
2.2	Radio drama - Sound effects - Recording dialogues	3	2
2.2	Outdoor audio recording - Audio editing – Mixing and mastering for Radio	4	2
3	Audio in TV & Cinema	15	
3.1	Voice over in news - Using interview bytes and audio clips - Refining the audio - Filtering noise.	3	2

3.2	Voice of a VJ - Qualities of VJ.	3	2
3.3	Outdoor audio recording - Audio editing – Mixing and mastering for TV	3	2
3.4	Audio-Visual communication	3	2
3.5	Sync sound in cinema - Dubbing - Sound effects - Audio as a supplement to the visuals	3	2
4	Acoustics and Sound Design	40	
4.1	Introduction to acoustics - Definition of acoustics – Sound design - Principles of acoustics Recording process in an audio booth - Microphones, Mixers and Consoles, Analog and Digital Recording, Signal Processing, Loudspeakers, Production, Synchronization.	5	3,4
4.2	Post Production: Dialogue & Sound Effects, Sound Editing, Mixing and Recording, Use of DAW & Editing software, Open-source tools, Current trends	5	3,4
4.3	Practicum: Any two from the assignment list. Lab work on recording techniques 1. Audio production techniques: microphone placement, monitoring, field/studio considerations, recording, equalizing, noise reduction. 2. Creating sound: sound effects, silence (functions of sound in relation to visual, sound parallel to visual, sound defines visual, visual defines sound. 3. The students have to prepare a script and produce a fifteen mins radio news bulletin.	30	3,4
5	Teacher-specific content (internal evaluation only)		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) <ul style="list-style-type: none"> • Lectures: sessions focusing on introducing the sound editing and design. • Discussions on various stages of sound recording and editing are presented.
---------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

	<ul style="list-style-type: none"> ● Book reviews, Discussions and seminars- Assign readings from academic articles, books, and reports related to the syllabus. ● Conduct in-class discussions ● Guest Lectures -Invite guest speakers with expertise in the field, such as sound engineers, sound designers, researchers, academicians, to share the real experiences and insights. ● Practicum- 30 hours are assigned for practicum component. It consists of project in audio production. 																									
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) – 30 Marks (Practicum components will be evaluated under CCA)</p> <p>Marks Division</p> <table border="0"> <tr> <td>*Assignments</td> <td>–</td> <td>10 Marks</td> </tr> <tr> <td>Class tests/Quiz</td> <td>–</td> <td>10 Marks</td> </tr> <tr> <td>**In -class Presentation</td> <td>–</td> <td>10 Marks</td> </tr> </table> <p><i>*Group Project / Individual Project / Case Study</i> <i>**Power Point / Audio-Visual Presentation / Oral Presentation</i></p> <p>The student will be assigned practical work related to relevant contents of the core course. The Practical work carried out by the students is needed to be maintained in a record file which will be required during the assessment.</p> <p>Suggested list of practical assignments:</p> <ol style="list-style-type: none"> 1. Make two podcasts (one as a radio interview and one as a radio feature) 2. Prepare a five-mins script for a radio programme. 3. Experiment with different microphone types (condenser, dynamic) recording the same sound source. Compare audio quality 4. Take a dialogue track with noises and imperfections. Practice using editing tools to remove unwanted sounds, apply fades and normalization, and deliver a clean, professional-sounding dialogue track. 5. Students can choose a theme and create a short (2-minute) soundscape using a combination of field recordings, sound effects libraries, and creative processing techniques. <p>B. End Semester Evaluation</p> <p>Written Exam - 70 Marks (2 Hours)</p> <table border="1"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of questions to be answered</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>MCQ/one word</td> <td>NA</td> <td>20</td> <td>20 x 1 = 20</td> </tr> <tr> <td>Short Answer</td> <td>50 Words</td> <td>10 out of 15</td> <td>10 x 2 = 20</td> </tr> <tr> <td>Essay</td> <td>450 Words</td> <td>2 out of 4</td> <td>2 x 15 = 30</td> </tr> </tbody> </table>	*Assignments	–	10 Marks	Class tests/Quiz	–	10 Marks	**In -class Presentation	–	10 Marks	Descriptive Type	Word Limit	Number of questions to be answered	Marks	MCQ/one word	NA	20	20 x 1 = 20	Short Answer	50 Words	10 out of 15	10 x 2 = 20	Essay	450 Words	2 out of 4	2 x 15 = 30
*Assignments	–	10 Marks																								
Class tests/Quiz	–	10 Marks																								
**In -class Presentation	–	10 Marks																								
Descriptive Type	Word Limit	Number of questions to be answered	Marks																							
MCQ/one word	NA	20	20 x 1 = 20																							
Short Answer	50 Words	10 out of 15	10 x 2 = 20																							
Essay	450 Words	2 out of 4	2 x 15 = 30																							


