

**B.A. (Honours) Journalism and
Mass Communication**

2016-17 Onward

Under

Choice Based Credit System

**B.A. (Honours) Journalism and Mass Communication
Syllabus
(2016-17 Onward)**

Note : The Papers/ Courses for the **B.A. (Honours) Journalism and Mass Communication** commencing from the session 2016-17 are same as were for the batch commenced from the session 2015-16 as **B.A. (Honours) Journalism.**

Semester – I:

Course Code	Title of the Paper	Credit	Max. Marks	Theory /Pract. Marks	Sessional Marks
Core Course C-1	Introduction to Journalism	4 Credits	100	70	30
	Practical	2 Credits	100	70	30
Core Course C-2	Introduction to Media and Communication	5 Credits	70	70	-
	Tutorial	1 Credits	30	-	30
AECC	Environmental Science	4 Credits	100	70	30
GE – 1	Print Journalism and Production	4 Credits	100	70	30
	Practical	2 Credits	100	70	30

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Semester : II

Course Code	Title of the Paper	Credit	Max. Marks	Theory /Pract. Marks	Sessional Marks
Core Course C-3	Reporting and Editing for Print	4 Credits	100	70	30
	Practical	2 Credits	100	70	30
Core Course C-4	Media and Cultural Study	5 Credits	70	70	-
	Tutorial	1 Credits	30	-	30
AECC	English / MIL Communication	4 Credits	100	70	30
GE – 2	Photography - I	4 Credits	100	70	30
	Practical	2 Credits	100	70	30

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Semester – III:

Course Code	Title of the Paper	Credit	Max. Marks	Theory /Pract. Marks	Sessional Marks
Core Course C – 5	Introduction to Broadcast Media	5 Credits	70	70	-
	Tutorial	1 Credits	30	-	30
Core Course C – 6	History of the Media	5 Credits	70	70	-
	Tutorial	1 Credits	30	-	30
Core Course C – 7	Advertising and Public Relations	4 Credits	100	70	30
	Practical	2 Credits	100	70	30
SEC -1	Radio Production	2 Credits	100	70	30
	Practical	2 Credits	100	70	30
GE – 3	Film Appreciation	5 Credits	70	70	-
	Tutorial	1 Credits	30	-	30

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Semester – IV:

Course Code	Title of the Paper	Credit	Max. Marks	Theory /Pract. Marks	Sessional Marks
Core Course C – 8	Introduction to New Media	4 Credits	100	70	30
	Practical	2 Credits	100	70	30
Core Course C – 9	Development Communication	5 Credits	70	70	-
	Tutorial	1 Credits	30	-	30
Core Course C – 10	Media Ethics and the Law	5 Credits	100	70	30
	Tutorial	1 Credits	30	-	30
SEC -2	Documentary Production	2 Credits	100	70	30
	Practical	2 Credits	100	70	30
GE – 4	Multimedia Journalism	5 Credits	70	70	-
	Tutorial	1 Credits	30	-	30

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Semester – V:

Course Code	Title of the Paper	Credit	Max. Marks	Theory /Pract. Marks	Sessional Marks
Core Course C – 11	Global Media and Politics	5 Credits	70	70	-
	Tutorial	1 Credits	30	-	30
Core Course C – 12	Advanced Broadcast Media	4 Credits	100	70	30
	Practical	2 Credits	100	70	30
DSE – 1 OR	Media Industry and Management	5 Credits	70	70	-
	Tutorial	1 Credits	30	-	30
DSE -2	OR				
	Media Gender and Human Rights	5 Credits	70	70	-
	Tutorial	1 Credits	30	-	30
DSE -3	Photography – II	4 Credits	100	70	30
	Practical	2 Credits	100	70	30

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Semester – VI:

Course Code	Title of the Paper	Credit	Max. Marks	Theory /Pract. Marks	Sessional Marks	
Core Course C – 13	Advanced New Media	4 Credits	100	70	30	
	Practical	2 Credits	100	70	30	
Core Course C – 14	Communication Research and Methods	4 Credits	100	70	30	
	Practical	2 Credits	100	70	30	
DSE – 4	Introduction to Film Studies	5 Credits	70	70	-	
	Tutorial	1 Credits	30	-	30	
OR	OR					
	DSE – 5	Development Journalism	5 Credits	70	70	-
		Tutorial	1 Credits	30	-	30
DSE – 6	* Dissertation	5 Credits	70	70	-	
	Tutorial	1 Credits	30	-	30	

Note : * Uniform norms of the university will be followed.

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SEMESTER – I

Paper C1 : Introduction to Journalism

Theory : Credits – 04; M.M. 70 + Sessional & Tutorial : MM. 30

Practical : Credits- 02; M.M. 70 + Sessional : MM. 30

Course contents:

Unit 1 - Understanding News

Ingredients of news

News: meaning, definition, nature

The news process: from the event to the reader (how news is carried from event to reader)

Hard news vs. Soft news, basic components of a news story Attribution, embargo, verification, balance and fairness, brevity, dateline, credit line, byline.

Unit 2 - Different forms of print-A historical Perspective Yellow journalism

Penny press, tabloid press

Language of news- Robert Gunning: Principles of clear writing Rudolf Flesch formula- skills to write news.

Unit 3 - Understanding the structure and construction of news Organising a news story,

5W's and 1H, Inverted pyramid

Criteria for news worthiness, principles of news selection

Use of archives, sources of news, use of internet

Unit 4 – Different mediums-a comparison

Language and principles of writing: Basic differences between the print, electronic and online journalism, Citizen journalism

Unit 5 - Role of Media in a Democracy

Responsibility to Society Press and Democracy

Contemporary debates and issues relating to media

Ethics in journalism

Readings:

- Bruce D. Itule and Douglas A. Anderson. *News writing and reporting for today's media*; McGraw Hill Publication, 2000.
- M.L. Stein, Susan Paterno& R. Christopher Burnett. *News writer's Handbook: An Introduction to Journalism*; Blackwell Publishing,2006.
- George Rodmann. *Mass Media in a Changing World*; Mcgraw Hill Publication,2007.
- Carole Flemming and Emma Hemmingway. *An Introduction to Journalism* ; Vistaar Publications,2006.
- Richard Keeble. *The Newspaper's Handbook*; Routledge Publication,2006.

Practical

Credits : 02

(Pract. MM. 70 + Sessional MM. 30)

The Student will be assigned practical work related to relevant contents of the above paper (C-1). The Practical work carried out by the students is needed to be maintained in a record file which will be required during the assessment.

Paper C2 : Introduction to Media and Communication

Theory : Credits – 05; M.M. 70,

Sessional & Tutorial : Credits – 01; MM. 30

Course contents:

Unit I : Media and Everyday Life

Mobile phones, Television, Ring tones, Twitter
The Internet- discussion around media and everyday life
Discussions around mediated and non mediated communication

Unit II : Communication and Mass Communication

Forms of Communication, Levels of Communication
Mass Communication and its Process
Normative Theories of the Press
Media and the Public Sphere

Unit III : Mass Communication and Effects Paradigm

Direct Effects; Mass Society Theory, Propaganda
Limited Effects; Individual Difference Theory, Personal Influence Theory

Unit IV : Cultural Effects and the Emergence of an Alternative Paradigm

Cultural Effects: Agenda Setting,
Spiral of Silence, Cultivation Analysis
Critique of the effects Paradigm and emergence of alternative paradigm

Unit V : Four Models of Communication

Transmission models
Ritual or Expressive models
Publicity Model
Reception Model

Readings:

- Michael Ruffner and Michael Burgoon, *Interpersonal Communication* (New York, Holt, Rinehart and Winston 1981, 21-34; 59-72)
- John Fiske, *Introduction to Communication Studies*, (Routledge 1982), pp 1-38
- Dennis McQuail, *Mass Communication Theory*, (London, Sage, 2000), pp 1-11; 41-54; 121-133 (fourth Edition)
- Baran and Davis, *Mass Communication Theory*, Indian Edition, (South West Coengate Learning, 2006. pages 42-64; 71-84; 148-153; 298-236)
- Kevin Williams, *Understanding Media Theory*, (2003), pp.168-188
- Robin Jeffrey, *Cell Phone Nation: How Mobile Phones have Revolutionized Business, Politics and Ordinary Life in India*. New Delhi: Hachette (2013)
- Ravi Sundaram, *The Art of Rumour in the Age of Digital Reproduction*, *The Hindu*, August 19, 2012 <http://www.thehindu.com/news/national/the-art-of-rumour-in-the-age-of-digital-reproduction/article3792723.ece> (Unit 1)
- Shohini Ghosh, "Inner and Outer Worlds of Emergent Television Cultures," in *No Limits: Media Studies from India*, Ed. Ravi Sundaram. New Delhi: Oxford (2013).

Sessional & Tutorial**Credits : 01****(Marks : 30)**

The assignments for the tutorial work will be given to students from the contents of the above Paper and will be evaluated as per norms.

Paper AECC : Environmental Science**Theory : Credits – 04; M.M. 70 + Sessional & Tutorial : MM. 30**

Note : The syllabus of above paper will be common for all students. Hence it will be provided by the University.

