



**THE MAHATMA GANDHI UNIVERSITY
UNDERGRADUATE PROGRAMMES (HONOURS)**

SYLLABUS

**MGU-UGP (Honours)
(2024 Admission Onwards)**

Faculty: Fine Arts

Expert Committee: Multimedia

**PROGRAMME: BACHELOR OF ARTS (HONOURS) VISUAL
COMMUNICATION**

Mahatma Gandhi University

Priyadarshini Hills

Kottayam – 686560, Kerala, India



MGU-UGP (HONOURS)

Syllabus

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PREFACE

The visual communication industry is experiencing rapid growth, presenting abundant opportunities for skilled professionals capable of producing captivating digital content. This undergraduate program in visual communication is meticulously designed to offer diverse courses that prepare you for the dynamic world of visual media. Emphasizing both theoretical knowledge and practical skills, it ensures learners are industry-ready with a comprehensive understanding and diverse skill set.

This program enables individuals to explore various sectors such as journalism, advertisement, entertainment, education, and creative documentation processes. Students can choose from a variety of courses, allowing them to customize their education according to their interests and passions.

Specialized courses in Ad Filmmaking and New Media Journalism cater to the evolving demands of the media landscape. In Ad Filmmaking, you will learn the art of storytelling, production techniques, and the strategic aspects of creating compelling advertisements. The curriculum covers everything from scriptwriting to post-production, providing a holistic understanding of the ad film industry.

New Media Journalism courses delve into the rapidly changing world of digital news and multimedia reporting. You will explore the latest tools and platforms, mastering the skills required to produce engaging, high-quality content. From investigative journalism to social media reporting, these courses cover a wide spectrum of contemporary journalism practices.

Given the rising demand for trained professionals across various industries, the skills and knowledge gained from this program provide a solid foundation for a rewarding and dynamic career in the media industry and beyond.

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EXPERT COMMITTEE & EXTERNAL EXPERTS

Members of Expert Committee in Multimedia (U.G)

1. Sri.Leenus L.K, Associate Professor and Head of Department I/C , K R Narayanan National Institute of Visual Science & Arts, Thekkumthala, Kottayam. Ph:9447708592 (Convenor)
2. Smt.Nissa Susan Mathew, Assistant Professor, St.Joseph College of Communication, Changanassery
3. Smt.Neby Augustine, Assistant Professor, Holy Cross College, Pala.
4. Sri.Binil C Amakkadu, Assistant Professor, St.Joseph College of Communication, Changanassery.
5. Smt. Anuja Das P.M, Assistant Professor, Yeldo Mar Baselios College, Kothamangalam
6. Sri.Bibu V.N, Assistant Professor, St.Xaviers College, Vaikom.
7. Sri.Jean Sebastian, Assistant Professor, St.Joseph College of Communication, Changanassery.
8. Sri.Suresh Babu, Professor, K R Narayanan National Institute of Visual Science & Arts, Thekkumthala, Kottayam
9. Sri.Saji Lukose, Assistant Professor, St.Joseph College of Communication, Changanassery.
10. Sri.Kora Koulik, Assistant Professor, Dept. of Graphic Design, ISCA, Jain University Campus. Kochi
11. Sri.Shajan C Kumar, Head, Data Visualisation & Fact Check, Mathrubhumi,Kochi.

Subject Experts

External Subject Expert: Shri Sunny Joseph

Cinematographer & Film Director

Internal Subject Expert: Prof. Sivaprasad C

Film Maker & Academician

SYLLABUS REVISION COMMITTEE

1. Ms.Nissa Susan Mathew, HoD, Department of Media Studies, St Joseph College of Communication, Changanacherry.
2. Ms.Neby Augustine, Assistant Professor, Holy Cross College, Pala.
3. Mr.Vimal Murukesan, Assistant Professor, St Joseph College of Communication, Changanacherry.
4. Ms. Anuja Das P.M, Assistant Professor, Yeldo Mar Baslios College, Kothamangalam.
5. Mr.Vishnu C., Assistant Professor, St Joseph College of Communication, Changanacherry.
6. Ms.Sharlet M. George, Assistant Professor, St Joseph College of Communication, Changanacherry.



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SYLLABUS INDEX

NAME OF THE MAJOR: **VISUAL COMMUNICATION**

SEMESTER: 1

COURSE CODE	TITLE OF THE COURSE	TYPE OF THE COURSE	CREDIT	HOURS/ WEEK	HOUR DISTRIBUTION /WEEK			
					L	T	P	O
MG1DSCVCN100	ART OF STORYTELLING	DSC-A	4	5	3	0	2	0
MG1MDCVCN100	BASIC DRAWING TECHNIQUES	MDC	3	4	0	3	2	0

SEMESTER: 2

COURSE CODE	TITLE OF THE COURSE	TYPE OF THE COURSE	CREDIT	HOURS/ WEEK	HOUR DISTRIBUTION /WEEK			
					L	T	P	O
MG2DSCVCN100	SCREEN WRITING FUNDAMENTALS	DSC-A	4	5	3	0	2	0
MG2MDCVCN100	IMAGE RETOUCHING	MDC	3	4	0	3	2	0

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SEMESTER: 3

COURSE CODE	TITLE OF THE COURSE	TYPE OF THE COURSE	CREDIT	HOURS/ WEEK	HOUR DISTRIBUTION /WEEK			
					L	T	P	O
MG3DSCVCN200	INTRODUCTION TO SOUND RECORDING	DSC-A	4	5	0	3	2	0
MG3DSCVCN201	GRAPHIC DESIGN FOR PUBLICATION I	DSC-A	4	5	0	3	2	0
MG3DSEVCN200	INTRODUCTION TO ADVERTISING (Advertisement Specialization)	DSE	4	4	0	3	0	1
MG3DSEVCN201	SCRIPTING FOR NEW MEDIA (New Media Journalism Specialization)							
MG3DSCVCN202	VISUAL EFFECTS BASICS	DSC-B	4	5	0	3	2	0
MG3MDCVCN200	DYNAMIC DIGITAL STORY TELLING	MDC	3	3	3	0	0	0
MG3VACVCN200	ADVERTISEMENT & SOCIETY	VAC	3	3	3	0	0	0



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SEMESTER: 4

COURSE CODE	TITLE OF THE COURSE	TYPE OF THE COURSE	CREDIT	HOURS/ WEEK	HOUR DISTRIBUTION /WEEK			
					L	T	P	O
MG4DSCVCN200	ART & VISUAL PERCEPTION	DSC-A	4	4	4	0	0	0
MG4DSCVCN201	GRAPHIC DESIGN FOR PUBLICATION II	DSC-A	4	5	0	3	2	0
MG4DSEVCN200	CREATIVE WRITING FOR ADVERTISEMENT (Advertisement Specialization)	DSE	4	5	0	3	2	0
MG4DSEVCN201	RADIO JOURNALISM (New Media Journalism Specialization)							
MG4DSCVCN202	ADVERTISEMENT PHOTOGRAPHY	DSC-C	4	5	0	3	2	0
MG4SEVCN200	BASIC EDITING TECHNIQUES	SEC	3	3	0	3	0	0
MG4VACVCN200	GENDER ISSUES IN MEDIA	VAC	3	3	0	3	0	0
MG4INTVCN200	Internship		2					



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SEMESTER: 5

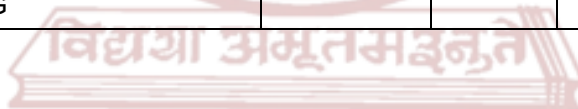
COURSE CODE	TITLE OF THE COURSE	TYPE OF THE COURSE	CREDIT	HOURS/ WEEK	HOUR DISTRIBUTION /WEEK			
					L	T	P	O
MG5DSCVCN300	BASICS OF MEDIA MANAGEMENT	DSC-A	4	4	4	0	0	0
MG5DSCVCN301	SOCIAL MEDIA COMMUNICATION	DSC-A	4	4	0	3	0	1
MG5DSEVCN300	ADVERTISEMENT AND FASHION PHOTOGRAPHY (Advertisement Specialization)	DSE	4	5	0	3	2	0
MG5DSEVCN301	PRESENTATION TECHNIQUES FOR MEDIA (New Media Journalism Specialization)							
MG5DSEVCN302	ADVERTISEMENT COMPANY RESEARCH (Advertisement Specialization)	DSE	4	5	0	3	2	0
MG5DSEVCN303	VISUAL NEWS GATHERING (New Media Journalism Specialization)							
MG5DSEVCN304	MARKET ANALYSIS AND AUDIENCE RESEARCH (Advertisement Specialization)	DSE	4	4	0	3	0	1
MG5DSEVCN305	CYBER JOURNALISM (New Media Journalism Specialization)							
MG5SEVCN300	DISASTER COMMUNICATION	SEC	3	3	0	3	0	0

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SEMESTER: 6

COURSE CODE	TITLE OF THE COURSE	TYPE OF THE COURSE	CREDIT	HOURS/ WEEK	HOUR DISTRIBUTION /WEEK			
					L	T	P	O
MG6DSCVCN300	PRINCIPLES OF PUBLIC RELATION	DSC-A	4	4	4	0	0	0
MG6DSCVCN301	LIVE PROGRAMME PRODUCTION	DSC-A	4	5	3	0	2	0
MG6DSEVCN300	AD FILM PRODUCTION (Advertisement Specialization)	DSE	4	5	0	3	2	0
MG6DSEVCN301	ANCHORING & NEWS PRESENTATION (New Media Journalism Specialization)							
MG6DSEVCN302	MARKETING STRATEGIES (Advertisement Specialization)	DSE	4	5	0	3	2	0
MG6DSEVCN303	JOURNALISTIC CONTENT WRITING (New Media Journalism Specialization)							
MG6SECVCN300	MEDIA BUDGETING	SEC	3	3	0	3	0	0
MG6VACVCN300	CAMPAIGN FOR WELL BEING	VAC	3	3	0	3	0	0



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SEMESTER: 7

COURSE CODE	TITLE OF THE COURSE	TYPE OF THE COURSE	CREDIT	HOURS/ WEEK	HOUR DISTRIBUTION /WEEK			
					L	T	P	O
MG7DCCVCN400	MEDIA LAWS AND ETHICS	DCC	4	4	3	0	2	0
MG7DCCVCN401	INTRODUCTION TO FILM STUDIES	DCC	4	4	3	0	2	0
MG7DCCVCN402	MEDIA & CULTURAL STUDIES	DCC	4	4	0	3	2	0
MG7DCEVCN400	CAMPAIGNS AND SOCIAL IMPACT	DCE	4	4	0	3	2	0
MG7DCEVCN401	COMMUNICATION RESEARCH METHODS							
MG7DCEVCN402	MEDIA TEXT ANALYSIS	DCE	4	4	0	3	2	0
MG7DCEVCN403	DIGITAL MARKETING							
MG7DCEVCN404	DOCUMENTARY FILM MAKING	DCE	4	5	0	3	2	0
MG7DCEVCN405	ADVERTISEMENT CAMPAIGN							

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SEMESTER: 8

COURSE CODE	TITLE OF THE COURSE	TYPE OF THE COURSE	CREDIT	HOURS/ WEEK	HOUR DISTRIBUTION /WEEK			
					L	T	P	O
MG8DCCVCN400	CONTEMPORARY ISSUES IN MEDIA	DCC	4	5	0	3	2	0
MG8DCCVCN401	IPR COPYRIGHT	DCC	4	5	0	3	2	0
MG8PRJVCN400	HONOURS PROJECT / HONOURS WITH RESEARCH PROJECT	PRJ	12					
MG8DCEVCN400	MEDIA INDUSTRY & MANAGEMENT	DCE	4	5	0	3	2	0
MG8DCEVCN401	ADVANCED NEWS MEDIA	DCE	4	5	0	3	2	0
MG8DCEVCN402	WORLD MEDIA SCENARIO	DCE	4	5	0	3	2	0



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SEMESTER - I

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Mahatma Gandhi University
Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	ART OF STORYTELLING					
Type of Course	DSC - A (MAJOR)					
Course Code	MG1DSCVCN100					
Course Level	100-199					
Course Summary	<p>“The Art of Storytelling” course fosters a profound appreciation for narratives while cultivating a creative and imaginative mindset among learners. Participants gain the skills to not only enjoy stories but also to recreate and craft narratives of their own. Through a comprehensive exploration of storytelling development, this course equips individuals with an in-depth understanding of key elements such as story structure, character development, and effective dialogue. Emphasizing immersion in the storytelling process, participants emerge with the ability to engage in the enjoyable act of storytelling. Moreover, the course goes beyond theoretical knowledge, empowering learners to create visually captivating story ideas.</p>					
Semester	I	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
		3		1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Define the basic structure of narrative art	U, K	4
2	Describe the human developments and its relation to development of languages	U, A	6
3	Illustrate the attempts of codification of verbal traditions	U, An	4,6
4	Analyse the role of stories in the development of a cultural conscious and there by artistic culture	U, An	4,7
5	Develop a visually structured story	C	4,8,10
*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.
Narrative Art				
1	1.1	The nature and purpose of narrative art - Enjoyment of re-creation – Memory and imagination	5	1
	1.2	Origin of Story - Verbal narration – Narrative art	5	1
	1.3	Basic structure of a story - role of storytelling in early human communication	7	1,2
Prehistoric Storytelling Techniques & Origin of Languages				
2	2.1	Development of human expressions – communicative images - cave paintings and their narrative significance	4	2

	2.2	Evolution from pictograms to written language- Development of alphabets	4	2
	2.3	Early symbols and their narrative implications - Storytelling as a form of cultural expression and identity	5	2
	2.4	Origin of different language groups	5	2
Codification of Narratives - Sagas & Epics				
3	3.1	Attempt at Codification in Narrative Art - Overview of sagas and epics as forms of narrative codification	5	2
	3.2	Storytelling techniques in sagas and epics	5	2
	3.3	Cultural significance of codified narratives	5	2,3
	3.4	Codification of moral and cultural values in epics, religious and ethical principles	5	2,3
Artistic traditions & Storytelling - Civilizations				
4	4.1	Analysis of narrative structures and themes in Mesopotamian, Indian, Greek and Roman epics	5	3,4
	4.2	Discussions on the themes and characters in ancient epics	5	3,4
	4.3	Analysis of relationship between other artistic expressions and epic stories	5	4
	4.4	Adaptations of epic traditions in literature, film, and other media	5	4, 5
5	TEACHER SPECIFIC MODULE			

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> ● Classroom Lectures: A hands-on approach is essential, integrating theoretical knowledge with practical exercises to cultivate skills in storytelling, performance, and production techniques and fostering creativity and critical thinking among students through collaborative projects ● Interactive Discussions: Encourage active engagement and deeper understanding by fostering dialogue, sharing diverse perspectives, and encouraging critical analysis, enriching the learning experience and promoting collaboration and peer learning in exploring complex topics and challenging assumptions. ● PowerPoint presentations: Offer visual aids to enhance comprehension of key concepts and facilitate structured delivery of course material, engaging students with multimedia content while reinforcing learning objectives and encouraging interactive discussions. ● Classroom assignments: Provide opportunities for hands-on application of theoretical knowledge, fostering creativity and skill development through practical exercises, role-playing scenarios, and group projects, promoting active learning and reinforcing course content through experiential engagement
<p>Assessment Types</p>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> ● Assignments, classroom works, practical in class etc. - 25 Marks. <p>Mini Project (CCA) - 15 Marks</p>
<p><i>*Please refer appendix for more details</i></p>	<p>B. Semester End examination</p> <p>Theory Exam for 50 marks</p> <ul style="list-style-type: none"> ● Part A Short Answer (5 out of 7) 2 x 5 = 10 Marks ● Part B Answer in one paragraph (4 out of 6) 4 x 5 = 20 Marks ● Part C Essay (2 out of 4) 10 x 2 = 20 Marks <p>Project Evaluation for 35 marks</p> <ul style="list-style-type: none"> ● Project Report 25 Marks ● Viva-Voce 10 Marks

References

1. Smith, John. *The Art of Storytelling: A Comprehensive Guide*. Penguin Books, 2020.
2. Brown, Mary, editor. *Narrative Art Through the Ages*. Oxford University Press, 2018
3. Johnson, Emily, editor. *Narrative Art: Selected Readings*. HarperCollins, 2015
4. Truby, John. *The Anatomy of Story: 22 Steps to Becoming a Master Storyteller*. Faber & Faber, 2007
5. Robinson, Andrew. *The Story of Writing: Alphabets, Hieroglyphs & Pictograms*. Thames & Hudson, 2007.



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Mahatma Gandhi University

Kottayam

Programme						
Course Name	BASIC DRAWING TECHNIQUES					
Type of Course	MDC					
Course Code	MG1MDCVCN100					
Course Level	100-199					
Course Summary	<p>In the Basic Drawing Techniques course, students learn fundamental principles of drawing, including line, shape, form, perspective, and shading. Through a series of structured exercises and demonstrations, students develop essential skills in observation, proportion, and composition. By the course's conclusion, students emerge with a solid foundation in drawing, equipped with the skills necessary to pursue further study or application in various artistic disciplines.</p>					
Semester	I	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			2	1		60
Pre-requisites, if any						

CCOURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Remember the foundational elements of drawing, including line, shape, form, and perspective	K	1
2	Remember the foundational elements of drawing, including line, shape, form, and perspective.	U	2
3	Apply drawing techniques to accurately represent objects, spaces, and figures and utilise shading and rendering techniques to create depth and volume in drawings.	A	2
4	Analyse drawings to identify style, technique, and expression elements and break down complex subjects into basic shapes and forms for accurate representation.	An	2
5	Evaluate drawings based on technical skill, composition, and expressive qualities.	E	5
<p><i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

COURSE CONTENT

Content for Classroom transactions (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to Drawing				
1	1.1	Introduction to drawing fundamentals - Drawing lines, curves and shapes	4	1
	1.2	Basic Shapes and Forms, Rendering 3D forms	4	2,3
	1.3	Shading and shadows- Types of shadows Drawing still life.	3	3

Perspective Drawing				
2	2.1	Vanishing point and orthogonal lines - Single point perspective	4	4
	2.2	Overlapping and intersection - Two-point perspective - Overlapping and intersection in two-point perspective	3	4
	2.3	Three-point perspective – Foreshortening.	4	4,6
	2.4	Multi-point perspective	3	4
Figure Drawing				
3	3.1	Figure drawing - Proportions of the male and female	3	2,3
	3.2	Human skeletal system - Skull	3	2,5
	3.3	Drawing a human model	3	5
	3.4	Hand and leg bones - Contour Drawing and Gesture Drawing.	3	2,5
Sketching for Storyboard				
4	4.1	Drawing Camera angles and types of shots	3	4
	4.2	Character detailing and different views (0°, 90°, 180°, 45°, 120°)	10	4
	4.3	Sketching a shot incorporating characters, background, costumes and properties	10	5
5	TEACHER SPECIFIC MODULE			

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Classroom Lectures: Provide foundational knowledge through engaging presentations and real-world examples, fostering a theoretical understanding and practical application of key news concepts for a Comprehensive learning experience. The approach combines didactic instruction with interactive discussions, promoting active participation and critical thinking • Hands-On Workshops - Practical sessions where students acquire basic knowledge of drawing and enhance their drawing skills through guided sessions. • Demonstrations and Visual Aids - Use of live step by step demonstrations and using visual aids to facilitate inclusive learning. • Field Trips and Live sketching- Taking students out to real-world settings to practise live sketching skills to enable them to focus on different lighting conditions, compositions, and subjects.
<p>Assessment Types</p> <p><i>*Please refer appendix for more details</i></p>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, Classroom exercises, Live Sketches etc. - 15 Marks • Mini Project – 10 Marks <p>B. Semester End examination</p> <p>Project evaluation and Viva-Voce centred on basic drawing skills for 50 marks.</p> <ul style="list-style-type: none"> • Project evaluation – 40 Marks • Viva-Voce - 10 Marks

References

1. Dodson, B. (1990). *Keys to drawing*. North Light Books.
2. Edwards, B. (2012). *Drawing on the right side of the brain: The definitive, 4th edition*. Tarcher Perigee.
3. Hamm, J. (1983). *Drawing the head and figure*. Perigee Books.
4. Lohan, F. (2011). *The drawing handbook*. The Overlook Press.
5. Rockman, D. (2000). *Drawing essentials: A complete guide to drawing*. Oxford University Press



SEMESTER - II

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Mahatma Gandhi University

Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	SCREENWRITING FUNDAMENTALS					
Type of Course	DSC - A (MAJOR)					
Course Code	MG2DSCVCN100					
Course Level	100-199					
Course Summary	<p>The Screenwriting Fundamentals course offers a comprehensive exploration of the foundational principles that underpin the art of screenwriting. Throughout the program, students embark on a journey that begins with understanding the crucial role of screenwriters in the filmmaking process. The curriculum focuses on the Three-Act Structure, providing insights into key plot points and character development within this framework. Students develop proficiency in crafting authentic dialogue and scenes, striking a balance between exposition and subtext. The importance of script formatting and vivid description is emphasized to ensure effective communication of visual elements.</p>					
Semester	II	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Generate diverse screenplay ideas, collaborate, study classics, use mood boards, draw from life.	K,U	1
2	Master storytelling across mediums: create compelling plots, characters, conflict, resolution, emotional impact.	U,A	2,4
3	Master visual narration: use scene descriptions, action lines, metaphors, pacing, and emotional impact.	U,A, An	4,6
4	Master screenwriting: character development, suspense, dialogue, plot structures, space, time, anticipation, surprise.	U, A, An, S	4,5
5	Learn pre-production: development, storyboarding, treatments, screenplay formatting, shot construction, collaboration, industry readiness.	C,S	6,10
<p><i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to Script Writing				
1	1.1	Gathering Idea – Inspiration from Personal Experiences- Explore Different Genres- Read Books and Literature- Current Events and Social Issues- Visual Stimuli- Character-Driven Stories- Explore Unconventional Perspectives- Collaborate with Others- Study Classic Films- Create a Mood Board- Dreams and Imagination- Location-Based Inspiration	2	1

	1.2	Story Sources - Books and Literature- Real-Life Events and Biographies- Historical Events- Personal Experiences- Newspapers and Magazines- Mythology and Folklore- Art and Visual Arts- Dreams and Imagination- Technology and Science Fiction- Social Issues and Documentaries- Music and Lyrics- Fables and Parables- Personal Observations- Genre Exploration	2	1
	1.3	Develop Creative Vision- Self-Reflection- Watch a Diverse Range of Films- Study Filmmaking Techniques- Read Filmmaking Books and Literature- Seek Inspiration Outside of Film- Collaborate with Other Filmmakers- Create a Visual Journal or Mood Board- Attend Film Festivals and Screenings	3	1
	1.4	Characteristics of A Story in Film - Engaging Plot- Well-Defined Characters- Conflict and Resolution- Emotional Impact- Themes and Motifs- Pacing- Visual Storytelling- Dialogue- Symbolism and Metaphor- Suspense and Surprise- Tone and Mood-Cultural and Social Relevance	2	1
	1.5	Types of Characters in Fiction – Protagonist- Antagonist- Foil- Dynamic Character- Static Character- Round Character- Flat Character- Stock Character Plot- Logline- Synopsis to Story	4	1
Different Types of Story-Telling				
2	2.1	Suspense- Surprise-Anticipation- Space and Time Character Development- Establishing Clear Identities – Backstories- Motivations and Goals- Internal and External Conflicts- Character Arcs- Flaws and Imperfections- Relationship Dynamics- Challenges and Obstacles - Dialogue and Interaction	4	2
	2.2	Story Telling in Film - Visual Storytelling- Narrative Structure- Pacing- Emotional Impact- Character Development	4	2

	2.3	Story Telling in Television - Serial Format - Character Complexity- Episodic and Serialized Storytelling- World-Building - Long-Form Storytelling	5	2
	2.4	Story Telling in New Media - Interactive Elements- Short-Form Content- User-Generated Content- Transmedia Storytelling- Accessibility	5	2
Story to Screenplay				
3	3.1	Visual Narration - Scene Descriptions- Action Lines- Visual Metaphors and Symbolism- Use of Space- Character Introduction- Visual Hooks- Cinematic Language- Visual Transitions- Pacing and Visual Rhythm- Montage Sequences- Visual Foreshadowing- Setting Atmosphere- Use of Props and Objects- Visual and Aural Contrast- Dialogue-Free Scenes	5	3
	3.2	Story for a Screenplay - Concept/Idea- Theme- Genre- Logline- Protagonist- Motivation- Setting/World-Building- Inciting Incident- Plot Points- Subplots- Twists and Turns- Visual Elements- Cultural/Social Relevance	4	3
	3.3	Classical Narrative Structure - Act 1: Setup: Introduction/Exposition- Inciting Incident- Establishing the Goal- Stakes- Introduction of Conflict- Act 2:	5	3
	3.4	Confrontation: Rising Action- Midpoint- Escalation of Conflict- Character Development- Subplots- Act 3: Resolution: Climax- Reversal- Falling Action- Resolution/Denouement- Final Image/Impact	5	4
	3.5	Conflict, Flashback, Dialogue Writing	5	4
Screenplay Format				
4	4.1	Treatment – Title- Logline- Overview- Genre and Tone- Themes- Character Summaries- Act Breakdown- Visual Elements- Sample Scenes- Conclusion	5	4

	4.2	Screenplay Format - Title Page- Scene Headings (Sluglines) - Action Lines- Characters- Dialogue- Parentheticals- Transitions- Subheaders- Page Numbers- Act Breaks Shot, Scene, Sequence Construction	5	5
	4.3	Shooting Script - Scene Numbers- Shot Numbers- Action and Description- Dialogue- Technical Instructions- Blocking- Transitions- Special Instructions- Annotations and Notes- Revisions and Changes- Cast and Crew Information- Timing	5	5
	4.4	Stages of Pre-Production Process – Development- Project Planning- Financing- Casting- Location Scouting- Hiring Crew- Production Design- Storyboarding	5	5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> ● Introduction to Screenwriting and Idea Generation: Lecture (60 minutes) Introduction to the importance of screenwriting and its role in visual storytelling. Overview of gathering ideas, exploring different sources, and the significance of personal experiences. Activity (90 minutes): Idea generation workshop: Students engage in brainstorming sessions based on personal experiences, literature, and unconventional perspectives. Group discussion on the creative process and sharing of initial story ideas. Discussion and Reflection (30 minutes): Class discussion on the challenges and inspirations encountered during the idea generation process. Reflective session on the diversity of ideas and the potential for collaboration. ● Elements of Storytelling and Character Development : Lecture and Presentation (60 minutes): Exploration of suspense, surprise, anticipation, and their role in storytelling. Overview of well-defined characters, character arcs, and the importance of clear character motivations. Group Exercise (90 minutes): Group analysis of selected scenes from films or TV shows, focusing on suspense and character development. Group presentations and discussions on findings. Hands-on Activity (30 minutes): Practical exercise: Students individually create scenes emphasizing suspense and character development. Peer feedback and discussion. Screening and Analysis (30 minutes): Screening of relevant film and TV scenes showcasing effective storytelling techniques. Group analysis and discussion on the impact of visual storytelling.
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	<ul style="list-style-type: none"> ● Visual Narration and Story Construction Workshop: In-depth workshop on visual narration, covering scene descriptions, action lines, and visual metaphors. Practical exercises to apply visual storytelling techniques. Group Project (60 minutes): Collaborative project: Groups create visual storyboards for selected scenes. Presentation and critique of storyboards. ● Screenplay Format and Treatment : Lecture and Discussion (60 minutes): Overview of screenplay format and its importance in the industry. Introduction to the treatment format, including elements such as loglines, themes, and character summaries. Interactive Session (90 minutes): Hands-on session: Students practice writing treatments with a focus on essential elements. Q&A session on screenplay formatting. Practical Application (60 minutes): Guided session on writing treatments: Title, logline, overview, and character summaries. Peer review and feedback. ● Final Project and Assessment : Individual/Group Work (120 minutes): Students work on their final screenplay projects. Instructor provides one-on-one guidance and feedback. Rehearsal and Peer Review (60 minutes): Students rehearse and refine scenes from their final projects. Peer review session with constructive feedback. Screening and Reflection (30 minutes): Screening of selected scenes from final projects. Reflective session on the overall learning journey, challenges faced, and personal growth. Course Closure and Feedback (30 minutes): Final thoughts and remarks from the instructor. Students provide feedback on the course structure, content, and their overall experience.
<p>Assessment Types</p> <p><i>*Please refer appendix for more details</i></p>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> ● Assignments, Seminars and Class works – 10 Marks ● Mini Project Presentation – 20 marks. <p>B. Semester End examination</p> <ul style="list-style-type: none"> ● Project evaluation – 50 Marks ● Viva-Voce – 20 Marks

References

1. McKee, R. (1997). *Story: Substance, Structure, Style, and the Principles of Screenwriting*. HarperCollins.
2. Snyder, B. (2005). *Save the Cat! The Last Book on Screenwriting You'll Ever Need*. Michael Wiese Productions.
3. Vogler, C. (2007). *The Writer's Journey: Mythic Structure for Writers*. Michael Wiese Productions.
4. Yorke, J. (2014). *Into the Woods: A Five-Act Journey into Story*. Penguin Books.
5. Weiland, K. M. (2016). *Creating Character Arcs: The Masterful Author's Guide to Uniting Story Structure, Plot, and Character Development*. Pen For A Sword Publishing.



Mahatma Gandhi University
Kottayam

Programme						
Course Name	IMAGE RETOUCHING					
Type of Course	MDC					
Course Code	MG2MDCVCN100					
Course Level	100-199					
Course Summary	<p>The Image Retouching Course provides a comprehensive foundation for aspiring Photographers and Retouchers. Understand the fundamental principles and responsibilities of a retoucher in the image making process. Throughout this engaging program, students explore the key elements of fundamental concepts, advanced techniques and industry-specific applications, providing a holistic understanding of image retouching.</p>					
Semester	II	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			2	1		60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Identify different types of image imperfections and common retouching techniques used to address them.	K	1
2	Explain the principles of image retouching, including colour correction, exposure adjustment, and skin retouching	U	1, 2
3	Apply basic retouching techniques to enhance the visual quality of photographs	A	2,3
4	Critically evaluate the impact of different retouching choices on the overall aesthetic and message of an image	An	3,4
5	Evaluate the ethical implications of image manipulation and retouching practices in contemporary visual culture	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	Units	Course description	Hrs	CO No.
Introduction to Image Retouching				
1	1.1	Overview of image retouching and its importance, Understanding the goals and objectives of retouching.	4	1
	1.2	Introduction to retouching software (e.g., Adobe Photoshop, Lightroom)	4	1
	1.3	Ethics and principles of retouching	3	1
	1.4	Overview of different types of retouching (portrait retouching, beauty retouching, product retouching, etc.)	3	1

Basic Retouching Techniques				
2	2.1	Introduction to the Photoshop interface and tools, Understanding layers, masks, and adjustment layers.	4	2
	2.2	Basic retouching techniques (cropping, straightening, exposure adjustments), Cleaning up images (spot removal, dust and scratch removal).	4	2
	2.3	Color correction and white balance adjustment, Sharpening techniques.	4	2
	2.4	Saving and exporting images in different formats.	5	2
Advanced Retouching Techniques				
3	3.1	Portrait retouching techniques (skin retouching, blemish removal, wrinkle reduction), Frequency separation technique for skin retouching	4	3
	3.2	Dodge and burn techniques for enhancing highlights and shadows, Adding or removing objects from images (content-aware fill, clone stamp tool), Background replacement and manipulation	4	3
	3.3	Advanced color grading techniques	4	3
	3.4	Retouching techniques for specific purposes (fashion, beauty, product photography)	4	4
Workflow Optimization				
4	4.1	Developing an efficient retouching workflow, Batch processing and automation techniques	3	4
	4.2	Non-destructive editing techniques, Final touches and finishing touches	4	5
	4.3	Ethics and considerations in retouching for different industries (advertising, editorial, etc.)	6	5
5	TEACHER SPECIFIC MODULE			

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Interactive Lectures and Demonstrations: Begin each session with engaging lectures that introduce new concepts, techniques, and tools in image retouching. Incorporate live demonstrations using image editing software to illustrate key points and procedures. Encourage active participation through Q&A sessions to address any queries and ensure a clear understanding of the material. • Guest Lectures and Industry Insights: Invite guest speakers, such as professional retouches or photographers, to share their experiences and insights into the industry. Incorporate case studies and real-world examples to illustrate the practical applications of image retouching in different fields. Facilitate networking opportunities by allowing students to interact with guest speakers and industry professionals • Project-Based Learning: Structure the course around a final project that challenges students to apply all the skills learned throughout the course. Provide opportunities for students to choose projects aligned with their interests, ensuring a personalized and engaging learning experience. Encourage creativity and experimentation, allowing students to showcase their unique style and perspective in their final projects.
<p>Assessment Types</p> <p><i>*Please refer appendix for more details</i></p>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, Classroom exercises etc. - 15 Marks • Mini Project – 10 Marks <p>B. Semester End examination</p> <ul style="list-style-type: none"> • Practical Examination for 50 marks.

