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UNIVERSITY OF DELHI

B.A. (Hons.) Multi Media and Mass Communication

(Self-financing)

(Effective from Academic Year 2019-20)

Revised Syllabus as approved by

Academic Council

Date: No:

Executive Council

Date: No:

Applicable for students registered with Regular Colleges, Non Collegiate Women's Education Board and School of Open Learning

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PREAMBLE

As the B.A. (Hons.) Multi Media and Mass Communication (BMMMC), course completes two decades (1999 – 2019), its revolutionary and innovative curriculum attracts an increasing number of students from all over the country. Indraprastha College for Women continues to be the only institution to offer this course and perceives its responsibility to produce professionals who are academically and practically qualified to further the cause of meaningful and productive communication, which is the fundamental need of the hour.

The Choice Based Credit System (CBCS) envisages a review of the syllabus every three years, endorsing the BMMMC practice of a three yearly review and upgrading of the curriculum. This is crucial to sustain the credibility of any course which engages with communication practices in a technology driven global context. In addition to this concern, there is also the objective of employability of students who have to be qualified in alignment with the demands of the industry and the market. An over-riding concern of the course is also with the ethical challenges that come with new energies in the domain.

The reviewed syllabus seeks to primarily bring in contemporary developments in the domain of mass communication across various kinds of media, to produce students who are capable of engaging with serious debates in the domain academically, and also, to deploy their expertise professionally in rapidly changing global and local media scenarios, across updated technological innovations. The syllabus also prepares students through augmented practical work to facilitate them to merge with industry requirements – be it print, television, radio, digital or other media.

An important and unique component to be introduced is the paper titled, 'Writing for Media', which guides the students in developing content for multiple media. The paper titled, 'New Media', has been introduced in view of emergence of alternative media in myriad forms. There is a compulsory internship, non-credit component envisaged at the end of semester IV and the sequence of the papers has been restructured in a way that at the time of internship the student is already familiar with the basics of multiple media communication and can find a position in the industry. That work experience is expected to assist the student in making future career choices, as well as nudge her towards her particular talent and interest. In the proposed syllabus, there is a marked emphasis in developing soft skills of communication, in addition to the exposure that it accords to field work, hands-on-application and familiarity with equipment.

1. Introduction

The B.A. (Hons.) Multi Media and Mass Communication (BMMMC) course, is the only one of its kind in India and taught only in Indraprastha College for Women (I.P. College), University of Delhi. The BMMMC Course is Self-Financed and admission to the course is through a countrywide entrance test conducted by the University of Delhi. The curriculum is focussed on imparting technical skills and theoretical knowledge in various areas of mass communication and mass media, and on developing perspectives which determine their nature and use, and a historical and social understanding of their dynamics. This is important in a metamorphosing, unequal globalised world, where the power and ownership of the means of communication may change the fate of nations.

The course cultivates a critical and clear understanding of media practices, creating an intellectually stimulated environment. It emphasizes not merely on producing skilled workers for the media industry, but also on developing core competencies, skill sets and comprehension of communication across media. Some of the thrust areas of the course are also those fore-grounded on the national agenda, such as disability and communication, new media, and so on. Graduate students go on to become media professionals, thinkers, teachers and practitioners in the chosen field.

2. Learning Outcome Based Curriculum Framework in Programme B.A. (Hons.) Multi Media and Mass Communication

2.1 Nature and Extent of the Programme in B.A. (Hons) Multi Media and Mass Communication

The course is based on the basic principles of Communication Studies and its interdisciplinary nature. The nature of the course along with application based learning imparts technical knowledge, skills and hands-on training through the use of latest technology in the domain of communication across multimedia platforms. The knowledge and skills acquired by every student in each one of the medium will be demonstrated through an independent/team production of a piece of communication using that medium. The objective of the course is to create a practitioner with updated knowledge, critical thinking and skills to handle media technology and an understanding of media practices.

2.2. Aims of Bachelor's Degree Programme In B.A. (Hons.) Multi Media and Mass Communication

The BMMMC programme aims to develop new insights in its students about communication so that they can become more critical consumers and producers of messages. The course through the deployment of technology, technological skills, theoretical knowledge, and actual hands-on application and production on an entire range of multimedia serves to equip these graduates for the industry and further studies. It also aims to extend the employability of students beyond the spectrum of the media industry, to public policy, production and higher and specialised education. It also attempts to avail the outreach policies and programmes of the Government of India in the areas of knowledge application and skill development.

3. Graduate Attributes in B.A. (Hons.) Multi Media and Mass Communication

>> Disciplinary Knowledge

A graduate of BMMMC will be familiar with the various theories and determinants of different kinds of communication. She will be able to design a message for a given media format which range from print, electronic, digital and radio. She will have knowledge of specialized software and will have the capacity to work independently with these. Above all, she will have a comprehensive and sweeping overview of the global and the local, and the politics which inform these, in order to understand the function of both communication and media.

A student enrolled in the BMMMC course for three years will, like all other students undertake Skill Enhancement Courses (SEC) and Discipline Specific Courses (DSC), as well as the generic elective courses from other disciplines. Added to this are the opportunities accorded by the corporate life of the College, which includes the six learning and research centres that the College has developed to provide for the expansion of the prescribed syllabus in directions that the student wishes to explore.

>> Communication Skills

Since the course incorporates not only paper presentation, group discussions, but also a separate paper for Communication Research and Writing for Media, the communication skills are necessarily of a very high order and imperative for successful acquisition and dissemination of knowledge and skills in the domain.

>> Critical Thinking

In the ambient vision and mission of the College in general, a graduate of BMMMC of IP College will be empowered with critical thinking and evaluation of domain related discourse as well as extrapolate this onto other disciplines. An understanding of the political economy of the mass media, information networks and the manufacture of consent is necessarily an engagement with issues of media ownership, cross-ownership of media and the revenue models that are applicable, and the ways in which all these determine communication and mass communication. She will believe in herself as a woman and be aware of history, heritage and environment, through her own location within these and their links with global concerns and issues.

>> Problem Solving

Since the student will acquire skills and knowledge to work independently, her problem solving skills are honed to perfection. Practical and project work in the various courses of the programme test the conceptualization of an issue and the critical engagement to transfer these into media products. Often, the problems are those identified in the social context which the student then proceeds to engage with and resolve, as in finding the right balance when addressing disability, for example.

>> Analytical Reasoning

Critical Thinking and Problem Solving are necessarily the outcome of Analytical Reasoning.

>> Research-related Skills

There is an entire course component on Communication Research which inculcates and develops research-related skills.

The College also offers an Undergraduate Research Grant for original and innovative projects, every year. It has a Research and Ethics committee to educate students and oversee research. Open source knowledge and resources are especially encouraged. The College also organizes Conferences, Seminars, Symposia and Workshops for all its students.

>> Cooperation/ Team Work

Group and team work are the usual ways in which students carry out their tasks in some academic domains and all co-curricular activities. The vast sports infrastructure encourages the importance of physical well-being and holistic development of personality and the two hostels of the College are an exercise in cooperation and team work.

>> Scientific Reasoning

The objectives of the Mission Statement of the College encourage and build scientific temperament and rational thinking through inter-disciplinary studies, observations, hypothesis and research. The College has a Science Society which brings together all departments in the pursuit of scientific reasoning and testing through empirical evidence. The BMMMC course consolidates these virtues and attributes developed by students through its programme.

>> Reflective Thinking

All the above graduate attributes and the design of the BMMMC programme encourage reflective thinking.

>> Information/ Digital Literacy

Digital literacy is axiomatic in the course, as it deals with multimedia platforms.

>> Self-directed Learning

The students are trained and encouraged to read around their courses in order to amplify their range of vision and comprehension so that knowledge and skills thus gained can be extrapolated to real tasks of problem solving.

>> Multicultural Competence

The various academic disciplines as well as exposure to cultural diversity, languages and human rights will inculcate respect and sensitivity for the perceived *other*. The College encourages values of inclusion, tolerance and community living.

>> Moral and Ethical Awareness/ Reasoning

The course programme envisages a knowledge of the principles of ethical conduct, particularly in the treatment of human subjects and historical events. Further, research ethics are reinforced by the College at all levels.

>> Leadership Readiness/ Qualities

Courses in the programme like Journalism, Reporting and Disaster Management preparedness nudge the student towards acquiring leadership qualities. Students are trained to cease initiatives, chase a lead and often display raw courage in news gathering and other real time applications of their skills in the normal course of academic tasks.

>> Lifelong Learning

The College prides itself on sufficiently motivating its community of students, teachers and support staff to engage in defining a problem and resolving it, which is the first input in lifelong learning. The joy of discovery and sheer enjoyment and pleasure that pedagogical interactiveness can create in the class room and the workplace, the eternal impulses of lifelong learning.

4. Qualification Descriptors for Graduates B.A. (Hons.) Multi Media and Mass Communication

The student will be awarded an Honours degree of the B.A. (Hons.) Multi Media and Mass Communication subject to the fulfilment of all course requirements and a successful industry interface. The course requirements are described under each course and in the learning outcomes thereof.

The student would have to demonstrate a systematic and extensive and coherent knowledge of the domain of communication, language and paralanguage, the cultural and professional contexts which shape registers and idioms of language and thereafter, possess the skill to adapt these acquisitions and comprehensions within a prescribed technological platform. At the end of the second year the student is to have a six weeks internship, which is non-credit qualifier for the award of the degree.

The knowledge and skills acquired by every student in each one of the medium will be demonstrated through an independent/ team production of a piece of communication using that medium.

Students are required to familiarize themselves on the state of the art infrastructure available in the College, with linear and non-linear editing skills and learn the grammar and aesthetics of multimedia, in order to successfully produce a message in various communicative contexts.

Above all, students must display in their presentations and discussions the ability for inter-textuality and extrapolate knowledge and skills acquired on to comparable or even challenging problems.

5. Programme Learning Outcomes for B.A. (Hons.) Multi Media and Mass Communication

The learning outcome is determined by the design of the curriculum. A student on completion of the course is qualified to engage with changing paradigms in the world of multimedia platforms and technology as well as communication theory apparent in the redefined character of the messaging, its exponential reach and its significance and implications for both a knowledge society and civil society. She has an understanding and knowledge of how global politics and deployment of media both informs and manipulates opinion and creates resistance as well as consent. The knowledge of theories and information flows in the various theoretical papers, equips the student for a critical engagement with ownership and cross-ownership patterns of media, the various revenue models that are used and the distinction between print electronic and online resources.

Simultaneously the student at the end of the course is qualified with hands-on training in software as well as theoretical knowledge of Print Journalism, Print Media Production, Graphic Design and Visual Images, handling camera, both for still photography and videography and editing products of both on formats which are globally used on digital platforms.

The student is also trained in Television Journalism and Radio Production, with focus on the technical training as well as Reporting and Anchoring, which are specialized skills necessary for both. The student is finally equipped to produce a programme for TV and also for Radio.

The course on Hindi Cinema explores landmark films and theories which have shaped the consciousness of a nation, and uniquely sensitizes the student to the popular culture category of the Hindi Film Song from the point of view of entertainment, cinematic narrative, sociological description and social and private messaging. The student is trained to write a critical appreciation of films and film reviews as well as discuss these in front of a group.

The student develops an understanding of the Documentary as a genre distinct from cinema and is exposed to landmark productions. The student is then equipped to develop a proposal and go on to produce a documentary film.

The audio visual exploration of the student continues through the study of theatre as a means of communication to arrive at an understanding of theatre and some of its production practices in the skill development course.

The student is empowered to engage in Communication Research, and Writing for Multimedia, which feed into her qualification to work with all kinds of media.

Innovative and specialized training is acquired through the study of painting, architecture and sculpture as modes of mass communication which puts a modern contemporary concern such as urban art, and public art into perspective.

The course on Fashion Communication opens up an opportunity of employment in a hitherto unexplored sector of the fashion industry for students of this course. Similarly, the course on Communication for Special Needs introduces and equips the student to access and participate in the modes of communication for the visually disabled and hearing disabled through the

knowledge of specialized software and the Indian sign language. This helps to create over time a resource pool of non-disabled students to be employed in this field as well as sensitize them.

The course on Communication and Disaster Management creates a deeper understanding of the role of the media and media technologies to address and mitigate emergent situations of both natural and man-made disasters. Extrapolating the knowledge and skills acquired across the various courses of the programme, the student can create an Integrated Marketing Communication package which includes skills in developing advertisements for both commercial and social messaging. The student can enter the world of Development Communication which is so crucial in a society such as an Indian one.

The understanding of the New Media technology as well as their impact on both private and public communication, leads the student to critically evaluate the current trends in the world of communication and raise ethical concerns which are fundamental to the networking of human beings as social beings.

