

**YMCA University of Science & Technology, Faridabad, Haryana****SCHEME of M.A.(Journalism and Mass Communication)2017 18****(Two Year Full Time Programme)****M. A.(Journalism and Mass Communication)2017- 18****SEMESTER I**

S.N O.	Course Code	Course Title	L	T	P	Ses sio nal	Final Exam Marks	Total	Credit	Categ ory Code
1.	JMC-101 –A	Introduction to Media & Communication	4	0	0	25	75	100	4	DCC
2.	JMC-102- A	Writing& Designing for Print Media	4	0	0	25	75	100	4	DCC
3.	JMC-103- A	Media Governance & Management	4	0	0	25	75	100	4	DCC
4.	JMC-104 – A	Media Laws and Ethics	4	0	0	25	75	100	4	DCC
5.	JMC-105 –A	Labs	0	0	8	30	70	100	4	DCC
6.	JMC-106 –A	Minor Project	0	0	4	-	50	50	2	SEC
7.	XXX	MOOCs **/Library Period								MOOC
	Total		16	0	12			550	22	

\* DCC – Discipline Core Course; FC – Foundation Course; MOOC – Massive Open Online Course

\*\*The students have to pass at least one mandatory MOOC course with 4-6 credits (12-16 weeks) from the list given on the Swayam portal or the list given by the department/ university from 1<sup>st</sup> semester to 3<sup>rd</sup> semester as notified by the university. (Instructions to students overleaf)

SEC-Skill Enhancement Courses include Major/Minor projects and Industrial Training/Workshops(Ref: CBCS document)

L – Lecture; T - Tutorial; P – Practical

Project Assessment: continuous.

The submission of project should be two weeks before the end semester exam commences.

**Instructions to the students regarding MOOC**

1. Two types of courses will be circulated: branch specific and general courses from the website <https://swayam.gov.in> in the month of June and November every year for the forthcoming semester.
2. The department coordinators will be the course coordinators of their respective departments.
3. Every student has to pass a selected MOOC course within the duration as specified below:

<b>Programme</b>	<b>Duration</b>
B. Tech.	Sem. I to Sem. VII
M.Sc./M.Tech./MA/MBA	Sem. I to Sem. III
B.Sc./MCA	Sem. I to Sem. V

The passing of a MOOC course is mandatory for the fulfilment of the award of the degree of concerned programme.

4. A student has to register for the course for which he is interested and eligible which is approved by the department with the help of course coordinator of the concerned department.
5. A student may register in the MOOC course of any programme. However, a UG student will register only in UG MOOC courses and a PG student will register in only PG MOOC courses.
6. The students must read all the instructions for the selected course on the website, get updated with all key dates of the concerned course and must inform his/her progress to their course coordinator.
7. The student has to pass the exam (online or pen-paper mode as the case may be) with at least 40% marks.
8. The students should note that there will be a weightage of Assessment/quiz etc. and final examination appropriately as mentioned in the instructions for a particular course.
9. A student must claim the credits earned in the MOOC course in his/her mark sheet in the examination branch by forwarding his/her application through course coordinator and chairperson.

**YMCA UNIVERSITY OF SCIENCE AND TECHNOLOGY, FARIDABAD  
DEPARTMENT OF HUMANITIES AND SCIENCES**

**SCHEME OF M.A (Journalism and Mass Communication)2017**

**SEMESTER II**

S. No.	Subject Code	Title	L	T	P	Sessional Marks	Final Exam Marks	Total	Credits	Category code
1	JMC-201-A	Communication Research & Methodology	4	0	0	25	75	100	4	DCC
2	JMC-202-A	Performance & Cultural Studies	4	0	0	25	75	100	4	DCC
3	JMC-203-A	English Journalism	4	0	0	25	75	100	4	DCC
4	JMC-204-A	Photography & Visual Communication	4	0	4	25	75	100	4	DCC
5.	JMC-205— A	Lab		0	4	30	70	100	4	DCC
6.	JMC-206-A	Minor Project	0	0	4		50	50	4	DCC
8.	AC-XXX	Audit Course**	2	0	0	25	75	100		AUD
		<b>Total</b>	<b>18</b>	<b>0</b>	<b>12</b>	<b>-</b>	<b>-</b>	<b>650</b>	<b>24</b>	<b>-</b>

DCC – Discipline Core Course; AUD-Audit Course

L – Lecture; T - Tutorial; P - Practical

\*\*provided by the department/ university.

**YMCA UNIVERSITY OF SCIENCE AND TECHNOLOGY, FARIDABAD**  
**DEPARTMENT OF HUMANITIES AND SCIENCES**  
**SCHEME OF M. A.(Journalism and Mass Communication)2017**

**SEMESTER III**

S. No.	Subject Code	Title	L	T	P	Sessional Marks	Final Exam Marks	Total	Credits	Category code
1	JMC-301-A	Introduction to Convergent Journalism	4	0	0	25	75	100	4	DCC
2	JMC-302-A	Editing in Digital Media Art	4	0	0	25	75	100	4	DCC
3	JMC-303 A	Elective I	4	0	0	25	75	100	4	DEC
4	JMC-304 A	Elective II	4	0	0	25	75	100	4	DEC
5	JMC-306-A	Advertising & Public Relations	4	0	0	25	75	100	4	DEC
6	JMC-307-A	Industrial Visit/Field Work/Industrial Training/ Internship	0	0	4	50	-	50	2	SEC
7	#OEC	Open Elective	3	0	0	25	75	100	3	OEC
		<b>Total</b>	<b>23</b>	<b>0</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>650</b>	<b>25</b>	
Discipline Elective Courses (Elective I and Elective II): Select any two courses from the following:										
3 & 4	JMC-303-A	Travel Writing & Documentary	4	0	0	25	75	100	4	DEC
	JMC-304-A	Feminism and Gender Studies	4	0	0	25	75	100	4	DEC
	JMC-305-A	New & Alternative Media	4	0	0	25	75	100	4	DEC

## OEC:

OEC:										
	OEC-JMC 308A	Photography for Beginners	3	0	0	25	75	100	3	OEC
	OEC-JMC 308B	Literature & Cinema	3	0	0	25	75	100	3	OEC

DCC – Discipline Core Course; DEC – Discipline Elective Course; OEC – Open Elective Course; SEC-Skill Enhancement Course

L – Lecture; T - Tutorial; P - Practical \*Industrial Training (4-6 weeks) to be undertaken in industries, institutes, organizations, etc. or Field work to -  
Abe done at the end of IInd Semester.\*\*\*Elective Courses can be offered subject to availability of requisite resources/ faculty in the  
university/department.

#OEC for MA students: Students enrolled in MA(Journalism and Mass Communication) must first explore courses offered on centralized basis. If no  
suitable course in the interest of Arts students is found, then the students may opt for the OEC floated by this department.

**YMCA UNIVERSITY OF SCIENCE AND TECHNOLOGY, FARIDABAD  
DEPARTMENT OF HUMANITIES AND SCIENCES**

**SCHEME OF M. A.(Journalism and Mass Communication) 2017**

**SEMESTER IV**

S. No.	Subject Code	Title	L	T	P	Sessional Marks	Final Exam Marks	Total	Credits	Category code
1	JMC-401-A	TV & Video Production	4	0	0	25	75	100	4	DCC
2	JMC-402-A	Elective III	4	0	0	25	75	100	4	DEC
3	JMC-404-A	Sports Journalism	4	0	0	25	75	100	4	DCC
4	JMC-405-A	Cinema & Film Theory	4	0	0	25	75	100	4	DCC
5	JMC-406-A	Major Project	0	0	20	-	-	200	10	SEC
		<b>Total</b>	<b>12</b>	<b>0</b>	<b>20</b>	<b>-</b>	<b>-</b>	<b>600</b>	<b>26</b>	
Discipline Elective Course (Elective III): Select any one course from the following:										
2	JMC-402-A	Corporate Communication & Business Reporting	4	0	0	25	75	100	4	DEC
	JMC-403-A	Science Journalism	4	0	0	25	75	100	4	DEC

DCC – Discipline Core Course; DEC – Discipline Elective Course

L – Lecture; T - Tutorial; P - Practical \*\*Elective Courses can be offered subject to availability of requisite resources/ faculty in the department.

Major Project: For regular internal assessment of progress through practical demonstration of process and completion of process with media product of value.

Detailed Syllabi:

### **Introduction to Media & Communication (JMC-101-A)**

#### **Objective:**

Make students conversant with various models and theories of communication to help them improve the quality of their communication by making effective use of media and emphasizing the need to pay attention to all elements involved in the process for emphatic conveyance of messages.

