

M.A. JOURNALISM AND MASS COMMUNICATION

Syllabus

(With effect from 2025-2026)

Program Code:



DEPARTMENT OF COMMUNICATION AND MEDIA STUDIES

Bharathiar University

(A State University, Accredited with “A⁺⁺” Grade by NAAC and 21st Rank

among Universities by MoE-NIRF)

Coimbatore-641046, INDIA

BHARATHIAR UNIVERSITY: COIMBATORE 641046
DEPARTMENT OF COMMUNICATION AND MEDIA STUDIES

VISION

To leverage the science and art of Communication and the prowess of the Media, and thereby stimulate the academic standards of contemporary knowledge gained through practice in consonance with an optimal thrust on the theoretical framework.

MISSION

To act as a robust centre of creative craftsmanship by blending techniques with technology, inculcating a sense of ethical practices for students to gain cognizance of their responsibilities and engineering excellence in professional and personal growth.

BHARATHIAR UNIVERSITY: COIMBATORE 641046
MA. JOURNALISM AND MASS COMMUNICATION
ACADEMIC YEAR (2025-2026)

Course Code		Title of the Course			Hours		Maximum Marks		
				Credits	Theory	Practical	CIA	ESE	Total
FIRST SEMESTER									
13A	Core-I	Communication Models and Constructs	4	5	-	25	75	100	
13B	Core-II	Indian Constitution, Media Laws and Ethics	3	4	-	25	75	100	
13C	Core-III	Introduction to Journalism	3	4	-	25	75	100	
1EA	Elective-IA	Storytelling Techniques	2	-	2	50	-	50	
13P	Practical-I	Design Principles	4	-	5	40	60	100	
13Q	Practical-II	Editorial Practice	4	-	5	40	60	100	
1GS	Supportive	Offered by other Departments	2	2	-	12	38	50	
1VA*	Val. Added	Data Visualization and Data Literacy (Co-scholastic course)	2	2	-	50	-	-	
Total			22	14	14			600	
SECOND SEMESTER									
23A	Core-IV	Media, Society and Culture	4	5	-	25	75	100	
23B	Core-V	Communication for Social Change	4	3	2	25	75	100	
23C	Core-VI	Film Studies	4	5	-	25	75	100	
2EA	Elective-IIA	Advertising	4	5	-	25	75	100	
23P	Practical- III	Photography	4	-	5	40	60	100	
23Q	Practical- IV	Radio Production	4	-	5	40	60	100	
2GS	Supportive	Offered by other Departments	2	2	-	12	38	50	
2JA*	Job Oriented Cert. Course	Fundamentals of UI-UX (Theory-Practical) (Co-scholastic course)	4	2	-	100	-	-	
Total			26	20	12			650	

THIRD SEMESTER								
33A	Core-VII	Critical Studies	4	5	-	25	75	100
33B	Core-VIII	New Media Studies	4	5	-	25	75	100
33C	Core-IX	Digital Marketing Communication	4	5	-	25	75	100
3EA	Elective-IIIA	Communication Management	4	5	-	25	75	100
33P	Practical-V	Documentary Production	4	-	5	40	60	100
33Q	Practical-VI	Television Production	4	-	5	40	60	100
3GS	Supportive	Offered by other Departments	2	2	-	12	38	50
3VA*	Val. Added	Health and Wellness	2	2	-	50	-	
Total			26	22	10			650
FOURTH SEMESTER								
43A	Core-X	Research Methods in Communication	4	4	2	25	75	100
46A	Core-XI	Internship (I and II)	4	-	-	50 +50		100
4EV	Elective-IV	Project Study	4	-	5	25	75	100
43P	Practical - VII	Technical Writing and E-Content	4	2	3	40	60	100
4NS*	Professional Certification Course	SWAYAM – MOOCs	2	-	-	50	-	-
4JA*	Job Oriented Cert. Course	Film Production, Techniques and Technologies (Theory – Practical) (Co-scholastic course)	4	2	2	100	-	-
Total			16	6	10			400
Grand Total			90					2300
<p>*Co-Scholastic Courses</p> <p>The Scholastic courses are only counted for final grading and ranking. However, for the award of the degree, the completion of co-scholastic courses is also mandatory.</p> <p>Elective-IB - Visual Effects</p> <p>Elective-IIB - Social Media Analytics using R</p> <p>Elective-IIIB - Media Entrepreneurship and Innovation</p>								

The M.A. JOURNALISM AND MASS COMMUNICATION program describes accomplishments that graduates are expected to attain within five to seven years after graduation

Program Educational Objectives (PEOs)

PEO1	Acquire skills to design, analyze and develop media products and implement them using high-level creative, theoretical and technological skills.
PEO2	Contribute their skills in media domains like Editorial Practice, Design Principles, Radio and Television Production, Film Production Technologies, Publication of Lab Journal, E-content development and Research.
PEO3	Develop strong skills in systematic planning, developing, testing, implementing and providing ICT solutions for different domains which helps in the betterment of life.

Program Specific Outcomes (PSOs)

After the successful completion of M.A Journalism and Mass Communication program, the students are expected to	
PSO1	Understand the fundamentals of various media outlets such as Journalism (Print and Broadcast), Advertising, New Media, Designing, Radio and Television Production, Film Studies, Development Communication, Public Relations, Photography and Research to meet the industry requirements
PSO2	Get motivated to pursue higher studies (M.Phil or Ph.D) in the media domain of their interest.
PSO3	Harmoniously integrate various aspects of media industry in totality to ideate and develop creative modules for the societal well-being.
PSO4	Encourage lifelong learning through a strong theoretical foundation built during the course work.
PSO5	Maintain code of conduct towards developing critical media resources towards contribution to nation building.
PSO6	Collaborate with other disciplines to provide innovative technological solutions to keep pace with the digital media landscape.
PSO7	Develop essential life skills to handle intricate issues both in professional as well as personal spheres of life.
PSO8	Exploit their imaginative power in synthesizing concrete media products from its abstract form.

BHARATHIAR UNIVERSITY::COIMBATORE – 641046
DEPARTMENT OF COMMUNICATION AND MEDIA STUDIES

PROGRAMME OBJECTIVES FOR THE ENTIRE PROGRAMME:

PO1: Provide students with a comprehensive and balanced understanding of the several branches of the media subjects, which are necessary prerequisites for a clear understanding of the industry requirements in the field of Journalism (Print and Broadcast), Advertising, New Media, Designing, Radio and Television Production, Film Studies, Development Communication, Public Relations, Photography and Research to ideate process and offer solutions for the societal problems.

PO2: Encourage students who are motivated to go for higher studies (M.Phil or Ph.D) in the area of their interest.

PO3: Prepare postgraduates for successful careers dealing with analyzing, formulating and solving problems and to promote lifelong learning, to develop applications, by helping them develop an intelligent understanding of the theoretical bases of the same.

PO4: Help students understand and imbibe professional ethics, moral values and social concern for their successful professional careers and to evolve as key-players/entrepreneurs in the field of media and related areas.

PO5: Provide opportunities to students to work in interdisciplinary projects across the various branches of Communication and Media Studies.

PO6: Imbibe Interpersonal skills and promote leadership skills among students and develop in them the sense of team work to analyze communication patterns between students.

PO7: Develop motivational skills to ramify complex unwelcoming consequences Intrapersonal Communication.

PO8: Amplify the power of imagination among students for visualizing and developing media content.

PO9: Encourage creativity as a food for thought for identifying unique characteristics in an individual.

PO10: Help students face challenges during job recruitments.

SEMESTER I

Course Code	13A	COMMUNICATION MODELS AND CONSTRUCTS		L	T	P	C
Core I				5	-	-	4
Pre-requisite		Students are expected to possess Foundational Knowledge of Communication Processes and a Basic Understanding of its Functions in existing Media Environment.			Syllabus Version		2025-2026
Course Objectives:							
The Main Objectives of this Course are to:							
1. To make Students understand the Core Elements of Communication with relevant Models.							
2. To make Students analyze the Core Theories of Intrapersonal, Interpersonal, Group and Mass Communication through Psychological, Sociological and Theoretical Lenses.							
3. To help Students examine the Application of Communication Constructs in understanding Media Messaging, Audience Behaviour and Message Interpretation.							
4. To facilitate Students to evaluate Audience Perception, Media Influence and Communication Effectiveness using Theoretical and Empirical Perspectives.							
5. To foster among Students the Analytical and Reflective Thinking to connect Communication Theories with Real World Media Practices.							
Teaching Methodology: Experiential-Reflective Learning byEngagingStudents withSimulated Communication Scenarios for Reflective Observation and enable them Connect their Experience toFormulate and Apply Innovative Ideas in Real World Situations further refining their Skills. Assessments link Simulations to Research, ensuring Theory-Practice Integration.							
Expected Course Outcomes:							
On the successful completion of the course, Students will be able to:							
1	UNDERSTAND the Essentials of Communication.						K2
2	APPLY theTheories of Communication in Research and Practiceby developing an understanding of its Strengths and Limitations.						K3
3	COMPREHEND the Theories and their relevance in the Digital Era.						K2
4	COMPARE various Psychological and Sociological Communication Theories on the Process of Formulation of Perception.						K4
5	EVALUATEthe Audience Receptivity through Theoretical relevance to Media Audience.						K5
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6– Create							
Unit:1		COMMUNICATION ESSENTIALS				18 hours	
Meaning, Signs, Codes and Signification – Elements: Berlo’s SMCR Model, Shannon-Weaver’s Mathematical Theory, - Dimensions - Types –Process: Lasswell’s Linear Model - Barriers							
Unit:2		INTRAPERSONAL COMMUNICATION				13 hours	
Theories:Development Nature of Mind, Mindfulness Theory, Alphabet Effect Theory, Self-Discrepancy Theory,Perception Theory, Self-Perception Theory, Self-Determination Theory, Attribution Theory,Cognitive Dissonance, Selective Perception,Theory of Planned Behavior (TPB), Theory of Reasoned Action (TRA),Affect Theory, Individual Differences, Selectivity Process, Aggressive Cues, Catharsis, Constructivism, Self-Efficacy Theory, Mental Model Theory, Expectancy-Value Theory, Protection Motivation Theory							
Models:Steinberg’s Five Element Model, Barker- Wiseman’s Stage Model, Model of Mindful Communication							
Unit:3		INTERPERSONAL COMMUNICATION				12 hours	
Theories:Looking Glass Self Theory, Communication Accomodation Theory, Relational Dialectics Theory, Expectancy Violation Theory, Face Negotiation Theory, Domino Effect, Uncertainty Reduction Theory, Symbolic Interactionism,Social Exchange Theory, Social Penetration Theory, Standpoint Theory, Radcliffe-Brown’s Social Construction, Social Learning Theory, Argumentation Theory, Social Presence Theory, Systems Theory, Language Expectancy Theory, Altercasting Theory,Transactional Analysis: Insights from Thirukkural.							
Models:Osgood-Schramm’s Circular Model , Newcomb’s ABX Model, Jakobson's Linguistic Model, Duck’s Relationship Filtering Model, Barnlund’s Transactional Model, Petty-Cacioppo’s Elaboration Likelihood Model, Dance’s Helical Model,Knapp’s Relationship Model							

Unit:4	GROUP COMMUNICATION	15 hours
Theories: Coordinated Management of Meaning,Rhetoric Theory, Foucaultian Discourse Analysis, Structuration Theory, Groupthink Theory, Symbolic Convergence Theory, Collaborative Decision Making Theory, Attraction-Selection-Attrition Theory, Enactment Theory, Sensemaking Theory, Contagion Theory, Social Identity Model of Deindividuation Effects, Adaptive Structuration Theory		
Models: Fisher’s Model,Poole’s Multiple Sequence Model, Riley & Riley Group Communication Model,Luft Ingham’s Johari Window Model, Competing Values Framework		
Unit:5	MASS COMMUNICATION	12 hours
Theories: Cultivation Theory and Mainstreaming, Uses and Gratifications Theory, Spiral of Silence, Medium is Message, Reception Theory, Third Person Effect, Media Richness Theory		
Models: Two Step and Multi- Step Flow of Communication, De Fleur Model, Fougler’s Ecological Model		
Unit:6	RESEARCH APPLICATION	2 hours
Students will Present a 6000-word Research Paper that must include a Qualitative Analysis of any Two Models orTheoriesof his/her interest.		
	Total Lecture hours	72 hours
Reference Books		
1	Griffin, Led Better & Sparks (2023). <i>A First Look at Communication Theory</i> . McGraw Hill Education: New York.	
2	Duck, Stave & McMahan, David T. (2022). <i>The Basics of Communication: A Relational Perspective</i> , Sage Publications Inc California.	
3	Hasan, Seema (2020). <i>Mass Communication: Principles and Concepts</i> (3 rd Edition), CBS Publishers and Distributors Pvt Ltd: New Delhi.	
4	McQuail, Denis (2020). <i>Mass Communication Theory</i> (7 th Edition), Sage Publications: New Delhi.	
5	Rocci, Andrea & Saussure, Louis de (2016). <i>Verbal Communication</i> (1 st Edition), De Gruyter Mouton: University of Luganm.	
Quick Links for Reference		
1.	https://anammuzamill.wordpress.com/wp-content/uploads/2013/02/handbook-of-communication.pdf	
Course Designed By:Dr. Sandeep Kaur, Assistant Professor, Department of Communication and Media Studies, Bharathiar University, Coimbatore		
Course Verified By: Dr. M.Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore		

Search Keywords: Elements, Functions, Dimensions, Barriers, Process, Models, Theories.

Mapping with Programme Outcomes										
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	M	M	S	S	S	M	S	S
CO2	S	S	M	M	S	S	S	S	S	S
CO3	S	S	S	S	S	S	S	M	M	S
CO4	S	S	S	S	S	S	S	M	M	S
CO5	S	S	S	S	S	S	S	S	M	S

S- Strong, M- Medium, L- Low

Course code	13A	COMMUNICATION MODELS AND CONSTRUCTS Teaching Methodology	L	T	P	C
Core I			5	-	-	4
<p>The Course uses Experiential-Reflective Learning to ensure Students actively Engage with Communication Theories and Apply them in Real World Context as follows:</p> <p>1. Simulated Communication Scenarios</p> <p>a. Role Playing Exercises to Apply Models such as Johari Window, ELM, Transactional Analysis.</p> <p>b. Media Message Deconstruction Activities to Analyze Mass Communication Theories such as Cultivation Theory, Spiral of Silence etc.</p> <p>c. Real-life Examples or Simulated Situations for Analyzing Communication Dynamics using the Learned Theories.</p> <p>2. Case Study Analysis</p> <p>a. Examination of RealWorld Communication Successes and Failures using Theoretical Frameworks.</p> <p>b. Comparative Discussions on Different Models, for instance, Linear vs Transactional Models.</p> <p>3. Reflective Learning</p> <p>a. Journaling and Debrief Sessions to Connect Experiential Activities with Theoretical Concepts.</p> <p>b. Peer Feedback and Group Discussions to Deepen Analytical Perspectives.</p> <p>4. Problem based Learning</p> <p>a. Debates and Socratic Seminars on Contrasting Theories, for instance, Uses and Gratification Theory vs Cultivation Analysis.</p> <p>Integration with Assessment</p> <p>a. Simulation and Reflections will inform the Research Paper (Unit 6) where Students Qualitatively Analyze Models/Theories.</p> <p>b. Interactive Activities, Games and Presentations will track the Applied Understanding.</p>						

COMMUNICATION MODELS & CONSTRUCTS

Top 6 Career Opportunities & Use of Subject



Course code	13B	INDIAN CONSTITUTION, MEDIA LAWS AND ETHICS	L	T	P	C
Core II			4	-	-	3
Pre-requisite		Students must possess the Basic Information on the Administrative Set up of the Indian Constitution that is viable to understand the Challenges and Issues in the Realm of Media Content Regulation.	Syllabus Version		2025-2026	
Course Objectives:						
The Main Objectives of this Course are to: 1. To provide theFramework of Indian Constitution for Students to be aware of their Fundamental Rights and Duties. 2. To help Students evaluate Article 19 scope and Contemporary Free Speech Debates. 3. To help Students apply Media Laws (Press, Broadcast/Cyber) to Real World Scenarios and Ethical Dilemmas. 4. To help Students understand their Professional Responsibilities and Ethical Considerations while representing Media Organizations. 5. To help Students critically Appraise the Debates and Controversies related to Media Regulation. 6. To facilitate Students to create Solutions for emerging challenges in Digital Privacy, Data Protection and Content Regulation.						
Teaching Methodology: Active Learning to introduce Legal Framework, Core Legal Terms and Concepts surrounding Media Freedom and the Role of Indian Constitution.						
Expected Course Outcomes:						
On the successful completion of the course, Students will be able to:						
1	INTERPRET the Constitutional Framework including Fundamental Rights, Duties and Governance Structures.					K2
2	ANALYZE the Freedom of Speech and Expression and the Reasonable Restrictions using Landmark Judgments.					K4
3	EVALUATE Journalistic Responsibilities by Assessing Ethical Frameworks, Media Codes Of Conduct and the Role of Regulatory Bodies.					K5
4	DEMONSTRATE the relevance of Cyber Laws in India regulating the Digital Content.					K3
5	ASSESS the Legal Instruments ensuring Protection of Human Rights and Personal Data in the context of Media and Communication Technologies.					K5
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6– Create						
Unit:1		INDIAN CONSTITUTION			12 hours	
Meaning, Composition, Preamble, Salient Features - Fundamental Rights and Duties–Right to Constitutional Remedies - The Directive Principles of State Policy -Ordinance, Bill, Amendments –Power and Functions of Union Government: Legislature (Parliament),Lok Sabha and Rajya Sabha, Executive (President of India, Prime Minister of India); Federalism, Judiciary (Supreme Court) – Constitutional and Statutory Bodies - Mini Constitution						
Unit:2		FREEDOM OF SPEECH AND EXPRESSION (ARTICLE 19)			12 hours	
Definition – Features – Scope – Importance – Interpretation–Fair Criticism – Defamation - Reasonable Restrictions – Privileges of Judiciary and Legislature – Landmark Cases and Supreme Court Judgments on Article 19 - Right to Information Act 2005						
Unit:3		MEDIA LAWS AND REGULATORY BODIES			11 hours	
Press: Regulations during Colonial Rule, PRB Act 1867Official Secrets Act 1923, Working Journalists Act 1955, Press Council Act 1978, Contempt of Court Act 1971, Newspaper (Price and Page) Act 1956, Broadcast: Cable TV Network Regulation Act 1995, Cinematography Act 1952, Prasar Bharti Act 1990, Satellite Rights Cyber: Intellectual Property Rights (IPR), Information Technology Act (2000) Section 43A, Section 66A, Section 69A, Section 72, The Digital Personal Data Protection Act, 2023 (DPDP) - Sensitive Personal Data or Information Rules, 2011 (“SPDI Rules”). Protection of Personal Information (PI) and Sensitive Personal Data and Information (SPDI)-Draft PDP Bill, 2019. Press Commissions and Regulatory Bodies: PCI, Prasar Bharathi, PRGI, CBFC, BARC						
Unit:4		LAWS OF HUMAN RIGHTS			10 hours	
Protection of Human Right Act 1993, National Human Rights Commission (NHRC), State Human Rights Commission (SHRC), Child Labour Acts, the Monopolies and Restrictive Trade Practices Act 1969, Pornography Act - Section 67&67a,						
Unit:5		MEDIA ETHICS			13 hours	
Meaning, Scope –Moral Responsibility - Gandhian Ethics in Journalism – Editor’s Guild of India Code of Ethics – NBDA Code – BCC Code – Digital Media Ethics under IT Rules 2021						

Unit:6	RESEARCH APPLICATION	2 hours
Using Theoretical and Methodological Approaches, Students willPresent a 5000-word White Paper from any area of his/her interest in this Domain.		
	Total Lecture hours	60 hours
Reference Books		
1	Bakshi, P.M (2023). <i>The Constitution of India</i> (19th Edition), Universal Law Publishing Co. Pvt. Ltd: New Delhi.	
2	Trager, Robert; Russomanno Joseph & Rose, Susan Dente (2017). <i>The Law of Journalism and Mass Communication</i> (6 th Edition), Sage Publications: New Delhi.	
3	Dash, Ajay (2012). <i>Freedom of Press</i> (Reprint Edition), Discovery Publishing House: New Delhi.	
4	Prasad, Kiran (2008). <i>Media Law and Ethics: Readings in Communication Regulation</i> (Vol I), B.R. Publishing Corporation: New Delhi.	
5	Jacquette, Dale (2007). <i>Journalistic Ethics: Moral Responsibilities in the Media</i> (1 st Edition), Dorling Kindersley Publishing, Inc: New Delhi.	
Quick Links for Reference		
1	https://www.delhihighcourt.nic.in/web/sites/default/files/Ebook/media-law-handbook_handbook-series_english_lo-res_508.pdf	
2	https://www.jru.edu.in/wp-content/uploads/moocs/e-books/journalism-and-mass-communication/Media_Ethics_Laws.pdf	
3	https://www.constitutionofindia.net/wp-content/uploads/2023/03/Original-Manuscript-of-the-Constitution-of-India_New1.pdf	
Course Designed and Verified By:Dr. M. Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore		

Search Keywords: Indian Constitution, Union Government, State Government, Article 19, Press Laws, Press Ethics, Laws (Press-Human Rights- Cyber), Ownership, Content Regulation, Media Regulation

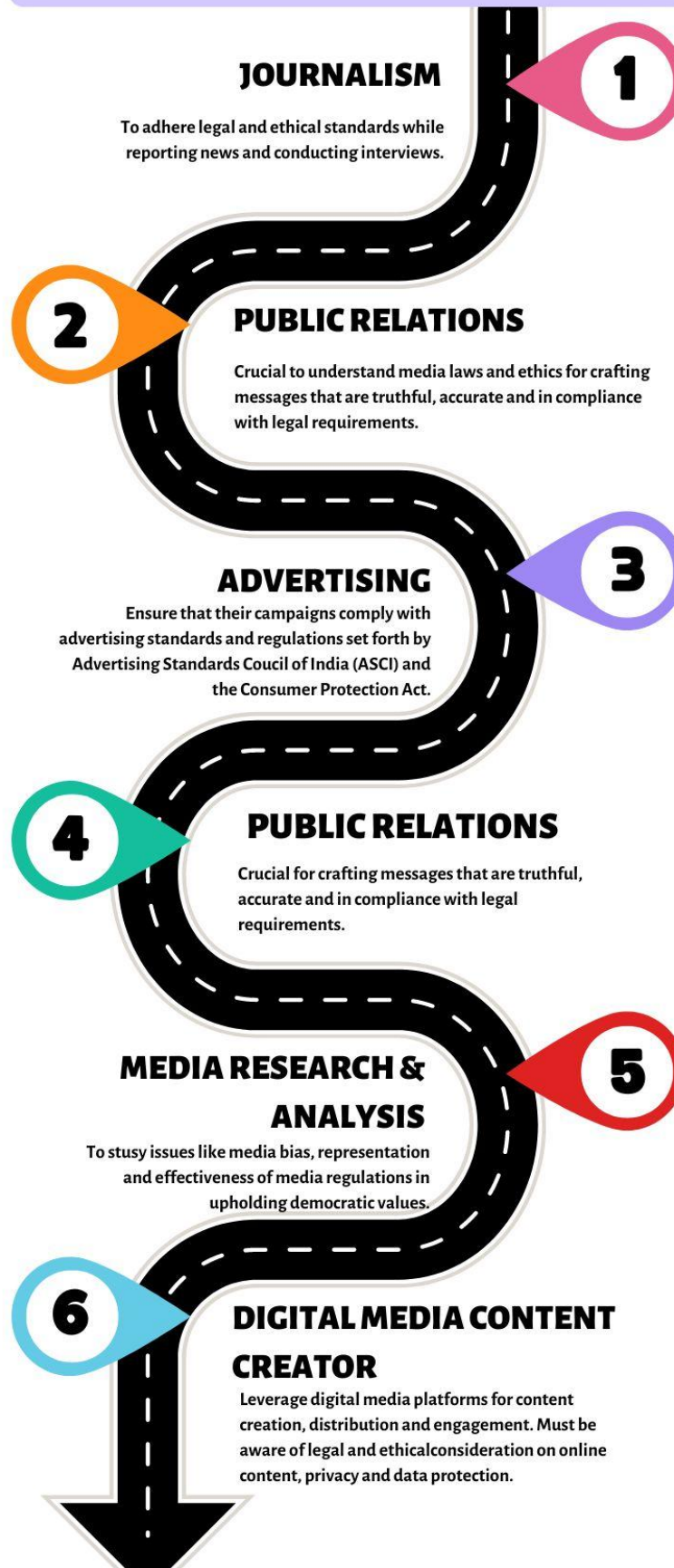
Mapping with Programme Outcomes										
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	L	M	S	L	M	L	L	L	M
CO2	S	S	L	S	L	S	L	M	M	M
CO3	S	S	S	S	M	S	L	L	L	S
CO4	S	S	S	S	M	M	L	L	L	S
CO5	S	S	S	S	M	M	L	L	L	S

S- Strong, M- Medium, L- Low

Course code	13B	INDIAN CONSTITUTION, MEDIA LAWS AND ETHICS Teaching Methodology	L	T	P	C
Core II			4	-	-	3
<p>The Course uses Active Learning to introduce Legal Framework, Core Legal Terms and Concepts surrounding Media Freedom and the Role of Indian Constitution. as follows:</p> <p>1. Case Based Legal Labs</p> <p>a. Dissection of Controversies/Conflicts using Frameworks from Unit 2 to 5.</p> <p>b. Visual Mapping of Intersection of Global Media Laws with Constitutional Rights.</p> <p>2. Gamified Learning</p> <p>a. Know your Fundamental Rights! via Quizzes on Constitutional Provisions.</p> <p>b. Ethics Escape Rooms based on Team-based Puzzles requiring application of Ethical Guidelines to Resolve Fictional Newsroom Dilemmas.</p> <p>3. Expert Immersion</p> <p>a. Frontier Lectures by Legal Professionals or Experts.</p> <p>b. Field Documentation that encourages Interviewing Journalist/Lawyers about Practical challenges.</p> <p>4. Reflective Journaling</p> <p>a. Weekly Entries connecting Current Events and its Diverse Perspectives for Critical Analysis.</p> <p>b. Presenting Legal Argumentation as White Paper entry in Unit 6.</p> <p>Integration with Assessment</p> <p>a. Research driven Evaluation through Student Engagement in Qualitative Legal Analysis and application of Constitutional, Legal and Ethical Frameworks to Contemporary Media Issues will inform the Development of White Paper (Unit 6).</p> <p>b. Case Analysis and Constitutional Awareness via Socratic Seminars will track the Applied Understanding.</p>						

INDIAN CONSTITUTION, MEDIA LAWS & ETHICS

Top 6 Career Opportunities & Use of Subject



Course code	13C	INTRODUCTION TO JOURNALISM	L	T	P	C
Core III			4	-	-	3
Pre-requisite	An Ability to Identify various Sources of News and understand News Values to determine the Type of News to be published in compliance with Editing Principles is mandated for Students.		Syllabus Version		2025-2026	
Course Objectives:						
The Main Objectives of this Course are to:						
1. To make Students Analyze the Structural and Ethical Foundations of News Production through Theoretical Frameworks and Case Studies.						
2. To developStudents competencies in Reporting, Interviewing and Data Driven Storytelling for diverse Media Platforms.						
3. To help Students evaluate the Impact of Technological Disruptions on Journalistic Practices and Ethics.						
4. To cultivate Critical Thinking Skills among Students for navigating Press Freedom challenges, Censorship and Disinformation.						
5. To synthesize research methodologies for Students to evolve an Original Investigative Report on Contemporary Media Issues.						
Teaching Methodology: Blended Learningby offering aHands-On Active Learning Mechanism via Collaborative Activities (Debates and Discussion),Simulations, Critical Thinking Exercises (News Analysis), and Field Workto help Students grasp Core Journalistic Principles and develop Essential Skills of News Gathering, Writing Styles, Ethics, and Media Platforms.						
Expected Course Outcomes:						
On the successful completion of the Course, Students will be able to:						
1	DECODE News Values, Structures and Epistemic Principles of News writing and Editing.					K4
2	EXECUTE theSkills of grasping various Editorial Applications of News, Columns, Features, Editorials etc.					K3
3	DEVELOP Journalistic Skills for Interviewing and Beat Reporting for gathering Information from Sources.					K6
4	DESIGN Convergent Journalism Outputs (MOJO Videos, Data Visualizations) leveraging AI Tools.					K6
5	COMPOSE a Methodical News Analysis incorporating Contemporary Issues, Ethical Fact Checking Protocols.					K6
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6– Create						
Unit:1	FUNDAMENTALS OF NEWS				9 hours	
News: Definition, Purpose, Importance - Types - News Elements – News Values - News Structures - News Sources and Agencies - News Flow; Mowlana’s Model - News Selection Process - Characteristics of a good News Story - Journalism: Basic Canons and Epistemology.						
Unit:2	THE NEWS REPORTER				9 hours	
Classifications, Functions, Qualities, Rights and Responsibilities, Codes of Conduct for Professional Journalism – Sangam Age Poets as Reporters–Types of Reporters - Reporting Beat/Specialized Reporting - Types of Interviews and its importance - Essentials of Photojournalism.						
Unit:3	THEORIZING NEWS				9 hours	
Normative Theories of Press –News and Habermas’s Structural Transformation of Public Sphere - Market vs Public Sphere Models - Propaganda Model –Westley-Maclean’s Gatekeeping Theory - Manufacturing Consent - Agenda Setting and Framing Theory - Spiral of Silence - Third-Person Effects - Hostile Media Influence –Shoemaker’s Hierarchical Model						
Unit:4	CONVERGENT JOURNALISM				7 hours	
Media Convergence - AI in Newsrooms - Media Ownership Patterns and its disruptions - Legacy and Alternative Media - Electronic News Gathering - Mobile Journalism (MOJO) - Citizen Journalism Initiatives - Digital-only Platforms and Digipub–Data Journalism - Google Trends for Journalism: Google Pinpoint - Digital Investigative Journalism: Case studies. Fact Checking: Disinformation and Misinformation, Tools and Practices, Digital Arrest, IFCN Code of Principles, Automated Fact Checking - Ethical Fact Checking - Writing for Fact Checking - Limitations and Bias						
Unit:5	CONTEMPORARY ISSUES				9 hours	
Reportage of Ongoing Wars/Conflicts across Globe - Press Freedom: Legal and Practical Challenges - Reporting under Censorship and Digital Restrictions - Internet Shutdowns and Media Blackouts–Manipur Media Interventions, Jallikattu Protests, Attacks on Journalists: Siddique Kappan, Paranjoy Guha Thakurta, Mohammad Zubair, - Vikatan Cartoon Controversy, Electoral Bonds Scam Investigations, Pegasus Surveillance Case, UAPA, Seditionand Chilling Effect.						