6. Structure of B.A. (Hons.) Multi Media and Mass Communication

6.1 Semester-wise Distribution of Courses with Credits

Semester	Core Courses	Ability Enhancement Compulsory Course (AECC)	Skill Enhancement Course (SEC)	Discipline Specific Elective (DSE)	Generic Elective Course (For other Hons.)
I.	**C MMMC 01 (Lec + Tut)** Communication Media and Society **6 Credits** **C MMMC 02 (Lec + Tut)** Introduction to Journalism **6 Credits**	English Communication **4 Credits**			**GEC I** Advertisement and Media **6 Credits**
II.	**C MMMC 03 (Lec + Tut)** Communication Research **6 Credits** **C MMMC 04 (Lec + Prac)** Print Media Production **6 Credits**	Environmental Science **4 Credits**			**GEC II** Social Media **6 Credits**
III.	**C MMMC 05 (Lec + Tut)** Exploring Hindi Cinema **6 Credits** **C MMMC 06 (Lec + Prac)** Graphic Design and Visual Images **6 Credits**		**SEC – 1** Theatre and Communication **4 Credits**		**GEC III** Public Service Broadcasting **6 Credits**

	C MMMC 07 (Lec + Prac) Television Journalism **6 Credits**				
IV.	**C MMMC 08 (Lec + Prac)** Development Communication **6 Credits** **C MMMC 09 (Lec + Prac)** Camera and Editing for photography and Video **6 Credits** **C MMMC 10 (Lec + Prac)** Reporting and Anchoring for Radio and TV **6 Credits**		**SEC – 2** Communication and Disaster Management **4 Credits**		**GEC IV** Media Moments in History **6 Credits**
V.	**C MMMC 11 (Lec + Tut)** Global Politics and Media **6 Credits** **C MMMC 12 (Lec + Prac)** The Documentary **6 Credits**			**DSE 1 (Lec + Prac)** Writing for Media **6 Credits** **DSE 2 (Lec + Prac)** New Media **6 Credits**	
VI.	**C MMMC 13 (Lec + Prac)** Communication and the Plastic Arts **6 Credits** **C MMMC 14 (Lec + Prac)** Integrated Marketing Communication **6 Credits**			**DSE 3 (Lec + Prac)** Communication for Special Needs **6 Credits** **DSE 4 (Lec + Prac)** Fashion Communication **6 Credits**	

Total number of Credits- 148

6.2 Credit Distribution for B.A. (Hons.) Multi Media and Mass Communication

> **Core Papers with theory component (6 credits per paper)**

5 Lectures per week

1 Tutorial per group

> **For Papers with practical component (6 credits per paper)**

4 Lectures per week

2 Practicals per week per batch

<div align="right"><u>Total Core Courses: 6x14=84</u></div>

> **Skill Enhancement Course (4 credits per paper)**

4 Lectures per week

<div align="right"><u>Total SEC Courses: 2x4=8</u></div>

> **Discipline Specific Elective Course (6 credits per paper)**

4 Lectures per week

2 Practicals per week per batch

<div align="right"><u>Total DSE Courses: 6x4=24</u></div>

> **Generic Elective Course for other Honours courses (6 credits per paper)**

5 Lectures of theory

1 Tutorial per group

<div align="right"><u>Total GEC Courses: 6x4=24</u></div>

<div align="right"><u>Total AECC Courses: 4x2=8</u></div>

Total number of Credits- 148

Courses for Programme B.A. (Hons.) Multi Media and Mass Communication

Communication, Media and Society
(C MMMC 01)

Course Objective

1. To familiarize the student with the nature of communication, mediated by societal mores, culture, structures of power and the technology of multimedia and mass communication.

2. To emphasise the process of coding of messages at all levels of human and societal existence using both verbal language and paralanguage.

3. To explain the process of decoding messages, with its dependence on reception, target group profile and means of transmission.

4. Analysis of the communication chain to understand how and why messages are generated and ways in which these are consumed.

Course Learning Outcomes

i. Understanding the problematics of language, paralanguage, silence etc. in the communication chain and contexts.

ii. Understanding of cultural codes, semiotics and technology in the communicative process.

iii. Understanding the relationship between ideology and communication, encoding and decoding and reception and audiences.

iv. Critical evaluation of some traditional theories and models

Unit 1

Introduction to Communication

• Defining Communication: Encoding and Decoding

• Modes of Communication: Verbal, Non-Verbal, Intra-personal, Inter-Personal, Group, Public and Mass Communication

• Barriers to Communication: Codes, Medium, Literacy, Technology

• Communication as Subversion: Silence, Satire, Subterfuge

• Democracy and the Spiral of Silence

Unit 2

Determinants and Shifting Paradigms

• Culture and Communication: Critical Cultural Theory

• Semiotics and Communication: Critical Theory and Practice (sign, object, interpretant/ icon, index and symbol, signifier and signified)

• Ideology: Communication, Media and Political Economy

• Digital Communication: Technology and a New Public Sphere

Unit 3

From Communication to Mass Communication

• Bullet Theory, Two Step, Multi Step Theory

• Cognitive Dissonance Theory

• Cultivation Theory

• Normative Theories

Unit 4

Critical Evaluation of Mass Communication Models

• Medium is the Message?

• George Gerbner's Model

• Wilbur Schramm's Model, Laswell's Model, Shannon-Weaver's Mathematical Model

• Uses and Gratification

Essential Readings

- Fiske, J. (2011). *Introduction to communication studies*. London: Routledge.
- Gupta, Nilanjana ed. (2006). *Cultural studies*, New Delhi: World View Publishers.
- Hall, Stuart. (1984). Encoding/Decoding. *Culture, Media, Language*. Ed. S. Hall, D. Hobson, A. Lowe, and P. Wills. London: Hutchinson.
- Hall, S., & Morley, D. (2019). Essential essays. Durham: Duke University Press.

- Herman, E. S., & Chomsky, N. (2010). *Manufacturing Consent: The Political Economy of the Mass Media.* London: Vintage Digital.
- Kumar, K. J. (2000). *Mass communication in India.* Mumbai: Jaico Publishing House.
- McQuail, D. (2012). *Mass communication theory*. Los Angeles: Sage.
- Narula, U. (2008). *Mass communication: Theory and practice.* New Delhi: Har-Anand Publications.
- Saraf, Babli Moitra. (2008). In Search of the Miracle Women: Returning the Gaze. *Translation and Interpreting Studies (TIS),* Vol.Nos.1and 2, Spring/Fall 2008.

Additional Resources:

Suggested Readings

- Baran, S. J., and Davis, D. K. (2015). *Mass communication theory: Foundations, ferment, and future.* Belmont, Calif.: Cengage Learning.
- Bel, B. (2005). *Media and mediation.* New Delhi: Sage Publications.
- Hasan, S. (2013). *Mass communication principles and concepts*. New Delhi: CBS Publishers and Distributors.
- Kuruc, Katarina. (2008). Fashion as Communication: Semiotic Analysis of "Sex and the City." *Semotica* 17(1): 193-214.
- Miller, K. (2007). *Communication theories: Perspectives, processes, and contexts.* Beijing: Peking University Press.
- Simons, Herbert W. (1970). Requirements, Problems, and Strategies: A Theory of Persuasion for Social Movements. *Quarterly Journal of Speech 56* (1970): 1-11.
- Stone, G., Singletary, M. W., Richmond, V. P. (1999). *Clarifying communication theories: A hands-on approach.* Ames: Iowa State University Press.
- पारख, जवरीमल्ल. (2001) *जनसंचार के सामाजिक संदर्भ*, नई दिल्ली, भारत: अनामिका पब्लिशर्स एंड डिस्ट्रीब्यूटर्स (प्रा) लिमिटेड

Teaching Learning Process

• Blended, interactive classroom teaching

• Discussions

• Illustrations

• Self-study

• Archival research

• Written assignment

• Tutorials/ multi-media presentations

Assessment Methods

Internal Assessment: 25 Marks (Written Assignment | Class Test | Presentation | Class Participation)

Final Written Exam: 75 Marks

Keywords

Paralanguage, encoding, decoding, ideology, technology, silence, culture

Introduction to Journalism
(C MMMC 02)

Course Objective

1.   To understand the dynamics of media in a democracy and the importance of freedom of press.

2.   To familiarize student with the historical landmarks leading to development of various media.

3.   To critically engage with formats of modern journalism.

4.   To engage with journalistic ethics and emerging challenges.

Course Learning Outcomes

i. Understanding the relationship between historical events and the imperative for public information.

ii. Understand the role of media in a democracy and the importance of freedom of the Press.

iii. Critically engage with the unrestricted circulation of news enabled by technology and the significance of regulation.

iv. Have a knowledge of the practical processes involved in journalistic news presentation across various platforms.

v. Engage with the emergent challenges in journalism.

Unit 1

Overview and Types of Journalism

• Global History of Journalism: World Wars, Evolution of Print and Radio

• Journalism in India:

i) National Movement- Role of Press, Vernacular, Pamphlets

ii) State owned Media- All India Radio, Doordarshan, Public Service Broadcasting, Prasar Bharti

Unit 2

Principles and Processes of Journalism

• News: Meaning, Definitions and Types (hard and soft news- objective, interpretative and investigative)

• Processes: News Sources, Ethics of News Gathering, Organizing a News Story, 5 W's and 1H, Inverted Pyramid, Headlines

• News Values: Space, Time, Brevity, Balance and Fairness, Accuracy and Deadline

Unit 3

Media Law and Democracy

• Media as the Fourth Estate: Case Study of the Emergency in India

• Freedom of Expression, Hate Speech, Article-19

• Role and Social Responsibility of the Press and Journalists

• Regulatory Framework: Editors' Guild, Press Council of India, AIR and Doordarshan Code, TRAI, BCCC etc., Recent Court Judgements

• Self-censorship and Regulations

Unit 4

Changing Practices and Multi-Media

• Digital Journalism: Speed, Circulation and Convergence

• Reporting from Conflict/ Disaster Zones: Embedded Journalism

• Fake News, Paid News, News as Entertainment

• Cross-media Ownership and Editorial Policies

References

Essential Readings

- Bull, A. (2007). *The NCTJ Essential guide to careers in journalism*. Los Angeles: Sage.
- Fleming, C.et al. (2006). *An introduction to journalism*. London: Sage.
- Franklin, B. (2011). *Key concepts in journalism studies*. London: Sage.
- King, G. (2014). *Collins improve your writing skills.* London: Collins.

- Smith, J. & Butcher, J. (2008). *Essential reporting: The NCTJ guide for trainee journalists.* London: Sage.

Suggested Readings

- Hicks, W. et al. (2016). *Writing for journalists.* Oxford: Routledge.
- Schudson, M. (2012). *The sociology of news.* New York: W.W. Norton and Company.
- Schwartz, J. (2002). *Associated press reporting handbook.* New York: McGraw-Hill
- Willis, J. (2010). *The mind of a journalist: How reporters view themselves, their world, and their craft.* Los Angeles: Sage.
- जैन, रमेश. (2004). *मीडिया कानून एवं सूचना की स्वतंत्रता.* जयपुर, भारत: मंगलदीप प्रकाशन

Teaching Learning Process

• Blended, interactive classroom teaching

• Illustrations with case studies

• Multi-media student presentations

• Self-study

• Written assignment

• Tutorials/ Multi-media student presentations

Assessment Methods

Internal Assessment: 25 Marks (Written Assignment | Class Test | Presentation | Class Participation)

Final Written Exam: 75 Marks

Keywords

Fourth estate, freedom, multimedia platforms, self-censorship, propaganda, ethics

Communication Research
(C MMMC 03)

Course Objective

1.   To understand the role and functions of media research: aims, subjects, fields, primary and secondary sources.

2.   To introduce various methodologies of research.

3.   To introduce ways of analysing data generated by different kinds of research.

4.   To develop a research proposal for academic and professional purposes.

Course Learning Outcomes

i. Undertaking research for mass communication, understanding objectives.

ii. Data collection and ethics of research.

iii. Understand the various methodologies of research.

iv. Develop a research proposal: structured format, citation of sources.

Unit 1

Introduction to Communication Research

• Definition, Role and Functions of Research

• Role of Theory in Research

• Primary and Secondary Data

• Data Collection Tools

Unit 2

Research Methodology

• Quantitative and Qualitative Methodology

• Quantitative Methods: Survey, Sample, Questionnaire Design

• Qualitative Methods: Content Analysis, Archival Methods, Ethnographic Methods

• Tools of Data Analysis

Unit 3

Types of Communication Research

• Market Research

• Consumer Research

• Media Research

• Online Research & Opinion Polls

Unit 4

Developing a Proposal

• Research Objectives, Aims and Questions, Review of Literature

• Feasibility: Field Access, Size of Sample, Time and Funding

• Ethical Issues and Questions: Informed consent, privacy issues, protection of sources, anonymity, Human Rights, IPR- Permission, Acknowledgement, Plagiarism

• Research Methodology – Primary and Secondary Sources, Data Gathering and Analysis

• Expected Outcomes

• Budget

• Bibliography and Citation

References

Essential Readings

- Berger, A. A. (1998). *Media research techniques*. London: Sage.
- Hansen, A. (2011). *Mass communication research methods*. London: Sage.
- Kothari, C. R. (2004). *Research methodology methods & techniques*. New Delhi: New Age International

- Wimmer, R. D., & Dominick, J. R. (2009). *Mass media research: An introduction*. New York: Thomson Wadsworth.

Suggested Reading

- Baran, S. J., & Davis, D. K. (2015). *Mass communication theory: Foundations, ferment, and future*. Connecticut: Cengage Learning.
- Croteau, D., & Hoynes, W. (2003). *Media society: Industries, images, and audiences*. London: Sage.
- McLuhan, M., & Moos, M. A. (1998). *Media research: Technology, art, communication.* London:Routledge
- Neuendorf, K. A. (2017). *The content analysis guidebook.* Los Angeles: Sage.

Teaching Learning Process

• Blended, interactive classroom teaching

• Workshops

• Field surveys

• Hands on data collection format design

• Written assignments- proposal

Assessment Methods

Internal Assessment: 25 Marks (Written Assignment | Class Test | Presentation | Class Participation)

Final Written Exam: 75 Marks

Keywords

Thesis statement, proposal writing, methodology, ethics, data collection, Analysis

Print Media Production
(C MMMC 04)

Course Objective

1. To study the historic growth and changing dynamics of print media in India.

2. To understand different forms of print journalism and reporting formats.

3. Designing the layout and formats for print media production.

4. To use various software for producing newsletters and magazine pages.

Course Learning Outcomes

i. Understand the structure and functions of a news organisation.

ii. Understand the relationship between the political economy and editorial policy.

iii. Gain practical knowledge of the technology and skills necessary to produce a newspaper.

iv. Practical knowledge of planning, designing & editing a newspaper.

Unit 1

Trends in Print Journalism

• Structure of a News Organization

i) Ownership

ii) Revenue

iii) Hierarchy

iv) Editorial Policy

• Newspaper- Single and Multiple Editions

• News Agencies- News Pool, Reuters, PTI, ANI, AP, AFP

Unit 2

The News Room

• News Gathering- Skills, Sourcing, Roles, Responsibilities, Ethics

• Allocation of Tasks

• Functions and Responsibilities of an Editor

• Planning, Layout and Design, Typography, Preparing a Copy

Unit 3

Print Technology and Newspaper Production

• Design Process: Size, Anatomy, Grid, Design, Use of Graphics, Photographs, Cartoons and Info-graphics in Print

• Printing Process - Letter Press, Screen, Offset

• Style Sheet, Handling Text (headlines, pictures, advertisements), Page Layout (print and electronic copy), Front page, Editorial page and Supplements

Unit 4

Introduction to Software

• Adobe InDesign
• CorelDRAW
• Adobe Photoshop

Practical

Producing a Broadsheet using designing software

References

Essential Readings

- Aggarwal, V. B. and Gupta, V. S. (2001). *Handbook of journalism and mass communication*. New Delhi: Concept Publications.
- Ahuja, B. N. (1996). *History of Indian press: Growth of newspapers in India.* New Delhi: Surjeet Publications.
- Davis, M. (2012). *Graphic design theory.* London: Thames and Hudson
- Joss, M., Nelson, L. (1977). *Graphic design tricks and techniques.* Ohio: North Light Books.
- Sarkar, N. N. (1998). *Designing print communication.* New Delhi: Sagar Publications.