Paper GE -1 : Print Journalism and Production

Theory : Credits - 04, M.M. 70 + Sessional & Tutorial : MM. 30

Practical : Credits- 02; M.M. 70 + Sessional : MM. 30

Course contents:

Unit 1: Specialized Reporting

Business/economic

Parliamentary

Political

Unit 2: Trends in Print journalism

Investigative journalism/ Sting operations and related case studies

Impact of Technology on newspapers and Magazines

Ethical debates in print journalism: ownership and control. ‘

Unit 3: Production of Newspaper

Principles of Layout and Design: Layout and format, Typography, Copy preparation

Design process (size, anatomy, grid, design)

Handling text matter (headlines, pictures, advertisements)

Page make-up (Print and Electronic copy) (Front page, Editorial page and Supplements)

Unit 4 : Technology and print

Modern Printing Processes DTP (Desk top publishing)/software for print (Quark Express, Adobe Photoshop, Adobe InDesign etc.) Picture Editing and Caption Writing,

Unit 5: Advanced Newspaper and Magazine Editing

Classification of Newspapers and Magazines

Current trends in Newspapers and Magazines with respect to content

Photographs and Cartoons in Newspapers and Magazines

Suggested Readings

1. *Editing: A Handbook for Journalists* – by T. J. S. George, IIMC , New Delhi, 1989
2. *News Reporting and Editing* by Shrivastava, K. M. (1991) Sterling Publishers, New Delhi
3. *Professional Journalism*, by M.V. Kamath, Vikas Publications
4. *Groping for ethics in Journalism*, by Eugene H. Goodwin, Iowa State Press
5. *Journalism: Critical Issues* , by Stuart Allan, Open University Press
6. *Modern Newspapers practice* , by Hodgson F. W. Heinemann London, 1984.
7. *Principles of Art and Production*, by N.N. Sarkar, Oxford University Press

Practical

Credits : 02

(Pract. MM. 70 + Sessional MM. 30)

The Student will be assigned practical work related to relevant contents of the above paper (GE-1). The Practical work carried out by the students is needed to be maintained in a record file which will be required during the assessment.

SEMESTER - II

Paper C- 3: Reporting and Editing for Print
Theory : Credits – 04; M.M. 70 + Sessional & Tutorial : MM. 30
Practical : Credits- 02; M.M. 70 + Sessional : MM. 30

Course contents:

UNIT 1 : Covering news

Reporter- role, functions and qualities

General assignment reporting/ working on a beat; news agency reporting.

Covering Speeches, Meetings and Press Conferences

Covering of beats- crime, courts, city reporting, local reporting, MCD, hospitals, health, education, sports;

UNIT 2 : Interviewing/Types of news leads

Interviewing: doing the research, setting up the interview, conducting the interview News

Leads/intros, Structure of the News Story–Inverted Pyramid style; Lead: importance, types of lead; body of the story; attribution, verification

Articles, features, types of features and human interest stories, leads for features, difference between articles and features.

UNIT 3 : The Newspaper newsroom

Newsroom, Organizational setup of a newspaper, Editorial department

Introduction to editing: Principles of editing, Headlines; importance, functions of headlines, typography and style, language, types of headline, style sheet, importance of pictures, selection of news pictures

Role of sub/copy-editor, News editor and Editor, chief of bureau, correspondents Editorial page: structure, purpose, edits, middles, letters to the editor, special articles, light leader

Opinion pieces, op. Ed page

UNIT 4 : Trends in sectional news

Week-end pullouts,

Supplements, Backgrounders

columns/columnists

UNIT 5 : Understanding media and news

Sociology of news: factors affecting news treatment, paid news, agenda setting, pressures in the newsroom, trial by media, gatekeepers.

Objectivity and politics of news

Neutrality and bias in news

Readings

The Art of Editing, Baskette and Scissors, Allyn and Bacon Publication

Dynamics of Journalism and Art of Editing, S.N. Chaturvedi, Cyber Tech Publications

News Writing and Reporting for Today's Media, Bruce Itule and Douglas Anderson, McGraw Hill Publication

Modern newspaper practice: A primer on the press, F.W. Hodgson, Focal Press Reporting for the Media, Fred Fedler and John R. Bender, Oxford University Press The Newspaper's Handbook, Richard Keeble, Routledge Publication

Principles of Editorial Writing, MacDougall and Curtis Daniel, W.C. Brown Co. Publishers

News Reporting and Writing. Mencher, Melvin. MC Graw Hill, NY. 2003

Mass Communication Theory, Denis McQuail, Sage Publications

Reporting for the Print media'. (2nd ed) . ;Fedler, Fred. Harcourt, Bruce Jovanovich Inc., NY. 1979

Internal Assessment:

Internal assessment may be based on covering the beats and writing reports / interviewing personalities, celebrities etc. Exercises on editing copies, writing headlines, writing features, structuring a dummy editorial page, writing editorials etc. Discussions on current affairs, tests, debates and tests may be held regularly.

Practical

Credits : 02

(Pract. MM. 70 + Sessional MM. 30)

The Student will be assigned practical work related to relevant contents of the above paper (C-3). The Practical work carried out by the students is needed to be maintained in a record file which will be required during the assessment.

Paper C4 : Media and Cultural Study

Theory : Credits - 05, M.M. 70,

Sessional & Tutorial : Credits- 01; MM. 30

Course contents:

Unit I : Understanding Culture

Mass Culture, Popular Culture, Folk Culture
Media and Culture

Unit II : Critical Theories

Frankfurt School, Media as Cultural Industries
Political Economy,
Ideology and Hegemony

Unit III : Representation

Media as Texts
Signs and Codes in Media
Discourse Analysis
Genres
Representation of nation, class, caste and gender issues in Media

Unit IV : Audiences

Uses and Gratification Approach
Reception Studies
Active Audiences
Women as Audiences
Sub Cultures; Music and the popular, Fandom

Unit V : Media and Technologies

Folk Media as a form of Mass Culture, live performance; Audience in live Performance Media technologies; Medium is the Message; Technological Determinism; New Media and Cultural forms

Readings

AS Media Studies: An Essential Introduction Edited by Philip Rayner, Peter Wall and Stephen Kruger, Routledge (Covers Unit II, III, IV and V)

John Fiske, 1982, *Introduction to Communication Studies*, Routledge (Covers Unit II, Ideology and Meanings and Unit III Signs and codes)

Dennis McQuail, 2000, (fourth Edition) *Mass Communication Theory*, London, Sage (Covers Unit IV, Media Technologies)

Baran and Davis, *Mass Communication Theory* (covers Unit II, III and IV)

John Storey. *Cultural Theory and Popular Culture: An Introduction*. London: Pearson Longman. 2009

Kevin Williams, *Understanding Media Theory* (Covers Unit II, III and IV)

Media Cultures by Nick Stevenson, 2002, Second Edition, SAGE

James Clifford, Tony Benett, Raymond Williams, Stuart Hall, John Storey

Short Extracts from writings by Adorno and Horkheimer, Radway, Roland Barthes, McLuhan

Parmar S. *Traditional Folk Media in India*, 1975, New Delhi, Geka Books

Sessional & Tutorial

Credits : 01

(Marks : 30)

The assignments for the tutorial work will be given to students from the contents of the above Paper and will be evaluated as per norms.

Paper AECC : English / MIL Communication

Theory : Credits - 04, M.M. 70 + Sessional & Tutorial- MM. 30

Note : The syllabus of above paper will be common for all students. Hence it will be provided by the University.

Paper GE 2: Photography- I

Theory : Credits – 04; M.M. 70 + Sessional & Tutorial : MM. 30

Practical : Credits- 02; M.M. 70 + Sessional : MM. 30

Course contents:

Unit I: History of Photography, Definition and origin of Photography. The birth of Camera and its evolution, Modernization of Photography and its use in Mass Media. Invention of Digital Photography

Unit II: Equipments of Photography Cameras Lenses Tripods Monopods Camera bags Digital storage

Unit III: Lighting The different types of lighting-Natural lighting–and Artificial Lighting The reflection of light Recommended equipment for outdoor lighting Introduction to indoor lighting and Photographing

Unit IV: Types of Photography and Photojournalism News Photography, Sports Photography, Nature photography, Portrait photography, Fashion photography and advertisement photography The basics of photojournalism and importance of context in photojournalism

Unit V: Editing Photo editing software : Microsoft Office Picture anager, Corel Draw, Adobe Photoshop

Elements, Photoshop CC (Creative Cloud) Correcting imperfect images: Picture orientation, Cropping, Levels, Altering brightness and contrast, Red eye. Suggestive Readings:

The Photography Book by Editors of Phaidon Press, 30 April 2000. All about Photography by Ashok Dilwali, National Book trust, Year of Publication: 2010 New Delhi.

Practical photography by O.P. SHARMA HPB/FC (14 March 2003).

The Photographer's Guide to Light by Freeman John Collins & Brown, 2005.

Lonely Planet's Best Ever Photography Tips by Richard I'Anson published by Lonely Planet

Practical

Credits : 02

(Pract. MM. 70 + Sessional MM. 30)

The Student will be assigned practical work related to relevant contents of the above paper (GE-2). The Practical work carried out by the students is needed to be maintained in a record file which will be required during the assessment.