Unit:6	RESEARCH APPLICATION	2 hours
Based on an understanding of the Functioning of Journalism, Students will prepare a 6000-word Methodical Research Paper on any one of the Contemporary Cases of his/her Preference.		
	Total Lecture hours	45 hours
Reference Books		
1	Richards, Alex (2023). <i>Foundations of Data and Digital Journalism</i> , Routledge Publishers: UK.	
2	Rao, S. (2019). <i>Indian Journalism in a New Era: Changes, Challenges, and Perspectives</i> . Oxford University Press.	
3	Wahl-Jorgensen, K., & Hanitzsch, T. (2019). <i>The Handbook of Journalism Studies</i> . Taylor & Francis. UK.	
4	Bonea, A. (2016). <i>The News of Empire: Telegraphy, Journalism and the Politics of Reporting in Colonial India, c. 1830–1900</i> . Oxford University Press.	
5	Kovach, B., & Rosenstiel, T. (2014). <i>The Elements of Journalism</i> , Revised and Updated 3rd Edition: What Newspeople Should Know and the Public Should Expect. Crown.	
6	Ganesh, T.K (2008). <i>Essentials of Mass Media Writing</i> , Authors Press: New Delhi.	
7	Brighton, Paul & Foy, Dennis (2007). <i>News Values</i> , Sage Publications: London.	
8	Smith, Ron F. & Connell, Loraine, M.O (2007). <i>Editing Today</i> (2 rd Edition), Wiley-Blackwell Publishing: US	
9	Allan, Stuart (2005). <i>Journalism: Critical Issues</i> , Rawat Publications: Jaipur.	
10	Fox, Walter (2003). <i>Writing the News: A Guide for Print Journalists</i> (3 rd Edition), Surjeet Publications: New Delhi.	
Quick Links for Reference		
1	https://keralamediaacademy.org/wp-content/uploads/2015/02/Handbook-of-Journalism-Studies.pdf	
2	https://books.rodrigozamith.com/the-international-journalism-handbook/files/Rodrigo%20Zamith%20-%20The%20International%20Journalism%20Handbook.pdf	
3	https://jmcstudyhub.com/wp-content/uploads/2020/03/Book-Handbook-of-Journalism-Studies.pdf	
Course Designed By: Dr. Sandeep Kaur, Assistant Professor, Department of Communication and Media Studies, Bharathiar University, Coimbatore. and Verified By: Dr. M. Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore		

Search Keywords: News Elements (Attributes), News Values, Sources, News Agencies, News Structure, Beat Reporting, Photo Journalism, News Editing, Page Makeup, Feature Writing, Interviews, Online News, Data Journalism, Data Analytics

Mapping with Programme Outcomes										
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	S	S	S	S	M	M	S
CO2	S	S	S	M	S	S	S	M	M	S
CO3	S	M	S	S	S	S	S	S	S	S
CO4	S	S	S	S	M	L	L	S	S	S
CO5	S	S	S	S	S	S	L	S	S	S

S- Strong, M- Medium, L- Low

Course code	13C	INTRODUCTION TO JOURNALISM Teaching Methodology	L	T	P	C
Core III			2	-	1	3
<p>The Course uses Blended Learning by offering a Hands-On Active Learning Mechanism via Collaborative Activities (Debates and Discussion), Simulations, Critical Thinking Exercises (News Analysis), and Field Work to help Students grasp Core Journalistic Principles and develop Essential Skills of News Gathering, Writing Styles, Ethics, and Media Platforms as follows:</p> <p>1. Simulated Scenarios</p> <p>a. Editorial Meetings, Coverage of Press Conferences</p> <p>b. Mock Newsroom Scenarios to practice News Gathering under Time Constraints.</p> <p>2. Technology Integrated Labs</p> <p>a. Produce MOJO Packages under Deadline Pressures.</p> <p>b. Fact Checking Sprints by collaborating with Organizations or Experts in the Field.</p> <p>3. Philosophical Chairs</p> <p>a. Guest Master Classes inviting Professionals/Experts in different Beats of Journalism.</p> <p>b. AI Journalism Workshops for Hands-On Sessions with Tools like ChatGPT for Lead Generation and Google Pinpoint for Data Mining.</p> <p>4. Critical Debates</p> <p>a. Socratic Seminars on News Coverage of Significant Past or Present Events/Issues.</p> <p>b. Comparative Analysis of different News Outlets for Editorial Preferences.</p> <p>Integration with Assessment</p> <p>a. Simulation and Reflections will inform the Research Paper (Unit 6) where Students Qualitatively Analyze Contemporary Cases.</p> <p>b. Simulations will track the Applied Understanding.</p>						

INTRODUCTION TO JOURNALISM

Top 6 Career Opportunities & Use of Subject



Course code	1EA	STORYTELLING TECHNIQUES	L	T	P	C
Elective IA			-	-	2	2
Pre-requisite		Students will be able to Integrate NarrativeExperiences across a range of Media Platforms.	Syllabus Version		2025-2026	
Course Objectives:						
The Main Objectives of this Course are to:						
1. Students will be able to Critically Evaluate the Pros and Cons of StorytellingStrategies across various Media Platforms.						
2. Students will be able to Analyzethe Narrative Structure, Audience Engagement and Content Delivery Mechanisms of Multimedia Storytelling.						
3. Students will be able to demonstrate Narrative Competency in Storytelling through Integrated Content Creation.						
4. Students will gain Hands-on Training in Scripting, Storyboarding and Audio/Visual Content Creation using both Manual and AI Assisted Tools.						
5. Students will gain Procedural Knowledge for demonstrating Competence in Project Planning, Platform Selection and Multimedia Integration.						
Teaching Methodology: Interactive Learning fordeeper understanding of Concepts in Narratives throughActive Participation, Character Development, and Story MappingviaSelection of Stories, Presentation Techniques, and Integration						
Expected Course Outcomes:						
On the successful completion of the Course, Students will be able to:						
1	IDENTIFY Key Elements and Narrative Principles of Storytelling across various Media Platforms.					K2
2	EVALUATEthe Rationale and DecisionMaking Process for selectingStorytellingacross different Media Platforms for specific Communication Goals.					K5
3	CONTRAST a Strategic Plan for Storytelling invarious Media.					K4
4	DESIGN and DEVELOPScripts and Storyboards for Original Projects integrating Text, Visual, Audio and Video in Storytelling.					K6
5	INTEGRATEMultimedia Tools and Platforms to Produce and Present a Cohesive Narrative.					K6
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 – Create						
Module 1:Students will Assemble Storytelling Experience in the Formats provided below:						
1. Objectives (Primary and Secondary) and Goals (Primary and Secondary).						
2. Based on the Theme provided, Write an Original Story (800 words) by Developing a Narrative Structure based on Story World, Plot, Basic Character Outline, Target Audience and Genre.						
3. Use AI Tools (e.g., ChatGPT) to generate a Story based on the Theme Outlined.						
4. Create Comic Strips (4–6 panels), both Hand-Drawn and using AI Image Generation Tools (e.g., ChatGPT, DALL·E, Bing Image Creator),						
Module 2:Students will Narrate and Record your Written Storytelling Experience in the Audio Format by adding Basic Sound Effects and Background Music. Convert the AI-generated Story to Audio using AI tools like Natural Readers, ElevenLabs, etc. Export the Final Audio in MP3/WAV Format.						
Module 3:Studentswill Create a Short Video (1–2 mins) using the Audio and Visuals from the Comic/Story already generated and add Basic Editing Software/App like Inshot etc. For AI-generated Story, you may use tools like Fliki, Pictory, or Lumen5 and generate a Video from AI text + AI voice. Export and Submit the AI-based Video Output.						
Module 4: For the Transcription and Visual Character Design (AI), Students will Upload AI-generated Audio to Otter.ai (or similar) to generate Transcription and then Extract Key Dialogues from Transcription. You may use ChatGPT or similar to Describe and Generate Character Illustrations for each Main Character using Image Generation Tools						
Module 5:Students will Create a Digital Portfolio						
Reference Books						
1.	Berger, R. (2019). <i>Dramatic Storytelling & Narrative Design: A Writer’s Guide to Video Games and Transmedia</i> . CRC Press.					
Quick Links for Reference						
1	https://iris.who.int/bitstream/handle/10665/363148/9789290619918-eng.pdf					

2	https://museumonmainstreet.org/sites/default/files/storytelling_guide_final.pdf
3	https://gracamacheltrust.org/wp-content/uploads/2022/09/NON-FICTION_STORYTELLING_HANDBOOK.pdf
4	https://www.diu.edu/documents/loosen-your-tongue.pdf
Course Designed By: Dr. Sandeep Kaur, Assistant Professor, Department of Communication and Media Studies, Bharathiar University, Coimbatore	
Course Verified by: Dr. M. Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore	

Mapping with Programme Outcomes										
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	L	S	S	S	S	S	S	S	S
CO2	S	L	M	M	M	M	M	S	S	M
CO3	S	L	S	L	M	M	M	S	S	M
CO4	S	L	S	S	S	S	S	S	S	M
CO5	S	L	S	S	S	M	S	S	S	S

S- Strong, M- Medium, L- Low

Course code	1EA	STORYTELLING TECHNIQUES Teaching Methodology	L	T	P	C
Elective IA			-	-	2	2
<p>The Course uses Interactive Learning for deeper understanding of Concepts in Narratives through Active Participation, Character Development, and Story Mapping via Selection of Stories, Presentation Techniques, and Integration as follows:</p> <p>1. Analytical and Conceptual Training</p> <p>a. Templates to Map Narrative Structures across different Media Platforms.</p> <p>b. Worksheets and Role Play Exercises to Analyze the Structure and Components of Storytelling.</p> <p>2. Hands-on Story Creation</p> <p>a. Development of. an Original Story and Building Character profiles, Plot Outlines and Genre Placements based on a given Theme.</p> <p>b. Incorporation of AI Chatbots for Narrative Drafts and Brainstorming.</p> <p>3. Visual and Comic Strip Generation</p> <p>a. Creation of 4-6 Panels' Comic Strip using both Manual and AI Tools for Sequential Narrative.</p> <p>4. Audio Storytelling and Narration</p> <p>a. Demonstration of Conversion of Text to Voice using tools like ElevenLabs.</p> <p>5. Video Creation and Editing</p> <p>a. Merging Comic/Audio into a Short Video Format with Theme-Appropriate Pacing, Transition and Coherence.</p> <p>6. AI based Transcription</p> <p>a. Teaching Dialogue Extraction and Script Adaptation to generate Visual Illustrations for Characters using Tools.</p> <p>Integration with Assessment</p> <p>a. Formative Assessment will involve Brainstorming and Verbal Story Narration in the Class.</p> <p>b. Summative Assessment includes Documentation of Original Story, Comic Strip, Audio Narration, Short Video and Final Portfolio that includes Character Design and Transcription.</p>						

Course code	13P	DESIGN PRINCIPLES		L	T	P	C
Practical I				-	-	5	4
Pre-requisite		Students must be able to think Divergently for the Creative Visualization and Incubation of Inventive Ideas pertaining to Concrete Manifestation of Abstract Concepts.		Syllabus Version		2025-2026	
Course Objectives:							
The Main Objectives of this Course are to:							
1. To enable Students to Apply Design Thinking Methodologies to Prototype User-Centric Solutions.							
2. To help Students create Vector Graphics, Bitmap Designs and Digital Art using Industry Standard Tools.							
3. To enable Students integrate Generative AI tools to optimize Workflows.							
4. To help Students evaluate Design Effectiveness through User Feedback and Psychological Principles.							
5. To prompt Students to Innovate by adapting to Emerging Trends in Grid-Based Systems.							
Expected Course Outcomes:							
On the successful completion of the Course, Students will be able to:							
1	DESIGN User-Centric Solutions using Iterative Design Thinking Stages.						K6
2	PRODUCE Vector Characters, 3D Objects and Bitmap Effects for Multimedia Projects.						K6
3	OPTIMIZE Workflows using Generative AI Tools.						K6
4	ASSESS Designs for Usability, Colour Psychology and Alignment with Gestalt’s Principles.						K5
5	INNOVATE Grid Systems and Typography for Responsive Web, Print and Branding Projects.						K6
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6– Create							
Module:1		DESIGN THINKING					
Design Thinking Stages:Define (reflecting on the brief) – Research (user, thing, context) – Ideate (exploring novel solutions) – Prototype (test on real users, conditions) - Develop (detail out, revise, refine) - Production (Communicate visually) - Feedback (learn, document).							
Colours In Design: Understanding ColourTheory - Working with the Colour Wheel - Analyzing the Colour Psychology - Interaction of Colours - Creating a Mood Board, Exploring the Medium.							
Module:2		VECTOR AND BITMAP					
Understanding Gradients, Patterns, Character Creation, working with 3D, Typography, Building Objects, Analogue Effects							
Typography: build elegant Type Art, designing a Concert Poster, Illustration and Art Tutorials, vector Portraits , Designing an Album, creating Movie Poster Concepts, creating Powerful Lighting Effects ,Visual Design for the Web, Digital Painting							
Grid and Design Philosophy – purpose of the Grid - Typographic Grid – Typographic Measurement System – Width of a Column – Leading – Margin Proportions – Page Numbers – Body and Display Faces – Construction of Type Area – Construction of the Grid – Types of Grid and Fields – Photograph, Illustration and Solid Tint in Grid System – Grid System in Corporate Identity.							
Module:3		PRACTICALS					

Application of Gestalt Principles using the following.

Corel Draw

1. Poster Design for a Film
2. Logo Designs of different Genres of Industries(educational, commercial, entertainment, government sectors etc)
3. Landing Page Design for a Web Page.
4. Mobile Cover Design
5. Graphic Design on any of the Product
6. Designing a Package
7. Designing a Signage / Display Boards etc
8. Creating a Layout for Banners and Hoardings with Measurement of Images and Typography
9. Designing Multi- Coloured Brochure with Folds.
10. Designing Brochures with Achromatic, Monochromatic and Polychromatic Colours.
11. Designing a Book Cover with various Sizes.

Photoshop

1. Invitation Designing
2. Magazine Cover Page
3. Instagram Posts
4. Grid Coloring
5. Blemish Removal
6. Digital Painting
7. Album Designing
8. Clipping Mask
9. GIF Creation
10. Photo Manipulation
11. Color Correction

Illustrator

1. Digital Signature
2. Cartoon Character/Digital Illustration
3. Business Card
4. Blog Post Template
5. Social Media Banners
6. Infographics
7. Newsletter Masthead
8. Video Thumbnails
9. Worksheets
10. Three-Fold Brochure
11. Pamphlet

Open Generative AI Platforms

1. Posters
2. Image Generation

Observation Book

Students should create the above designs as a creative portfolio using **Vector and Bitmap Software** and submit it in a printed format with actual size for the practical examination.

		Total hours	72 hours
Reference Books			
1	Samara, Timothy (2023). <i>Making and Breaking the Grid</i> (3 rd Edition). Rockford Publishers: US.		
2	Cure, Sophie and Seggio, Barbara (2019). <i>Graphic Design Playbook</i> , Lawrence King Publishers: UK.		
3	Dramstol, David (2009). <i>Idea Searching: Basics of Product Design</i> , AVA Publishing: Switzerland.		
4	Cuttle, Christopher (2008). <i>Lighting by Design</i> (2 nd Edition), Elsevier Ltd: New York.		
5	Colsol, Richard (2007). <i>The Fundamentals of Digital Art</i> , AVA Publishing: Switzerland.		
6	McDermott, Katherine (2007). <i>Design the Key Concepts</i> , Routledge, Taylor & Francis Group: London.		
7	Carver, Gavin and White, Christine (2003). <i>Computer Visualization for the Theater 3D Modeling for Designers</i> , Elsevier Ltd: New York.		
Quick Links for Reference			
1	https://www.teacheroz.com/apah-elements.pdf		

2	https://arc345ergofactors.wordpress.com/wp-content/uploads/2016/03/william-lidwell-kritina-holden-jill-butler-universal-principles-of-design-rockport-publishers-2003.pdf
3	https://dl.icdst.org/pdfs/files4/4bb8d08a9b309df7d86e62ec4056ceef.pdf
Course Designed and Verified By:Dr. M. Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore	

Search Keywords: Design Thinking, Colour Psychology, Gestalt Principle, Design Softwares, Typography

Mapping with Programme Outcomes										
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	L	S	S	S	S	S	S	S	S
CO2	S	L	S	S	S	M	S	S	S	S
CO3	S	L	S	S	S	M	S	S	S	S
CO4	S	L	S	S	S	S	S	S	S	S
CO5	S	L	S	S	S	M	S	S	S	S

S- Strong, M- Medium, L- Low

DESIGN PRINCIPLES

Top 6 Career Opportunities & Use of Subject

GRAPHIC DESIGN

Graphic designers create visual concepts using computer software or by hand to communicate ideas that inspire, inform, and captivate consumers.

1

2

WEB DESIGN

Web designers create the look, layout, and features of websites. They are responsible for designing the user interface and visual elements of a website, including its colors, fonts, and layout.

3

PRODUCT DESIGN

Product designers create tangible items like consumer electronics, furniture, appliances, and toys.

4

GAME DESIGN

Game designers develop concepts and mechanics for video games, considering factors such as gameplay, storytelling, graphics, and user experience

5

INDUSTRIAL DESIGN

Industrial designers develop concepts and designs for manufactured products, such as appliances, cars, toys, and more.

6

UI/UX DESIGN

User interface (UI) and user experience (UX) designers focus on enhancing user satisfaction by improving the usability, accessibility, and pleasure provided in the interaction between the user and the product.

Course code	13Q	EDITORIAL PRACTICE	L	T	P	C
Practical-II			-	-	5	4
Pre-requisite		Basic Vocabulary Skills is mandatory for Students to explore Writing for the Media in general and Print Journalism in particular to undertake Hands-on Exposure in thesame. Besides, a flair for Photography with Essential Skills for Analyzing and Interpreting the Magnitude and Depth of the Unspoken Story will be of prime importance.	Syllabus Version		2025-2026	
Course Objectives:						
The Main Objectives of this Course are to: 1. To impart Vocabulary, Grammar and Media Language Skills to Students for effective Editorial Writing. 2. To help Students Compose News Stories, Headlines and Multimedia Content by also leveraging AI tools. 3. To help Students apply professional photography techniques to journalistic storytelling. 4. To make Students execute Field Reporting and Editing Skills across Diverse Beats. 5. To train Students on Fact Checking for Misinformation and Bias using Relevant Tools and Techniques.						
Expected Course Outcomes:						
On the successful completion of the course, student will be able to:						
1	ANALYZE Media Language Trends and Ethical Implications of Inclusive Reporting.					K4
2	PRODUCE News Stories, Blogs and Infographics using Industry Standard Tools.					K6
3	DEMONSTRATE Photographic Skills to Capture and Enhance Journalistic Images.					K2
4	EVALUATE Credibility of Sources, Detect Misinformation and Verify Data using AI Tools.					K5
5	DESIGN a Multimedia News Portfolio integrating Reporting, Photography and SEO driven Content.					K6
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 – Create						
Module:1		UNDERSTANDING OF MEDIA LANGUAGE			18 hours	
Understanding of Grammar and Vocabulary in English Language by: 1. Solving Worksheets on Grammar to enhance Vocabulary by reading English Newspapers/Magazines. 2. Tracing the Anatomy of News Story by extracting, News Values from News clips or creating Thumbnails and Morphology of News Story by Identifying Types of Leads, Headlines and, News Elements; Identifying 5Ws and 1 H from News Story 3. Undertaking Field Reporting (Beat, Event, Press Conference, Interview, Feature Article/Video, Special Article/Video, Editorial, Press Meet, Public Meeting, Rural News, Science and Technology Article) with Images/Photographs mandatory for every report. 4. Producing a Minimum of One News Article with Data Visualization/Infographics 5. Identifying Misinformation and Disinformation (Image Reverse and U-Turn using Google Lens for instance) 6. Identifying Keywords to Extract Data or Statistics using Identified Authentic Websites. 7. Using AI, Generate Caption for an Image/Photograph; Image for Available News/Article; News from Available Image/Photograph; Transcribe Audio in News Generation by providing Available Data, Generating Illustration, Infographics, Translations; Writing Prompts for a given Scenario.						
Module:2		WRITING FOR PRINT MEDIA			15 hours	
Language for Writing by: 1. Understanding Sentence Structures and Vocabulary for Analyzing a Text 2. Listening and Note Making for Short Speeches/ News Clips from Indian TV Channels in English with Interpretive Questions 3. Reading Newspapers and Articles in the Class and Translating the given Stories 4. Creating a News Blog using Wordpress (Note* Mandatorily, only Google Sheets be used for Data Documentation and Google Docs for Writing News Articles).						
Module:3		BASICS OF PHOTOJOURNALISM			15 hours	
Students will kindly adhere to the following Components of Photo-Journalism for every News Report: 1. Composition: Leading Lines, Colour, Texture, Negative Space, Pattern and Shapes.						

2. Clarity: Sharp and Focus (Image)		
3. Candidness: Natural Expressions and Actions		
4. Contrast: Light, Color and Tone for Visual Impact		
5. Cropping: Frame only the Relevant Parts		
6. Colour: Create Mood, Highlight Elements and Add Visual Interest		
7. Cutlines: Brief informative Captions to provide context (identify people, places and events)		
8. Timeliness: Current Events		
9. Objectivity: A fair and Unbiased view of the Story		
10. Narrative: Tell a Story (in conjunction with the article)		
11. Relevance: Relevant to the Story (issue or event being covered)		
*For every Field Report, an appropriate Image/Photograph (either Outdoor or Indoor) is to be submitted mandatorily.		
Module:4	ETHICS	12 hours
Ethics in News Writing: Basic Principles, Gender Neutral Approach, Inclusiveness		
Ethics in Photojournalism: Accuracy, Fairness and Respect for your Subjects (people, places and events), Photo Manipulation		
*Incorporate case studies to understand the need for ethics in News Writing and Photography		
Module:5	FIELD REPORTING	10 hours
Students MUST:		
1. Identity any Major Event in and around the Institution and File a detailed News Report on it) 350 words		
2. Attend a Press Conference at the Press Club and prepares a Report based on the same.		
3. Get Press Notes / Releases from Local News Media and prepare a News Item		
4. Conduct at least two In-Person Interviews to write a Timely News Story (400-500 words)		
5. Report and Analyze News Items already published in different Newspaper (Identify Multiple Reports of the same Event in the Field and do a Comparative Analysis of the various Units)		
6. Select Stories and Design a Campus Newspaper.		
Note*		
a. Students should submit a Record of work done during the period for the Practical Examination.		
b. Students should create a Blog and submit Two Articles every day. Social Media Promotion of the blog has to be done using Canva to design the Promotional Materials.		
c. Students should submit a Weekly Lab Journal using Adobe InDesign and Adobe InCopy		
Module:6	Contemporary Issues	2 hours
Mock Press Conference, Role Play, Situation-based Learning		
	Total Lecture hours	72 hours
Workbook		
1	Editorial Practice	
Course Designed: Dr. Sandeep Kaur, Assistant Professor Department of Communication and Media Studies, Bharathiar University, Coimbatore		
Verified By:Dr.M.Srihari, Associate Professor and Head, Department of Communication and Media Studies, Bharathiar University, Coimbatore		

Search Keywords:News Writing Elements, Photojournalism, AI and Journalism

Mapping with Programme Outcomes										
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	L	S	S	S	S	S	S	S	S
CO2	S	L	S	S	S	M	S	S	S	S
CO3	S	L	S	S	S	M	S	S	S	S
CO4	S	L	S	S	S	S	S	S	S	S
CO5	S	L	S	S	S	M	S	S	S	S

S- Strong, M- Medium, L- Low

Course Code	1VA	DATA VISUALIZATION AND DATA LITERACY	L	T	P	C
Value-Added Course			2	-	-	4
Pre-Requisite		Students will be enabled with proficiency in Data Analysis including Organizing, Transforming and Interpreting Datasets using tools like Excel or JASP to help them demonstrate the Best Practice in creating Basic Visualizations and Understanding Statistical Concepts.	2025-2026			
COURSE OBJECTIVES:						
1	To help Students master Technical Skills in Data Manipulation, Visualization Design and Statistical Analysis.					
2	To help Students critically Evaluate Ethical, Cultural and Cognitive Implications of Data Visualizations in Decision Making.					
3	To facilitate Students to Innovate Data Storytelling Techniques for Diverse Audiences, Bridging Technical Accuracy with Narrative Clarity.					
4	To make Students apply Advanced Statistical Methods to uncover Patterns and Validate Insights.					
5	To enable Students to Design Actionable, Ethically Grounded Visualizations that address Real World Challenges in different arenas.					
EXPECTED COURSE OUTCOME:						
1	DECONSTRUCT Biases in Data Visualizations by Analyzing Historical and Contemporary Case Studies.					K4
2	DESIGN Interactive Dashboards that Synthesize Multivariate, Geospatial and Temporal Data.					K6
3	APPLY Regression Analysis and Hypothesis Testing to Validate Data Driven Insights.					K3
4	CREATE a Data Driven Storytelling Project for Non-Technical Audiences.					K6
5	EVALUATE Data Quality and Ethical Implications in real world datasets to evolve Visualization Strategies for Unstructured Data.					K5
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create						
UNIT I		DATA LITERACY AND DATA VISUALIZATION				
Data Literacy – Need, Data Driven Decision Making and Benefits - Data Journalism: Overview, Data Journalism, Data Visualization in Everyday Life - Principles for Data Visualization, Data Literacy - Historical Visualization: Visualizing Large Datasets						
UNIT II		DATA-CODING, TABULATION AND CLASSIFICATION OF DATA				
Statistical and Probabilistic Thinking-Bayesian Reasoning - Data Analysis:Introduction to Tableau, Multivariate Visualization, Tableau: Multivariate Visualization, Geospatial Visualization - Tableau: Geospatial Visualization, Interactive VisualizationUsing JASP/Tableau/ - Types and Sources of Data for Reporting-Gapminder Illustration and Open Government Data Working with Numbers - Collecting Data and Performing Basic Univariate Data Analysis -Text Analysis and Visualization -Data Visualization of Scale in Industry						
UNIT III		SEARCHING FOR TYPICAL PATTERNS IN DATA				
Tableau: Dashboard and Story, Critiques in Data Visualization, Creative and Unique Visualizations, Truth in Data Story Telling Visualization - Visualization in the Real World, Data Story Telling for Regular Folks - Understanding Data: Qualitative vs Quantitative Data, StructuredData vs Unstructured Data, Data at Rest vs Data in Motion - Analysis vs Analytics -Descriptive Statistics, Inferential Statistics, Business Intelligence, Artificial Intelligence, Big Data, Storing Data, Machine Learning, Supervised Learning, Regression Analysis, Time Series Forecasting, Classification						
UNIT IV		FINDING ASSOCIATIONS IN DATA AND HYPOTHESIS TESTING				
Estimation and Hypothesis Testing, Testing Group Difference, Simple and Multiple Regression Analysis, Using Apps for Statistical analysis-SPSS, JASP and its Alternatives						
UNIT V		DATA VISUALIZATION TOOLS AND GUIDELINES				
Critiques in Data Visualization, Data Visualization with Ethics, Colors in Visualization, Visualization in Excel, Science Visualization, Data Art, Visualizing Health and Health Core Data, Data Visualization Tools, Human Visual perception, Data Visualization Process						
UNIT VI		CONTEMPORARY ISSUES				
Expert Lectures, Online Seminars- Webinars						
REFERENCE						
1	Gohel, Hardik A; Anuncia, Margret S and Vairamuthu, Subbiah (2020).Data Visualization: Trends and Challenges toward Multidisciplinary Perception, Springer: Singapore.					
2	Hand, D. J. (2018). Aspects of data ethics in a changing world: Where are we now? Big data, 6(3), 176-190.					