References

1. Barnbaum, B. (2010). *The art of photography: An approach to personal expression*. Rocky Nook ; Sebastopol, CA.
2. Faulkner, A., & Chavez, C. (2017). *Adobe Photoshop CC Classroom in a Book (2018 release)*. Adobe Press.
3. Freeman, M. (2015). *The photographer's eye: Composition and design for better digital photos*. Routledge.
4. Kelby, S. (2011). *Professional Portrait Retouching Techniques for Photographers Using Photoshop*. Adobe Press.
5. Varis, L. (2010). *Skin: The Complete Guide to Digitally Lighting, Photographing, and Retouching Faces and Bodies*. John Wiley & Sons.



SEMESTER - III

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University
Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	INTRODUCTION TO SOUND RECORDING					
Type of Course	DSC - A (MAJOR)					
Course Code	MG3DSCVCN200					
Course Level	200-299					
Course Summary	<p>This course provides a comprehensive introduction to sound recording, covering fundamental concepts such as sound waves and microphone types, as well as practical techniques for microphone placement and recording in various environments. Students will learn about recording equipment, software, and basic mixing and mastering techniques. By the end of the course, participants will have a solid understanding of sound recording principles and the skills needed to produce high-quality audio recordings for diverse applications.</p>					
Semester	III	Syllabus Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall the basic properties of sound waves (frequency, amplitude) and their relation to audio perception.	K, U	1, 2
2	Analyse different microphone placement techniques for vocals, instruments, and ambient sounds.	U, A	1, 2
3	Evaluate the effectiveness of different microphone techniques in achieving a desired sound for a particular recording.	U, A, An	2, 3
4	Analyse the strengths and weaknesses of a recorded audio sample based on factors like clarity, balance, and presence of unwanted noise and evaluate the effectiveness of different mixing strategies used in professionally produced audio recordings.	U, A, An, S	2, 3, 4
5	Create a short audio piece that demonstrates your understanding of microphone techniques, recording workflow, and basic editing/mixing principles.	C, S	2, 3, 4, 5
<p><i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Fundamentals of Sound Recording				
1	1.1	Overview of sound recording and its importance	3	1
	1.2	Introduction to sound waves and the physics of sound	3	1
	1.3	Understanding audio equipment (microphones, headphones, audio interfaces, etc.), Types of microphones (dynamic, condenser, ribbon, etc.) and their characteristics	3	1
	1.4	Basic principles of acoustics and soundproofing techniques, Introduction to recording environments (studio recording, field recording, home recording)	4	1

Microphone Techniques and Placement				
2	2.1	Microphone polar patterns and their applications (omnidirectional, cardioid, bidirectional)	4	2
	2.2	Choosing the right microphone for different recording scenarios, Proper microphone placement for various sound sources (vocals, instruments, ambient sounds)	5	2
	2.3	Stereo recording techniques (XY, ORTF, MS, etc.) for capturing spatial audio	5	2
	2.4	Techniques for minimizing background noise and unwanted reflections, Using microphone accessories (pop filters, shock mounts, windscreens) for improved recording quality	5	3
Recording Equipment and Software				
3	3.1	Overview of audio interfaces and preamplifiers, Digital audio workstations (DAWs) and their functions	4	3
	3.2	Setting up and configuring recording hardware and software, Basic recording techniques in a DAW (setting levels, monitoring, recording multiple tracks)	5	4
	3.3	Editing and processing recorded audio (cutting, trimming, fading, EQ, compression)	6	4
	3.4	Introduction to MIDI recording and virtual instruments	8	4
Mixing and Mastering Basics				
4	4.1	Understanding the mixing process and its objectives, Basic principles of audio mixing (balance, panning, frequency masking, spatial effects)	6	5
	4.2	Using effects and processors (reverb, delay, chorus, EQ, compression) in mixing, Techniques for achieving a clear and cohesive mix	6	5
	4.3	Introduction to mastering and its role in the audio production process, Finalizing and exporting the mastered audio for distribution	8	5
5	TEACHER SPECIFIC MODULE			

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides, Diagrams, Multimedia) For Enhanced Comprehension. • Student Seminars And Presentations With Multimedia Integration: Student-Led Presentations Incorporating Multimedia Elements For Effective Communication. • Hands-On Demonstrations With Analyzers: Practical Sessions Featuring Hands-On Demonstrations Using Analyzers To Visualize Sound Waves. • Case Studies And Problem-Solving Sessions: Incorporating Case Studies With Visual Aids To Analyze And Solve Real-World Scenarios.
<p>Assessment Types</p> <p><i>*Please refer appendix for more details</i></p>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, classroom works, practical in class etc. for 20 marks. • Mini Project - 10 mark <hr/> <p>B. Semester End examination</p> <ul style="list-style-type: none"> • Project Evaluation – 50 Marks • Viva – Voce – 20 Marks

References

1. Alten, S. R. (2004). *Audio in media*. Thomson Wadsworth.
2. Springer (2007). *Handbook of Acoustics*. Springer.
3. Everest, F. A., & Pohlmann, K. C. (2022). *Master handbook of acoustics (7th ed.)*. McGraw-Hill.
4. Rumsey, F., & McCormick, T. (2014). *Sound and recording: Applications and theory (7th ed.)*. Routledge.
5. Davis, M. H., & Angus, J. (Eds.). (2018). *Acoustics and psychoacoustics (2nd ed.)*. Elsevier.

Syllabus



Mahatma Gandhi University

Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	GRAPHIC DESIGN FOR PUBLICATION I					
Type of Course	DSC - A (MAJOR)					
Course Code	MG3DSCVCN201					
Course Level	200-299					
Course Summary	<p>This course provide the students with the initial information to help understand how to design what is seen in a frame and to understand basic elements and principles in design. This course focuses on practical applications of graphic design principles in the context of publication design. Through hands-on projects and exercises, students will learn to create visually engaging layouts for various types of publications, including magazines, brochures, newsletters, and digital publications</p>					
Semester	III	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Explain the role of graphic design in enhancing the readability and visual appeal of publications.	U	1
2	Apply design principles such as typography, layout, color theory, and imagery to create visually appealing publications. Utilize graphic design software (e.g., Adobe InDesign, Illustrator, Photoshop) to design publication layouts effectively.	A	2
3	Analyze publication design examples to identify effective design strategies and techniques.	An	2,3
4	Develop innovative design concepts and solutions for publication projects while considering client preferences and audience needs	C	3,4,5
5.	Enhance technical skills in typography, image manipulation, and layout design through hands-on practice and project work.	S	2,3,4,9,10

**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.
Introduction to Graphic Design				
1	1.1	Introduction to basic elements of graphic design	4	1
	1.2	Line- line direction and meanings- quality of line simplified lines and line of forces Shape- organic shape and geometric shapes- nonrepresentational shape and representational shape Forms-relationship with 2d shape and 3d forms, Space -negative space and positive space- figure/ground relation Colour-subtractive and additive colour-primary, secondary in both modes- Colour wheel hue, saturation and value	4	1
	1.3	Basic principles of design: balance, proportion, rhythm, emphasis, unity etc	5	1

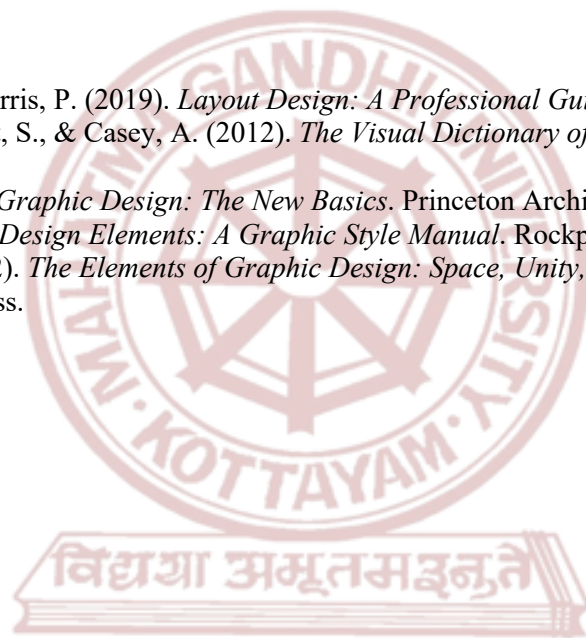
Design Methodology				
2	2.1	Concepts of visual design: Design methodology, problem-solving	7	2
	2.2	Visual structure and visual Interest, visual analysis and refinement of visual representations	7	2
Raster & Vector Graphics				
3	3.1	Introduction Photoshop Interface, Raster graphics & vector graphics, Image formats, Operations on image	8	2,3
	3.2	Manipulation of Image: The marquee tool, the lasso tool, magic Wand tool, Inverting Selection, Layers, Brush tool, Eraser tool, Fill tool, Blur tool, Smudge tool, Sharpen tool, Dodge tool, Sponge tool, Darken tool	8	3
	3.3	Transformation & Retouching: Free transform, Scaling, rotation, Skew, perspective, Wrap, Distort, Crop, Image size, Canvas size, Clone stamp tool, Healing brush tool, patch tool, red eye tool, history brush tool	8	3
Modification Tools				
4	4.1	The text tool, editing text, formatting, line & spacing, wrap text, text effects.	8	4
	4.2	Effects: Blending modes, styles, filters, liquefy, Vanishing point.	8	4
	4.3	Drawing: The pen tool, Drawing shapes, managing paths, converting path to selection	8	4
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Present new concepts, principles, or software skills relevant to graphic design. • Conduct demonstrations using design software (e.g., Adobe Creative Suite) or traditional design tools. Provide step-by-step guidance and explanations, encouraging student participation and questions. Provide time for students to apply the concepts and skills learned during the instruction phase.
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Assessment Types <i>*Please refer appendix for more details</i>	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) <ul style="list-style-type: none"> • Assignments, Classroom exercises etc. - 20 Marks • Mini Project – 10 Marks
	B. Semester End examination <ul style="list-style-type: none"> • Practical Examination for 70 marks.

Reference

1. Ambrose, G., & Harris, P. (2019). *Layout Design: A Professional Guide*. Fairchild Books.
2. Dabner, D., Calvert, S., & Casey, A. (2012). *The Visual Dictionary of Graphic Design*. AVA Publishing.
3. Lupton, E. (2015). *Graphic Design: The New Basics*. Princeton Architectural Press.
4. Samara, T. (2014). *Design Elements: A Graphic Style Manual*. Rockport Publishers.
5. White, A. W. (2002). *The Elements of Graphic Design: Space, Unity, Page Architecture, and Type*. Allworth Press.



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	INTRODUCTION TO ADVERTISING					
Type of Course	DSE					
Course Code	MG3DSEVCN200					
Course Level	200-299					
Course Summary	<p>"Introduction to Advertising" is a foundational course that immerses students in the dynamic realm of persuasive communication and brand promotion. Through a comprehensive exploration of advertising principles, the course provides students with a historical perspective on the evolution of advertising and its current role in the marketing mix. Delving into consumer behaviour, the course analyses the psychological and sociological factors influencing purchasing decisions. It navigates the art and science of creative advertising, emphasizing the development of impactful concepts and multimedia elements.</p>					
Semester	III	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3		1	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	To Remember and Understand the foundations of advertising.	U	1,2,3
2	To Understand the functions of advertising and Apply the knowledge for creating advertisements.	C, S	2,3,4
3	To understand comprehensive understanding of various advertising mediums, strategies, and creative approaches.	E, An, S	3,4,5
4	To remember the psychological, social, and cultural factors influencing consumer decision-making.	E, An, AP	5,6,7,8
5	To gain a comprehensive understanding of the strategies, tools, and best practices in the rapidly evolving digital advertising landscape.	Ap, I, S	7,8,10
*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.
Introduction to Advertising				
1	1.1	Definition and historical development of advertising.	4	1, 2, 3
	1.2	Introduction to advertising-functions/scope of advertising	4	1, 2,3
	1.3	Characteristics of advertising/ objectives of advertising	4	2, 3, 4
Functions of Advertising				
2	2.1	Advertising and its role in the market place.	4	1, 4
	2.2	Advertising industry in India. Advertising as a process of communication	4	1,3,5

	2.3	Role of advertising in the market. Psychological and sociological factors influencing consumer through advertising.	5	1,2,5
	2.4	Historical overview of advertising market. Adaptations /practise of advertising in marketing.	5	1,3,4,5
	2.5	Traditional advertising- Billboards, transit advertising, and other outdoor formats	5	1,4
Types of Advertising				
3	3.1	Types of advertising: consumer, corporate, industrial.	5	1,4, 5
	3.2	Retail, cooperative and Public service advertising.	5	4,5
	3.3	Tone and content; reading the advertisement.	5	3, 5
	3.4	Local /national /international advertisements- reading the advertisement -review with current ad campaigns.	5	3,4,5
Consumer Behaviour				
4	4.1	Definition and scope of consumer behaviour- Importance in marketing and business strategy	4	1,2,3
	4.2	The Consumer Decision-Making Process, Problem recognition and information search.	4	1,2,5
	4.3	Evaluation of alternatives and purchase decisions - Internal Influences on Consumer Behaviour.	3	1,2,4,5
	4.4	External Influences on Consumer Behaviour-Culture and subcultures.	4	1,2,4,5
	4.5	Consumer Behavior in the Digital Age - Online shopping behaviour - Social media influence on consumer choices	5	1,2,4,5
5	TEACHER SPECIFIC MODULE			

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> ● Classroom Lectures: Provide foundational knowledge through engaging presentations and real-world examples, fostering a theoretical understanding and practical application of key advertising concepts for a comprehensive learning experience. ● Interactive Discussions: Encouraging students to actively engage with fundamental concepts and real-world examples, fostering a dynamic learning environment that emphasizes practical application and critical thinking skills. This approach ensures a comprehensive understanding of advertising principles and effective communication strategies. ● Case Studies: Engagement and discussions to provide a foundational understanding of advertising principles, emphasizing practical application and critical analysis of communication strategies. The learning approach combines theoretical knowledge with real-world examples, encouraging active participation to equip attendees with essential skills for the dynamic field of advertising. ● Seminars. The approach combines theoretical knowledge with real-world case studies, encouraging active participation to equip attendees with essential skills for the dynamic field of advertising.
<p>Assessment Types</p> <p><i>*Please refer appendix for more details</i></p>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> ● Assignments, classroom works, practical in class etc. - 20 Marks. ● Mini Project (CCA) - 10 Marks <hr/> <p>B. Semester End examination</p> <p>Project Evaluation for 75 marks</p> <ul style="list-style-type: none"> ● Project Report 50 Marks ● Viva-Voce 20 Marks

References

1. Arens, W. F., Schaefer, D., & Weigold, M. F. (2017). *Essentials of Contemporary Advertising* (4th ed.). McGraw-Hill Education.
2. Kleppner, O., & Lane, R. (2010). *Kleppner's Advertising Procedure* (18th ed.). Pearson.
3. Moriarty, S., Mitchell, N. D., & Wells, W. D. (2019). *Advertising & IMC: Principles and Practice* (11th ed.). Pearson.
4. Shimp, T. A. (2019). *Advertising, Promotion, and Other Aspects of Integrated Marketing Communications* (11th ed.). Cengage Learning.
5. Wells, W., Spence-Stone, R., & Moriarty, S. (2019). *Advertising: Principles and Practice* (10th ed.). Pearson.



Mahatma Gandhi University

Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	SCRIPTING FOR NEW MEDIA					
Type of Course	DSE					
Course Code	MG3DSEVCN201					
Course Level	200-299					
Course Summary	<p>The Course Scripting for New Media comprehensively addresses various facets of news reporting. Initially, it delves into the foundational concepts of news, including the crafting of news stories and essential editing skills. Recognizing the evolving landscape, the course addresses the importance of New Media, providing an introduction to its components and covering the intricacies of writing for new media, including blogging. Additionally, the document emphasizes an understanding of ethical considerations, encompassing aspects such as defamation, contempt of court, copyrighting, RTI, privacy, and the Official Secrets Act.</p>					
Semester	III	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3		1	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	To know about how to write a news story	U	1,3, 6
2	Understand qualities of reporter	C, S	1,4,6
3	Can create Television News story on different topics	E, An, S	4,5,6,10
4	Gain knowledge on radio program creation	E, An, AP	2,3,5,6
5	To understand blogging and its importance	E,U,K	5,6

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

COURSE CONTENT

Content for Classroom Transactions (Units)

Module	Units	Course description	Hrs	CO No.
BASIC NEWS WRITING STYLE				
1	1.1	Concept and Definition of News, News Values, Qualities of News, Basic elements of news	4	1, 2
	1.2	Writing a News Story- headlines, lead, body copy, and conclusion.	4	1, 2,3
	1.3	Types of news stories – different Soft news, different hard news.	4	2, 3, 4
	1.4	Fundamentals of Editing – Proof Reading, Copy Tasting, Style book.	5	4
FORMS OF NEWS				
2	2.1	Different types of news writing, Different types of headline and Lead for Print.	5	1, 4
	2.2	Qualities of reporter, Social responsibility of a news reporter. correspondents -stringer, mofussil.	6	1,3,5
	2.3	Beat, different types of beats, Yellow Journalism, sources of news reporting	6	1,2,5

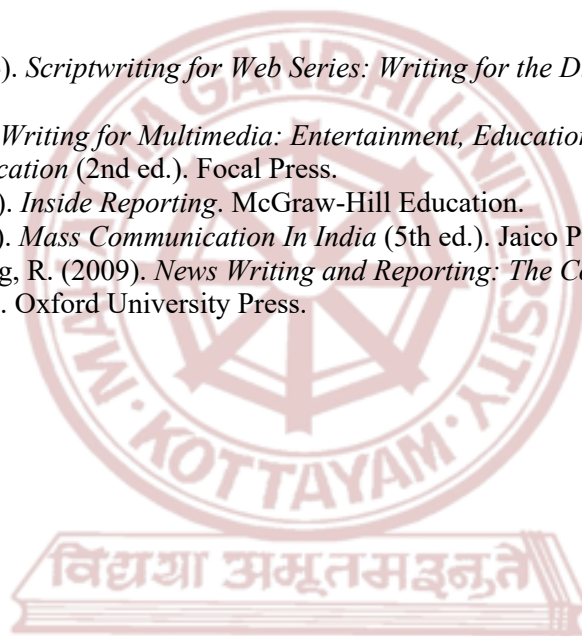
RADIO PROGRAMS				
3	3.1	Basic Elements of Radio Program, Scripting for radio, Importance of Voice in Radio	5	1,4, 5
	3.2	Television Programming – Scripting for Television, different stages of programme production-conceptualization of an idea/plot - one-line treatment, different types of programme.	8	4,5
	3.3	Writing for Television News: Scripting for TV news, news bulletin, and different stages of news	8	3, 5
NEW MEDIA				
4	4.1	Definition and characteristics of new media, the internet and the World Wide Web, uses - accessibility and net neutrality of new media.	6	1,2,3
	4.2	Writing for New Media – Guidelines, Planning, Structure and Style, Headlines. Lead. Blogs – Types of blogs – Personal blogs, Collaborative or Group blogs,	6	1,2,5
	4.3	Ethics of Writing - Defamation, Court of Contempt, Copyrighting, RTI, Privacy, Official secret Act.	8	1,2,4,5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> ● Classroom Lectures: Explains news as timely information, emphasizing values like timeliness, proximity, and impact. News qualities, such as accuracy and objectivity, are highlighted. The basic teaching elements—who, what, when, where, why, and how—are discussed, providing students with a holistic understanding of news in a concise lecture. ● Interactive Discussions: Discuss creating attention-grabbing headlines, crafting compelling leads, developing informative body copy, and crafting conclusive endings. The exchange fosters practical skills and encourages collaborative learning in the art of effective news writing. ● Case Studies: Students analyze case studies of news reports, exploring real-world examples. They dissect journalistic choices, ethical considerations, and storytelling techniques. This interactive approach equips them with practical insights, enhancing their ability to critically evaluate and create impactful news content.
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Assessment Types <i>*Please refer appendix for more details</i>	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) <ul style="list-style-type: none"> • Assignments, Seminars and Class works – 10 Marks • Mini Project Presentation – 20 marks.
	B. Semester End examination <ul style="list-style-type: none"> • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

1. Bielby, D. D. (2014). *Scriptwriting for Web Series: Writing for the Digital Age*. Michael Wiese Productions.
2. Bracey, M. (2016). *Writing for Multimedia: Entertainment, Education, Training, Advertising and Strategic Communication* (2nd ed.). Focal Press.
3. Harrower, T. (2011). *Inside Reporting*. McGraw-Hill Education.
4. Kumar, K. J. (2014). *Mass Communication In India* (5th ed.). Jaico Publishing House.
5. Scanlan, C., & Craig, R. (2009). *News Writing and Reporting: The Complete Guide for Today's Journalist* (2nd ed.). Oxford University Press.



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme						
Course Name	VISUAL EFFECTS BASICS					
Type of Course	DSC – B					
Course Code	MG3DSCVCN202					
Course Level	200-299					
Course Summary	This course provides an introduction to the world of visual effects (VFX), covering key concepts, techniques, and software used in the industry. Learners will gain a foundational understanding of VFX principles and have hands-on experience with industry-standard software.					
Semester	III	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Identify key components of the visual effects pipeline and their respective roles.	K	2, 3
2	Analyse the impact of visual effects on storytelling and audience engagement	U	1, 2
3	Demonstrate proficiency in using industry-standard software tools for visual effects production.	A, E	3, 9
4	Critically assess the visual effects in film and other media, identifying their contribution to the overall narrative.	E	3, 4
5	Design and execute simple visual effects sequences independently. Integrate visual effects seamlessly into a given media project, showcasing creativity and technical proficiency.	C	3, 10
<p><i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

COURSE CONTENT

MGU-UGP (HONOURS)

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
DEFINITION AND HISTORY OF VISUAL EFFECTS				
1	1.1	Introduction to Visual Effects: Definition of Visual effects. Comparison with Visual effects & Special Effects. Common applications of Visual effects. Overview of VFX in film, television, and other media.	5	1

	1.2	VFX Categories and Applications Different types of visual effects (CGI, compositing, motion graphics) Applications in various industries Overview of industry-standard software	5	1
	1.1	Introduction to Visual Effects: Definition of Visual effects. Comparison with Visual effects & Special Effects. Common applications of Visual effects. Overview of VFX in film, television, and other media.	5	1
VFX Software Basics				
2	2.1	Introduction to industry-standard VFX software (e.g., Adobe After Effects, Nuke). Basic navigation, tools, and workspace setup.	8	1,2
	2.2	Compositing Fundamentals Exploring the basics of compositing. Layers, shapes, texts and blending modes	3	2
Techniques of Visual effects				
3	3.1	Track mattes luma, Alpha matte, Animated mattes, Masks, Animated Masks. Basic Light & Camera	10	3
	3.2	Chroma Keying, Colour correction Basic roto & compositing with roto	10	3
Creating Special Effects				
4	4.1	Effects Particle systems, explosions, and fire effects. Snow, rain, wave	13	3,5
	4.2	Introduction to motion tracking & Camera Tracking. Motion stabilization	16	3,5
5	TEACHER SPECIFIC MODULE			

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> ● Integrate hands-on learning experiences and practical exercises throughout the course. Encourage students to actively apply concepts through guided projects, allowing them to reinforce their understanding of Visual Effects. ● Guide students through the essential features and functionalities of raster graphics software, ensuring they are comfortable navigating and utilizing the tools. ● Assign a hands-on project that allows participants to apply concepts learned.
<p>Assessment Types</p> <p><i>*Please refer appendix for more details</i></p>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> ● Assignments, Class works...etc – 30 Marks <hr/> <p>B. Semester End examination</p> <ul style="list-style-type: none"> ● Practical Examination - 4 hours (70 marks)

References

1. Alten, S. R. (2013). *Audio in Media*. Cengage Learning.
2. Brinkmann, R. (2010). *The Art and Science of Digital Compositing: Techniques for Visual Effects, Animation and Motion Graphics*. Morgan Kaufmann.
3. Ganbar, S. (2018). *Nuke 101: Professional Compositing and Visual Effects*. Peachpit Press.
4. Langton, C. (2018). *The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures*. Focal Press.
5. Shelmerdine, G. (2017). *Nuke 101: Professional Compositing and Visual Effects*. Peachpit Press.

Syllabus



Mahatma Gandhi University

Kottayam

Programme						
Course Name	DYNAMIC DIGITAL STORYTELLING					
Type of Course	MDC					
Course Code	MG3MDCVCN200					
Course Level	200-299					
Course Summary	<p>This programme equips students with the tools to craft and deliver various elements of media creation and communication. An in-depth journey through the nuances of crafting productions, scriptwriting across media formats, and navigating online communications and social platforms is provided. Learners understand the processes such as research, drafting proposals, and scriptwriting. It also explores scope of digital communication and practices for digital writing. Furthermore, it offers insights into fundamental internet communication techniques and the use of social networking sites.</p>					
Semester	III	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3			45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students understand new media and its approaches also develop effective written and verbal communication skills, to convey content clearly and interestingly through different new media format.	K,U,C,A	1,2
2	Students gain proficiency in various digital tools and platforms used in media writing and production, enhancing their digital literacy and adaptability in the rapidly evolving media landscape.	U, I, S, Ap	2,3,4
3	Students enhanced creative thinking and problem-solving abilities though engaging in media writing and production.	A, An, E,C	4,5,7
4	The Collaboration and Teamwork working on media projects also able students learn how to work effectively in groups, combining their skills and expertise to achieve common goals.	C, S, Ap	4,5,9
5	Through practical experience and exposure, students gain a better understanding of the media industry's dynamics, trends, and various roles.	U, I, E	4,5,8,9,10
*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.
Understand New Media as a Communication Device				
1	1.1	Internet as a Medium- Basics of Internet, Characteristics of Internet, Internet-working style & functional dimensions.	6	2, 3
	1.2	Types of Internet-based communication-Dynamics of communication in CMC and Cohesive Force of online group, New Media for Marking Communication and Corporate Communication.	6	2, 3, 5
	1.3	Journalistic uses of Internet- E-mail, Search, Video conferencing, Webcasting, Podcasting, Photo sharing, etc.	8	2, 3, 5

Understand New Media Platforms				
2	2.1	Different kinds of New Media – E-newspapers, E-books, Magazines, E-newspapers, E-journals, E-publishing, Blog, Vlog, E-Governance, Social Networking Sites.	8	2, 4
	2.2	Social Networking Sites- Social Media Collaboration- Facebook, Twitter, LinkedIn, Twitter, Instagram, YouTube, WhatsApp, Skype, Flickr, Sound Cloud etc.	8	2, 4, 5
Working process of New Media Platforms				
3	3.1	Understand different New Media programmes and structure like Online Interviews, News, Chat Shows, live programmes and other creative Programmes etc.	9	1, 2, 3
	3.2	Blogs/ Vlog– Types of blogs/Vlog – Personal blogs/Vlog, Collaborative or Group blogs/Vlog, Corporate or Organization Blog/Vlog.	10	1, 3, 4, 5
New Media Content Creation				
4	4.1	Writing for Web Media – Guidelines, Planning, Structure and Style, Headlines, Lead, Scripting for blog/ vlog, Online Interviewing and other online programmes.	10	1, 2, 3
	4.2	Different Stages of Programme Production, research, writing a proposal, conceptualization of an idea/plot, one-line treatment, and detailed treatment.	10	1, 2, 3, 4
5	TEACHER SPECIFIC MODULE			

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Classroom Lectures: The course covers basic understanding of new media, its Characteristics, news trends, different new media platforms, and writing and production techniques. Through the classroom lecturing and discussion students understand the basic requirement and skills for digital content creation. • Interactive Sessions: Interactions and discussions over new media trends, issues and communication through new media enhance student’s critical thinking, skills, and practical insights. • Practical: Writing for Web and content creation methods hands on training prepare students to be creative and proficiency in the art of digital storytelling.
<p>Assessment Types</p> <p><i>*Please refer appendix for more details</i></p>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, Class exercises, Seminar...etc. – 15 Marks • Mini Project (Create 5 Blog/Vlog or Podcast (2 minutes))- 10 Marks <hr/> <p>B. Semester End examination</p> <ul style="list-style-type: none"> • Project evaluation – 40 Marks (one Blog, Vlog (3-5 minutes) and a podcast (3-5 minutes)) • Viva –Voce – 10 Marks

References

1. Adornato, A. (2017). *Mobile and social media journalism: A practical guide*. CQ Press.
2. Dewdney, A., & Peter, R. (2014). *The Digital Media Handbook* (2nd ed.). Routledge.
3. Fenton, N. (2009). *New Media, Old News: Journalism and Democracy in the Digital Age*. Sage Publications.
4. Hansen, M. B. N. (2004). *The New Philosophy for New Media*. MIT Press.
5. Lipshultz, J. H. (2014). *Social Media Communication: Concepts, Practices, Data, Law*. Routledge.



Mahatma Gandhi University

Kottayam

Programme						
Course Name	ADVERTISEMENT AND SOCIETY					
Type of Course	VAC					
Course Code	MG3VACVCN200					
Course Level	200-299					
Course Summary	<p>This course delves into the multifaceted realm of advertising, encompassing its historical evolution, societal functions, psychological influences, ethical considerations, regulatory frameworks, and adaptation to the digital age. It examines advertising types, psychological theories, ethical principles, societal impacts, and digital strategies, culminating in a comprehensive understanding of advertising's role in shaping consumer behaviour, cultural norms, and societal values. Students analyse case studies and explore regulatory landscapes to develop critical perspectives on advertising practices.</p>					
Semester	III	Syllabus Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
		3				45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate an understanding of the historical evolution of advertising, different types of advertising mediums, and the societal functions of advertising.	K	1,3
2	Explain the influence of advertising on consumer behaviour, including the psychological aspects such as perception, motivation, and emotion.	U	2,3,6
3	Analyse case studies of successful advertisement campaigns, evaluating their psychological appeal and considering representations of gender, race, and culture.	A	4,6,8
4	Critically examine the ethical considerations in advertising, analysing the impact of stereotypes, discussing regulatory frameworks, and evaluating the ethical dilemmas in advertising practices.	An	6,8
5	Develop strategies for creating socially responsible advertisements in the digital age, considering the shift from traditional to digital advertising, leveraging various digital platforms, and addressing ethical challenges in social media advertising.	E	4,5,8,9,10
*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.
Introduction to Advertisement and its Impact on Society				
1	1.1	Understanding the concept of advertisement. Historical evolution of advertising.	3	1
	1.2	Types of advertising: print, digital, broadcast, outdoor, etc.	3	1
	1.3	Exploring the societal functions of advertising. Influence of advertising on consumer behavior.	3	1
	1.4	Discussion on ethical considerations in advertising	3	1,2

Psychological Aspects of Advertisement				
2	2.1	Psychological theories influencing consumer behavior. - The role of perception, motivation, and emotion in advertising.	3	2
	2.2	Case studies on successful advertisement campaigns and their psychological appeal	3	2
	2.3	Representation of gender, race, and culture in advertising. - Analysis of stereotypes and their effects on society.	3	2,3
	2.4	Exploring how advertisements shape cultural norms and values	3	3
Advertisement Regulation and Ethics				
3	3.1	Overview of advertising regulations worldwide. Understanding the role of regulatory bodies in monitoring advertisements.	3	3
	3.2	Case studies on ethical dilemmas in advertising and legal repercussions	3	3
	3.3	Principles of ethical advertising. - Discussion on deceptive advertising and its consequences	3	4
	3.4	Strategies for creating socially responsible advertisements	3	4
Advertisements in the Digital Age				
4	4.1	Understanding the shift from traditional to digital advertising. - Exploring various digital advertising platforms and strategies.	3	4,5
	4.2	Impact of social media on advertising. - Strategies for leveraging social media platforms for advertisement.	2	5
	4.3	Ethical challenges and considerations in social media advertising	4	5
5	TEACHER SPECIFIC MODULE			

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Classroom Lectures: A hands-on approach is essential, integrating theoretical knowledge with practical exercises to cultivate skills in storytelling, performance, and production techniques and fostering creativity and critical thinking among students through collaborative projects • Interactive Discussions: Encourage active engagement and deeper understanding by fostering dialogue, sharing diverse perspectives, and encouraging critical analysis, enriching the learning experience and promoting collaboration and peer learning in exploring complex topics and challenging assumptions. • Classroom assignments: Provide opportunities for hands-on application of theoretical knowledge, fostering creativity and skill development through practical exercises, role-playing scenarios, and group projects, promoting active learning and reinforcing course content through experiential engagement.
<p>Assessment Types</p>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments and Classroom works - 15 Marks. • Seminars – 10 Marks <p>B. Semester End examination</p> <p>Theory Exam for 50 marks</p> <ul style="list-style-type: none"> • Part A Short Answer (5 out of 7) 2 x 5 = 10 Marks • Part B Answer in one paragraph (4 out of 6) 4 x 5 = 20 Marks • Part C Essay (2 out of 4) 10 x 2 = 20 Marks

References

1. Barnett, C., & Duncan, E. (2020). *Advertising and society: Point of view*. Oxford University Press.
2. Bovée, C. L., & Arens, W. F. (2019). *Advertising and integrated brand promotion*. Pearson.
3. Coon, G., & Mittal, V. (2015). *Advertising: Concepts and controversies*. Cengage Learning.
4. Du Plessis, E. (2004). *The advertised mind: Groundbreaking insights into how our brains respond to advertising*. Kogan Page.
5. Kassarian, H. H. (2011). *Handbook of advertising*. Routledge.