Additional Resources:

Suggested Readings

• Natarajan, J. (1955). *History of Indian journalism* .New Delhi: Publications Division, Ministry of Information and Broadcasting.

• Sarkar, N. N. (2012). *Art and print production*. Canada: Oxford University Press.

Teaching Learning Process

• Blended, interactive classroom teaching

• Media lab tasks

• Hands on software training

• Field visits

• Workshops

• Production of broadsheet

• Internships

Assessment Methods

Internal Assessment: 25 Marks (Written Assignment | Class Test | Presentation | Class Participation)

Final Written Exam: 75 Marks
Practical Exam: 50 Marks

Keywords

Newsroom, editorial policy, layout, InDesign, Corel Draw, broadsheet.

Exploring Hindi Cinema
(C MMMC 05)

Course Objective

1.   To provide an overview of Hindi cinema from its inception to the present times, charting the evolution of Hindi cinema from silent films to talkies to recent trends.

2.   To familiarise students with the vocabulary and concepts of cinema studies and enable them to apply these in their critical analyses of films.

3.   To develop an understanding of films as a medium of sociological insight.

4.   Screenings of landmark Hindi films to lead to group discussions.

Course Learning Outcomes

i. Explore the origins of the Hindi Cinema and its evolution.

ii. Understand the relationship between historical moments, societal fault lines and Hindi Cinema.

iii. Explore the Hindi Film Song as a part of the cinematic narrative and as an important Indian popular culture artefact with its roots in the traditional and classical cinema.

iv. To discuss and write a critical review of a film.

Unit 1

Historical Overview

- The Parsi Theatre
- The Silent Era and the Talkie
- Narrating the Nation in Hindi Cinema
- Romance and Social Mores: 'Heroes and Heroines'

Unit 2

Some Significant Turns

- New Wave Cinema and the Formula Film
- The Angry Young Man

- The Indian Diaspora and Bollywood
- Contemporary Bollywood Cinema

Unit 3

The Hindi Film Song

- Cinematic Narrative and the Song (theme, mood, story, relief, interior monologue subversion)
- Aesthetics: Rasa and Abhinaya, Raga and Tala
- The Score: Lyrics, Music, Singer
- Entertainment and the Public Imagination

Unit 4

Some Landmark Films: Screenings and Discussions

- Do Bigha Zamin/ Bandini
- Sahib, Biwi aur Ghulam/ Pyaasa
- Awara/ Shri 420
- Mughal-e-Azam/ Pakeezah
- Deewar/ Zanjeer
- Koi Mil Gaya/ Krish
- Hum Aapke Hain Kaun/ DDLJ/ Maine PyarKiya
- Sholay/ Amar Akbar Anthony
- Mother India/ Garam Hawa/ Dharamputra
- Mr. and Mrs. 55
- Jaane Bhi Do Yaaron

References

Essential Readings

• Bhaskar, Ira and Allen. (2009). *Islamicate Cultures of Bombay Cinema*. Delhi: Tulika Books.

• Chakravarty, S. (1993). *National Identity in Indian Popular Cinema, 1947-87*. Austin: University of Texas Press.

• Dwyer, R. (2006). *Filming the Gods: Religion and Indian Cinema.* London: Routledge.

• Lal, V. (2011). Deewar: *The Footpath, the City and the Angry Young Man.* Delhi: Harper Collins.

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• Thomas, R. (1996). "Melodrama and the Negotiation of Morality in Mainstream Hindi Film" in Carol A. Breckenridge, ed. *Consuming Modernity: Public Culture in Contemporary India.* Delhi: Oxford University Press.

Additional Resources:

Suggested Readings

- Bhatia, S. (2013). *Amar Akbar Anthony, Masala, Madness and Manmohan Desai.* Delhi: Harper Collins.
- Cooper, D. (2005). *In Black and White: Hollywood and the Melodrama of Guru Dutt.* Delhi and Calcutta: Seagull Books, 2005.
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- मिश्रए यतीन्द्र. (2016द्व *लता रू सुर.गाथा*ऌ नईदिल्लीए भारत: वाणीप्रकाशन.
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- पंड्याए मिहिर. ;2012द्व *शहरऔरसिनेमा रू वायादिल्ली*ऌ नईदिल्लीए भारत: वाणीप्रकाशन.

E-Resources

- Gadgil, G., & Tiwari, S. (2013). Poetics of "Pyaasa" and Narratives of National Disillusionment. *Proceedings of the Indian History Congress*, 74, 938-944. Retrieved from http://www.jstor.org/stable/44158896
- Mankekar,P., (1999). Brides who travel: Gender, Transnationalism and Nationalism in Hindi Film, Retrieved from http://jan.ucc.nau.edu/~sj6/mankekarDDLJ.pdf
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- Uberoi, P., (1998). The diaspora comes home: Disciplining desire in DDLJ, *Contributions to Indian Sociology, SAGE journal,* Retrieved from https://doi.org/10.1177/006996679803200208
- Viswanath, G., (2007). The Multiplex: Crowd, Audience and the Genre Film. *Economic and Political Weekly,* 42(32), 3289-3294. Retrieved from http://www.jstor.org/stable/4419890

Teaching Learning Process

• Blended, interactive classroom teaching

• Screenings

• Group discussions

• Workshops

• Archival research

• Self-study

• Written assignments

• Tutorials/ Multi-media student presentations

Assessment Methods

Internal Assessment: 25 Marks (Written Assignment | Class Test | Presentation | Class Participation)

Final Written Exam: 75 Marks

Keywords

Entertainment, sociological, rasa theory, genres, star system, box office, parallel cinema

Graphic Design and Visual Images
(C MMMC 06)

Course Objective

1. To train students to produce graphics using software for various visual medium.

2. To develop skills to use graphics for communication.

3. To understand function of various design elements used for effective visual communication.

4. To acquire comprehensive skills in designing and creating layouts using visual design software and digital platforms.

Course Learning Outcomes

i. Understanding of graphics as communication.

ii. Design and graphics as communication.

iii. Acquiring comprehensive skills in designing and creating layouts using visual design software and digital platforms.

iv. Capacity to use acquired skills and knowledge to produce a book cover/ poster

Unit 1

Communication and Graphics

• Principle(s) and Theory of Design and Graphics

• Images, Text and Culture

• Working with Images

• Theory of Colours

Unit 2

Digital and Visual Images

• File Formats of Images
• Vector and Bitmap Graphics

• Creating Effects, Editing, Manipulation and the Virtual Image

Unit 3

Hands on Training on Software

• Adobe Photoshop

• CorelDRAW

• Adobe After Effects

• Adobe InDesign

Unit 4

Visualization and Execution

• Skills and Role of Production Team

• The Digital Platforms

• Motion Graphics

Practical

To design a Book Cover and Poster

References

Essential Readings

• Davis, M. (2012). *Graphic design theory*. London: Thames and Hudson.Ohio

• Joss, M., & Nelson, L. (1977). *Graphic design tricks and techniques*: North Light Books.

• Sarkar, N. N. (2012). *Art and print production*. Canada: Oxford University Press.

• Villamil, J., & Molina, L. (1999). Multimedia: *An introduction. Indianapolis*: Que Education.

• White, A. W. (2002). *Elements of graphic design: Space, unity, page architecture, and type*. New York, NY: Allworth Press.

Additional Resources:

Suggested Readings

- Rose, G (2016). Visual Methodologies. London: Sage.
- Sarkar, N. N. (1998). *Designing print communication*. New Delhi: Sagar Publications.

 E Resources

• Graphic Design & Illustration (2019).*Envato*. Retrieved from
http://design.tutsplus.com/graphic Design Illustration Tutorials

Teaching Learning Process

• Blended, interactive classroom teaching

• Media-lab work

• Hands on Software Training

• Class work application demos

• Production of Book Cover/ Poster/ Brochure

• Internships

Assessment Methods

Internal Assessment: 25 Marks (Written Assignment | Class Test | Presentation | Class Participation)

Final Written Exam: 75 Marks

Practical Exam: 50 Marks

Keywords

Drawing board, graphic narrative, software

Television Journalism
(C MMMC 07)

Course Objective

1.   To familiarize students with the television as a medium of journalism and mass communication.

2.   To develop skills that can equip them with knowledge and skills involved in diverse TV programme formats.

3.   To be enabled to produce a Multi-Camera production both on field and Studio based with the knowledge to operate required broadcasting equipment.

Course Learning Outcomes

i. Understanding television as an audio-visual medium.

ii. Extrapolate theories of political economy and ownership patterns acquired in previous course on journalism, on to television.

iii. Knowledge and skills involved in diverse TV programme formats.

iv. Develop skills in use of multi-camera studio production and linear and non-linear editing techniques.

Unit 1

Understanding Television as a Journalism Format

• Audio-visual Grammar: Camera and Sound (camera movements, camera positioning– shots, aspect ratio, resolution)

• Formats of TV Programme : 24x7 News, Debates, Discussions, Talk Shows

• Audience Segmentation: Prime Time Slots, TRPs, Research and Surveys

• Electronic News Gathering (ENG) and Electronic Field Production (EFP)

Unit 2

Producing for Television

• Pre-Production, Writing a Proposal for a Television Show: Idea, Outline, Research, Screenplay, Script, Storyboard, Breakdown of the Script, Budget, Floor Plan

• Production: Single-camera Techniques, Multi-camera Techniques

• Use of Teleprompter

• Body Language

Unit 3

Sound for Television

• The Voice and the Microphone

i. Breathing and Articulation

ii. Voice and its Functions

• Post production: Editing, Dubbing, Voice-over, Music and Sound Mixing

Unit 4

Political Economy of Television

• Ownership Patterns

• State Television, Private Channels, Corporations

• Revenue Models

• Hierarchy

• Organizational Policies

Practical

Production of a Programme for Television

References

Essential Readings

• Belavadi, V. (2013). *Video production*. New Delhi: Oxford University Press.

• Papper, R. A. (2017). *Broadcast news and writing stylebook.* London:Routlegde.

Additional Resources:

Suggested Readings

- Boyd, A.et al. (2008). *Broadcast journalism: Techniques of radio and TV news*. Oxford: Focal Press.
- White, T. (2002). *Broadcast news writing, reporting and producing*. Boston: Focal Press.
- Yorke, I. (2017). *Television news. London:* Routledge
- Papper, R. A. (2013). *Broadcast news and writing stylebook*. New Jearsey: Pearson Education.
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- पचौरी, सुधीश. (1994). *दूरदर्शन : दशा और दिशा.* नई दिल्ली, भारत: प्रकाशन विभाग
- रैणा, गौरीशंकर. (2012). टेलिविज़न चुनौतियाँ और संभावनाएं. नई दिल्ली, भारत: वाणी प्रकाशन
- खबर बेखबर. नई दिल्ली, भारत: सामयिक बुक्स

Teaching Learning Process

• Blended, interactive classroom teaching

• Workshops

• Expert talks

• Hands on studio set-up training

• Hands on training in technology and equipment

• Production of TV Programme me

• Internships

Assessment Methods

Internal Assessment: 25 Marks (Written Assignment | Class Test | Presentation | Class Participation)

Final Written Exam: 75 Marks

Practical Exam: 50 Marks

Keywords

Audio-visual, ownership, formats, revenue

Development Communication
(C MMMC 08)

Course Objective

1. To understand development and development communication as a process of qualitative change and quantitative growth of social and economic reality.

2. To describe the participatory process of social change in society which intends to bring about both social and national advancement for the majority of people.

3. To highlight the role of media and significance of development support communication in raising awareness on issues of national importance.

4. To understand the role played by various Governmental and Non-Governmental agencies in development communication.

5. To design a multi-media development communication campaign on a social issue.

Course Learning Outcomes

i. Defining development in global and local scenarios.

ii. Understanding development communication as a specific mode for defined target audiences.

iii. Critical engagement with models and paradigms of development communication.

iv. Ability to produce a multi-media campaign on a development issue.

Unit 1

Social Change and Issues in Development

• Communication and Social Change

• Media and Social Marketing

• Global Parameters of Development and India

• Regional Initiatives and India: Millennium Development Goals, Human Rights, Social Inclusion, Gender, Ecology and Sustainable Development, Public Health, Family Welfare

Unit 2

Paradigms of Development Communication

• Linear Models: Rostow's Demographic Transition, Transmission

• Non-Linear: World System Theory, Marxist Theory

• Dependency Paradigm: Centre-periphery, Development and Under Development

• Alternative Paradigms: Participatory, Think local-act global/ Think global-act local (community radio/ video)

Unit 3

Strategic Approaches to Development Communication

• Development Support Communication: RTI, Social Audits, Grass-root Activism, Whistleblowers, NGOs, Other Agencies

• Wood's Triangle

• Multi-media Campaigns, Radio, Cyber-media, KAP Gap

• Diffusion of Innovation, Magic Multiplier and Empathy

Unit 4

Development Communication Praxis

• Designing the Message for Print

• TV and Rural Outreach

• Digital Media and Development Communication

• Pre-Test/ Feedback of the Media Messages

Practical
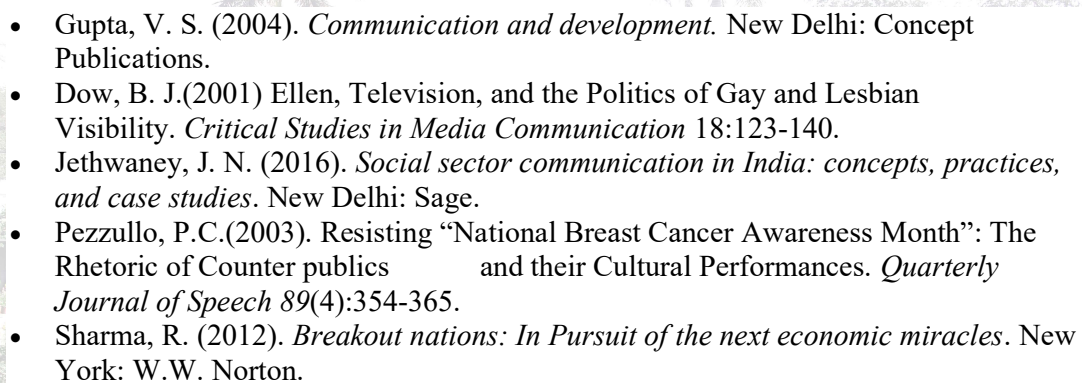
Developing a multi-media campaign on a development issue.