3	Szafir, D. A. (2018). <i>The good, the bad, and the biased: five ways visualizations can mislead</i> (and how to fix them). <i>interactions</i> , 25(4), 26-33
4	Knafllic, C. N. (2015). <i>Storytelling with data: Chapter 2: choosing an effective visual</i> (pp. 35-70)
5	Swayne, D., & Klinke, S. (1999). <i>Introduction to the special issue on interactive graphical data analysis: What is interaction?</i> <i>Computational Statistics</i> , 14, 1-6. (Read 3. Interaction: What is it?)
6	M. C., & Roth, S. F. (1996, October). <i>On the semantics of interactive visualizations</i> . In <i>Proceedings IEEE Symposium on Information Visualization'96</i> (pp. 29-36). IEEE
7	<i>The Art of Effective Visualization of Multi-dimensional Data</i> : https://towardsdatascience.com/the-art-of-effective-visualization-of-multi-dimensional-data6c7202990c57
8	<i>An Introduction to Visual Multivariate Analysis</i> : https://www.perceptualedge.com/articles/beye/visual_multivariate_analysis.pdf
9	<i>30 Years of Multidimensional Multivariate Visualization</i> : https://pdfs.semanticscholar.org/6b2a/08d0085c5513c76fb110fb4c7b554eee9344.pdf
Course Designed and Verified By:Dr. M. Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore	

DATA VISUALIZATION, DATA LITERACY AND STORY TELLING

Top 6 Career Opportunities & Use of Subject

1 INFORMATION DESIGNER

Information designers specialize in transforming complex data into visually appealing and understandable graphics.

2

DATA JOURNALIST

Data journalists collect, analyze, and visualize data to create stories for news organizations.

3 DATA VISUALIZATION CONSULTANT

Data visualization consultants help organizations develop data visualization strategies and create compelling visualizations to communicate insights.

4

DATA ANALYST/DATA SCIENTIST

Data analysts and data scientists work with large datasets to derive insights and make data-driven decisions.

5 RESEARCH ANALYST

Research analysts collect and analyze data to support research projects in various fields such as market research, social science research, and academic research. They use data visualization techniques to present findings in reports and presentations.

6

PRODUCT MANAGER

Product managers oversee the development of digital products and applications. They use data visualization tools to track user engagement, analyze product performance, and make data-driven decisions to improve the product.

SEMESTER II

Course code	23A	MEDIA, SOCIETY AND CULTURE	L	T	P	C
Core IV			5	-	-	4
Pre-requisite		The changing and evolving nature of the Media Industry is paramount for Students to Frame Media Representation in Contextualized Communication Patterns.	Syllabus Version		2025-2026	
Course Objectives:						
The Main Objectives of this Course are to:						
1. To help Students gain an understanding of the Transformation in Media Industry and Media Content due to Global Cultural Shifts.						
2. To help Students critique the Power of Media from Structuralist and Culturalist Lenses.						
3. To enable Students to Deconstruct Hegemonic Narratives in Contemporary Media						
4. To make Students contextualize Globalization’s Effects on Media –Society Dynamics.						
5. To help Students design an Original Research Project employing Qualitative Methodologies.						
Teaching Methodology:Analytical/Critical Thinking to encourage Students to engage with diverse Perspectives on Media Content through a blend of Theoretical Knowledge, Practical Application, and Real-World Examples to help them makeInformed Participation in Media and Society.						
Expected Course Outcomes:						
On the successful completion of the Course, Students will be able to:						
1	DECONSTRUCT the role of Media in perpetuating or challenging Cultural Hegemony.					K2
2	PRO POSE Communication Strategies for integrating Media Literacy with Cultural Values.					K6
3	REPORT various Approaches to Media Analysis to address Social Inequalities.					K6
4	CORRELATE the interplay between Media and Ideology.					K3
5	EXPLAIN the effects of Mass Media on Society by Theorizing the Media Concepts.					K2
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6– Create						
Unit:1		CONCEPTION OF CULTURE			16 hours	
Classical Conceptions of Culture, Descriptive, Symbolic-Structural Meaning - Transmission View - Critical Studies on Communication and Culture:Encoding, Mediation, Appropriation, Narrativization						
Unit:2		CULTURAL ARTICULATION AND PRACTICE			13 hours	
Structure and Agency, Culture and Communication:Ancient India, Medieval India, Colonial India -Understanding Folk Culture, Popular Culture,						
Unit:3		MEDIATED CULTURE AND CONSUMPTION			16 hours	
Mediated Culture and Consumption Pleasure; Politics; Leisure, Desire; Production; Dominance Negotiation, Resistance Identity -Cultural Flows, Globalization, Commerce, Soundscape and Cultural Industry						
Unit:4		POWER OF THE MEDIA			12 hours	
Theory and Empiricism, Structuralist and Culturalist Studies, Political Economy,Critique of the ‘Culture Industry’Marxism, Functionalism; Social Constructionism; Technology Determinism- Approaches to Media Analysis- Mass Culture versus Folk Culture.						
Unit:5		THEORIZING MEDIA, SOCIETY AND CULTURE			15 hours	
Globalization, Global Village, Cultural Imperialism, Cross Cultural Communication, Cultural Identity Theory,Framing, Public Sphere, Propaganda, Dependency, Structural Imperialism, Catharsis, Muted Group Theory, Cultivation-Mainstreaming and Synchronization ; Frankfurt School (Adorno, Horkheimer&Habermas); Liberalism, Political Realism, Constructivism, Postmodernism, Feminism, Trans-Formationalism and Eclecticism, platform society, new capitalism; presumption theory - Media Effects: The Debate- Framing Media Representations in Everyday Communication - Media Violence: Television Aggression and Internet Gaming.						
Unit:6		RESEARCH APPLICATION			2 hours	
Students will be required to develop a 15-Page Term Paper on a Researchable Topic bySelecting the Appropriate Theories and the Methodological Approaches to understand the Topic.						
		Total Lecture hours			72 hours	
Reference Books						

1	Hodkinson, Paul (2023). <i>Media, Culture and Society: An Introduction</i> (2 nd Edition), Sage Publication: UK.
2	Hepp, Andreas and Crotz, Fredrich (2014). <i>Mediatized Worlds: Culture and Society in a Media Age</i> , Palgrave Macmillan: UK.
3	Holt, Jennifer & Perren, Alisa (2009). <i>Media Industries: History, Theory and Method</i> , Wiley Blackwell: UK.
4	Bharati, Sachin (2008). <i>Mass Communication and Society</i> , Aavishkar Publishers, Distributors: Jaipur.
5	Reich, Brian & Solomon, Dan (2008). <i>Media Rules</i> , John Willey & Sons Inc: Canada.
6	Chakravarthy, Paula & Sarikakis, Katharine (2007). <i>Media Policy and Globalization</i> , Rawat Publications: Jaipur
7	Schramm, Wilbur (2006). <i>Communication in Modern Society</i> , Surjeet Publications: New Delhi.

Quick Link for Reference

1 http://lib.ysu.am/disciplines_bk/2eb83361e98aae41e0ec85e9c056ca28.pdf

Course Designed By: Dr. M. Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore

Course Verified by: Dr. Sandeep Kaur, Assistant Professor, Department of Communication and Media Studies, Bharathiar University, Coimbatore

Search Keywords: Dominant Media Ideology, Hegemony, Connections-Conflicts, Mass Society, Power of Media, Structuralism, Culturalism, Imperialism, Functionalism, Constructivism, Determinism, Global Village, Liberalism, Realism, Post-Modernism, Feminism, Formationalism, Eclecticism, Media Effects

Mapping with Programme Outcomes												
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	S	S	S	M	S	M	S	M	L	S	L	S
CO2	S	S	S	M	S	M	L	S	S	M	L	S
CO3	S	S	S	M	S	S	L	S	S	M	L	S
CO4	S	S	S	S	S	M	S	S	S	S	L	S
CO5	S	S	S	S	S	M	S	M	L	S	L	S

S- Strong, M- Medium, L- Low

Course code	23A	MEDIA, SOCIETY AND CULTURE Teaching Methodology	L	T	P	C
Core IV			5	-	-	4
<p>The Course uses Analytical/Critical Thinking to encourage Students to engage with diverse Perspectives on Media Content through a blend of Theoretical Knowledge, Practical Application, and Real-World Examples to help them make Informed Participation in Media and Society as follows:</p> <p>1. Case Analysis Workshops</p> <ul style="list-style-type: none"> a. Mapping Theory to Practice via Structured Worksheets. b. Scheduled Sessions with media scholars and submission in reflective journals. c. Practical training in identifying misinformation, evaluating online sources, and engaging critically with different forms of media. <p>2. Mock Presentations</p> <ul style="list-style-type: none"> a. Presentation of UNESCO style codes for ethical AI in Media, Digital Literacy etc. b. Live Demonstrations of events from the past or contemporary issues under controversy via a skit, mime, drama or any other form of performing arts. <p>3. Trend Timeline Analysis</p> <ul style="list-style-type: none"> a. Identification and Investigation of the Origin and Life Cycle of a Social Media Trend (Presentation of a 3000-word White Paper is mandatory). b. Meme Deconstruction for visual and cultural literacy. c. Creation of a parody/remix/subversion of a corporate or a commercial campaign. <p>4. Problem based Learning</p> <ul style="list-style-type: none"> a. Debates and Socratic Seminars on Contrasting Theories, for instance, Uses and Gratification Theory vs Cultivation Analysis. <p>Integration with Assessment</p> <ul style="list-style-type: none"> a. Research Clinic (Unit 6) will enable Students to Qualitatively Analyze Cultural Artefacts. b. Formative Assessment such as Class participation and Discussions, Case Study Analysis, Assignments and Presentations will track the Applied Understanding. 						

MEDIA, SOCIETY & CULTURE

Top 6 Career Opportunities & Use of Subject

CULTURAL STUDIES AND ANTHROPOLOGY

Opportunities to research and teach about various aspects of society and culture, including media representation, identity politics, and cultural heritage.

1

2

COMMUNITY OUTREACH AND ADVOCACY

Nonprofit organizations and NGOs often hire individuals to engage with communities, raise awareness about social issues, and advocate for change through various media channels.

3

TREND ANALYSIS

Professionals in this field track consumer behavior, societal trends, and cultural shifts to help businesses make informed decisions about products, services, and marketing strategies.

4

NONPROFIT AND NGO WORK

Many organizations focus on social issues, cultural preservation, or media literacy.

5

ACADEMIC RESEARCH AND TEACHING

This involves conducting research, publishing findings, and teaching at colleges and universities.

6

CULTURAL POLICY

This involves influencing government policies related to arts, culture, and heritage.

Course code	23B	COMMUNICATION FOR SOCIAL CHANGE	L	T	P	C
Core V			3	-	2	4
Pre-requisite		A Working Knowledge on the Development Scenario in India is prudent for Students to understand the Underlying Gaps as Lacunae for Social Change.	Syllabus Version		2025-2026	
Course Objectives:						
The Main Objectives of this Course are to:						
1. To help Students understand the Colonial Legacies embedded in Dominant Development Paradigms.						
2. To help Students know the role of Communication in Social Change through Grassroots Intervention.						
3. To acquaint Students with the integral role of Indian Media in Communication with the Marginalized.						
4. To introduce Students to Alternative Theories for Strategizing Participatory Communication.						
5. To help Students develop a Term Paper on a Researchable Topic on Development Projects in India.						
Teaching Methodology: Participatory Learning for Students to prioritize Approaches that reflect the Power of Communication in Driving Social Change.						
Expected Course Outcomes:						
On the successful completion of the Course, Students will be able to:						
1	EMPLOY a Development Support Communication System in Practice.					K3
2	ARTICULATE the Participatory Strategies with Ethical Considerations.					K3
3	EVALUATE Developmental Approaches and Programmes against Economic and Theoretical Benchmarks.					K5
4	POINT OUT Indian Communication Experiments in Development.					K4
5	FOCUS on the Role of Government, NGOs and Media in Social Change Efforts.					K4
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 – Create						
Unit:1		KEY CONCEPTS IN DEVELOPMENT COMMUNICATION			9 hours	
Concept and Definition – Stakeholders – Indicators of Development – Underdevelopment and its Historical Cause – Colonial Past: Issues and Approaches in Development – Paradigms: Dominant, Dependent and Alternative – Critique of Dominant Models – Role of Media and Journalism in Development – Models: Keeladi, Adam Smith, Marxian Perspective, Ricardo, Malthus, Rostow, Mahatma Gandhi						
Unit:2		COMMUNICATION FOR DEVELOPMENT			9 hours	
Enter-Educate Approach, Positive Deviance Approach, Social Capital Approach, Corporate Social Responsibility Approach - Philanthropy and Effective Altruism - Communication and Community Media. Community Radio Initiatives – National Communication Policy – Sustainable Development: Overview of SDGs and the Role of Media.						
Unit:3		APPROACHES TO SOCIAL CHANGE			9 hours	
Social Movements. Social Movement Theories- Political Opportunity Structure. Social Movement Media. Microfinance, Self-help Groups (SHG)-Potentials and Risks, Evidence-based Policy Making-Poor Economics. Behavioural Economics Insights for Development Communication.						
Unit:4		ICT4D APPROACH AND DIGITAL DIVIDENDS			7 hours	
Emerging Digital Divides - Forms of Inequalities in the Information Society - From Digital Divides to Digital Dividends - Development Informatics Approach - Data for Development: Data Science, Big Data, Artificial Intelligence (AI) for Development using Open Development-oriented Datasets and Tools - Development of What And Whom? Strategies for Participatory Communication; Ethical Perspective, Need for Alternative Communication - Digital Ecosystem and Cyber-Extension - Models-Online Citizens Services and Technical Support as Extension Work.- Mobile for Development(M4D). Case studies: Case studies in agriculture, population and environment empowerment of the impoverished communication experiments in India and other developing countries on development projects and communication strategies, Development support organizations; Governmental and non- governmental; Different experiments in India and Asia.						
Unit:5		AI FOR DEVELOPMENT			9 hours	
Applications: Data-driven Insights, Personalization of Messages, Automation and Efficiency, Leveraging for Cultural Adaptation – Ethical Considerations in AI Deployment – National Strategy for AI – Participatory AI Approaches in Development						
Unit:6		RESEARCH APPLICATION			2 hours	
Students will be required to develop a 15-Page Term Paper on a Researchable Topic by Selecting Appropriate Theories and Methodological Approaches to understand the topic. The paper should include Bibliography. Suggested Areas in Developmental Projects and Welfare Schemes.						
*Presentation on various Government (Central & State) Schemes, the Role of Politics and Ideologies in hindering and						

promoting Social Change and the role of AI in bringing Social Change*		
Online Seminars – Webinars, Expert Lectures, Presentations, Online Participatory Workshops		
	Total Lecture hours	45 hours
Reference Books		
1	Narula, Uma (2019). <i>Development Communication: Theory and Practice</i> (Revised Edition), HAR-ANAND Publications Pvt Ltd: New Delhi	
2	Sen, Amartya (2018). <i>Development as Freedom</i> (7 th Edition), Oxford University Press: New Delhi.	
3	Thomas, Pradip Ninan (2012). <i>Digital India</i> , Sage Publications: New Delhi.	
4	Servaes, Jan (2008). <i>Communication for Development and Social Change</i> , Sage Publications: Paris.	
5	Melkote, Srinivas R. & Steeves, H. Leslie (2008). <i>Communication for Development in the Third World: Theory and Practice for Empowerment</i> (2 nd Edition), Sage Publications: New Delhi.	
Quick Link for Reference		
1	https://secrad.lpz.ucb.edu.bo/wp-content/uploads/2024/03/Servaes__ed._2008_Sage_book.pdf	
Course Designed and Verified By:Dr. M. Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore		

Search Keywords: Development Approaches, Indicators, Paradigms, Theories, Models, Social Change,

Mapping with Programme Outcomes										
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	M	S	S	S	S	M	S	S
CO2	S	S	S	S	S	S	S	S	S	S
CO3	S	S	S	S	S	S	S	L	S	S
CO4	S	S	S	S	S	M	M	M	S	S
CO5	S	S	M	S	S	M	M	M	S	S

S- Strong, M- Medium, L- Low

Course code	23B	COMMUNICATION FOR SOCIAL CHANGE Teaching Methodology	L	T	P	C
Core V			3	-	2	4
<p>The Course uses Participatory Learning for Students to prioritize Approaches that reflect the Power of Communication in Driving Social Change. as follows:</p> <p>1. Internal Communication Audit</p> <p>a. Conducting an Internal Communication Audit of the Department as a Micro-Community for its Internal Dynamics and present a Formal Report.</p> <p>2. Participatory Dialogue</p> <p>a. Encourage Open Dialogue to share Perspectives, Experiences, and Ideas related to Social Issues.</p> <p>b. Use Role-Playing to simulate Real-Life Situations and practice different Communication Approaches, such as Advocacy, Persuasion, Or Negotiation.</p> <p>b. Organize Field Trips to relevant Organizations, Community Centers, Or Advocacy Groups for the Hands-on Experience in Social Change Initiatives.</p> <p>d. Collaborating with NGOs to improve their Communication Ventures in aiding Development and Digital Presence besides Diagnosing Gaps in Current Campaigns.</p> <p>3. Media Literacy Camps</p> <p>a. Student led One-Day Digital Camp for creating Awareness on various Facets of Technologies to navigate everyday struggles.</p> <p>Integration with Assessment</p> <p>a. Simulation and Reflections will inform the Research Paper (Unit 6) where Students Qualitatively Analyze Theories.</p> <p>b. Group Presentations on Case Studies, Reflective Journals and Role Play Simulation will track the Applied Understanding.</p>						

COMMUNICATION FOR SOCIAL CHANGE

Top 6 Career Opportunities & Use of Subject

1 INTERNATIONAL DEVELOPMENT AGENCIES

Organizations such as the United Nations, World Bank, USAID, and others often employ communication professionals to support their efforts in promoting sustainable development, poverty reduction, gender equality, and other social objectives around the world.

2

SOCIAL MARKETING AGENCIES

These agencies use marketing techniques to promote behaviors that benefit society, such as public health campaigns to reduce smoking, promote vaccination, encourage recycling, or discourage drunk driving.

3 GOVERNMENT AGENCIES

Many government departments and agencies require communication professionals to inform the public about policies, initiatives, and services, as well as to gather public feedback and support.

4

CONSULTING

Communication consulting firms may work with a range of clients, including nonprofits, government agencies, and corporations, to develop communication strategies for social change campaigns, crisis communication, stakeholder engagement, and more.

5 CORPORATE SOCIAL RESPONSIBILITY (CSR)

Companies increasingly recognize the importance of corporate social responsibility and may hire communication specialists to develop and promote CSR initiatives

6

RESEARCH AND POLICY ORGANIZATIONS

Think tanks and research institutions often need communication experts to disseminate their findings, influence policy decisions, and engage with the public on various social issues.

Course code	23C	FILM STUDIES	L	T	P	C
Core VI			5	-	-	4
Pre-requisite		The potential to Deconstruct Cinema is imperative for Students to Assess and get Acquainted with the Structural and Technical Aspects of Film Making as an Art.	Syllabus Version		2025-2026	
Course Objectives:						
The Main Objectives of this Course are to:						
1. To enable Students to have an Overview of the Film and its Aesthetics.						
2. To make Students Interpret Film Forms through Critical Frameworks.						
3. To demonstrate to Students about the Technical and AI enabled Production Techniques						
4. To help Students critique Gender and Sexuality Representation in Films.						
5. To help Students outline Core Film Making Principles to get acquainted with the Industry Knowledge						
Teaching Methodology: Learner-Centered Approach to cultivate Critical Visual Literacy by fostering Industry-Academia Interaction through Workshops, Invited Lectures to facilitate Learner Engagement with Diverse Film Texts such as Close Reading of Scenes From Script to Screenplays via Discussions, Group Projects, and Creative Assignments.						
Expected Course Outcomes:						
On the successful completion of the Course, Students will be able to:						
1	CONNECT Film Studies concepts to Scene Analysis.					K3
2	RELATE Film Perception in terms of its Forms, Reception, Aesthetics and Interpretation.					K3
3	IDENTIFY the AI Innovations and Technical Workflows in Film Production.					K2
4	APPLY the Dimensions and Functions of Editing and Sound in Cinema.					K4
5	CRITICIZE the underlying Ideologies presented in Cinema with respect to the Socio-Political Context.					K5
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6– Create						
Unit:1		EVOLUTION OF CINEMA			15 hours	
Origin, History - Actuality Films - Classical Hollywood vs Non-Linear Storytelling - Film Language: Mise-en-scene, Cinematography, Soundscape, Editing, Film Genres, Semiotics, Hermeneutics - National and Cultural Identity: Indian Cinema, Regional Film Industries, Tamil Cinema, Indigenous Language Cinema (eg: <i>Dhabari Quiruvi</i> , <i>Bonodal</i>) - Impact of Globalization on Film Production, Fandom and Hero-worship - Cross-Cultural Collaborations and Co-Production–Representation and Stereotyping						
Unit:2		FILM THEORIES			15 hours	
Realism, Formalism, Psychoanalysis, Auteur Theory, Montage Theory, Genre Theory, Narrative Theory, Apparatus Theory, Representation Theory, Feminist Theory: Male Gaze, Queer Theory, Marxist Critique, Post-colonial Theory, Postmodernism, Cognitive Film Theory, Spectatorship Theory, Reception/Audience Studies, Ecocritical & Environmental Film Theory.						
Unit:3		FILM MOVEMENTS			15 hours	
Surrealist Cinema (<i>Un Chien Andalou</i> ; <i>Meshes of the Afternoon</i>), German Expressionism (<i>The Cabinet of Dr. Caligari</i> ; <i>Nosferatu</i>), Soviet Montage (<i>Strike</i> ; <i>Battleship Potemkin</i>), Italian Neo-realism (<i>Rome Open City</i> ; <i>Bicycle Thieves</i>), French New Wave (<i>The 400 Blows</i> ; <i>Breathless</i>), Cinéma-vérité (<i>Primary</i> ; <i>Chronicle of a Summer</i>), Third cinema (<i>The Hour of the Furnaces</i> ; <i>Memories of Underdevelopment</i>), Cinema Novo (<i>Barren Lives</i> , <i>Black God White Devil</i>), Dogme 95 (<i>The Celebration</i> ; <i>The Idiots</i>), Iranian New Wave (<i>Close-Up</i> , <i>Circle</i>), Parallel Cinema of India (<i>Pathar Panchali</i> ; <i>Bhuvan Shome</i>).						
Unit:4		FILM PRODUCTION			13 hours	
Stages: Visualization, Script Writing Log-Line, Characterization – Storyboard Tools and Techniques - Composing Shots: Continuity Style – Camera Shots: Pan, Crane Tracking, and Transition, Staging and Blocking - Aspect Ratios in Storytelling - Sound Dimensions and Functions						
AI in Cinema: Scriptwriting Tools: ScriptBook, Storyboard: Boords, Text-to-Video – Sora, AI-assisted VFX – Metaphysic, Adobe Sensei, Content Aware Fill - AI in Post-production: Editing, Dubbing, Accent Enhancement -- Human vs AI Creativity Debate - Ethical Concerns: Labor and Legal Issues – WGA						
Unit:5		FILM APPRECIATION			14 hours	
Need for Film Appreciation–Film Analysis: Formal, Historical, Cultural, Character, Auteur Studies –Narrative Structure – Film Genres – Authorship and Style – Actor Performance - Screenings of Selected Films by Influential and Master Filmmakers including Kurosawa, Bergman, Godard, Satyajit Ray, Shyam Benegal, Kim Ki Duk as well as Contemporary Filmmakers like Asghar Farhadi, Bong Joon-ho, Céline Sciamma, Lav Diaz, Sean Baker, Deepa Mehta, Aparna Sen,						

Chaitanya Tamhane, Pa Ranjith, M Manikandan and other significant Voices –Film Review: Analysis of Theme, Ideology, Character, Setting, Technical Choices etc.		
Unit:6	RESEARCH APPLICATION	2 hours
Write and publish an In-depth Film Review or Analytical Article in 6000 words to demonstrate a Critical Engagement with Cinematic Form, Narrative, and Theory, incorporating original Insights, Contextual Understanding, and well-supported Arguments.		
	Total Lecture hours	72 hours
Reference Books		
1	Chandler, Daniel (2022). <i>The Basics: Semiotics</i> (4 th Edition), Routledge: London.	
2	Novak, Philip (2020). <i>Interpretation and Film Studies: Movie Made Meanings</i> , Springer: Switzerland.	
3	Proferes, Nicholas T. (2017). <i>Film Directing Fundamentals: See Your Film Before Shooting</i> (4 th Edition), Focal Press: UK.	
4	Monaco, James (2009). <i>How to Read a Film? Movies, Media and Beyond</i> (4 th Edition), Oxford University Press: New York.	
5	Eleftheriots, Dimtris&Needha, Gary (2006). <i>Asian Cinema: A Reader and Guide</i> , Eidenburgh University Press: Great Britain.	
6	Vasudev, Aruna; Padgaonkar, Latika &Duraiswamy, Rashmi (2002). <i>Being and Becoming the Cinemas of Asia</i> , MacMillan India Ltd: New Delhi.	
Quick Links for Reference		
1	http://repo.darmajaya.ac.id/4241/1/Film%20Studies%20For%20Dummies%20%28%20PDFDrive%20%29.pdf	
2	https://paycommission.gov.ie/scholarship/024373/FilmAnalysisHandbook.pdf	
3	https://www.craftfilmschool.com/userfiles/files/Leo%20Braudy%2C%20Marshall%20Cohen-Film%20Theory%20and%20Criticism-Oxford%20University%20Press%2C%20USA%20(2009).pdf	
Course Designed By:Dr. Sandeep Kaur, Assistant Professor, Department of Communication and Media Studies, Bharathiar University, Coimbatore		
Course Verified by: Dr. M. Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore		

Search Keywords: Film Perception, Film Theory, Film Language, Hermeneutics, Film Forms, Production, Camera Shots, Sound, Dimensions, Film Appreciation, Film Audience

Mapping with Programme Outcomes												
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	S	S	M	S	S	S	S	S	L	S	S	S
CO2	S	S	M	S	S	S	M	L	L	S	S	S
CO3	S	S	M	S	S	L	L	L	L	S	S	S
CO4	S	S	M	S	S	L	L	L	L	S	S	S
CO5	S	S	M	S	S	L	L	L	L	M	S	S

S- Strong, M- Medium, L- Low

Course code	23C	FILM STUDIES Teaching Methodology	L	T	P	C
Core VI			5	-	-	4
<p>The Course uses Learner-Centered Approach to cultivate among Students the Critical Visual Literacy by fostering Industry-Academia Interaction through Workshops, Invited Lectures and facilitate LearnerEngagement with Diverse Film Texts such as Close Reading of Scenes From Script to Screenplays via Discussions, Group Projects, and Creative Assignments as follows.</p> <p>1. Master Classes</p> <p>a. Conducting Workshops</p> <p>b. ‘Meet the Film maker’ sessions</p> <p>2. Curated Film Screenings</p> <p>a. Encouraging post-screening discussions (*Weekly Film Screenings mandatory).</p> <p>3. Film Festivals</p> <p>a. Organizing a Film Festival on campus with themes, festival book, open forums.</p> <p>4. Scene Analysis</p> <p>a. Socratic discussions on individual analysis of noteworthy or praiseworthy scenes from any movie for staging, composition, blocking, shot selection, dialogues, characters, costumes, props, soundscape, editing and visual effects.</p> <p>Integration with Assessment</p> <p>a. Reflections will inform the Research Paper (Unit 6) where Students Qualitatively Engage with the Critical Narrative, Form and Theory for a Movie.</p> <p>b. Post Screening Discussions and Presentations will track the Applied Understanding.</p>						

FILM STUDIES

Top 6 Career Opportunities & Use of Subject

FILMMAKER/PRODUCER

Directing and producing films or television shows based on your creative vision.