L      T      P

I.A./Practical: 25 Marks

4      0      0

Theory: 75 Marks

Time Allowed: 3 Hours

Max. Marks: 100

**Unit-1: Communication:** Meaning and definition; Seven C's of communication; Functions of Communication; Various forms of communication: Intra-personal, Inter-personal, Group, Public, and Mass communication; Types of Communication: Verbal and Non-verbal. Mass communication: Concept and functions; Elements and characteristics of mass communication; Media of mass communication; Elements of Communication Process; Barriers in Communication.

**Unit- 2: Communication Models:** Definition and origin; Types of Models ; Powerful, Moderate and Limited Effects Models ; Models of Aristotle , Dance , Harold Laswell , Shanon and Weaver's Model, Theodore M. Newcomb's Model, Osgood , Wilbur Schramm's Model , George Gerbner , Westley and MacLean, Berlo Model, Gatekeeping .

**Unit-3: Mass Communication Theories-** Theories that relate to relationship between mass communication and Society: Hypodermal Needle theory, Individual Differences theory, Cognitive Dissonance theory, Personal Influence Theory, One step flow theory, two step flow theory, Multi- step flow theory.

**Unit-4: Sociological Theories:** Cultivation Theory, Social Learning Theory, Agenda Setting Theory, Play Theory, Uses and Gratification Theory and Dependency theory; Normative Theories: Authoritarian Theory, Libertarian Theory, Social Responsibility Theory, Soviet Communist Theory, Development Media Theory, Democratic Media Participant Theory, Mass Society Theory, Political Economic Theory, Hegemony Theory and Culture and Semiotic Theory.

#### **Outcome:**

1. Students will be conversant with the 7 Cs of effective communication.
2. Students will be able to identify various theories of communication.
3. Assess the impact of media on society.

#### **References:**

1. The Process of Communication : D. Berlo
2. Mass Communication Theory: Denis McQuail

3. Theories of Mass Communication: De Fleur and B. Rokeach
4. Communication Models: Denis McQuail
5. Mass Media Today: Subir Ghosh
6. Media and Society: R.K. Ravindran
7. Text book of Mass Communication and Media: Uma Joshi
8. Modern Communication Technologies: Y.K. Dsouza
9. Mass Communication and Journalism in India: D.S. Mehta, Allied Publishers Limited
10. Mass Communication in India: Keval J. Kumar, Jaico Publishing House, Mumbai

### **Writing and Designing for Print Media-I (JMC-102- A)**

**Objective:** Make students conversant with pattern, structure and elements of news writing and editing. They will understand the concept of news value to identify newsworthy stories and be able to narrate and edit them for publishing. Also, to Inform about sources of news copy; improve editing skills; learning nuances and symbols of copy marking; understand preparing cut lines. Simultaneously, to teach about layout and design of page.

L T P

I.A./Practical: 25Marks

4 0 0

Theory: 75 Marks

Time Allowed: 3 Hours

Max. Marks: 100

**Unit-1: Concept of news and Developing News Stories;** Definition of news, News values, Types of News and News stories; The news story structure, 5 Ws and 1H, The inverted pyramid pattern: Need and Usefulness, The essentials of news writing, Importance of lead in a story and types of leads; Organization: theme statement, scratch outline, inverted pyramid approach, nut graph and five-box approach Composition: writing the title, lead and ending; ensuring readability through incorporation of action, conciseness, sensory detailing, literary devices, human interest, humour, illustrations, transition and focus; importance of revising.

**Unit-2: News copy and print layouts:** Sources of news copy; editing different types of copy; Headlines: significance and functions, typographical patterns of writing headlines, Do's and Don'ts of headline writing, headline schedule; Copy marking and editing symbols.

**Unit-3: Elements of design:** Definition and importance of Graphic design in communication and branding. Elements of Design: verbal, visual and white space. Text as a visual element: Design, structure and classification of type; Typographic presentation: legibility and appropriateness; text-breakers – typographical devices such as multi-col leads, initial letters (drop caps and rising caps), sub heads/crossheads/side heads, pulled quotes, bold paragraphs, italics; Visual elements: Illustrations - thumbnail graphics, dingbats, infographics, photographs and images; rules & borders - column rules, cut offs, dashes & boxes.



**Unit-4: Design principles:** Vocabulary of design: Point, line, shape, texture, tone, colour, mass, motion, space, scale and proportion. Principles of design: Balance and proportion, focus, contrast, movement and rhythm, harmony and unity. Importance of a grid system; alignment, gridding, grouping; eye movement; Based on balance: symmetrical, asymmetrical and dissymmetrical layout; Based on contrast – static and dynamic layout; Based on form – regular and irregular layout; Types of page makeup: vertical, horizontal, diagonal and quadrant, frame, brace, circus/jazzy; poster front page, signal & text front page; Mechanics of page makeup.

#### References:

1. Mintz, Patricia Barnes, (1981). *A Dictionary of Graphic Arts Terms*. Van Nostrand-Reinhold Co., New York.
2. Sutton, Albert A., (1957), *Design and Make-up of the Newspaper* (Prentice-Hall, New York).
3. Binder, Kate, (1998), *Teach yourself Quark XPress*. Tech Media, New Delhi.
4. Busch, David D., (1997), *Teach yourself Pagemaker*. BPB Publications.

#### References

1. Raman, Usha. *Writing for the Media*. Oxford Higher Education, 2010.
2. *News Reporting and Editing*: K.M. Srivastava Sterling Publishers, New Delhi.
3. *The Professional Journalist*: John Hobenberg Oxford IEH Publishing Company, New Delhi
4. *The Journalism Handbook*: M.V. Kamath
5. *Handbook of Journalism*: Aggarwal VirBala, Gupta V.S.
6. *Mass Communication and Journalism in India*: D.S. Mehta, Allied Publishers Ltd., New Delhi
7. Evans, Harold, (1974), *Editing & Design (Five Volumes)*(William Heinemann, London),

**Outcome:** The students will:

1. Learn patterns and structure of news writing.
2. Conversant with basics of page layout.
3. Know about elements of newspaper design in print.
4. Aware of principles of newspaper designing.

### Media Governance & Management (JMC-103- A)

**Objective:** To help students visualize the panorama of media world and its organization and functioning. Convey the role of media in the age of globalization; Multimedia Journalism and its impact on the world ; Broadcast Production and management.

L T P

I.A./Practical: 25 Marks

4 0 0

Theory: 75 Marks

Time Allowed: 3 Hours

Max. Marks: 100

**Unit-1:** Multimedia Journalism; Broadcast Production; Research Methods; Contemporary India and the World; Media Management and Entrepreneurship; Rise of Development Journalism-DEVCOM.

**Unit-2:** Different approaches to management; Global Media Players; India's Major Media Houses and their Holdings; Classification of newspapers; Important aspects of newspaper industry in India; Small and Medium newspapers in India and their constraints; Public Relations & Corporate; Management of Media Organizations; Handling Twitter/Blogs ; Editorial Decision-making: Qualities and responsibilities of Sub-editor, chief Sub-editor and News editor; News Beats; Types of reporting; Press Conferences; Audience.

**Unit-3:** Media and Democracy: Beat Reporting, Beats; Oral press briefing; Press conference; Meet the press; Interview--types, purpose, technique; Press release; opinion poll and exit poll methods; opinion leadership; Investigative Journalism: sting operations; media control; censorship; propaganda; crisis reporting; responsible reporting.

**Unit-4:** Role of Bureau chief; Qualities and responsibilities of a reporter; News Agencies: Role and importance; Feature: definition, meaning, importance, types; Difference between Article, Feature and News feature. Hierarchical set-up of editorial wing in a newspaper; Role and responsibilities of the editor, Deputy editor, Assistant editor and other editorial staff; Role and responsibilities of News editor, Deputy news editor, Chief-sub-editor & Sub-editors.

#### Outcome:

1. Students will learn about the major media houses.
2. Learn the significance of Media Management and Entrepreneurship.
3. Students will learn about the economics and political underpinnings of the media world.
4. They will understand the pragmatics of media operations in the global world.