SEMESTER III

Paper C- 5 : Introduction to Broadcast Media

Theory : Credits - 05, M.M. 70,

Sessional & Tutorial : Credits – 01; MM. 30

Course contents:

Unit 1 - Basics of Sound

Concepts of sound-scape, sound culture

Types of sound-Sync, Non-Sync, Natural sound, Ambience Sound

Sound Design-Its Meaning with examples from different forms

Sound recording techniques

Introduction to microphones

Characteristics of Radio as a medium

Unit 2 - Basics of Visual

What is an image, electronic image, television image

Digital image, Edited Image(politics of an image)

What is a visual?(still to moving)

Visual Culture Changing ecology of images today Characteristics of Television as a medium

Unit 3 - Writing and Editing Radio News

Elements of a Radio News Story: Gathering, Writing/Reporting.

Elements of a Radio News Bulletins Working in a Radio News Room

Introduction to Recording and Editing sound. (Editing news based capsule only).

Unit 4 - Writing and Editing Television News

Basics of a Camera- (Lens & accessories)

Electronic News Gathering (ENG) & Electronic field Production (EFP) (Concept)

Visual Grammar – Camera Movement, Types of Shots, Focusing, Visual Perspective.

Elements of a Television News Story: Gathering, Writing/Reporting.

Elements of a Television News Bulletins

Basics of Editing for TV- Basic Soft-wares and Techniques (for editing a news capsule).

Unit 5- Broadcast News: Critical Issues and Debates Public Service Broadcasters - AIR and

DD News - Voice of India? (Analysis of News on National Broadcasters)

Changing Character of Television News (24 -hrs news format, News Production cycle, News 'Lingo', News 'Formulae' ?

News as Event, Performance and Construction.

Readings:

Zettl Herbert, Television Production Handbook. (Pgenos: 20-80, 85-135)

Robert c Allen and Annette Hill (Ed- 2004), The Television Reader, Routledge (Pgenos: 10- 40)

P.C Chatterjee, Broadcasting in India, New Delhi, Sage 1987(Page nos- 25- 78) The Radio Handbook, by Carrol Fleming, Rout ledge (London & New York 2002) (Pgenos: 105)

Suggested Resources & Documentaries-

-News Bulletins in English and Hindi on National and Private channels (as teaching material) -
Documentary- 'The future of Television News.'

Sessional & Tutorial

Credits : 01

(Marks : 30)

The assignments for the tutorial work will be given to students from the contents of the above Paper and will be evaluated as per norms.

Paper C- 6: History of the Media

Theory : Credits – 05; M.M. 70,

Sessional & Tutorial : Credits – 01; MM. 30

Course contents:

Unit I : History of Print Media

Media and Modernity: Print Revolution , Telegraph, Morse Code

Yellow Journalism, Evolution of Press in United States, Great Britain and France History of the Press in India:

Colonial Period, National Freedom Movement

Gandhi and Ambedkar as Journalists and Communicators

Unit II : Media in the Post Independence Era

Emergency and Post Emergency Era

Changing Readership, Print Cultures, Language Press

Unit III : Sound Media

Emergence of radio Technology,

The coming of Gramophone

Early history of Radio in India

History of AIR: Evolution of AIR Programming

Penetration of radio in rural India-Case studies

Patterns of State Control; the Demand for Autonomy

FM: Radio Privatization

Music: Cassettes to the Internet

Unit IV : Visual Media

The early years of Photography, Lithography and Cinema

From Silent Era to the talkies

Cinema in later decades

The coming of Television and the State's Development Agenda

Commercialization of Programming (1980s)

Invasion from the Skies: The Coming of Transnational Television (1990s)

Formation of PrasarBharati

Readings:

Briggs, A and Burke, P, *Social History of Media: From Gutenberg to the Internet* , (Polity Press , 2010)

(Chapter 2 and Chapter 5)

ParthasarthyRangaswami , *Journalism in India from the Earliest to the Present Day*, (Sterling Publishers, 1989).

Jeffrey, Robin, *India's News Paper Revolution: Capitalism, Politics and the Indian Language Press*,

(New Delhi, Oxford 2003)

Manuel, Peter *Cassette Culture* page, (Chicago, University of Chicago Press, 1993), 1 - 32

Chatterjee, P.C, *Broadcasting in India* page (New Delhi, Sage, 1991) -39-57

Neurath P. "Radio Farm Forum as a Tool of Change in Indian Villages," *Economic Development of*

Cultural Change, vol 10, No. 3 (pp 275-283)

David Page and William Crawley, *Satellites Over South Asia*, (Sage, 2001) Chapter 2, chapter 8 and

Chapter 9.

Das, Biswajit, " Mediating Modernity: Colonial Discourse and Radio Broadcasting in India," *Communication Processes Vol 1: Media and Mediation*, B. Bel, B. Das, J. Brower, Vibhodh Parthasarathi, G. Poitevin (Ed.) (Sage 2005)

Parthasarathi, Vibhodh, "Constructing a 'New Media Market: Merchandising the Talking Machine" in

Communication Processes Vol 1: Media and Mediation, B. Bel, B. Das, J. Brower, Vibhodh Parthasarathi, G. Poitevin (Ed.) (Sage 2005)

Eric Barnouw and Krishnaswamy, *Indian Film*, (New York, Oxford University press, 1980), 2nd Edition,

Chapters "Beginnings," & "Three Get Started,"

John V. Vilanilam, "The Socio Cultural dynamics of Indian Television: From SITE to Insight to Privatisation," in *Television in Contemporary Asia* by David French and Michael Richards (Ed) (Sage, 2000).

Elen McDonald "The modernizing of communication: Vernacular Publishing in Nineteenth Century

Maharashtra" *Asian Survey*, 8-7, (1968) pp 589 -606

Francis Robinson (1993) *Technology and Religious change: Islam and the impact of Print; Modern*

Asian Studies, Vol 27, No. 1 (Feb) pp. 229-251.

Seminar Issue October 1997, Indian Language Press

G.N.S Raghavan, *Early years of PTI, PTI story: Origin and Growth of Indian Press*, (Bombay, Press

Trust of India, (1987), 92 -119

Melissa Butcher *Transnational Television, Cultural Identity and Change*, (New Delhi, Sage, 2003. 49-77

V.Ratnamala, ambedkar and media -

http://roundtableindia.co.in/index.php?option=com_content&view=article&id=4992:ambedkar-and-media&catid=119:feature&Itemid=132

Hindi Dalit Literature and the Politics of Representation by Sarah Beth Hunt (New Delhi: Routledge), 2014; pp 264.

Topics for Student Presentations

1. A comparative study of a Community Radio project and any of AIR's Local Radio stations.
2. A case study of radio programmes like *Faujibhaiyonkeliye* and *behnokakaryakram* and *kutchmahila radio*
3. Trace the transformation of certain traditional musical genres like devotional music, ghazals and folk songs with the advent of cassette technology.
- 3 . Compare the history of Cinema with the history of other visual media.
4. Do a visual presentation on cartoons that appeared in Indian Newspapers during the period of Emergency and the debate around censorship of media by the Indian state.
5. Presentations on the importance of archiving. The state of archives of Indian cinema, News papers, music and photographs.
6. A discussion on digital archives.

Sessional & Tutorial

Credits : 01

(Marks : 30)

The assignments for the tutorial work will be given to students from the contents of the above Paper and will be evaluated as per norms.

Paper C- 7: Advertising and Public Relations

Theory : Credits – 04; M.M. 70 + Sessional & Tutorial : MM. 30

Practical : Credits- 02; M.M. 70 + Sessional : MM. 30**Course contents:****Unit 1-Introduction to Advertising**

Meaning and history Advertising Importance and Functions

a. Advertising as a tool of communication,

b.Role of Advertising in Marketing mix, PR

Advertising Theories and Models-AIDA model, DAGMAR Model,Maslow's Hierarchy

Model, communication theories applied to advertising

Types of advertising and New trends

Economic,cultural, Psychological and Social aspects of advertising Ethical & Regulatory

Aspects of Advertising-Apex Bodies in Advertising-AAAI, ASCI and their codes.

Unit 2- Advertising through Print, electronic and online media

Types of Media for advertising

Advertising Objectives, Segmentation, Positioning and Targeting

Media selection, Planning, Scheduling Marketing Strategy and Research and Branding

Advertising department vs. Agency-Structure, and Functions

Advertising Budget Campaign Planning, Creation and Production

Unit-3 Public Relations-Concepts and practices

Introduction to Public Relations

Growth and development of PR

Importance, Role and Functions of PR

Principles and Tools of Public relations

Organisation of Public relations: In house department vs consultancy.

PR in govt. and Private Sectors

Govt's Print, Electronic, Publicity, Film and Related Media Organizations

Unit4- PR-Publics and campaigns Research for PR

Managing promotions and functions PR Campaign-planning, execution,

evaluation Role of PR in Crisis management

Ethical issues in PR-Apex bodies in PR- IPRA code - PRSI,PSPF and their codes.