SEMESTER – IV

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	ART & VISUAL PERCEPTION					
Type of Course	DSC - A (MAJOR)					
Course Code	MG4DSCVCN200					
Course Level	200-299					
Course Summary	<p>The course 'Art & Visual Perception' explores diverse art forms, from traditional to contemporary. Students examine classical Greek and Sanskrit theatre, Aristotelian and Indian stagecraft, and socio-economic influences on cultural consciousness. The course enables critical assessment of emerging art forms, fostering an understanding of artistic principles, societal impacts, and evolving contemporary aesthetics. By course end, students gain comprehensive insights into various art forms and their historical and philosophical contexts.</p>					
Semester	IV	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
		4				60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Illustrate the nature and content of various art forms	U	1, 3
2	Explain classical theatre forms such as Greek and Sanskrit.	U, K	3
3	Identify the importance of the Aristotelian concept of art and Indian concept on stage craft.	A	3,4
4	Assess the role of socio-economic elements in the development of a cultural conscious and its impact on artistic expressions.	E	4, 6
5	Critically evaluate the aesthetic values of emerging forms of art.	E	3, 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.
Classical Theatre Forms - Greek And Sanskrit				
1	1.1	Introduction to Greek Theatre: Tragedy and Comedy	4	1,2
	1.2	Exploration of Sanskrit Theatre: Natya Shastra and Rasa theory.	4	2
	1.3	Analysis of key plays, themes, and dramatic techniques	4	2
	1.4	Cultural and historical contexts influencing these theatrical forms	4	2

Western Art - Christian Art				
2	2.1	Evolution of Western art with a focus on Christian art – Early Christian art, Byzantine Art, Romanesque Art, Gothic Art, Renaissance Art & Baroque Art	4	1,3
	2.2	Iconography in Christian paintings and sculptures	4	3
	2.3	Analysis of how Christian beliefs have influenced artistic expression - Analysing religious narratives through artistic expressions	4	4
	2.4	Evaluating the socio-economic and cultural situations and its reflection in art.	4	4
Western Art From 18th Century				
3	3.1	Understanding the shift in artistic paradigms during the Modern era	4	3,4
	3.2	Various Art movements of 18 th , 19 th & 20 th centuries – Rococo, Neoclassicism, Romanticism, Realism, Impressionism, Expressionism, Cubism, Surrealism...etc.	5	1
	3.3	In-depth study of key modern artists and their contributions - Exploration of the avant-garde and experimental aspects of modern art.	4	5
	3.4	Analysing the socio-economic factors influencing modern artistic expressions	5	5
Indian Art				
4	4.1	Overview of Indian art: historical and cultural contexts -Exploration of key themes, motifs, and symbols in Indian art.	5	1
	4.2	Buddhist art and architecture, including stupas and monasteries - Hindu temple architecture, with a focus on prominent examples.	5	3
5	TEACHER SPECIFIC MODULE			

<p style="text-align: center;">Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> ● Classroom Lectures: A hands-on approach is essential, integrating theoretical knowledge with practical exercises to cultivate skills in storytelling, performance, and production techniques and fostering creativity and critical thinking among students through collaborative projects ● Interactive Discussions: Encourage active engagement and deeper understanding by fostering dialogue, sharing diverse perspectives, and encouraging critical analysis, enriching the learning experience and promoting collaboration and peer learning in exploring complex topics and challenging assumptions. ● Power Point presentations: Offer visual aids to enhance comprehension of key concepts and facilitate structured delivery of course material, engaging students with multimedia content while reinforcing learning objectives and encouraging interactive discussions. ● Classroom assignments: Provide opportunities for hands-on application of theoretical knowledge, fostering creativity and skill development through practical exercises, role-playing scenarios, and group projects, promoting active learning and reinforcing course content through experiential engagement.
<p style="text-align: center;">Assessment Types</p>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> ● Assignments and Classroom works - 20 marks. ● Seminars – 10 Marks <p>B. Semester End examination</p> <p>Theory Exam for 70 marks</p> <ul style="list-style-type: none"> ● Part A Short Answer (5 out of 7) 2 x 5 = 10 Marks ● Part B Answer in one paragraph (6 out of 8) 6 x 5 = 30 Marks ● Part C Essay (2 out of 4) 15 x 2 = 30 Marks

References

1. Balasubramaniam, R. (1995). *Indian Art*. Oxford University Press.
2. Berger, J. (1972). *Ways of Seeing*. Penguin Books.
3. Berger, M. (1962). *The Crisis of the Early Italian Renaissance*. Princeton University Press.
4. Elkins, J. (2001). *Why Art Cannot Be Taught: A Handbook for Art Students*. University of Illinois Press.
5. Gardner, H. (1975). *Art through the Ages*. Harcourt Brace Jovanovich.



Mahatma Gandhi University

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Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	GRAPHIC DESIGN FOR PUBLICATION II					
Type of Course	DSC - A (MAJOR)					
Course Code	MG4DSCVCN201					
Course Level	200-299					
Course Summary	<p>This course introduces students to the principles and practices of graphic design specifically tailored for print and digital publications. Through lectures, discussions, and hands-on projects, students will learn about layout, color theory, image selection, and other essential elements of effective publication design. Through hands-on projects and exercises, students will learn to create visually engaging layouts for various types of publications, including magazines, brochures, newsletters, and digital publications.</p>					
Semester	IV	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Analyse different publication formats and identify their unique design requirements.	A	1,4,5,7
2	Evaluate the principles of layout design and the role of grid systems.	E	2,5,6
3	Understand various publication designs to identify effective use of design principles and elements.	U	1,2,6,7
4	Evaluate the consistency and effectiveness of branding across various publication designs.	E	1,2,6,7,9
5	Create an comprehensive and aesthetically pleasing layouts for magazines, books, and newsletters.	C	2,5,6,7

**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.
Introduction to Publication Design				
1	1.1	Introduction to Publication Design: Overview of publication design, Types of publications.	3	1
	1.2	Colour Theory and Application: Basics of colour theory, Colour in publication design (Process Colour, Spot Colour), Colour values, Editing and optimizing images for publication design.	3	1,2
Basics of Printing				
2	2.1	Print using Tint & Solid Colour, Pantone colour. One & Two-colour Printing, four colour printing.	5	1, 2
	2.2	Grid systems and layout design, Working with margins, columns, and guides. Balancing text and images.	5	1,2

Branding in Publication				
3	3.1	Branding and Identity in Publications, Designing within brand guidelines. (VC, Letter Head, Envelop, Leaflets)	15	2,3,4
	3.2	Brochure and Flyer Design: Designing effective brochures (2 fold, 3 fold) and flyers	16	2,3,4
Web Publications				
4	4.1	Designing for web Publications, Interactive PDF and digital publishing tools.	8	3,4
	4.2	Master pages and styles, Elements of book design: cover, spine, pages, Analysing magazine layouts, Creating a magazine spread, Designing a Magazine layout, Designing a book layout.	20	4, 5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Present new concepts, principles, or software skills relevant to publication design. • Conduct demonstrations using publication design software (e.g., Adobe InDesign) or traditional design tools. • Provide step-by-step guidance and explanations, encouraging student participation and questions. • Provide time for students to apply the concepts and skills learned during the instruction phase.
Assessment Types <i>*Please refer appendix for more details</i>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, Classroom exercises etc. - 20 Marks • Mini Project – 10 Marks <hr/> <p>B. Semester End examination</p> <ul style="list-style-type: none"> • Project Evaluation – 50 Marks • Viva Voce – 20 Marks

References

1. Dabner, D., Calvert, S., & Casey, A. (2012). *The Visual Dictionary of Graphic Design*. AVA Publishing.
2. Hudak-David, G. (2009). *Layout Essentials: 100 Design Principles for Using Grids* (pp. 299-300).
3. Lupton, E., & Phillips, J. C. (2015). *Graphic Design: The New Basics* (Revised and Expanded ed.). Chronicle Books.
4. Samara, T. (2014). *Design Elements: A Graphic Style Manual*. Rockport Publishers.
5. Samara, T. (2005). *Publication Design Workbook: A Real-World Guide to Designing Magazines, Newspapers, and Newsletters*. Rockport Publishers.



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	CREATIVE WRITING FOR ADVERTISEMENT					
Type of Course	DSE					
Course Code	MG4DSEVCN200					
Course Level	200-299					
Course Summary	<p>This course covers the fundamentals of ad copywriting, including crafting powerful headlines, engaging body copy, and optimizing messaging for various advertising formats. Students learn storytelling techniques, AIDA model application, and the importance of aligning copy with brand identity. Emerging trends like data-driven marketing and digital platform optimization are also explored.</p>					
Semester	IV	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate understanding of advertising concepts such as the AIDA model and storytelling techniques.	K, U	1,2,4,10
2	Comprehend the importance of concise and impactful headlines in communicating key messages effectively.	U	4,10
3	Apply techniques for crafting powerful headlines and taglines, as well as storytelling techniques, to create engaging ad copy.	A, S	1,2,4,8,10
4	Analyse the relationship between copy and visuals in advertising, as well as the impact of music and jingles on brand recall.	An, S	1,2,4,6,8
5	Synthesize knowledge of writing for different advertising formats and emerging trends to craft targeted and effective ad copy.	E, C, S	1,2,4,10
*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	MGU - JSP (HONOURS) Course description	Hrs	CO No.
Fundamentals of Ad Copywriting				
1	1.1	Exploring the elements of strong copywriting: clarity, conciseness, and word choice. Learning techniques for crafting powerful headlines and taglines.	3	1
	1.2	Understanding the core message of an advertising campaign and translating it into engaging copy. Aligning copy with brand voice and identity.	3	1
	1.3	Learning how to tell captivating stories within the constraints of advertising. Using storytelling techniques to evoke emotions and connect with the audience.	5	1
	1.4	Demystifying the AIDA (Attention, Interest, Desire, Action) model and its application in crafting persuasive ad copy.	5	1

Crafting Compelling Headlines				
2	2.1	Mastering the art of writing headlines that grab attention and entice viewers to read further. Exploring strategies like wordplay, curiosity triggers, and emotional appeals.	5	2
	2.2	Analysing successful headlines in various ad campaigns and identifying the key elements that make them work. Developing strong headlines tailored to specific products or services.	5	2
	2.3	Understanding the importance of concise and impactful headlines. Learning how to communicate key messages effectively within word count limitations.	5	2
	2.4	Employing A/B testing to evaluate the effectiveness of different headlines and optimize messaging for maximum impact.	5	2,3
The Art of Body Copy				
3	3.1	Understanding the role of body copy in informing, persuading, and driving action. Learning how to create compelling narratives that engage the audience.	3	3
	3.2	Shifting focus from describing features to highlighting the benefits and value proposition for the customer.	5	3
	3.3	Weaving stories and emotional appeals into ad copy to create a connection with the audience. Learning how to showcase the product or service within a relatable narrative.	5	3
	3.4	Crafting clear and compelling calls to action that prompt the desired audience response. Understanding the importance of strong verbs and specific	2	4
Advertising Formats				
4	4.1	Understanding the specific demands of writing for print media: headlines, body copy, visual integration. Crafting clear and concise messages for print ads, brochures, and flyers.	2	4
	4.2	Exploring the relationship between copy and visuals in advertising. Learning to write copy that complements and enhances the visual message.	2	4

	4.3	Exploring the power of music and jingles in advertising. Understanding how music can enhance recall and brand association. Developing effective scripts for radio commercials. Understanding the use of sound effects, music, and voice acting to engage listeners.	2	4,5
	4.4	Mastering the art of writing copy for digital platforms: websites, social media, and online advertising. Optimizing copy for search engines and embracing brevity for mobile users.	8	5
	4.5	Exploring emerging trends in advertising and how they impact writing styles. Discussing the role of data-driven marketing and personalization in crafting targeted ad copy.	10	5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Creative Workshops: Students immerse themselves in the world of advertisement writing through dynamic workshops. They explore the essence of advertisements, delving into elements like creativity, persuasion, and brand identity. These sessions provide hands-on experience and inspiration for crafting compelling ad copy. • Brainstorming Sessions: Engaging discussions revolve around brainstorming ideas for attention-grabbing headlines, captivating body copy, and memorable taglines. Through collaborative brainstorming, students hone their creativity and learn to infuse advertisements with originality and impact. • Case Studies and Analysis: Students dive into case studies of successful ad campaigns, dissecting the strategies, messaging, and visual elements that contributed to their effectiveness. By analysing real-world examples, students gain practical insights and sharpen their ability to create persuasive and memorable advertisements.
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, Seminars and Class works – 10 Marks • Mini Project Presentation – 20 marks.
<i>*Please refer appendix for more details</i>	<p>B. Semester End examination</p> <ul style="list-style-type: none"> • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

1. Edwards, L. (2018). *Persuasive Advertising: Evidence-Based Principles* (2nd ed.). Routledge
2. Morrison, H. (2018). *Advertising Headlines That Make You Rich: Create Winning Ads, Web Pages, Sales Letters, and More*. Wiley.
3. Smith, J. (2019). *The Copywriter's Handbook: A Step-by-Step Guide to Writing Copy That Sells* (5th ed.). Three Rivers Press.
4. Stone, B. (2017). *Creative Advertising: Ideas and Techniques from the World's Best Campaigns* (2nd ed.). Thames & Hudson.
5. Sutherland, S. (2020). *Writing for Advertising: Techniques, Styles, and Media* (3rd ed.). Routledge.



MGU-UGP (HONOURS)

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Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	RADIO JOURNALISM					
Type of Course	DSE					
Course Code	MG4DSEVCN201					
Course Level	200-299					
Course Summary	<p>This course on radio journalism introduces students to the fundamentals of the field, including its definition, historical evolution, and unique challenges. Students learn about key roles in radio journalism, ethical responsibilities, news reporting techniques, and production processes, including the creation of radio news bulletins and podcasts.</p>					
Semester	IV	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate knowledge of the definition and importance of radio journalism, comparing it with other forms of journalism, and understanding its historical evolution.	K, U	1,2,3,4,10
2	Identify the different roles involved in radio journalism production (e.g., reporter, anchor, producer, sound editor).	U	1,2,3,4,10
3	Apply news gathering techniques specific to radio journalism, such as conducting interviews and collecting sound bites	U,A	4,9
4	Analyse the structure and content of existing radio news bulletins and podcasts, identifying their strengths and weaknesses.	A, An	1,2,4,7,8,10
5	Collaborate to create a short radio news package or podcast episode, demonstrating their understanding of scripting, interviewing, editing, and storytelling techniques for audio media.	E, C, S	4,7,10
<p><i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to Radio Journalism				
1	1.1	Definition and importance of radio journalism, Comparison with other forms of journalism (print, TV, online). Historical overview and evolution of radio journalism.	5	1
	1.2	Identifying key roles within radio journalism (reporters, anchors, producers).	5	1

	1.2	Understanding the ethical and legal responsibilities of radio journalists.	5	1
	1.4	Exploring the challenges and opportunities unique to radio journalism	5	1
Radio News Reporting				
2	2.1	Writing for the ear: differences between written and broadcast news, structuring radio news stories: the inverted pyramid and other formats.	5	2
	2.2	Techniques for gathering news: interviews, field reporting, and research.	5	2
	2.3	Conducting effective interviews for radio, Preparing interview questions and managing interviewees, Techniques for recording and editing interview audio.	5	2
Radio News Bulletin				
3	3.1	Elements of a radio news story: Newsgathering, writing, elements of a radio news bulletin. Style Book. Spontaneous genres.	5	2,3
	3.2	Voice modulation, presentation skills, vocal dynamics and live compering. Podcasting styles	5	3
	3.3	News for FM commercial channels	5	3
	3.4	Studio layout, recording equipment, microphones, mixers and transmitters. Personnel in the production process – Role and Responsibilities	5	3,4
Production Process				
4	4.1	- Recording /production techniques. Editing principles. Creating sound effects. Sound concerning visuals.	10	4
	4.2	The function of sound, silence and music on the radio. Technology and software used.	5	5
	4.3	Evaluating programs; Codes and ethics in radio and internet broadcasting. National policies on the radio broadcast and internet.	5	5
5	TEACHER SPECIFIC MODULE			

<p style="text-align: center;">Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Classroom Lectures: Engage in dynamic classroom lectures on radio program production, covering scriptwriting, voice modulation, sound editing, and broadcasting techniques. Explore the art of storytelling through audio, understanding audience psychology, and mastering technical aspects. • Interactive Discussions: Facilitate vibrant interactive discussions on radio program production, encouraging participants to share insights on scriptwriting, sound design, and audience engagement. Explore current industry trends, troubleshooting challenges, and collaborative problem-solving. • Case Studies: Analyse impactful case studies in radio program production, delving into successful campaigns, creative challenges, and strategic solutions. Explore dynamic instances of script innovation, audience connection, and effective use of sound elements. Extract valuable insights from real-world examples, providing students with practical knowledge to excel in radio programming. • Practical: Immerse students in hands-on practical experiences in radio program production. Guide them through scriptwriting, voice modulation, recording, and editing sessions. Foster a dynamic learning environment where learners apply theoretical knowledge, gaining essential skills for creating engaging and professional radio content.
<p style="text-align: center;">Assessment Types</p> <p style="text-align: center;"><i>*Please refer appendix for more details</i></p>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, Class exercises, Seminar...etc. – 20 Marks • Mini Project - 10 Marks <p>B. Semester End examination</p> <ul style="list-style-type: none"> • Project evaluation – 50 Marks • Viva –Voce – 20 Marks

References

1. Alexander, R., & Stewart, P. (2016). *Broadcast Journalism: Techniques of Radio and Television*. Focal Press.
2. Fleming, C. (2009). *The Radio Handbook*. Routledge.
3. Ford, M. (2013). *Radio Production: Digital Broadcast Art*. Create Space.
4. Gilmurray, B. (2010). *The Media Student's Guide to Radio Production*. Mightier Pen Pub.
5. Hausman, C., et al. (2012). *Modern Radio Production: Production, Programming and Performance*. Wadsworth.



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Programme						
Course Name	ADVERTISEMENT PHOTOGRAPHY					
Type of Course	DSC - C					
Course Code	MG4DSCVCN202					
Course Level	200-299					
Course Summary	<p>In this comprehensive course on Advertising Photography, delve into the foundational principles, styles, and techniques crucial for creating impactful images. From mastering camera settings and lighting setups to directing models and post-production editing, students will gain the skills needed to excel in the dynamic field of advertising photography. Explore ethical considerations and emerging trends while preparing for the evolving landscape of commercial visual storytelling.</p>					
Semester	IV	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	To understand history of advertising, media backgrounds.	U	3,6
2	To acquire knowledge on advertising consumer, business, approaches.	U, A	2,3,9
3	To acquire knowledge on client, agency, art director, photographer, designer, copy writer, marketing services, R&D.	A	3,9
4	To Understand advertising agencies and its structures.	U, A	3,9
5	To learn about audience targeting, media advertising, photographer roles, techniques, planning, and equipment usage.	A, An	2,4,9

**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.
Foundations of Advertising Photography				
1	1.1	Understanding the role of photography in advertising. Exploring the impact of photography on consumer behaviour and brand perception. Introduction to the history and evolution of advertising photography.	3	1
	1.2	Exploring different advertising photography styles (lifestyle, product, conceptual), Understanding composition and visual storytelling techniques, Mastering camera settings, Exploring lighting techniques.	3	1
	1.3	Developing storyboards and shot lists based on the creative brief, Location scouting and securing permits.	2	1

	1.4	Props selection and styling considerations, Casting models and managing talent releases.	2	1,2
Product Photography				
2	2.1	Understanding the importance of showcasing products effectively through photography, Techniques for capturing still-life images, emphasizing product features and details.	5	2
	2.2	Exploring lighting setups, backgrounds, and props for product photography.	5	2
	2.3	Creating visual narratives through product styling and concept development.	5	2,3
	2.4	Incorporating branding elements and messaging into product photography.	5	3
Capturing the Image				
3	3.1	Advanced Lighting Techniques: Working with strobes and continuous lighting setups, Light shaping tools: softboxes, beauty dishes, grids. Advanced lighting setups for specific effects (e.g., high-key, low-key). Working with coloured gels(glass papers) and creating mood lighting.	5	3
	3.2	Photographing for print advertising (resolution, colour profiles), Optimizing images for digital platforms (web, social media).	5	4
	3.3	Understanding file formats and export settings, Capturing video elements for multimedia advertising campaigns.	5	4
	3.4	Directing Models and Talent: Body language and posing techniques, Capturing genuine emotions and expressions, working with children and animals on set.	5	4,5
Post-Production Workflow				
4	4.1	Organizing photos using digital asset management software, Utilizing metadata for efficient searching and retrieval.	5	4,5

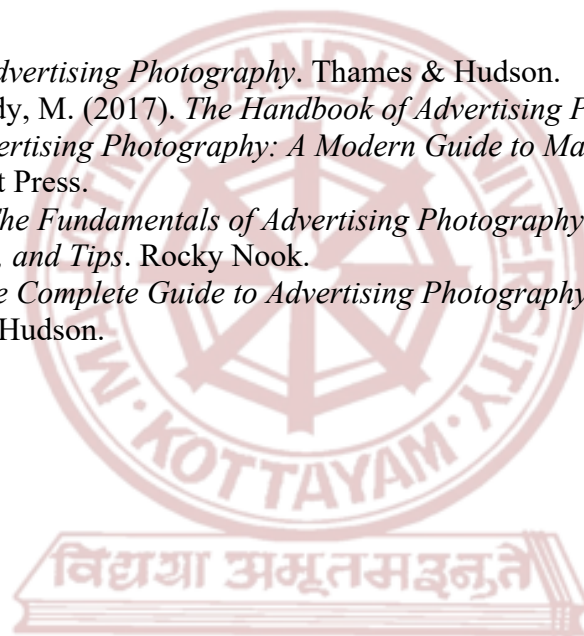
	4.2	Understanding RAW file formats and their benefits, Introduction to image editing software (e.g., Adobe Photoshop, Lightroom), Non-destructive editing techniques for color correction, exposure adjustment, Advanced retouching techniques for product and beauty photography.	5	5
	4.3	Resizing and cropping images for different applications, Sharpening and noise reduction techniques, Watermarking images and copyright protection, preparing digital and physical portfolios for client presentations.	5	5
	4.4	Emerging trends in advertising photography (e.g., 360-degree product views, AR/VR integration), the impact of technology on advertising photography and workflows.	5	5
	4.5	Ethical considerations in advertising photography (e.g., body image, diversity and representation).	5	5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Interactive Workshops: Foster active engagement by encouraging students to explore foundational concepts and real-world scenarios, cultivating a dynamic learning atmosphere that emphasizes hands-on practice and critical thinking skills. • Case Studies: Stimulate discussion and analysis by presenting real-world examples that illustrate fundamental principles in advertisement photography, focusing on practical application and critical evaluation of visual communication strategies. This approach blends theoretical knowledge with practical insights, fostering active participation and equipping participants with essential skills for success in the dynamic field of advertisement photography. • Visual Presentations: Through engaging visual aids, participants gain a deeper understanding of key concepts in advertisement photography, enhancing their ability to create impactful visual narratives. • Workshops: Combine theoretical insights with real-world case studies, promoting active participation and skill development essential for success in the dynamic field of advertisement photography. This interactive approach empowers participants to apply theoretical knowledge to practical challenges, fostering creativity and innovation in their photographic practice.
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Assessment Types <i>*Please refer appendix for more details</i>	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) <ul style="list-style-type: none"> • Assignments, Seminars, Class works...etc – 10 Marks • Mini Project Presentation – 20 marks.
	B. Semester End examination <ul style="list-style-type: none"> • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

1. Barter, C. (2018). *Advertising Photography*. Thames & Hudson.
2. Keeble, J., & Kennedy, M. (2017). *The Handbook of Advertising Photography*. Routledge.
3. May, D. (2019). *Advertising Photography: A Modern Guide to Marketing Photography in the Digital Age*. Peachpit Press.
4. Naylor, M. (2018). *The Fundamentals of Advertising Photography: A Quick-Reference Guide to Techniques, Tools, and Tips*. Rocky Nook.
5. Stone, A. (2017). *The Complete Guide to Advertising Photography: From Still Life to Lifestyle*. Thames & Hudson.



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Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	BASIC EDITING TECHNIQUES					
Type of Course	SEC					
Course Code	MG4SECVCN200					
Course Level	200-299					
Course Summary	This course dive deep into crafting compelling narratives through basic editing. Students will master the essential tools and techniques that elevate dialogue and drive emotion in storytelling.					
Semester	IV	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3			45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Identify effective elements in footage and distinguishing what works and what doesn't.	K	1
2	Understanding the Techniques of basic narrative Editing.	U	1,2,10
3	Understand and Apply Cross Cut & Eye-line Match	U, A	1,2,10
4	Understand and Apply Cutaways and Inserts - Importance and Placement.	U,A	1,2,10
5	Create a Dialogue Sequence from the given Shots.	C	1,2,10
*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.
Organizing Media				
1	1.1	How to watch footage - Taking notes, Organising, What good and what not.	3	1
	1.2	A Brief History of Classic Dramatic Films.	3	1,2
	1.3	Types of Dialogue Sequence - First person, Second person, Voice over, Narration etc	3	1
	1.4	How to cut a dialogue scene - L cut and J cut, Matching Emotion, Eyeline Match	3	1,2
Rule of Six				
2	2.1	Rule of Six by Walter Murch	3	2
	2.2	Focusing on 2 Dimensional Planes	3	2
	2.3	Screen Direction on 3D Plane.	3	2
	2.4	Perform Skim & Trim.	3	2,3

Enhancing Cuts				
3	3.1	Usage of Cutaways - With examples from films, How to enhance cut. Flash-forward and Flashback.	3	3
	3.2	Usage of Inserts - With examples from films, How to enhance cut, How to add meaning,	3	3
	3.3	Temporal connection between the shots.	3	4
Editing Exercise				
4	4.1	Edit a dialogue sequence from given footage	6	4,5
	4.2	Fine Tuning the Dialogue Sequence.	6	5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Blended Learning: Combine pre-recorded lectures with live workshops focused on demonstrations, Q&A, and practice exercises. Offer online learning modules for flexibility and review. • Scenario-Based Challenges: Present real-world editing scenarios (e.g., fixing continuity errors in existing footage, editing footage with continuity challenges) and have students develop solutions. • Interactive Timelines: Develop interactive timelines where students can manipulate clip order and transitions to explore continuity implications. • Annotation Tools: Utilize software tools that allow students to annotate and discuss continuity issues directly on video clips. • Editing workflow Demonstration: Illustrate step-by-step procedures, software usage, and software interface setup to provide a hands-on understanding of the editing process
Assessment Types <i>*Please refer appendix for more details</i>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, Classroom exercises etc. - 20 Marks • Mini Project – 10 Marks <p>B. Semester End examination</p> <ul style="list-style-type: none"> • Practical Examination (3 hrs.) – 50 Marks • Viva Voce – 20 Marks

References

1. Browne, W. (2018). *Video Editing: The Complete Guide to Professional Video Editing Techniques* (3rd ed.). Peachpit Press.
2. Keller, B. (2019). *Editing Techniques for Film, Video, and Multimedia* (4th ed.). Focal Press.
3. Lanier, C. (2016). *Digital Video Editing Fundamentals* (5th ed.). Pearson.
4. Long, T., & Schenk, E. (2018). *The Art of Editing in the Age of Convergence* (5th ed.). Pearson.
5. Poynter, J. (2016). *Video Editing and Post Production: A Professional Guide* (6th ed.). Focal Press



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Programme					
Course Name	GENDER ISSUES IN MEDIA				
Type of Course	VAC				
Course Code	MG4VACVCN200				
Course Level	200-299				
Course Summary	<p>This course delves into the intersection of gender and media, examining stereotypes, representation, and power dynamics. Students analyse diverse media landscapes, deconstruct stereotypes, explore production processes, and envision a future with inclusive narratives. Through critical analysis, they engage in discussions on promoting gender equality and media literacy.</p>				
Semester	IV	Credits			3
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others
			3		
					Total Hours
					45
Pre-requisites, if any					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Define key terms like sex, gender, sexuality, and intersectionality, demonstrating a basic understanding of core concepts.	K	1,3,6,7,8
2	Explain the concept of symbolic annihilation and its impact on marginalized identities within media representations.	U	7,8
3	Apply frameworks for analysing media content, identifying stereotypes, biases, and underlying messages in various media forms.	A, An	1,2,4,8
4	Analyse the power dynamics within media production, considering the impact of gender disparity in leadership positions on media content.	An	6
5	Develop a media literacy action plan to foster critical thinking and responsible media consumption, considering the potential of technology for creating positive change.	E, C	1,4,6,7,8,10

**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.
Introduction to Gender and Media				
1	1.1	Defining sex, gender, and sexuality. Exploring the spectrum of gender identities and expressions. Understanding intersectionality and its role in media representations.	2	1
	1.2	Analysing different media landscapes: film, television, advertising, video games, social media. Examining how each platform shapes gender portrayals.	3	1
	1.3	Discussing the impact of media on our understanding of gender roles, expectations, and behaviour. Analysing the concept of "symbolic annihilation" and the invisibility of certain identities.	3	2

	1.4	Introducing frameworks for analysing media content. Learning to identify stereotypes, biases, and underlying messages.	3	2
Deconstructing Stereotypes				
2	2.1	Analyzing common stereotypes in film and television: the "damsel in distress," hypermasculinity, the "magical negro" trope. Discussing the limitations these portrayals impose.	3	2
	2.2	Deconstructing stereotypes in advertising: gendered product marketing, the "ideal woman" image, the objectification of the male body. Examining the relationship between advertising and societal expectations.	3	3
	2.3	Exploring the underrepresentation and misrepresentation of LGBTQ+ identities in media. Discussing the importance of authentic and diverse portrayals.	3	3
	2.4	Analyzing the lack of representation of women and marginalized groups in leadership positions within media industries. Discussing the implications of who controls the media narrative.	3	3,4
Power, Production, and Representation				
3	3.1	Investigating the gender disparity in media professions: directors, writers, producers, journalists. Discussing the impact of this imbalance on media content.	3	4
	3.2	Examining the role of advertising and marketing in shaping media content. Analysing the pressure to conform to certain demographics and portrayals.	3	4
	3.3	Investigating the decision-making processes within media companies. Discussing the role of unconscious bias in the selection of stories and content.	3	4
	3.4	Exploring the emergence of independent media platforms and diverse creators. Discussing the potential for change in storytelling and representation.	3	4,5
Media and the Future of Gender				
4	4.1	Examining positive portrayals of men that challenge traditional stereotypes. Discussing the importance of showcasing emotional vulnerability and healthy relationships.	3	5

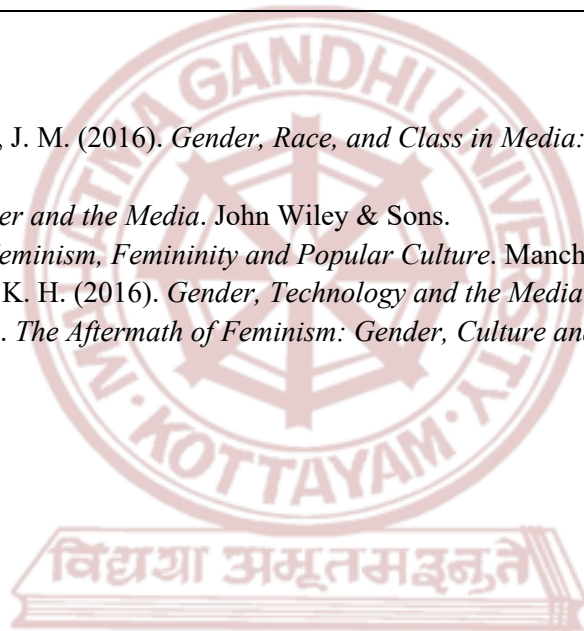
	4.2	Analysing films, TV shows, and media campaigns that promote gender equality and diverse representations. Discussing the impact of social media activism and movements like #MeToo.	3	5
	4.4	Exploring strategies for promoting gender equality in media production. Encouraging student discussions on creating inclusive narratives and dismantling harmful stereotypes.	3	5
	4.5	Discussing the role of media literacy in fostering critical thinking and responsible media consumption. Analysing the potential of technology for creating more inclusive and diverse media landscapes.	3	5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Engaging lectures: Weave case studies and media examples featuring diverse gender representations into lectures. Encourage students to identify stereotypes and biases, fostering critical thinking and analysis. • Discussions that spark dialogue: Facilitate discussions that explore the portrayal of gender in media across cultures and platforms. Encourage students to share diverse perspectives and challenge assumptions about masculinity, femininity, and non-binary identities. • Media analysis projects: Assign projects where students analyse media content for gender representation. This could involve films, advertisements, video games, or social media campaigns. Students can present their findings and lead discussions about the impact of these portrayals. • Creative storytelling assignments: Challenge students to create media pieces that challenge traditional gender norms or highlight underrepresented experiences. This could involve scripting public service announcements, podcasts, or short films.
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Assessment Types <i>*Please refer appendix for more details</i>	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) <ul style="list-style-type: none"> • Assignments, Class Exercises, Seminar...etc. – 25 Marks.
	B. Semester End examination <ul style="list-style-type: none"> • Project evaluation – 40 Marks • Viva –Voce – 10 Marks

References

1. Dines, G., & Humez, J. M. (2016). *Gender, Race, and Class in Media: A Critical Reader* (5th ed.). SAGE Publications.
2. Gill, R. (2015). *Gender and the Media*. John Wiley & Sons.
3. Hollows, J. (2017). *Feminism, Femininity and Popular Culture*. Manchester University Press.
4. Lie, M., & Sørensen, K. H. (2016). *Gender, Technology and the Media*. Routledge.
5. McRobbie, A. (2016). *The Aftermath of Feminism: Gender, Culture and Social Change*. SAGE Publications.