	Total		32 out of 39	70
--	--------------	--	--------------	-----------

REFERENCES

- Alten, S. (2013). *Audio in media*, (10th ed.). Wadsworth.
- Connelly, Donald. (2004). *Digital Radio Production*, McGraw Hill.
- Huber, D. and Runstein, R. (2017). *Modern recording techniques*, (9th ed.). Routledge.
- Izhaki, R. (2017). *Mixing audio: Concepts, Practices and Tools*, (3rd ed.). Routledge.
- Kaempfer, Rick and Swanson, John. (2004). *The Radio Producer's Handbook*. Allworth Press.
- Kern, Jonathan. (2008). *Sound Reporting - The NPR Guide to Audio Journalism and Production*. University of Chicago Press
- McLeish, Robert and Link, Jeff. (2005). *Radio Production*. Fifth Edition. Focal Press.
- Owen, Jims and Millerson, Gerald. (2012). *Television Production*. Fifteenth Edition. Focal Press
- Pohlmann, K. (2011). *Principles of Digital Audio*, (6th ed.). McGraw-Hill.
- Zachariah, Aruna. (2009). *Radio Jockeying and News Anchoring*, Kanishka.

SUGGESTED READINGS

- Boardman-Jacobs, Sam. (2004). *Radio Scriptwriting*, Routledge.
- Gupta, Swaty. (2011). *Romancing the Microphone: Be a Radio Jockey*, Rupa.
- Kohli, Simran. (2015). *Radio Jockey Handbook*, Fusion Books.
- Langford, Simon. (2013). *Digital Audio Editing: Correcting and Enhancing Audio in Pro Tools, Logic Pro, Cubase, and Studio One*, Routledge.
- Luthra, HR. (2016). *Indian Broadcasting*, Publications Division.

	<h1>Mahatma Gandhi University</h1> <h2>Kottayam</h2>
-----------------------------------------------------------------------------------	------------------------------------------------------

Programme						
Course Name	PHOTOJOURNALISM					
Type of Course	DSC B					
Course Code	MG3DSCDMP200					
Course Level	200 -299					
Course Summary	The course is designed to let the students into the world of photography and journalism. The course introduces students to photojournalistic principles, ethics and practice. Through a combination of theoretical exploration, practical assignments, and critique, students will develop the skills and visual storytelling techniques necessary to capture compelling images with social impact.					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practicum	Others	
	3	0	1	0	0	75
Pre-requisites if, any	Basic computer skills, along with a genuine interest in photography and journalism and a willingness to learn and explore the subject matter.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Explain visual forms and their aesthetic functions	U, An	1,2
2	Develop skills required to be a photojournalist	C	1
3	Explain the basic concepts and significance of photojournalism	U, An	1,2
4	Build photo capturing and editing skills	C	3
5	Evaluate ethical guidelines and boundaries in photojournalism	E	6,8

**Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Course description	Hrs	CO No.
1	Basics of Photojournalism	15	
1.1	Definition, Nature, Scope	3	1,3
1.2	Functions of photojournalism	4	1,3
1.3	Qualities and Responsibilities of photojournalist	4	1,2,3
1.4	Role of photography in Journalism	4	1,3
2	Photography	15	
2.1	Understanding the camera and its aspects	4	2,4
2.2	Equipment handling	4	2,4
2.3	Types of photography	4	1,2,4
2.4	Camera typology and operations	3	2,4
3	Writing for photography	15	
3.1	Photo essays and other types of expressions.	3	2,3
3.2	Working with reporters.	3	2,3
3.3	Captioning and Cut lines	3	2,3
3.4	Analysis of photojournalistic work	3	1,2,3