#### References:

1. Kohli Vanita , (2003), *The Indian Media Business*, Sage.

2. Bagdikian Ben H, ( 2004), *The New Media Monopoly*, Beacon Press.
3. Redmond James and Trager Robert, (2004), *Balancing on the Wire: The Art of Managing Media Organizations*, 2nd ed., Atomic Dog.
4. Croteau David and Hoynes, William (2001) *The Business of Media*, Pine Forge Press.
5. Compaine Benjamin M (2001), *Who Owns the Media?., et. al.*, (3rd ed., KnowledgeIndustry).
6. Chomsky, Noam (2004) *Media Control: The Spectacular Achievements of Propaganda*; Vanguard Books, Lahore. Chapters 1&2.
7. Cleveland, Harlan (1986) *Government is Information (But Not Vice Versa)* *Public Administration Review*, Vol. 46, pp. 605-607.
8. Curran, James (2011) *Media and Democracy*, Routledge: London, Chapters 4 and 11.
9. Graber, Doris A., Ed, (1990) *Media Power in Politics*, Macmillan: New Delhi, Chapters 2:4, 3:1 and 3:3.
10. Price, Monroe (2002) *Media and Sovereignty*; MIT Press, London. Chapter 1&3.

**Media Laws & Media Ethics (JMC-104— A)**

**Objective:** Make students conversant with Press laws and ethics and principles for journalists. Various other laws having implications for journalists are also discussed including RTIs, IPRs and those pertaining to legal procedures. The debate of freedom of expression and its limitations is introduced. The balance to be struck between artistic expression, censorship and morality is discussed.

L T P

I.A./Practical: 25 Marks

4 0 0

Theory: 75 Marks

Time Allowed: 3 Hours

Max. Marks: 100

**Unit-1:** Press laws: Defamation Act, Right to Information, Contempt of Court, Official Secrets Act, Copy Right, Press Council: powers, practices and procedures; Principles and ethics for journalists.

**Unit- 2:** Freedom of Expression (Article 19 (1) (a) and Article 19 (1)(2), Freedom of Expression and defamation-Libel and Slander, Media Trials, Issue of privacy and surveillance in society

**Unit-3:** Intellectual property rights, legality and ethicality of sting operations, ethical issues in social media, broadcasting bill, NBA guidelines

**Unit-4:** Self regulation, media content debates on morality and accountability: Taste, culture and taboo, censorship and media debates.

**Outcome:**

1. Students shall be able to regulate their writing according to cultural context.
2. Students will learn to earn credibility for their work by respecting copyrights and IPR regime.
3. Students will learn to avoid needless controversy by avoiding libel and slander and be competent to understand that issues are greater than people.
4. Learn about self-regulation and censorship debate on content circulation.

**References**

1. Thakurta, Paranjyogua, Media Ethics, Oxford University Press, 2009
2. Barry McDonald and Michelle Petheran, Media Ethics, Mansell, 1998
3. Austin Sarat, Where law meets popular culture (Ed.), The University of Alabama Press. 2011
4. VikramRaghvan, Communication law in India, Lexis Nexis Publication, 2007
5. IyerVenkat, Mass Media Laws And Regulations in India- Published by AMIC, 2000
6. William Mazarella, Sensorium: Cinema and The Open Edge of Mass Publicity

**LAB (JMC-105- A)**

L      T      P  
0      0      20

End Semester: 100

IA: 30

External -70

Credit: 10

**Objective:** All lab exercises in the manual will have an over-arching intention to cater to district goals. Students shall cover events and incidents pertaining to district level.

**Outcome:** They will have developed their skills keeping local themes in perspectives and dealing with material available in proximity.

**Minor Project (JMC-SEC-106- A)**

L      T      P  
0      0      0

**Total : 50****Credit: 2**

**Objective:** Students shall cover events and happenings on district level. The documentary must have value for local stake holders and neighbourhood community.

**Outcome:** Students will have produced a performance/work/documentary in the interest of neighbourhood communities or villages or the city in the district.

## SEMESTER II

**Communication Research & Methodology (JMC-201- A)**

**Objective:** To discuss the objectives and significance of research and details of research plan, along with research methods; sampling, and scaling techniques; data collection tools; discuss case study method; processing and analysis of data; visual and graphical representation of data; hypothesis testing and data analysis techniques, including statistical analysis. Discussing Measures of Central Tendency; of Dispersion; of Asymmetry; of Relationship.

L	T	P	I.A./Practical: 25 Marks
4	0	0	Theory: 75 Marks
Time Allowed: 3 Hours			Max. Marks: 100

**Unit-1:** Meaning of Research, Objectives of research, Types of Research, Significance of Research, Definition of Research Problem, Research Design, Development of Research Plan, Sampling and Data collection strategies: Types of data: primary and secondary.

Definition and importance of sampling. Types of probability and non-probability sampling.

**Unit-2:** Measurement Scales, Important Scaling techniques. Data collection tools: Observation, Questionnaire, Interview, projective techniques, warranty cards, Distributor or store audits, Pantry audits, consumer panels, use of mechanical devices. Case Study Method

**Unit-3:** Processing and Analysis of Data: Processing Operations, Types of Analysis, Measures of Central Tendency, Measures of Dispersion, Measures of Asymmetry, Measures of Relationship

**Unit-4:** Data Presentation and Analysis: Graphic and tabular representation of data using Word Excel/SPSS. Levels of Measurement. Reliability and validity.

Hypothesis testing – assumptions and limitations. Using SPSS for elementary descriptive and inferential statistical analysis. Report writing. Bibliography and Index

**Outcome:**

1. Students will be able to devise a cogent and coherent research plan.
2. Learn using SPSS for elementary descriptive and inferential statistical analysis.
3. They will be able to select and employ research method suitable to their chosen topic/field of study.
4. They will be equipped with known techniques of data interpretation and analysis.
5. They shall be able to represent the information gathered in visual and graphic formats.

**References:**

1. Gupta, Santosh. P, (1993), Research Methodologies and Statistical Techniques, Deep and Deep Publishers, N.D.
2. Yadava, K.N.S and Yadava, Surender S., (1995), Statistical Analysis for Social Scientists, Manak Publishers, N.D.
3. Johnson, Allan G., (1977), Social Statistics without Tears, McGraw Hill.
4. Wimmer, R. and Dominick, J., (1987), Mass Media Research Methods, Roger Wordsworth Publishers, London.
5. Lindlof, Thomas R., (1994), Qualitative Communication Research Methods, Sage Publications, N.D.
6. Stempel, G.H and Westley, B.R, (1989), Research Methods in Mass Communication, Prentice Hall Inc. N.Y.
7. Berger, Asa A., (2000), Media and Communication Research Methods, Sage Publications, N.D.
8. Wimmer, R. and Dominick, J., (1987), Mass Media Research Methods, Roger Wordsworth Publishers, London.
9. Sharma, S.R, (1996), Research in Mass Media, Radha Publications. N.D.

**Performance Media & Cultural Studies (JMC-202 – A)**

L T P

I.A./Practical: 25 Marks

4 0 0 +

Theory: 75 Marks

Time Allowed: 3 Hours

Max. Marks: 100

**Objective:** To convey an understanding of various approaches to theatre; give a historical overview of Western and Indian theatre; familiarize the students with various forms and periods of performative art/theatre. Also, to make students familiar with various approaches in performance studies. Students are encouraged to understand the concept of performative. Students are invited to weigh the value of text vis-a-vis performance. Students are made conversant with the requisites of theatrical productions.

**Unit-1:** Nature of the performing genre, Performance: space, text, texture and context, historical understanding of performance based communication; Perspectives on theatre and performance; historical development of theatrical forms; Folk Traditions.

**Unit- 2:** Understanding various approaches to theatre, theatre as communication; Historical overview of Western and Indian theatre; Form and Periods: Classical, Contemporary, Stylized and Naturalist; Workshop with students

**Unit-3:** Theories of Drama: Stanislavsky, Brecht; Bharata; performance appreciation, resistance to performance, performance ethnography, performance and identity; Theoretical Forms and Practices: semiotics of performative spaces: proscenium architecture; amphitheatre; open-air etc.; Voice, speech, gestures and techniques; floor exercises; improvisation and characterization; Theatrical production: direction; costume; lighting; backstage support; recording/archiving performance; interviewing performers and data collection

**Unit-4:** Postmodern Performance: popular culture and visual art: key characteristics of postmodern fiction, architecture, visual art, some examples, postmodern performance art, debates in popular culture, postmodern films, capitalism and postmodernism, simulacra, hyperreal- Jean Baudrillard, Jurgen Habermas, Fredric Jameson.

**Outcome:**

1. Students will be able to identify the different genres of text and performance.
2. They will be able to appreciate the value of historical context in understanding text or performance.
3. They will be familiar with major folk traditions of Northern India.
4. Students will learn to categorize theatre as Classical, Contemporary, Stylized and Naturalist.