1

2

SCREENWRITER

Writing scripts for films, television shows, web series, or even video games.

3

FILM CRITIC/REVIEWER

Analyzing and critiquing films for newspapers, magazines, websites, or television programs.

4

FILM HISTORIAN/RESEARCHER

Studying the history of cinema and sharing insights through writing, teaching, or consulting.

5

FILM PROGRAMMER/CURATOR

Selecting films for festivals, theaters, or streaming platforms based on artistic merit or audience appeal.

6

ART DIRECTOR

Creating the visual look of a film or television show, including sets, props, and costumes.

Course code	2EA	ADVERTISING	L	T	P	C
Elective IIA			5	-	-	4
Pre-requisite		A Strategic Thinking is essential for Students to Read into the Mind of Consumers and explore enormous Marketing Opportunities for Brand Building and Management.	Syllabus Version		2025-2026	
Course Objectives:						
The Main Objectives of this Course are to:						
1. To help Students trace the Evolution, Roles Structures and Process of Advertising across various Media Platforms.						
2. To facilitate Students’ Evaluation of Consumer Behaviour and Persuasion Models for Audience Segmentation and Targeting.						
3. To train Students for designing Integrated Campaigns – Crafting Creative and Client Briefs, Budgets and Media Plans.						
4. To help Students create Compelling Copy and Ads that reflect Brand Identity and Ethical Standards.						
5. To help Students critically evaluate Real World Case Studies to extract the Best Practices and Emerging Trends.						
Teaching Methodology: Experiential and Project based Learning to provide Hands-On Experience through Creative Project Development, Case Studies, Creative Exercises, Digital Tool Training for fostering deeper Knowledge aiding Professional Application.						
Expected Course Outcomes:						
On the successful completion of the Course, Students will be able to:						
1	ILLUSTRATE the Evolution and Functions of Advertising Agencies detailing Key Terminology, Classifications and Modern Industry Trends.					K2
2	APPLY Consumer BehaviourModels to construct Audience Profiles and justify Media Mix Decisions.					K3
3	ORGANIZE different Types of Advertising Copy for Branding Innovative Strategies.					K6
4	CONSTRUCT Data Driven Media Plan using Industry Tools to optimize Reach and Frequency for a Target Product.					K6
5	ASSESS Campaign Performance through both Qualitative and Quantitative Measures.					K5
6	COMPOSE a Professional White Paper and End-User Manual that integrate Ethical Considerations, UX-UI Design Principles and Strategic Insights for an Innovative Product Launch.					K6
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6– Create						
Unit:1		INTRODUCTION TO ADVERTISING			18 hours	
History, Definition, Terminologies, Classification, Roles, Functions - Creativity: USP, Ideation and Conceptualization - Advertising Appeals and its Types –Product Life Cycle - Target Audience - Key Concepts: Segmentation, Targeting, Positioning – Structure and Functions of Advertising Agencies - Emerging Trends in Advertising: AI Innovations.						
Practical 1: Generating Idea, Concept and USP for an Innovative Product/Service – Identifying Target Audience using STP - Need and Want Assessment.						
Unit:2		MODELS AND THEORIES OF CONSUMER BEHAVIOUR			16 hours	
Consumer Behaviour: Motivation, Personality, Perception, Consumer Learning - Consumer Attitude Formation and Change: Reference groups, Family Influences, Social Class, Culture.						
Models: DAGMAR, AIDA, Ehrenberg, Nicosia, MECCA, VIPS, DMP, ELM, DRIP, Brand Identity Prism, Brand Equity.						
Theories:Hierarchy of Needs, Hierarchy of Effects, Stimulus Response, Classical Conditioning, Big Brand Theory, Mediation of Reality, Shifting Loyalties, Magic of Meaning, Hidden Message, Imitative Desire, The Person Individual Oriented Theories of Creativity,The Process Theories of Creative Idea Generation.						
Practical 2:IdentifyingPotential Consumer/CustomerBehaviour– Drafting a Marketing Plan and Communication Plan.						
Unit:3		BRAND ARCHETYPES			15 hours	
Branding: Concepts, Components, Positioning, Repositioning - Key Strategies: Message, Communication, Marketing, Media - Creative Strategy: Brief (Creative and Client) - Ad Copy: Print, Broadcast, Digital						
Practical 3:Identifying Brand Attributes – Determining appropriate Brand Positioning Strategy - Writing Client and Creative Brief - Writing Ad Copies for Print, Broadcast, and Digital.						
Unit:4		MEDIA PLANNING AND BUYING			12 hours	
Functions and Planning – Media Mix- Sources: Audit Bureau of Circulation, Press Audits, National readership Survey/IRS, Businessmen’s Readership Survey, Television, Audience Measurement, TRP, National Television Study, ADMAR Satellite Cable Network Study, Reach and Coverage Study, CB Listenership Survey.						
Practical 4: Identifying/Planning the Appropriate Media Mix Strategies for Product/Service.						
Unit:5		ADVERTISING CAMPAIGNS AND CASE STUDIES			11 hours	

Phases of Campaign Creation: Planning and Execution, Budgeting, Media Scheduling: Perceptual Mapping, Target Plan, SWOT Analysis, Situation Analysis –AI Tools for Advertising - Measurement of Ad Effectiveness, Call to Action - Code of Conduct with Ethical Guidelines: Role of AAA and ASCI

Practical 5: Visualizing the Perception of Product/Service - Designing a Print Advertisement–Producing a 30-sec Television Commercial –Producing a 15-sec Radio Spot - Choosing the Right Media Scheduling Pattern..

Unit:6	RESEARCH APPLICATION	2 hours
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Analyze Five Contemporary Popular Campaigns reflecting Ethical Considerations in Advertising and produce a 6000-word Expert-to-Expert White Paper to provide In-depth Information, Analysis, and Insights into your Ideated Product/Service. Additionally, Design an End User–Manual for the Innovative Product (Six Pages, Postcard Size) and Create a Website using UI-UX Elements of Design.

	Total Lecture hours	72 hours
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Reference Books

1	White, Dan (2024). <i>The Smart Advertising Book: How to Deliver Advertising That Grows Your Brand</i> ,
2	Warner, Charles (2020). <i>Media Selling</i> (5 th Edition), Wiley Blackwell: UK.
3	Dixit, S.N. (2008). <i>Advertising and Media Research</i> , Pearl Books: New Delhi.
4	Ahuja, B.N & Chhabra, S.S (2006). <i>Advertising and Public Relations</i> (3 rd Edition), Surjeet Publications: New Delhi.
5	Danesh, Marcel (2006). <i>Brands</i> , Routledge, Taylor & Francis Group: London.
6	Galician, Mary Lou (2006). <i>Handbook of Product Placement in Mass Media</i> , JAICO Publishing House: Mumbai

Quick Links for Reference

1	https://hostnezt.com/cssfiles/businessadmin/Advertising%20Handbook%20By%20Sean%20Brierley.pdf
2	https://www.worldradiohistory.com/BOOKSHELF-ARH/Business/The-Advertising-Handbook-Hall-1921.pdf
3	https://api.pageplace.de/preview/DT0400.9781446265901_A24015933/preview-9781446265901_A24015933.pdf
4	https://upload.wikimedia.org/wikipedia/commons/4/4b/The_advertising_handbook%3B_a_reference_work_covering_the_principles_and_practices_of_advertising_%28IA_advertisinghandb00hallrich%29.pdf
5	https://niftem-t.ac.in/pmfme-sna/images/Handbook/M6.pdf

Course Designed By: Dr. Sandeep Kaur, Assistant Professor, Department of Communication and Media Studies, Bharathiar University, Coimbatore

Course Verified by: Dr. M. Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore

Search Keywords: Types, Advertising Types, Classification, Agencies, Models, Theories, Consumer Behaviour, Brand Building, Ad Copy/Copy Platform, Ad Campaign, Perceptual Mapping, T-Plan

Mapping with Programme Outcomes										
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	S	S	L	S	M	S	S	S
CO2	S	M	S	S	L	S	M	S	S	S
CO3	S	M	S	S	M	S	M	S	S	S
CO4	S	M	S	S	L	S	S	S	S	S
CO5	S	M	S	S	L	S	S	S	S	S

S- Strong, M- Medium, L- Low

Course code	2EA	ADVERTISING Teaching Methodology	L	T	P	C
Elective IIA			5	-	-	4
<p>The Course uses Experiential and Project based Learning to provide Hands-On Experience to Students through Creative Project Development, Case Studies, Creative Exercises, Digital Tool Training for Fostering Deeper Knowledge aiding Professional Application as follows:</p> <p>1. Case Study Clinics a. Dissecting Campaigns to Map with Persuasive Models of Advertising.</p> <p>2. Mock Pitch Presentations a. Creation of Client Brief(s) by the Tutor for which a Formal Group Presentation of Advertising Brief (Creative Brief) will be presented to the Client Panel.</p> <p>3. Ad Copy Creation a. Writing Ad Copy for Print, Broadcast and Digital Media.</p> <p>4. Digital Tool Training a. Experts will provide Hands-On Training on Google Ad Simulators and Media Planning Platforms. b. Master Classes on Fundamentals of UI and UX in Advertising Architecture.</p> <p>5. Tasks and Worksheets a. Analysis of One Popular Brand of Choice to evaluate its Media Presence followed by findings from the Report that includes Potential Audience, Preferred Media Platforms and the Scheduling.</p> <p>6. Socratic Seminars/Circles a. Student Presentations on Identification of Ad Agency behind a Campaign and presentation of its Structure and Functions.</p> <p>Integration with Assessment a. Simulation and Reflections will inform the Expert-to-Expert White Paper (Unit 6) where Students Qualitatively Analyze popular Campaigns and its integration with their Innovative Product/Service. b. Creativity and Strategic Thinking in Campaign Design will track the Applied Understanding.</p>						

ADVERTISING

Top 6 Career Opportunities & Use of Subject

MEDIA PLANNING AND BUYING

Media planners and buyers are responsible for determining the best media outlets (e.g., TV, radio, online, social media) to reach the target audience and negotiating ad placements to maximize the effectiveness of advertising campaigns.

1

2

CREATIVE SERVICES

Creative roles include copywriters, art directors, graphic designers, and creative directors.

3

BRAND MANAGEMENT

Brand managers oversee the development and implementation of branding strategies to build and maintain brand equity.

4

ADVERTISING SALES

Advertising sales representatives sell advertising space or airtime to clients on behalf of media companies (e.g., newspapers, magazines, TV networks, digital platforms).

5

MARKET RESEARCH AND STRATEGY

Market researchers gather and analyze data to understand consumer behavior, market trends, and competitor strategies.

6

ACCOUNT MANAGEMENT

Account managers act as liaisons between clients and the advertising agency. They ensure that client needs are met, projects are delivered on time and within budget, and overall client satisfaction is maintained.

Course code	23P	PHOTOGRAPHY	L	T	P	C
Practical III			-	-	5	4
Pre-requisite		A flair for photography with essential skills for analyzing and interpreting the magnitude and depth of the unspoken story is of prime importance.	Syllabus Version		2025-2026	
Course Objectives:						
The main objectives of this course are to:						
1. To help students develop essential skills and techniques for professional photography.						
Expected Course Outcomes:						
On the successful completion of the course, student will be able to:						
1	DEVELOP basic to professional Photographic skills.					K6
2	GENERALIZE the significance of Environmental Photo Journalism.					K2
3	PRODUCE the creative story without words.					K6
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 – Create						
Module:1	BASICS OF PHOTOGRAPHY				24 hours	
Basic Photography: Meaning and definition of Photography. - Basic principle in the film and digital photography. - History of Photography.						
Camera: Basic Camera - Different parts of camera and their basic functions -Camera Accessories Types of Cameras: Classification of cameras - Focusing arrangements viewfinder systems - 35mm compact, 35mm SLR, DSLR, T20 Film type TLR and SLR instant cameras - large format cameras and digital cameras.						
Main Controls on a Camera: Parts of Camera -Types of Lenses – Shutter - Diaphragm - Exposure - Film and digital image sensor - Depth of field- Lighting -Photography with flash -Filters in photography. Digital Camera: Process of digital imaging - Types of digital cameras - Menu operations of Digital cameras -Introduction to colors.						
Module:2	AESTHETICS OF PHOTOGRAPHY				26 hours	
Definition of Lighting – Principles of Lighting – Reflection – Light Characteristics – Color – Direct Light and Indirect Light – Light and Subject – Light as subject – Shadow as subject – Light sources – Natural Light and Artificial Light – Principles of Visualization – Composition Guidelines – Principles of Design – Types of Perspectives						
Module:3	DIGITAL PROCESSING				20 hours	
To be acquainted with Digital Studio-Camera, Lenses-Prime lens, Zoom Lens, Studio Lights with Umbrella, Diffuser, Reflector, Tripod, Backdrops etc.						
Module:4	PRACTICAL SESSIONS				2 hours	
<ul style="list-style-type: none">Basic camera operation such as holding the camera firmly, - Setting exposure a focusing frames and composition etc., - Learn effects of different exposure setting in the same light condition. -To learn effects of different shutter speeds and apertures.To shoot a landscape, candid shots, outdoor modeling with frontal lighting and back lighting use reflectors- Shoot in Macro photography with close up lenses.Indoor Practical work: Learn basic picture taking using a digital camera, Basic Lighting Angles - Studio flash features and accessories such as umbrellas, Soft boxes, snoots etc., - Studio Lighting setup for modeling and shoot portraits under model lighting.To undertake demonstration of the uses of different types of light (natural & artificial light). b) To practice taking OUTDOOR photographs in COLOUR in the following conditions: Landscapes – Street / Building – Sculpture – Insect / Animal movement – Industrial plant (outside view) – Human figure (close up / long shot / model photography) etc. c) To practice taking INDOOR photographs in COLOUR in different environments such as Slide						

copying, Passport, Portrait, Strobe light photography, photography on transparency		
<ul style="list-style-type: none">• Digital Photo Editing: (Photoshop, Light room & Re-touching) Understanding different file formats - RAW, TIFF, JPEG, Printing resolution. Practical Work: Change• Background - Apply many digital effects - Photo retouching and restoration of an old photo – color correction – Make necessary corrections in a photograph and RAW processing etc.• Compulsory: a) Submit a hard copy portfolio record (40 Pictures) and also a digital copy using Multimedia Integration with Engaging Storytelling with Pictures. b) Personal Branding: Should create an Instagram Page to upload the photographs and Promote the page using Digital Marketing Techniques by creating promotional materials using Adobe Express		
	Total Lecture hours	72 hours
Reference Books		
1	Busch, David D. (2003). <i>Digital Photography: All in One Desk Reference for Dummies</i> , Wiley Publishing: New York.	
2	Davies, Adrian (2002). <i>A Beginner's Guide to Digital Photography</i> , AVA Publishing: Switzerland.	
3	Galer, Mark (2005). <i>Creative Photography: Foundations for Art and Design</i> (3 rd Edition), Elsevier Publications: London.	
4	Kim, John (2004). <i>40 Digital Photography Techniques</i> , Youngjin: Korea.	
5	Prakel, David (2006). <i>Basic Photography Composition</i> , AVA Publishing: Switzerland.	
Related Online Contents [MOOC, SWAYAM, NPTEL, Websites etc.]		
1	Be a Better Photographer in 45 minutes https://www.youtube.com/watch?v=WXdAX0No2hM	
2	Photography to Another Level: Amazing Photo Effects https://www.youtube.com/watch?v=Gdol2bzWGCs	
3	Outdoor Photography for Beginners: Angles, Lighting and Posing https://www.youtube.com/watch?v=ykELkjZWYG4	
4	8 Important Composition Tips for Better Photos https://www.youtube.com/watch?v=VArlSvUuyr0	
5	How to Shoot Manual in 10 Minutes: Beginner Photography Tutorial https://www.youtube.com/watch?v=uyXiWF3mI2s	
Course Designed By:Dr. M. Srihari, Associate Professor, Department of Communication and Media Studies, Bharathiar University, Coimbatore		
Course Verified by: Mrs. Sandeep Kaur, Assistant Professor, Department of Communication and Media Studies, Bharathiar University, Coimbatore		

Course code	23Q	RADIO PRODUCTION	L	T	P	C
Practical IV			-	-	5	4
Pre-requisite		An In-Depth Knowledge of the difference in News Structure and Writing Styles for the Broadcast Media is rudimentary for Students to have a fine distinction of Broadcasting Trends in News Production.	Syllabus Version		2025-2026	
Course Objectives:						
The Main Objectives of this Course are:						
1. To enable Students to operate Radio Production Tools adhering to the Principles of Sound Production.						
2. To helpStudents generate Radio Scripts aligned with AIR/FM Formats and Ethical Guidelines.						
3. To help Students produce Radio Content using Digital Tools and AI Innovations.						
4. To help Students evaluate Emerging Trends In Radio Journalism including Digital Streaming, Podcasting and Local Content Strategies.						
5. To enable Students critique the Socio-Cultural Impact of Radio through Historical and Contemporary Case Studies.						
Expected Course Outcomes:						
On the successful completion of the Course, Students will be able to:						
1	ANALYZE Radio Formats and their Technical/Editorial Requirements.					K4
2	OPERATE the Recording Equipment and Software for Sound Editing and Mixing.					K3
3	PRODUCE original Radio Content for Streaming Platforms.					K6
4	ASSESS theEthical Dilemmas in Radio coverage to propose Inclusive Solutions.					K5
5	DESIGNRadio Programmes/Content Integrating Scripts, Jungles and Audience Engagement Strategies.					K6
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6– Create						
Module:1		RADIO AS A BROADCAST MEDIUM	17 hours			
Nature and History – Microphones and its types- AM and FM Transmitters-AIR’s reach and popularity- Developments with FM and independent radio channels- Radio News Formats: Spot, Report, feature, documentary, docudrama, talk show, interview- Principles of Sound and Production Techniques. Emerging Trends in Radio Journalism.						
Module:2		WRITING FOR RADIO	12 hours			
Basics of Radio Script – News Scripts based on All India Radio (AIR) and Private FM (Vocal for Local)						
Writing for Radio Spots - Jingles, PSA, Podcast						
Module:3		PRACTICAL SESSIONS	16 hours			
1. News - Main Characteristics of News as against News in other Media- Spot News, News Bulletins and News Analysis/ News Magazines/ Features, Announcements.						
2. Features of Radio –Podcast,Interviews,Discussions,Commentaries - Mandatory to Stream the Program in Spotify/Bussprout/Podbean						
3. Audio Storybook – Mandatory to do One Audio Storybook – Select any one of the International or any Indian Languages, Authors and read the Story with Emotions.						
4. Radio Spots, Jingles, PSA						
5. Software: Audacity Adobe Audition, Pro Tools, Adobe Podcast						
		Total Lecture hours	72 hours			
Reference Books						
1	Quicke, Rob (2024). <i>Finding your Voice in Radio, Audio, and Podcast Production</i> , Routledge: New York.					
	Fleming, Carole (2020). <i>The Radio Handbook</i> (4 th Edition), Routledge, Taylor & Francis Group: Great Britain.					
2	Kern, Jonathan (2012). <i>Sound Reporting: The NPR Guide to Audio Journalism andProduction</i> , NPR: Washington.					
3	Saxena, Ambrish (2011). <i>Radio in New Avatar: AM to FM</i> , Kanishka Publishers: New Delhi.					
4	Chignell, Hugh (2009). <i>Key Concepts in Radio Studies</i> , Sage Publications: London.					
5	Gandhi, Ved Prakash (2008). <i>Broadcasting and Development Communication: Law, Policy and Action Plan</i> , Kanishka Publishers: New Delhi.					
6	Boyd, Andrew; Stewart, Peter & Alexander, Ray (2008). <i>Broadcast Journalism: Techniques of Radio and Television News</i> (6 th Edition), Elsevier Ltd: UK.					

7	Rumsey, Francis (2004). <i>Desktop Audio Technology: Digital Audio and Midi Principles</i> , Focal Press: USA
Quick Links for Reference	
1	https://ayomenulisfisip.files.wordpress.com/2014/08/robert_mcleish_radio_production_fifth_edition_2005.pdf
2	https://archive.org/details/handbookofradiop0000erik
3	https://media.adelaide.edu.au/radio/caamatraining/Resources/Glossary-%20RA%20Trng%20Manual.pdf
Course Designed and Verified By: Dr. M. Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore	

Search Keywords: AM, FM Transmitters, AIR, Radio News Formats, Sound Principles, Sound Production Techniques, Sound Design, Basics of Visuals, Digital Image, Visual Culture, ENS, EFP, Visual Grammar, News Writing, Elements of Broadcast News Story, News Editing, Broadcast Regulations

Mapping with Programme Outcomes										
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	S	L	M	S	S	S	S
CO2	S	S	S	S	L	M	M	M	S	L
CO3	S	S	M	S	L	S	M	S	S	S
CO4	S	S	S	S	M	S	M	M	S	L
CO5	S	S	M	S	M	L	M	M	L	M

S- Strong, M- Medium, L- Low

Course Code	2JA	FUNDAMENTALS OF UI-UX (THEORY-PRACTICAL)	L	T	P	C
Job Oriented Cert. Course			2	-	-	4
Pre-requisite		Students will be able to design Intuitive, User Focused Digital Interfaces using Industry Tools and Techniques to build Accessible Industry ready Digital Experiences.	Syllabus Version		2025-2026	
Course Objectives:						
The Main Objectives of this Course are:						
1. To help Students analyze the Core Principles of UI-UX Design and their role in User-Centered Digital Experiences.						
2. To help Students design Wireframes, Prototypes and Design Systems using tools like Figma, Adobe XD and Photoshop.						
3. To help Students evaluate User Needs through Research Methods and Apply UX Laws.						
4. To help Students develop Responsive Interfaces aligned with Platform Guidelines and Ethical Standards.						
5. To make Students create a Professional Portfolio showcasing UI-UX Projects, including Prototypes, Usability Reports and Design Systems.						
Expected Course Outcomes:						
On the successful completion of the Course, Students will be able to:						
1	DIFFERENTIATE the UI-UX Principles and Ethical Design Considerations.					K4
2	DEVELOP Wireframes, High-Fidelity Prototypes and Design Systems using Figma, Adobe XD.					K6
3	APPLY UX Laws and Research Methods to optimize User Flows.					K3
4	ASSESS Usability through Heuristic Evaluation, A/B Testing and Platform Specific Guidelines.					K5
5	CREATE a responsive UI Portfolio including Mobile/Web Adaptability and Micro-Interactions.					K6
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 – Create						
Unit:1		FOUNDATIONS OF UI-UX DESIGN	10 hours			
Concept and Differences between UI and UX - Role and Relevance in Digital Product Development - Design Thinking: Empathize, Define, Ideate, Prototype, Test - Design Basics (Typography, Grids, Layouts) - Introduction to Wireframes and Prototypes. Tools Adobe XD, Figma, Photoshop, Illustrator.Ethics: Accessibility (WCAG Standards), Inclusivity, Privacy.						
Unit:2		USER RESEARCH	5 hours			
Understanding Users: Components of an Experience and Emotion – Psychological Flow State, Research Methods: Surveys, Interviews, Personas, Empathy Mapping. Analysis Techniques: Affinity Mapping, User Journey Maps, Storyboarding. UX Laws: Hick’s Law, Fitts’s Law, Jakob’s Law - Usability Testing: Heuristic Evaluation, A/B Testing, Heatmaps. Creating User Personas and Scenarios, Task Flows and Mental Models, Real World User Research Projects						
Unit:3		DESIGN THINKING AND PROTOTYPING	5 hours			
Elements of Design, Visual Principles, Color Psychology, Typography, Repetition and Patterns, Alignment and Proximity, Mood Boards, Brand Guidelines. Wireframing: Low-fidelity vs. High-Fidelity Mockups, Introduction to human factors – role of psychology, physiology in interactive design						
Tools Applications- Adobe XD: Prototyping, Triggers, Animations, Auto-Animate, Figma: Components, Responsive Design, Collaborative Workflows, Photoshop/Illustrator: Image Editing, Vector Icons, UI Asset Creation, Mobile App Mockups, Interactive Pototypes with Micro-Interactions						
Unit:4		PLATFORM SPECIFIC PRACTICES	8 hours			
Gamify Engagement – Art of storytelling through games, Interaction Design: Feedback Loops, Affordances, Signifiers, Platform Guidelines: Android Material Design vs. iOS, Human Interface Guidelines, Responsive Design: Web, mobile, and Desktop Adaptability, Design Systems: Component Libraries, Version Control, Handoff to Developers, Navigation Patterns (Hamburger Menus, Tab Bars), Heuristic Evaluation of Existing Apps.						
Unit:5		PROFESSIONAL READINESS	10 hours			
Resume building for UI/UX Roles						
Unit:6		PRACTICAL APPLICATION	2 hours			
The module focuses on the creative challenge of making interesting and effective User Interfaces, covering the process and creation of the user experience. It serves to solidify technical knowledge from previous modules into establishing a User Interface.						
Students will take part in the production of an User Interface that they research, pitch, develop and execute individually or						

in a small production team whilst being encouraged to assist each other in the creation of their Websites to mimic industry working practices.

	Total Lecture hours	40 hours
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Reference Books

1	Weinschenk, Susan (2024). <i>100 Things Every Designer Needs to Know About people</i> . Perason Education: US.
2	Yablonski, Jon (2020). <i>Laws of UX</i> , O'Reilly Media Inc: US.
3	Canziva, Elvis (2018). <i>Hands On UX Design for Developers</i> , Packt Publishing: Bermingham, UK.
4	Monteiro, Mike (2012). <i>Design is a Job</i> , A Book Apart: New York.
5	Spolsky, Joel (2008). <i>User Interface Design for Programmers</i> , Apress: New York.