3.5	Ethical guidelines, Legal propriety	3	5
4	Photojournalism - Practicum	30	
	<ol style="list-style-type: none"> 1. Camera Operation and Settings: Exercises practicing manual shooting modes (aperture, shutter speed, ISO), camera handling, focusing techniques, and basic lighting setups. 2. Composition Exercises: Exercises in applying various compositional techniques (rule of thirds, leading lines, negative space) to create visually compelling photographs. 3. Photo Essay Project: Students choose a theme or issue and develop a photo essay that tells a comprehensive story through a series of images. 		
5	Teacher-specific content (Internal evaluation only)		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Lectures on photography and photojournalism. • Discussions and presentations. • Book reviews, Discussions and seminars- Assign readings from academic articles, books, and reports related to the syllabus. • Practical workshops in photojournalism • Conduct in-class discussions • Guest Lectures -Invite guest speakers with expertise in the field, such as Photojournalists, Photographers, Journalists, researchers, academicians, to share the real experiences and insights. • Visits to Studios/labs. 									
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) – 30 Marks (Practicum components will be evaluated under CCA)</p> <p>Marks Division</p> <table> <tr> <td>*Assignments</td> <td>–</td> <td>10 Marks</td> </tr> <tr> <td>Class tests/Quiz</td> <td>–</td> <td>10 Marks</td> </tr> <tr> <td>**In -class Presentation</td> <td>–</td> <td>10 Marks</td> </tr> </table> <p><i>*Group Project / Individual Project / Case Study</i> <i>**Power Point / Audio-Visual Presentation / Oral Presentation</i></p> <p>The student will be assigned practical work related to relevant contents of the core course. The Practical work carried out by the students is needed to be maintained</p>	*Assignments	–	10 Marks	Class tests/Quiz	–	10 Marks	**In -class Presentation	–	10 Marks
*Assignments	–	10 Marks								
Class tests/Quiz	–	10 Marks								
**In -class Presentation	–	10 Marks								

in a record file which will be required during the final assessment. The concerned faculty should develop various assignments and students need to be evaluated on the basis of their performance.

Suggested assignments in:

1. Exposure triangle
2. Static and motion photographs
3. Capture six shots to create a story
4. Creating Photo essays through street photography
5. Shoot and Submit nature photos, news photos, portraits, Human interest photos.
6. Writing for the visuals – caption and outline writing.
7. Photo editing using software

B. End Semester Evaluation

Written Exam - 70 Marks (2 Hours)

Descriptive Type	Word Limit	Number of questions to be answered	Marks
MCQ/one word	NA	20	20 x 1 = 20
Short Answer	50 Words	10 out of 15	10 x 2 = 20
Essay	450 Words	2 out of 4	2 x 15 = 30
Total		32 out of 39	70