**References:**



1. Raymond Williams, from 'Forms,' in *Culture* (London: Fontana. 1981), pp. 154-80.
2. Stephen Greenblatt, 'Introduction' in *Renaissance Self -Fashioning* (Chicago: University of Chicago Press, 1980), pp. 1-9.
3. Alan Sinfield and Jonathan Dollimore, 'Foreword' and 'Introduction' in *Political Shakespeare. New Essays in Cultural Materialism* (Ithaca: Cornell, 1985), pp. vii-viii, 2·17. 29
4. Roland Barthes, from *Mythologies* (New York: Noonday Press. 1972): 'The World of Wrestling: 'Novels and Children', 'Toys; 'Striptease', 'Photography and Electoral Appeal', 'The Lost Continent; Plastic; and 'The Great Family of Man'; pp. 15-25,50- 5,84-7 and 91-102.
5. Terry Eagleton, *Literary Theory: An Introduction*. 2nd ed. (Oxford: Blackwell).
6. Brecht *Mother Courage & Her Children* and epic theatre
7. Readings from Bharata's *Natyashastra*

**Recommended:**

8. JL Austin: 'How to do things with words: lectureII'. *The Performance Studies Reader*. Third edition. Henry Bial and Sara Brady.205-210
9. Excerpts from "Signature Event Context"*The Performance Studies Reader*. Third edition. Henry Bial and Sara Brady.211-213.
10. Homi K Bhabha. " Of mimicry and man"*The Performance Studies Reader*. Third edition. Henry Bial and Sara Brady.362-368
11. Stephen Greenblatt, 'Introduction' in *Renaissance Self -Fashioning* (Chicago: University of Chicago Press, 1980), pp. 1-9.
12. Alan Sinfield and Jonathan Dollimore, 'Foreword' and 'Introduction' in *Political Shakespeare. New Essays in Cultural Materialism* (Ithaca: Cornell, 1985), pp. vii-viii, 2·17. 29
13. Brecht on epic theatre
14. Readings on 'Rasa' Chapter VI. from Bharata's *Natyashastra*
15. Woods, Tim. *Beginning Postmodernism*. Viva Books.New Delhi-2010.
16. Jean Baudrillard. *Simulacra and Simulations*. 421. *Modern Criticism and Theory: A Reader*. Second Edition. David Lodge and Nigel Wood.Pearson: New Delhi.

### English Journalism (JMC-203- A)

**Objective:** To inform the students about the contemporary journalism in English journalism and trace the trajectory of its development over the centuries. To introduce the students to contemporary newsroom scenario where English journalism leads and copies of English journalistic writing translated into vernaculars for publication. Also, to introduce students to basics of literary theory and criticism, so that they understand the ideological streams informing media.

L      T      P  
4      0      0

Time Allowed: 3 Hours

I.A./Practical: 25Marks

Theory: 75 Marks

Max. Marks: 100

#### Unit –1- Brief history of English literature

Rise of English language-; William Caxton’s printing press; Shakespearean drama and Elizabethan England; King James Bible; Restoration Age; emergence journalistic writing in English; tabloids and essays; First broadsheet publications; AphraBehn’s Oroonoko; English essay-Addison and Steele’s *The Spectator*.

**Unit-2-: Editing for Media:** Principles of editing: Editing for precision, accuracy, clarity, brevity, spelling, punctuation and grammatical errors, Types of editing; Sub-editing: meaning, purpose, traditional and modern techniques; Difference between sub-editing and proof-reading; Editorial: meaning, significance, types, structure, policy; Contents of editorial page and their significance; Letters to the editor.

#### Unit-3-Important literary terms and key critical concepts:

Narrative, discourse, critique and genre(satire, novel, tragedy, comedy, and epic); Political Criticism.; **ideology and ‘-isms’:** episteme, discourse, ideology, normative, hegemony; Value judgements; Louis Althusser's Ideological State Apparatuses; Repressive state apparatus; Marxism; capitalism; Literary terms and ideologies: of value in writing for media: realism; Deconstruction; Post-structuralism; Postcolonialism and Third world; feminism; Marxism; Psychoanalysis-Id, Ego, Superego; Eros /Thanatos ; Orientalism; postcolonialism; ‘margins’, ‘centre’, ‘subaltern’, ‘diaspora’; Third world; ‘displacement’; modernism and Postmodernism.

**Unit-4: Functional English** -Writing the feature:. Classification and types of features: News features; Editorials; Opinions; interviewing; -types of interview; personality sketches; biographical sketches, obituaries; commemorative features; problem features; utility features; hobby features; career features; lifestyle features; historical features; personal experience features; philosophical features. Reviews: films, books, the visual and performing arts; Report Writing- hypothesis-evidence-thesis; description of objects, appliances, instruments, products, processes/ Seven Cs of writing Note: Excerpts from key texts/chosen examples

**Course Outcomes:** At the end of the course the students will be able to:

- Students learn about the history of journalistic writing in English with major developments.
- Students are aware of fundamental ideas in the field of literary theory and criticism.

- Students understand to differentiate between narrative and discourse.
- Students are conversant with functional English.

**References:**

Eagleton, Terry. *Literary Theory: An Introduction*. Maya Blackwell:Doaba Publications.1996.

Clifford Geertz: *Blurred Genres: The Refiguration of Social Thought*

Alexander, Michael. *A History of English Literature*, Second Edition. Palgrave 2007

Daiches, David. *A Critical History of English Literature*. Vol.4. Romantics to the Present Day.1960

### Photography and Visual Communication (JMC-204- A)

**Objective:** Discuss the four visual communication routes, principles of photography, angles of vision, genres of photography and the principles of photo composition.

L T P

I.A./Practical: 25 Marks

4 0 0

Theory: 75 Marks

Time Allowed: 3 Hours

Max. Marks: 100

Unit-1: **Four Visual Communication routes:**– graphic communication, illustration, film and animation and photography; theoretical exploration; techniques; digital photography; photography as visual tool; creative practice

Unit-2: **Principles of Photography:** Understanding the structure and working of a professional camera; Major types of camera--Point and shoot, Compact or Auto-focus, Polaroid, Traditional SLR still professional camera; Types of Camera lenses--Normal, Wide, Tele, Zoom, Fish-Eye.

Unit-3: **Angle of Vision:** Focal lengths of various lenses and their use in photography. Sources of Light-Natural and Artificial; Technique and skill of using various light sources and elements to create special effects; Depth of Field and Depth of focus; Relationship between shutter speed, film speed and aperture for different genres of photography.

Unit-4: **Principles of photo composition:** Focal point, Rule of thirds, Straight and Converging Lines, Diagonal and S-shaped compositions, Repetition and Rhythm, Moving towards the centre; Cropping and Editing. Text vs Photograph; Essentials of a press photograph; Qualities of a good photojournalist, Caption Writing; Photo Feature: meaning, characteristics and importance; Significance of pictures: selection, editing and cropping of pictures, writing outlines.

#### Outcome:

1. Students will learn to make use of photography as a visual tool.
2. Learn the techniques of digital photography.
3. Adopt photography as a creative practice equipped with understanding of angle of vision, focal length, aperture etc.
4. Learn how to write captions.
5. Will have inculcated the habits of a good photo journalist.

#### References:

1. Digital Photography: Tim O'Sullivan, Brian Dutton and Philip Rayner
2. Creating Digital Content: John Rice & Brian Mckernan
3. Studying the Media: David E.Reese, Mary E.Beadle, Alan R. Stephenson
4. 100 Ways to Take Better Photographs: Tom Ang
5. Advanced Digital Photography: Katharina Grimme

**Lab (JMC-205-A)**

L      T      P  
0      0      20

Internal Lab/Sessional: 30 Marks

Final Viva-voce and Practical: 70Marks

Time Allowed: 3 Hours

Max. Marks: 100

**Objective:** Students will cover the events, incidents and happenings in the state and having significance on that level.

**Outcome:** Students will have covered the landscape to come up with a dynamic narrative and documentary concerning the state.

**Note:** See Manual towards document end.

**Minor Project (JMC-SEC-206- A)**

L      T      P  
0      0      4

**Total: 50****Credit: 4**

**Objective:** Make short exercises on news and make a short narrative/documentary.

**Outcome:** Students will be able to develop a collective story in any media working in teams on one chosen/ selected topic. The topic shall pertain to an important issue of the state.

**Audit Course\*\***

**(Audit Course in Personality Development & Soft Skills)**

**Objective:**

To prompt introspection and motivate the students to recognize their own strengths and work on their weaknesses; to offer personality models for them to emulate or avoid; to help them inculcate agreeable personality traits; introduce them to scenarios where they work in teams, synergize efforts and take on leadership roles; build confidence for better communication; sensitize the students to handle differences so they can comfortably traverse heterogeneous landscapes offered in a multicultural environment.