MGU-UGP (HONOURS)

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Mahatma Gandhi University

Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	INTERNSHIP					
Type of Course	INT					
Course Code	MG4INTVCN200					
Course Level	200-299					
Course Summary	<p>An internship, or on-the-job training, enables the apprentice to acquire practical industry-based experience and helps them to assimilate professionalism in their career. Internships offer learners a period of practical experience in the industry relating to their field of study.</p>					
Semester	IV	Credits			2	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
Pre-requisites, if any						

GUIDELINES FOR INTERNSHIP

- An undergraduate in Visual Communication needs to undergo a professional training at an **Advertising Company/ Television Channel/ Print Media /Media Production Firm** for a period of one month.
- The intern should prepare individual reports with a certificate from the organization under which he/she did the internship.
- The Internship report should be verified and assessed for evaluation by the faculty in charge.

Internship Evaluation Scheme

- I. Components and distribution of marks of internal evaluation – 15 Marks**
- Initiative - 3 Marks
 - Professionalism and work ethics - 5 Marks
 - Contribution to society and organization - 7 Marks
- II. Components and distribution of marks of Final evaluation. - 35 Marks**
- Report - 20 Marks
 - Viva-voce - 15 Marks



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SEMESTER – V

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Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	BASICS OF MEDIA MANAGEMENT					
Type of Course	DSC - A (MAJOR)					
Course Code	MG5DSCVCN300					
Course Level	300-399					
Course Summary	<p>A Media Management course provides students with essential skills for overseeing the creation, organization, and dissemination of media content. Encompassing print, broadcast, and digital media, the curriculum emphasizes media planning, budgeting, and resource allocation. Students gain insights into technological advancements, audience analysis, and market trends shaping media strategies. Legal and ethical considerations in content creation are explored, alongside practical elements like project management and crisis communication. This course cultivates critical thinking and adaptability, empowering graduates to excel in media management roles by navigating the ever-changing landscape of the media industry.</p>					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
		4				60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Equips with a comprehensive understanding of media planning, strategy, and execution, empowering them to navigate the dynamic landscape of media in various industries effectively	U	3
2	Gain expertise in developing targeted media plans and strategic frameworks, enabling them to effectively communicate messages, maximize reach, and achieve specific marketing objectives in today's complex media landscape.	C, S	4
3	Equips with the skills to orchestrate successful campaigns, events, and utilize cutting-edge broadcast technologies, fostering a strategic and hands-on approach to the dynamic fields of advertising and media management.	E, An, S	2,5,9,10
4	Empowers with the knowledge and skills to identify business opportunities, develop innovative ideas, and create sustainable ventures.	E, An, AP	10
5	Equips with a comprehensive understanding of media planning, strategy, and execution, empowering them to navigate the dynamic landscape of media in various industries effectively.	U	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	Units	Course description	Hrs	CO No.
Introduction to Media management				
1	1.1	Definition of management-functions of management-nature and scope of media management	4	1, 2, 3
	1.2	Overview of media landscape and its evolution.	4	1,2,3
	1.3	Historical context and key industry players.	4	2, 3, 4
Media Planning and Strategy				
2	2.1	Development of comprehensive media plans aligned with organizational goals. target audiences- market trends- competitive analysis.	5	1, 4

	2.2	Developing effective media plans-Target audience identification and analysis-Campaign goals and measurement	5	1,3,
	2.3	Budgeting and Resource Allocation- content creation-distribution- media marketing.	5	1,2,
	2.4	Strategic decision-making regarding technology investments-	3	1,3,4,
	2.5	Audience Analysis-Understanding audience demographics-behaviour- preferences	3	1,4
Advertising, event and Broadcast Technology Management				
3	3.1	Advertising and Marketing Communication- Consumer Behaviours and Target Audience	4	1,4,
	3.2	Advertising Media Planning- Creative Development in Advertising- Advertising Campaign Management	3	4
	3.3	Event Planning and Conceptualization- Event Budgeting and Financial Management- Venue Selection and Logistics- Event Marketing and Promotion- Risk Management and Contingency Planning	3	3
	3.4	Broadcasting Systems and Infrastructure- Broadcast Signal Processing- Digital Broadcasting Standards- Media Asset Management- Emerging Technologies in Broadcasting	3	3,4
Entrepreneurship Development				
4	4.1	Introduction to Entrepreneurship- Entrepreneurial Mind set and Traits	3	1,2,3
	4.2	Identifying and Evaluating Business Opportunities- Business Planning and Model Canvas	4	1,2
	4.3	Funding and Finance for Entrepreneurs- Marketing and Sales for Start-ups- Operations and Supply Chain Management.	3	1,2,4
	4.4	Building and Leading a Team- Entrepreneurial Networking and Ecosystem- Social Entrepreneurship and Impact.	4	1,2,4
5	TEACHER SPECIFIC MODULE			

<p style="text-align: center;">Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> ● Classroom Lectures: Incorporating media management in the teaching and learning approach enhances engagement and comprehension by strategically utilizing multimedia resources to support educational objectives in the classroom. ● Interactive Discussions: Engage in an interactive dialogue on media management in education, exploring its role in fostering dynamic learning environments and its impact on student engagement and comprehension within the teaching and learning approach. ● Case Studies A case study analysing media management's implementation in a teaching and learning approach demonstrates its positive influence on student engagement and knowledge retention, showcasing effective strategies for integrating multimedia resources in educational settings. Through real-world examples, it highlights the transformative impact of media management on fostering an enriched and interactive learning experience. ● Seminars: Examining its impact on fostering interactive classrooms and improving educational outcomes through the strategic incorporation of multimedia resources. Participants will gain insights into practical applications and effective strategies for leveraging media in the educational context.
<p style="text-align: center;">Assessment Types</p>	<p style="text-align: center;">MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> ● Assignments, Classroom works, examinations ...etc - 20 marks. ● Seminars – 10 Marks <hr/> <p>B. Semester End examination Theory Exam for 70 marks</p> <ul style="list-style-type: none"> ● Part A Short Answer (5 out of 7) 2 x 5 = 10 Marks ● Part B Answer in one paragraph (6 out of 8) 6 x 5 = 30 Marks ● Part C Essay (2 out of 4) 15 x 2 = 30 Marks

References

1. Albarran, A. B. (2014). *The Media Economy*. Routledge.
2. Albarran, A. B. (2019). *Management of Electronic and Digital Media*. Cengage Learning.
3. Dimmick, J., & Rothenbuhler, E. W. (2011). *Media Management and Economics*. Lawrence Erlbaum Associates.
4. Doyle, G. (2015). *Understanding Media Economics*. SAGE Publications.
5. McQuail, D. (2010). *McQuail's Mass Communication Theory*. SAGE Publications.



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Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	SOCIAL MEDIA COMMUNICATION					
Type of Course	DSC - A (MAJOR)					
Course Code	MG5DSCVCN301					
Course Level	300-399					
Course Summary	<p>This course provides a thorough exploration of Social Media Management, covering essential topics like platform functionalities, strategic planning, content creation, and audience engagement. Participants will learn to harness storytelling, visuals, and interactive tools to effectively connect with their audience. Additionally, the course delves into hashtag utilization, algorithm optimization, and influencer collaborations, while emphasizing analytics for measuring success and adapting to evolving trends in the dynamic social media landscape.</p>					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3		1	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the key social media platforms and their functionalities.	U	3,4,9
2	Develop content strategies for different social media channels.	U, A	1,2,4,5,7,8,10
3	Measure and analyze social media performance to optimize your strategy.	A, An	2,4,10
4	Master the art of storytelling and creating engaging social media posts.	An, E	1,4,7
5	Create compelling content that resonates with your target audience.	E, C, S	4,8
*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.
Demystifying Social Media				
1	1.1	Exploring the major social media platforms (Facebook, Instagram, Twitter, etc.) and their unique functionalities.	3	1
	1.2	Developing a social media strategy aligned with your goals: brand awareness, community building, customer engagement.	3	1
	1.3	Understanding the importance of audience demographics and online behaviours. Crafting targeted content that resonates with your ideal audience.	3	1

	1.4	Exploring different content formats: text, images, videos, live streaming. Identifying the best format for maximizing engagement based on the platform and audience.	3	1
Crafting Compelling Content				
2	2.1	Utilizing storytelling techniques to create engaging social media content that captures attention and evokes emotions.	3	2
	2.2	Understanding the power of visuals on social media. Mastering the art of creating visually appealing images and videos.	4	2
	2.3	Building relationships with your audience by fostering two-way communication. Encouraging conversation through polls, questions, and social listening.	4	2
	2.4	Staying up-to-date on current trends and social media challenges. Integrating them authentically into your communication strategy.	4	2
Mastering the Art of Engagement				
3	3.1	Understanding the role of hashtags in online discoverability and audience targeting. Using relevant hashtags strategically to expand reach.	4	2,3
	3.2	Understanding social media algorithms and how to optimize your content for visibility. Leveraging social media to build strong online communities. Encouraging social	4	2,3
	3.3	Exploring the potential benefits of collaborating with social media influencers to reach a wider audience.	3	3
	3.4	Developing a content calendar to ensure consistent posting and a healthy mix of content formats.	4	3,4
Measuring Success & Beyond				
4	4.1	Key social media metrics: reach, engagement, impressions, clicks. Learning how to analyze data and track your progress.	4	4

	4.2	Using analytics to refine your social media strategy and ensure it's aligned with your goals.	4	4,5
	4.3	Learning best practices for handling negative feedback and online crises.	4	5
	4.4	Exploring emerging trends and platforms in the social media landscape. Staying ahead of the curve and adapting to evolving functionalities.	6	5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> <input type="checkbox"/> Lecture Sessions: By integrating social media communication into the curriculum, lectures become dynamic and comprehensive, utilizing diverse multimedia tools to support educational objectives effectively. <input type="checkbox"/> Interactive Conversations: Engage in lively discussions on social media communication's role in education, exploring its influence on fostering interactive learning environments and enhancing student engagement and understanding. <input type="checkbox"/> Case Studies: Analyse how social media communication is integrated into educational practices, showcasing its positive impact on student engagement and knowledge retention through real-life examples. <input type="checkbox"/> Workshops: Explore the strategic use of social media in education, examining its potential to create interactive classrooms and improve learning outcomes through practical applications and effective strategies
Assessment Types <i>*Please refer appendix for more details</i>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, Seminars, Class works...etc – 10 Marks • Mini Project Presentation – 20 marks. <hr/> <p>B. Semester End examination</p> <ul style="list-style-type: none"> • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

1. Kaplan, A. M., & Haenlein, M. (2010). *Users of the world, unite! The challenges and opportunities of Social Media*. Business Horizons.
2. Phillips, T. (2015). *Social Media Marketing*. Cengage Learning.
3. Qualman, E. (2019). *Socialnomics: How Social Media Transforms the Way We Live and Do Business*. Wiley.
4. Scott, D. M. (2019). *The New Rules of Marketing & PR: How to Use Social Media, Online Video, Mobile Applications, Blogs, News Releases, and Viral Marketing to Reach Buyers Directly*. Wiley.
5. Solis, B. (2019). *The End of Business As Usual: Rewire the Way You Work to Succeed in the Consumer Revolution*. Wiley.



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Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	ADVERTISEMENT AND FASHION PHOTOGRAPHY					
Type of Course	DSE					
Course Code	MG5DSEVCN300					
Course Level	300-399					
Course Summary	<p>Embark on a comprehensive journey through Advertising Photography, where you'll immerse yourself in essential principles, diverse styles, and indispensable techniques for crafting compelling visuals. From refining camera settings and illuminating setups to guiding models and refining post-production processes, acquire the expertise required to thrive in the vibrant realm of advertising photography. Navigate ethical dilemmas and stay attuned to emerging trends, readying yourself for the ever-evolving landscape of commercial visual narrative.</p>					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	To understand history of advertising, media backgrounds.	U	1,3,4,6,8,10
2	To acquire knowledge on advertising consumer, business, approaches.	U, A	2,3,4,5,10
3	To acquire knowledge on client, agency, art director, photographer, designer, copy writer, marketing services, R&D.	A	3,4,9
4	To Understand advertising agencies and its structures.	U, A	3,4,9
5	To learn about audience targeting, media advertising, photographer roles, techniques, planning, and equipment usage.	A, An	2,4,9

**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.
Foundations of Advertising Photography				
1	1.1	Understanding the role of photography in advertising. Exploring the impact of photography on consumer behaviour and brand perception. Introduction to the history and evolution of advertising photography.	3	1
	1.2	Exploring different advertising photography styles (lifestyle, product, conceptual), Understanding composition and visual storytelling techniques, Mastering camera settings, Exploring lighting techniques.	3	1

	1.3	Developing storyboards and shot lists based on the creative brief, Location scouting and securing permits.	4	1
	1.4	Props selection and styling considerations, Casting models and managing talent releases.	4	1
Product Photography				
2	2.1	Understanding the importance of showcasing products effectively through photography, Techniques for capturing still-life images, emphasizing product features and details.	4	2
	2.2	Exploring lighting setups, backgrounds, and props for product photography.	4	2
	2.3	Creating visual narratives through product styling and concept development.	4	2,3
	2.4	Incorporating branding elements and messaging into product photography.	4	2,3
Capturing the Image4				
3	3.1	Advanced Lighting Techniques: Working with strobes and continuous lighting setups, Light shaping tools: softboxes, beauty dishes, grids. Advanced lighting setups for specific effects (e.g., high-key, low-key). Working with coloured gels (glass papers) and creating mood lighting.	7	3
	3.2	Photographing for print advertising (resolution, colour profiles), Optimizing images for digital platforms (web, social media).	4	3
	3.3	Understanding file formats and export settings, Capturing video elements for multimedia advertising campaigns.	4	3,4
	3.4	Directing Models and Talent: Body language and posing techniques, Capturing genuine emotions and expressions, working with children and animals on set.	7	4

Post-Production Workflow				
4	4.1	Organizing photos using digital asset management software, Utilizing metadata for efficient searching and retrieval.	3	4
	4.2	Understanding RAW file formats and their benefits, Introduction to image editing software (e.g., Adobe Photoshop, Lightroom), Non-destructive editing techniques for color correction, exposure adjustment, Advanced retouching techniques for product and beauty photography.	5	4,5
	4.3	Resizing and cropping images for different applications, Sharpening and noise reduction techniques, Watermarking images and copyright protection, preparing digital and physical portfolios for client presentations.	3	5
	4.4	Emerging trends in advertising photography (e.g., 360-degree product views, AR/VR integration), the impact of technology on advertising photography and workflows.	8	5
	4.5	Ethical considerations in advertising photography (e.g., body image, diversity and representation).	4	5
5	TEACHER SPECIFIC MODULE			

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<p style="text-align: center;">Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Interactive Workshops: Foster active engagement by encouraging students to explore foundational concepts and real-world scenarios, cultivating a dynamic learning atmosphere that emphasizes hands-on practice and critical thinking skills. • Case Studies: Stimulate discussion and analysis by presenting real-world examples that illustrate fundamental principles in advertisement photography, focusing on practical application and critical evaluation of visual communication strategies. This approach blends theoretical knowledge with practical insights, fostering active participation and equipping participants with essential skills for success in the dynamic field of advertisement photography. • Visual Presentations: Through engaging visual aids, participants gain a deeper understanding of key concepts in advertisement photography, enhancing their ability to create impactful visual narratives. • Workshops: Combine theoretical insights with real-world case studies, promoting active participation and skill development essential for success in the dynamic field of advertisement photography. This interactive approach empowers participants to apply theoretical knowledge to practical challenges, fostering creativity and innovation in their photographic practice.
<p style="text-align: center;">Assessment Types</p> <p><i>*Please refer appendix for more details</i></p>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, Seminars, Class works...etc – 10 Marks • Mini Project Presentation – 20 marks. <hr/> <p>B. Semester End examination</p> <ul style="list-style-type: none"> • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

1. Barter, C. (2018). *Advertising Photography*. Thames & Hudson.
2. Keeble, J., & Kennedy, M. (2017). *The Handbook of Advertising Photography*. Routledge.
3. May, D. (2019). *Advertising Photography: A Modern Guide to Marketing Photography in the Digital Age*. Peachpit Press.
4. Naylor, M. (2018). *The Fundamentals of Advertising Photography: A Quick-Reference Guide to Techniques, Tools, and Tips*. Rocky Nook.
5. Stone, A. (2017). *The Complete Guide to Advertising Photography: From Still Life to Lifestyle*. Thames & Hudson.



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Programme	BA (HONORS) VISUAL COMMUNICATION					
Course Name	PRESENTATION TECHNIQUES FOR MEDIA					
Type of Course	DSE					
Course Code	MG5DSEVCN301					
Course Level	300-399					
Course Summary	<p>The Media Presentation course is designed to equip students with the knowledge, skills, and practical experience necessary to excel in various broadcasting formats, including radio, television, and news casting. Throughout the course, students delve into the intricacies of media presentation, exploring the principles of effective communication, content creation, delivery techniques, audience engagement, and ethical considerations. Through a combination of theoretical study, hands-on exercises, and real-world applications, students develop the confidence and competence to craft compelling media presentations that inform, entertain, and engage diverse audiences.</p>					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall the characteristics and formats of radio, television, and news casting and also understand the differences in audience engagement strategies between radio, television, and news casting.	K, U	1,2,4,10
2	Apply storytelling techniques to develop engaging narratives for radio, television, and news casting.	A	4,5,8
3	Evaluate the strengths and weaknesses of different delivery techniques in enhancing message delivery and audience engagement.	E	1,2,4,5,10
4	Analyse the impact of audience engagement strategies on viewer/listener satisfaction and retention.	An	1, 2, 4, 5, 7, 10
5	Understand the importance of upholding professionalism, accuracy, and fairness in media presentations.	U, S	6, 7, 8
<p>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</p>			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
Understanding the Fundamentals				
1	1.1	Introduction to media presentation formats (radio, television, news casting)	4	1, 2, 3
	1.2	Basic principles of communication in broadcasting.	4	1, 2,3
	1.3	Television Broadcasting-News Casting.	4	2, 3, 4

Crafting Content for Broadcasting				
2	2.1	Audience preferences and demographics for different mediums.	4	1, 4
	2.2	Examples of successful radio, television, and news presentations.	4	1,3,5
	2.3	Tailor Content to the Medium-audiovisual elements, pacing, and interactivity when crafting content for specific broadcasting platforms.	4	1,2,5
	2.4	Maintain Relevance and Timeliness-Maintain Ethical and Professional Standards.	4	1,3,4,5
	2.5	Ethical principles of fairness, accuracy, transparency, and respect -sensationalism, misinformation, or offensive language	5	1,4
Mastering Delivery Techniques				
3	3.1	voice modulation and articulation for radio broadcasting- body language and facial expressions for effective television presenting	4	1,4, 5
	3.2	Styles of professional news anchors and presenters.	5	4,5
	3.3	Engaging Audiences Across Platforms-narratives for radio storytelling	5	3, 5
	3.4	Television program formats and structures-presentation styles on audience engagement.	10	3,4,5
Professionalism and Ethical Considerations				
4	4.1	Ethical issues in media presentation, such as bias and accuracy-professionalism under pressure	4	1,2,3
	4.2	Legal and regulatory frameworks governing broadcasting	4	1,2,5

	4.3	Licensing and Regulation- Regulation-Advertising Standards	5	1,2,4,5
	4.4	Ownership and Competition-Privacy and Data Protection-Public Service Obligations	5	1,2,4,5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> ● Classroom Lectures: Provide foundational knowledge through engaging presentations and real-world examples, fostering a theoretical understanding and practical application of key advertising concepts for a comprehensive learning experience. The approach combines didactic instruction with interactive discussions, promoting active participation and critical thinking among. ● Interactive Discussions: Encouraging students to actively engage with fundamental concepts and real-world examples, fostering a dynamic learning environment that emphasizes practical application and critical thinking skills. This approach ensures a comprehensive understanding of advertising principles and effective communication strategies. ● Case Studies: Engagement and discussions to provide a foundational understanding of advertising principles, emphasizing practical application and critical analysis of communication strategies. The learning approach combines theoretical knowledge with real-world examples, encouraging active participation to equip attendees with essential skills for the dynamic field of advertising. ● Power Point presentations: Utilizes visually engaging slides and real-world examples, facilitating a dynamic learning experience that combines theoretical knowledge with practical application, ensuring participants grasp fundamental concepts in advertising through interactive visual aids. ● Seminars. The approach combines theoretical knowledge with real-world case studies, encouraging active participation to equip attendees with essential skills for the dynamic field of advertising.
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> ● Assignments, Seminars, Class works...etc – 10 Marks ● Mini Project Presentation – 20 Marks.

<p><i>*Please refer appendix for more details</i></p>	<p>B. Semester End examination</p> <ul style="list-style-type: none"> • Project evaluation – 50 Marks • Viva-Voce – 20 Marks
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References

1. Bird, N. (2019). *The Complete Guide to Professional Media Presentations*. McGraw-Hill Education.
2. Martinez, M. (2018). *Mastering Media Presentation: Strategies for Success*. Pearson.
3. Patel, R. (2021). *Media Presentation Mastery: The Art and Science of Engaging Your Audience*. Wiley.
4. Rogers, S. (2017). *Dynamic Media Presentations: Crafting Compelling Stories for Radio, Television, and Online Platforms*. Oxford University Press.
5. Smith, J. (2016). *Media Presentations: A Practical Approach*. Cambridge University Press.



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Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	ADVERTISEMENT COMPANY RESEARCH					
Type of Course	DSE					
Course Code	MG5DSEVCN302					
Course Level	300-399					
Course Summary	<p>This course extensively covers advertising agency dynamics, from categorizing agency types to conducting thorough research for optimal selection. Participants explore agency structures, core services, and strategic alignment with brand needs. They learn to identify objectives, leverage industry resources, and analyse portfolios, alongside future trends and teaming decisions.</p>					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall key concepts and terminology used in advertising research theory.	R	1, 2, 4, 10
2	Explain the principles underlying various research methodologies in advertising and also utilize advertising research findings to inform marketing strategies.	U,A	1,2,6,10
3	Evaluate the ethical considerations in conducting advertising research, Develop innovative approaches to gather consumer insights in advertising.	E,C	1,2,6,9
4	Cultivate a curiosity for exploring emerging trends and technologies in advertising research.	I	10
5	Recognize the importance of evidence-based strategies in achieving advertising objectives.	AP	1, 2, 8
<p><i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
The Advertising Landscape				
1	1.1	Exploring different types of advertising agencies: full-service, creative boutiques, media buying agencies, digital marketing specialists.	5	1, 2, 3
	1.2	Understanding the internal structure of advertising agencies: creative departments, account management, media planning and buying, research departments.	5	1, 2,3
	1.3	Understanding the core services offered by advertising agencies: market research, creative development, media planning and buying, social media management.	5	2, 3, 4
	1.4	Matching advertising agency types with specific brand needs – considering budget, industry focus, and desired creative approach.	5	2,3,4

Researching for Results				
2	2.1	Identifying your brand's specific advertising goals and target audience to tailor your agency search.	4	1, 4
	2.2	Identifying and utilizing key industry resources for agency research: Ad Age, Clio Awards, Effie Awards, agency websites and case studies.	5	1,3,5
	2.3	Analysing client testimonials, online reviews, and case studies to understand an agency's strengths and weaknesses.	6	1,2,5
In-Depth Analysis				
3	3.1	Understanding financial reports to assess the stability and growth potential of an agency. (This may require publicly traded companies or access to specialized databases)	5	1,4, 5
	3.2	Analysing an agency's creative portfolio to evaluate their style, originality, and ability to resonate with your brand.	6	4,5
	3.3	Evaluating an agency's media planning and buying expertise: digital marketing capabilities, media channels utilized, and data-driven approach.	6	3, 5
	3.4	Assessing the agency's account management skills: communication style, client service focus, and industry knowledge.	7	3,4,5
The Future of Advertising				
4	4.1	Exploring emerging trends in the advertising industry: artificial intelligence, influencer marketing, and social commerce.	6	1,2,3
	4.2	Understanding how agencies adapt their services to meet the demands of the ever-evolving advertising landscape.	5	1,2,5
	4.3	Evaluating the pros and cons of building an in-house marketing team versus partnering with an external advertising agency.	5	1,2,4,5
5	TEACHER SPECIFIC MODULE			

<p style="text-align: center;">Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> ● Classroom Lectures: employ an interactive Teaching and Learning Approach, fostering dynamic lecture and case study analyses to deepen students' understanding of real-world challenges, ethical considerations, and innovative strategies shaping the ever-evolving landscape of advertising. ● Interactive Discussions: Serve as a platform for students to critically analyse industry challenges, share diverse perspectives, and collaboratively explore innovative solutions, fostering a dynamic learning environment that mirrors the complexities of the advertising field. ● Case Studies: Empowering students to navigate real-world challenges, devise strategic solutions, and cultivate a holistic understanding of the dynamic advertising landscape. ● Power Point presentations: Serve as a visual and informative tool, facilitating student engagement and providing a structured platform to explore and understand the complexities, trends, and solutions within the dynamic advertising industry. ● Seminars: To delve deep into contemporary issues in advertising, encouraging active participation, critical thinking, and collaborative exploration of emerging trends and challenges in the ever-evolving advertising landscape.
<p style="text-align: center;">Assessment Types</p> <p><i>*Please refer appendix for more details</i></p>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> ● Assignments, Seminars, Class works...etc – 10 Marks ● Mini Project Presentation – 20 Marks. <p>B. Semester End examination</p> <ul style="list-style-type: none"> ● Project evaluation – 50 Marks ● Viva-Voce – 20 Marks

References

1. Solomon, M. R., Marshall, G. W., & Stuart, E. W. (2019). *Marketing: Real People, Real Choices*. Pearson.
2. Belch, G. E., & Belch, M. A. (2021). *Advertising and Promotion: An Integrated Marketing Communications Perspective*. McGraw-Hill Education.
3. Wells, W., Moriarty, S., & Burnett, J. (2016). *Advertising: Principles and Practice*. Pearson.
4. Kotler, P., & Armstrong, G. (2018). *Principles of Marketing*. Pearson.
5. Tellis, G. J. (2004). *Effective Advertising: Understanding When, How, and Why Advertising Works*. Sage Publications.



Mahatma Gandhi University

Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	VISUAL NEWS GATHERING					
Type of Course	DSE					
Course Code	MG5DSEVCN303					
Course Level	300-399					
Course Summary	<p>This course aims to empower learners with the knowledge and practical expertise essential for piloting the dynamic landscape of visual news reporting in the contemporary media environment. This course on visual news story gathering immerses participants in the art and practice of collecting and presenting news stories through compelling visuals. Learners will gain insights into how to effectively capture visual elements that elevate and enrich the overall storytelling experience. The course emphasizes hands-on experience, encouraging participants to engage in on-the-ground reporting. This practical approach ensures that learners are equipped with the skills needed to capture real-time visuals of specific events and emotions. By the end of the course, participants will not only have honed their technical skills but will also possess the ability to thoughtfully select and present visuals that enhance the narrative impact of news stories.</p>					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students should be able to demonstrate a comprehensive understanding of the media landscape, including the current trends and emerging technologies in News and other TV programme production and news presentation.	K, U	1,2,3
2	Develop the skills in researching, identifying, evaluate and conceptualise news stories. Also gain ability to create and present visual new story.	U, A, An	2,3,4
3	Proficiency in scriptwriting for TV, including the ability to write clear, concise, and engaging scripts for news reports, interviews and other program formats.	A, C, S	4,5,6
4	Acquire hands-on experience with the technical aspects of TV production, including audio and video editing.	I, S, A	2,3,4,5
5	Ability to work effectively in a team, develop strong communication skills, both written and verbal, necessary for the fast-paced environment of TV production.	K, U, A,C	4,5,8,9

**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.
Writing for Television				
1	1.1	Writing for Television: Scripting for TV programmes. Preparation of Floor Chart.	10	1, 2, 3, 5
	1.2	Understand the basic steps of TV production- Research, ideation and conceptualisation, 4 Act stature of TV programme and Elements of TV programme. Selection of costume, location etc.	10	1, 2, 3
Programme Patterns				
2	2.1	Understand Different programme patterns in TV - news bulletin, Television documentaries, Interviews, Talk Shows, Panel discussion Music Programmes, Live Programmes and shows, Sport, Business, Science and travel programmes.	10	1, 2

	2.2	Understand TV studio set up, – PCR, Equipment and Connections, Audio Mixer, Vision Mixer, Tele prompter -White Balance, Cues and Commands etc.	10	1, 2
News Presentation				
3	3.1	Practical Training: News reading, Anchoring and Announcing, Gestures, Facial expression, lip movement, eye movement	7	1, 2
	3.2	Practical Training: Handling ENG equipment - Camera, Recording, light and editing. Adding audio, basic graphics and information graphics, scrolls and other on screen objects.	7	1, 2, 4
	3.3	Practical Training: Fundamental of Video Editing for news and other TV programmes, Ethics in news casting.	7	1, 2, 4
News Based Programmes				
4	4.1	Producing for TV- Know the three stages of production. News Reporting, Production of news stories and bulletin, TV Interviews.	7	1, 2, 4, 5
	4.2	Production Training: Talk Shows, Panel discussion Music Programmes, Live Programmes, Sports-Business, Science, travel programmes, TV programme promo production and other various Creative Programme formats Producing.	7	1, 2, 5
5	TEACHER SPECIFIC MODULE			

Syllabus

<p style="text-align: center;">Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> ● Classroom Lecture - it is best mode to provide any basic information to the learners. Using a classroom lecture as a method for TV programs and news learners get the information in a structured and educational manner. Basic of collecting, writing and stages of production of different TV programmes can convey easily though lecture method ● Demonstration: it is one of the most effective methods for learners to understand production process of news and other programmes for TV. By following steps demonstration teacher can create an engaging and informative session. This format allows for a dynamic and interactive way to present information while maintaining the educational aspect of the content. ● Practical: Writing and content creation methods hands on training prepare students to be creative and proficiency in the art of visual storytelling. Practical classes on TV news and other production provide learners in hands-on experiences, on gathering, scriptwriting, and video production. These mode provides an experiential learning environment, and made learners to equip for industry.
<p style="text-align: center;">Assessment Types</p> <p><i>*Please refer appendix for more details</i></p>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> ● Assignments, Seminars, Class works...etc – 10 Marks ● Mini Project Presentation – 20 marks. <hr/> <p>B. Semester End examination</p> <ul style="list-style-type: none"> ● Project evaluation – 50 Marks ● Viva-Voce – 20 Marks

References

1. Agrawal, V. B., & Gupta, V. S. (2001). *Handbook of journalism and mass communication*. Concept Publishing Company
2. Fenton, Natalie (2009), *New Media, Old News: Journalism and Democracy in the Digital Age*, Sage Publications.
3. Owens, J. (2019, August 28). *Television Production*. Routledge
4. Patricia Holland. (n.d.). *The Television Handbook: Second Edition (Media Practice)* Paperback – Import, 11 May 2000.
5. Utterback, A. H. (2023, June 23). *Studio Television Production and Directing*. Taylor & Francis.