Unit 5 – Social Media Marketing

Social Media Technologies and Management

Inetgrated Marketing Communication

Developing Social Networks

Social Media Strategies, Tactics and Ethics

Social Media Tools

Measurement Strategies and ROI

List of Projects

1. Design an ad copy for a product
2. Script writing for electronic media (Radio jingle, TV Commercial)
- 3 Planning & Designing advertising campaigns
4. Critical evaluation of advertisements
5. Writing a press release.
6. Planning and designing PR campaign
7. Assignment on crisis management

Readings

1. David Ogilvy, Ogilvy on Advertising, Pan/Prion Books
2. Frank Jefkins, Advertising Made Simple, Rupa & Co.
3. Chunawalla , Advertising Theory And Practice, Himalaya Publishing House
4. Jethwaney Jaishri, Advertising, Phoenix Publishing House
5. Jefkins Frank Butterworth, Public Relation Techniques, Heinmann Ltd.
6. Heath Robert L, Handbook of Public Relations, Sage Publications,
- 7 .Dennis L. Wilcose & Glen T, Public Relations, Pearson
8. Cutlip S.M and Center A.H., Effective Public Relations, Prentice Hall
9. Kaul J.M., NoyaPrakash, Public Relation in India, Calcutta

Practical**Credits : 02****(Pract. MM. 70 + Sessional MM. 30)**

The Student will be assigned practical work related to relevant contents of the above paper (C-7). The Practical work carried out by the students is needed to be maintained in a record file which will be required during the assessment.

Paper SEC – 1 : Radio Production**Theory** : Credits – 02; M.M. 70 + Sessional & Tutorial : MM. 30**Practical** : Credits- 02; M.M. 70 + Sessional : MM. 30**Course contents:****Unit 1** - Broadcast Formats

Public service advertisements*

Jingles*

Radio magazine*

Interview

Talk Show

Discussion

Feature

Documentary

Unit 2: Broadcast Production Techniques

Working of a Production Control Room & Studio:

Types and functions, acoustics, input and output chain, studio console: recording and mixing.

Personnel in Production process – Role and Responsibilities

Unit 3- Stages of Radio Production

Pre-Production – (Idea, research, RADIO script)

Production–Creative use of Sound; Listening, Recording, using archived sounds, (execution, requisite, challenges)

Editing, Creative use of Sound Editing.

Suggested Exercise- Producing any Radio format mentioned in the Unit 1. (Duration-5 minutes).

* Only introductory in nature. These formats will be dealt with in detail in Advanced Broadcast paper.

Suggested reading list-

1. Aspinall, R. (1971)*Radio Production*, Paris: UNESCO.
2. Flemming, C. (2002) *The Radio Handbook*, London: Routledge.
3. Keith, M. (1990) *Radio Production, Art & Science*, London: Focal Press.
5. McLeish, R. (1988) *Techniques of Radio Production*, London: Focal Press.
6. Nisbett, A. (1994)*Using Microphones*, London: Focal Press.
7. Reese, D.E. & Gross, L.S. (1977) *Radio Production Work*, London: Focal Press.

8. Siegel, E.H. (1992) *Creative Radio Production*, London: Focal Press.

Practical

Credits : 02

(Pract. MM. 70 + Sessional MM. 30)

The Student will be assigned practical work related to relevant contents of the above paper (SEC-1). The Practical work carried out by the students is needed to be maintained in a record file which will be required during the assessment.

Paper GE – 3 : Film Appreciation

Theory : Credits – 05; M.M. 70,

Sessional & Tutorial : Credits – 01; MM. 30

Course contents:

Unit I - Language of Cinema

Language of Cinema I – Focus on visual Language: Shot, Scene, Mis-en-scene, Deep focus, Continuity Editing, Montage

Language of Cinema II – Focus on Sound and Colour: Diegetic and Non Diegetic Sound; Off Screen Sound; Sync Sound; the use of Colour as a stylistic Element

Difference between story, plot, screenplay

Unit II - Film Form and Style

German Expressionism and Film Noir

Italian Neorealism

French New-Wave

Genre and the development of Classical Hollywood Cinema

Unit III - Alternative Visions

Third Cinema and Non Fiction Cinema

Introduction to Feminist Film Theory

Auteur- Film Authorship with a special focus on Ray or Kurusawa

Unit IV - Hindi Cinema

1950s - Cinema and the Nation (Guru Dutt, Raj Kapoor, Mehboob)

The Indian New-Wave

Globalisation and Indian Cinema, The multiplex Era

Film Culture

Recommended Screenings or clips

Unit I

o *Rear Window* by Alfred Hitchcock (Language of Cinema)

o *Battleship Potempkin* by Sergei Eisenstein (Language of Cinema)

o *Man with a Movie Camera* by Dziga Vertov

- o *Germany Year Zero* directed by Roberto Rossellini (Italian Neo Realism)
- o *Metropolis* by Fritz Lang/*Double Indemnity* by Billy Wilder (*German Expressionism and Film Noir*)
- o *PatherPanchaliby* Satyajit Ray
- o *The hour of the Furnaces* by Fernando Solanas

Unit IV

- o *Nishant* by ShyamBenegal/*Aakrosh* by GovindNihalani (Indian New wave)
- o *Pyasaby* Guru Dutt

Suggested Readings:

- Andre Bazin, "The Ontology of the Photographic Image" from his book *What is Cinema Vol. I* Berkeley, Los Angeles and London: University of California Press: 1967, 9-16
- Sergei Eisenstein, "A Dialectic Approach to Film Form" from his book *Film Form: Essays in Film Theory* (Edited and Translated by Jay Leyda) San Diego, New York, London: A Harvest/Harcourt Brace Jovanovich, Publishers: 1977, 45-63
- Tom Gunning, "Non-continuity, Continuity, Discontinuity: A theory of Genres in Early Films," in Thomas Elsaesser, ed. *Early Cinema: Space, Frame, Narrative*. London: British Film Institute, 1990, 86-94.
- David Bordwell, "Classical Hollywood Cinema: Narrational Principles and Procedures" in Philip Rosen, ed. *Narrative, Apparatus, Ideology*. New York: Columbia University Press, 1986, 17-34.
- Paul Schraeder "Notes on Film Noir" in John Belton ed. *Movies and Mass Culture* New Brunswick, New Jersey: Rutgers University Press: 1996 pg.153-170
- Robert Stam, "The Cult of the Auteur," "The Americanization of Auteur Theory," "Interrogating Authorship and Genre," in *Film Theory: An Introduction*. Massachusetts & Oxford : Blackwell Publishers: 2000, 83-91 & 123-129.
- Richard Dyer "Heavenly Bodies: Film Stars and Society" in *Film and Theory: An Anthology* Massachusetts, U.S.A & Oxford, U.K: Blackwell Publishers: 2000, 603-617
- Ideology of Hindi Film* by Madhava Prasad.. New Delhi: Oxford University Press. 1998
- Global Bollywood* by Anandam P. Kavoori and AswinPunanthambekar Eds. New York: New York University Press. 2008

Sessional & Tutorial

Credits : 01

(Marks : 30)

The assignments for the tutorial work will be given to students from the contents of the above Paper and will be evaluated as per norms.

SEMESTER IV

Paper C – 8 : Introduction to New Media
Theory : Credits – 04; M.M. 70 + Sessional & Tutorial : MM. 30
Practical : Credits- 02; M.M. 70 + Sessional : MM. 30

Course contents:

Unit 1 : Key Concepts and Theory

Defining new media, terminologies and their meanings – Digital media, new media, online media *et al.* ; Information society and new media, Technological Determinism, Computer-mediated-Communication (CMC), Networked Society.

Unit 2 : Understanding Virtual Cultures and Digital Journalism

Internet and its Beginnings, Remediation and New Media technologies, Online Communities, User Generated Content and Web 2.0, Networked Journalism, Alternative Journalism; Social Media in Context, Activism and New Media

Unit 3 : Digitization of Journalism

Authorship and what it means in a digital age, Piracy, Copyright, Copyleft and Open Source, Digital archives, New Media and Ethics

Unit 4 : Overview of Web Writing

Linear and Non-linear writing, Contextualized Journalism, Writing Techniques, Linking, Multimedia, Storytelling structures

Unit 5 : Visual and Content Design

Website planning and visual design, Content strategy and Audience Analysis, Brief history of Blogging, Creating and Promoting a Blog.

Suggested Readings:

Vincent Miller. Understanding digital culture. Sage Publications, 2011.

Lev Manovich. 2001. "What is New Media?" In The Language of New Media.

Cambridge: MIT Press. pp. 19-48.

Siapera, Eugenia. Understanding new media. Sage, 2011. Introduction.

Baym, Nancy K. Personal Connections in the Digital Age. Polity, 2010. Chapter 3.

Goldsmith, Jack, and Tim Wu. 2006. Who Controls the Internet? Illusions of

Borderless World. Oxford University Press US.

O'Reilly, Tim. (2005). What is web 2.0: Design patterns and business models for the next generations software. Oreilly.com, retrieved from <http://oreilly.com/web2/archive/whatis>

web-20.html

Grossman, "Iran Protests: Twitter, the Medium of the Movement"

Lemann, Nicholas. 2006. Amateur Hour: Journalism without Journalists.

The New Yorker, August 7. Available at

http://www.newyorker.com/archive/2006/08/07/060807fa_fact1

Xiang, Biao. 2005. Gender, Dowry and the Migration System of

Indian

Information Technology Professionals. Indian Journal of Gender Studies 12: 357-380.

Practical

Credits : 02

(Pract. MM. 70 + Sessional MM. 30)

The Student will be assigned practical work related to relevant contents of the above paper (C-8). The Practical work carried out by the students is needed to be maintained in a record file which will be required during the assessment.