References

Essential Readings

- Joshi, U. (2001). *Understanding development communication.* New Delhi: Dominant publishers and Distributors.
- Melkote, S. R. (2015). *Communication for development in the third world: theory and practice.* New Delhi: Sage.
- Nair, K. S., and Smith, S. A. (1993). *Perspectives on development communication*. New Delhi: Sage.
- Narula, U. (2007). *Development communication: theory and practice.* New Delhi: Har Anand Publications.
- Sood, R, (1992) *Message design for development communication*. New Delhi: Sage

Additional Resources:

Suggested Readings

- Gupta, V. S. (2004). *Communication and development.* New Delhi: Concept Publications.
- Dow, B. J.(2001) Ellen, Television, and the Politics of Gay and Lesbian Visibility. *Critical Studies in Media Communication* 18:123-140.
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- Pezzullo, P.C.(2003). Resisting "National Breast Cancer Awareness Month": The Rhetoric of Counter publics   and their Cultural Performances. *Quarterly Journal of Speech 89*(4):354-365.
- Sharma, R. (2012). *Breakout nations: In Pursuit of the next economic miracles*. New York: W.W. Norton.

Teaching Learning Process

• Blended, interactive classroom teaching

• Field visits

• Workshops with experts

• Production of development communication campaign

• Internships

Assessment Methods

Internal Assessment: 25 Marks (Written Assignment | Class Test | Presentation | Class Participation)

Final Written Exam: 75 Marks

Practical Exam: 50 Marks

Keywords

Millennium Development Goals, development, internet, grass-roots, community radio, language register and idiom

Camera and Editing for Photography and Video
(C MMMC 09)

Course Objective

1. To train students with hands on skills with both still camera and video camera.

2. To train for editing of both digital photography and video production.

3. To understand and interpret media requirement in a multimedia landscape.

4. To understand lighting, scripting and other important production requirement.

5. To build a visual narrative across mediums of mass communication.

Course Learning Outcomes

i. Understanding and interpreting the photograph as a historical and technological artefact.

ii. Familiarity with the elements of a still and video camera and techniques of their usage.

iii. Production with a still and video camera.

iv. Skill acquisition of lighting and editing for photography and video production.

v. Production of a piece of photo journalism.

Unit 1

The Photograph

• Invention and Implications

• Photography, Photograph and Culture

• The Black and White; Colour and its Impact

• Image and Text: The Captioned Photo

• The Photograph in Virtual Spaces

Unit 2

Photography: Still Camera

• Camera Working and Types: Point and Shoot, SLR, DSLR, SLD, SLT, Mirrorless, Digital

• Camera Settings: Menu and Shooting modes

• Photographic Optics: Lenses- Types and Specifications

• Exposure: Aperture, Shutter Speed, ISO

• Depth of Field, Perspective, Use of Filters

Unit 3

Videography: Video Camera

• Video Camera: Types, Working and Operating Techniques

• Camera Movements, Perspectives, Composition,

• Colour Video System, Video Signal System and Work-flow

• Key Equipment and Personnel involved in TV Production

Unit 4

Lighting Techniques and Editing

• On Camera Flash and External Lighting Techniques for Photography

• Fundamental Lighting Concept and Lighting Techniques for Videography

• Digital Editing and Manipulation in Photography, Editing Techniques in Videography – Linear and Non-Linear

Practical

Production of a piece of Photo-Journalism

References

Essential Readings

• Anderson, G. H. (1999). *Video editing and post-production*: A professional guide. Boston: Focal Press.

• Belavadi, V. (2013). *Video production*. New Delhi: Oxford University Press.

• Jackman, J. (2017). *Lighting for digital video and television*. Oxford: CRC press.

• Millerson, G. (1999). *The technique of television production*. London: Focal Press.

• Zettl, H. (2015). *Television production handbook*. Stamford: Wadsworth Cengage Learning.

Additional Resources:

Suggested Readings

• Donald, R., et al (2000). *Fundamentals of television production*. New Jersey:Wiley—Blackwell.
• Gupta, R. G. (2010). *Audio and video systems: Principles, maintenance & troubleshooting*. New Delhi: Tata McGraw-Hill.

E-Resources

•Videomaker (2019). Video courses and educational articles retrieved from http://www.videomaker.com

• Mediacollege (2019). Video, camera and tutorials. Retrieved from www.mediacollege.com/video/camera/tutorials

Teaching Learning Process

• Blended, interactive classroom teaching

• Intensive workshops with industry experts

• Hands on training in Media Lab

• Hands on training in the Edit Bay

• Production of photo journalism

• Internships

Assessment Methods

Internal Assessment: 25 Marks (Written Assignment | Class Test | Presentation | Class Participation)

Final Written Exam: 75 Marks

Practical Exam: 50 Marks

Keywords

Still photography, caption, photo-journalism, studio production, linear, non-linear, edit bay

Reporting and Anchoring for TV and Radio
(C MMMC 10)

Course Objective

1. To familiarise students with TV and Radio as means of communication.

2. To understand the growth and evolution of these mediums.

3. To learn specific skills relating to reporting and anchoring for TV and Radio.

4. To understand the requirements for programming for TV and Radio.

5. To produce a programme for Radio.

Course Learning Outcomes

i. Using knowledge gained in previous courses of the programme me, to specifically report for radio and television.
ii. Understanding radio as a medium and technology.
iii. Knowledge of the grammar and aesthetics of radio programming.
iv. Familiarity with TV and Radio programme formats.

Unit 1

Introduction to Reporting and Anchoring

• Principles of Reporting

• News-gathering Techniques

• Types of News Reports: Accidents, Courts, Society, Culture, Politics, Sports, Education

• Principles of Anchoring

• Audience Segmentation and Research

Unit 2

Reporting and Anchoring for Television

• Presentation of Embodied Language- Voice, Gesture, Dress Code

• Reporting from the Field

• Piece to Camera- Meaning, Importance and Use

• Vox Pop- Meaning and Use

• Techniques of Television Interview

Unit 3

Introduction to Radio

• Evolution of Radio in India: Pre and Post-Independence

• Organizational Structure of the Radio Station: State-owned, Privately-owned

• Types of Radio Transmission: AM, FM, SW, Web, Satellite Radio

• Radio Programme Formats: News, Talk, Feature, Drama, Live Broadcast

• Community, HAM, Amateur, FM Radio

Unit 4

Reporting and Anchoring for Radio

• Grammar and Aesthetics of Radio

• Sound: Properties, Recording Techniques and Microphones

• Use of Voice: Tone, Timbre, Pitch, Range, Intonation, Inflection, Fluency, Modulation

• Role of Anchor as RJ

Practical

Producing a Radio Programme

References

Essential Readings

- Anderson, C. (2016). *TED Talks: The Official TED Guide to Public Speaking*. Iowa: Mariner Books.
- Chantler, P., & Stewart, P. (2003). *Basic radio journalism*. Amsterdam: Focal Press.
- Chatterji, P. C. (1987). *Broadcasting in India*. New Delhi: Sage.
- Shrivastava, K. M. (1990). *Radio and TV journalism*. New Delhi: Sterling Publishers.
- Zettl, H (2005), *Television Production Handbook*. Massachusetts: Cengage Learning.

Additional Resources:

Suggested Readings

- Luthra, H. R. (1986). *Indian broadcasting.* Publications Division, Ministry of Information and Broadcasting, Govt. of India.
- McLeish, R. (1999). *Radio production: A manual for broadcasters*. Oxford: Focal Press.
- शैलेश एवं ब्रजमोहन. (2011). स्मार्ट रिपोर्टर. नई दिल्लीए भारत: वाणी प्रकाशन
- हर्षदेव. (2013). *क्राइमए कानूनऔररिपोर्टरᴨ* नई दिल्लीए भारत: भारतीय पुस्तक परिषद

Teaching Learning Process

• Blended, interactive classroom teaching

• Intensive workshops with industry experts

• Hands on training in Production Control Room (PCR)

• Production of radio programme me

• Internships

Assessment Methods

Internal Assessment: 25 Marks (Written Assignment | Class Test | Presentation | Class Participation)

Final Written Exam: 75 Marks

Practical Exam: 50 Marks

Keywords

Voice, microphones, features, body language, dress codes, colour codes, presentation

Global Politics and Media
(C MMMC 11)

Course Objective

1.   To acquaint students with some key trends and issues located at the intersection of global politics and media.

2.   To offer insights into key contemporary global issues and how they are entangled with the discourse of media.

3.   To enable critical insights into the interplay of globalisation and media through broader theoretical frameworks.

Course Learning Outcomes

i. Critically engage with various socio-economic and political global media issues.

ii. Explain the changing trends in global information flow and concept of network society.

iii. Describe the global communication system during and post-world wars, terrorism events, conflict reporting and manufacturing consent.

iv. Utilize knowledge gained to analyse major global media conglomerates and trends during migration, censorship and technology growth.

v. Understanding media technology in the context of case studies of global crisis and events.

Unit 1

Media, Politics, and Globalisation

• Relationship between Politics and Media

• Media and the Global Market: Media Conglomerates, Monopolies and Oligopolies

• Technological Advances, Telecommunications

• Network Society: Information Society, Network Service Economy, Movement of Intangibles

Unit 2

Culture and Hegemony

• Media Imperialism and the Culture Industry

• Legitimisation of Media Driven Global Cultures

• Homogenisation/ Heterogenisation: Global, Local, Glocal

i. Globalisation of TV Formats and Entertainment: Global/ Local/ Global/ Hybrid

ii. The English Language

Unit 3

Global Crises and the Media- Case Studies

• World War II

• The Gulf Wars: CNN Factor, Embedded Journalism

• Terrorism and Media: 9/11, 26/11

• Big Data Mining and Deployment in Electoral Process: Cambridge Analytica

Unit 4

Global Media Initiatives

• Regional Initiatives: Al-Jazeera

• Grassroots Initiatives- Use of Internet

• WikiLeaks/Panama Papers

• Hacktivism

References

Essential Readings

- Daya K. T. & Des F. (2003). *'Introduction' in Daya Kishan Thussu and Des Freedman,War and the Media: Reporting Conflict 24/7*, Delhi: Sage
- Francesca O. (2015). Dil Maange More: Cultural Contexts of Hinglish in Contemporary India, *African Studies*, 74(2):199-220.
- Kak, A.U. (2018) 'Cambridge Analytica and the Political Economy of Persuasion', *Economic and Political Weekly*, 53(21): 23-36

- Keinonen, H. (2016). Television Formats as Cultural Negotiations: Studying Format Appropriation Through A Synthesizing Approach. *Journal of European Television History & Culture,* 5(9):6-15
- Lukes, S. (1974) *Power: A Radial View*, London: Macmillan.
- Manfred., S. (2003) *Globalisation: A Very Short Introduction*, Oxford: Oxford University Press
- Street, J. (2010*). Power and Mass Media: Mass Media, Politics and Democrac*y. London: Macmillan.

Additional Resources:

Suggested Readings

- Coyer, K. (2007). *The Alternative Media Handbook,* London: Routledge.
- Engstrom, E. (2008). Unravelling the Knot: Political Economy and Cultural Hegemony in Wedding Media. *Journal of Communication Inquiry* 32(1):60-82.
- Kumar, S. (2016). Concentration of Media Ownership and the Imagination of Free Speech. *Economic and Political Weekly*. 51(1): 17- 23.
- Matusitz, J. (2014). The Disneyfication of the World: A Globalisation Perspective. *Journal of Organisational Transformation and Social Change.* 11(2):91-107.
- Thakurta, P. G. (2013). Curbing Media Monopolies, *Economic and Political Weekly*. 48(16):20-34
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- Thussu, D. K. (2005). *War and the media: Reporting conflict 24/7*. London: Sage

E-Resources

- Bergman, T. (2018). Media, Propaganda and the Politics of Intervention. *European Journal of Communication*, 33(2): 242–244. https://doi.org/10.1177/0267323118761156
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- Splichal, S. (2009). 'New' Media, 'Old' Theories: Does the (National) Public Melt into the Air of Global Governance? *European Journal of Communication*, 24(4): 391–405. https://doi.org/10.1177/0267323109345522

- Robinson, P. (2001). Theorizing the Influence of Media on World Politics: Models of Media Influence on Foreign Policy. *European Journal of Communication*, 16(4): 523–544. https://doi.org/10.1177/0267323101016004005

Teaching Learning Process

• Blended, interactive classroom teaching

• Group discussions

• Archival research

• Self-study

• Written assignments

• Tutorials/ Multi-media student presentations

Assessment Methods

Internal Assessment: 25 Marks (Written Assignment | Class Test | Presentation | Class Participation)

Final Written Exam: 75 Marks

Keywords

Barrier free economy, network society, hegemony, global culture, conflict terrorism, technology, information chain, outflows

The Documentary
(C MMMC 12)

Course Objective

1.   To acquaint students with the Documentary as a genre.

2.   To trace the evolution of the Documentary and technological advancements with reference to works of various filmmakers and films.

3.   To apply the knowledge gained to develop a proposal for producing a Documentary.

4.   To acquire skills such as script development, pre-production, filming and editing, to produce a documentary.

Course Learning Outcomes

i. Understanding Documentary as a genre and why Documentary is not 'cinema'.

ii. Tracing the evolution of the Documentary and technological advancements.

iii. Utilize knowledge gained to develop a proposal for the production of a Documentary film.

iv. Exposure to iconic Documentaries followed by a discussion.

Unit 1

Documentary: The Genre

• Historical Overview: Lumière Brothers, Robert Flaherty, Technological Advances
• Human Subjects/ Historical Events: The Ethical Question

• Modes of Documentary: Bill Nichols

• Approaches: Participant/ Observer

Unit 2

Developing a Proposal for Documentary

• Researching the Subject/ Issue

• Primary and Secondary Sources: Library, Archives, Commentaries, Ethnographic, Pictorial, Interviews, Visual etc.