### Personality Development & Soft Skills (AC-XXX)

L T P

No. of Credits: 0

IA: 25

3 0 0

Theory: 75 Marks

Time Allowed: 3 Hours

Max. Marks: 100

#### Syllabus

**Unit-1:** Understanding self: identity and recognition; FFM; Big Five Personality Traits-OCEAN/CANOE model-Openness to experience, Conscientiousness, Extraversion; Agreeableness, and Neuroticism-‘vulnerability’ to ‘emotional stability’; sample items included under each category –identification and recognition; SWOC/ SWOT model applied to individual self; personality versus temperament and heritability; Maslow's needs hierarchy; ERG theory; gender and cultural differences; four types of learning styles; exercises in PD and stress management.

**Unit-2:** Introduction to Leadership; Leadership Styles; Managers and Leaders; Stress Management ; Decision-making; Team-building; Motivation; Personality development tips; exercises in Leadership and Team building; Group Think; Devil’s advocate; value of dissent; Brainstorming; Sensitivity Training; entrepreneurship; Leadership and Team-building exercises.

**Unit-3:**Communication; importance; improving communication skills; Introduction to Communication – Communication as a process – Communication as a concept – Importance of Communication – Types of Communication – Effective Communication - The ABCs of Communication – Model for Communication process – Communication categories – Barriers to effective Communication.

**Unit-4:** Interpersonal Relations; Ego states; Conflict management; formal communication; informal communication; importance of proper body language; Case Study discussion of some influential personalities; Preparing for interviews; Appraisal through Mock-interview; Confidence-building; Debate; Group Discussion; Dialogue; Declamation; Creativity and critical thinking.

#### Outcome:

1. The student is familiar with his/her own strengths and weaknesses.
2. The student learns to take on responsibility and motivated towards greater ability for decision-making.
3. Students learn to value differences, multiple perspectives and value of their own opinions.
4. This confidence helps the students to handle interpersonal communication well.

**References:**

Seema Sanghi and Stephen Robbins. Organizational Behaviour. Pearson.

Effective Technical Communication, M Ashraf Rizvi, Tata McGraw-Hill Education, 2005, 1259082512.

Lesikar. Basic Business Communication: Skills For Empowering The Internet Generation. Tata McGraw-Hill Education, 01-Apr-2005

**Semester III****Introduction to Convergent Journalism (JMC-301- A)**

**Objective:** Students will learn about the functioning of cyber journalism and use of internet as a research tool; learn about Computer Aided Reporting (CAR); History of radio and electronic media; ICT; greater emphasis on skills in graphic designing and photography.

L T P

I.A./Practical: 25 Marks

4 0 0

Theory: 75 Marks

Time Allowed: 3 Hours

Max. Marks: 100

**Unit-1: Cyber Journalism;** E-Newspapers; On-line Editions of Newspapers; Merits and demerits of Cyber Journalism over traditional newspapers and magazines; Socio-economic impact of Cyber journalism, Use of Internet for Mass Communication Research.

**Unit- 2: Computer Aided Reporting:** History of CAR, Use of computers for news gathering, processing and dissemination; Participatory journalism: Traditional and contemporary meaning, Online Journalism: Journalism in 'real time', Interactivity & democratizing communication, vertical to horizontal.

**Unit-3:**Radio as a means of mass communication; Brief history of Radio from early years to the present stage; Print vs Electronic Media; Characteristics of Radio;Effects of Radio on society. Public broadcasting and Private broadcasting systems in India; Radio Broadcasting Systems--MW, SW, FM; Internet Radio; Satellite Radio; Community Radio, syndication.

**Unit-4:**Information Communication Technology(ICT); Digital journalism; hypertextuality; on-line journalism; blogging; Local television; News jobs; Production jobs; On-line convergence; Production team,VO, SOT, Tag, Electronic news-gathering (ENG) technique, Electronic field production (EFP) ;non-linear editing system (NLE) ; recorded or live television video production; Web Design and Development; Graphic design; data visualization and infographic design; creating on-line portfolios; Drawing Apps and Painting Apps for Designers; Best Apps for Graphic Designers; Digital storytelling, smartphone photography;

**Outcome:**

1. Students will learn to use the cyberspace for journalism.
2. Use the internet to their advantage and avoid pitfalls of information gathered from unreliable internet sources.
3. Tap on opportunities offered by the boom in Information Communication Technologies(ICT).

#### References:

1. Understanding Mass Communications: Defleur / Dennis, Goyalsaab Publishers, New Delhi Broadcasting in India: P.C. Chatterjee, Sage Publication, New Delhi
2. Broadcast Journalism: Boyd Andrew, Focal Press, London
3. News Writing for Radio and T.V: K.M. Shrivastava, Sterling Publication New Delhi
4. This is All India Radio: P.C. Chatterjee, Publication Division, New Delhi
5. News Writing: George A. Hough, Kanishka Publication, New Delhi
6. Baczkowski Pablo J (2004), *Digitising the news: Innovation in online newspapers*, MIT press.
7. A Journalist's Guide to the Internet: The Net as a reporting tool: Callahan Christopher.
8. Writing for New Media: The Essential Guide to Writing for Interactive Media, CDROM, and the Web: Andrew Bonim.
9. ABC of the Internet: Crumilish.
10. Information Technology: Danis P. Curtin.
11. Illustrated World of Internet: Anil Madan
12. Ran Micheal, James W Tankard, (2004), Writing for print and digital media withonline learning centre and power web, McGraw Hill.
13. Allen Stuart, (2006), Online news, McGraw Hill.
14. Callahan Christopher, Leslie Jean Thorton, ( 2007), A journalists guide to internet, Longman.
15. Wilkinson Jeffrey S, August E Grant, Douglas Fisher (2008), Principles of Convergent journalism, Oxford.

#### Editing in Digital Media Art (JMC-302- A)

**Objective:** Introduction to modern editing- its terminology, theory and principles. Teach linear and non-linear editing tools and techniques; introduction to FinalCut Studio; editing sound and visuals.

L T P

I.A./Practical: 25 Marks

4 0 0

Theory: 75 Marks

Time Allowed: 3 Hours

Max. Marks: 100

Unit-1: Introduction to Editing -bird's-eye view of the modern editing process and modern editing terminology, Theory of Editing, Principles of editing - Various principles of Editing like Contrast, Parallelism, Symbolism, Simultaneity & Leitmotif (Reiteration of theme). Several more principles like Continuity, Making an edit invisible, Motivation for every edit, Delivering a message, Bearing audio in mind, editing is creating, Control of Overuse technique or Visual effects.

Unit-2: Linear Editing- History, Early technology, Introduction of computerized systems, Peak usage, Current usage, Non-Linear Editing- Basic Techniques and History, Linear & Non linear tools ,Script Analysis by an Editor, Editing Terminology.

Unit-3: Introduction to Final Cut Studio, Styles of Cutting, Rules of Non-linear Editing, Continuity, Parameters, Visualization, Editing News.



Unit-4: Editing Sound- Introduction, Early talkies, Mechanical Editing, Digital Sound, Animation Sound Editing, Music Editing, Multitrack Editing, Cutting on Beat off Beat, Basic Visual FX.

**Outcome:**

1. Students will be conversant with film editing and video editing.
2. Students will learn to edit sound and animation.
3. Students will learn the use of software for editing.

**References:**

1. Editing Digital Video: The Complete Creative and Technical Guide 1st Edition by Robert M. Goodman
  2. Editing Techniques with Final Cut Pro (Paperback) by Michael Wohl
  3. Grammar of the Edit (Paperback) by Roy Thompson (shelved 1 time as video-editing)
  4. The After Effects Illusionist: All the Effects in One Complete Guide (Paperback) by Chad Perkins (shelved 1 time as video-editing)
  5. After Effects Apprentice (Paperback) by Trish Meyer (shelved 1 time as video-editing)
  6. On Film Editing (Paperback) by Edward Dmytryk (shelved 1 time as video-editing)
  7. Editing Digital Video: The Complete Creative and Technical Guide (Digital Video and Audio) by Robert Goodman (shelved 1 time as video-editing)
  8. Editing Digital Video: The Complete Creative and Technical Guide (Digital Video and Audio) by Robert M. Goodman
- Unit-1: Basics of Video Editing

**Elective Subjects**

**Travel Writing and Documentary (JMC-303- A)**

**Objective:** Conveying the significance of travel across history. The importance of travel to colonization, imperialism, globalization, orientalism and ethnography. Moreover, to share the spirit of adventure and thrill on one hand and romance on the other that finds expression in a variety of travelogues.