Paper C – 9 : Development Communication

Theory : Credits - 05, M.M. 70,

Sessional & Tutorial : Credits – 01; MM. 30

Course contents:

UNIT 1 :

Development: Concept, concerns, paradigms

Concept of development

Measurement of development

Development versus growth

Human development

Development as freedom

Models of development

Basic needs model

Nehruvian model

Gandhian model

Panchayati raj

Developing countries versus developed countries

UN millennium dev goals

UNIT 2 :

Development communication: Concept and approaches
Paradigms of development: Dominant paradigm, dependency, alternative paradigm
Dev comm. approaches – diffusion of innovation, empathy, magic multiplier
Alternative Dev comm. approaches:
Sustainable Development
Participatory Development
Inclusive Development
Gender and development
Development support comm. – definition, genesis, area woods triangle

UNIT 3 :

Role of media in development
Mass Media as a tool for development
Creativity, role and performance of each media-comparative study of pre and post liberalization eras
Role, performance record of each medium- print, radio, tv, video, traditional media
Role of development agencies and NGOs in development communication
Critical appraisal of dev comm. programmes and govt. schemes: SITE, KrishiDarshan, Kheda, Jhabua, MNREGA;
Cyber media and dev –
e-governance, e chaupal, national knowledge network, ICT for dev
narrow casting
Development support communication in India in the areas of: agriculture, health & family welfare, population, women empowerment, poverty, unemployment, energy and environment, literacy, consumer awareness, Right to Information (RTI).

UNIT 4 :

Practising development communication
Strategies for designing messages for print
Community radio and dev
Television programmes for rural india (KrishiDarshan)
Using new media technologies for development.
Development Journalism and rural reporting in India

UNIT 5 :

Rural Journalism Information needs
in rural areas;
Use of traditional media for development in rural areas;
Rural newspapers;
Critical appraisal of mainstream media's reportage on rural problems and issues;
Specific features of tribal society;
Information needs in tribal setting;
Critical appraisal of mainstream media's reportage on tribal problems and issues;

Suggested Readings:

Rogers Everett M : Communication and Development- Critical Perspective, Sage, New Delhi, 2000
SrinivasR.Melkote& H. Leslie Steeves: Communication For Development In The Third World, Sage Publications.

Belmont CA : Technology Communication Behaviour, Wordsworth Publication, New Delhi, 2001.

Dr. Anil Kumar : Mass Media and Development Issues, BhartiPrakashan, Upadhyay Varanasi, 2007.

UNDP : Human Development Report (published every year), Oxford University Press, New Delhi.

World Bank : World Development Report (published every year) Oxford University Press, New Delhi.

Wilbur Schramm : Mass Media and National Development- the role of information in developing countries, UNESCO/ Stanford University Press, 1964.

AmartyaSen : Development as freedom, Alfred A Knopf, New York, 1999. DayaThussu : Media on the move: Global flow and contra flow: Routledge, London, 2006.

D V R Murthy : Development Journalism, What Next? Kanishka Publication, New Delhi, 2007.

Ghosh&Pramanik : Panchayat System in India, Kanishka Publication, New Delhi, 2007.

ShivaniDharmarajan : NGOs as Prime Movers, Kanishka Publication, New Delhi, 2007.

What Do We Mean By Development: An Article by Nora C Quebral in International Development Review, Feb, 1973, P-25.

Modern Media in Social Development : Harish Khanna.

Sessional & Tutorial

Credits : 01

(Marks : 30)

The assignments for the tutorial work will be given to students from the contents of the above Paper and will be evaluated as per norms.

Paper C – 10 : Media Ethics and the Law
 Theory : Credits – 05; M.M. 70,
 Sessional & Tutorial : Credits – 01; MM. 30

Course contents:

Unit-1: Ethical Framework And Media practice Freedom of expression

(Article 19(1)(a) and Article 19(1)(2))

Freedom of expression and defamation- Libel and slander

Issues of privacy and Surveillance in Society

Right to Information

Idea of Fair Trial/Trial by Media

Intellectual Property Rights

Media ethics and cultural dependence

Student Presentations-

Photocopied material for Study Packs in India; Aaron Swartz.

Attack on Freedom of artists and authors

Unit 2 : Media Technology and Ethical Parameters Live reporting and ethics
Legality and Ethicality of Sting Operations, Phone Tapping etc
Ethical issues in Social media (IT Act 2000, Sec 66 A and the verdict of The supreme court)
Discussion of Important cases-eg- Operation Westend
Some Related laws- Relevant sections of Broadcast Bill, NBA guidelines
Student Presentations-
Tehelka's Westend .
School Teacher Uma Khurana case

Unit 3- Representation and ethics Advertisement and Women
Pornography
Related Laws and case studies- Indecent representation of Women (Prohibition) Act, 1986 and rules 1987, Protection of Women against Sexual Harassment Bill, 2007, Sec 67 of IT Act 2000 and 292 IPC etc

Student Presentations-
Students will submit on above mentioned topics.

Unit 4- Media and Regulation
Regulatory bodies, Codes and Ethical Guidelines
Self Regulation
Media Content- Debates on morality and Accountability:
Taste, Culture and Taboo
Censorship and media debates

Unit 5- Media and Social Responsibility
Economic Pressures
Media reportage of marginalized sections- children, dalits, tribals, Gender
Media coverage of violence and related laws - inflammatory writing (IPC 353), Sedition- incitement to violence, hate Speech.
Relevant Case Studies – Muzaffarpur Riots, Attack on civil liberties of individuals and social activists

Essential Reading list:

- ? Thakurta, ParanjyGuha, Media Ethics, Oxford University Press, 2009
- ? Barrie mc Donald and Michel petheran Media Ethics, mansell, 1998
- ? Austin Sarat Where Law Meets Popular Culture (ed.), The University of Alabama Press , 2011
- ? VikramRaghvan, Communication Law in India, Lexis Nexis Publication, 2007
- ? IyerVekat, Mass Media Laws and Regulations in India-Published by AMIC, 2000
- ? William Mazzarella, Censorium: Cinema and the Open Edge of Mass Publicity
- ? RaminderKaur, William Mazzarella, Censorship in South Asia: Cultural Regulation from Sedition to Seduction
- ? Linda Williams, Hard Core: Power, Pleasure, and the "Frenzy of the Visible"

Sessional & Tutorial

Credits : 01

(Marks : 30)

The assignments for the tutorial work will be given to students from the contents of the above Paper and will be evaluated as per norms.

Paper SEC – 2 : Documentary Production
Theory : Credits – 02; M.M. 70 + Sessional & Tutorial- MM. 30
Practical : Credits- 02; M.M. 70 + Sessional : MM. 30

Course contents:

Unit 1: Understanding the Documentary

Introduction to the debate on realism

Six Modes of Documentary Representation:

Participatory, Expository, Observational, Performative, Reflexive, and Poetic

Ethical Debates in the Documentary Encounter

Defining the Subject/Social Actor/Participant

Voice in the Documentary: Problematics of 'Voice of God' Narrator & Different Posturings of the Narration, Participant, Filmmaker, & Audience

Camcorder Cults, Documentary

Unit 2- Documentary Production: Pre-Production

Researching the Documentary

Research: Library, Archives, location, life stories, ethnography

Writing a concept: telling a story

Writing a Treatment, Proposal and Budgeting

Structure and scripting the documentary

Issues of Funding and Pitching

Issues of Primary and Secondary Audience

Unit 3- Documentary Production: Production

Documentary Sound

Documentary Cinematography – a responsive filmic encounter

Location Research

Technologies and Techniques

Shooting Schedule, Shot Breakdown, & Call list

Production Team, Meetings, Checklist

Crowd Funding

Unit 4 - Documentary Production: Post-Production

Grammar of editing

Transitions: Scenic Realism & Sound Effects and Visual Effects

Aspect Ratio, Language, Duration, and marketing of DVD, and issues of piracy

Distribution and Exhibition Spaces (Traditional and Online)

Festivals and International Market

Box office documentaries

Suggested Practical Exercise – Making a short documentary (5-10 minutes).

Readings:

Erik Barnow and Krishnaswamy Documentary
Charles Musser “Documentary” in Geoffrey Nowell Smith ed *The Oxford History of World Cinema* Oxford University Press: 1996, 322-333
Michael Renov “The Truth about Non Fiction” and “Towards a Poetics of Documentary” in Michael Renov ed. *Theorizing Documentary* AFI Film Readers, New York and London: Routledge: 1993, 1-36
Trisha Das *How to Write a Documentary*
Double Take by PSBT
DOX magazine
Nichols, Bill (2001) Introduction to Documentary, Indiana University Press: Bloomington.

Suggested Screenings:

Michael Moore: Roger and Me
Nanook of the North by Robert J Flaherty
Nightmail by Basil Wright
Bombay Our City by AnandPatwardhan
Black Audio Collective
City of Photos by Nishtha Jain
Films by PSBT

Practical

Credits : 02

(Pract. MM. 70 + Sessional MM. 30)

The Student will be assigned practical work related to relevant contents of the above paper (SEC-2). The Practical work carried out by the students is needed to be maintained in a record file which will be required during the assessment.

Paper GE- 4 : Multi-Media Journalism

Theory : Credits – 05; M.M. 70,

Sessional & Tutorial : Credits – 01; MM. 30

Course contents:

Unit 1 : Introduction to Multimedia

Multimedia and interactivity, Basics of multimedia reporting, importance of audio, photo and video production skills in the newsroom in contemporary times, brainstorming about story ideas, developing a portfolio – print and online, legal and ethical issues and diversity in the media - media law, ethics, multicultural sensitivity.