• Stages of Proposal Writing: Film Statement, Background: Approach, Form and Style; Shooting Schedule, Budget, Audience, Distribution and Marketing, Filmmaker's Bio and Profile, Letters of Support

Unit 3

Producing a Documentary

• Script Development

• Pre-production

• Filming

• Editing

• Sound and Voice Over for the Documentary

Unit 4

Screenings and Discussion

• Nanook of the North

• A Travel Documentary

• Fahrenheit 9/11

• Period. End of Sentence.

Practical

Production of a Documentary Film (Max. 15 minutes)

References

Essential Readings

- Baddeley, W. H. (1987). *The technique of documentary film production*. London: Focal Press.
- Barnouw, E. (2005). *Documentary: A history of the non-fiction film.* New York: Oxford University Press.
- Bernard, S. C. (2004). *Documentary storytelling for video and filmmakers*. Amsterdam: Focal Press
- Bernard, S. C. (2016). *Documentary storytelling: Creative nonfiction on screen*. New York: Focal Press.
- Bruzzi, S. (2011). New documentary*: A critical introduction*. London: Routledge.
- Das, T. (2007). *How to write a documentary script.* New Delhi: Public Service Broadcasting Trust.

Additional Resources:

Suggested Readings

- Ellis, J. C., & McLane, B. A. (2011). *A new history of documentary film.* New York: Continuum.
- Mehrotra, R. (2007). *The open frame reader.* New Delhi: Rupa Publications
- Renov, M. (2015). *Theorizing documentary.* London: Routledge.

Teaching Learning Process

• Blended, interactive classroom teaching

• Demonstrations through screenings

• Group discussions

• Workshops with experts from industry

• Hands-on design of proposal

• Production of a Documentary film (Max. 15 minutes)

• Internships

Assessment Methods

Internal Assessment: 25 Marks (Written Assignment | Class Test | Presentation | Class Participation)

Final Written Exam: 75 Marks

Practical Exam: 50 Marks

Keywords

Generic profile, historical record, ethical issues, approaches, research, filming

Communication and the Plastic Arts
(C MMMC 13)

Course Objective

1.   To understand the plastic arts of painting, sculpture and architecture as forms available in the public domain.

2.   To comprehend how these forms impact at various levels – the individual, the societal and in other utilitarian and artistic reasons.

3.   To lead the students to analyse the ways in which these forms of the plastic arts "speak to us".

4.   To comprehend the ways in which these artefacts serve as means of communication to be deployed for specific objectives, be they religious, aesthetic or utilitarian ones.

Course Learning Outcomes

i. Understanding the compulsion for public communication.

ii. Understanding the relationship between history and modes, mediums and styles of communication.

iii. Define plastic arts as a medium of communication.

iv. Understand the language of faith & the state across the plastic arts.

Unit 1

Communicating with the Public

- Defining the Plastic Arts as Communication

- Significance of History and periodisation

- Paintings: Perspective, Form, Styles

- Sculptures: Material, Scale, Placement

- Architecture: Utility, Economics, Aesthetics

Unit 2

The Language of Faith

• Iconography

• Iconoclasm

• Temples/Churches/Mosques/Stupa

• Khajuraho/Sistine Chapel/Jama Masjid/Sanchi Stupa

Unit 3

The March of Empire/ State

• Power and the Semiotics of Scale

• Monuments and Triumphalism

• The Colosseum/ Red Fort/ Taj Mahal/ Jantar Mantar

• War Memorial/ India Gate/ Memorial Statues

Unit 4

Public Art and Public Behaviour

• Walls, Frescoes, Graffiti

• The Chowk/ Piazza/ Square

• The Sidewalk/ The Garden/ The Park

• The Museum/ The Mall/ Disneyland

References

Essential Readings:

- Baxandall, M. (1988). "The Period Eye" from *Painting and experience in fifteenth century Italy: a primer in the social history of pictorial style*. Oxford: Oxford University Press.

- Cannon, J. (2013). *The secret language of sacred spaces: Decoding churches, temples, mosques, and other places of worship around the world*. London: Duncan Baird.
- Gombrich, E. H. (2018). *The story of art*. London: Phaidon.
- Panofsky, E. (2008). *Meaning in the visual arts*. Chicago: University of Chicago Press.
- Walker, J. A. (2001). *Art in the age of mass media*. London: Pluto Press.

Additional Resources:

Suggestive Readings

- Berger J.(1972).*Ways of Seeing.* London: Penguin.
- Besançon, A., & Todd, J. M. (2009). *The forbidden image: An intellectual history of iconoclasm.* Chicago: University of Chicago Press.
- Eck, D. (1998). "Seeing the Sacred" in *Darśan: Seeing the Divine Image in India*. New York: Columbia University Press.
- Huntington, S., Wisner, B. B., & Montgomery, J. (1833). *Memoirs of the late Mrs. Susan Huntington*. Boston: Crocker and Brewster.
- Lavin, I. (1993). *Past-present: Essays on historicism in art from Donatello to Picasso.* California: University of California Press.
- Metcalf, T. R. (1989). *An imperial vision: Indian architecture and Britain's Raj.* London: Faber.
- Moore, A. C. (1977). *Iconography of religions: An introduction.* London: SCM Press.

Teaching Learning Process

• Blended, interactive classroom teaching

• Use of online resources

• Field visits

• Archival research

• Self-study

• Written assignments

Assessment Methods

Internal Assessment: 25 Marks (Written Assignment | Class Test | Presentation | Class Participation)

Final Written Exam: 75 Marks

Keywords

Painting, sculpture, architecture, public art, state, religion

Integrated Marketing Communication
(C MMMC 14)

Course Objective

1.   To understand the integration of various promotional tools in the present demand of the market.

2.   To familiarize student with the concepts of market, audience, product and brand.

3.   To enable to design seamless brand communication across various mass media platforms.

4.   To understand the advertisement as a mode of communication.

Course Learning Outcomes

i. Learning to define Integrated Marketing Communication and its components.

ii. Understand the advertisement as a mode of communication.

iii. Capacity to create an advertisement.

iv. Capacity to plan and design an IMC campaign.

Unit 1

Understanding Integrated Marketing Communication

• Meaning, Concepts, Growth of Advertising and Promotion

• Basics of Marketing Mix: The Four P's

• Objectives and Components of IMC

• Theoretical Underpinnings and Models of IMC

• Benefits and Barriers

Unit 2

Promotional Elements and Tools

• Understanding Promotional Mix (tools of IMC)

• Market Segmentation

• Targeting and Positioning

• Consumer Behaviour

• SWOT Analysis, Strategic Planning Process

Unit 3

Advertising- Concepts and Process

• Advertising: Definition and Concepts

• Mediums of Advertising

• Process and Campaign

• Agency Structure

• Media Planning, Selection, Budgeting and Scheduling

Unit 4

Developing an IMC Campaign

• Developing IMC Plan / Campaign Planning

• Situation Analysis, Market Research and Formulating Objectives

• Campaign Creation and Production

Practical

Campaign Creation and Production

References

Essential Readings

• Belch, G. E., & Belch, M. A. (2015). *Advertising and promotion: An integrated marketing communications perspective.* New York: McGraw-Hill.

• Jethwaney, J. N., & Jain, S. (2012). *Advertising management.* Oxford: Oxford University Press.

• Pickton, D., & Broderick, A. (2005). *Integrated marketing communications.* London: Prentice Hall.

• Fill, C. (2010). *Marketing communications interactivity, communities and content.* Essex: FT Prentice Hall.

Additional Resources:

Suggested Readings

- Chunawalla. (2000). *Advertising theory and practice*. Mumbai: Himalaya Publishing House.
- Egan, J. (2015). *Marketing communications*. London: Sage.
- Kotler, P. (2012). *Marketing management.* New York: Pearson.
- Ramaswamy, V. S., & Namakumari, S. (2002). *Marketing management: Planning, implementation and control.* Delhi: Macmillan and Company
- सेठी, रेखा. (2012). विज्ञापन डॉट कॉम. नई दिल्ली, भारत: वाणी प्रकशन
- शर्मा, कुमुद. (2006). *जनसंपर्कप्रबंधन.* दिल्ली, भारत: ज्ञान गंगा

Teaching Learning Process

• Blended, interactive classroom teaching

• Group discussion

• Field visit- Ad agency

• Team tasking & classwork

• Intensive workshops with experts

• Production of IMC campaign

• Internships

Assessment Methods

Internal Assessment: 25 Marks (Written Assignment | Class Test | Presentation | Class Participation)

Final Written Exam: 75 Marks

Practical Exam: 50 Marks

Keywords

Marketing mix, advertisement, public relations, commercial, design

Theatre and Communication
(AEEC-I)

Course Objective

1. To promote the cultural and sociological understanding of theatre as a medium of communication.

2. To situate theatre as a flourishing medium of socio-political commentary.

3. To cover ground through watershed historical moments of Western and Indian Theatre.

4. To impart practical training in different aspects of production and design essential to staging a play.

Course Learning Outcomes

i. Define theatre as a tool of mass communication.

ii. Understand the significance of locales and the audience.

iii. Understand various theatrical tools and techniques as communication strategies.

iv. Utilize the knowledge gained in conceptualising a theatrical production as communication.

Unit 1

Theatre and the Public

• Orality and Performance: Speech, Song, Dance, Visual Effects

• Entertainment and Information: Jatra, Bahrupiya, Nautanki

• Performing the Religious: Ramleela, Miracle and Morality Plays

• Theatre as Subversion: Colonial Rule and the Dramatic Performances Act of 1876

• Theatre as Resistance

Unit 2

Locales and Spectators

• The Marketplace: Commedia dell'Arte

• The Street Corner: Nukkad Natak

• The Makeshift Stage and Mobile Tableaux: Jhanki, Processions

• The Theatre and its Architectonics: Classical Greek, Modern

Unit 3

Theatrical Techniques as Communication

• Brecht's Alienation Effect

• Dario Fo's Act III

• The Mask in Classical Greek Drama

• Bibek in the Jatra of Bengal

• The Chorus

• The Sutradhar

• The Vidushak and Shakespeare's Clown

Unit 4

Theatre as Self-Expression

• Devising a Message

• Writing a Script

• Designing a Set

• Performing a Scene

References

Essential Readings

• Amodio, M. C. (2004). *Writing the oral tradition: Oral poetics and literate culture in medieval England*. Notre Dame: University of Notre Dame Press.

• Bauman, R. (1986). *Story, performance and event: Contextual studies of oral narrative*. New York: Cambridge University Press.

• Brecht, B. (2010). *A short organum for the theatre, Approaches in literary theory: Marxism.* (Ed.) Anand Prakash. New Delhi: Worldview Publications.

• Emigh, J. (1996). *Masked performance: the play of self and other in ritual and theatre*. Philadelphia: University of Pennsylvania Press.

• Graham L. (2006). *A short introduction to the ancient greek theatre*. Revised Edition. Chicago: The University of Chicago Press

• Hansen, K. (1992). *Grounds for play: The nautanki theatre of North India.* Berkeley: University of California Press.

• Leach, R. (2008). *Theatre studies*: *The basics.* London: Routledge.

Additional Resources:

Suggested Readings

• Bloom, H. (ed.). (2004) *Elizabethan drama*. New York: Chelsea House.

• Chaffee, J. & Crick, O. (ed.) (2015). *The Routledge companion to commedia dell' arte*. London: Routledge.

• Dundes, A. (ed.). (1965). *The study of folklore. Englewood Cliffs*, NJ: Prentice Hall.

• McDonald, M. & Walton, J. (ed.). (2007) *The Cambridge companion to greek and roman theatre*. New York: Cambridge University Press.

• Minchin, E. (2011). *Orality, literacy and performance in the ancient world.* Leiden: Brill Academic Publishers.

• Thorne G. (1999). *Stage design: A practical guide*. Ramsbury, Wiltshire: Crowood Press.

Teaching Learning Process

• Blended, interactive classroom teaching

• Use of online resources

• Archival research

• Self-study

• Workshops

• Hands on mentored development of defined skills

• Written assignment/ presentations

Assessment Methods

Internal Assessment: 25 Marks (Written Assignment | Class Test | Presentation | Class Participation)

Final Written Exam: 75 Marks

Keywords

Spectator, target audience, public space, topical issues, entertainment, format message, subversion, subterfuge

Course Objective

1.   To introduce the knowledge and understanding of the disaster phenomenon, its different contextual aspects and consequences amongst the students of media and communication.

2.   To empower the students with the knowledge on various forms of communication required in crisis and emergency situations.

3.   To be acquainted with the skills, resources, and other requirements in managing the communication needs of such events.

4.   To generate comparative critical understanding on the role of media, and identify the missing gaps at the various levels of disaster management.

Course Learning Outcomes

i. Understand the significance of the readiness of media to communicate in disaster situations.

ii. Understand the role of non-conventional modes of communication in emergency.

iii. Knowledge of ICT and available media and communication strategies, to minimise loss and damage in natural and man-made disasters.

iv. Learning from the comparison of disaster management communication in diverse global and local settings.

Unit 1

Introduction

• Disaster and Disaster Preparedness

• The Politics of Disaster

• The Economy of Disaster

• Response: Rescue, Relief and Rehabilitation

Unit 2

Technology and Disaster Communication

• Emergency Response: HAM Radio and Community Radio, Internet, E-mail, Mobile, Social Media, Blogging

• Information Communication Technology (ICT): Computer, Television, Radio, Applications like Distress Communication and Deploying Bio-surveillance etc.

• Geo-Informatics Technology (GIT), GIS, GPS

Unit 3

Natural Disaster and Role of Media: Comparison between Developing and Developed Worlds

• The Nepal Earthquake of April 2015 v/s South Napa Earthquake 2014

• The Kashmir Flood 2014 v/s Germany Flood 2013

• Cyclone Hudhud 2014 v/s Hurricane Maria 2017

Unit 4

Man-made Disaster and Role of Media

• Bhopal Gas Tragedy 1984 / Chernobyl 1986

• Deepwater Horizon Oil Spill 2010 / 'Project X Haren' riot 2012

References

Essential Readings

- Edwards, L.E. (1994). The Utilization of Amateur Radio in Disaster Communications. *Working Paper #8.* Natural Hazards Research and Applications Information Center, Institute of Behavioral Science, University of Colorado.
- Gupta, H. K. (2013). *Disaster management*. Hyderabad, India: Universities Press
- Hallegatte, S. (2014). What Is a Disaster? An Economic Point of View. *Natural Disasters and Climate Change*. Switzerland: Springer International Publishing.
- Pelling, M., and Dill, K. (2008). Disaster politics: from social control to human security. *Environment, Politics and Development Working Paper Series*. Department of Geography, King's College London.