Quick Links for Reference

1	https://course.ccs.neu.edu/cs5500sp17/09-UX.pdf
2	https://profagaskar.files.wordpress.com/2020/03/wiley_the_essential_guide_to_user_interf.pdf
3	https://dl.icdst.org/pdfs/files4/276316f1cd40cb94fbce9bd7a058bd57.pdf

Course Designed and Verified by: Dr. M. Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore

Search Keywords: Prototype, Design Thinking, Usability Testing, Heuristic Evaluation, Feedback Loops

Mapping with Programme Outcomes										
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	M	M	L	S	S	S	S	S
CO2	S	M	M	M	L	S	S	S	S	S
CO3	S	M	M	M	L	S	S	S	S	S
CO4	S	S	S	S	M	S	M	M	S	L
CO5	S	S	M	S	M	L	M	M	L	M

S- Strong, M- Medium, L- Low

SEMESTER III

Course code	33A	CRITICAL STUDIES	L	T	P	C
Core VII			5	-	-	4
Pre-requisite		Students are required to have a Critical Thinking Approach towards efficiently blending the Philosophy of Media with the Aesthetics of the Self.	Syllabus Version		2025-2026	
Course Objectives:						
The Main Objectives of this Course are: 1. To help Students analyze Key Critical Theoretical Schools to gain a fair knowledge about various Philosophical Approaches. 2. To make Students evaluate Ideological Frameworks and their intersections with Power, Identity And Representation. 3. To facilitate Students to synthesize Philosophical Concepts to critique modern Social-Economic Structures and Ethical Paradigms. 4. To help Students apply Critical Theories to Real World Scenarios including Media Narratives, Marginalized Voices and Global Justice Movements. 5. To help Students create Original Research or Media Projects that re-imagine Classical Philosophies in Contemporary Contexts.						
Teaching Methodology: Problem-based Learning to encourage Student Engagement in Thoughtful Discourse on Philosophical Perspectives						
Expected Course Outcomes:						
On the successful completion of the Course, Students will be able to:						
1	EVALUATE the role of Critical Theories in shaping Media, Ideology and Power Dynamics.					K5
2	ANALYZE intersections of Ideologies through Philosophical Lenses.					K4
3	SYNTHESIZE Western and Indigenous Epistemologies to critique Socio-Aesthetic Regimes.					K6
4	APPLYPara-phenomenological Approaches to Consciousness and Selfhood in Literary/Philosophical Texts.					K3
5	CREATE a Research/Creative Project intersecting Critical Theories and Ethical Dilemmas.					K6
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6– Create						
Unit:1		INTRODUCTION TO CRITICAL THEORY			18 hours	
Frankfurt School: Max Horkheimer and Theodore Adorno (Dialectic of Enlightenment);Adorno and the Ends of Philosophy -; Herbert Marcuse (Capitalism and Mass Culture) – Structuralism: Saussure (Sign and Lang/Parole); Levi-Strauss (Myth and Structure); Zeilinski (Media Archaeology); Jakobson (Structural Linguistics); Piaget (Structuralism) – Psychoanalysis: Freud (Id, Ego, Super Ego) - Lacan (Symbolic/Real/Imaginary Psyche); Althusser (Ideological State Apparatus) – Post-Structuralism: Barthes (Five Narrative Codes); Foucault (Power/Knowledge); Derrida (Deconstruction) – Hermeneutics: Dilthey, Gadamer, Heidegger, Husserl(Art and Science of Interpretation) - Geneology: Nietzsche (Morality, Nihilism, Beyond Good and Evil); Foucoult (History of the Present); - Pragmatism: Charles Sanders Peirce; William James; John Dewey – Pluralism: Harold Laski; Robert Dahl; David Truman; E.E. Schattschneider; Isaiah Berlin; Charles Lindblom– Friedrich Hegel: Social and Political Thoughts – Moral Pluralism and Religious Pluralism (Sarvepalli Radhakrishnan)						
Unit:2		IDEOLOGY AND CULTURAL THEORY			16 hours	
Ideology (Slavoj Zizek) – Western Marxism: Walter Benjamin; Gyorgy Lukacs; Frankfurt School -Social Acceleration, Modernity theory, Temporal Structure of Society (Hartmut Rosa)– Dialectical Materialism (Karl Marx) –Orientalism (Edward Said)–Socialism (Michael A.Lebowitz) – Politics and Post Modernity (Antonio Negri) –Post-modernism and Late Capitalism (Friedrich Jameson) – Indigenous Epistemologies: Nyaya, Mimamsa, Tarkashastra – Communication through Performative Media: Natyashastra–Vision of Liberated Individual (Subramania Bharathi) - Bhakti Literature: Appar, Alvars, Siddhars.						
Unit:3		PERCEPTION, SELF AND SOCIAL STRUCTURES			12 hours	
Existentialism (Jean-Paul Sartre) -The metamorphosis (Franz Kafka) –Gender and Sex: Political economy - Commodity Production- Industrialization (Judith Butler); Gendering Global Conflict: Gender Subordination –Gender Violence – Masculine Posturing - Gendered Under standings of Power (Laura Sjoberg)-Aisthesis perception and interpretation (Jacques Rancière)Consciousness (John Locke)– Queer Theory: Gender, heterosexism – Realism (Fredrich Jameson)-Consciousness and the Self (Advaita and Visishtadvaita) –Atman, Brahman, Maya (Upanishadic Concepts) –Consciousness, Body Liberation(Tamil Siddha Philosophy) - Intuition and the Varieties of Experience (Cognitive Experience, Psychic Experience, Aesthetic Experience, Ethical Experience, Religious Experience) (Sarvepalli Radhakrishnan).						

Unit:4	SOCIAL THOUGHT	12 hours
Development as Freedom, Justice, Capabilities Approach (Amartya Sen) –Empire, Multitudes, Post-modern (Antonio Negri) - 21 st Century Socialism, Love Ethics (bell hooks)– Queer Futurity and Disidentification (Jose Esteban Munoz) - Ethical Voices of the Marginalized (Kuyil Pattu and Folk Literature) - All Places in the Universe is our Place (Kaniyan Poongundran) – Social Conscience (Kabilar) –Leadership Nostrums (Thiruvalluvar).		
Unit:5	PHILOSOPHY OF ETHICS AND SOCIAL JUSTICE	12 hours
Unification of Mankind, Integral Humanism, Spiritual Nationalism (Sri Aurobindo)– Compassion, Detachment (Jain and Buddhist Ethics); Ethics of Relational Self, Ethics of Bhakti, Substantive Ethics (Ramanuja): -Education, Anti-caste Activism (Mahatma Jyotiba Phule and Savithriba Phule) - Annihilation of Caste (B R Ambedkar) - Rationalism, Anti-casteism, Feminism (Periyar EVR) -Tamil Sangam Literature: Five-fold Division of Lands: Kurinji, Mullai, Marutham, Neydal and Palai (Tholkappiyam) —Dhamma (Buddha) – Federalism, State Autonomy (C.N.Annadurai) – B.P.Mandal Commission Report.		
Unit:6	RESEARCH APPLICATION	2 hours
Each Student will develop a Research project in 6000 words or Creative Media Piece (Shortdoc/Podcast/Visual Essay) analyzing a Critical Theory or Thinker and its intersection with Indian or Tamil Socio-cultural Context. Focus on Contemporary Events, Marginalized Narratives or Reinterpretations of Classical Philosophies.		
	Total Lecture hours	72 hours
Reference Books		
1	Howarth, Davie R (2018) <i>Post Structuralism and After (Traditions in Social Theory)</i> Palgrave Macnuthan.	
2	Siegfried Zielinski (2018), <i>Deep Time of the Media</i> , MIT Press.	
3	Singer, Peter (2018) <i>Marx: A Very Short Introduction</i> . Oxford: Oxford University Press	
4	Douglas Kellner. <i>Nietzsche's Critique of Mass Culture(Illuminations: The Critical Theory Project)</i> https://pages.gseis.ucla.edu/faculty/kellner/Illumina%20Folder/kell22.htm Extracted June 2018.	
5	Turner, Catherine (2016) <i>Jacque Derrida: Deconstruction</i> . Counterpress.	
6	Rosa, Hartmut (2015) <i>Social Acceleration: A New Theory of Modernity</i> . New York: Columbia University Press	
7	Ambedkar, B. R.; Anand, S. and Roy, Arundhati (2014). <i>Annihilation of Caste : The annotated critical edition</i> . New Delhi Navayana Publishing Pvt Ltd	
8	Ranciere, Jacques (2013) <i>Aisthesis: Scenes from the Aesthetic Regime of Art</i> . London: Verso	
9	Jameson, Fredric (2013). <i>The antinomies of realism</i> . London Verso	
10	Laura, Sjoberg (2013) <i>Gendering Global Conflict: Towards a Feminist Theory of War</i> . New York: Columbia University Press	
11	Negri, Antonio (2013) <i>Spinoza for Our Time: Politics and Postmodernity</i> . New York: Columbia University Press	
12	Balibar, Etienne & Sandford, Stella, 1966-, (editor of compilation.) (2013). <i>Identity and difference : John Locke and the invention of consciousness</i> . London Verso Books	
13	Walton, David (2012) <i>Doing Cultural Theory</i> . USA: Sage Books	
14	Radhakrishnan, S., & Mohanty, J. N. (2009). <i>Indian philosophy</i> . New Delhi: Oxford University Press.	
15	Periyār, Ī. V., & K, V. (2007). <i>Why Were Women Enslaved? Periyar Self-respect Propaganda Institution</i> .	
16	Sen, Amartya (2005). <i>The argumentative Indian : writings on Indian history, culture and identity</i> (1st American ed). Farrar, Straus and Giroux, New York	
17	Edelman, Lee (2004). <i>No future : queer theory and the death drive</i> . Duke University Press, Durham	
18	Amartya Kumar Sen (1999). <i>Development as freedom</i> (1 st Edition), Knopf: New York	
19	Ceugens, David and Me Carthy, Thomas (1996) <i>Critical Theory. Massachuselts: Blackwell</i>	
20	Jagose, A. (1996). <i>Queer theory: An introduction</i> . New York: New York University Press.	
21	Locke, J., & Yolton, J. W. (1993). <i>An essay concerning human understanding</i> . London: Dent.	
22	Sen, Amartya (1992). <i>Inequality reexamined</i> . Russell Sage Foundation ; Cambridge, Mass. : Harvard University Press, New York	
23	Butler, Judith &Ebooks Corporation (1990). <i>Gender trouble : feminism and the subversion of identity</i> . Routledge, New York	
24	Sedgwick, Eve Kosofsky (1990). <i>Epistemology of the closet</i> (Updated with a new preface [ed.]). University of California Press, Berkeley	
25	Ghose, Aurobindo (1950). <i>The ideal of human unity (2nd ed. rev)</i> . Sri Aurobindo Ashram, Pondicherry	

26	Satre, Jean Paul (1948) <i>Existentialism is a Humanism</i> . Connecticut, USA: Yale University Press
Quick Links for Reference	
1	https://link.springer.com/content/pdf/10.1057/978-1-137-55801-5.pdf
2	Internet Encyclopedia of Philosophy https://www.iep.utm.edu/Legelsocl/
3	Internet Encyclopedia of Philosophy https://www.iep.utm.edu/Zizek/
4	Nihilism; Internet Encyclopedia of Philosophy https://www.iep.utm.edu/nihilism/
5	https://polity-books-backend.prod.politybooks.wiley.host/wp-content/uploads/2024/12/KITCHIN-9781509566525-EPDF.pdf
Course Designed By: Dr. Sandeep Kaur, Assistant Professor, Department of Communication and Media Studies, Bharathiar University, Coimbatore Course Verified by: Dr. M. Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore.	

Search Keywords: Frankfurt School, Pragmatism, Geneology, Pluralism, Post Structuralism, Deconstruction, Social Acceleration, Existentialism, Commodity Production, Gender Subordination, Consciousness, Unification of Mankind, Epistemology, Substantive Ethics

Mapping with Programme Outcomes										
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	S	M	S	S	M	L	M
CO2	S	S	S	L	S	S	S	L	L	S
CO3	S	S	S	S	S	S	S	S	S	S
CO4	S	S	M	L	S	S	S	S	S	S
CO5	S	L	S	S	S	S	S	S	S	L

S- Strong, M- Medium, L- Low

Course code	33A	CRITICAL STUDIES Teaching Methodology	L	T	P	C
Core VII			5	-	-	4
<p>The Course uses Problem-based Learning to encourage Student Engagement in Thoughtful Discourse on Philosophical Perspectives as follows:</p> <p>1. Student Colloquium</p> <p>a. Collaborative Discussions including debating role plays to defend critical studies both on philosophical and empirical grounds.</p> <p>b. Creating a Creative Media Piece (Shortdoc/Podcast/Visual Essay) by analyzing a Critical Theory or Thinker.</p> <p>2. Case Study Analysis</p> <p>a. Discuss individual theory and prepare a detailed case study report.</p> <p>3. Dialogues with Philosophers</p> <p>a. Watch, Discuss and Reflect any thinker through available lectures paired with metacognitive analysis.</p> <p>4. Philosopher's Stone</p> <p>a. Students' Role Play as Philosophers creating a dynamic classroom environment where multiple philosophical perspectives interact and engage in dialogue.</p> <p>Integration with Assessment</p> <p>a. Simulation and Reflections will inform the Research Paper (Unit 6) where Students Qualitatively Analyze Theories or Thinkers.</p> <p>b. Formative Assessment such as Interactive Activities and Presentations will track the Applied Understanding.</p>						

CRITICAL STUDIES

Top 6 Career Opportunities & Use of Subject

CONSULTING

Some consulting firms specialize in areas such as diversity and inclusion, corporate social responsibility, or cultural sensitivity training. Critical studies expertise can be valuable in providing insights and recommendations in these areas.

1

2

POLICY ANALYSIS

Critical thinking skills developed through studies in this field can be valuable in policy analysis roles, particularly in areas such as cultural policy, media regulation, or social justice advocacy.

RESEARCH

Working as a researcher in various fields such as sociology, anthropology, media, or cultural studies. Research positions can be found in universities, think tanks, non-profit organizations, and governmental agencies.

3

4

ACADEMIA

Teaching and research positions at universities and colleges are common career paths for those with backgrounds in critical studies. This might involve teaching courses in literature, media studies, cultural studies, or critical theory.

FREELANCE WRITING AND CONSULTING

Many critical studies graduates pursue freelance careers, writing articles, essays, or opinion pieces for various publications, or providing consulting services to organizations on issues related to culture, media, and society.

5

6

JOURNALISM

Critical studies can provide a solid foundation for a career in journalism, particularly in fields such as arts and culture journalism, where critical analysis is essential.

Course code	33B	NEW MEDIA STUDIES		L	T	P	C
Core VIII				5	-	-	4
Pre-requisite		Students need to have Clarity in Differentiating the Conventional and the Modern Media to Critically Appraise Plethora of Issues linked with the Evolving Nature of Media.		Syllabus Version		2025-2026	
Course Objectives:							
The Main Objectives of this Course are:							
1. To help Students familiarize with Socio-Technical Frameworks shaping New Media Technologies.							
2. To help Students evaluate the Cultural, Ethical and Regulatory Implications of Digital Practices.							
3. To enableStudents assess New Media’s Impact on Identity, Power and Global Connectivity.							
4. To help Students innovate Ethical Frameworks for Emerging Technologies to foster Inclusivity And Equity In Media.							
5. To enable Students to design Solutions or Creative Projects addressing Challenges like Digital Divides or Participatory Culture.							
Teaching Methodology:Active and Experiential Learning to enable Students to leverage Technology via Gamification, Quizzes, Simulations, and Interactive Scenarios to enhancePractical Skills.							
Expected Course Outcomes:							
On the successful completion of the Course, Students will be able to:							
1	ANALYZE Socio-Technical Paradigms and their role in Post-Modern Media Landscapes.						K4
2	EVALUATE Ethical Dilemmas in AI driven Content Personalization, Algorithmic Bias and Digital Commodification						K5
3	IMPLEMENTTheories of Mediation and Cultural Effects to critique Gender Representation, Fan Culture or E-Governance.						K3
4	DESIGNa Research Project or Creative Proposal addressing issues like the Digital Divide or Participatory Inequality.						K6
5	CRITIQUE the Socio-Cultural Impact of Immersive Technologies and its implications for Knowledge Production.						K5
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 – Create							
Unit:1		LANGUAGE OF NEW MEDIA				15 hours	
Concepts, Role, Relevance, Characteristics, Specificities, Ownership, Access, Use, Control and Transformation.							
Unit:2		TENETS OF NEW MEDIA				15 hours	
Socio-Technical Paradigm - Interface, Immediacy, Hypermediacy, Mediation, Remediation, Shattered Presence - Post-industrial Society - Postmodernism - Information Society - Knowledge Society - Information Commodification, New Consumption Norms - Audience and Theories							
Unit:3		EFFECTS OF NEW MEDIA				15 hours	
Social Effects: Empowerment, Interactivity, Gender Representation, Social Shaping of Technology, Social Networking, Information Overload, Information Rich and Information Poor,							
Cultural Effects: Knowledge Gap and Cultural Alienation, Participatory Culture, Culture Jamming, Fan Culture,							
Technological Effects: Gaming, Digital Divide, E-governance, AR and VR.							
Unit:4		NEW MEDIA PRACTICES				15 hours	
Curatorial and Artistic Practices: Tele-presence, Tele-embodiment, Tele-robotics, Tele-epistemology, Intermedia Stages of Virtual Reality, User Experience.							
Unit:5		AESTHETICS OF TRANSITION				13 hours	
Virtual space as Knowledge Production - Intelligent Image: Concept of Ekphrasis, Intersection of Art and Science - New Media Formats: AI for Personalization, Streamlining, Innovation in Content Creation and Distribution, Algorithm Analysis, Editing and Transcription,							
Unit:6		RESEARCH APPLICATION				2 hours	
Using theoretical and methodological approaches present a 6000word research paper from any area of your interest to investigate innovative applications of New Media.							
		Total Lecture hours				72 hours	
Reference Books							
1	Esiyok, Elif (2020). <i>Handbook of Research on New Media Applications in Public Relations and Advertising</i> . IGI Global Publishing: US.						
2	Duhe, Sandra C. (2017). <i>New Media and Public Relations</i> (3 rd Edition), Peterlang: New York.						

3	Kyong, Hui Wendy & Keenan, Thomas (2015). <i>New Media: History and Theory Reader</i> (2 nd Edition), Routledge, Taylor & Francis Group: London.
4	Dawdney, Andrew & Ride, Peter (2013) <i>The New Media Handbook</i> (2 nd Edition),Routledge: USA.
5	Lister, Martin; Dovey, Jon; Giddings, Seth; Grant, Iain & Kelly, Kieran (2009). <i>New Media: Critical Introduction</i> (2 nd Edition), Routledge, Taylor & Francis Group: London.
6	Everett, Anna & Caldwell, John T (2003). <i>New Media: Theories and Practices of Digitextuality</i> , Routledge: Great Britain.

Quick Links for Reference

1	https://www.researchgate.net/profile/Peter-Ride/publication/200026248_New_Media_Handbook/links/550f53ac0cf2ac2905ae029e/New-Media-Handbook.pdf
2	https://nosh.northwestern.edu/bookchapters/2002Hollingshead-2.pdf
3	https://www.researchgate.net/publication/277058217_The_Handbook_of_New_Media_Social_Shaping_and_Social_Consequences_of_ICTs

Course Designed By:Dr. Sandeep Kaur, Assistant Professor, Department of Communication and Media Studies, Bharathiar University, Coimbatore

Course Verified by: Dr. M. Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore

Search Keywords: New Media, Convergence, Information Society, Knowledge Society, New Media Audience, Socio-Cultural Effects, Information Overload, Information Rich-Poor, Knowledge Gap, Cultural Alienation, Gender Representation, Digital Divide, E-Governance, Media Morphosis, Hyper-Personal Communication, Information Commodification, Cyber Crime, IT Policies, Information Bill

Mapping with Programme Outcomes										
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	S	M	M	L	S	S	S
CO2	S	M	S	M	L	M	L	S	M	M
CO3	S	M	S	M	L	M	L	S	L	M
CO4	S	M	S	M	L	L	M	S	L	M
CO5	S	M	S	M	L	S	M	S	L	M

S- Strong, M- Medium, L- Low

Course code	33B	NEW MEDIA STUDIES Teaching Methodology	L	T	P	C
Core VIII			5	-	-	4
<p>The Course uses Active and Experiential Learning to enable Students to leverage Technology via Gamification, Quizzes, Simulations, and Interactive Scenarios to enhance Practical Skills as follows:</p> <p>.</p> <p>1. Multimedia Portfolios</p> <p>a. Compilation of Students' blogs/vlogs on analyzing weekly topics.</p> <p>2. Ekphrasis Writing</p> <p>a. Students must write a short description on any work of art and then create an AI driven Intelligent Image using the same as a prompt.</p> <p>b. Comparative Discussions on Different Models, for instance, Linear vs Transactional Models.</p> <p>3. Algorithm Analysis Workshop</p> <p>a. hands-on exercise in which students feed different prompts into a content generation model and chart how outputs shift with prompt tweets.</p> <p>4. Problem based Learning</p> <p>a. Debates and Socratic Seminars on New Media Technologies.</p> <p>Integration with Assessment</p> <p>a. Discussions will inform the Research Paper (Unit 6) where Students Qualitatively Analyze effects of New Media.</p> <p>b. Formative Assessment such as Interactive Activities and Presentations will track the Applied Understanding.</p>						

NEW MEDIA STUDIES

Top 6 Career Opportunities & Use of Subject

E-COMMERCE SPECIALIST

Work with businesses to optimize their online sales channels, including websites, mobile apps, and online marketplaces.

1

2

MULTIMEDIA JOURNALIST

Combine traditional journalism skills with new media expertise to create multimedia stories for online platforms.

3

SOCIAL MEDIA MANAGER

Manage and grow a company's presence on social media platforms by creating engaging content, interacting with followers, and analyzing performance metrics.

4

DIGITAL MARKETING SPECIALIST

With expertise in new media, you can help businesses create and implement digital marketing strategies across various platforms such as social media, email, and content

5

DIGITAL STRATEGIST

Develop comprehensive digital strategies for organizations, integrating various online channels to achieve business objectives such as brand awareness, customer engagement, or sales

6

DIGITAL PROJECT MANAGER

Coordinate and oversee digital projects from inception to completion, ensuring that they are delivered on time, within budget, and meet the client's objectives.

Course Code	33C	DIGITAL MARKETING COMMUNICATION	L	T	P	C
Core IX			5			4
Pre-Requisite		Digital Marketing Communication is directed to Profiled Targets, which are active in the Communication Process. Every Communication Flow can ask for an Informative Answer from the Market.	2025 - 2026			
Course Objectives						
The Main Objectives of this Course are: 1. To introduce Students the Content Marketing and its Significance today 2. To help Students illustrate the Nuances and Methodology of Content Curation 3. To help Students understand the Dynamics of Social Media Marketing 4. To equip Students with Skills in Social Media Marketing Analytics 5. To facilitate Students to Outline Nuances in Mobile Media Marketing on Social Networks						
Expected Course Outcomes:						
On the successful completion of the Course, Students will be able to:						
1.	ACQUIRE Knowledge of Content Marketing and its Development					K2
2.	LEARN the Nuances of Content Curation					K2
3.	UNDERSTAND the Functions of Social Media Marketing					K2
4.	OBTAIN Skills in Social Media Marketing Analytics					K2
5.	DEEPEN Knowledge of Mobile Media Marketing through Social Networks					K4
K1-Remember; K2- Understand; K3-Apply; K4-Analyze; K5-Evaluate;K6-Create						
UNIT I		THE DIGITAL ENVIRONMENT				
Marketing in the Digital World - Digital Transformation–Digital Media and Alternatives, Non-Marketing Digital Marketers - Ps of marketing - Porter’s Five Forces - Brand or Perceptual Positioning Map - Customer lifetime Value - Segmentation - Boston Consulting Group Matrix Digital Marketing –Definition, History, Varieties - Social Media Marketing - Programmatic Marketing and Advertising. Artificial Intelligence: Virtual and Augmented Reality - Gaming as a Digital Marketing Tool Digital Customers: Online Buying Behaviour - Legal Considerations, Regulation, Privacy. Barriers, Technology, Skills, Budget and Resources, Business Priorities						
UNIT II		DIGITAL MARKETING AND BUSINESS STRATEGY				
Client Communication, Techniques of Creating Minimalistic and Effective Content, Content Curation, Aligning with Business Strategy, Customer Centricity, Business Model, Global Strategy, Brand, Vision, Culture, Research and insight, KPIs Personalization: True, User-defined Personalization, Behavioural, Tactical - Single Customer View - Viral Marketing: Paid, Earned, Owned – Influencers - Affiliate Marketing – Attribution - Public Relations and Reputation Management, Integrated Marketing Communications Planning Process:Phased Approach, Goals, Objectives and Strategies, Action plans, Controls, People, Budgeting and Forecasting - Operational Digital Marketing						
UNIT III		SEARCH ENGINE OPTIMIZATION				
Defining SEO - History of SEO - Keyword Selection: On-site Optimization, Off-site Optimization, Strategic SEO, Third-party Search Engine Ranking - Researching SEO Strategy - Technical SEO - Site Structure, Content, Mobile, Location, Penalties. Organizational Structure and SEO - Website Development -Web Presence Ownership, Management and Development. Usability -Basics, Content Development– B2B Website -Global Web Presence. Wed Design for SEO (SEM=SEO+SEA),Search Engine Results Page, Indexation, Guidelines for SEO, Off-Page-On-Site SEO Improvements, On-Page SEO Improvements, Off-Site or External SEO Improvements, SEO Improvements Related to User Experience - Ad Words.						
UNIT IV		DIGITAL MARKETING AND E-COMMERCE				
Multi-channel Retailing, Fulfillment, Comparison Shopping Engines, E-Marketplaces, Third-Party Shopping Websites - E-commerce Websites: Paid Search, Setting up a Campaign, Measurement and Optimization. Managing Paid Search Campaigns – Human v/s Robots. Customer Service -Principles, Service Channels, Social Customer Service - Defining CRM, CRM Retention, Contact Strategy, Cross-selling and Up-selling, CRM Systems, Social CRM (SCRM), Brand Loyalty						

UNIT V	SOCIAL MEDIA MARKETING
Social Media Marketing Goals and Strategies-Identifying Target Audiences. Rules of Engagement for SMM. Social Media Marketing Plan. Social Media Management Tools for Scheduling and Publishing. Influencer Marketing. Content Marketing: Content Strategy and Types - People and Process for Creating Content, Distribution, Measuring Value of Content, International content, Audit checklist. Email Marketing. Mobile Marketing Strategy - Creation of Mobile Buyer Personas, Goals, KPI, Local SEO, Geo-Fencing, Vertical Video Content, Geo-Location Marketing. Social Media Monitoring vs Social Listening-Tools for Managing the Social Media Marketing Effort. Native Analytical Tools –APIs, Twitter Analytics, Meta Business Suite-Reach vs Impressions, Audience Growth Rate. Engagement Rate, Amplification rate, Virality. Mobile Metrics, AI tools for optimization.	
UNIT VI	CONTEMPORARY ISSUES
Students should complete a Free Certification Course on Digital Marketing similar to Google Certification Course. Attend Expert Lectures, Seminars-Webinars to gauge the contemporary trends including AI alternatives	
Reference Books	
1	Kingsnorth, S. (2022). <i>The Digital Marketing Handbook: Deliver Powerful Digital Campaigns</i> . Kogan Page.
2	Niinenen, O. (2021). <i>Contemporary Issues in Digital Marketing</i> . Routledge.
3	Charlesworth, A. (2020). <i>Absolute Essentials of Digital Marketing</i> . Routledge.
4	Hanlon, A. (2019). <i>Digital Marketing: Strategic Planning & Integration</i> . SAGE.
5	Kingsnorth, S. (2019). <i>Digital Marketing Strategy: An Integrated Approach to Online Marketing</i> . Kogan Page Publishers.
6	Kingsnorth, S. (2016). <i>Digital Marketing Strategy: An Integrated Approach to Online Marketing</i> . Kogan Page Publishers.
7	Chaffey, D., & Ellis-Chadwick, F. (2015). <i>Digital Marketing PDF eBook</i> . Pearson Education.
8	Charlesworth, A. (2014). <i>Digital Marketing: A Practical Approach</i> . Routledge.
Quick Links for Reference	
1	https://www.digitalmarketer.com/digital-marketing/assets/pdf/ultimate-guide-to-digital-marketing.pdf?srltid=AfmBOoq26rS5wC69zWUBNC258XnHcnF1lYvaFleqZbpwrV1n0gkoC7Hg
Course Designed and Verified By: Dr. M. Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore	

Search Keywords: SEO Optimization, Algorithmic Content Planning, Social Media Analytics, Digital Branding

Mapping with Programme Outcomes										
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	S	L	M	S	S	S	S
CO2	S	S	S	S	L	M	M	M	S	L
CO3	S	S	M	S	L	S	M	S	S	S
CO4	S	S	S	S	M	S	M	M	S	L
CO5	S	S	M	S	M	L	M	M	L	M

S- Strong, M- Medium, L- Low

DIGITAL MARKETING COMMUNICATION

Top 6 Career Opportunities & Use of Subject

DIGITAL MARKETING MANAGER

Oversee digital marketing strategies, manage campaigns across various digital channels, analyze performance metrics, and optimize campaigns for better results.

1

2

CONTENT STRATEGIST

Develop content strategies aligned with business goals, create and curate content, manage editorial calendars, and ensure content quality and consistency.

3

SOCIAL MEDIA MANAGER

Manage social media platforms, create engaging content, interact with followers, monitor social media trends, and analyze performance metrics.

4

SEO SPECIALIST

Optimize website content for search engines, conduct keyword research, implement on-page and off-page SEO strategies, and track website performance.

5

MARKETING AUTOMATION SPECIALIST

Implement and manage marketing automation tools, create workflows, segment audiences, and optimize automated campaigns.

6

DIGITAL ANALYTICS SPECIALIST

Analyze digital marketing data, generate insights, create reports, and recommend optimizations to improve performance.