Unit 2 : Print Process of Production: Decision making and skills for multi-platform communications, Paraphrases, quotes and attribution in media writing, Leads and Nut Graphs, News Writing for Web, Content Development, Sources and Online Research, Story Organization, Strategies for effective interviewing and notetaking, Interviewing Techniques.

Unit 3 : Photograph

Photo on Screen: Rule of thirds, focal point, Composition., Photography as a powerful tool to tell a story. Dynamic content and visual medium, increasing importance of photojournalism in today's journalism, Photography and cutlines as an important part of storytelling. placements & Visual Design

Unit 4 : Audio & Video Content

Focus on audio recording, telling stories with sources and natural sound, bytes, editing & Placement of sound, Storytelling with video, broadcasting/ webcasting: Collecting content, Structuring story, Writing, video editing with interviews and B-roll, streaming.

Unit 5 : Mobile journalism

Screen sizes & responsive web, Information multimedia and web architecture, Marketing websites, corporate websites, web feature stories, key points for web interactive narrative, interactive users vs linear narratives, elements of an interactive writer.

Final project incorporating elements from all the previous unit —taking a story and adding audio, photo and video to compliment it for online publication.

Suggested readings:

Savage, Terry Michael, and Karla E. Vogel. *An Introduction to Digital Multimedia*. Jones & Bartlett Publishers, 2013.

Christin, Anne-Marie, ed. *A History of Writing: From Hieroglyph to Multimedia*. Flammarion-Pere Castor, 2002.

Korolenko, Michael. *Writing for Multimedia: A Guide and Source Book for the Digital Writer*. Pearson. 2005.

Garrand, Timothy. *Writing for Multimedia and the Web: A Practical Guide to Content Development for Interactive Media*. CRC Press, 2006.

Sessional & Tutorial

Credits : 01

(Marks : 30)

The assignments for the tutorial work will be given to students from the contents of the above Paper and will be evaluated as per norms.

SEMESTER - V

Paper C – 11 : Global Media and Politics

Theory : Credits – 05; M.M. 70,

Sessional & Tutorial : Credits – 01; MM. 30

Course contents:

Unit I: Media and international communication:

The advent of popular media- a brief overview

Propaganda in the inter-war years: Nazi Propaganda,

Radio and international communication

Unit II: Media and super power rivalry:

Media during the Cold War, Vietnam War, Disintegration of USSR;

Radio free Europe, Radio Liberty, Voice of America

Communication debates: NWICO, McBride Commission and UNESCO

Unequal development and Third World concerns: North-South, Rich – Poor **Unit**

III : Global Conflict and Global Media

World Wars and Media Coverage post 1990: Rise of Al Jazeera

The Gulf Wars: CNN's satellite transmission, embedded Journalism

9/11 and implications for the media

Unit IV: Media and Cultural Globalization

Cultural Imperialism, Cultural politics: media hegemony and

Global cultures, homogenization, the English language

Local/Global, Local/Hybrid

Unit V: Media and the Global market

Discourses of Globalisation: barrier-free economy, multinationals,

technological developments, digital divide

Media conglomerates and monopolies: Ted Turner/Rupert Murdoch

Global and regional integrations: Zee TV as a Pan-Indian Channel; Bollywood

Entertainment: Local adaptations of global programmes KBC/Big Boss/Others

Suggested readings:

- DayaKishanThussu. *International Communication: Continuity and Change*, Oxford University Press ,2003.
- Yahya R. Kamalipour and Nancy Snow. *War, Media and Propaganda-A Global Perspective*, Rowman and Littlefield Publishing Group, 2004.
- Communication and Society, Today and Tomorrow “ *Many Voices One World*”Unesco Publication, Rowman and Littlefield publishers, 2004.
- Barbie Zelizer and Stuart Allan. *Journalism after 9/11*, Taylor and FrancisPublication, 2012.
- DayaKishanThussu .*War and the media : Reporting conflict 24x7*, Sage Publications,2003.
- Stuart Allan and Barbie Zelizer. *Reporting war : Journalism in war time*, Routledge Publication, 2004.
- Lee Artz and Yahya R. Kamalipor. *The Globalization of Corporate Media Hegemony*, New York Press,2003.
- Yadava, J.S, *Politics of news*, Concept Publishing and Co.1984.
- ZahidaHussain and Vanita Ray. *Media and communications in the third world countries*,Gyan Publications,2007.

Additional Readings:

- Choudhary, Kameswar (ed) *Globalisation, Governance Reforms and Development in India*, Sage, New Delhi, 2007.
- Patnaik, B.N &ImtiazHasnain(ed). *Globalisation: language, Culture and Media*, Indian Institute of Advanced Studies, Shimla,2006.
- Monroe, Price. *Media Globalisation’ Media and Sovereignty*, MIT press, Cambridge,2002.
- Singh, Yogendra. *Culture Change in India: Identity and Globalisation*, Rawat Publication, New Delhi, 2000.
- Lyn Gorman and David McLean. *Media and Society into the 21st Century: A Historical Inroduction*. (2nd Edition) Wiley-Blackwell, 2009. pp.82-135, 208-283.

Internal Assessment:

The internal assessment will be based on assignments, group discussions and tests conducted in class.

Sessional & Tutorial

Credits : 01

(Marks : 30)

The assignments for the tutorial work will be given to students from the contents of the above Paper and will be evaluated as per norms.

Paper C – 12 : Advanced Broadcast Media**Theory** : Credits – 04; M.M. 70 + Sessional & Tutorial, MM. 30**Practical** : Credits- 02; M.M. 70 + Sessional : MM. 30**Course contents:****Unit I :** Public Service Broadcasting

Public Service Model in India (Policy and laws)

Global Overview of Public Service Broadcasting

Community Radio, Community Video

Participatory Communication

Campus Radio

Unit II : Private Broadcasting

Private Broadcasting Model in India; Policy and Laws

Structure, Functions and Working of a Broadcast Channel

Public and Private partnership in television and Radio programming (India and Britain case studies)

Unit III: Broadcast Genres-

Why am I the 'Idiot Box'? - Debates, Issues and Concerns of Television Genre

Various Evolving Contemporary Television genres: Drama, soap opera, comedy, reality television, children's television, animation, prime time and day time.

Unit IV : Advanced Broadcast Production I - (Radio)

Writing and Producing for Radio

Public Service Advertisements

Jingles

Radio Magazine shows

UNIT V : Advanced Broadcast Production II - (Television)

Mixing Genres in Television Production-

Music Video for social comment/as documentary

Mixing ENG and EFP

Reconstruction in News based Programming

Suggestive projects

? Script writing

? Presentation of experimental genere in Radio/ TV

? Presentation about PSBT and such organizations.

? Script on Music Presentation

? Presentation of Commercial Channel functions.

? Presentation on global broadcasting models & Indian Broadcasting Models

Readings

A.Glen Creeber, Toby Miller and John Tulloch, The Television Genre Book (London: British Film Institute, 2009)

B.Robert B Musburger and Gorham Kindem, Introduction to media Production, (Elsevier: Focal Press Focal Press)Pg-95-133, 179-212

C.AmbrishSaxena, Radio in New Avatar- AM to FM,(Delhi: Kanishka) , Pg- 92-138, 271-307
D.Ted White and Frank Barnas, Broadcast News, Writing Reporting & Producing, (Elsevier, Focal Press ,2012)
3-17, 245-257, 279-286
Herbert Zettl, Television Production Handbook, (Delhi : Akash Press, 2007) 190-208
F.VinodPavarala, Kanchan K Malik, FACILITATING COMMUNITY RADIO IN INDIA:
Profiles of NGOs and their Community Radio Initiatives Other Voices (New Delhi: Sage, 2007)
G.Mc Leash, Robert, Radio Production (US: Taylor & Francis)

Practical

Credits : 02

(Pract. MM. 70 + Sessional MM. 30)

The Student will be assigned practical work related to relevant contents of the above paper (C-12). The Practical work carried out by the students is needed to be maintained in a record file which will be required during the assessment.

Paper DSE – 1 : Media Industry and Management

Theory : Credits – 05; M.M. 70,

Sessional & Tutorial : Credits – 01; MM. 30

Course contents:

UNIT - 1 Media Management: Concept and Perspective

Concept, origin and growth of Media Management
Fundamentals of management
Management School of Thought

UNIT - 2 Media Industry: Issues & Challenges

Media industry as manufacturers- Manufacturing Consent, news and content management.
Market Forces, performance evaluation (TAM, TRP, BARC and HITS) and Market shifts
Changing Ownership patterns

UNIT - 3 Structure of news media organizations in India.