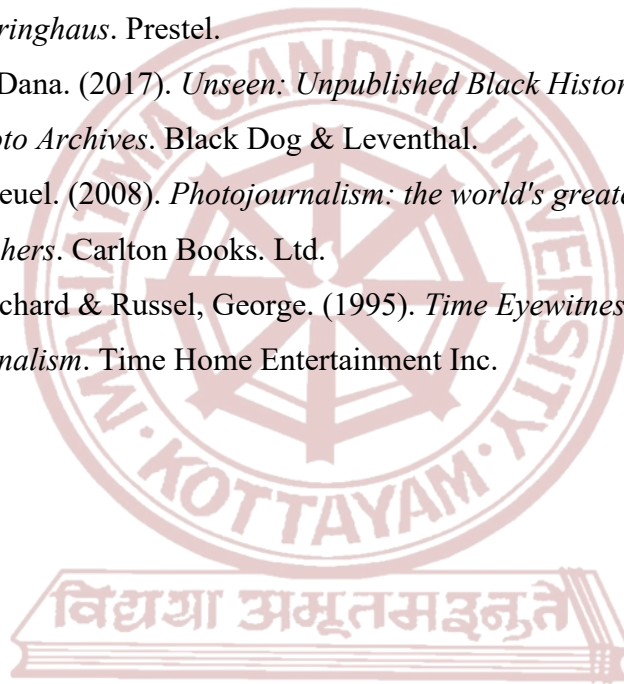
REFERENCES

- Arthur, Riley. (2021). *Phone Photography for Everybody: iPhone Photojournalism Techniques*. Amherst Media.
- Chapnik, Howard. (1994). *Truth Needs No Ally: Inside Photojournalism*. University of Missouri Press.
- Dilwali, Ashok. (2010). *All About Photography*. National Book Trust.
- Good, Jennifer. (2018). *Understanding Photojournalism*. Routledge.
- Horton, Brian. (2016). *Guide to Photojournalism*. Associated Press.
- John, Freeman. (2005). *The Photographer's Guide to Light*. Collins & Brown.
- Kobre, Kenneth. (2008). *Photojournalism: The Professionals' Approach*. Focal Press.
- Pearsall, Stacy. (2013). *A Photojournalist's Field Guide*. Peachpit Press.
- Sharma, O.P. (2003). *Practical Photography*. Pocket Books.

- Wittwer, Jurg. (2016). *Talking through Pictures: A Beginner's Guide to Photojournalism*. CreateSpace Independent Publishing Platform

SUGGESTED READINGS

- Addario, Lynsey. (2015). *It's What I Do: A Photographer's Life of Love and War*. Penguin Press.
- Beckman, Anne-Mary. (2019). *Women War Photographers: From Lee Miller to Anja Niedringhaus*. Prestel.
- Canadey, Dana. (2017). *Unseen: Unpublished Black History from the New York Times Photo Archives*. Black Dog & Leventhal.
- Golden, Reuel. (2008). *Photojournalism: the world's greatest news photographers*. Carlton Books. Ltd.
- Russel, Richard & Russel, George. (1995). *Time Eyewitness: 150 Years of Photojournalism*. Time Home Entertainment Inc.



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme						
Course Name	NEW MEDIA AND CITIZEN JOURNALISM					
Type of Course	DSC C					
Course Code	MG4DSCDMP200					
Course Level	200 - 299					
Course Summary	This course explores the dynamic landscape of new media and its impact on the practice of journalism. Students will also gain a critical understanding of the evolving digital media ecosystem, while developing the skills necessary to participate in citizen journalism.					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practicum	Others	
		3	0	1	0	75
Pre-requisites, if any	Nil					

COURSE OUTCOMES (CO) *Syllabus*

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Critically analyze the defining characteristics of new media, such as interactivity, convergence, and user-generated content, and their impact on traditional media consumption and information dissemination.	An	1,2,3
2	Evaluate the emergence and evolution of citizen journalism, its impact on the role of traditional journalists, and its contribution to the news ecosystem.	E	2,3,4
3	Demonstrate proficiency in utilizing various digital tools and platforms commonly used in new media and citizen		3,4,9

	journalism, including social media, blogging, and online video editing.	A	
4	Develop effective strategies for creating engaging and informative content for new media platforms, emphasizing techniques for audience interaction and information verification.	C	1,2,3,4
5	Articulate and apply ethical principles relevant to citizen journalism, including accuracy, objectivity, bias, and privacy concerns.	A	2,4,6,7,8
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	Introduction to New Media		15	
	1.1	Definition, Nature, Scope and Significance – Types of New Media	5	1
	1.2	Content writer and editor – Blogging: How to create and manage a blog.	5	1
	1.3	Website management SEO. Introduction to Web Designing	5	1
2	Introduction to Citizen Journalism		15	
	2.1	Citizen Journalism; history, growth and importance	4	2
	2.2	Basic principles of journalism - truthfulness, accuracy and fact-based communications, objectivity, clarity	6	2
	2.3	Role of ethics - bias, subjectivity, credibility, respect for others and public accountability, and	5	2,5