Course code	3EA	COMMUNICATION MANAGEMENT	L	T	P	C
Elective IIIA			5	-	-	4
Pre-requisite		This course introduces the field of communication management, including public relations and corporate communications. What are the various possibilities for organizations, communities, NGOs, charities, celebrated personalities, political personalities, political bodies, nations, etc. to manage their communications and be leaders in their fields, will be explored through this course.	Syllabus Version		2025-2026	
Course Objectives:						
The main objectives of this course are to:						
1. To enable students gain insight into the evolution of Corporate Communication and its expanded role in organizational and marketing communication.						
2. To help students gain a fair knowledge about various PR activities as a corporate communicator, concepts and principles with basic skills to understand its need in various media contexts and crisis management.						
Expected Course Outcomes:						
On the successful completion of the course, student will be able to:						
1	EXAMINE the Theoretical Underpinnings in Public Relations.					K2
2	EMPLOY the cases specific to Public Relations in Crisis Management.					K3
3	MEASURE Public Relation Activity.					K5
4	DEVISE the Corporate Communication Plan.					K3
5	ARTICULATE the Corporate Communication Strategies and Tools.					K3
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create						
Unit:1	INTRODUCTION TO PUBLIC RELATIONS				18 hours	
Evolution, Definition and Concepts – Historical Link between PR and CC - PR Process: Problem Definition, Strategy, Media Selection, Feedback and Evaluation – PR Environment – Defining Publics/Stakeholders – Models of PR: Grunig’s Symmetrical Model, Burney’s TwoWay Asymmetrical Model, Barnum’s Press Agency, Lee’s Public Information - Theoretical Underpinnings: Organizational Theory (System, Situational, Conflict Resolution), Excellence Theory.						
Unit:2	COMPONENTS OF COMMUNICATION MANAGEMENT				18 hours	
Role of PR in Branding and Brand Communications Role of PR as an effective means of Organisational and Social Communication in Marketing and Communications Strategy – PR and Corporate Identity Corporate Social Responsibility, Corporate Community Involvement &Causerelated Marketing, Corporate Communication in Crisis Management, Henry Fayol's 14 Principles of Management						
Unit:3	TOOLS AND TECHNIQUES				14 hours	
Public Affairs: Issue Identification and Analysis – Corporate Social Responsibility: Tri-Strategic Approach (Stakeholder Information, Response and Involvement) – Strategic Planning and Campaign Management: Strategic Intent, Objectives, Target Audience, Themed Messages, Message Style, Media Strategy and Budget. Measuring Effectiveness of Corporate Campaigns: Audit, Objectives, Planning and Execution, Evaluation and Results.						
Unit:4	COMMUNICATING ORGANISATIONAL IDENTITY – CASE STUDIES				10 hours	
Building and Communicating OrganisationalIdentity Communicating with Internal and External Stakeholders – Media and Business to Business Relationships Governance and Ethics – Academic Institutions and Nonprofit PR Social Responsibility of Business and Community Involvement Crisis Communication						
Communication Activities: Composing and Transmitting 7C’s of Message -Organizing Press Conference, Press Meet, Press Releases, Selection of Media and Public Outreach.						
Government Information Services and e-Governance Public relations and globalization – International and global						

communications management Necessity of transparency, Accessibility, Interactivity – From two-way asymmetric to Two-Way Symmetric Approach – From Corporate Social Responsibility to Human Social Responsibility Integrated 360degree Approach and Digital Communication

Change Communication Strategies with Associated Factors - Crisis Type Matrix for Crisis Communication: Popular Case Studies such a Coco-Cola, Cadbury's Diary Milk, Domino Pizza, Maggi Noodles, etc.

Unit:5	PRACTICAL SESSION	10 hours
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Writing: Press Release, E-Mail, Minutes of Meeting (Physical & Digital)
Producing In-House journals, Holding Mock PR Conference, Press Meets and In-House Meetings

Unit:6	ACTION RESEARCH	2 hours
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Compulsory: Branding: Should organize a One-Day Market using Campaign Planning Techniques, Promotional Designing, Advertising Strategies and also Report a 5000-word White Paper on the Event.

	Total Lecture hours	72 hours
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Reference Books

1	Argenti, Paul A. (2009). <i>Corporate Communication</i> (5 th Edition), McGraw-Hill Publishers: New York.
2	Belasen, Alan T. (2008). <i>The Theory and Practice of Corporate Communication: A Competing Values Perspective</i> , Sage Publications: New Delhi
3	Desai, Vasant (1999). <i>Dynamic Entrepreneurial Development and Management</i> (3 rd Edition), Himalaya Publishing House: New Delhi.
4	Freitag, Alan R. & Stokes, Ashli Quesinberry (2009). <i>Global Public Relations: Spanning Borders, Spanning Cultures</i> , Routledge, Taylor & Francis Group: New York.
5	Weihrich, Heinz & Koontz, Harold (1993). <i>Management: A Global Perspective</i> (10 th Edition), McGraw-Hill Publishers: Singapore.

Related Online Contents [MOOC, SWAYAM, NPTEL, Websites etc.]

1	Beger, Rudolf (2018). <i>Present-Day Corporate Communication: A Practice-Oriented, State-of-The-Art Guide</i> . Springer Publications: Singapore https://www.google.co.in/books/edition/Present_Day_Corporate_Communication/27BhDwAAQBAJ?hl=en&gbpv=1&dq=Present-Day+Corporate+Communication:+A+Practice-Oriented,+State-of-The-Art+Guide&printsec=frontcover
2	Belasen, Alan T. (2008). <i>The Theory and Practice of Corporate Communication: A Competing Values Perspective</i> , Sage Publishing: US. https://www.google.co.in/books/edition/The_Theory_and_Practice_of_Corporate_Com/dIP_UmIqazwC?hl=en&gbpv=1&dq=corporate+communication&printsec=frontcover
3	Christensen, Lars Thojer; Mettemorsing and Cheney, George (2008). <i>Corporate Communications: Convention, Complexity and Critic</i> , Sage Publications: London. https://www.google.co.in/books/edition/Corporate_Communications/QhQWUUYaE7wC?hl=en&gbpv=1&dq=corporate+communication&printsec=frontcover
4	Cornelissen, Joep (2011). <i>Corporate Communication: A Guide to Theory and Practice</i> , Sage Publishing: London. https://www.google.co.in/books/edition/Corporate_Communication/IEZdBAAAQBAJ?hl=en&gbpv=1&dq=corporate+communication&printsec=frontcover
5	Fernandes, Joseph (2004). <i>Corporate Communications: A 21st Century Primer</i> , Response Books: New Delhi. https://www.google.co.in/books/edition/Corporate_Communications/eM2GAwAAQBAJ?hl=en&gbpv=1&dq=corporate+communication&printsec=frontcover
6	Frandsen, Finn and Johansen, Winni (2017). <i>Organizational Crisis Communication: A Multi-Vocal Approach</i> . Sage Publishers: UK https://www.google.co.in/books/edition/Organizational_Crisis_Communication/L6HUDAAAQBAJ?hl=en&gbpv=1&dq=Organizational+Crisis+Communication&printsec=frontcover
7	Oliver, Sandra (1997). <i>Corporate Communication: Principles, Techniques and Strategies</i> , Kogan Page: London.

Course Designed By:

Mrs. Sandeep Kaur, Assistant Professor, Department of Communication and Media Studies, Bharathiar University, Coimbatore

Course Verified by: Dr. M. Srihari, Associate Professor, Department of Communication and Media Studies, Bharathiar University, Coimbatore

Search Keywords: PR Process, Environment, Models, Theories, Forms of Corporate Communication, Stakeholders, Corporate Branding, Tools, Techniques, Strategic Planning, Campaign Management, Measurement of Effectiveness, Evaluation, Media Relation Management, Crisis Communication

Mapping with Programme Outcomes										
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	S	L	M	S	S	S	S
CO2	S	S	S	S	L	M	M	M	S	L
CO3	S	S	M	S	L	S	M	S	S	S
CO4	S	S	S	S	M	S	M	M	S	L
CO5	S	S	M	S	M	L	M	M	L	M

S- Strong, M- Medium, L- Low

Course code	3EA	COMMUNICATION MANAGEMENT Teaching Methodology	L	T	P	C
Elective IIIA			5	-	-	4
<p>The Course uses Blended Learning to Foster Effective Communication Skills by Emphasizing Communication Planning, Relationship Building, and Conflict Resolution implemented through Presentations, Discussions, Role Playing, and Real-World Scenarios as follows:</p> <p>1. Mock Pitch Presentations</p> <p>a. Creation of Crisis Communication Strategy for a given hypothetical product/service/scenario for which a Formal group presentation will be made the mock client panel.</p> <p>2. Case Study Analysis</p> <p>a. Examination of Real World Communication Successful and Failed Campaigns.</p> <p>3. Campaign Creation</p> <p>a. Students will be assigned with the task of creating a successful social media presence for the department after routing it through the proper channel.</p> <p>4. Socratic Seminars/Circles</p> <p>a. Student Presentations on successful Campaigns.</p> <p>Integration with Assessment</p> <p>a. Simulation and Reflections will inform the Research Paper (Unit 6) where Students Qualitatively Analyze Corporate Campaigns.</p> <p>b. Formative Assessment such as Interactive Activities and Presentations will track the Applied Understanding.</p>						

COMMUNICATIONS MANAGEMENT

Top 6 Career Opportunities & Use of Subject

PUBLIC RELATIONS SPECIALIST

Manage and enhance the public image of clients or organizations through media releases, social media, and event coordination.

1

2

EVENT PLANNER/COORDINATOR

Plan and execute events such as conferences, product launches, and corporate meetings.

3

SPEECHWRITER

Write speeches for executives, politicians, and other public figures.

4

INVESTOR RELATIONS SPECIALIST

Communicate with shareholders, investors, and financial analysts about the company's financial performance and strategies.

5

PUBLIC AFFAIRS SPECIALIST

Manage communications between an organization and government agencies, and influence public policy.

6

MEDIA RELATIONS SPECIALIST

Build and maintain relationships with journalists and media outlets to secure coverage for clients or employers.

Course code	33P	DOCUMENTARY PRODUCTION		L	T	P	C
Practical V				-	-	5	4
Pre-requisite		A Comprehensive Conception of various Audio-Visual Formats for Documentary Film Production is vital for Students to Integrate the Intricacies of Production Techniques with the Medium.		Syllabus Version		2025-2026	
Course Objectives:							
The Main Objectives of this Course are to:							
<div>1. To cultivate among Students aCritical Awareness of Documentary Film History, Genres and Aesthetics to Deconstruct Seminal Works.</div> <div>2. To foster Empathetic Engagement with Subjects, emphasizing Ethical Representation and Emotional Authenticity among Students.</div> <div>3. To equip Students with the Advanced Technical and Narrative Skills to produce Ethically Grounded Documentaries that Reflect Real World Socio-Cultural Realities.</div> <div>4. To develop Professional Workflows among Students in Reproduction, Production and Post Production.</div> <div>5. To empower Students to leverage Documentary Film Making as a Tool for Social Advocacy.</div>							
Expected Course Outcomes:							
On the successful completion of the Course, Students will be able to:							
1	DEVELOP a documentary/drama treatment integrating research, narrative structure and visual storytelling.						K6
2	OPERATE professional grade equipment to capture compelling and technically proficient footage.						K3
3	CRITIQUE historical and contemporary documentaries analyzing their aesthetic choices, ethical frameworks and socio-political impact.						K4
4	SYNTHESIZE interview transcripts, archival materials and original footage into a cohesive 10-minute documentary short.						K6
5	EVALUATE ethical dilemmas in documentary practice through case studies.						K5
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6– Create							
Module I		SCRIPTING PROCESS AND TECHNIQUES					
Script Research-resource for Documentary writing (personal experience, other people’s experience, books, novels, history, epics. production research, technical research).							
Module II		PRACTICALS					
Introduce student to the study and practice of Documentary Film. Critical survey of key historical and contemporary Documentary Films; and practical application of Documentary concepts through individual production exercises.							
Module III		WRITTEN ASSIGNMENTS					
Students throughout the term will be assigned Reading Assignments from Textbooks and Outside Sources. Such Readings cover the History and Theory of Documentary Film, including Celluloid, Video and Digital Formats. Readings also cover particular Filmmakers and Genres of Documentary, as well as Important Techniques And Aesthetics.							
<div>1. Students will conduct a 20-40minute Interview with a Documentary Subject of their Choice and will then transcribe the Interview and Re-arrange the Subject Responses into a 5 minute Documentary “Paper Edit”. Students will provide New Project Materials on a Weekly basis: A synopsis and Logline, a Treatment, Interview Questions, Interview Transcriptions, a Paper Edit, and the Interview Media (Audio or Video – unedited).</div> <div>2. Presentation of Documentary Filmmaker: Students will Research a Documentary Filmmaker who exemplifies a particular Documentary Approach and Aesthetic. Students will submit a Critical Biographical Written Essay (5 pages), and an Oral Presentation to the Class. Both will highlight the Aesthetic and Political Challenges faced by the Filmmaker, as well as Significant Contributions to the Art and Practice of Documentary Film</div> <div>3. Final Project: Drawing upon the Conceptual and Technical Skills developed in the Course, Students will work individually and Write, Shoot, Direct, and Edit a Video Documentaryaccompanied by a Written, Researched Justification, as well as an Oral Critique of some "Problem" or Aesthetic/Thematic Issue that is addressed by the Video.</div>							
Module V		DOCUMENTARIES					
<div>• F for Fake (1973, Welles)</div> <div>• Grey Gardens (1975, Maysles/Hovde)</div>							

- Man with a Movie Camera (1929, Vertov)
- Harlan County USA (1976, Kopple)
- Assorted short documentaries
- How to Survive a Plague (2012, France)
- Silverlake Life: The View from Here (1993, Friedlin/Joslin)
- The Look of Silence (2014, Oppenheimer)
- The Act of Killing (2012, Oppenheimer)
- Night & Fog (1955, Resnais)
- Grizzly Man (2005, Herzog)
- The Thin Blue Line (1988, Morris)
- Night and Fog (Alain Resnais, 1955)
- Amy (2015)
- OJ. Made in America (2016)
- 13th (2016)
- Icarus (2017)
- Free Solo (2018)
- American Factory (2019)
- Crip Cam (2020)
- The Social Dilemma (2020)
- My Octopus Teacher (2021)
- Writing with Fire (2021)
- Elephant Whisperers (2022)
- All That Breathes (2022)
- While We Watched (2022)
- Still (2023)
- 20 Days in Mariupol (2023)
- Einstein and the Bomb (2024)
- The Greatest Love Story Never Told (2024)
- No Other Land (2024)

Total Lecture hours

72 hours

Reference Books

1	Reid, Darren R. and Sanders, Brett (2021). <i>Documentary Making for Digital Humanists</i> , Open Book Publishers: Cambridge
2	Malitsky, Joshua (2021). <i>A Companion to Documentary Film History</i> , Wiley-Blackwell: New Jersey.
3	Winston, Brian (2019). <i>The Documentary Film Book</i> , Bloomsbury Publishing: London.
4	Donald, Ralph & Spann, Thomas (2007). <i>Fundamentals of Television Production</i> (2 nd Edition), Surjeet Publications: New Delhi.
5	Fossard, Esta De & Riber, John (2005). <i>Writing & Producing for Television and Film Communication for Behaviour Change</i> (Volume II), Sage Publications Inc: New Delhi.

Course Designed and Verified By: Dr. M. Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore

Search Keywords: Genres, Scripting, Realism, Production Research, Ethical Writing

Mapping with Programme Outcomes												
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	S	M	M	M	M	M	S	S	L	S	M	M
CO2	S	M	M	M	S	M	M	M	L	S	L	M
CO3	S	M	M	M	M	M	M	S	M	S	L	M
CO4	S	M	M	M	M	M	M	M	L	S	L	M
CO5	S	M	M	M	M	M	M	S	L	S	L	M

S- Strong, M- Medium, L- Low

Course code	33Q	TELEVISION PRODUCTION	L	T	P	C
Practical VI			-	-	5	4
Pre-requisite		Students will be enabled with Proficiency in Broadcast News Writing and Production Fundamentals including Understanding News Structure, Television Scripting and E-Content Development with Basic Technical Competency.	Syllabus Version		2025-2026	
Course Objectives:						
The Main Objectives of this Course are to:						
1. To equip Students with Advanced Technical Skills in Television Production and E-content Creation Tools.						
2. To cultivate among Students the Critical Awareness of Television Journalism’s Historical Evolution, Ethical Responsibilities and Global Trends.						
3. To develop expertise among Students in Electronic News Gathering and Script Writing for Explainer Segments, Interviews and Live News.						
4. To help Students innovate E-content Creation for Educational and Broadcast Contexts integrating Visual Storytelling, Sound Design and Audience Engagement Strategies.						
5. To help Students analyze Socio-Political Impacts of Television Media through Case Studies of Contemporary Issues.						
Expected Course Outcomes:						
On the successful completion of the Course, Students will be able to:						
1	OPERATE Professional Equipmentsto produce Refined News Bulletins and Live Programmes.					K3
2	DESIGN Explainer Scripts tailored for Educational or Social Advocacy.					K6
3	CRITIQUEethical challenges in Television Journalism using case study frameworks.					K5
4	SYNTHESIZE Visual and Auditory Elements to enhance Narrative Impact in Profile News Segments.					K6
5	COMPARE Transnational News Coverage to Assess Editorial Biases.					K4
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 – Create						
Module:1		TELEVISION AS A BROADCAST MEDIUM	17 hours			
Basics of Sound- Concepts of Sound Scape, Sound Culture -Types of Sound-Sync, Non-Sync, Natural Sound, Ambience Sound, Sound Design Meaning with Examples from different Forms; Basics of Visual- Image, Electronic Image, television Image, Digital Image, Edited Image(politics of an Image), Visual (Still to Moving) Visual Culture Changing Ecology of Images today. Basics of a Camera- (Lens and accessories) Electronic News Gathering and Electronic Field Production; Visual Grammar – Camera Movement, Types of Shots, Focusing, Visual Perspective.						
Module:2		SCRIPT WRITING FOR TELEVISION PRODUCTION	12 hours			
What is News? – Analysis of News, Explainer Scripts about Social Issues						
Module:3		EMERGING TRENDS				
Extended Reality (XR): AR,VR, MRAdoption in Television Studios, AI in Newsroom						
Module:4		PRACTICAL SESSIONS	16 hours			
1. News Bulletin						
2. Explainer News Video about any Contemporary Issue.						
3. Interview Session (using Multiple Camera Set-Up and On-Air Editing).						
4. Live News Programme using On-Air Editing Techniques.						
5. Detailed Profile News Content about any Political Leader/Famous Celebrity.						
6. Adobe Premier Pro to be used for Rough Cut, Final Cut Pro to be used for Final Out and Davinci Resolve to be used for Color Grading.						
7. ATEM Software to be used for On-Air Editing.						
		CONTEMPORARY ISSUES	2 hours			
Online Seminars – Webinars, Expert Lectures, Presentations, Panel Discussions, Talk Shows, Comparative case Studies on News Reportage (Coverage of Pahalgam Attack by National and International Media,Analysis of Channels TV and CNN's Coverage of World News, Television Coverage of the Contemporary Middle East Crisis, News Content of Public News Channel vs Private News Channel, Mainstream Media’s Irresponsible Reporting during Pandemic, Cross-consumption of regional contents during Pandemic etc.)						
Case Studies:						

1. BBC: Evolution,Organization, Policies and Programming- News Service- News on the Hour andNews Updates, Radio Features, Catering to Transnational Audiences, Advertising andPromotion. Social Responsibility to Audiences.		
2. CNN: Evolution,Organization, Policies and Programming- News Service, Features, Concept of 24x7 news – Catering to Transnational Audiences, Advertising and promotion		
3. National Channels		
	Total Lecture hours	72 hours
Reference Books		
1	Patil, Dnyaneshwari D;Manza, Ramesh R; Manza Ganesh R; Deshmukh, Prapti; Patwari, Manjiri B and Kamble, Anupriya (2023). <i>Open Source Tools for E-Content Development, Teaching, Learning and Evaluation</i> . Shroff Publishers and Distributors Pvt Ltd.: New Delhi.	
2	Doyle, Gillian; Patterson, Richard and Barr, Kenny (2022). <i>Television Production in Transition</i> , Springer: New York.	
3	Boyd, Andrew; Stewart, Peter & Alexander, Ray (2012). <i>Broadcast Journalism: Techniques of Radio and Television News</i> (7 th Edition), Elsevier Ltd: UK.	
4	Gandhi, Ved Prakash (2008). <i>Broadcasting and Development Communication: Law, Policy and Action Plan</i> , Kanishka Publishers: New Delhi.	
5	Mehta, Nalin (2008). <i>India on Television: How Satellite News Channels have changed the way we think and act</i> , Harper Collins Publishers India.	
6	Gormly, Eric K. (2005). <i>Writing and Producing Television News</i> (2 nd Edition), , Surjeet Publications: New Delhi.	
Quick Links for Reference		
1	https://www.google.com/url?sa=t&source=web&rct=j&opi=89978449&url=https://www.worldradiohistory.com/BOOKSHELF-ARH/Education/Television-Production-Handbook-Zettl-3rd-1976.pdf&ved=2ahUKEwjKjcL_zv-NAXX_TGwGHXSPGvwQFnoECDQAQ&sqi=2&usg=AOvVaw3RQfZ8ARGpqQcE-VkWTPrp	
2	https://www.google.com/url?sa=t&source=web&rct=j&opi=89978449&url=https://videophoto101.files.wordpress.com/2016/09/zettl-chapter-1-personnel-terms.pdf&ved=2ahUKEwjKjcL_zv-NAXX_TGwGHXSPGvwQFnoFCJABEAE&sqi=2&usg=AOvVaw0iL7781MKJzygzgLFexWG0	
3	https://www.wesleyanargus.com/HomePages/u20KPO/2351945/televisionproductionhandbookpdfbyherbertzettlbook.pdf	
Course Designed and Verified By:Dr. M. Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore		

Search Keywords: Electronic News Gathering, Visual Grammar, Broadcast Technology, Explainers, On-Air Editing, E-content

Mapping with Programme Outcomes												
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	S	M	M	M	M	M	S	S	L	S	M	M
CO2	S	M	M	M	S	M	M	M	L	S	L	M
CO3	S	M	M	M	M	M	M	S	M	S	L	M
CO4	S	M	M	M	M	M	M	M	L	S	L	M
CO5	S	M	M	M	M	M	M	S	L	S	L	M

S- Strong, M- Medium, L- Low

Course code	3VA	HEALTH AND WELLNESS	L	T	P	C
Value-Added Course			2	-	-	2
Pre-requisite		Students will be able to Identify, Represent, Compare and Evaluate different aspects of Life, including Physical, Emotional, Intellectual, Spiritual, Social, Environmental, Financial, and Occupational, to help develop Strategies for their overall Development.	Syllabus Version		2025-2026	
Course Objectives:						
The Main Objectives of this course are to:						
1. To understand different Dimensions of Wellness.						
2. To demonstrate proficiency in Sports Training and Physical Fitness Practices.						
3. To improve Students’ Mental and Emotional Well-Being.						
4. To foster a Positive Outlook on Health and Life among Students.						
5. To develop Students’ Competence and Commitment to Wellness						
Expected Course Outcomes:						
On the successful completion of the Course, Students will be able to:						
1	EXPLORE the Principles of Wellness to make Healthy Choices in Life.					K2
2	UNDERSTAND the Causes, Prevention, and Management of different Diseases.					K2
3	ASSESS Personal Health Parameters to Track Progress.					K2
4	PROMOTE Healthy Behaviors to Advocate for Positive Health Changes in the Community.					K3
5	MEASURE Student Receptivity through Theoretical Relevance to Health and Well Being.					K4
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 – Create						
Unit:1	FOUNDATIONS OF HEALTH AND WELLNESS				-- hours	
Health: Meaning, Spectrum, Callisthenics, Dimensions and its Interrelationships - Wellness: Definitions, Components, Importance – Diseases: Concept, Sedentary Lifestyle, Prevention – Contemporary Health Issues: Alcohol, Drugs, Use of Tobacco - Substance Abuse Management – Stress Management - Wellness Wheel Analysis.						
Activity: Worksheet to Check the Students’ Level of Understanding about Substance Addiction and its Impacts - Share/Play Awareness Videos/Expert Talks on Addiction/De-addiction – Conduct and Document Awareness Programs on Drugs and its Ill-Effects						
Unit:2	PHYSICAL, EMOTIONAL, AND MENTAL WELL-BEING				-- hours	
Physical: Fitness and Activity: Basic Exercises - Nutrition: Healthy Eating Habits, Essential Nutrients – Yoga and Meditation: Benefits, Harmony of the Body – Brain Health: Sleep Hygiene, Screen Time – Risks, Consequences of Substance Abuse, Prevention Strategies – Modern Lifestyle and Hypo-Kinetic Diseases: Prevention and Management through Exercise.						
Activity: Invited Talk related to Nutrition/Yoga/Physical Fitness/Stress Management/Hypo-Kinetic Diseases/Substance Abuse						
Emotional and Mental: Science of Happiness - Stress Management Techniques – Self-Reflection, Mindfulness, Deep Breathing, Progressive Muscle Relaxation, Guided Imagery –Body Positivity and Self-Acceptance. Moral Compass– Role of Journaling –Finding Joy in Giving – Creative Expressions: Writing Poems, Stories, Music making/Listening, Visual Art – Situational Awareness: Developing Life Skills, Being Street Smart – Digital Awareness: Cyber Security, Information Literacy, Digital Privacy, Fraud Detection.						
Activity: Worksheet to Explore Factors that Prevent Students from saying NO to Others - Worksheet to Explore How Students Feel when Others say NO to Them - Conducting Guided Meditation for 10 Minutes every day and Directing Students to Record the Changes they Observe – Conducting a Quiz on Emergency Numbers – Inviting Professionals to Demonstrate the CPR Procedure for Being Street Smart.						
Unit:3	SOCIAL AND INTELLECTUAL WELL BEING				-- hours	

Social Support and Healthy Relationships – Self-Compassion as the Foundation, Gratitude for Ripple Effect, Kindness, Compassion towards Others – Forgiveness: Concept, Benefits – Celebrate Individual Differences – Digital Detox: Concept, Benefits. Activity: Worksheet to Express Gratitude in Right Ways – Celebration of Gratitude Day		
Being a Lifelong Learner –Digital Literacy: Aspects, Importance, Four Components (Critical Thinking, Communication, Problem Solving, Digital Citizenship) – Transfer of Learning: Connection between Different Subjects for Knowledge Transfer. Activity: Worksheet to Identify a long standing Problem and find a Solution – Organizing “Idea Expo”.		
Unit:4	ENVIRONMENTAL AND SPIRITUAL WELL BEING	-- hours
Environment: Definition (Physical, Chemical, Biological, Social and Psychosocial Factors), Importance – Peoples’ Behaviour – Different Ways to Initiate Changes: Responsibility, Awareness, Volunteering. Activity: Worksheet to Self-Reflect how the Environment affects Human Life and the Ways to Initiate a Change – Bulletin Board/Wall Space for Sharing Ideas – Creation of a “Volunteer Club” to Monitor Activities such as Cleaning, Awareness Campaigns, Anti-Social Behaviour on Campus or their Locality.		
Finding Life’s Meaning, Purpose, and Connection to Something larger than Oneself: Personal Values, Beliefs.- Finding Inner Peace: Prayer, Mindfulness. Activity: Worksheets for Self-Reflection, Pursuit of a Higher Purpose, Resilience, a Clear Sense of Right and Wrong.		
Unit:5	FINANCIAL AND OCCUPATIONAL WELL BEING	-- hours
Financial: Importance, Satisfaction with Current and Future Financial Situations.- Budgeting Practices: Keeping Expenses in Check, Understanding Debt and its Management, Restoration of Credits - Opening and Maintaining a Healthy Savings Account. Activity: Worksheets on building an Investment Portfolio for Students to prepare with a Contingency Reserve for Unexpected Circumstances and creating and Sticking to a Budget Plan.		
Occupational: Job/Study Satisfaction and Enrichment – Work/Study-Life Balance – Career/Academic Development – Professional Fulfillment – Work/Study Environment: Connection, Collaboration - Psychological Safety: Improved Employee/Student Engagement and Productivity, Reduced Stress and Burnout, Employee/Student Health, Activity: Script based Group Activity by Conducting a Drama/Skit/Mime to Reflect a conducive Workplace/Classroom Environment.		
Unit:6	PRACTICES	-- hours
Online Seminars – Webinars, Expert Lectures, Hands-on Practice		
References		
1	Karas, Veronica (2022). <i>Financial Wellness: How to Create a Healthy Relationship with Money</i> . Wiley-Blackwell: New Jersey.	
2	Travis, John and Ryan, Regina (2021). <i>Wellness: A Holistic Approach to Health</i> (3 rd Edition). John Hopkins University Press: US	
3	Fruenmkin, Howard (2021). <i>Environmental Health: From Global to Local</i> (4 th Edition). Jossey-Bass Publisher: US.	
4	McGonigal, Kelly (2020). <i>The Joy of Movement: How Exercise Helps Us Finds Happiness, Hope, Connection and Courage</i> . Avery: New York.	
5	Newport, Cal (2019). <i>Digital Minimalism: Choosing a Focused Life in a Noisy World</i> . Penguin Publisher: New York .	
Quick Links for Reference		
1	https://portal.ct.gov/-/media/DMHAS/SkillBuilding/Dana/Health-and-Wellness-FULL-Revised.pdf	
2	https://nludelhi.ac.in/wp-content/uploads/2024/05/PDF-2-NLUD-Student-Wellbeing-Handbook.pdf	
3	https://www.maine.gov/future/sites/maine.gov.bhr.oeh/files/inline-files/WSM%20Glossary%20of%20Health%20and%20Wellness%20Terms.pdf	
	Total Lecture hours	-- hours
Course Designed By:Dr. Sandeep Kaur, Assistant Professor, Department of Communication and MediaStudies , Bharathiar University, Coimbatore Course Verified by: Dr. M. Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore		