L T P

I.A./Practical: 25 Marks

4 0 0

Theory: 75 Marks

Time Allowed: 3 Hours

Max. Marks: 100

Unit-I: Globalization and Travel: History of Travel and Travel Writing: Itinerary, Silk route, imperialism; Travel and religion; Contemporary Travel writing; heritage walk.

Unit-2: Travel Writing and Politics: History and meaning; Origins; racism; Orientalism and Travel: Orientalism and Post-colonialism: Background, British Orientalism; Eastern and Western perspectives; Contents; Colonialism; Definition; Postcolonial identity; Characteristics; Critical purpose; Critique of Travel narratives: Notable theoreticians: Frantz Fanon; Edward Said; Gayatri Spivak; R. Siva Kumar; Dipesh Chakrabarty; Derek Gregory; Postcolonial nations and diasporic identity.

Unit-3: Travel Narratives and genres: Travelogues; Content; Format; Vocabulary-building; Narration and style: 'traventure'; Travel photography, documentary and film: key figures and notable examples, writing travel stories.

Unit-4: Travel Journalism: globalization; armchair tourism; environmental problems and travel journalism; dark tourism;

References:

F. Hanusch, E. Fürsich *Travel Journalism: Exploring Production, Impact and Culture*. Palgrave MacMillan 2014.

Lyn McGaurr. *Environmental Communication and Travel Journalism: Consumerism, Conflict and Concern*. Routledge.

John F. Greenman and Peter Lang, *Introduction to Travel Journalism: On the Road with Serious Intent*. 2012

L. O'Neil. *Travel Writing*. F+W Media. University of Virginia. 1996

**Outcome:**

1. Students will learn about the critical perspectives on travel and ethnography.
2. Students will learn how travel has shaped history.
3. They will learn about methods of ethnography.
4. They will learn about ethnography and its contribution to imperialist discourses like Orientalism.
5. They will be able to create an itinerary of their own and compose a travelogue.

References:

1. George, Don. *Lonely Planet's Guide to Travel Writing: Expert Advice from the World's Leading Travel Publisher*
2. Thompson, Carl. *Travel Writing. Routledge: The New Critical Idiom*. London and NY: 2011
3. Hulme, Peter and Tim Youngs. *The Cambridge Companion to Travel Writing*. Cambridge UP 2002.
4. Elizabeth A. Bohls, Ian Duncan. *Travel Writing 1700-1830: An Anthology*. Oxford World Classics: Oxford UP. 2005
5. Fosters, Shirley and Sara Mills. *An Anthology of Women's Travel Writing*. Manchester UP: 2002

**Feminism and Gender Studies (JMC-304- A)**

**Objective:** Discuss the origins and development of Feminist Theory; feminist engagements with other ideologies and theories; Gender studies and psychoanalytic theory: familiarize and sensitize students to existence of Third Gender; Queer Theory. Discuss the aesthetic and performative aspects of feminism in form of Feminist culture; Architecture; Visual arts; Literature; Music; Cinema and mainstream media and representation of women.

L T P

I.A./Practical: 25 Marks

4 0 0

Theory: 75 Marks

Time Allowed: 3 Hours

Max. Marks: 100

Unit-1: Feminist Theory: First Wave, Second Wave and Third Wave feminism: feminist movement in the western world, evolution till date, third world feminism.

Unit-2: Movements and Ideologies: Political movements; Materialist ideologies; Black and postcolonial ideologies; Social constructionist ideologies: Cultural movements

Unit 3: Gender studies and psychoanalytic theory: Third Gender; Queer Theory and Post- feminism: History of Gender Studies; Post modern influence; Women's Studies

Unit 4: Media and feminism: Feminist culture; Architecture; Visual arts; Literature; Music; Cinema and mainstream media and representation of women

**Outcome:**

1. Students will learn about the performative aspects of feminism in form of Feminist culture; Architecture; Visual arts; Literature; Music; Cinema
2. Students will learn to make responsible and sensitive representation of women.
3. Students will adopt an inclusive approach to gender rather than exclude the third gender.
4. Their approach to scenarios will be politically correct and their use of language will be parliamentary and decorous.

**References:**

1. Martha Fineman, Martha T., *Feminism, Media, and the Law*. Oxford UP, 1997
2. Tandon, Kapil. *Feminism: A Paradigm Shift*. Atlantic Publishers and Distributors, 2008.
3. Marianne Hirsch. *Conflicts in Feminism*. Routledge:New York and London: 1990.
4. Juliet Mitchell, 'Femininity, Narrative and Psychoanalysis', in *Modern Criticism and Theory: A Reader*, ed. David Lodge (London:Longman, 1988), pp. 426-30.
5. Hooks, Bell. *Feminism is for Everybody: Passionate Politics*. Pluto Press : London, 2000
6. Chandra TalpadeMohanty, Ann Russo, Lourdes Torres *Third World Women and the Politics of Feminism*. Indiana University Press.USA:1991
7. Hooks, Bell: *Feminist Theory: From Margin to Centre*. Pluto Press.2000
8. Barbara Ryan. *Feminism and the Women's Movement: Dynamics of Change in Social Movement*.Routledge:1992
9. Waldmen, Diane and Janet Walker. *Feminism and Documentary*.University of Minnesota Press. 1999

**New & Alternative Media (JMC-305- A)**

L T P

I.A./Practical: 25 Marks

4 0 0

Theory: 75 Marks

Time Allowed: 3 Hours

Max. Marks: 100

**Unit-1: Alternative Media:** Theory and methodology; four approaches to alternative media; relevant case studies; alternative journalism and media practices; civil society forums; online participation; globalization; ‘glocalization’ and the internet.

**Unit-2: Alternative Journalism:** media frames; citizen participation in news; ‘radical’ journalism; reverse engineering; anti-copyright; open distribution; economics of alternative production; ‘reprographic technologies’; consumer culture; Zines; fanzine culture; British new social movement of 1990s; readers as writers; knowledge production; community radio; internet memes.

**Unit-3: Information Communication Technology:** New Media: Principles of new media; mainstream coverage; concept of hegemony; ICTs; Digital divide; digital inclusion; ICT4D; culturally sustainable development; e-adoption; use in propaganda; digital journalism

**Unit-4: Web and interactive media:** A brief history; digital storytelling; cultural jamming; choice of media; guerilla and viral marketing; mobile media; defining ‘interactive media’ and user control; metaphors; input devices; interactive devices; icons; menus; props and characters; ‘multimedia’; social networking sites; computer games, e-learning, websites, site map; walkthroughs; blogosphere. anarchist’s use of internet; hacking.

**References:**

1. Lev Manovich .The Language of New Media. MIT Press. Cambridge:England. 2002
2. RadanMartinec and Theo Van Leeuwen. The Language of New Media Design: Theory and Practice. Rotledge.2009
3. Crispin Thurlow, Kristine Mroczek .Digital Discourse: Language in the New Media. Oxford UP.2011
4. Timothy Garrand Writing for Multimedia and the Web: A Practical Guide to Content Development for Interactive Media. CRC.Elsevier.2006
5. Matthew Fuller. Software Studies: A Lexicon. MIT Press. Cambridge:London.2006
6. Chris Atton. Alternative Media. Sage. 2002
7. Linda Jean Kenix Alternative and Mainstream Media: The converging spectrum. Bloomsbury Academic.2011
8. Bailey, Olga, Cammaerts, Bart, Carpentier, Nico Understanding Alternative Media. Open University Press. Mc Graw Hill 2007.
9. Robyn Blakemen. Strategic Uses of Alternative Media: Just the Essentials. Routledge 2011.
10. Steyn, Jacques ICTs and Sustainable Solutions for the Digital Divide: Theory and Perspectives. Information Science Reference:2011

### Advertising & Public Relations (JMC-306 -A)

**Objective:** Give an introduction to Advertising; compare the use of Print, Electronic and New media for advertising; enumerate the functions of advertising; Guide the plans for advertising and marketing mix; discuss advertising as a business; discuss theories of advertising; familiarize the students with the tools of PR; discuss role of PR in crisis handling and event management.

L T P

I.A./Practical: 25 Marks

4 0 0

Theory: 75 Marks

Time Allowed: 3 Hours

Max. Marks: 100

**Unit-1:Introduction to Advertising; Origin** and growth of advertising; Types of advertising; Print, Electronic and New media of advertising. Functions of advertising; Advertising and marketing mix; Advertising and PR, Advertising as a business; Origin & growth of Ad-agencies; Various departments in an Ad-agency and their functions; Brief introduction of top National and International Ad agencies.