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Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	MARKET ANALYSIS AND AUDIENCE RESEARCH					
Type of Course	DSE					
Course Code	MG5DSEVCN304					
Course Level	300-399					
Course Summary	<p>The Market Analysis Theory subject offers students a comprehensive understanding of market dynamics and analytical frameworks. Through theoretical exploration and practical applications, students delve into market segmentation, consumer behaviour, and competitive analysis. They examine various theories and models, including SWOT analysis, Porter's Five Forces, and market positioning strategies, to analyse market trends and identify growth opportunities. Practical exercises and case studies enable students to apply theoretical concepts to real-world scenarios, honing their analytical skills and strategic thinking abilities. By the end of the course, students develop proficiency in market research methodologies, data interpretation, and strategic decision-making, equipping them with the tools to assess market conditions, formulate effective marketing strategies, and drive business success in dynamic and competitive environments.</p>					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3		1	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall key concepts and frameworks of market analysis, including SWOT analysis, Porter's Five Forces, and market segmentation strategies.	K	1,2,3
2	Demonstrate understanding of how market analysis tools and techniques are applied to assess market opportunities, threats, and competitive landscapes.	U	3,4,5
3	Apply market analysis frameworks to analyse real-world case studies and hypothetical scenarios, identifying strategic opportunities and making informed decisions.	A	2,8,9
4	Analyse market data, trends, and competitive dynamics to assess market attractiveness, identify key drivers of industry profitability, and evaluate strategic options.	AN	4,5,7,8
5	Evaluate the effectiveness of marketing strategies and tactics based on market analysis insights, considering factors such as market share, customer satisfaction, and return on investment.	E	5,7,8,9,10
*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.
Introduction to Market Analysis				
1	1.1	Market Fundamentals: basic concepts of markets, including supply and demand, market structures, and economic indicators.	4	1, 2, 3
	1.2	Market Research Methods: methods of market research, such as surveys, focus groups, and secondary data analysis.	3	1, 2,3
	1.3	Primary Research Methods-Secondary Research Methods-Qualitative vs. Quantitative Research etc.	3	2, 3, 4

Market Segmentation and Consumer Behaviour				
2	2.1	Segmentation Strategies: Explore different market segmentation techniques and their implications for marketing strategies.	3	1, 4
	2.2	Demographic Segmentation-Psychographic Segmentation	3	1,3,5
	2.3	Behavioural Segmentation-Geographic Segmentation	3	1,2,5
	2.4	Usage-Based Segmentation-Usage Rate-Loyalty Status etc.	3	1,3,4,5
	2.5	Consumer Decision-Making: theories of consumer behaviour, including motivation, perception, and decision-making processes.	5	1,4
Competitive Analysis and Positioning				
3	3.1	Competitive Landscape: Porter's Five Forces.	3	1,4, 5
	3.2	Threat of New Entrants-Bargaining Power of Buyers-Bargaining Power of Suppliers etc.	4	4,5
	3.3	SWOT analysis to identify strengths, weaknesses, opportunities, and threats.	5	3, 5
	3.4	Market Positioning: differentiate products or services in the marketplace and create a competitive advantage.	5	3,4,5
Strategic Marketing Planning				
4	4.1	Marketing Strategy Development: Develop strategic marketing plans based on market analysis insights.	4	1,2,3
	4.2	setting objectives, identifying target markets, and allocating resources.	4	1,2,5
	4.3	Implementation and Evaluation: Implement marketing strategies and evaluate their effectiveness through metrics such as market share, sales growth, and customer satisfaction.	4	1,2,4,5

	4.4	Setting Clear Objectives-Target Market Identification-Positioning and Differentiation-Pricing Strategy-Distribution Channels-Promotion and Communication etc.	4	1,2,4,5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> ● Classroom Lectures: lecture on market analysis, foster engagement through interactive discussions and real-world examples, encouraging active participation and critical thinking among students. ● Interactive Discussions: Utilize interactive discussions and case studies to engage students in understanding market analysis concepts, fostering critical thinking and practical application within a dynamic learning environment. ● Case Studies: Engage students with a real-world case study, prompting critical analysis and discussion to deepen understanding of market analysis concepts and foster practical application within a collaborative learning environment. ● Seminars. Host interactive seminars on market analysis, combining expert insights with hands-on activities to empower students in applying analytical frameworks and fostering collaborative learning
Assessment Types <i>*Please refer appendix for more details</i>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> ● Assignments, Seminars, Class works...etc – 10 Marks <p>Mini Project Presentation – 20 marks.</p> <hr/> <p>B. Semester End examination</p> <ul style="list-style-type: none"> ● Project evaluation – 50 Marks <p>Viva-Voce – 20 Marks</p>

References

1. Hair, J. F., Wolfinbarger, M., Money, A. H., & Samouel, P. (2019). *Essentials of Business Research Methods* (4th ed.). Routledge.
2. Malhotra, N. K. (2019). *Marketing Research: An Applied Orientation* (7th ed.). Pearson Education.
3. Burns, A. C., & Bush, R. F. (2019). *Marketing Research: Online Research Applications* (7th ed.). Pearson.
4. Kumar, V., & Reinartz, W. (2018). *Customer Relationship Management: Concept, Strategy, and Tools* (3rd ed.). Springer.
5. McDonald, M., & Wilson, H. (2016). *Marketing Plans: How to Prepare Them, How to Use Them* (8th ed.). Wiley.



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	CYBER JOURNALISM					
Type of Course	DSE					
Course Code	MG5DSEVCN305					
Course Level	300-399					
Course Summary	<p>This course offers a comprehensive exploration of digital journalism, covering the evolution of online news, content creation for diverse platforms, advanced research and fact-checking techniques, ethical and legal considerations, and emerging trends. Students will develop skills in crafting compelling content, verifying information, and navigating ethical dilemmas in the digital landscape.</p>					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3		1	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the core principles of online journalism and its differences from traditional media.	K	2, 3, 4, 6, 7, 8, 9, 10
2	Master the fundamentals of online news gathering and verification in the age of information overload.	U	1, 2, 4, 8, 10
3	Master the art of online research and verification techniques for the digital world.	A	1, 2, 4, 10
4	Develop skills for crafting compelling multimedia content for online audiences.	C	1, 2, 3, 4, 6, 7, 9, 10
5	Understand the ethical and legal considerations of online journalism, including data privacy and intellectual property.	E	1, 6, 7, 8
<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	Units	Course description	Hrs	CO No.
The Digital News Landscape				
1	1.1	Tracing the evolution of online news and its impact on traditional media consumption. Contrasting traditional journalism with the unique characteristics of online news: immediacy, interactivity, multimedia storytelling.	4	1
	1.2	Understanding the structure and workflows of modern online newsrooms.	3	1
	1.3	Learning how to create content for various online platforms (websites, social media, mobile apps) while maintaining a consistent brand voice.	3	1
	1.4	Exploring the use of data and analytics in online storytelling and investigative journalism.	3	1

Crafting Compelling Online Content				
2	2.1	Mastering the art of crafting compelling headlines that grab attention and entice readers to click.	3	1,2
	2.2	Mastering advanced online research techniques for journalists, including utilizing online databases, social media listening, and open-source intelligence (OSINT) tools.	3	1,2
	2.3	Developing strategies for verifying the authenticity of information online, identifying misinformation and disinformation tactics.	3	2
	2.4	Understanding cyber security threats and best practices for protecting yourself and your online sources.	3	2
Fact Checking				
3	3.1	Types of Misinformation and Disinformation, Deep Fake	4	2,3
	3.2	Significance of Fact Verification, Image Verification, Video Verification, Data Verification, Source Verification, Geo-location, Spotting bots, cyborgs and inauthentic activity	5	3
	3.3	Fact checking sites and organization - Global and National Level	4	3
	3.4	Digital Investigation: Toolkit and Skillset, Open Source Intelligence and News Stories Case Analysis : Bellingcat, First Draft, BBC's African Eye, Asian Eye etc	4	3, 4
Ethics and Law in the Digital World				
4	4.1	Exploring the ethical considerations specific to online journalism, such as source confidentiality, privacy issues, and online harassment.	3	4,5
	4.2	Understanding copyright laws and the concept of fair use when utilizing online content in your journalism work.	4	4,5

	4.3	Examining relevant laws and regulations governing online privacy, data protection, and freedom of information.	4	5
	4.4	Discussing emerging trends and technologies that will shape the future of online news reporting and storytelling	4	5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> ● Classroom Lectures: Offering structured lectures is an effective way to deliver foundational knowledge in cyber journalism. Learners can grasp the basics of news collection, writing, and production stages through these educational sessions, ensuring a structured and informative learning experience. ● Virtual Demonstrations: Conducting virtual demonstrations is a powerful method for illustrating the production process of cyber journalism. Through step-by-step demonstrations, instructors can engage learners and provide valuable insights into news and program production for online platforms. This interactive approach facilitates understanding and fosters engagement in the learning process. ● Hands-On Practice: Practical training in writing and content creation for online platforms equips students with the skills needed for cyber journalism. Hands-on classes in cyber news production immerse learners in real-world experiences, covering aspects such as content gathering, scripting, and video production. This experiential learning approach prepares students for the dynamic landscape of online journalism
Assessment Types <i>*Please refer appendix for more details</i>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> ● Assignments, Seminars, Class works...etc – 10 Marks ● Mini Project Presentation – 20 marks. <hr/> <p>B. Semester End examination</p> <ul style="list-style-type: none"> ● Project evaluation – 50 Marks ● Viva-Voce – 20 Marks

References

1. Domingo, D., & Paterson, C. (Eds.). (2019). *Making Online News: The Ethnography of New Media Production*. Peter Lang Publishing.
2. Dutton, W. H., & Dopatka, A. (Eds.). (2018). *The Oxford Handbook of Social Media and Politics*. Oxford University Press.
3. Quinn, M. J. (2016). *Ethics for the Information Age*. Pearson.
4. Tandoc, E. C., Jr., & Thomas, R. J. (Eds.). (2015). *Handbook of Cyber-Conflict and Cyber-Warfare*. Edward Elgar Publishing.
5. Wardle, C., & Derakhshan, H. (2017). *Ethics in the News: A Case Study Approach*. Routledge.



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	DISASTER COMMUNICATION					
Type of Course	SEC					
Course Code	MG5SECVCN300					
Course Level	300-399					
Course Summary	<p>The Disaster Communication course aims to prepare students to navigate the complexities of reporting on disasters responsibly, ethically, and effectively, fostering their ability to contribute meaningful and accurate information to the public during times of crisis. It equip the students with the skills and knowledge necessary for effective journalism in the context of disasters and emergencies. This comprehensive syllabus, tailored for academic study, integrates theoretical understanding with practical techniques, preparing students for roles in reporting on crises and disasters</p>					
Semester	V	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3			45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Identify the different natural and man disaster and discuss the various disaster action plan.	K,U,A	2, 6, 7, 9
2	Learners can develop the communication strategies during the different phases of disaster.	U, A, C, S	4, 5, 6, 7, 9
3	Understand the role of media in Disaster Communication. And analyze the role of traditional and digital media in shaping public perception during disasters.	K, U, A, E	1, 2, 3, 4, 6, 7, 9
4	Learners can able to develop strategies for communicating with diverse populations and community engagement methods.	A, An, C, E	3, 4, 7, 9
5	Apply knowledge and skills acquired throughout the course to develop a comprehensive disaster communication plan for a specific community or organization.	A, I, S, Ap	1, 2, 4, 5, 6, 7,8,10

**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.
Introduction to Disaster				
1	1.1	Introduction to Disaster- Defining Disaster, Types of Disaster Natural Disaster, Man-made Disaster, Structural failures(Building and Bridge), War & Terrorism etc.	5	1, 2
	1.2	Role of communication in disaster management, Disaster communication plan in different stages of Disaster, Transparency in announcement.	5	1, 2

Disaster Communication Models				
2	2.1	Disaster Response Plan - Communication, Participation, and Activation of Emergency Preparedness Plan	5	1, 4
	2.2	Disaster Communication Models -Hear-confirm-understand-decide-respond model and Protection action decision model	6	1, 4
Disaster Communication - Media Plan				
3	3.1	Media plan and strategy-Understanding the media and interacting with media during disasters, Crisis coordination and crisis collaboration with Community partnership.	6	3, 4, 5
	3.2	Disaster Communication and New Media: Use of Online Media, Social media as part of the comprehensive disaster communications, role of Online Journalists, Challenges and opportunities of using mobile devices in disasters.	6	3, 4, 5
Disaster Management				
4	4.1	Disaster Management- Define Disaster Management, National Policy and Guideline on Disaster Management.	6	4, 5
	4.2	Role of local, state and national Government, Participation of NGO's and other agencies.	6	4, 5
5	TEACHER SPECIFIC MODULE			

<p style="text-align: center;">Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> ● Classroom Lecture - it is best mode to provide any basic information to the learners. Using a classroom lecture as a method learners get the detailed information, type and structured of for disaster communication. ● Seminars: Seminars promote active participation and interaction among students. Through discussions, Q&A sessions, and group activities, students can share insights, ask questions, and engage in critical dialogue about disaster communication strategies. ● Case Study It is an opportunity to present and discuss real-world case studies of disaster communication. Analysing past events and responses enables students to understand the complexities and challenges faced by communication professionals during crises.
<p style="text-align: center;">Assessment Types</p> <p><i>*Please refer appendix for more details</i></p>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> ● Assignments, Seminars, Class works...etc – 10 Marks ● Mini Project Presentation – 20 marks. <p>B. Semester End examination</p> <ul style="list-style-type: none"> ● Project evaluation – 50 Marks ● Viva-Voce – 20 Marks

References

1. Bankoff, G., Frerks, G., & Hilhorst, D. (Eds.). (2004). *Mapping Vulnerability: Disasters, Development, and People*. Earthscan.
2. National Research Council, Division on Earth and Life Studies, & Committee on Disaster Research in the Social Sciences. (2006). *Facing Hazards and Disasters*. National Academies Press.
3. Pandharinath, N., & Rajan, C. K. (2009). *Earth and Atmospheric Disasters Management: Natural and Man-Made*.
4. Quarantelli, E. L. (Ed.). (1998). *What is a Disaster? Perspectives on the Question*. Routledge.
5. Wisner, B., Blaikie, P., Cannon, T., & Davis, I. (2004). *At Risk: Natural Hazards, People's Vulnerability and Disasters* (2nd ed.). Routledge



SEMESTER - VI

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	PRINCIPLES OF PUBLIC RELATION					
Type of Course	DSC - A (MAJOR)					
Course Code	MG6DSCVCN300					
Course Level	300-399					
Course Summary	<p>Public Relations (PR) is a strategic communication discipline that aims to build and maintain positive relationships between organizations and their target audiences. The principles of public relations guide practitioners in developing effective communication strategies to enhance the reputation and credibility of individuals, companies, or entities. Here are some key principles of public relations:</p>					
Semester	VI	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
		4				60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand PR concepts, history, and strategies to manage reputation and build effective organizational relationships.	U	1,2,3,4
2	Master media relations, digital PR, internal communication, and event management for organizational success.	A	2,4,5
3	Develop CSR programs and community relations strategies to enhance organizational reputation and achieve goals.	C	5,6,7,8
4	Navigate ethical dilemmas in PR, adhering to professional codes and ethical guidelines.	E	6,7,8
5	Develop strategies for global PR, considering cultural nuances and analyzing successful international campaigns.	C	4,8,9,10
*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.
Introduction to Public Relations				
1	1.1	Introduction to Public Relations Overview of PR concepts, history, and evolution Role of PR in organizational communication Importance of reputation management and relationship-building	4	1
	1.2	PR Theories and Models Understanding theoretical frameworks in PR Models of communication and their application to PR Application of social science theories to public relations practices	4	1

	1.3	Strategic Communication Developing strategic communication plans Identifying organizational objectives and aligning PR strategies	4	1
Digital PR and Social Media				
2	2.1	Media Relations Building relationships with journalists and media outlets Writing effective press releases, pitches, and media advisories Managing media inquiries and interviews	4	2
	2.2	Digital PR and Social Media Leveraging digital platforms for PR campaigns Social media strategies for engagement and reputation management Monitoring and managing online conversations	4	2
	2.3	Internal Communication Importance of internal communication in PR Employee engagement strategies Communicating organizational changes and updates internally	4	2
	2.4	Event Management and Sponsorships Planning and executing PR events Leveraging sponsorships for brand visibility Evaluating the impact of events on organizational goals	4	2
Community Relations				
3	3.1	Community Relations and Corporate Social Responsibility (CSR) Evaluating the impact of CSR on organizational reputation	4	2,3
	3.2	Developing community relations strategies Implementing CSR programs and initiatives	4	3
	3.3	Planning and executing PR events	3	3
	3.4	Evaluating the impact of events on organizational goals	3	3

Ethics in PR				
4	4.1	Ethics in PR Ethical considerations in public relations	4	4
	4.2	Professional codes of conduct and guidelines	3	4
	4.3	Handling ethical dilemmas in PR practices	3	4
	4.4	International and Global PR Understanding cultural nuances in international PR	5	5
	4.5	Strategies for managing PR on a global scale Case studies of successful international PR campaigns	3	5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Begin with engaging lectures to introduce fundamental PR concepts, theories, and historical context. • Case Studies: Use real-world case studies to illustrate how PR principles are applied in different scenarios. • Invite PR practitioners, communication experts, and industry professionals as guest speakers to share real-world insights and experiences. • Conduct discussions on ethical dilemmas, controversial campaigns, and emerging trends to stimulate critical thinking. • Current Events: Analyze and discuss current PR events, crises, and successes to apply theoretical concepts to real-world situations. • Assign group projects where students develop PR campaigns, incorporating strategic planning, messaging, and media relations. • Crisis Simulation: Conduct a crisis simulation exercise to allow students to apply crisis communication principles in a controlled environment
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Assessment Types	<p style="text-align: center;">MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, Classroom works, examinations ...etc - 20 marks. • Seminars – 10 Marks
	<p>B. Semester End examination</p> <p>Theory Exam for 70 marks</p> <ul style="list-style-type: none"> • Part A Short Answer (5 out of 7) 2 x 5 = 10 Marks • Part B Answer in one paragraph (6 out of 8) 6 x 5 = 30 Marks • Part C Essay (2 out of 4) 15 x 2 = 30 Marks

References

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4. Sriramesh, K., & Elliott, R. (2019). *The Routledge handbook of strategic communication* (2nd ed.). Routledge.
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MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	LIVE PROGRAMME PRODUCTION					
Type of Course	DSC - A (MAJOR)					
Course Code	MG6DSCVCN301					
Course Level	300-399					
Course Summary	The course enable the students into working in a fast-paced live environment from setting up the studio-floor to the polished post-production edit.					
Semester	VI	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
				3	1	
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand and Analyse basics of TV Programs - History, Types of shows	U, An	1,2
2	Understand and Create Multiple camera Setup up for a Program - Floor Plan, Lighting	U, C	1,2,10
3	Understand, Analyse and Create Online & Offline Edit - PCR, Switching etc	U, An, C	1,2,10
4	Create a Short TV Programme - Floor plan to final edit	C	1,2,10
*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)

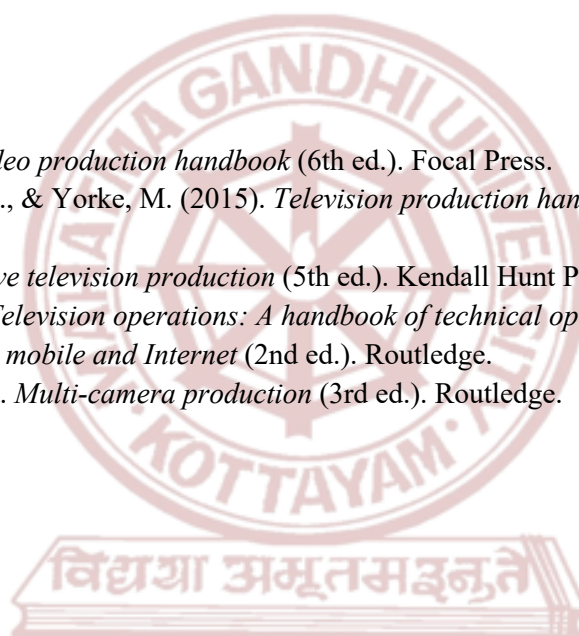
Module	Units	Course description	Hrs	CO No.
History of TV Programs				
1	1.1	A Brief History of TV Programs - Early, Golden Age, Indian history, Live, Color, Cable TV etc	5	1
	1.2	Types of TV Programs - News, Game show, Talk Shows, Reality shows etc	5	1
	1.3	Introduction to Contemporary TV Programs - National TV programs, Regional programs	5	1
Shooting Floor				
2	2.1	Introduction to Floor Plan - Camera placement, Stage, Seating, Cue cards etc	6	2

	2.2	Introduction to Studio Lighting for TV Programs	6	2
	2.3	Cables & Connectors for Audio & Video - XLR, HD-SDI, DMX etc	6	2
Online Editing				
3	3.1	Online Editing - PCR, Switcher & Mixer	6	2
	3.2	Transitions & Effects, Titles, Supers, Captions, Using Archival library	7	2,3
	3.3	Offline Edit - Multicam Edit with NLE software	10	2,3
TV Program production				
4	4.1	Setup the Floor and create a TV program.	5	4,3,2
	4.2	Online & Offline Edit and final output.	14	4,3,2
5	TEACHER SPECIFIC MODULE			
Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> ● Lecturing With Visual Aid Integration: Traditional Lecturing With Visual Aids (Slides and Multimedia) For Enhanced Comprehension ● Project-Based Learning: Engage in practical exercises and program demonstrations for direct application and skill development in a controlled learning environment. ● Microlearning Approach: In-person workshops provide hands-on practice with multicam editing software and collaborative activities ● Practicum in the Real World: Apply acquired knowledge and skills to real-world scenarios, emphasising practical application and problem-solving in authentic settings ● Editing workflow Demonstration: Illustrate step-by-step procedures, software usage, and software interface setup to provide a hands-on understanding of the editing process 			

Assessment Types <i>*Please refer appendix for more details</i>	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) <ul style="list-style-type: none"> • Assignments, Seminars, Class works...etc – 10 Marks • Mini Project Presentation – 20 marks.
	B. Semester End examination <ul style="list-style-type: none"> • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

1. Litwin, M. J. (2019). *Video production handbook* (6th ed.). Focal Press.
2. Owens, D., Millerson, G., & Yorke, M. (2015). *Television production handbook* (12th ed.). Focal Press.
3. Paskewitz, T. (2019). *Live television production* (5th ed.). Kendall Hunt Publishing.
4. Slocum, D. W. (2014). *Television operations: A handbook of technical operations for TV broadcast, on air, cable, mobile and Internet* (2nd ed.). Routledge.
5. Talbot-Smith, M. (2017). *Multi-camera production* (3rd ed.). Routledge.



MGU-UGP (HONOURS)

Syllabus



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Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	AD FILM PRODUCTION					
Type of Course	DSE					
Course Code	MG6DSEVCN300					
Course Level	300-399					
Course Summary	<p>This course offers a comprehensive overview of ad film production, covering key concepts from storytelling and target audience analysis to pre-production, production, and post-production processes. Students will gain practical skills in scriptwriting, directing, cinematography, editing, and legal considerations, preparing them for roles in the dynamic advertising industry.</p>					
Semester	VI	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate understanding of the power of advertising and different mediums, recall the importance of storytelling in advertising, and identify various types of ad films.	K	1,3,4
2	Interpret the role of ad films in marketing, comprehend the target audience analysis process, and explain the pre-production, production, and post-production processes involved in ad film production.	U	4,5,6
3	Apply market research and creative brief development techniques to formulate ad concepts, demonstrate proficiency in scriptwriting, and utilize production techniques such as casting, location scouting, and set design.	A	6,7,8
4	Analyse brand identity and positioning strategies, evaluate the effectiveness of different visual and sound techniques used in ad films, and assess legal and ethical considerations in ad film production.	An	5,6,7,8
5	Create ad concepts and storylines based on market research, produce ad films incorporating various visual and sound elements, and synthesize client feedback to refine and deliver final ad film products	E, C	5,6,8,9,10
*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.
Introduction to Ad Film Production				
1	1.1	The power of advertising, Different advertising mediums, Importance of storytelling in advertising	4	1
	1.2	Understanding the role of ad films in marketing, Understanding target audience	4	1
	1.3	Types of ad films (TV commercials, online ads, social media ads, etc.)	5	1

Pre-production Process				
2	2.1	Market research and target audience analysis, Defining the creative brief	5	2
	2.2	Developing the ad concept and storyline, Writing the ad script	5	2
	2.3	Budgeting and scheduling, Casting and auditioning, Location scouting and set design, Storyboarding and shot list creation	6	2
	2.4	Brand identity and positioning, Developing a strong brand message, Crafting a unique selling proposition (USP)	6	2,3
Production Process				
3	3.1	Roles and responsibilities of the production team (director, producer, cinematographer, etc.), Directing actors and managing crew on set	5	3
	3.2	Visual Language of Ad Films: Equipment and technology used in ad film production, Shot composition and framing, Lighting techniques for mood and atmosphere, Cinematography for storytelling, Sound design and music for impact	6	3
	3.3	Acting for Ads: Understanding the director's vision, Emotional expression and body language, Delivering natural on-screen performances	5	4
	3.4	Adhering to legal and ethical guidelines (copyright, intellectual property, etc.), Managing unexpected challenges and problem-solving during production	6	4,5
Post-production Process				
4	4.1	Overview of the post-production workflow, Editing techniques and software (Adobe Premiere Pro, Final Cut Pro, etc.), Color grading and visual effects, Adding sound effects and music, Testing and refining the ad film. Client feedback and revisions, Final delivery formats and distribution channels	4	5
	4.2	Freelancing vs. Agency Life: Building a freelance portfolio, Finding clients and pitching ideas, Standard industry contracts and fees	5	5

	4.3	Ad Film Production Law: Copyright and intellectual property, Music licensing and usage rights, Model and talent releases	5	5
	4.4	Emerging trends in advertising (interactive ads, social media marketing), The rise of data-driven advertising, Staying ahead of the curve in the advertising industry	4	5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Exploration of Foundational Concepts and Real-World Scenarios: Encourage students to delve into fundamental concepts while engaging with real-life scenarios in ad film production. This approach nurtures a vibrant learning environment, emphasizing hands-on experience and the cultivation of critical thinking skills. • Case Studies: Prompt discussion and analysis through real-world examples, showcasing essential principles in ad film production. These case studies spotlight practical applications and encourage critical evaluation of visual storytelling strategies, bridging theoretical knowledge with practical insights to foster active engagement and equip participants with vital competencies for success in the dynamic realm of ad film production. • Visual Presentations: Utilize captivating visual aids to deepen participants' comprehension of core concepts in ad film production. These presentations enhance their ability to craft compelling visual narratives, enriching their understanding of the medium and its potential for impactful communication. • Workshops: Integrate theoretical teachings with hands-on case studies, fostering active participation and skill development crucial for thriving in the fast-paced world of ad film production. By blending theoretical understanding with practical challenges, these interactive workshops empower participants to apply their knowledge to real-world scenarios, nurturing creativity and innovation in their cinematic endeavours.
Assessment Types <i>*Please refer appendix for more details</i>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, Seminars, Class works...etc – 10 Marks • Mini Project Presentation – 20 marks. <p>B. Semester End examination</p> <ul style="list-style-type: none"> • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

1. Armstrong, J. (2010). *Persuasive Advertising: Evidence-based Principles*. Palgrave Macmillan
2. Aydinlioglu, Ö. (Ed.). (2019). *Differing Outlook of Contemporary Advertising*. Peter Lang AG.
3. Belazreg, N. (2024). *Interactive Communication in Advertising Films*. Our Knowledge Publishing.
4. Gupta, R. (2012). *Advertising Principles and Practice*. S Chand & Company.
5. Wells, W. D., Moriarty, S., & Mitchell, N. (2021). *Advertising & IMC: Principles and Practice* (11th ed.). Pearson Education.





Mahatma Gandhi University

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Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	ANCHORING & NEWS PRESENTATION					
Type of Course	DSE					
Course Code	MG6DSEVCN301					
Course Level	300-399					
Course Summary	<p>This course dives into TV news production, from news gathering to on-air delivery. Students learn scriptwriting, filming, editing, and anchoring, all while exploring ethics and audience engagement. This prepares them for careers in the ever-changing world of broadcast journalism</p>					
Semester	VI	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Acquire skills in researching, interviewing, and sourcing information for news stories.	U,C,A	1,4,5
2	Develop the ability to craft clear, concise, and engaging news scripts following journalistic principles.	C, S,A	1,4,6
3	Learn to present news confidently with clear articulation, appropriate tone, and effective body language.	E, An, S	4,5,6,10
4	Understand the principles of set design, ensuring visually appealing and cohesive news presentation.	E, An, AP	2,3,5,6
5	Acquire the skills needed for on-the-spot live reporting and fieldwork, demonstrating composure and accuracy.	C, U	5,8,9,10
*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.
Introduction to TV news reporting				
1	1.1	Introduction to television, characteristics of television, importance of television news	5	1, 2
	1.2	TV news writing format-intro, lead, byte, stand up /difference between print news reporting and TV news reporting/different forms of reporting-live, pkg, fig, fig byte etc...	8	1, 2
	1.3	Basic components of a news story - attribution, verification; balance and fairness, brevity. Reporter - role, duties and qualities.	5	2, 3, 4
	1.4	Principles of ethics, journalistic ethics, their role and the importance of ethical and responsible journalism	4	1,4

Sources of news				
2	2.1	News sources, Common news sources, Gathering facts, Crime, legislature, courts, business, agriculture, science and technology and sports, reporting.	7	1, 4
	2.2	International Media Systems, Interpretative, trend, in-depth and advocacy reporting, writing curtain raisers, special stories, reporting fashion and lifestyle.	6	1,2,5
	2.3	Interview, techniques of interview, Investigative reporting, features and reviews, news reels.	4	1,3,5
	2.4	Utilizing visuals and narratives to communicate sustainability.	3	3,4,
	2.5	Editorial team, Editor; News Editor; News Coordinator; Sub-Editors; Chief Sub Editor; trainees.	2	1,4,
Rundown Creation				
3	3.1	Symbols, handling various types of copy; Re-writing, translation, Integrating, Updating, Proof reading, Style book/sheet.	3	3,4,5
	3.2	Voice recording and modulation, ques for visual editor, hold, editing style.	4	4
	3.3	Headlines - functions, types and patterns of headlines, News schedule, Rundown	4	3
	3.4	Introduction to Television News Production, Desk chief and news producer, Production, news presentation, Voice modulation and tone, how to face camera	5	1,2,3,4
Law and Ethics				
4	4.1	Article 19 and its importance, laws related to media -Contempt of Court and Contempt of Legislature, Defamation: Libel and Slander, Prohibition of Live Radio and TV Coverage of Court Proceedings, The Rule on the Examination of A Child Witness, Exclusion from the courtroom of all persons, including members of the press etc...	5	4,5

	4.2	Viewership rating: TAM, TRP; Graphics and Special Effects. Agenda Setting techniques used by TV channels	5	1,2,5
	4.3	News channels and live streaming, web page.	5	1,2,4,5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> ● Classroom Lectures: Classroom lectures on TV News Production cover essential aspects from news gathering to scriptwriting, video production, and on-screen presentation. Students learn to create compelling narratives, utilize visuals effectively, and understand the dynamics of live reporting. The course emphasizes professional anchoring skills, set design aesthetics, and ethical considerations in broadcast journalism. ● Interactive Discussions: Interactive sessions on TV News Production engage students in hands-on activities, fostering skills in news gathering, scriptwriting, and video production. Through practical exercises, students learn to navigate live reporting challenges, enhance on-screen presentation, and explore audience engagement strategies. These sessions promote active participation and real-world application of broadcast journalism principles. ● Case Studies: Case studies on TV News Production analyse real-world scenarios, showcasing challenges and solutions in news gathering, scriptwriting, and video production. Students gain insights into industry practices, ethical dilemmas, and effective decision-making. These studies provide practical application of theoretical knowledge, preparing students for dynamic roles in broadcast journalism. ● Practical: Practical classes on TV News Production immerse students in hands-on experiences, covering news gathering, scriptwriting, and video production. Students apply theoretical concepts in real-world scenarios, honing skills in professional anchoring, and on-screen presentation. These classes provide a dynamic learning environment, preparing students for the fast-paced field of broadcast journalism.
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> ● Assignments, Seminars, Class works...etc – 10 Marks ● Mini Project Presentation – 20 marks.