SEMESTER IV

Course code	43A	RESEARCH METHODS IN COMMUNICATION	L	T	P	C
CoreX			4	-	2	4
Pre-requisite		Students must be able to decipher the distinction between various types of research to connect with the existing societal framework.	Syllabus Version		2025-2026	
Course Objectives:						
The Main Objectives of this Course are to:						
1. To make Students understand the Qualitative and Quantitative Paradigms including its Theoretical and Ethical Foundations.						
2. To aid Students to design Robust Research Frameworks for Communication Studies.						
3. To help Students apply Statistical Tools and Software for Data Processing, Interpretation and Visualization.						
4. To enable Students to evaluate the Role of Research in Media Contexts including Ethical Challenges and Reporting Practices.						
5. To make Students create a Research Paper integrating Methodology, Scaling Techniques and Analytical Strategies.						
Teaching Methodology: Project based and Inquiry based Learning to equip Students with the Skills and Knowledge by Questioning, Exploration and Analysis of the Subject of Investigation using Statistical Softwares.						
Expected Course Outcomes:						
On the successful completion of the Course, Students will be able to:						
1	DIFFERENTIATE research paradigms and methodologies.					K4
2	FFORMULATE hypothesis, sampling strategies and research designs aligned with communication problems.					K6
3	CONSTRUCT validated attitude measurement scales for empirical studies.					K6
4	PROCESS data using statistical tools and softwares research in different media scenarios.					K4
5	CRITIQUE ethical dilemmas in mass media research and its societal implications by synthesizing a research paper.					K6
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create						
Unit:1		FUNDAMENTALS OF RESEARCH	12 hours			
Meaning, Objectives, Motivation, Utility. Concept of Theory, Empiricism, Objectivity, Deductive and Inductive Theory. Characteristics of Scientific Method – Understanding the Language of Research – Concept, Construct, Variable - Types of Research.						
Unit:2		PROCESS OF RESEARCH	12 hours			
Research Paradigm-- Research Approaches - Research Problem - Literature Review and its Types - Hypothesis and Variables - Research Design and its types – Sampling: Techniques, Sample Size Calculation, Sampling Errors - Sources of Data: Primary and Secondary – Collection of Data: Questionnaire, Schedules; Observation: Participatory and Non-participatory, Interviews, Case Study; Content Analysis.						
Unit:3		MEASUREMENT AND SCALING TECHNIQUES	12 hours			
Measurement: Concept, Levels, Problems, Validity and its Types, Reliability and its Types - Attitude; Concept, Types of Scales; Criterion for good Scale; General Procedure in Attitude Scaling; Selected Attitude Scales; Limitations						
Unit:4		APPLICATION OF STATISTICS	11 hours			
Data: Tabulation, Classification, Analysis using Software, Interpretation – Statistics: Descriptive and Inferential - Graphic and Diagrammatic Representation of Data; Research Report Writing: Indexing, Citation, Bibliography - Format, Styles, Chapterization.						
Unit:5		APPLICATION OF RESEARCH IN MEDIA	11 hours			
Application of Research in Media Domains - Ethical Issues in Media Research - Media Research as a Tool of Reporting.						
Unit:6		RESEARCH APPLICATION	2 hours			
Identification of Research Methodology types and its elements known during the course work.						
	Total Lecture hours					60 hours
Reference Books						
1	Kothari, C.R (2023). <i>Research Methodology</i> (5 th Edition), New Age Publishers: Kolkata.					
2	Creswell, John S. (2022). <i>Research Design: Qualitative, Quantitative and Mixed Methods Approaches</i> (6 th Edition), Sage Publications: London.					

3	Jansen, Bruhn Klaus (2021). <i>A Handbook of Media and Communication Research: Qualitative and Quantitative Methodologie</i> (3 rd Edition), Routledge, Taylor & Francis Group: London
4	Miller, Tyler (2019). <i>Mass Communication: Research and Analysis</i> . Ed-Tec Press: UK https://www.google.co.in/books/edition/Mass_Communication/keLEDwAAQBAJ?hl=en&gbpv=1&dq=Mass+Communication:+Research+and+Analysis&printsec=frontcover
5	Gaur, Ajai S. & Gaur, Sanjaya S. (2009). <i>Statistical Methods for Practice and Research: A Guide to Data Analysis using SPSS</i> (2 nd Edition), Response Books, Sage Publications: New Delhi.
6	Hayes, Andrew F; Slater, Michael D. & Snyder, Leslie B. (2008). <i>The SAGE Sourcebook of Advanced Data Analysis Methods for Communication Research</i> , Sage Publications Inc: California.
7	Buddenbaum, Judith M. & Novak, Katherine B. (2005). <i>Applied Communication Research</i> , Surjeet Publications: New Delhi.

Quick Links for Reference

1	http://soniapsebastiao.weebly.com/uploads/2/0/3/9/20393123/ebook_handbook-of-media-and-communication-research.pdf
2	https://rufiismada.files.wordpress.com/2012/02/a_handbook_of_qualitative_methodology_for_mass_communication_research.pdf
3	https://learninglink.oup.com/protected/files/content/file/1539877364174-Quantitative-Research-Methods-for-Communication-Student-Workbook---4th-Edition.pdf
4	https://arunodayauniversity.ac.in/wp-content/uploads/2025/01/The-SAGE-Handbook-of-Social-Research-Methods-Sage.pdf

Course Designed By: Dr. Sandeep Kaur, Assistant Professor, Department of Communication and Media Studies, Bharathiar University, Coimbatore

Course Verified by: Dr. M. Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore

Search Keywords: Objectivity, Concepts, Methods, Techniques, Data Types, Data Sources, Sampling, Scaling Techniques, Sampling Design, Tools, Ethics, Statistical Application, Data Analysis, Indexing, Citation, Bibliography

Mapping with Programme Outcomes										
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	L	M	L	S	S	S	S
CO2	S	S	S	S	M	L	S	S	S	L
CO3	S	S	S	S	M	L	S	S	S	S
CO4	S	S	S	S	M	L	S	S	S	S
CO5	S	S	S	S	M	L	S	S	S	L

S- Strong, M- Medium, L- Low

Course code	43A	RESEARCH METHODS IN COMMUNICATION Teaching Methodology	L	T	P	C
Core X			4	-	2	4
<p>The Course uses Project based and Inquiry based Learning to equip Students with the skills and knowledge by questioning, exploration and analysis of the subject of investigation using Statistical Softwares as follows:</p> <p>1. Thinktank</p> <p>a. Students delve into past dissertations to critically analyze and comprehend research methodologies, structures and research report writing.</p> <p>b. Students will examine the Morphology of a Research Paper.</p> <p>2. Guided Reading</p> <p>c. Identification of the Primary Research Question from a comprehensive literature in the chosen media domain.</p> <p>3. Statistical Workshops/Training Sessions</p> <p>a. Organizing workshops related to statistical softwares and its applications in quantitative researches.</p> <p>b. Organizing training sessions on qualitative data gathering and processing techniques.</p> <p>4. Thinking Man</p> <p>a. Students will engage in questions and investigations to explore research methods through their own curiosity and questions.</p> <p>b. Peer Feedback and Group Discussions to deepen Analytical Perspectives.</p> <p>4. Philosophical Chair</p> <p>a. Scholars from other disciplines will conduct interactive sessions on research.</p> <p>Integration with Assessment</p> <p>a. Simulation and Reflections will inform the Research Paper (Unit 6) where Students Qualitatively Analyze Theories.</p> <p>b. Formative Assessment includes such as Interactive Activities, Games and Presentations will track the Applied Understanding.</p>						

RESEARCH METHODS IN COMMUNICATION

Top 6 Career Opportunities & Use of Subject

1 ACADEMIC RESEARCHER

Conduct studies, publish findings, and teach communication courses at universities or colleges.

2

MEDIA RESEARCHER

Investigate media trends, audience behaviors, and the effectiveness of various communication strategies.

3

COMMUNICATION CONSULTANT

Advise organizations on their communication strategies and improve internal and external communication practices.

4

NON-PROFIT RESEARCH COORDINATOR

Conduct research to support the mission of non-profit organizations, including impact assessments and program evaluations.

5

POLICY ANALYST

Research and analyze policies to provide recommendations based on communication strategies and their impacts.

6

JOURNALIST OR EDITOR

Use research skills to investigate stories, analyze information, and produce in-depth articles or reports.

Course code	46A	INTERNSHIP I and II		L	T	P	C
CoreXI				-	-	-	4
Pre-requisite		After undertaking the formalized internships in media organizations, each student is required to submit the record of events highlighting an appropriate discipline related work experience and an understanding of various media procedures and practices after resuming the training. Marks are awarded at the end of the fourth semester.		Syllabus Version		2025-2026	
Course Objectives:							
The Main Objectives of this Course are to:							
1. To enhance Students to cultivate Professional Adaptability by navigating Diverse Media Workflows.							
2. To help Students innovate Solutions for Community-Centric Challenges using Multimedia Tools.							
3. To help Students develop a Reflective Practice through Critical Self-Assessment and Mentorship, aligning Personal Growth with Industry Demands.							
4. To help Students apply Theoretical Learning for Industry Collaboration.							
5. To help Students gain Practical Exposure in Media Workings.							
Expected Course Outcomes:							
On the successful completion of the Course, Students will be able to:							
1	SYNTHESIZE Industry Insights into a Professional Portfolio demonstrating Techno-Narrative Competence.					K6	
2	EVALUATE the Societal Impact of Projects using Audience Feedback and Analytics.					K5	
3	ADAPT Communication Strategies across Media Platforms to address Localized or Global Audience.					K3	
4	CRITIQUE Ethical Dilemmas encountered during the Process using Case Study Frameworks.					K4	
5	DEMONSTRATE Collaborative Proficiency by Contributing to Efficient Team Work with Measurable Outcomes.					K3	
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create							
	Total Lecture hours				45 hours		
Course Designed and Verified By: Dr. M. Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore.							

Course code	INTERNSHIP I	L	T	P	C
		-	-	-	-
Pre-requisite	<p>Before undertaking the Formalized Internship in Media Organizations, each Student is required to initiate a background of the respective organization to be utilized for the training purpose. Besides, each Student should be able to record Events of the Day to enable an understanding of various Media Procedures and Practices after resuming the Training.</p> <p>Each Student is required to undertake an Internship of 35 days at the end of the Second Semester in Journalism / Advertising / Public Relations and submit a Report on it to be Evaluated Internally and Marks Awarded at the end of the Fourth Semester.</p> <p>The Internships routed from the Department focuses on an Appropriate Discipline related Work Experience with the Intentional Work Outcome to Work in Collaboration with the Media Industry.</p>	Syllabus Version		2025-2026	
Course Objectives:					
The Main Objectives of this Course are to:					
1. To enhance Students to cultivate Professional Adaptability by Navigating Diverse Media Workflows.					
2. To help Students innovate Solutions For Community-Centric Challenges using Multimedia Tools.					
3. To help Students develop a Reflective Practice through Critical Self-Assessment and Mentorship, aligning Personal Growth with Industry Demands.					
4. To help Students apply Theoretical Learning for Industry Collaboration.					
5. To help Students gain Practical Exposure in Media Workings.					
Expected Course Outcomes:					
On the successful completion of the Course, Students will be able to:					
1	SYNTHESIZE Industry Insights into a Professional Portfolio Demonstrating Techno-Narrative Competence.				K6
2	EVALUATE the Societal Impact of Projects using Audience Feedback and Analytics.				K5
3	ADAPT Communication Strategies across Media Platforms to address Localized or Global Audience.				K3
4	CRITIQUE Ethical Dilemmas Encountered during the Process using Case Study Frameworks.				K4
5	DEMONSTRATE Collaborative Proficiency by Contributing to Efficient Team Work with Measurable Outcomes.				K3
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create					
	Total Lecture hours			45 hours	
Course Designed and Verified By: Dr. M. Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore.					

Course code	INTERNSHIP II	L	T	P	C
		-	-	-	-
Pre-requisite	<p>Before undertaking the Formalized Internship in Media Organizations, each Student is required to initiate a background of the respective organization to be utilized for the training purpose. Besides, each Student should be able to record Events of the Day to enable an understanding of various Media Procedures and Practices after resuming the Training.</p> <p>Each Student is required to undertake an Internship of 35 days at the end of the Third Semester in Journalism / Advertising / Public Relations and submit a Report on it to be Evaluated Internally and Marks Awarded at the end of the Fourth Semester.</p> <p>The Internships routed from the Department focuses on an Appropriate Discipline related Work Experience with the Intentional Work Outcome to Work in Collaboration with the Media Industry.</p>	Syllabus Version	2025-2026		
Course Objectives:					
The Main Objectives of this Course are to:					
1. To enhance Students to cultivate Professional Adaptability by Navigating Diverse Media Workflows.					
2. To help Students innovate Solutions for Community-Centric Challenges using Multimedia Tools.					
3. To help Students develop a Reflective Practice through Critical Self-Assessment and Mentorship, aligning Personal Growth with Industry Demands.					
4. To help Students apply Theoretical Learning for Industry Collaboration.					
5. To help Students gain Practical Exposure in Media Workings.					
Expected Course Outcomes:					
On the successful completion of the Course, Students will be able to:					
1	SYNTHESIZE Industry Insights into a Professional Portfolio Demonstrating Techno-Narrative Competence.				K6
2	EVALUATE the Societal Impact of Projects using Audience Feedback and Analytics.				K5
3	ADAPT Communication Strategies across Media Platforms to address Localized or Global Audience.				K3
4	CRITIQUE Ethical Dilemmas Encountered during the Process using Case Study Frameworks.				K4
5	DEMONSTRATE Collaborative Proficiency by Contributing to Efficient Team Work with Measurable Outcomes.				K3
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create					
	Total Lecture hours			45 hours	
Course Designed and Verified By: Dr. M. Srihari, Associate Professor and Head i/c , Department of Communication and Media Studies, Bharathiar University, Coimbatore.					

Course code	4EV	PROJECT STUDY	L	T	P	C
Elective IV			-	-	5	4
Pre-requisite		The Problem-Solving Skills are mandatory for Students to Connect with Reality through a Researchable Topic.Students mustChoose a Researchable Area in the domain of Media that will add to his or her Credentials in terms of Problem Solving and In-Depth Understanding of the Subject concerned with required Bibliographical Back grounding during Viva Voce.	Syllabus Version		2025-2026	
Course Objectives:						
The Main Objectives of this Course are to:						
1. To enable Students to Formulate a Suitable Research Problem toExecute an Original Research Project.						
2. To help Students synthesize Scholarly Literature into a Coherent Theoretical Framework that Contextualizes the Research Problem.						
3. To enable Students to critically Evaluate Methodologies and justify its Application in addressing Complex Phenomena.						
4. To help Students disseminate Findings through Professional Academic Writing.						
5. To enable Students to persuasively Defend their Research Findings.						
Expected Course Outcomes:						
On the successful completion of the Course, Students will be able to:						
1	FORMULATE a Research Problem in Gaps Identified through Critical Literature Review.					K6
2	APPRAISE Methodologies to Select an Optimal Design for the Research Context.					K5
3	ANALYZE Data using Descriptive and/or Inferential Statistics or Qualitative Coding for Interpreting Results.					K4
4	CRITIQUE the Findings in Final Thesis and Viva Voce.					K5
5	PROPOSE Actionable Solutions or Policy Recommendations based on Research Insights.					K6
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create						
Unit:1		INTRODUCTION	13 hours			
Formulation of Research Problem.						
Unit:2		REVIEW OF RELATED LITERATURE	15 hours			
Primary and Secondary Sources of Data.						
Unit:3		RESEARCH METHODOLOGY	15 hours			
Selection of Research Design and Sampling Design with Conceptual Framework.						
Unit:4		ANALYSIS AND INTERPRETATION	15 hours			
Descriptive and Inferential Statistical Tools for Data Interpretation.						
Unit:5		DISCUSSION AND CONCLUSION	12 hours			
Implications for New Knowledge Generation in the Chosen Domain.						
Unit:6		Contemporary Issues	2 hours			
Online Seminars – Webinars, Expert Lectures, Research Gap Analysis						
Total Lecture hours			72 hours			
Course Designed By:Dr. Sandeep Kaur, Assistant Professor, Department of Communication and Media Studies, Bharathiar University, Coimbatore						
Course Verified by:Dr. M. Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore						

Mapping with Programme Outcomes										
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	L	L	L	L	S	S	S	S	S
CO2	S	L	M	L	L	S	S	S	S	S
CO3	S	L	L	L	L	S	S	L	L	L
CO4	S	L	M	L	L	S	S	S	S	S
CO5	S	L	L	M	L	S	S	L	L	S

S- Strong, M- Medium, L- Low

Course code	43P	TECHNICAL WRITING AND E-CONTENT	L	T	P	C
PracticalVII			2	-	3	4
Pre-requisite		A flair for writing is essential for students to explore its practical applications on the generated content using existing softwares.The page make-up, use of illustrations, graphic detailing etc. should be used to enhance presentation for technical writing and 15 minutes of Power-point/ 2D presentations by using relevant images, video, animation, print, info-graphics, and voice-over for E-Content by students.	Syllabus Version		2025-2026	
Course Objectives:						
The main objectives of this course are to:						
1. The technical writing needs to be clear and concise manner and to be able to convey information appropriately for a variety of audiences						
2. To develop e-learning materials in a creative way without IT expertise						
3. To enable exploration of more usable presentation in the context of e-learning content creation through models and practicals.						
Expected Course Outcomes:						
On the successful completion of the course, student will be able to:						
1	LEARN to identify information sources for technical writing.					K2
2	ACQUIRE skills to gather information relevant to the subject for technical writing projects.					K2
3	IMBIBE skills to present a technical project using a suitable software for page make-up for technical project.					K3
4	UNDERSTAND and implement ways of preparing e-content/e-learning projects.					K2
5	OBTAIN skills to combine multi-media outputs to present the e-content/e-learning project effectively.					K3
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create						
Project:1		TECHNICAL WRITING	22 hours			
Essentials: Students should submit a project proposal under the following heads: Technical Writing Project Title, Overview, Rationale, Audience, Format, Scope, Personnel, Design, Evaluation, Related skills, Resource needs. Technical Writing Projects may chosen from among the following (desirable):						
1. New or Revised employee hand books						
2. New web sites for departments, clubs, or other organizations						
3. Reorganized, redesigned, and rewritten web sites						
4. Company or organization manuals (either brand new or compiling information from a host of other documents)						
5. Ergonomic or safety process procedures						
6. Manuals for all types of products and procedures						
7. Research project reports						
8. Accident prevention programs						
9. Chapters for a larger technical manuals						
10. Product manuals and guidebooks						
11. Company profile guidebooks						
12. Medical Writing						
13. Quick Start Guide						
Project:2		E-CONTENT WRITING	23 hours			
Content Writing for Organisation/product/service, Copy Writing, Caption Writing for Digital Media Platforms						
Essentials: To prepare a topic in accordance with the prevailing curriculum in school or higher education (UG and PG) as Textual Documents, PDF/e-Books, Illustration, Video Demonstrations, Documents & Interactive Simulation wherever						

required, Case studies, Anecdotal Information, Historical development of the subjects.

Total Lecture hours

45 hours

Course Designed By: Dr. M. Srihari, Associate Professor, Department of Communication and Media Studies, Bharathiar University, Coimbatore

Course Verified by: Dr. Sandeep Kaur, Assistant Professor, Department of Communication and Media Studies, Bharathiar University, Coimbatore

Mapping with Programme Outcomes										
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	L	S	S	S	M	S	S	S
CO2	S	M	L	M	S	S	M	S	S	S
CO3	S	M	L	M	S	S	M	S	S	S
CO4	S	M	L	S	S	S	M	S	S	S
CO5	S	M	L	S	S	S	M	S	S	S

S- Strong, M- Medium, L- Low

Course code	4NS	ONLINE COURSE (I)	L	T	P	C
Swayam			-	-	-	2
Pre-requisite		A passion for learning is mandatory in exploring various educational opportunities by students in the domains of their interest.Student should mandatorily take up me online course of his/ her choice of subject from any discipline within the course period from a certified portal such as Swayam, Coursera, edX, MOOC and IIMBx and on submission of the relevant certificate the student will be accorded with the allotted 4 credits in the fourth semester.	Syllabus Version		2025-2026	
Course Objectives:						
The main objectives of this course are to:						
1. To help students synthesize knowledge from online courses into actionable strategies for personal , professional or societal impact.						
Expected Course Outcomes:						
On the successful completion of the course, student will be able to:						
1	CURATE a personalized learning pathway by selecting courses aligned with career growths and disciplinary relevance.					K6
2	ANALYZE the societal, cultural and ethical implications of knowledge gained from the course.					K4
3	APPLY course concepts to address real world challenges in their field.					K3
4	EVALUATE the credibility and bias of digital learning resources.					K5
5	DESIGN a digital artifact to communicate course insights.					K6
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 – Create						
Course Designed and Verified By: Dr. M. Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore						

Course code	4JA	FILM PRODUCTION TECHNIQUES AND TECHNOLOGIES	L	T	P	C
Job Oriented Cert. Course			2	-	2	4
Pre-requisite		Students must possess an Attitude to Orient their Perspectives towards the Technical Aspects of the Filmic Story than the Commercial.	Syllabus Version		2025-2026	
Course Objectives:						
The Main Objectives of this Course are to:						
1. To aid Students to master the End-To-End Film Production Workflow from Screenplay Development and Pre Visualization to Cinematography.						
2. To help Students apply Advanced Technologies in crafting Cohesive Visual Narratives.						
3. To help Students critically Analyze the Interplay of Sound, Lighting and Camera Techniques in enhancing Storytelling.						
4. To help Students cultivate Collaborative Problem Solving Skills under Time and Resource Constraints.						
5. To make Students evaluate Ethical and Sustainable Practices in Film Production.						
Expected Course Outcomes:						
On the successful completion of the Course, Students will be able to:						
1	DESIGN a Screenplay using Industry Tools incorporating Pre-Visualization.					K6
2	OPERATE Professional Camera, Lighting Set Ups and Sound Equipment to achieve Narrative Intent.					K3
3	CRITIQUE Editing Choices for Pacing an Emotional Impact.					K5
4	SYNTHESIZE VFX, Colour Grading and Sound Design to Produce a Refined Final Cut.					K6
5	CREATE a 5-minute Short Film demonstrating Technical Proficiency and Narrative Coherence.					K6
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create						
Unit:1	PRE PRODUCTION				10 hours	
Understanding the aspect of Filmic story, Screenplay fine-tuning Techniques, Group discussion, Final Draft or Celtx software based Screenwriting, Scene Breakdown, and the role of the Production designer. Pre-visualization (Storyboard). Schedule break-up.						
Unit:2	PRODUCTION				8 hours	
Techniques of Cinematography, Role and Responsibilities of the Cinematographer, Adapting to the location and the Scene, understanding the Technologies of the Camera, the Rigs and the Gears Choices.						
Unit:3	POST PRODUCTION				8 hours	
Editing Screenplay, Proxy Editing (On line Editing), Rough Cut, Dubbing, Final Trimming, Final Run time setting.						
Unit:4	WORKING WITH TECHNOLOGY				6 hours	
Working with the Sound Post Production (RR), VFX (Visual Effects), and Color Grading – Conformist, Primary Grading and Secondary Grading. Final Output.						
Unit:5	PROJECT				6 hours	
5 min Short Film with Minimum 5 characters And 3 Location should contain all aspects covered in the Syllabus.						
Unit:6	Contemporary Issues				2 hours	
Online Seminars – Webinars, Expert Lectures, Attitude Formation, Perspective Orientation						
	Total Lecture hours				40 hours	
Reference Books						
1	Bernard, Shiela Curran (2023). <i>DocumentaryStorytelling for Video and Film Makers</i> (5 th Edition), Routledge: UK.					
2	Bernard, Shiela Curran and Rabin, Kenn (2020). <i>Archival Storytelling</i> (2 nd Edition), Routledge: UK.					
3	Profers, Nicolas T. (2018). <i>Film Directing Fundamentals: See Your Film Before Shooting</i> (4 th Edition), Elsevier Inc: UK.					
4	Macleod, Steve (2008). <i>Post Production Colour</i> , AVA Publishing: Switzerland.					
5	Svanberg, Lasse (2004). <i>The EDCF Guide to Digital Cinema Production</i> , Focal Press, Elsevier Inc: UK.					

Quick Links for References	
1	http://ommolketab.ir/aaf-lib/536cv4dpysxwd1cqe6lkvjb1hsxssp.pdf
2	https://www.film-foundation.org/Making-Movies-Manual.pdf
3	https://www.brooklyn.cuny.edu/web/aca_visualmedia_film/2012_Production_Handbook_.pdf
Course Designed By: Mr. Saravanan G.N, Creative Director, TO2B Media Corp, Bangalore. Course Verified by: Dr. M. Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore	

Search Keywords: Screenplay, Celtx Software, Storyboard, Camera, Rigs, Gears, Cinematography, Proxy Editing, Sound Post Production, VFX, Colour Grading.

Mapping with Programme Outcomes										
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	L	S	S	S	S	S	S	S
CO2	S	S	L	S	S	S	S	M	S	S
CO3	S	M	L	S	M	S	S	S	S	S
CO4	L	L	L	S	L	M	S	S	S	S
CO5	S	S	S	S	M	S	S	S	S	S

S- Strong, M- Medium, L- Low

FILM PRODUCTION TECHNIQUES AND TECHNOLOGIES

Top 6 Career Opportunities & Use of Subject

1

FILM DIRECTOR

Utilize your knowledge of production techniques to bring scripts to life on the screen. Directing involves overseeing all aspects of a film's production, from casting to cinematography to post-production.

2

CINEMATOGRAPHER

Specialize in the visual aspects of filmmaking, including lighting, camera work, and shot composition. Your expertise in film production technologies will be invaluable in capturing stunning visuals.

3

GAFFER

Assist with lighting and camera rigging on set. Your expertise in production technologies will help you set up equipment safely and efficiently, ensuring smooth filming processes.

4

FILM EDITOR

Use your technical skills to assemble raw footage into a cohesive narrative. Film editors play a crucial role in shaping the final product, and your understanding of production techniques will aid in creating a seamless flow.

5

SOUND DESIGNER

Focus on the auditory aspects of filmmaking, including sound effects, dialogue editing, and sound mixing. Your understanding of production techniques will help you create a rich and immersive sound experience for audiences.

6

ART DIRECTOR

Use your creative vision to design sets, props, and costumes that bring the film's world to life. Your knowledge of production techniques will inform your designs, ensuring they are both visually stunning and practical for filming.