- Tiripelli, G., and Reilly, P. (2017). Lesson1: News Media and Crisis Management. *Modelling of dependencies and cascading effects for emergency management in crisis situations*. University of Sheffield.

- TRAI (2013). *Universal Single Number Based: Integrated Emergency Communication and Response System*. Telecom Regulatory Authority of India.

- UN-APCICT/ESCAP (2011). *ICT for Disaster Risk Management*. Asian and Pacific Training Centre for Information and Communication Technology for Development. Asian Disaster Preparedness Center.

- UNISDR (2018). *Economic Losses, Poverty and Disasters 1998-2017*. Centre for Research on the Epidemiology of Disasters (CRED).

Additional Resources:

Suggested Readings

- Aleksievich, S., and Gessen, K. (2008). *Voices from chernobyl: The oral history of a nuclear disaster*. Bridgewater, NJ: Distributed by Paw Prints/Baker and Taylor.

- Benson, C., and Clay, E. J. (2004). *Understanding the economic and financial impacts of natural disasters*. Washington, D.C.: World Bank.

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- Lindsay, B. R. (2011). *Social Media and Disasters: Current Uses, Future Options, and Policy Considerations.* CRS Report for Congress: R41987.

- Chouhan, T. R., and Jaising, I. (2004). *Bhopal, the inside story: Carbide workers speak out on the world's worst industrial disaster*. Mapusa, Goa: Other India Press.

- El-Rabbany, A. (2006). *Introduction to GPS: The Global positioning system*. Boston, MA: Artech House.

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- Karim Hassan A. (ed). (2017). *BIG DATA: Techniques and technologies in geo informatics.* S. L.: CRC PRESS.

- Medvedev, G., and Sakharov, A. (1992). *The truth about Chernobyl*. New York: Basic Books.

- Pille, C. (2015). Dutch mayors, framing contests and political outcomes during riot related 'mini-crises'. *Master: Crisis and Security Management*. Leiden University.

- Sylves, R. T. (2015). *Disaster policy and politics: Emergency management and homeland security.* Washington, DC: CQ Press.

E-Resources

- Cohen, C. & Werker, E.D. (2008). The Political Economy of ``Natural" Disasters. *Journal of Conflict Resolution, 52*(6), 795-819. https://doi.org/10.1177%2F0022002708322157

- Dave, R.K. (2008). Role of Media in Disaster Management. Retrieved from http://osou.ac.in/eresources/role-of-media-in-disaster-management.pdf

- Friedman, S.M., Gorney, C.M., & Egolf, B.P. (1992). Chernobyl Coverage: How the US Media Treated the Nuclear Industry. *Public understanding of Science. 1*(3), 305-323. https://doi.org/10.1088/0963-6625/1/3/005

- Li, L. (2015). Media Narratives of the Deepwater Horizon Oil Spill Response. *Media Coverage in the Deep Water Horizon Oil Spill.* Retrieved from https://nature.berkeley.edu/classes/es196/projects/2015final/LiL_2015.pdf

- Nair, P. (2010). Role of Media in Disaster Management. *Mass Communicator. 4*(1), 36-40. Retrieved   from https://www.academia.edu/8070343/ROLE_OF_MEDIA_IN_DISASTER_MANAGEMENT

- Russell C. C. (1997). The Role of Amateur Radio in Providing Emergency Electronic Communication for Disaster Management. *Disaster Prevention and Management: An International Journal, 6*(3), 176-185. https://doi.org/10.1108/09653569710172946

- Sharma, S. (2014). Indian Media and the Struggle for Justice in Bhopal. *Social Justice*, *41*(1/2), 135-136. https://www.jstor.org/stable/24361595

- Velev, D., and Zlateva, P. (2012). Use of Social Media in Natural Disaster Management. *International Proceedings of Economics Development and Research*, *39,* 41-45. Retrieved from http://www.ipedr.com/vol39/009-ICITE2012-B00019.pdf

- Werker, E. (2010). Disaster Politics: International Politics and Relief Efforts. *Harvard International Review*. Retrieved from www.hbs.edu/.../Disaster%20Relief_a04dd3a9-3404-4a80-9f00-2374866e350a.pdf

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Teaching Learning Process

• Blended, interactive classroom teaching

• ICT supported introduction to disaster management technology

• Screenings

• Field visits

• Online resources

• Written assignments/ presentation

Assessment Methods

Internal Assessment: 25 Marks (Written Assignment | Class Test | Presentation | Class Participation)

Final Written Exam: 75 Marks

Keywords

Natural disaster, man-made disaster, ICT, prediction preparedness, rescue, rehabilitation

Writing for Media
(MMMC DSE 1)

Course Objective

1. To train students to undertake specific forms of writing suited to the demands of different kinds of media and their specific forms.

2. To emphasise on writing grammatically with correct expressions and other requirements like word limits and number of characters.

3. To train students to write for different formats like reviews and editorials, geared towards multiple forms of media used in mass communication.

Course Learning Outcomes

i. Understanding of the rules of good grammar, punctuation, spelling, registers and idioms of language.

ii. Learning to write creatively for multi-media formats.

iii. Learning to read and edit proofs on specialized programme mes.

Unit 1

Introduction- Back to Basics

• A-B-C-D of Media Writing: Authenticity, Brevity, Clarity and Discernment

• Understanding the Target Audience

• Media Styles: Print, Radio, TV, Cinema, Digital Media

• Language Tools and Strategies

Unit 2

Creative Writing for Multi-Media

• Writing for Print: News, Feature, Editorial, Story

• Scripting for Radio: News, Feature, Discussion, Talk

• Scripting for Television: Storyboard

• Screenplay for Cinema: The Audio-Visual Format

• Writing for New Media: SMS, Social Media, Blog, Emoticons

Unit 3

Specialized Writing

• Book Reviews

• Film Reviews

• Press Release

• Reportage

Unit 4

Proof Reading and Copy Editing

• Editing and Proofreading Symbols

• Using Software

• Photo Caption and Cutline

• Translation and Media: Transliteration and Translation

References

Essential Readings

• Abend-David, D. (2014). *Media and Translation: An Interdisciplinary Approach,* London: Bloomsbury

• Associated Press Stylebook (2011). *The Associated Press Stylebook and Briefing on Media Law 2011.* New York: Basic Books

• Briggs, M. (2009). *Journalism Next: A Practical Guide to Digital Reporting and Publishing.* Washington D.C: CQ Press

• Burgess, G et al. (2009). *YouTube: Online Video and Participatory Culture.* Cambridge: Polity Press

• Desjardins, R. (2017). *Translation and Social Media: In Theory, in Training and in Professional Practice*. London: Palgrave Macmillan

• Garrand, T. P. (2017). *Writing for multimedia and the web: A practical guide to content development for interactive media*. Oxford: Routledge.

• Gillmor, D.(2006). *We the Media: Grassroots Journalism by the People, For the People*. Massachusetts: O'Reilly Media, Inc

• Hilliard, R.L. (2011). *Writing for Television, Radio, and New Media (Broadcast and Production)*. Boston: Cengage Learning

• Johnson, M. C. (2000). *New Script Writers Journal.* Oxford: Focal Press.

Additional Resources:

Suggested Readings

- Jaikumar, P. (2006). *Cinema at the End of Empire*. Durham: Duke University Press
- McLuhan, M. (1964). *Understanding the Media.* London: Routledge
- Murrow, E. (2004). *Birth of Broadcast Journalism*. Nashville: Turner Publishing Company
- Reardon, N. (2013). *On Camera: How To Report, Anchor & Interview*. London: Routledge
- Shirky, C. (2009). *Here Comes Everybody: The Power of Organizing Without Organizations*. London: Penguin Books
- Sinha, P. K. (2006). *Media writing.* Delhi: Indian Distributors.
- Strunk, W. & White, E.B. (2008). *The Elements of Style: 50th Anniversary Edition*. London: Longman
- Vander Mey, R., Meyer V., Rys J.V. & Sebranek P. *The college writer: A guide to thinking, writing and researching*. Boston: Houghton Mifflin.
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- जोशीए मनोहरश्याम. (2000द्व० *पटकथालेखन रू एकपरिचय०* नईदिल्लीए भारत: राजकमलप्रकाशन
- वजाहतए असग़रएवंरंजनए प्रभात (2001द्व० टेलिविज़नलेखन. नईदिल्लीए भारत: राधाकृष्णप्रकाशन

E-Resources

- Caroll,B.,(2003).Culture Clash: *Journalism and the Communal Ethos of the Blogosphere*, Into the Blogosphere, Retrieved from https://conservancy.umn.edu/bitstream/handle/11299/172831/Carroll_Culture%20Clash.pdf?sequence=1&isAllowed=y
- Schuh, K.L., (2006). Student Effort, Media Preference, and Writing Quality When Using Print and Electronic Resources in Expository Writing, *SAGE Journals,* Retreived from https://doi.org/10.2190/QJ4N-2863-Q6L0-6360
- *The New York Times Ethical Journalism Handbook*, (2004), retrieved from https://www.nytimes.com/editorial-standards/ethical-journalism.html

Teaching Learning Process

• Blended, interactive classroom teaching

• Intensive class work

• Writing for multifarious media for mass communication

• Use of online resources

• Working on editing software

• Continuous evaluation/ worksheets

• Internships

Assessment Methods

Internal Assessment: 25 Marks (Written Assignment | Class Test | Presentation | Class Participation)

Final Written Exam: 75 Marks

Keywords

Grammar, message design, word-limit, characters, creative, formats, audience

New Media
(MMMC DSE 2)

Course Objective

1.   To understand the types of online communication and how they have revolutionised the way we interact.

2.   To comprehend how digital media & ICT make it possible for anyone to create, modify, and share content, using relatively simple tools that are often free or inexpensive.

3.   To demonstrate how online media provides a platform for amalgamation of various mediums like text, audio, video, graphics and animation.

4.   To enable the use of various writing formats for web and design and manage a website.

Course Learning Outcomes

i. Understand the impact of new media technologies and platforms to change the nature of communication.

ii. Ability to redefine the private and the public sphere.

iii. Learn to critically evaluate new media technologies to raise ethical concerns.

iv. Utilize knowledge gained to design and manage a website as a part of practicum.

Unit 1

Basics of New Media

• Digital Divide, Information Society and New World Information Order

• Information Communication Technology (ICT): An Overview

• New Media: Definition, Characteristics, Scope and Revenue Models

• New Media Platforms: Networking, ISP, Browsers, WWW (Web 1.0, Web 2.0 and Web 3.0), Types of Websites (content wise)

Unit 2

Online Communication Management

• Online Communication and some Applications: E-governance, Video Conferencing, Webcasting, Podcasting, Blogs etc.

• Search Engine Optimization (SEO)

• Social Media Optimization (SMO)

• Website Audience Measurement (WAM)

Unit 3

New Media: Convergence

• Artificial Intelligence and Convergence

• Synergy between Electronic and Mobile Commerce

• Social Media Platforms on Web and Mobile

• Issues in Cyber Security: Piracy, Copyright, Copyleft, Open Sources, Digital Archives

Unit 4

Designing a Website: Planning and Execution

• The Importance of Website Planning

• To Develop a Site Structure and Organize Content

• Beginner's Guide to Wireframes and Tools to Create Them

• To Build a Website

• To Produce and Publish a Website

Practical

To design a Website: planning and execution using open sources

References

Essential Readings:

• McQuail, D. (2012). *Mass communication theory.* Los Angeles: Sage.

• Mishra, R.C. (2008). *Cyber crime: Impacts in the new millennium*. New Delhi:Author Press.

• Rajgopalan, S., (2006). *The digital divide*. Hyderabad: ICFAI University Press.

• Robbins, J. N. (2018). *Learning web design: A beginner's guide to HTML, CSS, Javascript, and web graphics*. California: O'Reilly.

Additional Resources:

Suggested Readings

- Barker, M. S. et al. (2013). *Social media marketing: A strategic approach*. Ohio: South-Western Cengage Learning.
- D. Satish., & Kaila, R. (2006). *Blogs: Emerging communication media*. Hyderabad: The ICFAI University Press.
- Martin, P., & Erickson, T. (2011). *Social media marketing*. New Delhi: Global Vision Publishing House.
- Schiller, J. (2005). *Mobile Communication*. Amsterdam: Pearson Education.

Teaching Learning Process

• Blended, interactive classroom teaching

• ICT supported presentations

• Group discussions

• Continuous evaluation

• Critical evaluation of emergent and current issues

• Use of online resources

• Hands on training in website creation management

• Internships

Assessment Methods

Internal Assessment: 25 Marks (Written Assignment | Class Test | Presentation | Class Participation)

Final Written Exam: 75 Marks

Practical Exam: 50 Marks

Keywords

• Continuous Assessment

• Task Related Tutorial/ Presentation assessment

Course Objective

1. To equip and sensitise students with basic skills for interacting with persons having special communication needs.

2. To introduce the notions of accessibility, universal design and disability inclusion.

3. To train students in Braille — a special, tactile script used by persons with visual disabilities across the world — and Sign Language — a non-verbal, interactive mode of communication.

4. To enable future journalists and media reportage and research to be inclusive.

Course Learning Outcomes

i. Sensitisation and critical awareness of disability among persons without disability.

ii. Understanding special needs, the concept of disability and importance of access.

iii. Acquire knowledge of techniques and technology for communication among the visually disabled and people with low vision.

iv. Acquire skills of communicating with people, with hearing disability, using sign language.