		framing while writing and reporting		
3	Writing and Broadcasting in Citizen Journalism		15	
	3.1	Defining the news - writing, reporting, interviewing techniques.	5	3,4
	3.2	Broadcasting techniques - filming; using mobile, multimedia editing; free video editing software- VN and Power director.	5	3,4
	3.3	Publishing techniques - blogging, vlogging, podcast	5	3,4
4	Practicum – select any one		30	
	<p>1. Students select a new media platform of their choice (e.g., social media platform, blog, online video platform). They then develop a content theme or niche relevant to citizen journalism (e.g., local community issues, environmental concerns, social justice movements). Publish the content and analyse the reach and engagement.</p> <p>2. Students will be divided into small groups, each assigned a specific aspect of the cause/issue (e.g., background information, personal stories, potential solutions). Utilizing their preferred new media platforms and skills (writing, photography, video editing), each group will create content related to their designated aspect. Students will then collaborate to create a unified campaign using a common hashtag or theme, promoting awareness and engagement on chosen social media platforms.</p> <p>Review the campaign and make necessary changes, document the whole process.</p>			3,4
5	Teacher-Specific Content (Internal evaluation only)			

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Class Room Lectures and other methods: A variety of teaching-learning techniques, such as multimedia presentations, ICT-enabled lectures, group discussions, documentaries and video content, and group activities that promote student participation, will be used to deliver the course. • Book reviews and seminars- Assign readings from academic articles, books, and reports related to the syllabus. • Conduct in - class discussions to explore different viewpoints and encourage critical thinking. • Guest Lectures -Invite guest speakers with expertise in the field, such as journalists, researchers, academicians, to share the real experiences and insights. • Practicum- 30 hours are assigned for practicum component. 																				
<p>Assessment Types</p>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) – 30 Marks (Practicum components will be evaluated under CCA)</p> <p>Marks Division</p> <p>*Assignments – 10 Marks Class tests/Quiz – 10 Marks **In -class Presentation – 10 Marks</p> <p><i>*Group Project / Individual Project / Case Study</i> <i>**Power Point / Audio-Visual Presentation / Oral Presentation</i></p> <p>B. End Semester Evaluation</p> <p>Written Exam - 70 Marks (2 Hours)</p> <table border="1" data-bbox="491 1424 1473 1805"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of questions to be answered</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>MCQ/one word</td> <td>NA</td> <td>20</td> <td>20 x 1 = 20</td> </tr> <tr> <td>Short Answer</td> <td>50 Words</td> <td>10 out of 15</td> <td>10 x 2 = 20</td> </tr> <tr> <td>Essay</td> <td>450 Words</td> <td>2 out of 4</td> <td>2 x 15 = 30</td> </tr> <tr> <td>Total</td> <td></td> <td>32 out of 39</td> <td>70</td> </tr> </tbody> </table>	Descriptive Type	Word Limit	Number of questions to be answered	Marks	MCQ/one word	NA	20	20 x 1 = 20	Short Answer	50 Words	10 out of 15	10 x 2 = 20	Essay	450 Words	2 out of 4	2 x 15 = 30	Total		32 out of 39	70
Descriptive Type	Word Limit	Number of questions to be answered	Marks																		
MCQ/one word	NA	20	20 x 1 = 20																		
Short Answer	50 Words	10 out of 15	10 x 2 = 20																		
Essay	450 Words	2 out of 4	2 x 15 = 30																		
Total		32 out of 39	70																		

REFERENCES

- Kumar, Rajesh. (2011). Citizen and Community Journalism. Summit Publishers.

- Nah, Seungahn and Chung, Deborah S. (2020). Understanding Citizen Journalism as Civic Participation. Routledge.
- Pandey, Rajesh. (2009). Citizen Journalism. Adhyayan Publishers & Distributors.
- Rajan, Nalini (ed). (2007). 21st Century Journalism in India. Sage India.
- Stephansen, Hilde. C. (ed.). (2014). Critical Perspectives on Citizen Media. Routledge.
- Thorsen, Einar. (2009). Citizen Journalism: Global Perspectives. Peter Lang Publishing Inc.
- Wall, Melissa. (2015). Citizen Journalism: Practices, Propaganda, Pedagogy. Routledge Focus.
- Wall, Melissa. (2016). Citizen Journalism: Valuable, Useless or Dangerous? Idebate Press.

SUGGESTED READINGS

- Coe, Peter. (2017). Media Freedom in the Age of Citizen Journalism. Elgar.
- McManus, John Herbert. (1994). Market-Driven Journalism: Let the Citizen Beware? Sage.
- Miller, Carlos. (2014). The Citizen Journalist's Photography Handbook. Cengage Learning.

MGU-UGP (HONOURS)

Syllabus