<p><i>*Please refer appendix for more details</i></p>	<p>B. Semester End examination</p> <ul style="list-style-type: none"> • Project evaluation – 50 Marks • Viva-Voce – 20 Marks
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References

1. Dutt, B. (2013). *ANCHORING TV & LIVE EVENTS*. Pustak Mahal.
2. Gaur, S. (2009). *Radio Jockey And T.V. Anchoring: Career Opportunities*. Book Enclave Publishers & Exporters.
3. Kalra, R. J. (2012). *ABC OF NEWS ANCHORING*. Pearson Education.
4. Supatro, G. (2011). *A Textbook of Interview Journalism and Television Anchoring*. Dominant Publishers & Distributors.
5. Zachariah, A. (2009). *Radio Jockeying and News Anchoring*. Kanishka Publishing House.



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

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Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	MARKETING STRATEGIES					
Type of Course	DSE					
Course Code	MG6DSEVCN302					
Course Level	300-399					
Course Summary	<p>Marketing strategies encompass a range of activities designed to promote a product, service, or brand, and ultimately drive customer engagement and sales. The specific strategies employed can vary based on the industry, target audience, and overall business goals. Here are some common marketing strategies</p>					
Semester	VI	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Develop skills to research markets, conduct SWOT analysis, and identify target audiences.	K, U	1,3,4
2	Master positioning, product development, pricing, and distribution strategies to effectively reach and satisfy target audiences.	A	1,3,4,5
3	Acquire expertise in promotion, digital marketing, content creation, and branding strategies for business success	An	6,7,8,9
4	Integrate social responsibility, STP strategies, and inbound marketing techniques for sustainable business growth.	C	6,7,8,9
5	Master outbound marketing tactics and viral strategies to amplify brand messages and reach diverse audiences effectively.	S	4,6,7,8,10
*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.
Introduction to Market Research				
1	1.1	Market Research: Understanding the target audience, market trends, and competitors is crucial. Market research modules involve collecting and analyzing data to make informed decisions.	3	1, 2, 3
	1.2	SWOT Analysis: Examining Strengths, Weaknesses, Opportunities, and Threats helps businesses identify internal and external factors that can impact their marketing strategy.	3	1, 2, 3
	1.3	Target Audience Identification: Define the specific demographic, geographic, psychographic, and behavioral characteristics of the ideal customers to tailor marketing efforts accordingly.	3	2, 3, 4

Market Strategies				
2	2.1	Positioning Strategy: Determine how you want your brand or product to be perceived in the market compared to competitors. Develop a unique value proposition.	3	1, 4
	2.2	Product and Service Development: Ensure your offerings meet the needs and preferences of the target audience. Innovation and adaptation are key components.	4	1,3,5
	2.3	Pricing Strategy: Establishing the right pricing model based on costs, competitor pricing, and perceived value to the customer.	4	1,2,5
	2.4	Distribution Channels: Decide how products or services will reach the customers. This could involve selecting appropriate channels like direct sales, online platforms, retail, etc.	4	1,3,4,5
Promotion & Advertising				
3	3.1	Promotion and Advertising: Craft a mix of promotional activities, including advertising, public relations, content marketing, social media, and other communication channels.	4	1,4, 5
	3.2	Digital Marketing: In today's digital age, specific attention is given to online channels such as SEO, SEM, social media marketing, email marketing, and influencer marketing.	4	4,5
	3.3	Content Marketing: Develop and distribute valuable, relevant, and consistent content to attract and engage the target audience.	4	3, 5
	3.4	Branding: Create a strong brand identity that resonates with the target audience, reinforcing the unique selling proposition.	6	3,4,5

Social Responsibility and Sustainability				
4	4.1	Social Responsibility and Sustainability: Incorporate ethical and sustainable practices into marketing strategies to align with societal values and meet the expectations of conscious consumers	6	1,2,3
	4.2	Segmentation, Targeting, and Positioning (STP): Segmentation involves dividing the market into distinct groups based on characteristics, targeting focuses on selecting specific segments to address, and positioning emphasizes creating a unique image for the brand in the minds of the target audience.	6	1,2,5
	4.3	Inbound Marketing: Focuses on creating valuable content that attracts and engages the target audience. It includes techniques like blogging, SEO, social media marketing, and content offers to pull customers towards a brand.	6	1,2,4,5
	4.4	Outbound Marketing: Involves traditional advertising methods such as TV commercials, radio ads, print media, and direct mail. Outbound marketing aims to push a message to a broader audience.	7	1,2,4,5
	4.5	Viral Marketing: Aims to spread a marketing message quickly through word-of-mouth or social media sharing. Creating shareable content and leveraging social networks are common strategies.	8	1,2,4,5
5	TEACHER SPECIFIC MODULE			

<p style="text-align: center;">Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> ● Incorporate hands-on, interactive activities to reinforce marketing concepts. Case studies, group projects, role-playing, and simulations can help students apply theoretical knowledge to real-world scenarios. ● Technology Integration: Utilize technology tools relevant to marketing, such as marketing software, analytics platforms, and presentation tools. Encourage students to use technology for research, analysis, and presentation purposes. ● Guest Speakers and Industry Experts: Invite guest speakers from the marketing industry to share real-world insights and experiences. This can provide students with valuable perspectives and networking opportunities. ● Current Events and Industry Trends: Regularly incorporate discussions on current marketing trends and industry news. This keeps the content relevant and helps students stay informed about the dynamic nature of marketing. ● Assignments and Assessments: Design a variety of assessments, including individual and group projects, presentations, quizzes, and exams. Ensure that assessments align with the learning objectives and allow students to showcase their understanding of marketing strategies. ● Establish a system for providing constructive feedback on student work. Encourage self-reflection and peer feedback to promote continuous improvement
<p style="text-align: center;">Assessment Types</p> <p style="text-align: center;"><i>*Please refer appendix for more details</i></p>	<p style="text-align: center;">MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> ● Assignments, Seminars, Class works...etc – 10 Marks ● Mini Project Presentation – 20 marks. <hr/> <p>B. Semester End examination</p> <ul style="list-style-type: none"> ● Project evaluation – 50 Marks ● Viva-Voce – 20 Marks

References

1. Burns, A. C., & Bush, R. F. (2019). *Marketing Research: Online Research Applications* (7th ed.). Pearson.
2. Kumar, V., & Reinartz, W. (2018). *Customer Relationship Management: Concept, Strategy, and Tools* (3rd ed.). Springer.
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4. Myles, B. (2024). *The Strategic Digital Marketer: Mastering The Principles and Practice of Ethical Marketing*. Brian Myles.
5. Martin, G. Z. (2017). *The Essential Social Media Marketing Handbook: A New Roadmap for Maximizing Your Brand, Influence, and Credibility (Essential Handbook)*. New Page Books,US.



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Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	JOURNALISTIC CONTENT WRITING					
Type of Course	DSE					
Course Code	MG6DSEVCN303					
Course Level	300-399					
Course Summary	<p>This journalism course provides a thorough exploration of core principles, research methods, narrative construction, and digital adaptation. Students acquire ethical awareness, interviewing proficiency, storytelling expertise, and legal understanding. Emphasizing accuracy, clarity, and versatility, it equips them for diverse roles in modern media environments.</p>					
Semester	VI	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall and describe the core principles of journalism, including accuracy, objectivity, fairness, and attribution.	A, C	1,4,5
2	Explain the ethical responsibilities of journalists and demonstrate understanding of journalistic research methods and storytelling techniques.	C, S, A	1,4,6
3	Apply effective interview techniques, utilize research skills to analyze data, and employ narrative crafting techniques to create compelling journalistic content.	An, S	4,5,6,10
4	Analyze journalistic dilemmas and ethical considerations, evaluate the credibility of sources, and assess the effectiveness of different narrative styles in storytelling.	E, An	2,3,5,6
5	Create well-crafted journalistic articles that adhere to ethical standards, integrate quotes and data effectively, and adapt writing styles for different media platforms.	C, U	5,8,9,10
<p><i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
The Foundations of Journalistic Writing				
1	1.1	Exploring the core principles of journalism: accuracy, objectivity, fairness, and attribution. Understanding the ethical responsibilities of journalists.	3	1,4,5
	1.2	Learning the inverted pyramid structure for news writing, ensuring clarity and prioritizing information for readers.	4	2, 3
	1.3	Mastering the art of crafting captivating lead paragraphs that grab attention and provide a succinct overview of the story.	5	2

	1.4	Developing robust research skills to verify information, identify credible sources, and avoid misinformation.	5	4
Research & Reporting Excellence				
2	2.1	Learning effective interview techniques to gather information, build rapport with sources, and obtain quotes for your stories.	4	3
	2.2	Understanding the power of Freedom of Information requests and leveraging them to access public records and data.	4	4
	2.3	Developing skills to analyse data effectively and translate it into clear, understandable narratives for public consumption.	6	5,3
	2.4	Learning the fundamentals of investigative journalism, including research methods, data analysis, and source protection techniques. Understanding the ethical considerations of investigative reporting. Navigating ethical dilemmas in journalistic research and reporting, such as source confidentiality and potential conflicts of interest.	6	1,3,4
Crafting Compelling Narratives				
3	3.1	Understanding the importance of storytelling in journalistic writing to engage readers and connect with them on a deeper level. Learning how to write clear, concise, and informative headlines that accurately reflect your story and entice readers to dive deeper. Exploring different headline styles and practicing headline writing.	4	2,3
	3.2	Mastering the art of employing vivid language and sensory details to bring your stories to life for the reader.	4	1,4
	3.3	Learning how to integrate quotes from sources strategically to enhance the credibility and flow of your writing.	7	5

	3.4	Using data, statistics, and expert opinions to back your claims and provide a well-rounded perspective in your stories.	7	5
Mastery and Beyond				
4	4.1	Understanding the changing media landscape and adapting journalistic writing styles for various online platforms. Learning about SEO optimization for online content.	5	2
	4.2	Exploring the legal considerations of journalistic writing, including libel, copyright, and fair use. Understanding the importance of protecting yourself and your sources legally.	5	1,4
	4.3	Analysing emerging trends in journalism and the skills necessary to thrive in the digital age. Exploring the rise of data journalism, citizen journalism, and new storytelling techniques.	6	2,3
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Classroom Sessions: These structured lectures provide foundational knowledge in journalistic content writing. Students learn about news gathering, writing techniques, and production stages, ensuring a comprehensive learning experience. • Online Demonstrations: Virtual demonstrations illustrate the content creation process for journalism. Through interactive sessions, instructors engage students and offer insights into writing for various online platforms, enhancing understanding and participation. • Practical Application: Hands-on practice in content creation immerses students in real-world experiences. They learn content gathering, scripting, and editing skills, preparing them for the dynamic landscape of digital journalism.
Assessment Types <i>*Please refer appendix for more details</i>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, Seminars, Class works...etc – 10 Marks • Mini Project Presentation – 20 marks. <hr/> <p>B. Semester End examination</p> <ul style="list-style-type: none"> • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

1. Domingo, D., & Paterson, C. (Eds.). (2019). *Making Online News: The Ethnography of New Media Production*. Peter Lang Publishing.
2. Dutton, W. H., & Dopatka, A. (Eds.). (2018). *The Oxford Handbook of Social Media and Politics*. Oxford University Press.
3. Quinn, M. J. (2016). *Ethics for the Information Age*. Pearson.
4. Tandoc, E. C., Jr., & Thomas, R. J. (Eds.). (2015). *Handbook of Cyber-Conflict and Cyber-Warfare*. Edward Elgar Publishing.
5. Wardle, C., & Derakhshan, H. (2017). *Ethics in the News: A Case Study Approach*. Routledge.



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	MEDIA BUDGETING					
Type of Course	SEC					
Course Code	MG6SECVCN300					
Course Level	300-399					
Course Summary	<p>The Budgeting and Planning for Media course equips participants with essential skills for strategic resource allocation in the dynamic media landscape. Covering foundational principles, including advertising budgets, digital media considerations, and event management costs, the curriculum emphasizes hands-on applications through real-world case studies and exercises. Participants gain practical insights into setting realistic budgets, negotiating rates, and conducting ethical cost-benefit analyses. The course highlights the importance of adaptive planning, contingency measures, and continuous monitoring to ensure optimal resource utilization. Addressing emerging trends in digital media and consumer behaviour, participants graduate ready to navigate and contribute effectively to the evolving field of media management.</p>					
Semester	VI	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3			45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall key terminology and concepts related to media budgeting and planning.	R	1,2,3
2	Explain the principles underlying media planning and budget allocation and also apply budgeting techniques to develop media plans that align with marketing objectives.	U,A	2,3,4
3	Create media plans that integrate various channels to maximize reach and impact.	C	3,4,5
4	Analyse media consumption trends and audience demographics to inform media planning decisions.	AN	4,5,6,7
5	Critically assess media proposals and negotiate media buys to optimize budget allocation.	E	5,6,8,10
*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.
Introduction to Media Budgeting and Planning.				
1	1.1	Overview of media budgeting and planning concepts-Historical perspective and evolution of media planning. Basics of Budgeting-Understanding the fundamentals of budgeting-Budgeting terminology and concepts.	3	1, 2, 3
	1.2	Role of Media Budgeting-Importance of budgeting in media management-Link between budgeting and strategic planning.	3	2, 3, 4
	1.3	Conducting a comprehensive analysis of media landscapes and trends-Identifying target audiences and determining media preferences.	3	1, 4

Media Landscape Analysis				
2	2.1	Introduction to Target Audience Analysis-Demographic Factors in Audience Analysis.	3	1,2,3,5
	2.2	Psychographic Factors in Audience Analysis-Behavioral Factors in Audience Analysis.	3	1,2,3,5
	2.3	Geographic Considerations in Audience Analysis-Social Media Audience Analysis. Analysing technology adoption and preferences-Considering digital literacy and platform usage	3	1,2,3,5
	2.4	- Integrating technographic insights into digital media strategies.	3	1,2,3,4,5
Media Optimization				
3	3.1	Budget Allocation and Resource Management: Introduction to Budget Allocation-Principles of Effective Budgeting. Resource Identification and Evaluation-Budget Allocation Strategies	4	1,4,5
	3.2	Media Mix Optimization-Cost Benefit Analysis	3	1,4,5
	3.3	Negotiation and Cost Management in media-Budget Monitoring and Control-Contingency Planning in Budget Allocation	3	1,4,5
Advertising Budgets				
4	4.1	Introduction to Advertising and Promotional Budgets-Types of Advertising Budgets	3	1,2,3
	4.2	Setting Advertising Objectives-Media Planning and Buying Costs.	4	1,2,5
	4.3	Creative Production Costs-Digital Advertising Budgets	4	1,2,4,5
	4.4	Promotional Campaign Budgeting-Evaluation Metrics for Advertising Budgets. Preparation of budget for film/television /advertising- Budget Optimization Strategies.	4	1,2,4,5
5	TEACHER SPECIFIC MODULE			

<p style="text-align: center;">Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> ● Classroom Lectures: Will explore the critical role of budgeting and planning in education, examining how strategic resource allocation enhances teaching methodologies and creates an enriched learning environment. ● Interactive Discussions: Engage in a dynamic interactive discussion on budgeting and planning in education, encouraging participants to share insights, challenges, and innovative ideas for optimizing resources in the teaching and learning approach. ● Case Studies: Explore a case study highlighting the successful implementation of strategic budgeting and planning in education, showcasing how resource allocation positively impacted teaching methodologies, student engagement, and overall learning outcomes. Analyse the methodology employed and discuss the transferable lessons for optimizing educational budgets. ● Seminars: Offer in-depth discussions and practical insights, empowering participants to strategically allocate resources for pedagogical innovation, faculty development, and student-centric initiatives. Engage in collaborative sessions to enhance skills in adaptive planning and efficient budget monitoring for optimal educational outcomes.
<p style="text-align: center;">Assessment Types</p> <p><i>*Please refer appendix for more details</i></p>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> ● Assignments, Seminars, Class works...etc – 10 Marks ● Mini Project Presentation – 15 marks. <p>B. Semester End examination</p> <ul style="list-style-type: none"> ● Project evaluation –40 Marks ● Viva-Voce – 10 Marks

References

1. Cleve, B. (2017). *Film Production Management: How to Budget, Organize and Successfully Shoot your Film*. Routledge.
2. Lyons, S. (2012). *Indie Film Producing: The Craft of Low Budget Filmmaking*. Focal Press.
3. Simon, D. (2010). *Film and Video Budgets*. Michael Wiese Productions.
4. Koster, R. (2015). *The Budget Book for Film and Television*. Routledge.
5. Ryan, M. (2015). *Film + Video Budgets*. Michael Wiese Productions.



Mahatma Gandhi University

Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	CAMPAIGN FOR WELL BEING					
Type of Course	VAC					
Course Code	MG6VACVCN300					
Course Level	300-399					
Course Summary	<p>This course explores holistic well-being, from physical health to social connection. Learn factors impacting well-being, set SMART goals for your campaign, and design engaging strategies for promoting well-being in your community</p>					
Semester	VI	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3			45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Identify various factors that impact well-being, including lifestyle choices, social determinants of health, and environmental influences.	K	1,3,4
2	Choose appropriate communication channels (social media, events, etc.) To reach a target audience for a well-being initiative.	U	4,5,6
3	Analyse the principles of positive psychology and their application in promoting well-being.	A	6,7,8
4	Critically assess the strengths and weaknesses of different communication strategies for promoting well-being.	An	5,6,7,8
5	Develop a compelling report showcasing the success of a well-being campaign and advocating for broader initiatives.	E,C	5,6,8,9,10
*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.
Introduction to Well Being				
1	1.1	Exploring the holistic concept of well-being, encompassing physical, mental, emotional, social, and spiritual dimensions.	3	1
	1.2	Identifying the various factors that impact well-being, including lifestyle choices, social determinants of health, and environmental influences.	3	1
	1.3	Developing clear, measurable, achievable, relevant, and time-bound goals for your well-being campaign.	3	1

The Well-being Landscape				
2	2.1	Understanding the principles of positive psychology and their application in promoting well-being.	4	2
	2.2	Conducting thorough research to understand the demographics, needs, and challenges of your target audience.	3	2
Campaign Planning and Design				
3	3.1	Setting Specific, Measurable, Achievable, Relevant, and Time-bound objectives for your well-being campaign to ensure its success.	4	3
	3.2	Learning how to assess the specific well-being needs of your target audience and set achievable goals for your campaign.	4	3
Communication & Implementation				
4	4.1	Choosing the most effective communication channels (social media, traditional media, community events, etc.) to reach your target audience.	3	4
	4.2	Creating engaging content like videos, infographics, social media posts, and educational materials to deliver your well-being message.	4	4,5
	4.3	Identifying key performance indicators (KPIs) to measure the effectiveness of your well-being campaign (e.g., participation rates, behavior change, self-reported well-being improvements).	7	5
	4.4	Developing compelling reports that showcase the success of your well-being campaign and advocate for broader well-being initiatives within your community or organization.	7	5
5	TEACHER SPECIFIC MODULE			

<p style="text-align: center;">Teaching and Learning Approach</p>	<p style="text-align: center;">Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Educational Workshops: Hosting structured workshops is an effective approach to impart foundational knowledge on well-being. Participants can learn essential concepts and practices for enhancing their physical and mental health, ensuring an organized and enlightening learning experience. • Virtual Demonstrations: Conducting virtual demonstrations is a potent method for illustrating well-being practices and techniques. Through step-by-step demonstrations, instructors can engage participants and provide valuable insights into various well-being strategies, fostering understanding and active participation. • Practical Activities: Engaging in hands-on activities related to well-being equips individuals with practical skills for leading a healthy lifestyle. Through interactive sessions, participants immerse themselves in real-world experiences, learning about nutrition, exercise, mindfulness, and stress management. This experiential learning approach empowers individuals to thrive in the pursuit of well-being.
<p style="text-align: center;">Assessment Types</p> <p><i>*Please refer appendix for more details</i></p>	<p style="text-align: center;">MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, Seminars, Class works...etc – 10 Marks • Mini Project Presentation – 15 marks. <p>B. Semester End examination</p> <ul style="list-style-type: none"> • Project evaluation – 40 Marks • Viva-Voce – 10 Marks

References

1. Arens, W. F., Schaefer, D., & Weigold, M. F. (2017). *Essentials of Contemporary Advertising* (4th ed.). McGraw-Hill Education.
2. Kleppner, O., & Lane, R. (2010). *Kleppner's Advertising Procedure* (18th ed.). Pearson.
3. Moriarty, S., Mitchell, N. D., & Wells, W. D. (2019). *Advertising & IMC: Principles and Practice* (11th ed.). Pearson.
4. Shimp, T. A. (2019). *Advertising, Promotion, and Other Aspects of Integrated Marketing Communications* (11th ed.). Cengage Learning.
5. Wells, W., Spence-Stone, R., & Moriarty, S. (2019). *Advertising: Principles and Practice* (10th ed.). Pearson.



SEMESTER - VII

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	MEDIA LAWS AND ETHICS					
Type of Course	DCC					
Course Code	MG7DCCVCN400					
Course Level	400-499					
Course Summary	<p>Media laws & ethics course provides a comprehensive exploration of the dynamic and influential world of advertising. Beginning with an introduction to the historical context and societal impact of advertising, students delve into the core strategies and planning methodologies that underpin successful campaigns. The course equips students with the skills to develop creative and impactful advertising content, encompassing elements such as copywriting and visual communication.</p>					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
		3		1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	To learn a deep understanding of advertising's historical context, its role in modern communication, and compliance with legal standards in the industry.	U	1,2,3
2	To gain a comprehensive understanding of intellectual property laws, enabling them to safeguard creations, while also acquiring knowledge in data protection principles, ensuring competence in managing and respecting privacy in the digital age.	C, S	2,6,7,8
3	To develop a critical awareness of ethical considerations in targeting children and vulnerable groups, ensuring responsible advertising practices and understanding the societal impact of promotional messages on these audiences.	E, An, S	1,4,6,8,9
4	To acquire a robust ethical framework, enabling them to critically evaluate advertising practices, make informed decisions, and develop campaigns that prioritize transparency, honesty, and social responsibility, fostering a commitment to ethical standards within the advertising industry.	E, An, AP	5,6,7,9,10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom Transactions (Units)

Module	Units	Course description	Hrs	CO No.
Introduction to Legal Framework				
1	1.1	Introduction to Advertising and Legal Framework. Overview of advertising as a communication tool Historical perspectives on advertising	4	1, 2, 3
	1.2	Introduction to relevant laws and regulations Regulatory bodies and their roles (e.g., FTC, FCC),	4	1, 2, 3
	1.3	Truth in Advertising.- False advertising.- Deceptive advertising practices. - Substantiation of advertising claims - Comparative advertising	4	2, 3, 4

Intellectual Property Rights And Data Protection				
2	2.1	Intellectual Property and Advertising. Trademarks and branding.	4	1, 4
	2.2	Copyright issues in advertising - Patents and trade secrets.	4	1,3,5
	2.3	Privacy and Data Protection. Consumer privacy rights.	4	1,2,5
	2.4	Ad Agency: Functions, Types, Structure Data collection and usage in advertising	4	1,3,4,5
	2.5	GDPR and other international privacy regulations	4	1,4
Advertising to Children and Vulnerable Populations				
3	3.1	Regulations related to advertising to children	5	1,4, 5
	3.2	Ethical considerations in targeting vulnerable populations.	5	4,5
	3.3	Social responsibility in advertising. Emerging Issues in Advertising law.	4	3, 5
	3.4	Influencer marketing and disclosure requirements. Native advertising and content marketing .Augmented reality (AR), virtual reality (VR), and new media challenges	4	3,4,5
Ethical Considerations in Advertising				
4	4.1	Ethical theories and principles.	4	1,2,3
	4.2	Case studies in ethical advertising.	4	1,2,5
	4.3	Corporate social responsibility in advertising.	5	1,2,4,5
	4.4	Advertising Standards Council of India (ASCI)/ Ministry of Information and Broadcasting (MIB)/ Competition Commission of India (CCI):	6	1,2,4,5
	4.5	Telecom Regulatory Authority of India (TRAI)/ Consumer Protection Authority/ Food Safety and Standards Authority of India (FSSAI).	6	1,2,4,5
5	TEACHER SPECIFIC MODULE			

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Classroom Lectures: Lectures with a focus on legal case analyses, fostering a nuanced understanding of advertising regulations and ethical considerations, promoting a practical application of legal frameworks in real-world advertising scenarios. The learning approach combined theoretical insights with interactive discussions, encouraging students to critically evaluate ethical dilemmas and legal implications in the advertising industry. • Interactive Discussions: Engaging participants in dynamic conversations about real-world legal cases and ethical considerations, fostering collaborative learning and critical analysis of advertising practices within legal frameworks. This approach encouraged active participation and enhanced the practical application of advertising laws and ethical principles in diverse industry contexts. • Case Studies: The learning approach emphasized interactive discussions and analysis of actual legal cases, fostering a deep comprehension of the legal landscape and ethical responsibilities in advertising practices. • Power Point presentations: Engaging visuals to elucidate legal frameworks, fostering a comprehensive understanding of advertising regulations and ethical considerations, enhancing practical application in the industry. The learning approach combines dynamic visuals with insightful discussions, ensuring participants grasp the complexities of advertising laws and ethical principles for informed decision-making • Seminars: Training feature expert-led discussions, encouraging participant engagement and collaborative exploration of real-world legal challenges, ensuring a practical and nuanced comprehension of ethical considerations within advertising regulations. The interactive learning approach promotes critical analysis, enabling participants to navigate the complex landscape of advertising laws with an emphasis on ethical decision-making.
<p>Assessment Types</p>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, Classroom works, examinations ...etc - 20 marks. • Seminars – 15 Marks <p>B. Semester End examination</p> <p>Theory Exam for 70 marks</p> <ul style="list-style-type: none"> • Part A Short Answer (5 out of 7) 2 x 5 = 10 Marks • Part B Answer in one paragraph (6 out of 8) 6 x 5 = 30 Marks • Part C Essay (2 out of 4) 15 x 2 = 30 Marks <p>Project Evaluation for 35 marks</p> <ul style="list-style-type: none"> • Project Evaluation 25 Marks • Viva-Voce 10 Marks

References

1. Basu, D. D. (2020). *Introduction to the Constitution of India*. LexisNexis.
2. Pathak, J. P. (2018). *Press Council of India: Structure, Functions, and Code of Conduct*. Oxford University Press.
3. Bhargava, A. (2019). *Media Laws in India: History and Contemporary Perspectives*. Cambridge University Press.
4. Sharma, R. K. (2021). *Ethical Challenges in Indian Media: Advertorials, Paid News, and Media Integrity*. Sage Publications.
5. Ward, S. J. A., & Wasserman, H. (2017). *Media Ethics: Cases and Moral Reasoning*. Routledge.



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University
Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	INTRODUCTION TO FILM STUDIES					
Type of Course	DCC					
Course Code	MG7DCCVCN401					
Course Level	400-499					
Course Summary	<p>Introduction to Film Studies provides a comprehensive overview of cinema's history, theory, and analysis. Through lectures, screenings, readings, and discussions, students explore narrative structure, cinematography, editing, sound, and genre. The course examines films within their social, political, and cultural contexts, fostering critical thinking and analytical skills. By studying a diverse range of films, students gain insight into cinema's evolution and its impact on society. Introduction to Film Studies equips students with the tools to analyse and interpret films while encouraging an appreciation for the artistry and significance of this dynamic medium.</p>					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
		3		1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Learn the fundamentals of film study and its intricacies	U	1,3,4
2	Explore diverse approaches to the theoretical study of cinema.	C	3,4,5
3	Evaluate form as an extension of content, conventions of narrative film.	E	4,5,6,8
4	Appreciate the film's unique language to critically and theoretically discuss and analyse film.	AP	4,5,7
5	Associate the spectator in relation to the moving image.	S	4,5,8,9,10
*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)

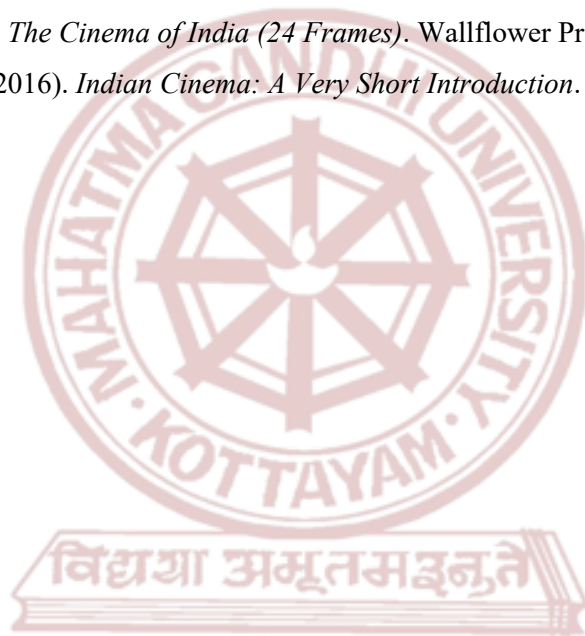
Module	Units	Course description	Hrs	CO No.
Film Text and Film form				
1	1.1	Film study - Components of film- Cinematography – Movement – Editing, Montage - Mise-en-scene.	4	1, 2, 3
	1.2	Framing, Shot and cut - Continuity and other styles - Film music, diegetic, and non-diegetic sound.	4	1, 2,3
	1.3	Genre theory and Screen Theory - Form and content of films - Plot, Story, Time - Narrative -architectures, point-of-view narration - Cinematic ideas, screenplay, storyboard - Film acting, costume,	5	2, 3, 4
Film Theory				
2	2.1	Formalist: (Arnheim, Sergi Eisenstein, Bela Balazs), Realist: (Siegfried Kracauer, Andre Bazin).	4	1, 4

	2.2	Auteur Theories, Stars - Film movements: French Impressionism - German Expressionism - Surrealist films,	4	1,3,5
	2.3	Soviet Montage - Documentary Film Movement - Italian Neorealism	4	1,2,5
	2.4	New wave (French, British, Cinema Nove) - New Queer Cinema - Postmodern films.	4	1,3,4,5
Contemporary film theory				
3	3.1	Semiotics and Structuralism, Phenomenology and Hermeneutics, Psychoanalysis, Suture, and Apparatus	4	1,4, 5
	3.2	Theory, Gender, Feminism, Post-Theory & Cognitive Film Theory, Deleuze and Film-Philosophy,	4	4,5
	3.3	Phenomenology and Materiality, Film and/as Memory, Theories of Affect.	6	3, 5
Film and Society				
4	4.1	Film Audiences, the psyche of the film spectator, consumers, fans and stars, social-ideological value.	5	1,2,3
	4.2	Film context: culture, history and reception aesthetics. Interpretive frameworks: textual analysis.	6	1,2,5
	4.3	Film and cultural identity. Film in a historical and economic context. Studio and Actor centric productions.	6	1,2,4,5
	4.4	Case studies : Indian cinema Neela kuyil (1954) Director: Ramu Kariat Pather Panchali (1955) Director: Satyajit Ray Mughal-e-Azam(1960) Director: K Asif Meghe Dhaka Tara (1960) Director: Ritwik Ghatak Duvidha (1973) Director: Mani Kaul Mrigaya (1976) Director: Mrinal Sen Elipathayam (1981) Director: Adoor Gopalakrishnan Oru Vadakkan Veeragatha (1989) Director: Hariharan Tabarana Kathe (1986) Director: Girish Kasarvalli Prohor (2002) Director: Subrata Chowdhary	15	1,2,4,5
5	TEACHER SPECIFIC MODULE			

<p style="text-align: center;">Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Classroom Lectures: interactive teaching approach combining lectures, screenings, and discussions. By analyzing diverse films, we'll explore narrative, cinematography, and societal impact. This interactive learning style fosters critical thinking, allowing students to appreciate cinema's artistry and cultural significance. • Interactive Discussions: Engage in interactive discussions in our Introduction to Film Studies class, where we explore cinematic elements and cultural contexts. Through lively debates and analysis of diverse films, students develop critical thinking skills and deepen their understanding of cinema's artistic and societal influences. Let's embark on a collaborative journey through the world of film! • Case Studies:examine case studies to analyze cinematic techniques and thematic elements. By dissecting notable films, students gain insight into storytelling, cinematography, and genre conventions. Through these in-depth studies, we'll deepen our understanding of film as an art form and its impact on society. • Power Point presentations: PowerPoint presentations in Introduction to Film Studies, we visually explore key concepts, film excerpts, and historical contexts. This multimedia approach enhances understanding of cinematic elements and fosters engagement. Through interactive slides, students gain insights into narrative structures, cinematography techniques, and cultural influences, enriching their learning experience
<p style="text-align: center;">Assessment Types</p>	<p style="text-align: center;">विद्यया अमृतमश्नुते MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, Classroom works, examinations ...etc - 20 marks. • Seminars – 15 Marks <hr/> <p>B. Semester End examination</p> <p>Theory Exam for 70 marks</p> <ul style="list-style-type: none"> • Part A Short Answer (5 out of 7) 2 x 5 = 10 Marks • Part B Answer in one paragraph (6 out of 8) 6 x 5 = 30 Marks • Part C Essay (2 out of 4) 15 x 2 = 30 Marks <p>Project Evaluation for 35 marks</p> <ul style="list-style-type: none"> • Project Evaluation 25 Marks • Viva-Voce 10 Marks

References

1. Bordwell, D., Thompson, K., & Smith, J. (2015). *Film Art: An Introduction*. McGrawHill Education.
2. Hill, J., & Gibson, P. C. (1998). *The Oxford Guide to Film Studies*. Oxford University Press.
3. Donald, J., & Renov, M. (Eds.). (2008). *The Sage Handbook of Film Studies*. SAGE Publications.
4. Gopalan, L. (2010). *The Cinema of India (24 Frames)*. Wallflower Press.
5. Rajadhyaksha, A. (2016). *Indian Cinema: A Very Short Introduction*. OUP Oxford.