Role responsibilities & Hierarchy
Workflow & Need of Management
Shift Patterns, Circulation & Guidelines

UNIT - 4 Media Economics, Strategic Management and Marketing
Understanding Media Economics- Economic thought, Theoretical foundations, issue and concerns of media economics. Capital inflow, Budgeting, Financial management, and personnel Management, Strategic Management, Market forces

UNIT - 5 Case Studies

Visionary Leadership- Media Entrepreneurs, Qualities and Functions of media managers.
Indian and International Media Giants- Case Studies

Suggested Readings

Vinita KohliKhandeka, Indian Media Business, Sage
PradipNinan Thomas, Political Economy of Communications in India, Sage
Lucy Kung, Strategic management in media, SAGE
Dennis F. Herrick, Media Management in the age of Giants, Surjeet Publications
Jennifer Holt and Alisa Perren, (Edited) Media Industries-History, Theory and Method , Wiley- Blackwel
John M. lavine and Daniel B. Wackman, Managing Media Organisations

Sessional & Tutorial

Credits : 01

(Marks : 30)

The assignments for the tutorial work will be given to students from the contents of the above Paper and will be evaluated as per norms.

OR

Paper DSE – 2 : Media Gender and Human Rights

Theory : Credits - 05, M.M. 70

Sessional & Tutorial : Credits – 01; MM. 30

Course contents:

Unit I : Media and the social world

Media impact on individual and society

Democratic Polity and mass media

Media and Cultural Change

Rural-Urban Divide in India: grass-roots media

Unit II : Gender

Conceptual Frameworks in Gender studies

Feminist Theory

History of Media and Gender debates in India (Case studies)

Media and Gender - Theoretical concerns.

Media and Masculinity

Media: Power and Contestation

Public Sphere and its critique

“Public sphere” of the disempowered?

Media and Social Difference: class, gender, race etc.

Genres – Romance, Television , Soap Opera, Sports

Presentation: a) Watch a Indian TV Soap Opera /reality show for a week and for representation of

Family. b) Project on use of internet by the marginalized groups.

Unit III : Media and Human Rights

Human Rights- Theoretical perspectives, Critique

Universal Declaration of Human Rights

Human Rights and Media (Case Studies)

Presentation: Representation of Human Rights issues and violations in International and media

Essential Readings

1. Street, John. *Mass media, politics and democracy*. Palgrave Macmillan, 2011.
2. Balnaves, Mark, Stephanie Donald, and Brian Shoosmith. *Media theories and approaches: A global perspective*. Palgrave-Macmillan. 2009 (Pg No. 3-10, 11- 34, 35-53)
3. Mackay, Hugh, and Tim O'Sullivan, eds. *The media reader: continuity and transformation*. SAGE Publications Limited, 1999. 13-28, 43 -73, 287-305.
4. Asen, Robert & Brouwer, Daniel, 2001. Counter Publics and the State, SUNY Press. 1-35, 111-137

Readings:

1. Ninan, Sevanti. *Headlines from the heartland: Reinventing the Hindi public sphere*. SAGE Publications Pvt. Limited, 2007.
2. Curran, James. "Rethinking mass communication." *Cultural studies and communications*. London: Arnold (1996).
3. McQuail, Denis. *Mass communication theory: An introduction*. Barcelona, 1991. 79-111
4. Berger, Arthur Asa. *Media and society: A critical perspective*. Rowman & Littlefield, 2012. Pg 9-21, 167- 180
5. Nichols, Joe & Price, John, *Advanced Studies in Media*, Thomas Nelson, 1999. 42-55
6. Thirumal, P., and Gary Michael Tartakov. "India's Dalits search for a democratic opening in the digital divide." *International Exploration of Technology Equity and the Digital Divide: Critical, Historical and Social Perspectives* (2010): 20.
7. Rajagopal, Arvind, ed. *The Indian Public Sphere: Readings in Media History*. New Delhi: Oxford University Press, 2009. 278-290.
8. Rayner, Philip, Peter Wall, and Stephen Kruger, eds. *AS media studies: the essential introduction*. Psychology Press, 2004. 53-61.
9. Bannerjee, Menon & Priya eds. *Human Rights, gender and Environment*, Pearson & Co. 2010

Sessional & Tutorial

Credits : 01

(Marks : 30)

The assignments for the tutorial work will be given to students from the contents of the above Paper and will be evaluated as per norms.

Paper DSE – 3 : Photography - II**Theory : Credits – 04; M.M. 70 + Sessional & Tutorial, MM. 30****Practical : Credits- 02; M.M. 70 + Sessional : MM. 30****Course contents:****UNIT I :** Introduction to Photography

A brief History of Photography- Camera Obscura to the daguerreotype process

Technical history of photography: Persistence of Vision, Camera Obscura, Muybridge Experiment (Leaping horse).

The photographic process (The Silver Halide Photography Process)

A brief glimpse into the Dark Room Development of a Photograph

Modernization of Photography and its use in Mass Media

UNIT II : Understanding the mechanisms of Photography

Types of photographic cameras and their structure (Pin-hole, SLR, TLR, D-SLR)

Lenses (types and their perspective/angle of view)

Aperture (f-stop & T-stop)

Shutters (Focal plane & Lens shutter)

Light meters (Incident, reflected & through Lens: Average, Centre weighted, Spot & Metrics) and FOCUS AND DEPTH OF FIELD

UNIT III : Understanding Light and Shadow

Natural light and Artificial Light

The Nature of Light- Direct Light, Soft light, Hard light, Directional Light.

Brightness, Contrast, Mid tones, Highlights, Shadow and Silhouettes

Lighting equipment (Soft boxes, umbrellas, fresnels, Skimmers, reflectors, etc)

Three Point Lighting Technique and Metering for Light

Filters and Use of a Flash Unit

UNIT IV : DIGITAL Photography and Editing

Sensor Sizes , Formats and Storage

Introduction to Editing and Digital Manipulation

Brightness, Contrast, Mid tones, Highlights, Colour tones

Basics of Photoshop

Photo editing software : (Microsoft Office Picture Manager, CorelDraw, Adobe Photoshop Elements, Photoshop CC (Creative Cloud))

UNIT V : Photojournalism

Brief History – Global & Indian

Application & Ethics and Law in Digital Imaging (Ethicality while photographing a subject/issue & editing the image – issue of unethical morphing etc., Copyright Law etc.)

Approaches to documenting reality- (Discussion on Capa's 'The Falling Soldier', Objective Truth or Staged Representation)
War Photojournalism

Suggested Readings:

Camera Lucida: Reflections on Photography- Roland Barthes On Photography- Susan Sontag The Man, The Image & The World: A Retrospective- Henri Cartier-Bresson

Basic Photography- Michael Langford.

All about Photography by Ashok Dilwali, National Book trust , Year of Publication:2010 New Delhi.

Practical photography by O.P. SHARMA HPB/FC (14 March 2003).

The Photographer's Guide to Light by Freeman John Collins & Brown, 2005.

Practical

Credits : 02

(Pract. MM. 70 + Sessional MM. 30)

The Student will be assigned practical work related to relevant contents of the above paper (DSE-3). The Practical work carried out by the students is needed to be maintained in a record file which will be required during the assessment.

SEMESTER VI

Paper C – 13 : Advanced New Media
Theory : Credits – 04; M.M. 70 + Sessional & Tutorial- MM. 30
Practical : Credits- 02; M.M. 70 + Sessional : MM. 30

Course contents:

UNIT 1 : Basics of New Media Frameworks – Genres and Environments

Understanding New Media Ecologies, Trans-medial Storytelling, Genres – Digital art, Digital Cinema – New Media Fiction and Documentary, Gaming and Player Culture, Virality and Memes, et al.; guerrilla media; curating media, festival, media spaces

UNIT 2 : Sociology of the Internet and New Media

Social Construction of Technology, Utopian-Dystopian Interface, Digital inequalities – Digital Divide and Access, Economy of New Media - Intellectual value; digital media ethics, new media and popular culture.

UNIT 3 : Critical New Media

Who controls New Media, Questions surrounding net neutrality and related issues, Surveillance and the state, Cybersecurity and issues of privacy, the Internet and public sphere
- politics and public sphere in the digital age.
-

UNIT 4 : Participatory culture

Convergence Culture - social media and participatory media culture, digital fandom and online communities, Identity, Gender and new media- digital media and identities, new media campaigns.

UNIT 5 : Project and Production

Digital production in the form of shorts, video, podcast, video blog, photo blog, blogs and microblogs etc. related to one of the above three units or all, research and developmental techniques, ideas for final project, scripting/production, social media marketing and publicity, exhibition/screening

Things to Do:

1. Working in groups of two/three the students will be required to undertake the production. The genre can be decided by the faculty in charge.
2. They must also undertake a web based art project or installation where they will experiment with cross platform storytelling techniques leading to a development & understanding of new strategies of exhibition and distribution.
3. An observational field project on use of new media in Panchayats/rural areas like the Bharat Broadband Project leading to a monograph/short is also recommended.
4. They should also attempt creating a mobile capsule for social activism and marketing it through social networks & actively participate in a Cyber Media campaign.

Readings:

“New Media and New Technologies” by Lister Dovey, Giddings, Grant & Kelly. (2003).

Rosen, J. “The People Formerly Known as the Audience” What video games have to teach us about language and literacy. New York, NY: Palgrave Macmillan.

Bogost, Ian. Persuasive games: The expressive power of videogames. MIT Press, 2007.

Bosker, “Randi Zuckerberg: Anonymity online has to go away”

Negroponte, N. (1996). Being Digital, Part 3 [pp. 163-233]

Jenkins, Henry. (2006). Convergence Culture: Where Old and New Media Collide. New York, NY: NYU Press.