Unit 1

Defining Special Needs

• Special Needs: Introduction, Definitions, Classification, Scope and Relevance for Communication

• Disability and Access (the concept of accessibility, barrier-free environment, accessible transportation, accessible communication, universal design, social and attitudinal impediments to universal access, and legal vicissitudes in the Indian context)

• Disability and the Question of Access

• The Discourse of Marginalization (Gender, Poverty, Access)

• The Indian Scenario

Unit 2

Communication and Media for Blind and people with Low Vision

• The Origin and Use of Braille Script

• Hands-on Braille

• Print-disabled and Screen-reading Software: Magnifying Technologies, Speech-to-text and Text-to-speech

• Mobility without Sight: White Cane, Smart Cane, Guide Dogs, Techniques of Eco-location and Other Technical Advancements, Tactile Tracks

• World-wide Movements for Accessible Books and Other Reading Material: The Marrakesh Treaty, the Indian Copyright Law

Unit 3

Communication and Media for People with Hearing and Speech Disabilities

• The Science of Sign Language: Sign, Gesture and the Word, Finger Spelling

• Cross-regional and Cross-cultural Variations in Sign Language: Debates around Standardization, Indian Scenario

• Hearing-disabled and the Assistive Technologies: Accessible Apps for Sign-to-text and Text-to-sign

• Hands-on Indian Sign Language

Unit 4

The Question of Inclusion

• State, Institutions and Civil Society

• Strategies of Intervention in Developed Countries

• The Way Forward in India

Practical

References

Essential Readings

• Daniels, M. (2000). *Dancing with words: Signing for hearing children literacy*. London: Greenwood Publishing Group.

• Katie, E. & Goggin, G. (2015). *Disability and the Media*. London: Palgrave.

• Lamichane, K. (2015). *Disability, Education and Employment in Developing countries: From Charity to Investment*. Cambridge: Cambridge University Press.

• Paterson, M. (2016). *Seeing with the hands: blindness, vision, and touch after Descartes.* Edinburgh: Edinburgh University Press.

• Presley, I. & D'Andrea, F. M. (2009). *Assistive technology for students who are blind or visually impaired: A guide to assessment*. New York: American Foundation for the Blind.

• Shakespeare, T. & Watson, N. (2002). *Summary of the social model of disability: an outdated ideology? Social Science and Disability,* 2:1-7.

• Titchkosky, T. (2005). *'Disability in the news: a reconsideration of reading'*. Disability & Society, 20 (6): 655-668.

Additional Resources

Suggested Readings

• Greene, L., Dicker, E. (1990). *Discovering sign language*. Washington D.C.: Gallaudet University Press.

• Messing, L.S. & Campbell, R. (Eds.). (1999). *Gesture, speech, and sign*. New York: Oxford University Press.

• Rogow, S. (1997). *Language, literacy and children with special needs*. Ontario, Canada: Pippin Publishing.

• Swenson, A. M. (1999). *Beginning with Braille: A Balanced Approach to Literacy*. New York: American Foundation for the Blind.

E- Resources:

• Kennedy, T., & Menten, T. (2010). Reading, writing, and thinking about disability issues: Five activities for the classroom. The English Journal, 100 (2), 61-67. http://www.jstor.org/stable/25790037

• The Centre for Excellence in Universal Design. (n.d.). Retrieved from http://universaldesign.ie/

• International classification of functioning and disability: ICIDH-2. (1999, January 01). Retrieved from https://apps.who.int/iris/handle/10665/63832

• Convention on the Rights of Persons with Disabilities (CRPD) Enable. (n.d.). Retrieved from https://www.un.org/development/desa/disabilities/convention-on-the-rights-of-persons-with-disabilities.html

Teaching Learning Process

• Interactive classroom teaching by PwD pedagogues

• Simulation exercises

• Team tasks and group discussions

• Communication design for disability

• Hands on training in sign language & demonstrations

• Project work on issues related to disability

• Internships

Assessment Methods

Internal Assessment: 25 Marks (Written Assignment | Class Test | Presentation | Class Participation)

Final Written Exam: 75 Marks

Practical Exam: 50 Marks

Keywords

Persons with disability, resource pool, persons without disability, simulation, JAWS, sign language

Fashion Communication
(MMMC DSE 4)

Course Objective

1.   To analyse various nuances of the fashion world like culture, society and the market.

2.   To familiarize the student with the history and the organizational structure of the fashion industry.

3.   To understand the principles of fashion business practices, management and marketing.

4.   To enable the student to use marketing tools to design and develop a fashion communication campaign.

Course Learning Outcomes

i. Understanding the relationship of history, culture and fashion.

ii. Understand fashion as a tool of communication.

iii. Understand the organisational structure of the fashion industry.

iv. Utilize the knowledge gained in message designing for fashion journalism.

Unit 1

Fashion as Communication

• Fashion and Lifestyle

• Fashion as a Visual Language

• Creativity and Design

• Culture and Consumption: Aspiration and Gratification

Unit 2

Fashion Journalism

• Writing the Fashion Feature

• Graphic Design for Fashion

• Fashion Photography

• The Audio-visual Clip

Unit 3

Advertising and Public Relations

• Visual Merchandising/ Retail Experience Design

• Exhibition and Display Design

• Brand Management of Fashion Industry

• Fashion Advertising and Promotion

Unit 4

The Fashion Industry

• Structure and Financial Model

• Understanding Market Segments

• Location of Communicators

Practical

Developing a Portfolio

References

Essential Readings

- Barnard, M. (2002). *Fashion as communication*. London: Routledge.
- Barnard, M. (2014). *Fashion theory: An introduction.* London: Routledge.
- Hethorn, J., et al. (2015). *Sustainable fashion- whats next?: A conversation exploring issues, practices, and possibilities*. New York: Fairchild Books.
- Kapferer, J., & Bastien, V. (2015). *The luxury strategy: Break the rules of marketing to build luxury brands.* London: Kogan Page.
- Welters, L. (Editor), Lillethun, A. (2011). *The fashion reader,* New York: Bloomsbury.

Additional Resources:

Suggested Readings

- Barnard, M. (2010). *Fashion theory: A reader*. London: Routledge.
- Bendoni, W. K. (2017). *Social media for fashion marketing storytelling in a digital world.* London: Bloomsbury Visual Arts.
- Bradford, J. (2015). *Fashion journalism*. London: Routledge.
- Ogilvy, D. (2007). *Ogilvy on advertising*. London: Prion.
- Ogilvy, D. (2011). *Confessions of an advertising man*. London: Southbank Publishing.
- Ranjan, A., & Ranjan, M. P. (2009*). Handmade in India: Crafts of India*. New York: Abbeville.
- Young, M., & Ogilvy, D. (2018). *Ogilvy on advertising in the digital age*. New York: Bloomsbury.

Teaching Learning Process

• Blended, interactive classroom teaching

• ICT supported presentations

• Team tasking and group discussions

• Industry interactions with experts

• Workshops

• Hands on training in portfolios for fashion journalism

• Internships

Assessment Methods

Internal Assessment: 25 Marks (Written Assignment | Class Test | Presentation | Class Participation)

Final Written Exam: 75 Marks

Practical Exam: 50 Marks

Keywords

Culture, the body statement, style, fashion industry, portfolio

GE I- Semester I
Advertisement and Media

Course Objective

The objectives of the course is to familiarize student with the concept of advertising as communication. It will make them understand the process of encoding and decoding of an advertisement. The course draws attention to the consumer culture, various models and the grammar of advertisements. It will also enable student with concepts like segmentation, positioning, targeting and the structure of an advertising agency.

Course Learning Outcomes

Some examples of course-level learning outcomes that a student of this course is required to demonstrate are indicated below:

i.   Understanding the language and grammar of advertising
ii.   Understanding of process of encoding and decoding in Advertising
iii. Familiarizing with the concept of targeting, positioning and segmenting
iv.   Understanding the models and the structure of an advertising agency

Unit 1

Introduction

- The Advertisement as Communication
- Encoding and Decoding an Ad
- Consumer Culture and the Advertisement: A Critical Evaluation
- Grammar of Advertisements: Print, Audio-visual, Digital

Unit 2

Models of Advertising

- AIDA Model
- DAGMAR Model
- Maslow's Hierarchy Model

Unit 3

Advertising Strategies

- Types of Media
- Segmentation, Positioning and Targeting
- Media Selection, Planning and Scheduling
- Market Strategy and Branding

Unit 4

The Ad Agency: Structure and Practices

- Profile of the Advertising Professional
- Structure of an Advertising Agency
- Ethical Issues in Advertising: Regulatory Bodies

Essential Readings:

- Jefkins, F. (1992).Advertising made simple. Butterworth-Heinemann.
- Jethwaney, J. N., and Jain, S. (2012).Advertising management. Oxford: Oxford University Press
- Ogilvy, D. (2011).Ogilvy on advertising. London: Prion.

Suggested Readings:

- Chunawalla. (2000).Advertising theory and practice. Mumbai: Himalaya Publishing House.
- Goldman, R. (2011).Reading ads socially. London: Routledge.

Teaching Learning Process

- Blended, interactive classroom teaching
- Illustrations with case studies
- Multi-media students presentations
- Self-study

- Written assignment

Assessment Methods

- Continuous Assessment
- Task Related Tutorial/ Presentation Assessment

Keywords

Advertisement as communication, Consumer Culture, Positioning. Encoding and decoding, Branding

Social Media

Course Objectives:

The objectives of the course is to enable student to understand the new paradigms of social media like technology and literacy, nuances of digital experience and ethics. It will also help student to familiarize with various social media technologies and applications like digitization of media and media convergence. The course also draws attention on the types of social media such as Facebook, WordPress and SlideShare. Along with this the courses also discusses the impact of social media on society, individual and democracy.

Course Learning Outcomes

Some examples of course-level learning outcomes that a student of this course is required to demonstrate are indicated below:

i.   Ability to define new paradigms of social media.

ii.   Familiarizing with the different types of social media.

iii.   Understanding social media technologies and its application.

iii.   Learn to critically evaluate the impact of social media.

Unit 1

Social Media: A New Paradigm
- Technology and Literacy Redefined: Internet, Intranet, WWW (Web 1.0, 2.0, 3.0)

- The Digital Experience: Mobile, Cyberspace and Apps

- The User and The Fourth Screen: Representation and Reproduction

- Changing Character of Communication: Ethical Issues

Unit 2

Social Media Technologies and Applications
- Analogue and Digital Technology

- Digitization of Media

- Media Convergence

- ICT: Scope and Role

Unit 3

Types of Social Media

- Facebook, Twitter, Instagram, LinkedIn

- Wordpress, Blogger

- YouTube, Docs, Drive, Hangouts, Slideshare, Skype

- Building Communities: Pages and Channel, Social Bookmarking

Unit 4

Impact of Social Media

- Internet/ Online Activism

- Citizen Journalism

- Cyber Crimes

- Democratization/ Digital Divide

- Audience Analysis and Content Planning

Essential Readings:

- Barker, M. S., Barker, D., Bormann, N. F., Neher, K. (2013). *Social media marketing: A strategic approach.*

- Castells, M. (2005). *The network society: A cross-cultural perspective*. Cheltenham: Edward Elgar.

- D. Satish, Rajesh Prabhakar Kaila. (2006). *Blogs: Emerging communication media*. The ICFAI University Press

Suggested Readings:

- Forsyth, T. (2011). *Encyclopedia of international development. Milton Park.* Abingdon, Oxon: Routledge.

- Lister, M. (2009). *New media: A critical introduction*. London: Routledge.

- Mishra, R.C,. (2008). *Cyber crime: Impacts in the new millennium*. Author Press

Teaching Learning Process

- Blended, interactive classroom teaching
- Illustrations with vase studies
- Multi-media students presentations
- Self-study
- Written assignment

Assessment Methods

- Continuous Assessment
- Task Related Tutorial/ Presentation Assessment

Keywords

Social Media, Blogs, Citizen Journalism, Cyber Crime, Public Opinion, Tagging, Social Movements
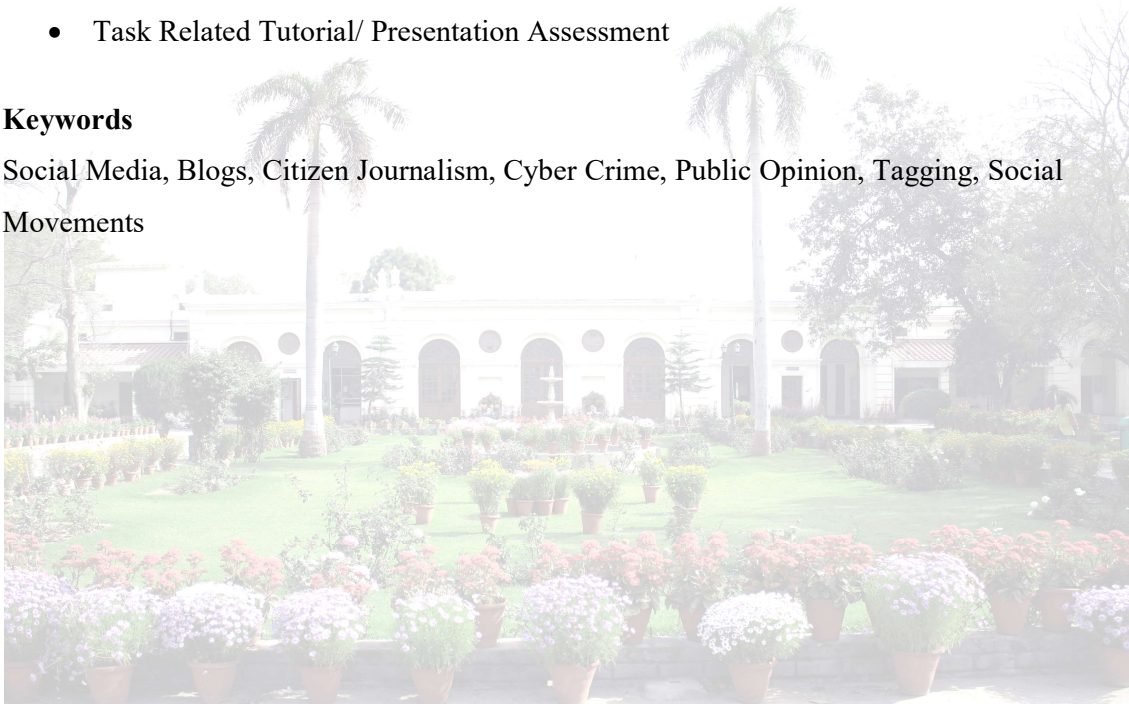
Public Service Broadcasting

Course Objective

The objective of this course is to know about global overview of Public Service Broadcasting. The course elaborates on the functioning and role of various govt. agencies like AIR, Doordarshan, Films Division, PS etc. Further the state initiatives and latest technology adopted in various Public Service Broadcasting agencies are discussed. The importance of community radio and video are emphasised in order to know t reach of Public Service Broadcasting.