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University
Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	MEDIA & CULTURAL STUDIES					
Type of Course	DCC					
Course Code	MG7DCCVCN402					
Course Level	400-499					
Course Summary	<p>Course in Media & Cultural Studies introduces students to the dynamic intersection of media and culture. It covers foundational topics like the definition and history of media, representations of race, gender, and class, media's role in politics and globalization, and the impact of digital media on society. Through critical analysis and exploration of media theories, students develop a deep understanding of contemporary media landscapes and emerging trends in the digital age.</p>					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Develop critical thinking skills to analyse media and cultural texts.	S	1,2,3
2	Understand the historical development of media technologies and their impact on culture.	U	3,4,5
3	Apply theoretical frameworks to examine representations of race, gender, class, and identity in media.	A	4,5,7,8
4	Engage with the relationship between media, power, and social change.	E	4,5,6,8
5	Develop strong communication and research skills.	S	5,6,8,9,10
*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.
Introduction to Media and Culture				
1	1.1	What is Media and Culture? Definitions, key concepts, and approaches.	4	1
	1.2	History of Media Technologies: From print to digital, the evolution of media forms and their impact on society.	4	1
	1.3	Understanding Media Audiences: How people consume media and the effects of media on individuals and societies.	4	1

	1.4	Introduction to Media Theories: Exploring key frameworks for analyzing media content and its effects (e.g., Cultural Studies, Marxist Theory, Feminist Theory).	6	1,2
Representations and Identities				
2	2.1	Race, Ethnicity, and Representation: How media portray different racial and ethnic groups, and the impact on social identities.	4	2
	2.2	Gender and Media: Examining gender representations in media and their implications for gender roles and identities.	4	2
	2.3	Class and Media: Exploring the relationship between media and social class, including issues of access and representation.	4	2
	2.4	Popular Culture and Identity: Analyzing how popular culture (e.g., music, movies, TV) shapes and reflects identity formations.	4	2,3
Media, Power, and Politics				
3	3.1	Media and Politics: The role of media in shaping political discourse and public opinion.	5	3
	3.2	Media and Globalisation: How media connect cultures and contribute to global flows of information and ideas.	5	3
	3.3	Media and Social Change: Exploring the potential of media to promote social change and activism.	4	3,4
	3.4	Media Ethics and Regulation: Debates on media responsibility, censorship, and the regulation of media content.	4	4
Media in the Digital Age				
4	4.1	Rise of the Digital Media: The emergence of new media technologies (e.g., social media, online platforms) and their impact on media consumption and production.	6	4
	4.2	Participatory Culture: How digital media facilitate user-generated content and audience participation.	5	5

	4.3	Fake News and Disinformation: Exploring the challenges of information verification and the spread of misinformation in the digital age.	6	5
	4.4	The Future of Media: Examining possible future trends in media technology and its consequences for culture and society	6	5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Lecture and Discussion: Conduct lectures to introduce key concepts and theories in media and culture. Follow up with discussions where students can analyse case studies and apply theoretical frameworks to real-world examples. • Case Studies: Present case studies of media representations and their impact on identities and societies. Encourage students to critically analyse these cases and discuss the broader implications for cultural understandings. • Group Projects: Assign group projects where students investigate specific topics related to media, power, and politics. Provide guidance on research methods and encourage collaboration to deepen understanding of complex issues. • Digital Media Analysis: Engage students in analysing digital media content such as social media posts, online articles, or videos. Encourage them to critically evaluate sources, identify biases, and discuss the implications of digital media on society.
Assessment Types <i>*Please refer appendix for more details</i>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, Seminars, Class works...etc – 10 Marks • Mini Project Presentation – 20 marks. <p>B. Semester End examination</p> <ul style="list-style-type: none"> • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

1. Durham, M. G., & Kellner, D. M. (Eds.). (2006). *Media and cultural studies: Keywords*. Malden, MA: Blackwell Publishing.
2. Jensen, K. B. (2017). *A handbook of media and cultural studies*. Routledge.
3. John, A., Storey, J., & Gewertz, M. (Eds.). (2016). *Cultural theory: An introduction*. Routledge.
4. McQuail, D. (2018). *Media and mass communication*. Sage Publications.
- Turner, G. (2014). *Cultivating culture: Art, entertainment and the production of meaning*. Routledge.



Mahatma Gandhi University

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Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	CAMPAIGNS AND SOCIAL IMPACT					
Type of Course	DCE					
Course Code	MG7DCEVCN400					
Course Level	400-499					
Course Summary	<p>Course on Campaigns and Social Impact explores the transformative role of advertising in driving social change. Students learn through the study of socially relevant campaigns, ethical filmmaking practices, and impact measurement. The course covers research methods, creative development, production techniques, and effective distribution strategies. Collaborations with nonprofits and advocacy groups enhance real-world application. Emerging trends in cause-related marketing and influencer engagement are also examined to create impactful, socially conscious campaigns.</p>					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3		1	
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall key ethical considerations in socially relevant ad filmmaking.	K	1,3,4
2	Explain the role of advertising in driving social change.	U	3,4,5
3	Develop creative concepts and scripts for socially relevant ad campaigns.	A	4,5,6,8
4	Assess the impact and effectiveness of social advertising campaigns using advanced measurement techniques.	An	4,7,8
5	Design integrated ad campaigns that address social issues and resonate with target audiences.	C	5,8,9,10
*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.
Advertising and Society				
1	1.1	Understanding the role of advertising in social change,	4	1
	1.2	Overview of socially relevant advertising campaigns, Importance of addressing social issues through ad films	4	1
	1.3	Ethical considerations in socially relevant ad filmmaking,	4	1
	1.4	Impact measurement and evaluation in social advertising	6	1
Introduction to Socially Relevant Ad Filmmaking				
2	2.1	Understanding the role of advertising in social change, Overview of socially relevant advertising campaigns, Importance of addressing social issues through ad films	4	2

	2.2	Ethical considerations in socially relevant ad filmmaking, Impact measurement and evaluation in social advertising	4	2
	2.3	Research methods for identifying social issues, Analysis of target audiences and their demographics, Identifying key messages and objectives for the ad campaign, strategies for addressing sensitive topics in ad films	4	2,3
	2.4	Case studies of ad campaigns addressing various social issues	4	3
Creative Development and Production				
3	3.1	Developing a creative concept that resonates with the target audience, writing scripts that effectively communicate the message	5	3
	3.2	Collaborating with nonprofit organizations and advocacy groups	5	3
	3.3	Casting authentic talent and diverse representation, Production techniques for capturing emotive visuals and storytelling	4	3,4
	3.4	Budgeting and resource management for socially relevant ad films	4	4
Distribution, Impact, and Advocacy				
4	4.1	Understanding the strengths of different media channels (TV, online, social media), Targeting your ad to reach the most relevant audience, Partnering with advocacy groups and NGOs for wider reach, Engaging with influencers and community leaders	6	4,5
	4.2	Measuring the impact and effectiveness of the ad campaign, Advocacy strategies for promoting social change beyond the ad film, Ethical considerations in post-campaign engagement and advocacy efforts	5	5

	4.3	Emerging trends in cause-related marketing, The power of influencer marketing for social good, Using data and insights to drive impactful campaigns	6	5
	4.4	Understanding the strengths of different media channels (TV, online, social media), Targeting your ad to reach the most relevant audience, Partnering with advocacy groups and NGOs for wider reach, Engaging with influencers and community leaders	6	5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Interactive Lectures and Discussions: Conduct interactive lectures that explain the role of advertising in social change and the ethical considerations in socially relevant ad filmmaking. Follow up with class discussions to encourage critical thinking and application of concepts. • Case Study Analysis: Present case studies of various socially relevant ad campaigns. Have students analyze these cases to understand the strategies used, the impact achieved, and the ethical considerations involved. • Hands-On Workshops: Facilitate workshops where students practice developing creative concepts, writing scripts, and collaborating with nonprofit organizations. These sessions allow students to apply theoretical knowledge in a practical setting. • Group Projects and Presentations: Organize group projects where students work together to create an ad campaign addressing a social issue. Each group presents their campaign to the class, providing an opportunity for peer feedback and collaborative learning. • Guest Lectures and Panel Discussions: Invite industry experts, including advertisers and social advocates, to give guest lectures and participate in panel discussions. These sessions provide real-world insights and diverse perspectives on the impact and ethics of social advertising.
Assessment Types <i>*Please refer appendix for more details</i>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, Seminars, Class works...etc – 10 Marks • Mini Project Presentation – 20 marks. <p>B. Semester End examination</p> <ul style="list-style-type: none"> • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

1. Belch, G. E., & Belch, M. A. (2020). *Advertising and promotion: An integrated marketing communications perspective* (12th ed.). McGraw-Hill Education.
2. Hackley, C., & Hackley, R. A. (2021). *Advertising and promotion* (5th ed.). SAGE Publications Ltd.
3. Kotler, P., & Keller, K. L. (2016). *Marketing management* (15th ed.). Pearson.
4. Lindstrom, M. (2016). *Small data: The tiny clues that uncover huge trends*. St. Martin's Press.
5. Phelps, L., & Lewis, C. M. (2020). *Neuromarketing: Using neuroscience to understand the consumer mind* (3rd ed.). W. W. Norton & Company.



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University
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Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	COMMUNICATION RESEARCH METHODS					
Type of Course	DCE					
Course Code	MG7DCEVCN401					
Course Level	400-499					
Course Summary	<p>The “Communication Research Methods” course provides a comprehensive overview of communication research methodologies, exploring the need for research and differentiating between common sense and research approaches. Students will study qualitative and quantitative methods, multidisciplinary research techniques, and data collection and analysis. The course delves into various research theories, including anthropological, cultural, and feminist perspectives. Students will also engage with key concepts such as agenda-setting and gatekeeping, culminating in a minor dissertation and graduate seminar presentation.</p>					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall key concepts and terminology used in research theory.	K	1,2,3
2	Explain the principles underlying various research methodologies and also utilize research findings to inform marketing strategies.	U	2,6,7,8
3	Evaluate the ethical considerations in conducting research.	E	1,4,6,8,9
4	Cultivate a curiosity for exploring emerging trends and technologies in research.	I	2,6,7,10
5	Recognize the importance of evidence-based strategies in achieving research objectives.	Ap	5,6,7,9,10

**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.
Introduction to research				
1	1.1	Need for research.	4	1
	1.2	Differences between common sense approach and research approach.	4	1
	1.3	Research traditions in humanities, social sciences and communication,	5	2
Research Methods				
2	2.1	Qualitative and quantitative approaches in social science research, administrative vs applied	4	2

	2.2	Research methods, multi-disciplinary approaches and methods – anthropological, cultural studies.	4	2
	2.3	Observational research-Experimental Research-Data Collection and Analysis.	5	2,3
	2.4	Data collection techniques-Data analysis methods (quantitative and qualitative).	5	3
Research theories				
3	3.1	Anthropological, cultural studies, literary, psychological, feminist and Marxist	5	3
	3.2	Research questions and hypotheses, types of data,	5	3,4
	3.3	Data collection, sampling procedures.	6	4
Concepts of Research				
4	4.1	Working with theories and concepts – structuration, moral panics, assemblage, deep play.	8	4
	4.2	Agenda-setting, information seeking, diffusion of innovations and gatekeeping.	8	4,5
	4.3	Dissertation/Graduate Seminar: Students must submit a minor dissertation (25 pages) and present the same in a graduate seminar.	12	3,4,5
5	TEACHER SPECIFIC MODULE			

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Classroom Lectures: employ an interactive Teaching and Learning Approach, fostering dynamic lecture and case study analyses to deepen students' understanding of real-world challenges, ethical considerations, and innovative strategies shaping the ever-evolving landscape research. • Interactive Discussions: Serve as a platform for students to critically analyse industry challenges, share diverse perspectives, and collaboratively explore innovative solutions, fostering a dynamic learning environment that mirrors the complexities of the research field. • Case Studies: Empowering students to navigate real-world challenges, devise strategic solutions, and cultivate a holistic understanding of the dynamic research landscape • Power Point presentations: Serve as a visual and informative tool, facilitating student engagement and providing a structured platform to explore and understand the complexities, trends, and solutions within research. • Seminars: To delve deep into contemporary issues in advertising, encouraging active participation, critical thinking, and collaborative exploration of emerging trends and challenges in the ever-evolving research landscape.
<p>Assessment Types</p> <p><i>*Please refer appendix for more details</i></p>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, Seminars, Class works...etc – 10 Marks • Mini Project Presentation – 20 marks. <p>B. Semester End examination</p> <ul style="list-style-type: none"> • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

1. Berger, A. A. (1998). *Media Research Techniques*. Sage.
2. Bernard, R. (2005). *Research Methods in Anthropology: Qualitative and Quantitative Approaches*. Altamira.
3. Berger, A. A. (1998). *Media Research Techniques*. Sage.
4. Burton, G. (2004). *Media and Society: Critical Perspectives*. Open University Press.
5. Guthrie, G. (2010). *Basic Research Methods: An Entry to Social Science Research*. Sage.



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Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	MEDIA TEXT ANALYSIS					
Type of Course	DCE					
Course Code	MG7DCEVCN402					
Course Level	400-499					
Course Summary	<p>This course on media text analysis is designed to provide learners with a systematic approach to examining various forms of media content, including articles, news reports, TV shows, social media posts, and advertisements. Learner develop the skills to uncover patterns, gain insights, and distinguish underlying meanings embedded within landscape of media communication. The curriculum places a strong emphasis on several key components of media text analysis, such as language patterns, sentiment analysis, sociological, physiological and contextual understanding. Participants will explore the tones of language usage, identifying patterns that contribute to the overall message or agenda of a piece of media content.</p>					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	To foster a deeper understanding of the complexity of media messages and their impact on society.	K, U	1,2,3
2	Learners can develop advanced critical thinking skills in media texts by applying different text analysis approaches.	U, An, E	1,2,4
3	To gain the proficiency to interpret media texts from multiple perspectives.	A, AN, E	4,5,7
4	Ability to demonstrate the practical application of theoretical frameworks and enhance ability to critique various forms of media content.	C, S, I	2,4,5,8
5	To cultivate the ability to critically evaluate existing and ongoing discourse in media and media studies through acquire advanced research and analysis skills by exploring into scholarly articles and case studies.	A, E, C, Ap	1,4,5,9,10

**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.
Introduction to Media Text				
1	1.1	Introduction to Media, Function of Media, Types of media, Mass Communication and Mass Media.	6	1
	1.2	Media and audience, types of audience, Media and politics, media and children, media and culture.	6	1, 2
	1.3	What is media text, Type of Media text, and need for media text analysis.	6	1, 2
Semiotic Analysis				
2	2.1	Semiotic Analysis- Introduction to Semiotics, Science of Semiology, Social Aspects of Semiotic, Signs and forms of signs, Criticism of Semiotic Analysis.	8	2, 3, 4

	2.2	Key elements of Semiotic Analysis: Facial Expression as Signs. Hyperrealist, Language and Speaking, Connotation and Denotation, Metaphor and Metonymy, Intertextuality, Syntagmatic and Paradigmatic Analysis,	12	3, 4, 5
Marxist Analysis				
3	3.1	Marxist Analysis – Introduction to Marxist Analysis, Criticism of Marxist Analysis	8	2, 3, 4
	3.2	Base and Superstructure, False Consciousness and Ideology, Class Conflict, Alienation, Consumer Society, Hegemony, Bourgeois Heroes,.	9	3, 4, 5
Sociological Analysis & psychoanalytic				
4	4.1	Sociological Analysis – Introduction Sociological Analysis, Key elements of Semiotic Analysis - Anomie, Bureaucracy, socioeconomic class, culture, Deviance, Elites, Ethnicity, Lifestyle, Marginalization, Alienation, Mass Society, Race, gender, Social Role, Socialization, Values	10	2, 3, 4
	4.2	Psychoanalytic – Introduction to psychoanalysis, Key elements of psychoanalytic the unconscious, the structural hypotheses aliped to culture, Symbols, Aggression and Guilt, Stereotypes and Aggression Humor, Archetypes, Collective Unconscious, Myth of the Hero, The Anima and Animus.	10	3, 4, 5
5	TEACHER SPECIFIC MODULE			

Syllabus

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Classroom Lecture - The most effective way to impart foundational information to learners is through classroom lectures. This method ensures that learners receive comprehensive details about the media content, different types of text analysis and its application. • Seminars: Seminars foster active engagement and encourage interaction among students. Through moderator's involvements, Q&A sessions, and group activities, students can share insights into the real meaning of media content and learn how to evaluate and interpret the same. • Interactive Discussions: Encouraging participants to engage in dynamic conversations focus on real-world media content. It promotes collaborative learning and critical analysis. By blending theory and practice, this approach inspires active participation and strengthens the practical application of knowledge.
<p>Assessment Types</p> <p><i>*Please refer appendix for more details</i></p>	<p>MODE OF ASSESSMENT</p> <p>B. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, Seminars, Class works...etc – 10 Marks • Mini Project Presentation – 20 marks. <p>B. Semester End examination</p> <ul style="list-style-type: none"> • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

1. Berger, A. A. (2005). *Media Analysis Techniques*. SAGE.
2. Boreus, K., & Bergstrom, G. (2017). *Analyzing Text and Discourse: Eight Approaches for the Social Sciences*. Thousand Oaks, CA: Sage.
3. Burn, A., & Parker, D. (2003). *Analysing Media Texts*. Bloomsbury Publishing.
4. Gillespie, M., & Toyne, J. (2006). *Analysing Media Texts (Volume 4)*. McGraw-Hill Education.
5. Kompatsiaris, Y., Merialdo, B., & Lian, S. (2012). *TV Content Analysis*. CRC Press.



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Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	DIGITAL MARKETING					
Type of Course	DCE					
Course Code	MG7DCEVCN403					
Course Level	400-499					
Course Summary	<p>This course delves deeper into the ever-evolving world of digital marketing, equipping students with advanced strategies and tactics used by industry professionals. Through lectures, discussions, case studies, and hands-on projects, students will gain a comprehensive understanding of planning, implementing, and measuring successful digital marketing campaigns.</p>					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Analyze and apply advanced digital marketing strategies across various online platforms.	A, An	1,2,3
2	Develop data-driven content marketing campaigns to attract and engage target audiences.	C	3,4,5
3	Evaluate and leverage cutting-edge social media marketing techniques for brand awareness and growth.	E	3,4,5,6
4	Measure and optimize digital marketing campaigns based on key performance indicators (KPIs) to maximize ROI (Return on Investment).	E, C, S	2,3,4,5
5	Analyze and apply advanced digital marketing strategies across various online platforms.	An, A	4,5,7,9,10
*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.
Advanced Digital Marketing Strategies				
1	1.1	Marketing Automation and Customer Relationship Management (CRM): Exploring automation tools to streamline marketing processes, nurture leads, and personalize customer journeys.	4	1
	1.2	Search Engine Optimization (SEO) Deep Dive: Analyzing advanced SEO techniques for website optimization, keyword research strategies, and link building tactics.	4	1
	1.3	Content Marketing Mastery: Crafting compelling and data-driven content strategies, content distribution channels, and content measurement frameworks.	4	1,2

	1.4	Programmatic Advertising and Real-Time Bidding (RTB): Understanding programmatic buying platforms, RTB strategies, and data-driven ad targeting for campaign optimization.	6	2
Social Media Marketing for Engagement				
2	2.1	Social Media Listening and Analytics: Analyzing social media conversations, measuring brand sentiment, and utilizing social listening tools for audience insights.	4	2
	2.2	Influencer Marketing Strategies: Identifying and partnering with relevant influencers, developing effective influencer campaigns, and measuring their impact.	4	2
	2.3	Community Building and Engagement: Crafting engaging social media content, fostering online communities, and managing social media crises.	4	2,3
	2.4	Social Media Advertising Techniques: Utilizing advanced social media advertising features, campaign targeting options, and optimizing ad spend for maximum reach and engagement.	4	3
Paid Advertising and Conversion Optimization				
3	3.1	Search Engine Marketing (SEM) Campaigns: Leveraging paid search advertising platforms like Google Ads to target relevant keywords, manage ad budgets, and optimize campaign performance.	5	3
	3.2	Social Media Advertising Deep Dive: Exploring advanced social media advertising features, campaign targeting options for maximizing reach, and creative experimentation for high click-through rates.	5	3,4
	3.3	Conversion Rate Optimization (CRO): Analyzing user behavior on websites and landing pages, implementing conversion optimization strategies like A/B testing, and improving user experience for increased conversions.	4	4
	3.4	Marketing Attribution and ROI Measurement: Understanding marketing attribution models, tracking campaign performance across different channels, and measuring the return on investment (ROI) of digital marketing initiatives.	4	4

The Future of Digital Marketing				
4	4.1	Emerging Technologies in Digital Marketing: Exploring the impact of Artificial Intelligence (AI), Machine Learning (ML), and Augmented Reality (AR) on marketing strategies and future trends.	6	5
	4.2	Omnichannel Marketing Integration: Developing a seamless customer experience across all digital and offline touchpoints.	5	5
	4.3	Marketing in the Metaverse and Web3: Understanding the potential of the metaverse and Web3 technologies for marketing in a future virtual landscape.	6	5
	4.4	Developing a Personalized Digital Marketing Strategy: Creating a data-driven digital marketing plan tailored to specific client needs and industry best practices. (This module can culminate in a final project where students develop a comprehensive digital marketing plan for a real-world client)	6	3,4,5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p style="text-align: center;">Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Classroom Sessions: These structured lectures provide foundational knowledge in journalistic content writing. Students learn about news gathering, writing techniques, and production stages, ensuring a comprehensive learning experience. • Online Demonstrations: Virtual demonstrations illustrate the content creation process for journalism. Through interactive sessions, instructors engage students and offer insights into writing for various online platforms, enhancing understanding and participation. <p>Practical Application: Hands-on practice in content creation immerses students in real-world experiences. They learn content gathering, scripting, and editing skills, preparing them for the dynamic landscape of digital journalism.</p>
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Assessment Types <i>*Please refer appendix for more details</i>	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) <ul style="list-style-type: none"> • Assignments, Seminars, Class works...etc – 10 Marks • Mini Project Presentation – 20 marks.
	B. Semester End examination <ul style="list-style-type: none"> • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

1. Burns, A. C., & Bush, R. F. (2019). *Marketing Research: Online Research Applications* (7th ed.). Pearson.
2. Kumar, V., & Reinartz, W. (2018). *Customer Relationship Management: Concept, Strategy, and Tools* (3rd ed.). Springer.
3. McDonald, M., & Wilson, H. (2016). *Marketing Plans: How to Prepare Them, How to Use Them* (8th ed.). Wiley.
4. Myles, B. (2024). *The Strategic Digital Marketer: Mastering The Principles and Practice of Ethical Marketing*. Brian Myles.
5. Martin, G. Z. (2017). *The Essential Social Media Marketing Handbook: A New Roadmap for Maximizing Your Brand, Influence, and Credibility (Essential Handbook)*. New Page Books,US.



MGU-UGP (HONOURS)

Syllabus



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Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	DOCUMENTARY FILM MAKING					
Type of Course	DCE					
Course Code	MG7DCEVCN404					
Course Level	400-499					
Course Summary	<p>The course in non-fiction filmmaking introduces students to the diverse landscape of documentary genres, covering historical milestones and notable filmmakers such as Flaherty and Satyajit Ray. It delves into the evolution of television documentaries via channels like National Geographic, Discovery, and History, highlighting their role in social and political discourse. Additionally, students learn the intricacies of crafting compelling non-fiction narratives, from selecting topics and conducting content research to scripting, editing, and integrating creative elements for impactful storytelling. The focus extends to ethical considerations in documentary filmmaking, ensuring a holistic understanding of this powerful visual medium.</p>					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Learn to classify documentary genres, fostering understanding of non-fiction filmmaking variety.	U	1,2
2	Become discerning documentary historians, recognizing pivotal moments and influential filmmakers like Flaherty.	U, A	2, 3
3	Learn TV documentary evolution, major milestones, ethical evaluation, societal impact in social-political spheres.	A, An	3, 4
4	Learn storytelling, meticulous editing, and synchronization for impactful non-fiction films with engaging narratives.	C	4, 9
5	Students master versatile documentary filmmaking, analyze genres, historical milestones, and storytelling.	C, E	4, 10
*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.
Documentary Genres				
1	1.1	Documentaries encompass various genres, each serving a unique purpose. Actualities capture real, spontaneous events; Compilation Films assemble diverse footage; Educational Films inform and educate; Propaganda Films influence opinion; Sponsored Documentaries promote specific viewpoints; Creative Documentaries explore artistic expression.	5	1
	1.2	Actualities are short and candid, showcasing daily life or historical events. Compilation Films use diverse sources to create a cohesive narrative.	5	1
	1.3	Sponsored Documentaries present specific viewpoints, common in corporate or advocacy settings. Creative Documentaries push boundaries with innovative storytelling and artistic expression.	5	1

Documentary History & Filmmakers				
2	2.1	Discuss the emergence of the documentary movement, highlighting pioneers like Robert J. Flaherty. Explore key milestones such as the Lumière brothers' actualities and the impact of World War II on documentary filmmaking.	6	2
	2.2	Influential Documentary Filmmakers: Robert J. Flaherty, Satyajit Ray	8	2
	2.3	Show clips from "Nanook of the North" to illustrate early observational documentary techniques. Present excerpts from Satyajit Ray's "The Apu Trilogy" to highlight the fusion of narrative storytelling with a documentary approach. Engage students in a discussion about the impact of these filmmakers on the documentary movement.	10	3
TV Documentary Evolution				
3	3.1	Discuss the transition of documentaries from cinemas to television. Highlight how television platforms provided a broader reach and diverse opportunities for documentary filmmakers.	8	4
	3.2	Examine significant moments in the history of television documentaries, such as the advent of dedicated documentary channels.	6	4
	3.3	Introduce the concept of ethical filmmaking, emphasizing truthfulness, objectivity, and responsibility towards subjects and audiences.	6	4
Documentary Scripting Essentials				
4	4.1	Students will delve into the art of non-fiction film writing, exploring the nuances of topic selection, content research methods, and the incorporation of creative elements in documentary scripts.	8	5
	4.2	The curriculum also covers practical aspects such as documentary script formatting, editing techniques, and the synchronization of narration, visuals, and music to effectively convey the intended message.	8	5
5	TEACHER SPECIFIC MODULE			

<p style="text-align: center;">Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Students will start by understanding the diverse genres within documentaries, recognizing their unique purposes, such as actualities capturing real events, compilation films weaving narratives, educational films imparting knowledge, propaganda films influencing opinions, sponsored documentaries promoting viewpoints, and creative documentaries exploring artistic expression. • The class will delve into the historical evolution of documentaries, discussing pioneers like Robert J. Flaherty and significant milestones such as the Lumière brothers' actualities. Key moments, like the impact of World War II, will be explored, providing context to the development of documentary filmmaking. • Students will study the works of influential documentary filmmakers, focusing on Robert J. Flaherty and Satyajit Ray. Clips from "Nanook of the North" and excerpts from "The Apu Trilogy" will be shown, allowing for a detailed analysis of early observational techniques and the fusion of narrative storytelling in documentaries. • The course will cover the transition of documentaries from cinemas to television, highlighting the broader reach and opportunities this shift provided. Significant moments in television documentary history, including the advent of dedicated documentary channels, will be discussed. • Ethical considerations in documentary filmmaking will be introduced, emphasizing principles such as truthfulness, objectivity, and responsibility toward subjects and audiences. Students will engage in discussions on ethical dilemmas in documentary production. • The curriculum will integrate theoretical knowledge with practical skills. Students will explore non-fiction film writing, covering topic selection, research methods, and creative script elements. Practical aspects like script formatting, editing techniques, and the synchronization of narration, visuals, and music will be addressed through hands-on activities, workshops, and discussions.
<p style="text-align: center;">Assessment Types</p> <p><i>*Please refer appendix for more details</i></p>	<p style="text-align: center;">MODE OF ASSESSMENT</p> <p>C. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, Seminars, Class works...etc – 10 Marks • Mini Project Presentation – 20 marks. <hr/> <p>B. Semester End examination</p> <ul style="list-style-type: none"> • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

1. Rabiger, M. (1987). *Directing the Documentary*. Focal Press.
2. Artis A. Q. (2014). *The Shut Up and Shoot Documentary Guide*. Taylor & Francis.
3. Bernard S. C. (2012). *Documentary Storytelling: Creative Nonfiction on Screen*. Taylor & Francis.
4. Biewen J., & Dilworth, A. (Eds.). (2010). *Reality Radio: Telling True Stories in Sound*. Center for Documentary Studies.
5. Aparna Sharma (2015). *Documentary Films in India: Critical Aesthetics at Work*. Palgrave Macmillan.