**Unit- 2:Theories of advertising:** Motivation theory, DAGMAR, hierarchy-of-effects; Aida. Consumer behavior; Advertising appeals and objectives; Planning an ad-campaign, brand management; logo, packaging , brand image , slogan , trademark ; Media selection; Writing for advertising; classification of advertising: mediabased, objectives- based, area-based, selective & primary demand, carrier & non-carrier, spiral of advertising. Concepts of brand image and positioning. Advertising appeals: definition and kinds of appeals.

**Unit-3:Introduction to Public Relations:** Meaning and definition; Origin, and growth of PR; Functions and qualities of a PR executive; PR Media relations; PR-Ad Agencies Relations.

PR, propaganda, lobbying and Publicity; PR in government, private and public sectors; PR publics: Internal and external; Customer relations, Employee relations; Stock holder relations and PR in support of Sales; Guidelines for a PRO.

**Unit-4:** PR and its tools: House journal , annual reportsetc.; Writing for PR; Press Release, media kits, hand-outs, backgrounders Rejoinders; Organizing media events ; Conferences ; Press briefs and Meet the press. Basic understanding of Symmetrical and Asymmetrical theories of PR: Definition; concepts and types. Event management and Crisis management and other allied disciplines of PR.

#### Outcome:

1. Students will know the survival skills needed for the world of advertising and PR.
2. They will know how to budget ads.
3. They will have the basic knowhow on advertising start-ups.
4. They may be able to establish their own ad-agencies.
5. Learn designing a logo, trademark and slogan.
6. Understand brand image and position.
7. Able to plan an ad-campaign.
8. Employ PR Tools effectively to create goodwill and convey a positive brand image.

9. Employ PR for event management.
10. Employ PR for handling crisis.

### References:

1. Advertising: Wright, Winter, Zeigler
2. Creative Advertising: Moriarty, Sandra E.
3. Advertising Principles & Practice: Chunawala and Sethia, K.C.
4. Advertising Writing :Kaith, Hafer W., White Fordo E.
5. The Fundamentals of Advertising: Wilmshurst, John
6. Mass Communication in India: Kumar, Kewal J.
7. Advertising in the Mind of Consumer: Max Suther Land
8. Principles of Advertising: Monle Lee, Johnson, Viva Books Pvt. Ltd.
9. Advertising Management: David A. Parker, Rajiv Batra, Practice Hall M 97, Connaught Circus, New Delhi.
10. Reading in Advertising: Bellur V.V. Himalaya Publishing Management House, Bombay.
11. Reader in Public Opinion & Mass Communication: Morris, Janowitz and Paul Hirsch (ed.). Public Relations– A Scientific Approach: Sahai, Baldeo.
12. Handbook of Public Relations in India: Mehta, D.S.
13. Corporate Public Relations: Balan K.R.
14. Public Relations Handbook: Dilenschneider, Robert L. and Forrestal, Dan J.
15. Public Relations Principles Cases and Problems: Moore, Frazier H., Kalupa, Frank B

### JMC-307-A

#### Industrial Visits/Field Work/Internships (SEC)

L	T	P	Total: 50 Marks
0	0	4	Credits: 2

**Note:** These should be arranged independently and due approval must be taken by authorities. Evidence of internship in form of certificates is essential.

### OEC[proposed]

#### Photography for Beginners (OEC-JMC 308A)

**Objective:** Introductory course towards amateur photography.

L	T	P	I.A./Practical: 25 Marks
3	0	0	Theory: 75 Marks
Time Allowed: 3 Hours			Max. Marks: 100

**Unit-1, 2 and 3:** All practical exercises in photography.

**Outcome:** The students will be able to:

1. Learn to handle camera.

- Learn to use lens.
- Frame better pictures and actually cultivate their passion for photography.

### Literature and Cinema (OEC-JMC 308B)

**Objective:** students will learn about zones where literature and cinema intersect: they will be made to work towards adaptations; they will be made conversant with the aesthetics of literature and compulsions of cinematography. They will be apprised of the various categories of cinema from mainstream to ideological. They will learn the basics of Film theory including the 'auteur' theory.

L T P I.A./Practical: 25 Marks

3 0 0 Theory: 75 Marks

Time Allowed: 3 Hours Max. Marks: 100

**Unit-1: Adaptations:** introduction to adaptations; popular adaptations; adaptations across culture; adaptations across genres; adaptations across time; text to performance; genre switch; across gender; Aesthetics of literature and compulsions of cinematography; Theories of Adaptation, Transformation and Transposition ; The 'Two Ways of Seeing' ; Adaptation as Interpretation.

**Unit-2: Mainstream Cinema:** canons, gender issues; Regional Issues in National Cinema: partition literature and documentary; Folklore Representation in world cinema; Popular versus Art cinema

**Unit-3: Film theory:** auteur; Auteur Theory, author versus auteur; film /text/work; perspectives ;montage; film techniques; experimental cinema; technology and cinema; film review and criticism.

#### Outcome:

- Students will be able to use the techniques of film narrative including montage and perspectives.
- Students will learn how ideology influences cinematic representations.
- Students will learn the basic theories of film criticism.
- Students will be able to write film reviews.

#### References:

- André Gaudreault. *From Plato to Lumière: Narration and Monstration in Literature and Cinema.* University of Toronto Press. 1988.
- Gordon E. Slethaug *Adaptation Theory and Criticism: Postmodern Literature and Cinema in the USA.* Bloomsbury 2014
- Stam , Robert. *The Interrupted Spectacle: The Literature and Cinema of Demystification.*
- University of California, Berkeley, 1976
- Despina Kakoudaki. *Anatomy of a Robot: Literature, Cinema, and the Cultural Work of Artificial People.* 2014.
- Pauwels, Heidi R.M. *Indian Literature and Popular Cinema: Recasting Classics.* Routledge. 2007

#Open Elective (OEC): Students enrolled in MA(Journalism and Mass Communication) must first explore courses offered on centralized basis. If no suitable course in the interest of Arts students is found, then the students may opt for the OEC floated by this department.



**SEMESTER IV****TV & Video Production (JMC-401-A)**

**Objective:** To make the students familiar with working of a TV Studio. Help students learn the handling of a video camera. Understand all aspects like scripting based on the demands of the genre, lighting during camera operations and ultimately, budgeting. Introduce the debate between realism and reality in representations. Introduce the students to types of documentary. Introducing students to capabilities of high definition cameras.

L      T      P

I.A./Practical: 25 Marks

4      0      0

Theory: 75 Marks

Time Allowed: 3 Hours

Max. Marks: 100

**Unit-I:** Introduction to TV Production: production methods; studio and remote production facilities; script's purpose; scripting tools; Understanding the use of lighting for shooting on video format, Exposure, Controlling and Altering light; camera basics, lenses, focus; aperture; exposure; shutter speed; standard shots; production format; camera treatment and movement; Techniques: equipment

**Unit- 2:** Research and Documentary-making: Documentary as critical and creative research; question of evidence' power of rhetoric; actual situations; non-actors; fresh perspectives; debates on realism and Reality, Thinking in Pictures, Interviewing, Types of documentary Fiction; Production styles: audio and visual.

**Unit-3:** Picture composition to Recording: Single camera; multi camera techniques; visual clarity; time lapses; framing, picture balance; rule of thirds; visual patterns; unity; scale; context; subject prominence; leading lines; composition and motion; dynamic composition; editing; Montage; designing graphics; goals of lighting; lighting instruments; three point lighting; Introduction to HD/HDV camera, Standard Definition and Hi definition cameras, Advanced Camera techniques; recording the story; editing in television; 4k television; 8K television and 3D television.

**Unit-4:** Stages in Production Process: Planning and preparation; story boards; rehearsals; camera plan; thinking through shots; remote location surveys;; director/producer/crew; techniques; background and sets; makeup and costumes; acoustics; Postproduction; Concepts proposals and Budget. The Studio Production: Unrehearsed formats; Studio rehearsals; the floor manager; cueing; recording the production; Directing Talent; Remote Production; distribution.

**Outcome:** Students will be able to understand that all presentations are representations and also appreciate the degrees of realism in the representations of reality.

1. Students will learn the basics of TV and Video production.
2. Students will learn about production styles in audio and visual modes.
3. Students will be able to optimally use high definition cameras.
4. Students will be able to handle TV/Video production.

**References:**

Owens, Jim. Television Production. Asbury University. 2016

Hampe, Barry. Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries. Henry Holt: 2007

Searle Kochberg. Introduction to Documentary Production. Wallflower Press. 2002

James Quinn .The This Much is True - 15 Directors on Documentary Filmmaking. Bloomsbury.