Course Learning Outcomes

Some examples of course-level learning outcomes that a student of this course is required to demonstrate are indicated below:

i. Understanding the concept of Public Service Broadcasting

ii. Critical evaluation of global revenue models in Public Service Broadcasting

iii. Understanding of role and functions of Prasar Bharati and other agencies

Unit 1
Issues in PSB

- Definitions and Mappings
- Revenue Models
- Global Overview of Public Service Broadcasting
- Public Service Model in India: Policy and Laws

Unit 2

State Initiatives and Interventions

- All India Radio
- Doordarshan
- Films Division
- Prasar Bharti

Unit 3

Participatory Communication

- Community Radio, Campus Radio
- Community Video
- Digital Media and ICT
- Citizen Journalism

Unit 4

Case Studies

- Public Service Broadcasting Trust, (PSBT) India
- British Broadcasting Corporation (BBC)
- Public Service Advertising (PSA)

Essential Readings:

- Chatterji, P. C. (1991). *Broadcasting in India*. New Delhi: Sage.
- Ghosal, H. R. (1962). *An outline history of the Indian people.* Delhi: Publications Division, Ministry of Information and Broadcasting, Govt. of India.
- Saxena, A. (2011). *Radio in new avatar AM to FM.* New Delhi: Kanishka, Distributors.

Suggested Readings:

- Fleming, C. (2010). *The radio handbook.* London: Routledge.
- Luthra, H. R. (1986). *Indian broadcasting.* New Delhi: Publications Division, Ministry of Information and Broadcasting, Govt. of India.
- Natarajan, J. (1955). *History of Indian journalism.* Delhi: Publications Division, Ministry of Information and Broadcasting.

Teaching Learning Process

- Blended, interactive classroom teaching
- Illustrations with vase studies
- Multi-media students presentations
- Self-study

- Written assignment

Assessment Methods

- Continuous Assessment
- Task Related Tutorial/ Presentation Assessment

Keywords

Public Service Broadcasting, Revenue Models, Prasar Bharati, AIR, Doordarshan, ICT, Citizen Journalism Community Radio, Video
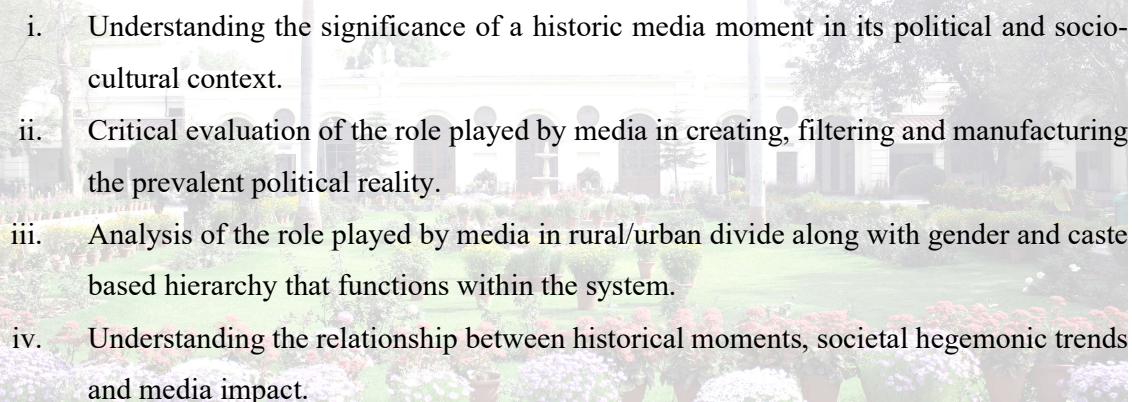
Media Moments in History

Course Objectives

The understanding of how media creates, filters and juxtaposes political reality of historic events is necessary to sharpen the intellectual acumen of students. The course will enable the students to understand critique and debate about the historic media moments. It will help them to understand the subtle yet significant relationship between media and gender/caste/rural societal discourses prevalent in the current era. After the completion of the course, the student would be able to research on a particular historic media moment, analyze its impact and reach, while debating about the various ways in which it changed the fluid political discourse.

Course Learning Outcomes

Some examples of course-level learning outcomes that a student of this course is required to demonstrate are indicated below:

i. Understanding the significance of a historic media moment in its political and socio-cultural context.

ii. Critical evaluation of the role played by media in creating, filtering and manufacturing the prevalent political reality.

iii. Analysis of the role played by media in rural/urban divide along with gender and caste based hierarchy that functions within the system.

iv. Understanding the relationship between historical moments, societal hegemonic trends and media impact.

Unit 1

Media and Society

- Media's Impact on Individual and Society
- Mass Media and Democratization
- Cultural Changes and Media's Genesis
- Rural-Urban Divide in Indian Media

Unit 2

Media and Democracy

- Mediated Democracy
- Evolution and Impact of Civic Ritual
- Secularization of Entertainment

Unit 3

Media Moments in History

- Dandi March
- Kennedy's Assassination and 'Tryst with Destiny'
- Fall of Berlin War
- Hiroshima and Nagasaki Bombings
- The Emergency in India

Unit 4

Public Sphere and its Critique

- "Public sphere" of the Disempowered?
- Media and Social Difference: Class, Gender and Race.
- Journalists in Danger
- Genres – Romance, Television, Soap Opera, Sports

Essential Readings

- Blumler,J. & Coleman,S. (2015) Democracy and the Media—Revisited, Javnost - *The Public*, 22(2): 111-128, Retrieved from DOI: 10.1080/13183222.2015.1041226
- Brummett, B., (1980) Towards a theory of silence as a political strategy. *Quarterly Journal of Speech* 66(3): 289-303, Retrieved from DOI: https://doi.org/10.1080/00335637509383294
- Entman, R., (2000). *Mediated Politics: Communication in the Future of Democracy*. Cambridge: Cambridge University Press

- Farrell,T.B., (1978) Political conventions as legitimating ritual, *Communication Monographs*, 45(4): 293-305, Retrieved from DOI: 10.1080/03637757809375975
- Kraidy, M., (2016). The Naked Blogger of Cairo. Harvard: Harvard University Press

Suggested Readings

- Cimino, R., & Smith, C. (2007). Secular Humanism and Atheism beyond Progressive Secularism. *Sociology of Religion*, 68(4), 407-424. Retrieved from http://www.jstor.org/stable/20453183
- Frank, A.G., (1977). Emergence of Permanent Emergency in India. *Economic and Political Weekly.* 12(11): 463-475
- Lundby, K. (2017). Public Religion in Mediatized Transformations. In Engelstad F., Larsen H., Rogstad J., Steen-Johnsen K., Polkowska D., Dauber-Griffin A., et al. (Eds.), *Institutional Change in the Public Sphere: Views on the Nordic Model* (pp. 241-263). Berlin/Boston: De Gruyter. Retrieved from http://www.jstor.org/stable/j.ctvbkk05k.15
- Miller, D., Costa, E., Haynes, N., McDonald, T., Nicolescu, R., Sinanan, J. & Wang, X. (2016). What is social media? *In How the World Changed Social Media* (pp. 1-8). London: UCL Press. Retrieved from http://www.jstor.org/stable/j.ctt1g69z35.8

E-Resources

- Deutsches Haus (2017, December 17). *The Politics of Language: A Conversation among Masha Gessen, Siri Hustvedt, and Ulrich Bae.* [Video File]. Retrieved from https://www.youtube.com/watch?v=bnUc5GVOQ4M
- Mitchell, D.S., (2016, November 8). History of Berlin Wall- An Amazing Documentary. [Video File]. Retrieved from https://www.youtube.com/watch?v=myW1Padwxqk
- Pandey, A., (2016, September 24). *Rare Story of Gandhi's Dandi March by an eyewitness.*[Video File].Retrieved from https://www.youtube.com/watch?v=sSo_4_vfzBM
- Rajya Sabha TV, (2018, June 26). In-depth: The emergency. [Video File]. Retrieved from https://www.youtube.com/watch?v=mevPEZ4G9WQ
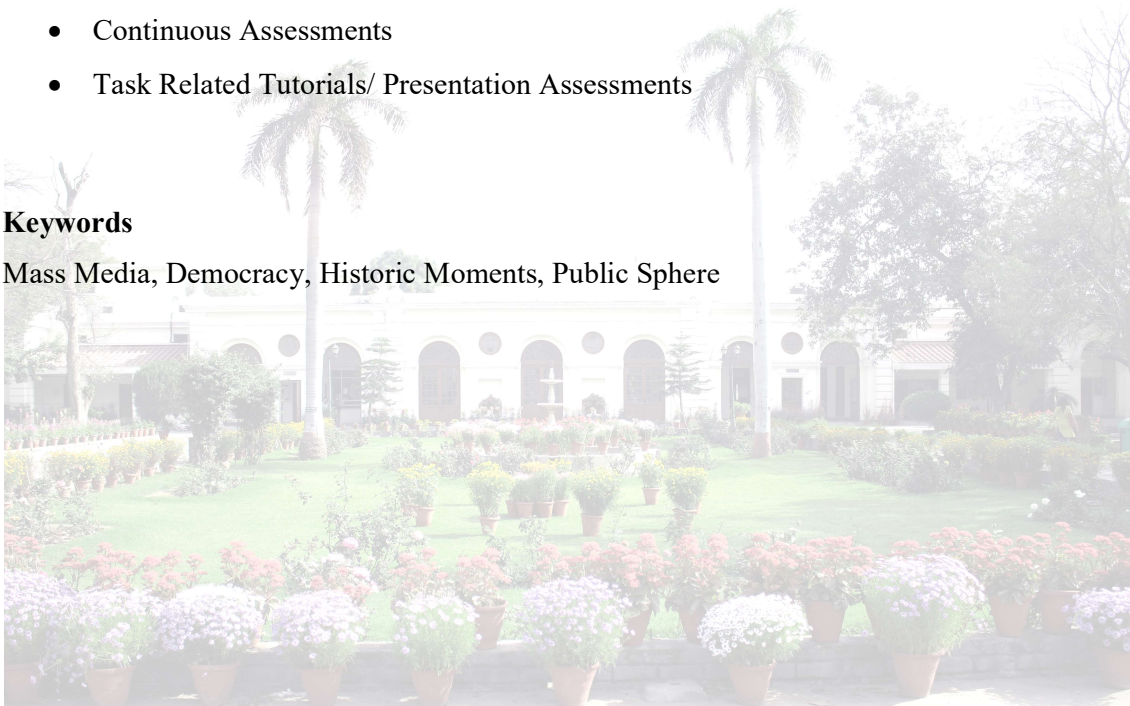
Teaching Learning Process

- Blended, interactive classroom teaching
- Illustrations with case studies
- Multi-media students presentations
- Self-study
- Written assignments

Assessment Methods

- Continuous Assessments
- Task Related Tutorials/ Presentation Assessments

Keywords

Mass Media, Democracy, Historic Moments, Public Sphere

8. Keywords- Paper-wise

Course	Keywords
C MMMC 01 **Communication Media and Society**	Paralanguage, encoding, decoding, ideology, technology, silence, culture
C MMMC 02 **Introduction to Journalism**	Fourth estate, Freedom, multimedia platforms, self-censorship, propaganda, ethics
C MMMC 03 **Communication Research**	Thesis statement, proposal writing, methodology, ethics, data collection, Analysis
C MMMC 04 **Print Media Production**	Newsroom, Editorial policy, layout, InDesign, Corel Draw, Broadsheet.
C MMMC 05 **Exploring Hindi Cinema**	Entertainment, Sociological, Rasa theory, genres, star system, box office, parallel cinema
C MMMC 06 **Graphic Design and Visual Images**	Drawing board, graphic narrative, software
C MMMC 07 **Television Journalism**	Audio-visual, ownership, formats, revenue
C MMMC 08 **Development Communication**	Millennium Development Goals, internet, grass-roots, community radio, language register and idiom
C MMMC 09 **Camera and Editing for Photography &** **Video**	Still photography, caption, photo-journalism, studio production, linear, non-linear, edit bay
C MMMC 10 **Reporting and Anchoring for Radio and** **TV**	Voice, Microphones, features, Body language, dress codes, colour codes, presentation
C MMMC 11 **Global Politics and Media**	Barrier free economy, Network society, hegemony, global culture, Conflict terrorism, technology, information chain, outflows
C MMMC 12 **The Documentary**	Generic profile, historical record, ethical issues, Approaches, research, filming
C MMMC 13 **Communication and Plastic Arts**	Painting, Sculpture, Architecture, public art, state, religion
C MMMC 14 **Integrated Marketing Communication**	Marketing mix, Advertisement, Public relations, Commercial, Design
SEC-I **Theatre and Communication**	Spectator, target audience, public space, topical issues, entertainment, format message, subversion, subterfuge
SEC-2 **Communication and Disaster** **Management**	Natural disaster, Man-made disaster, ICT, Prediction preparedness, rescue, rehabilitation
DSE 01 **Writing for Media**	Grammar, Message design, word-limit, characters, creative, formats, audience

DSE 02 **New Media**	Digital Technology, Cyber space, access, speed, volume, mass, ethics, anonymity, accuracy, violence
DSE 03 **Communication for Special Needs**	Persons with Disability, Resource pool, persons without disability, simulation, JAWS, sign language
DSE 04 **Fashion Communication**	Culture, the body statement, style, fashion industry, portfolio
GEC 01 **Advertisement and Media**	Advertisement as communication, Consumer Culture, Positioning. Encoding and decoding, Branding
GEC 02 **Social Media**	Social Media, Blogs, Citizen Journalism, Cyber Crime, Public Opinion, Tagging, Social Movements
GEC 03 **Public Service Broadcasting**	Public Service Broadcasting, Revenue Models, Prasar Bharati, AIR, Doordarshan, ICT, Citizen Journalism Community Radio, Video
GEC 04 **Media Moments in History**	Mass Media, Democracy, Historic Moments, Public Sphere