Mahatma Gandhi University
Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	ADVERTISEMENT CAMPAIGN					
Type of Course	DCE					
Course Code	MG7DCEVCN405					
Course Level	400-499					
Course Summary	<p>This intensive course equips advertising specialists with cutting-edge strategies and advanced tactics to develop and execute high-impact advertising campaigns. Through a combination of lectures, case studies, workshops, and guest lectures from industry professionals, students will gain a comprehensive understanding of the evolving advertising landscape and develop their creative problem-solving skills.</p>					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Master advanced advertising campaign planning and execution frameworks.	K	1,2,3
2	Integrate data analytics and consumer insights into strategic campaign development.	U	3,4
3	Develop innovative and multi-platform campaign concepts across traditional and digital media.	A	1,4,5
4	Evaluate and optimize campaign effectiveness using advanced measurement techniques.	An	4,5,9
5	Demonstrate strong leadership skills in managing diverse teams and projects within the advertising industry.	S	4,5,9,10
*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.
Strategic Campaign Development				
1	1.1	Advanced Consumer Insights: Leveraging advanced research methodologies (e.g., neuromarketing, social listening) to gain deep understanding of target audiences and their motivations.	5	1
	1.2	Data-Driven Targeting and Segmentation: Utilizing customer relationship management (CRM) data and analytics platforms to segment audiences and tailor messages for maximum impact.	4	1
	1.3	Strategic Brand Storytelling: Developing compelling brand narratives that resonate emotionally with target audiences and build brand loyalty.	5	1
	1.4	Campaign Budgeting and Resource Allocation: Advanced financial planning for advertising campaigns, considering ROI, media channel costs, influencer marketing fees, and production budgets.	5	1

Creative Innovation and Integrated Campaign Design				
2	2.1	Creative Concept Development: Advanced brainstorming techniques, trend analysis, and creative exploration workshops to generate innovative advertising concepts.	5	1,2
	2.2	Multi-Channel Storytelling: Designing integrated campaigns that seamlessly flow across diverse media platforms (digital, social, traditional) for a unified brand experience.	5	2,3
	2.3	Emerging Creative Formats: Exploring cutting-edge creative formats (e.g., interactive video, augmented reality experiences, influencer marketing campaigns) and their strategic application.	5	2
	2.4	Transmedia Storytelling: Developing engaging narratives that transcend traditional media boundaries and create a holistic brand experience across platforms.	4	3
Campaign Management and Measurement				
3	3.1	Advanced Media Planning and Buying: Negotiation strategies, media mix optimization, programmatic buying techniques, and leveraging programmatic advertising platforms.	4	3,4
	3.2	Campaign Management and Project Leadership: Effectively managing project timelines, resource allocation, communication within diverse teams, and vendor relationships.	4	4
	3.3	Advanced Campaign Measurement Techniques: Utilizing advanced analytics tools and attribution models to measure campaign effectiveness across multiple media channels and platforms (e.g., multi-touch attribution).	5	4
	3.4	A/B Testing and Campaign Optimization: Implementing A/B testing methodologies to continuously refine advertising creatives, messaging, and media strategies for optimal performance.	4	4
The Future of Advertising				
4	4.1	The Rise of Artificial Intelligence (AI) in Advertising: Exploring the application of AI in creative generation, audience targeting, and campaign optimization.	5	4,5

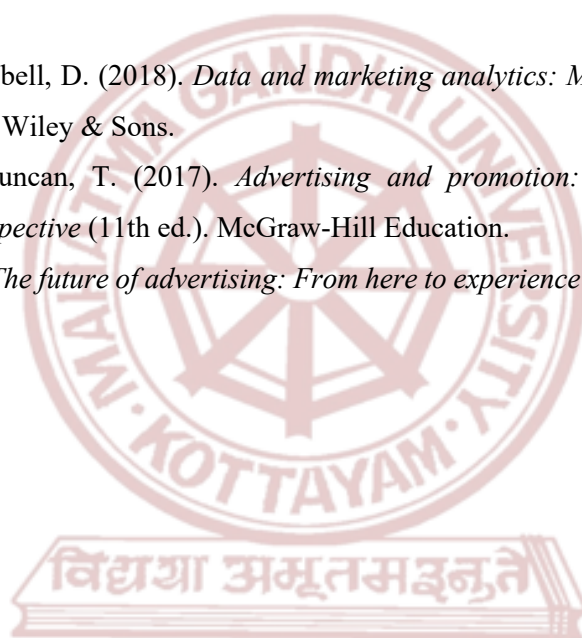
	4.2	Programmatic Advertising 2.0: Examining the future of programmatic advertising and the role of automation in campaign execution and management.	4	5
	4.3	The Metaverse and the Evolving Media Landscape: Understanding the opportunities and challenges presented by the metaverse for branding and advertising in immersive virtual worlds.	4	5
	4.4	The Evolving Role of Advertising Agencies: Discussing the changing landscape of advertising agencies and the development of new business models for the future.	4	5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Conduct interactive lectures that explain advanced research methodologies like neuromarketing and social listening, followed by analyzing real-world case studies to demonstrate their application in understanding target audiences. • Organize brainstorming sessions where students use advanced techniques to generate innovative advertising concepts, complemented by trend analysis activities to ensure ideas are relevant and forward-thinking. • Engage students in practical exercises where they create detailed campaign budgets, using simulation games to allocate resources effectively and understand the impact of financial planning on campaign success. • Facilitate workshops where students use advanced analytics tools and attribution models to measure campaign effectiveness, enabling them to apply these techniques to hypothetical or past campaigns for hands-on learning. • Invite industry experts to deliver guest lectures on the application of AI in advertising, followed by demonstrations of AI tools that students can explore and experiment with to understand their practical use in creative generation and campaign optimization.
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, Seminars, Class works...etc – 10 Marks

<i>*Please refer appendix for more details</i>	<ul style="list-style-type: none"> • Mini Project Presentation – 20 marks.
	<p>B. Semester End examination</p> <ul style="list-style-type: none"> • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

1. Albers, M., & Klawitter, M. (2020). *Advanced digital advertising*. Routledge.
2. Du Plessis, C. (2017). *The handbook of integrated marketing communications*. Kogan Page Publishers.
3. Hackett, R., & Campbell, D. (2018). *Data and marketing analytics: Modeling, applications, and cases* (2nd ed.). John Wiley & Sons.
4. Moorman, C., & Duncan, T. (2017). *Advertising and promotion: An integrated marketing communications perspective* (11th ed.). McGraw-Hill Education.
5. Smith, P. R. (2018). *The future of advertising: From here to experience (and beyond!)* Kogan Page Publishers.



MGU-UGP (HONOURS)

Syllabus



SEMESTER - VIII

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	CONTEMPORARY ISSUES IN MEDIA					
Type of Course	DCC					
Course Code	MG8DCCVCN400					
Course Level	400-499					
Course Summary	<p>This course explores hot-button issues in advertising today. From digital disruption and social media trends to ethics and sustainability, students dive deep. Analyzing industry cases, they learn what works (and what doesn't) in a constantly evolving field. By the end, they'll be ready to tackle real-world advertising challenges with creativity, responsibility, and a keen eye for the future.</p>					
Semester	VIII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	To learn a comprehensive understanding of the dynamic landscape, emerging trends, and ethical considerations in the field of advertising	U	1,2,4
2	Possess a critical awareness of the societal impacts of media, exploring ethical considerations, cultural influences, and the role of media in shaping public discourse.	C, S	1,4,5
3	Demonstrate a comprehensive understanding of the legal and ethical frameworks governing advertising practices, enabling them to navigate regulatory challenges in the industry.	E, An, S	2,4,5,6
4	Equipped with the knowledge and analytical skills to anticipate, evaluate, and apply emerging trends in advertising, supported by a deep understanding of key industry case studies	E, An, AP	5,6,8
5	To learn a comprehensive understanding of the dynamic landscape, emerging trends, and ethical considerations in the field of advertising	U	1,5,6,8,10
*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.
Introduction to Contemporary Advertising				
1	1.1	Overview of Advertising-Definition and evolution-Importance in contemporary society.	4	1, 2, 3
	1.2	Advertising in the Digital Age-Digital platforms and their role-Impact of technology on advertising.	5	1, 2,3
	1.3	Ethical Considerations in Advertising-Truth in advertising-Social responsibility.	5	2, 3, 4

Social and media issues				
2	2.1	Castes vary geographically, Castes are hereditarily transmissible, The ideology of purity and impurity,	4	1, 4
	2.2	Today's evolution of castes. Political economy of gender inequalities in India. Gender inequality in politics.	4	1,3,
	2.3	Violence against women. Women empowerment. intellectual Property and Advertising. Trademarks and branding.	5	1,2,
	2.4	Interpersonal conflicts. Intergroup conflicts. Role of media in conflict resolution.	5	1,3,4,
	2.5	Balanced perspective of war and conflict. Refraining from dehumanizing the enemy.	4	1,4
Advertising Regulation and Policy.				
3	3.1	Advertising Standards Council of India (ASCI)- Consumer Protection Act, 2019.	4	1,4,
	3.2	The Cable Television Networks (Regulation) Act, 1995- The Drugs and Magic Remedies (Objectionable Advertisements) Act, 1954.	5	4,
	3.3	The Information Technology (Intermediary Guidelines and Digital Media Ethics Code) Rules, 2021- Food Safety and Standards Authority of India (FSSAI).	5	3,
	3.4	Ministry of Information and Broadcasting.	5	3,4,
Future Trends in Advertising and case studies				
4	4.1	Interactive and Immersive Content- Augmented Reality (AR) - Virtual Reality (VR)	4	1,2,3
	4.2	User-Generated Content (UGC)- Crowdsourced Campaigns	4	1,2,
	4.3	Short-Form Video Content- Tik-Tok and Reels- Chatbots and Conversational Marketing.	4	1,2,4,

	4.4	Interactive Social Commerce- Social Media Shopping.	4	1,2,4
	4.5	Advertising case studies in India.	4	1,2,4
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Classroom Lectures: employ an interactive Teaching and Learning Approach, fostering dynamic lecture and case study analyses to deepen students' understanding of real-world challenges, ethical considerations, and innovative strategies shaping the ever-evolving landscape of advertising. • Interactive Discussions: Serve as a platform for students to critically analyse industry challenges, share diverse perspectives, and collaboratively explore innovative solutions, fostering a dynamic learning environment that mirrors the complexities of the advertising field. • Case Studies: Empowering students to navigate real-world challenges, devise strategic solutions, and cultivate a holistic understanding of the dynamic advertising landscape. • Power Point presentations: Serve as a visual and informative tool, facilitating student engagement and providing a structured platform to explore and understand the complexities, trends, and solutions within the dynamic advertising industry. • Seminars: To delve deep into contemporary issues in advertising, encouraging active participation, critical thinking, and collaborative exploration of emerging trends and challenges in the ever-evolving advertising landscape.
Assessment Types <i>*Please refer appendix for more details</i>	<p>MODE OF ASSESSMENT</p> <p>D. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, Seminars, Class works...etc – 10 Marks • Mini Project Presentation – 20 marks. <hr/> <p>B. Semester End examination</p> <ul style="list-style-type: none"> • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

1. Basu, D. D. (2020). *Introduction to the Constitution of India*. LexisNexis.
2. Pathak, J. P. (2018). *Press Council of India: Structure, Functions, and Code of Conduct*. Oxford University Press.
3. Bhargava, A. (2019). *Media Laws in India: History and Contemporary Perspectives*. Cambridge University Press.
4. Sharma, R. K. (2021). *Ethical Challenges in Indian Media: Advertorials, Paid News, and Media Integrity*. Sage Publications.
5. Ward, S. J. A., & Wasserman, H. (2017). *Media Ethics: Cases and Moral Reasoning*. Routledge.



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	IPR COPYRIGHT					
Type of Course	DCC					
Course Code	MG8DCCVCN401					
Course Level	400-499					
Course Summary	<p>This course examines the legal framework of Intellectual Property Rights (IPR) in India and internationally, with a specific emphasis on copyright law. Through lectures, case studies, discussions, and research projects, students will gain a comprehensive understanding of IPR protection for creative works in the globalized world.</p>					
Semester	VIII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Analyse the concept of IPR and its various forms (patents, trademarks, copyrights) in the Indian and international legal frameworks.	An	1,2,4
2	Compare and contrast Indian Copyright Law with international copyright treaties and conventions.	An	1,4,5
3	Understand the rights granted to copyright holders and limitations on those rights in India and international contexts.	U	2,4,5,6
4	Critically evaluate contemporary copyright issues in the digital age, considering both Indian and global perspectives.	E	5,6,8
5	Develop strong research and communication skills related to Indian and global IPR and copyright law.	S	1,5,6,8,10
*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.
Introduction to IPR and Copyright Law				
1	1.1	What is Intellectual Property? Exploring the concept of IPR, its economic and social significance, and different forms of IP in Indian and international contexts.	4	1
	1.2	The Indian Legal Framework for IPR: Understanding the Constitution, relevant statutes (Copyright Act, 1957), and regulatory bodies (Copyright Office) governing IPR in India.	4	1
	1.3	International Copyright Treaties and Conventions: Analysing the Berne Convention, Universal Copyright Convention, and their impact on copyright protection worldwide.	2	1

	1.4	The Importance of Copyright for Creators: The role of copyright law in fostering creativity, innovation, and the success of creative industries in India and globally.	5	1,2
Understanding Copyright Subject Matter and Rights				
2	2.1	Copyrightable Works in India: Defining different types of original creative expressions protected under Indian copyright law (literary, artistic, musical, cinematographic works, etc.).	4	2
	2.2	Copyright Ownership and Transfer: Understanding authorship, work-for-hire doctrine, joint authorship, and copyright transfer agreements in India.	4	2
	2.3	Rights Granted by Copyright: Analysing exclusive rights granted to copyright holders in India (reproduction, adaptation, communication to the public, etc.) and limitations like fair use.	6	2,3
	2.4	Term of Copyright Protection: Exploring the duration of copyright protection in India compared to international standards.	6	3
Copyright Registration, Enforcement, and Remedies				
3	3.1	Copyright Registration in India: Benefits and procedures for registering copyrights with the Indian Copyright Office.	4	3
	3.2	Copyright Infringement: Understanding the legal framework for addressing copyright infringement in India (civil and criminal remedies).	5	3,4
	3.3	Damages and Remedies for Infringement in India: Analysing different types of damages awarded in Indian copyright infringement cases (actual, statutory) and injunctive relief.	5	4
	3.4	International Copyright Enforcement Mechanisms: Exploring options for enforcing copyright protection across national borders.	5	4

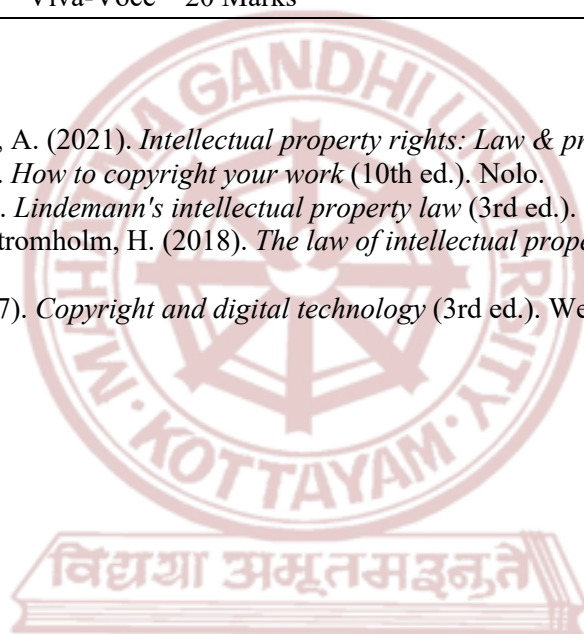
Copyright in the Digital Age - Indian and Global Perspectives				
4	4.1	Digital Copyright Challenges: Analysing contemporary issues impacting copyright in the digital age (e.g., online piracy, file sharing, streaming platforms) in India and globally.	4	5
	4.2	The Information Technology Act (ITA) and Copyright: Understanding the role of the ITA, 2000 in regulating online activities and its implications for copyright protection in India.	6	5
	4.3	Global Efforts to Combat Online Piracy: Examining international treaties (e.g., Anti-Counterfeiting Trade Agreement) and their impact on online copyright enforcement.	6	4,5
	4.4	The Future of Copyright Law: Discussing proposed changes and legislative efforts to adapt copyright law to both the Indian and global digital landscape.	5	4,5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Conduct lectures to introduce key concepts of intellectual property and copyright law, followed by interactive discussions where students can ask questions and engage in critical analysis of the material presented. • Present case studies related to copyright infringement cases or international copyright treaties to provide real-world examples. Encourage students to analyse these cases and discuss their implications on copyright law. • Invite legal experts, copyright lawyers, or representatives from regulatory bodies such as the Copyright Office to speak to the class. Students can learn first-hand about practical aspects of copyright law and ask questions to deepen their understanding. • Assign research projects where students investigate specific topics related to intellectual property or copyright law. Provide guidance on research methods and resources, and encourage students to present their findings to the class. • Organize simulation exercises where students role-play scenarios involving copyright infringement or negotiation of copyright transfer agreements. This hands-on approach allows students to apply theoretical knowledge in practical situations and enhances their understanding of copyright law concepts.
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Assessment Types <i>*Please refer appendix for more details</i>	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) <ul style="list-style-type: none"> • Assignments, Seminars, Class works...etc – 10 Marks • Mini Project Presentation – 20 marks.
	B. Semester End examination <ul style="list-style-type: none"> • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

1. Chander, A., & Rai, A. (2021). *Intellectual property rights: Law & practice*. LexisNexis.
2. Cohen, J. E. (2019). *How to copyright your work* (10th ed.). Nolo.
3. Gilson, R. J. (2019). *Lindemann's intellectual property law* (3rd ed.). Aspen Publishers.
4. Melvin, M. A., & Stromholm, H. (2018). *The law of intellectual property* (3rd ed.). Wolters Kluwer Law & Business.
5. Samuelson, P. (2017). *Copyright and digital technology* (3rd ed.). West Academic Publishing.



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	HONOURS PROJECT / HONOURS WITH RESEARCH PROJECT					
Type of Course	PRJ					
Course Code	MG8PRJVCN400					
Course Level	400-499					
Course Summary	<p>This course is designed in a dual manner to provide a in depth project to the learner in his/her area of interest.</p> <p>Honours Project: This is designed as an opportunity to showcase the knowledge and skills acquired by the learner through his four years of study in the field of Visual Communication.</p> <p>Honours with Research: This is designed to give the learner an opportunity to delve into the research world and contribute new areas of knowledge to the field of Visual Communication.</p>					
Semester	VIII	Credits			12	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
Pre-requisites, if any						

HONOURS PROJECT

Guidelines for Honours Project *

- For the successful completion of BA Visual Communication (Honours), the learner should create a Honours project as per his/her area of specialization*
- The learner should accomplish various stages of media production and should verify the competence with industry standards.

PROJECT EVALUATION SCHEME

A. Continuous Comprehensive Assessment (CCA)

- Pre-production and Post-production works – 40 marks
- Production works – 20 Marks

B. Semester End examination

- Project evaluation – 100 Marks
- Viva-Voce – 40 Marks

**Please refer appendix for more details*

HONOURS WITH RESEARCH PROJECT

Guidelines for Honours (Research) Project *

- For the successful completion of BA Visual Communication (Honours with Research), the learner should prepare a mini research paper based on subjects related to Visual Communication areas.
- The learner should accomplish various stages of research writing and should verify the competence with academic standards.

PROJECT EVALUATION SCHEME

A. Continuous Comprehensive Assessment (CCA)

- Topic selection, Literature Review – 20 Marks
- Data Collection, Data Analysis, Time management & Efficiency – 20 marks
- Dissertation Writing– 20 Marks

B. Semester End examination

- Research Thesis – 100 Marks
- Viva-Voce – 40 Marks

**Please refer appendix for more details*



Mahatma Gandhi University
Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	MEDIA INDUSTRY AND MANAGEMENT					
Type of Course	DCE					
Course Code	MG8DCEVCN400					
Course Level	400-499					
Course Summary	This course provides a comprehensive understanding of the evolving media landscape, its diverse business models, and the core management principles for success in the media industry. Students will gain valuable insights into strategic planning, content creation, audience engagement, and navigating the challenges of a rapidly changing media environment.					
Semester	VIII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Analyse the historical development, convergence, and fragmentation of the media industry.	An	1,2,4
2	Understand different business models in various media sectors (e.g., traditional media, digital media, social media).	U	1,4,5
3	Apply strategic management frameworks to media organizations, considering content strategy, audience engagement, and financial planning.	A	2,4,5,6
4	Develop leadership and communication skills essential for managing teams in the media industry.	S	5,6,8
5	Evaluate the impact of technological advancements on media consumption and business models.	E	1,5,6,8,10

**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.
Understanding the Media Landscape				
1	1.1	The Evolving Media Landscape: Analyzing the historical development of media, the rise of digital media formats, and the concept of media convergence.	4	1
	1.2	Media Industries & Business Models: Exploring different media sectors (e.g., television, radio, print, digital media, social media) and their distinct business models (subscription, advertising, freemium).	4	1
	1.3	Global Media Markets: Understanding the role of globalization in the media industry, international content distribution, and cultural regulation.	2	1

	1.4	Audience Analysis and Measurement: Applying audience research methods to understand audience behavior, preferences, and segmentation for effective content targeting.	5	1,2
Strategic Management and Content Creation				
2	2.1	Strategic Planning in Media Companies: Developing strategic goals, mission statements, competitive analysis, and SWOT (Strengths, Weaknesses, Opportunities, Threats) analysis for media organizations.	4	2
	2.2	Content Strategy and Development: Creating compelling content aligned with audience needs, platform specific formats, and exploring innovative storytelling techniques.	4	2
	2.3	Project Management and Content Production: Managing the content production process, considering budgeting, scheduling, resource allocation, and collaboration across teams.	6	2,3
	2.4	The Future of Content Creation: Exploring emerging trends in content production (e.g., user-generated content, artificial intelligence, virtual reality) and their impact on the media industry.	6	3
Media Management and Leadership				
3	3.1	Leadership Styles in Media Organizations: Understanding different leadership styles, effective communication strategies, and motivating teams in the dynamic media environment.	4	3
	3.2	Financial Management in Media: Analyzing financial statements, budgeting for media projects, cost control techniques, and revenue generation strategies.	5	3,4
	3.3	Marketing and Promotion in the Media Industry: Developing effective marketing campaigns to promote content, build brand awareness, and attract audiences across different media platforms.	5	4
	3.4	Human Resource Management for Media: Recruiting, developing, and retaining talent with required skills for media production, content creation, and media management roles.	5	4

Media Management in the Digital Age				
4	4.1	The Impact of Technology on Media: Analysing how technological advancements (e.g., mobile platforms, social media, streaming services) are disrupting traditional media business models and creating new opportunities.	4	5
	4.2	Data Analytics and Media Management: Leveraging data analytics tools to understand audience behaviour, predict trends, and optimize content distribution strategies.	6	5
	4.3	Media Law and Regulation: Understanding intellectual property rights, copyright law, privacy regulations, and ethical considerations in the digital media age.	6	4,5
	4.4	The Future of Media Management: Examining trends in artificial intelligence, augmented reality, and the metaverse, and their potential impact on media management practices.	5	4,5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Lecture and Discussion: Present historical developments and theories on media evolution, followed by group discussions to analyze the concepts of convergence and digital media's impact. • Case Studies and Workshops: Use real-world examples and interactive workshops to explore diverse media sectors and business models, allowing students to analyze and compare different strategies. • Project-based Learning: Assign projects where students develop strategic plans and content strategies for hypothetical media companies, incorporating audience analysis and utilizing project management tools. • Guest Speaker Sessions: Invite industry professionals to share insights on leadership styles, financial management, marketing, and human resource practices in media organizations, followed by Q&A sessions. • Technology Workshops and Seminars: Organize workshops and seminars on emerging technologies in media management, such as data analytics and media law in the digital age, providing hands-on experience and discussions on future trends.
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Assessment Types <i>*Please refer appendix for more details</i>	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) <ul style="list-style-type: none"> • Assignments, Seminars, Class works...etc – 10 Marks • Mini Project Presentation – 20 marks.
	B. Semester End examination <ul style="list-style-type: none"> • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

1. Albers, M., & Klawitter, M. (2020). *Advanced digital advertising*. Routledge.
2. McQuail, D. (2018). *Media and mass communication*. Sage Publications.
3. Montgomery, K. (2019). *Media convergence: Industry strategies for the age of the internet* (7th ed.). Routledge.
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5. Smith, P. R. (2018). *The future of advertising: From here to experience (and beyond!)*. Kogan Page Publishers.



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University
Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	ADVANCED NEWS MEDIA					
Type of Course	DCE					
Course Code	MG8DCEVCN401					
Course Level	400-499					
Course Summary	This course delves into the complexities and evolving practices of news media in the digital age. Post-graduate students will explore emerging technologies, innovative storytelling techniques, ethical considerations, and strategies for navigating the rapidly changing news landscape.					
Semester	VIII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
				3	1	
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Analyse the impact of digital technologies (e.g., social media, mobile platforms, data analytics) on news production and consumption.	An	1,2,3,4,6,7,8,10
2	Understand the changing media ecosystem and explore new business models for sustainable news organizations.	U	3,6,10
3	Develop advanced skills in investigative reporting, data journalism, and multimedia storytelling.	S	1,2
4	Critically assess the ethical challenges of newsgathering, reporting, and media bias in the digital age.	E	1,4,7,8
5	Foster leadership and innovation in developing strategies for effective news dissemination and audience engagement.	C	5,10
*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.
The Evolving News Landscape				
1	1.1	The Rise of Digital News: Analysing the disruption of traditional news media by digital platforms, the rise of social media as a news source, and its impact on audience trust.	5	1
	1.2	Convergence and Fragmentation: Understanding the concept of media convergence and its impact on news production, while examining the fragmentation of audiences across numerous online platforms.	4	1

	1.3	Emerging Technologies in News Media: Exploring the use of artificial intelligence, data visualization tools, and virtual reality/augmented reality for news storytelling and audience engagement.	4	1
	1.4	The Future of News Business Models: Analysing the challenges and opportunities presented by digital subscriptions, micropayments, and alternative revenue streams for supporting quality journalism.	4	1
Advanced Storytelling Techniques				
2	2.1	Investigative Reporting in the Digital Age: Learning advanced research methods for uncovering stories, leveraging online databases and open-source intelligence (OSINT) techniques.	4	2
	2.2	Data Journalism: Exploring data analysis tools, data visualization techniques, and ethical considerations for using data-driven storytelling methods in journalism.	3	2
	2.3	Multimedia Storytelling for News: Developing skills in creating multimedia packages (video, audio, text, visuals) for engaging audiences across various platforms.	8	2,3
	2.4	Fact-Checking and Verification: Understanding techniques to verify information accuracy, combat misinformation and disinformation, and promote journalistic credibility.	8	2,3
Ethical Issues and Media Bias				
3	3.1	Ethical Challenges in the Digital Age: Analyzing ethical considerations related to social media use, anonymity, privacy concerns, and potential ethical breaches in online newsgathering.	5	3
	3.2	The Problem of Misinformation and Disinformation: Understanding the spread of fake news, propaganda techniques, and strategies for promoting media literacy among audiences.	5	3

	3.3	Media Bias and Objectivity: Critically evaluating different approaches to news reporting, addressing potential biases, and promoting balanced and fair journalism.	4	3
	3.4	Journalistic Codes of Ethics and Professionalism: Reinforcing the importance of adhering to journalistic codes of ethics, promoting fairness, accuracy, and accountability in news reporting.	4	4
Innovation and Leadership in News Media				
4	4.1	Newsroom Innovation: Exploring emerging news formats like podcasting, immersive journalism, and interactive storytelling to improve audience engagement.	5	4,5
	4.2	Social Media Strategies for News Organizations: Developing effective social media strategies for news dissemination, audience building, and fostering community interaction.	4	5
	4.3	Leadership in the Digital News Era: Understanding the changing roles of newsroom leaders in the digital age, focusing on innovation, change management, and team motivation.	4	5
	4.4	The Future of News: Examining trends like citizen journalism, blockchain technology, and the potential impact of artificial intelligence on news production and newsrooms.	4	5
5	TEACHER SPECIFIC MODULE			

<p style="text-align: center;">Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Interactive Lectures: Engage students in discussions and presentations to analyse the rise of digital news and its impact on audience trust. • Hands-on Workshops: Provide practical sessions where students learn investigative reporting techniques and practice using data analysis tools for data journalism. • Case Studies and Debates: Utilize real-world examples and debates to explore ethical challenges in the digital age and discuss strategies for combating misinformation. • Guest Speaker Sessions: Invite industry professionals to share insights on newsroom innovation and leadership, providing students with practical perspectives on the evolving news landscape. • Project-based Learning: Assign projects where students develop social media strategies for news organizations or propose innovative news formats, fostering creativity and critical thinking about the future of news.
<p style="text-align: center;">Assessment Types</p> <p><i>*Please refer appendix for more details</i></p>	<p>MODE OF ASSESSMENT</p> <p>E. Continuous Comprehensive Assessment (CCA)</p> <ul style="list-style-type: none"> • Assignments, Seminars, Class works...etc – 10 Marks • Mini Project Presentation – 20 marks. <hr/> <p>B. Semester End examination</p> <ul style="list-style-type: none"> • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

1. Chadwick, A. (2017). *The politics of truth: Fake news, lobbying, and the fight for truth*. Oxford University Press.
2. Deuze, M. (2016). *Media life in a networked society*. Polity Press.
3. Gillan, J. (2018). *The essential guide to investigative journalism* (7th ed.). Routledge.
4. Lazer, D. M., Pennycook, G., & Wagner, C. (Eds.). (2018). *The science of fake news*. MIT Press.
5. Miller, C. (2020). *The death of the gods: The new media and the disintegration of traditional society*. Routledge.



Mahatma Gandhi University
Kottayam

Programme	BA (HONS) VISUAL COMMUNICATION					
Course Name	WORLD MEDIA SCENARIO					
Type of Course	DCE					
Course Code	MG8DCEVCN402					
Course Level	400-499					
Course Summary	This course delves deeper into the complexities of the contemporary world media landscape, focusing on the profound impact of digital technologies. Students will explore emerging trends, critical theories, ethical considerations, and strategies for navigating the globalized media environment.					
Semester	VIII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
			3	1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Analyse the theoretical frameworks for understanding global media systems in the digital age.	An	1,3,4
2	Understand the impact of digital technologies on media production, distribution, and consumption patterns.	U	2,3,4,6,10
3	Examine the rise of alternative and independent media in the digital age and their challenges to dominant media narratives.	An	1,3,4,6,7,8
4	Analyse the role of media in political communication, cultural exchange, and social movements in a globalized world.	An	1,3,4,6,7,8
5	Develop critical research skills to analyse media representations and assess the ethical implications of media practices in the digital age.	E	1,4,8
*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.
Theories of Global Media in the Digital Age				
1	1.1	Global Media and Power: Critically examining theories of media imperialism, cultural homogenization, and the rise of alternative global media flows.	4	1
	1.2	Political Economy of Global Media: Analysing the ownership structures of global media, the role of advertising, and the influence of economic forces on media content.	4	1
	1.3	Digital Media and Communication Theories: Exploring theories related to network society, digital divide, participatory culture, and the impact of social media algorithms.	4	1

	1.4	Media and Development in the Digital Age: Evaluating the potential of digital media for promoting social change, education, and democratic participation in developing countries.	3	1,2
Digital Technologies and the Transformation of Media				
2	2.1	The Rise of Social Media and User-Generated Content: Analysing the impact of social media platforms on news dissemination, citizen journalism, and audience engagement.	4	2,3
	2.2	Big Data and Media Analytics: Understanding the use of big data in media production, audience targeting, and the potential implications for privacy and freedom of expression.	4	3
	2.3	Convergence and Fragmentation in the Digital Media Landscape: Examining media convergence trends and their impact on content creation, distribution, and audience behaviour.	4	3
	2.4	Emerging Media Technologies: Discussing the potential of virtual reality, augmented reality, and artificial intelligence in shaping the future of global media.	4	3
Alternative Media, Activism, and Social Change				
3	3.1	The Rise of Alternative and Independent Media: Analysing the role of alternative media outlets in challenging dominant media narratives and promoting social justice agendas.	4	3, 4
	3.2	Global Social Movements and Digital Activism: Examining how digital media empowers social movements, facilitates information sharing, and fosters global solidarity.	4	4
	3.3	Media and Development Communication: Exploring how media can promote democratic governance, human rights awareness, and sustainable development initiatives in different contexts.	5	4
	3.4	The Ethics of Digital Media in a Globalized World: Discussing ethical considerations related to online disinformation, hate speech, and the potential for media to exacerbate social conflicts.		3,4

The Future of World Media				
4	4.1	The Globalized Media Ecosystem and Regulatory Challenges: Analysing the challenges of regulating global media platforms, tackling online piracy, and protecting intellectual property rights.	5	2,4,5
	4.2	Media Literacy and Digital Citizenship in the Digital Age: Developing strategies for promoting critical media literacy skills and responsible digital citizenship practices.	6	5
	4.3	The Future of Journalism in a Globalized World: Examining the evolving landscape of journalism in the digital age, addressing issues of fake news, and exploring innovative models for sustainable journalism.	10	5
	4.4	The Impact of Emerging Technologies on Global Communication: Discussing the potential of blockchain technology, artificial intelligence, and the metaverse on shaping the future of global media and communication.	10	5
5	TEACHER SPECIFIC MODULE			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Lecture and Discussion: Present theories of global media in the digital age through lectures, supplemented by discussions to encourage critical analysis and debate among students. • Case Studies and Analysis: Utilize case studies to examine real-world examples of how digital technologies are transforming the media landscape, followed by in-depth analysis of their implications. • Group Projects and Presentations: Assign group projects where students investigate alternative media outlets or social movements, and present their findings to the class, fostering collaboration and research skills. • Debates and Role-Playing: Organize debates on ethical dilemmas in digital media or regulatory challenges in the globalized media ecosystem, allowing students to take on different perspectives and develop argumentation skills. • Workshops and Technology Demonstrations: Conduct workshops and technology demonstrations on emerging media technologies like virtual reality and artificial intelligence, providing hands-on experience and fostering innovation.
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Assessment Types <i>*Please refer appendix for more details</i>	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) <ul style="list-style-type: none"> • Assignments, Seminars, Class works...etc – 10 Marks • Mini Project Presentation – 20 marks.
	B. Semester End examination <ul style="list-style-type: none"> • Project evaluation – 50 Marks • Viva-Voce – 20 Marks

References

1. Atton, C. (2019). *An introduction to alternative globalization*. Routledge.
2. Castells, M. (2010). *The information age: Economy, society, and culture* (Vol. 3). Wiley-Blackwell.
3. Chadwick, A. (2013). *The hybrid media system: Globalisation, politics and power*. Routledge.
4. McChesney, R. W. (2019). *Rich media, poor democracy: The corporate control of entertainment in the United States*. Oxford University Press.
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MGU-UGP (HONOURS)

Syllabus