May, Keenan & Peter Newcomb. (2008, July) How the Web was won. Vanity Fair, retrieved from <http://www.vanityfair.com/culture/features/2008/07/internet200807>

“Privacy vs. the Internet: Americans Should Not Be Forced to Choose” (ACLU report, 2008)

Nakamura, “Race In/For Cyberspace: Identity Tourism and Racial Passing on the Internet”

Practical

Credits : 02

(Pract. MM. 70 + Sessional MM. 30)

The Student will be assigned practical work related to relevant contents of the above paper (C-13). The Practical work carried out by the students is needed to be maintained in a record file which will be required during the assessment.

Paper C – 14 : Communication Research and Methods**Theory** : Credits - 04, M.M. 70 + Sessional & Tutorial- MM. 30**Practical** : Credits- 02; M.M. 70 + Sessional : MM. 30**Course contents:****Unit I** – Introduction to Research

Definition, Role, Function, Basic and Applied Research, Scientific Approach, Role of theory in research, Steps of Research (Research question, Hypothesis, Review of Literature....)

Unit II – Methods of Media Research

Qualitative- Quantitative Technique, Content Analysis, Survey Method, Observation Methods, Experimental Studies, Case Studies, Narrative Analysis, Historical research.

Unit III – Sampling Need for Sampling, Sampling Methods, Representativeness of the Samples, Sampling Error, Tools of data collection: Primary and Secondary data-Questionnaire, Focus Groups, Telephone, Surveys, Online Polls, Published work.

Unit IV- Methods of analysis and report writing

Data Analysis Techniques; Coding and Tabulation, Non-Statistical Methods (Descriptive and Historical) Working with Archives; Library Research; Working with Internet as a source; Writing Citations, Bibliography Writing the research report

Unit V - Ethnographies and other Methods

Readership and Audience Surveys
Ethnographies, textual analysis, discourse analysis
Ethical perspectives of mass media research

Readings:

- Wimmer, Roger, D and Dominick, Joseph,R. *Mass Media Research*, Thomson Wadsworth, 2006, pgs1-60; 65-81;83-98.
- Arthur Asa Berger. *Media Research Techniques*, Sage Publications, 1998.
- John Fiske. *Introduction to Communication Studies*, Routledge Publications,1982.
- David Croteau and William Hoynes. *Media/Society: Industries, Images and Audiences*, Forge Press (For Case Studies) Amazon,2002.
- Kothari, C.R. *Research Methodology: Methods and Techniques*, New Age International Ltd. Publishers, 2004, pgs1-55; pgs95-120.
- Bertrand, Ina and Hughes, Peter. 2005. *Media Research Methods; Audiences, institutions, Texts*. New York; Palgrave

Practical**Credits : 02****(Pract. MM. 70 + Sessional MM. 30)**

The Student will be assigned practical work related to relevant contents of the above paper (C-14). The Practical work carried by the students will be maintained in a record file which will be required during the assessment.

Paper DSE 4 : Introduction to Film Studies

Theory : Credits – 05; M.M. 70

Sessional & Tutorial : Credits – 01; MM. 30

Course contents:

Unit I - Language of Cinema

Language of Cinema I – Focus on visual Language: Shot, Scene, Mis-en-scene, Deep focus, Continuity Editing, Montage

Language of Cinema II – Focus on Sound and Colour: Diegetic and Non Diegetic Sound; Off Screen Sound; Sync Sound; the use of Colour as a stylistic Element
Genre and the development of Classical Hollywood Cinema

Unit II - Film Form and Style

German Expressionism and Film Noir

Italian Neorealism

French New-Wave

Unit III - Alternative Visions

Third Cinema and Non Fiction Cinema

Introduction to Feminist Film Theory

Auteur- Film Authorship with a special focus on Ray or Kurusawa

Unit IV - Hindi Cinema

Early Cinema and the Studio Era

1950s - Cinema and the Nation (Guru Dutt, Raj Kapoor, Mehboob)

The Indian New-Wave

Globalisation and Indian Cinema

Film Culture

Recommended Screenings or clips

Unit I

o *Rear Window* by Alfred Hitchcock (Language of Cinema)

o *Battleship Potemkin* by Sergei Eisenstein (Language of Cinema)

o *Man with a Movie Camera* by Dziga Vertov

o *Germany Year Zero* directed by Roberto Rossellini (Italian Neo Realism)

o *Metropolis* by Fritz Lang/*Double Indemnity* by Billy Wilder (*German Expressionism and Film Noir*)

o *Pather Panchaliby* Satyajit Ray

o *The hour of the Furnaces* by Fernando Solanas

Unit IV

o *Nishant* by Shyam Benegal/*Aakrosh* by Govind Nihalani (Indian New wave)

o *Pyasa* by Guru Dutt

Suggested Readings:

Andre Bazin, "The Ontology of the Photographic Image" from his book *What is Cinema Vol. I*

Berkeley, Los Angeles and London: University of California Press: 1967, 9-16

Sergei Eisenstein, "A Dialectic Approach to Film Form" from his book *Film Form: Essays in Film*

Theory (Edited and Translated by Jay Leyda) San Diego, New York, London: A Harvest/Harcourt
 Brace Jovanovich, Publishers: 1977, 45-63
 Tom Gunning, "Non-continuity, Continuity, Discontinuity: A theory of Genres in Early Films," in Thomas Elsaesser, ed. *Early Cinema: Space, Frame, Narrative*. London: British Film Institute, 1990, 86-94.
 David Bordwell, "Classical Hollywood Cinema: Narrational Principles and Procedures" in Philip
 Rosen, ed. *Narrative, Apparatus, Ideology*. New York: Columbia University Press, 1986, 17-34.
 Paul Schraeder "Notes on Film Noir" in John Belton ed. *Movies and Mass Culture* New Brunswick,
 New Jersey: Rutgers University Press: 1996 pg.153-170
 Robert Stam, "The Cult of the Auteur," "The Americanization of Auteur Theory,"
 "Interrogating
 Authorship and Genre," in *Film Theory: An Introduction*. Massachusetts & Oxford :
 Blackwell
 Publishers: 2000, 83-91 & 123-129.
 Richard Dyer "Heavenly Bodies: Film Stars and Society" in *Film and Theory: An Anthology*
 Massachusetts, U.S.A & Oxford, U.K: Blackwell Publishers: 2000, 603-617
 Ideology of Hindi Film by Madhava Prasad.. New Delhi: Oxford University Press. 1998 Global Bollywood
 by Anandam P. Kavoori and Aswin Punanambekar Eds. New York: New York University Press. 2008

Sessional & Tutorial

Credits : 01

(Marks : 30)

The assignments for the tutorial work will be given to students from the contents of the above Paper and will be evaluated as per norms.

OR

Paper DSE 5 : Development Journalism

Theory : Credits – 05; M.M. 70

Sessional & Tutorial : Credits – 01; MM. 30

Course contents:

Unit 1 : Concept of Development

The meaning of development; first world, second world and third world; models of development, major development paradigms -dominant paradigm – its rise and fall – alternative paradigm – participatory approach.

Unit 2 : Development Journalism

Definitions, nature and scope, evolution of development journalism, agriculture extension. development support communication, information dissemination and education, behavior change, social marketing, social mobilization. Communication for social change, media advocacy, new age media and development journalism. participatory development journalism development journalism pre and post liberalization

Unit 3- Development stories:

Development with a human face, content, development message, development news story and features, writing headlines and captions, innovative leads. Research and planning, Developing a strong news sense, recognizing a good story, packaging of the development story, development feature writing. Conflict of interests, mobilizing support for development.

Unit 4- Media specific development coverage:

The differences in approach between print and broad cast development journalism, packaging attractive ideas, visuals and documentation. Folk media, community radio for local development, niche newspapers and magazines. Development communication agencies and websites.

Unit 5- Issues in development:

Economic development, liberalization, privatization and globalization. Environment and climate change, impact on agriculture and food security, energy security, environmental sustainability, mass displacements and migration. Urban and rural development, water and waste management, health, education, employment, housing, transport.

Suggested Readings:

Manual of Development Journalism – Alan Chalkley.

Participatory Communication, Working for change and development – Shirley A . White, K Sadanandan Nair and Joseph Ascroft.

Development Communication and Media Debate – MridulaMeneon.
India, the Emerging Giant – ArvindPanagariya.

Participatory Video, Images that Transform and Empower – Shirley A. White (Editor).

The Art of Facilitating Participation – Shirley A . White (Editor).

Television and Social Change in Rural India – Kirk Johnson.

Communication, Modernization and Social Development– K. Mahadevan,

Kiran Prasad, Ito Youichi and Vijayan K. Pillai.

Everybody Loves a Good Drought – P. Sainath.

Designing messages for development communication: An audience participation-based approach (communication and human values)– by Bella M Mody.

Sessional & Tutorial

Credits : 01

(Marks : 30)

The assignments for the tutorial work will be given to students from the contents of the above Paper and will be evaluated as per norms

Paper DSE 6 : Dissertation

Theory : Credits - 05, M.M. 70

Sessional & Tutorial : Credits – 01- MM. 30

Note : Norms of the University will be followed in distribution of marks.
The evaluation will be made by external and internal examiners together.

Sessional & Tutorial

Credits : 01

(Marks : 30)

The assignments for the tutorial work will be given to students from the contents of the above Paper and will be evaluated as per norms.