ELECTIVE CHOICES

Course Code	1EA	VISUAL EFFECTS (THEORY-PRACTICAL)	L	T	P	C
Elective IB			2	-	2	4
Pre-requisite		Students will be enabled with the Key Principles and Tools of Modern Visual Effects for evolving Inventive Techniques.	Syllabus Version		2025-2026	
Course Objectives:						
The Main Objectives of this Course are to: 1. To help Students create an Animation in After Effect. 2. To aid Students to create Compositions through the use of Transparency. 3. To help Students analyze Complex Visual Effects in Movies 4. To help Students create Workflows for the Creation of Basic Visual Effects. 5. To prepare Students to Collaboratively Adapt to Industrial Workforce.						
Expected Course Outcomes:						
On the successful completion of the course, Students will be able to:						
1	IDENTIFY Key Elements and Principles of Visual Effects.					K3
2	EVALUATE the Rationale and DecisionMaking Process for selecting VFX for specific Communication Goals.					K4
3	CONTRAST a Strategic Plan for creating Visual Effects for 3D Modeling and Animation.					K6
4	DESIGN and DEVELOP 3D Graphics using diverseEditing Techniques.					K5
5	INTEGRATE Multimedia Tools and Platforms to Produce and Present a Cohesive Visual Narrative.					K3
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 – Create						
Unit:1		INTRODUCTION TO VFX	10 hours			
A broad Introductory Experience across several different Disciplines that contribute to Visual Effects and combines Theory and Practice in the Creation and Evaluation of Students’ first Projects and prepare them for the Development of Academic Writing and Presentation for Documentation at a Level suitable for Higher Education.						
Unit:2		3D MODELLING AND ANIMATION	5 hours			
Examine the Basics of 3D Workflow to Introduce Students to Platforms (such as Autodesk Maya, Adobe Dimensions, Adobe FireFly, Blender, After Effects and Midjourney AI), a range of 3D Modelling and Animation Techniques the Principles of 3D and the 3D Technology used in the VFX Industry forcreatingArtifacts for Film, Television, VideoProduction, and Computer Games. Students will also study Topics including: the Creation of 3D Graphics using different Editing Techniques, the Use of Materials, Shaders, Bump Maps and Textures; Lighting and Illuminating Scenes; Renderers and Rendering; and Basic Principles of Animation.						
Unit:3		COMMERCIAL CONTENT PRODUCTION	5 hours			
Introduce the Practices of the Media Industry by presenting Students with a Practical Creative Brief to which they must respond with a Commercial Content Idea. By looking at Processes such as Industry Research, Consumer Insight and the Work of Media Agencies, Students will gain an understanding of Industry Practice and see how Ideas are taking from Initial Responses through to Campaign Design, Content Production and/or Creative Execution.						
Unit:4		CHARACTER ANIMATION AND MOCAP	8 hours			
Develop the Skills, Knowledge and Understanding acquired during the 3D Modelling and Animation Module and advances the Application of these areas through the Introduction of Character Development, Rigging, Animation and Motion Capture. Animation Methods will include Key-Frame Animation, Walk Cycle Development, Motion Capture and Animation Editing that will be supported through Advancement in Camera, Lighting, Rendering and Sound for Animation and VFX.						
Unit:5		COMPOSITING AND MATTE PAINTING	10 hours			
Exploration of the use of Studio Environments and Cameras to produce Content for use during Post Production. Students will Script, Plan, Shoot and Post Produce Visual Effects Sequences and Breakdowns. A range of Key Post Production and Compositing Theories and Practices will be introduced and Techniques such as the Use of Mattes, Colour Channels, Rotoscopes, Keying and Software used in the Industry will be explored						

Unit:6	SHORT FILM PRODUCTION	2 hours
Students will take part in the Production of a Short Film Project that they Research, Pitch, Develop and Execute individually or in a small Production Team whilst being encouraged to assist each other in the Creation of their Short Film to mimic Industry Working Practices. They will contemplate Theories, Concept and Working Practices exploring Emerging Trends like Virtual Production with 3D Applications, Prompted Generative Videos and so on.		
	Total Lecture hours	40 hours
Reference Books		
1	Blair, Preston (2020). <i>Cartoon Animation</i> (Revised Edition). Apple Press, Limited.	
2	Murdock, Kelly L. (2015). <i>Autodesk 3ds Max</i> (Complete Reference Guide). SDC Publications.	
3	Murdock, Kelly L. (2014). <i>Autodesk Maya Basics Guide 2015</i> . SDC Publications.	
4	Mullen, Tony and Andaur, Claudio (2010). <i>Blender Studio Projects: Digital Movie Making</i> , Wiley Publishing, Inc.	
5	Kerlow, Isaac Victor (2004). <i>The Art of 3D Computer Animation and Effects</i> . Hoboken, N.J. : John Wiley	
6	Avgerakis, George (2004). <i>Digital Animation Bible - Creating Professional Animation with 3ds Max, Lightwave & Maya</i> . The McGraw-Hill Companies, Inc: US.	
7	Bredson, Philips Cardiff (1972). <i>History of Animation: Facts and Figures</i> , Pearson Publications	
Quick Links for Reference		
1	https://www.google.com/url?sa=t&source=web&rct=j&opi=89978449&url=https://digilib.stiestekom.ac.id/assets/dokumen/ebook/feb_ee64d41e37f29335a79b6574913b3a91892e8aff_1654182269.pdf&ved=2ahUKEwijdv40f-NAxWJ_DgGHUqBAukQFnoECA0QAQ&sqi=2&usg=AOvVaw2bBk0x3cqdgqppz1c99U5g	
2	https://api.pageplace.de/preview/DT0400.9781351009393_A39126758/preview-9781351009393_A39126758.pdf	
3	https://www.rsp.com.au/wp-content/uploads/2021/08/core_skills_VFX.pdf	
Course Designed and Verified by: Dr. M. Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore		

Search Keywords: Visual Effects, Post Production, 3D Modeling, Animation, Compositing, Matte Printing,

Mapping with Programme Outcomes										
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	L	S	S	S	S	S	S	S	S
CO2	S	L	M	M	M	M	M	S	S	M
CO3	S	L	S	L	M	M	M	S	S	M
CO4	S	L	S	S	S	S	S	S	S	M
CO5	S	L	S	S	S	M	S	S	S	S

S- Strong, M- Medium, L- Low

VISUAL EFFECTS

Top 6 Career Opportunities & Use of Subject

1

VFX ARTIST

VFX artists create visual effects for films, television shows, commercials, and video games. They use various software tools to generate computer-generated imagery (CGI) and integrate it seamlessly into live-action footage.

2

COMPOSITORS

Compositors are responsible for combining various elements, such as CGI, live-action footage, and special effects, to create the final image seen on screen.

3

MATTE PAINTERS

Matte painters create digital matte paintings to extend or enhance environments in a scene. They use digital painting techniques to create realistic landscapes, cityscapes, or other backgrounds.

4

PREVIS ARTISTS

Previs artists create previsualization or animatics to plan out complex scenes before production begins. They use 3D software to create rough animations that help directors and producers visualize the final sequence.

5

MOTION CAPTURE ARTISTS

Motion capture artists record the movements of actors or objects using specialized cameras or sensors. They then use this data to animate digital characters or objects in a VFX production.

6

FX ARTISTS

FX artists create dynamic effects such as explosions, fire, smoke, and water simulations. They use software like Houdini or Maya to simulate realistic physics and behavior.

Course code	2EA	SOCIAL MEDIA DATA ANALYTICS USING ‘R’	L	T	P	C
ELECTIVE IIB			2	-	3	4
Pre-requisite		Students must have Elementary Skills on Computer Programming and Statistical Procedures to explore the vast amount of Data.	Syllabus Version		2025-2026	
Course Objectives:						
The Main Objectives of this Course are to:						
1. To developStudents’ Proficiency in ‘R’ programming for Data Management, Visualization and Statistical Analysis.						
2. To help Students design Effective Data Visualizations to Interpret and Communicate Social Media Trends.						
3. To help Students apply Descriptive and Inferential Statistics to Summarize and Analyze Datasets.						
4. To help Students implement Classification, Clustering and Sentiment Analysis Techniques on Social Media Data.						
5. To help Students create Integrated Data Projects to derive Actionable Insights.						
Expected Course Outcomes:						
On the successful completion of the Course, Students will be able to:						
1	CREATE dynamic visualizations to represent social media trends.					K6
2	COMPUTE descriptive statistics and construct frequency tables to summarize datasets.					K3
3	BUILD a classification/clustering models for social media data analysis.					K2
4	ASSESSthe effectiveness of sentiment analysis models and clustering techniques.					K5
5	SYNTHESIZE a project integrating ‘R’ programming, visualization and statistical analysis					K6
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 – Create						
Unit:1		ESSENTIALS OF ‘R’			-- hours	
Introduction to R – Download and Installation Procedure – Data Types: Vectors, List, Matrix, Array, Data Frame, List - Data Management – Functions: Built-in,User Defined – Control Structures: Looping, Conditional – R Packages.						
Unit:2		VISUALIZATION OF DATA			-- hours	
Methods of Collection of Various Data - Visualization of Data: Bar Plot, Line Plot, Pie Plot, Multiple Bar Diagram, Histogram,Boxplot, Steam-Leaf Plot, Strip Chart, Scatter Plot.						
Unit:3		DESCRIPTIVE STATISTICS			-- hours	
Descriptive Statistics: Construction of Frequency Tables – Measure of Location and Scale: Mean, Median, Mode, Percentiles, Range, Inter Quartile Range, Standard Deviation, Quartile Deviation, Mean Deviation - Summary Statistics.						
Unit:4		CLASSIFICATION AND CLUSTERING TECHNIQUES			-- hours	
Correlation - Regression - Classification – Clustering Procedures – Applications into Social Media Data Analysis.						
Unit:5		SOCIAL MEDIA DATA ANALYSIS			-- hours	
Text Mining - Text Data – Collection – Build Corpus – Data Cleaning - Construction of Term Document Matrix - Analysis – Formation of Word Cloud - Social Media Data (Twitter, Youtube, Linkedin, Instagram, Etc.) - Collection – Processing Analysis – Sentiment Analysis.						
Unit:6		Contemporary Issues			2 hours	
Online Seminars – Webinars, Expert Lectures, Hands-on Practice						
		Total Lecture hours			-- hours	
Reference Books						
1	Gupta, S.P. (2023). <i>Statistical Methods</i> (46 th Edition), Sultan Chand: New Delhi					
2	Crawley, M.J. (2020). <i>The R Book</i> (3 rd Edition), John Willey and Sons Limited:					
3	Sharan, M. (2019). <i>Practical R for Mass Communication and Journalism</i> , CRC Press: New York.					
4	Bali, R, Sarkar, D and Sharma, T. (2017). <i>Learning Social Media Analytics with R</i> ,Packt Publishing: UK					
5	Purohit, Gore and Deshmukh (2009). <i>Statistics Using R</i> , (2 nd Edition), Narosa Publishing House: New Delhi					
Quick Links for Reference						
1	https://digitallibrary.tsu.ge/book/2019/september/books/A-Handbook-of-Statistical-Analyses.pdf					
2	https://web.itu.edu.tr/~tokerem/The_Book_of_R.pdf					
3	file:///C:/Users/communication/Downloads/RforeveryoneadvancedanalyticsandgraphicsbyLanderJaredPz-lib.org.pdf					
4	https://www.cs.upc.edu/~robert/teaching/estadistica/TheRBook.pdf					
5	https://jennyjiangke.github.io/book/					

6	https://nibmehub.com/opac-service/pdf/read/social%20media%20analytics%20strategy%20_%20using%20data%20to%20optimize%20business%20performance.pdf
7	http://repo.darmajaya.ac.id/4385/1/Social%20Media%20Data%20Mining%20and%20Analytics%20%28%20PDFDrive%20%29.pdf
Course Designed and Verified By: Dr. M. Srihari, Associate Professor and Head i/c , Department of Communication and Media Studies, Bharathiar University, Coimbatore	

Search Keywords: Algorithmic Analysis, Visualization, Sentiment Analysis, Data Management, Matrix

Mapping with Programme Outcomes										
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	M	S	S	M	S	S	S	S
CO2	S	S	M	S	S	M	S	S	S	S
CO3	S	S	M	S	S	M	S	S	S	S
CO4	S	S	M	S	S	M	S	S	S	S
CO5	S	S	M	S	S	M	S	S	S	S

S- Strong, M- Medium, L- Low

SOCIAL MEDIA DATA ANALYTICS USING R

Top 6 Career Opportunities & Use of Subject



Course code	3EA	MEDIA ENTREPRENEURSHIP AND INNOVATION	L	T	P	C
Elective IIIB			4	-	-	4
Pre-requisite		Students will be introduced to the world of Entrepreneurship within the Media Industry. It explores how Media ventures are conceived, launched and sustained by intersection of Creativity, Business acumen, Ethics and Technology.	Syllabus Version		2025-2026	
Course Objectives:						
The Main Objectives of this Course are to:						
1. To equip Students with Knowledge and Skills necessary to Identify and Capitalize on Contemporaral Opportunities.						
2. To provide Students with a Comprehensive understanding of Business Planning, Revenue Models and Innovations.						
3. To enable Students to create a Viable Media Business Model and Pitch for Funding.						
Expected Course Outcomes:						
On the successful completion of the Course, Students will be able to:						
1	IDENTIFY Opportunities and Gaps in the Media Market.					K1
2	ANALYZE successful Media Ventures and Entrepreneurial Case Studies.					K3
3	DEVELOP a Media Business Model with appropriate Monetization Strategies.					K2
4	DESIGN a Media Start Up Plan including Marketing, Operational Strategy and Risk Management.					K2
5	FORMULATE a Media Business Idea effectively to Stakeholders using Digital Tools.					K5
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 – Create						
Unit:1		FOUNDATIONS OF MEDIA ENTREPRENEURSHIP	18 hours			
Definition and Scope – Entrepreneurial Thinking – Characteristics of Media Entrepreneurs – Media Markets and Industry Trends – Role of Technology and Innovation – Ethical Challenges – Social Responsibility and Inclusive Media Practices.						
Unit:2		IDEATION AND OPPORTUNITY RECOGNITION	13 hours			
Idea Generation Techniques (Design Thinking and Lean Startup) –Identifying Market Needs – Customer Persona Development – Gap Analysis – Trend Spotting in Digital Media (AI, AR and VR) – Feasibility Assessment.						
Unit:3		BUSINESS MODELS AND REVENUE STRATEGIES	12 hours			
Types of Media Business Models (Subscription, Premium, Ad based, Platform Ecosystems, Affiliate Marketing) – Value Preposition – Cost Structures – Revenue Streams – Sustainability and Social Entrepreneurship Models with Case Studies.						
Unit:4		FUNDING AND LEGAL FRAMEWORK	15 hours			
Types of Funding: Bootstrapping, Angel Investors, Venture Capital, Crowdfunding, Grants (Cultural/Innovation Funds) – Business Pitches and Proposals – Legal Considerations: IP Rights, Media Law, Licensing, Contracts, Equity Structures, Exit Strategies.						
Unit:5		BRANDING FOR MEDIA VENTURES	12 hours			
Building a Media Brand – Target Audience and Positioning – Digital Campaign Strategy (Influencer Marketing, Viral Content) – Content Marketing – SEO – Social Media Advertising – Performative Metrics and Data Analytics Tools (Google Analytics, SEMtrush) – Crisis Communication Management.						
Unit:6		PRACTICAL PROJECT	2 hours			
Capstone Project – Students will form teams to develop a Media Startup Idea, Prepare a Business Model Canvas and Present a Final Pitch with a 3000 word Report to be enclosed.						
		Total Lecture hours	72 hours			
Reference Books						
1	Dahiya, Surbhi (2023). <i>Digital First: Entrepreneurial Journalism in India</i> . Oxford University Press: London.					
2	Kohli, Vanita (2021). <i>1000 Oaks</i> (5 th Edition). Sage Publications: India.					
3	Ferrier, Michelle and Mays, Elizabeth (2020). <i>Media Innovation and Entrepreneurship</i> . Rebus Community: Montreal, Canada.					

4	Abernathy, Venelope and Sciarrino, Joan (2018). <i>The Strategic Digital Media Entrepreneur</i> . Wiley-Blackwell: US.
5	Allen, Jonathan (2019). <i>Digital Entrepreneurship</i> . Routledge: UK.
Quick Links for References	
1	https://ccimcambodia.org/wp-content/uploads/2020/11/dw-akademie-media-viability-handbook-september-2020.pdf
2	https://vbn.aau.dk/files/252874783/E12_Media_entrepreneurship_definition.pdf
3	https://dl.icdst.org/pdfs/files/65ecc870f8e2dd89d0430aecfe45c907.pdf
Course Designed By:Dr. Sandeep Kaur, Assistant Professor, Department of Communication and Media Studies, Bharathiar University, Coimbatore	
Course Verified By: Dr. M.Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore	

Search Keywords: Entrepreneurial Thinking, Market Needs, Media Business Models, Integrated Marketing Communication, Search Engine Optimization

Mapping with Programme Outcomes										
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	S	S	M	S	S	M	L	S
CO2	S	M	S	M	L	M	S	M	L	S
CO3	S	M	S	M	L	M	S	M	L	S
CO4	S	M	S	M	L	M	S	M	L	S
CO5	S	M	S	M	L	M	S	M	L	S

S- Strong, M- Medium, L- Low

Supportive Courses offered by

The Department of Communication and Media Studies Bharathiar University, Coimbatore

Course code	GS76	FUNDAMENTALS OF ADVERTISING	L	T	P	C
Supportive I			2	-	-	2
Pre-requisite		Students who voluntarily undertake this course must have a Curiosity to Comprehend the Creative Aspects in the Advertising Arena.	Syllabus Version		2025-2026	
Course Objectives:						
The Main Objectives of this Course are to:						
1. To enable Students to understand the Scope, Functions and Models of Advertising as a Persuasive tool.						
2. To help students examine Audience Behaviour through Segmentation, Targeting and Positioning to inform Strategy.						
3. To enable Students to apply the Creative Principles to craft Compelling Advertising Content.						
4. To make Students analyze Media Planning, Budgeting and Ethical Considerations to Optimize Campaign Reach and Integrity.						
5. To help Students create End-To-End Advertising Campaigns for Real or Simulated Clients.						
Expected Course Outcomes:						
On the successful completion of the Course, Students will be able to:						
1	DESCRIBE Advertising Agency Structure and Functions and the Advertising Models in Practice.					K2
2	ANALYZE Consumer Segments and Target Audience to develop Precise Positioning and Messaging Strategies.					K4
3	DEMONSTRATE Proficiency in Creative Production by developing Sample Copy and Multimedia Mock Ups.					K3
4	EVALUATE Media Selection Tactics, Budget Allocations and Ethical Issues to justify Strategic Recommendations.					K5
5	PRODUCE a Comprehensive Campaign Plan ready for Client Presentation or Assessment.					K6
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create						
Unit:1		INTRODUCTION TO ADVERTISING	6 hours			
Advertising: Definition, Need, Scope, Roles, Functions, Types - AIDA process - Advertiser and Agency Partnership - Structure and functioning of Ad Agency.						
Unit:2		SEGMENTATION, TARGETING AND POSITIONING	5 hours			
The Lifecycle of Product - Audience Analysis – Buyer Behaviour - Segmentation, Targeting and Positioning - Advertising Research: Objectives, Strategy and Plans - Branding Process - Types of Ad Appeals.						
Unit:3		CREATIVE PERSPECTIVE	6 hours			
Creativity, Creative Strategy, Copy Writing, Art Direction, Print Production, and Electronic Production.						
Unit:4		STRATEGY	6 hours			
Marketing, Advertising, and Media Strategy - Media Selection: Objectives, Strategies and Planning - Client Servicing, Print Media, Electronic Media, Direct Marketing and Out of Home Advertising - Advertising Ethics.						
Unit:5		ADVERTISING CAMPAIGN PLANNING	5 hours			
Dynamics of Creating and Executing the Complete Campaign Strategy – Sales Promotion, Public Relations, Local Advertising - Campaign Budgeting – Campaign: Execution, Testing and Evaluation.						
Unit:6		Contemporary Issues	2 hours			
Online Seminars – Webinars, Expert Lectures, Assignments						
		Total Lecture hours	30 hours			
Reference Books						
1	Danesh, Marcel (2006). <i>Brands</i> , Routledge, Taylor & Francis Group: London.					

2	Galician, Mary Lou (2006). <i>Handbook of Product Placement in Mass Media</i> , JAICO Publishing House: Mumbai.
3	Russell, Thomas; Lane, J.Ronald and Kleppner, W. (2002). <i>Advertising Procedure</i> , Prentice Hall International, Inc: New Jersey.
4	Chauhan, Meenakshi R. (1995). <i>Advertising – The Social ad Challenge</i> , Anmol Publications Pvt.Ltd: New Delhi.
5	Jefkins, Link (1992). <i>Advertising Made Simple</i> , Rupa & Co: New Delhi.
Quick Links for Reference	
1	https://hostnezt.com/cssfiles/businessadmin/Advertising%20Handbook%20By%20Sean%20Brierley.pdf
2	https://www.worldradiohistory.com/BOOKSHELF-ARH/Business/The-Advertising-Handbook-Hall-1921.pdf
3	https://api.pageplace.de/preview/DT0400.9781446265901_A24015933/preview-9781446265901_A24015933.pdf
4	https://upload.wikimedia.org/wikipedia/commons/4/4b/The_advertising_handbook%3B_a_reference_work_covering_the_principles_and_practices_of_advertising_%28IA_advertisinghandb00hallrich%29.pdf
5	https://niftem-t.ac.in/pmfme-sna/images/Handbook/M6.pdf
Course Designed By: Dr. Sandeep Kaur , Assistant Professor, Department of Communication and Media Studies, Bharathiar University, Coimbatore	
Course Verified by: Dr. M. Srihari , Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore	

Search Keywords: AIDA, Ad Agencies, Product lifecycle, Audience Appeals, Buying Behaviour, STP, Creative Strategy, Copy- Writing, Production, Media Strategy, Ethics, Campaign Strategy, Testing, Evaluation

Mapping with Programme Outcomes										
CO	S	S	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	L	S	L	L	L	L	S
CO2	S	S	S	M	L	L	L	M	S	S
CO3	S	S	S	S	S	L	L	M	S	S
CO4	S	S	S	S	S	L	L	S	S	S
CO5	S	S	S	S	L	L	L	S	S	S

S- Strong, M- Medium, L- Low

FUNDAMENTALS OF ADVERTISING

Top 6 Career Opportunities & Use of Subject

ADVERTISING ACCOUNT EXECUTIVE

As an account executive, you would work with clients to understand their advertising needs, develop strategies, and oversee the execution of advertising campaigns.

1

2

ADVERTISING SALES REPRESENTATIVE

Sales representatives sell advertising space or time to businesses and organizations. They build relationships with clients, negotiate contracts, and ensure that advertisements meet clients' objectives.

3

COPYWRITER

Copywriters are responsible for crafting compelling messages and content for advertisements across various media channels, including print, digital, and broadcast.

4

MEDIA PLANNER/BUYER

Media planners and buyers research, plan, and purchase advertising space across different media platforms, such as television, radio, print, and digital, to reach the target audience effectively.

5

BRAND MANAGER

Brand managers are responsible for developing and implementing strategies to promote and maintain the image of a brand through advertising, PR, and other marketing efforts.

6

MARKET RESEARCH ANALYST

Market research analysts gather and analyze data to help companies understand consumer behavior, market trends, and the effectiveness of advertising campaigns.

Course code	GS94	BASICS OF PHOTOGRAPHY	L	T	P	C
Supportive II			2	-	-	2
Pre-requisite		Students who undertake this Course must have the Ability to Narrate a Story in a Visual Form.	Syllabus Version		2025-2026	
Course Objectives:						
The Main Objectives of this Course are to:						
1. To makeStudentsunderstand Fundamental Photography Concepts.						
2. To acquaint Students with various Camera, Lens Characteristics and Filter Uses.						
3. To help Students Apply Lighting Techniques for both Indoor and Outdoor Environments.						
4. To enable Students to analyze Visual Aesthetics and Craft Effective Photo Essays with Captions.						
5. To make Students Create and Manage Digital Workflows.						
Expected Course Outcomes:						
On the successful completion of the Course, Students will be able to:						
1	IDENTIFY Various Beats in Photography for its Visual Storytelling Enhancement.					K1
2	DISTINGUISH among Portrait, Landscape and Documentary Photography Styles.					K1
3	DEMONSTRATE Technical Proficiency to Control the Exposure and Depth of Field.					K3
4	PRODUCE Cohesive Visual Stories by Integrating Compositional Frameworks with Post Capture Digital Editing Techniques.					K6
5	EVALUATE the Use of Natural and Artificial Lighting Set Ups and Filter Techniques to enhance Image Quality.					K5
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6– Create						
Unit:1	INTRODUCTION TO PHOTOGRAPHY				6 hours	
Characteristics of Light, Camera – Structure and Function of Camera, Exposure – Focusing, Aperture, Shutter Speed, Depth of Field -Basic Shots, Angle, and View -Different Styles of Photography – Portrait, Landscape and Documentary.						
Unit:2	KNOWING THE CAMERA				6 hours	
Types of Camera – Types ofLenses, its Functions, Use, Characteristics (Lens Speed, Filters Converters).						
Unit:3	LIGHTING EFFECTS				6 hours	
Sources of Light – Nature, Artificial and Available. Lighting techniques – Three Point Lighting. Kinds of Light Indoor and Outdoor – Electronic Flash and Artificial Lights, Light Meters, Different kinds of Filter for B&W and Color Photography.						
Unit:4	VISUAL AESTHETICS				5 hours	
Basic Aesthetics, Visual Perception, Basics of Photo Journalism, Photo Features, Photo essays, Writing Captions, Visual Story Telling, Photography for Advertising – Consumer and Industrial - Planning a Shoot: Studio, Location, Set Props and Casting.						
Unit:5	DIGITAL PHOTOGRAPHY				5 hours	
Digital Photography, Optical System, Power System, Memory Storage, Resolution; Understanding Exposure and Controls, Flash and Lighting, Transferring Image to PC, File Formats, Managing Digital Pictures.						
Unit:6	Contemporary Issues				2 hours	
Online Seminars – Webinars, Expert Lectures, Assignments						
	Total Lecture hours				30 hours	
Reference Books						
1	Busch, David D. (2003). <i>Digital Photography: All in One Desk Reference for Dummies</i> , Wiley Publishing: New York.					
2	Kim, John (2004). <i>40 Digital Photography Techniques</i> , Youngjin: Korea.					
3	Johnson, Dave (2001). <i>How to do everything with your Digital Camera</i> , Tata McGrawHill: New Delhi.					

4	Calder, Julian and Garrett, John (1999). <i>The 35 mm Photographer's Handbook</i> , Marshall Editions Limited: London.
5	Solomon, Alain (1987). <i>Advertising Photography</i> , American Photographic Publishing and Imprint of Watson Guptill Publication: New York.
Quick Links for Reference	
1	https://rockynook.com/wp-content/uploads/2023/06/Photography-101-Pocket-Guide.pdf
2	https://katyaazzopardi.files.wordpress.com/2016/12/langfords-basic-photography-the-guide-for-serious-photographers-2010kaiser.pdf
Course Designed and Verified By:Dr. M. Srihari, Associate Professor and Head i/c, Department of Communication and Media Studies, Bharathiar University, Coimbatore	

Search Keywords: Lens Types, Lighting, Camera Techniques, Exposure, Depth of Field, Styles, Filters, Sources of Light, Kinds of Light, Light Meters, B&W/Colour Photography, Visual Perception, Photo Journalism, Visual Storytelling, Digital Photography, Controls, Flash, File Formats, Digital Image Management.

Mapping with Programme Outcomes										
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	L	S	L	S	S	L	M	S	S
CO2	S	L	S	L	M	S	L	M	S	S
CO3	S	L	S	S	S	L	L	S	S	S

S- Strong, M- Medium, L- Low

BASICS OF PHOTOGRAPHY

Top 6 Career Opportunities & Use of Subject

FREELANCE PHOTOGRAPHER

As a freelance photographer, you have the freedom to work on various projects such as weddings, events, portraits, fashion, and more. You can build a portfolio and establish your own client base.

1

2

PHOTO EDUCATOR/INSTRUCTOR

With a strong understanding of the basics of photography, you could pursue a career in education by teaching workshops, classes, or courses at schools, community centers, or online platforms.

PHOTOJOURNALIST

Photojournalists capture compelling images to accompany news stories. They work for newspapers, magazines, online publications, or news agencies, covering events both locally and internationally.

3

4

PRODUCT PHOTOGRAPHER

Commercial photographers create images for advertising, marketing, and promotional purposes. They work with businesses to showcase products, services, or brands in the best light possible.

WEDDING PHOTOGRAPHER

Wedding photographers document the special moments and emotions of weddings. They work closely with couples to create beautiful images that capture the essence of their big day.

5

6

FASHION PHOTOGRAPHER

Fashion photographers collaborate with designers, stylists, and models to create visually stunning images for editorial spreads, advertising campaigns, and fashion catalogs.