Bill Nicholas. Introduction to Documentary .Indiana University Press, 2010.

Thomas Austin. Rethinking Documentary: New Perspectives, New Practices. Open University Press: 2008.

Betsy A. McLane. A New History of Documentary Film: Second Edition. Bloomsbury. 2012.

David LaRocca. The Philosophy of Documentary Film. Lexington Books. 2017.

**Elective III (JMC-402- A)****Corporate Communication & Business Reporting (JMC-402 A)**

**Objective:** Inform about dynamic field of corporate communication in which MoUs, e-mails, Business Letters, Memos, Agenda, Minutes, Circulars and Reports of various kinds are drafted that analyze scenarios, persuade prospective stakeholders, inform the concerned and even strike alliances for organizations. Business correspondence needs to be carried on considering demands of a contemporary environment in which transparency on one hand and trade secrets on the other, need to be maintained.

L T P

I.A./Practical: 25 Marks

4 0 0

Theory: 75 Marks

Time Allowed: 3 Hours

Max. Marks: 100

**Unit-1: Corporate reporting:** thought leadership; non-financial reporting; MoUs, e-mails, Business Letters, Memos, Agenda, Minutes, Circulars and Reports of various kinds; SWOCs; Integrated reporting: presenting summary of all reports conveying performance of organization over a period of time.

**Unit-2: Introduction to Financial Reporting:** basics of accounts- assets, liabilities, equity, income and expenses; accounting standards; International Financial Reporting Standards;(IFRS)- financial reporting for investors; the qualitative characteristics of useful financial information (relevance, faithful representation, comparability, verifiability, timeliness and understandability); financial information for potential investors, lenders and other creditors in making decisions; Trust and transparency; sustainable businesses; eco-friendly products; business ethics and CSR; trust and transparency; in public sector; RTIs; cybersecurity; TRAI; goodwill and brand building; Open business; Radical transparency; Corporate governance; GAMMA; corporate governance scores.

**Unit-3:Corporate & Knowledge Economy:** knowledge economy; Intellectual Property Rights:IPR-copyrights; Trademarks; trade secrets; patent filing; blue chip companies; major stock indices, innovation, research; budgets;royalty; reverse engineering.

**Unit-4:Media and e-commerce:** use of ICT for business;**e-business models; revenue model;** impact of digitalization; e-business, tourism and web; SEO writing; basics of stocks, bitcoins and currency exchange; digital India campaign; cashless transactions; mobile commerce, electronic funds transfer, supply chain management, Internet marketing, online transaction processing, electronic data interchange (EDI), inventory management systems, shopping cart softwares; and automated data collection; security; other concerns; digital signatures.

#### Outcome:

1. Students have learnt the basics of report writing and other forms of business correspondence.
2. The students are aware of the basics of financial reporting.
3. The students understand how knowledge economy functions.
4. The students can create e- business models and know how business runs on web.

#### References:

1. BrahmCanzer .*E-Business: Strategic Thinking and Practice: Strategic Thinking and Practice*. Cengage Learning.2006
2. Kubota, Takashi. *Cyberlaw for Global E-business: Finance, Payments and Dispute Resolution* .Information Science Reference:Japan:2007
3. Robert T. Plant .*Ecommerce: Formulation of Strategy*.Prentice Hall PTR.
4. Zheng Qin. *Introduction to E-commerce*.Springer.
5. Thomas A. Lee. *Financial Reporting and Corporate Governance*.John Wiley & Sons.2006
6. David Alexander, Anne Britton. *Financial Reporting*.7<sup>th</sup> edition. Cengage Learning.Thomson.
7. Gary Previts, Peter Walton, P. W. Wolnizer. *A Global History of Accounting, Financial Reporting and Public Policy: Americas*. Emerald Group, UK. 2011
8. Abdulhadi M. Alghamdi.*The Law of E-Commerce: E-Contracts, E-Business*.Bloomington:Authorhouse.2011

### Science Journalism (JMC-403 A )

#### Objective:

- 1.Students must be familiarized with objective and aim of science journalism
- 2.Discussions with students on great entrepreneurial ventures that have used science.
3. Numerous biographies of eminent scientists are shared.
- 4.Students are taught to write interesting science features of their won.

L T P

I.A./Practical: 25 Marks

4 0 0

Theory: 75 Marks

Time Allowed: 3 Hours

Max. Marks: 100

**Unit-1: Science Journalism:** Introduction; aim and objective of science journalism; ethics of science journalism; popularizing science and technology, inculcating scientific temper: truth, relativity, end of grand narratives, encouraging scientific outlook; Philosophical background: positivism, rationalism, binary opposition, scientific method and approach, impact on literature and literary criticism of Darwin's theory of evolution and Einstein's theory of relativity; public awareness campaigns.

**Unit-2: Modern Science writing :** science fiction versus futurism; Gedanken experiments/thought-experiments; value of uncertainty and paradox; Use of analogies and parallels; structure of a scientific essay; hypothesis-evidence-thesis; from essay to feature; learning discussing state-of-the-art.

**Unit-3: Popular Science:** fantasy; Biographies/Narratives/poems/comics, Story behind science: science stories; emotional side of science; Biographies of eminent scientists: Aristotle, Darwin, Einstein, Newton, Galileo etc.; Indian scientists: CV Raman, Chandrashekhar, JC Bose, Steve Jobs, Neil Bohr and Heisenberg; and APJ Abdul kalam- some famous works. News in making.

**Unit-4: From Science to engineering:** ideas adopted for practical use; entrepreneurial skills with scientific ideas; Entrepreneur's stories that made use of science; **World War I and II** and development of science & technology; Frontiers of Science; Breakthrough technologies; great debates raging in science; understanding/reporting debates in science; Popular science; Jargon and avoiding jargon; **Important terms & vocabulary builder:** Blackholes, Higgs-Boson; Quarks; Anti-matter, Quasars, DNA; Mutations, Hybrids, BT seeds, cyborgs, cybernetics; humanoids; Bitcoins, Reverse Engineering, Brief of Nanotechnology, Quantum Physics, Robotics & AI; Patents, copyrights; trademarks; trade secrets.

#### Outcome:

1. Students understand objective and aim of science journalism
2. Students are conversant with great entrepreneurial ventures that have used science.
3. The students are conversant with lives and ground-breaking works of eminent scientists.
4. Students are able to write science features of their own.

#### References:

Angler, Martin W. *Science Journalism: An Introduction*. Routledge 2017

Hayden, Thomas. *The Science Writers' Handbook: Everything You Need to Know to Pitch, Publish, and Prosper in the Digital Age* Paperback

Blum, Deborah (Editor), Mary Knudson (Editor), Robin Marantz Henig (Editor) *A Field Guide for Science Writers: The Official Guide of the National Association of Science Writers* 2nd Edition.

Skloot Rebecca (Editor) and Tim Folger (Editor). *The Best American Science and Nature Writing* 2015 ed. Edition

Carol L. Rogers, Sharon M. Friedman(1999). *Communicating Uncertainty: Media Coverage of New and Controversial Science*

Martin W. Bauer and MassimianoBucchi .*Journalism, Science and Society Science Communication between News and Public Relations* . Routledge: NY and London

Sharon Dunwoody, Carol L. Rogers, Sharon M. Friedman Scientists and Journalists: *Reporting Science as News : American Association for the Advancement of Science.*(December 1988)

Richard Dawkins . *The Oxford Book of Modern Science Writing* (Oxford Landmark Science) Paperback – 21 Oct 2009. Oxford; Reprint edition (21 October 2009)

Dorothy Nelkin .*Selling Science: How the Press Covers Science and Technology* (Revised) Revised Edition. Publisher: W.H. Freeman & Company; Revised edition (February 1995)

Michael Alley (Author)*The Craft of Scientific Presentations: Critical Steps to Succeed and Critical Errors to Avoid* Paperback – 30 Apr 2013

Carl Sagan Cosmos: *The Story of Cosmic Evolution, Science and Civilisation*11 August 1983. Little, Brown Book Group; Latest Edition edition (11 August 1983)

#### **Recommended:**

The Guardian-online paper.

Carl Sagan.*The Dragons of Eden: Speculations on the Evolution of Human Intelligence Mass Market* Paperback – 12 Dec 1986RHUS; Reprint edition (12 December 1986) ISBN-10: 0345346297

Stephen Hawking.*A Brief History of Time: From Big Bang to Black Holes*. Bantam; Latest Edition edition (1 April 1995)

Richard Dawkins: *River Out of Eden* (Science Masters) Paperback. Orion Publishing Group (29 April 2015)

Richard Dawkins .*An Appetite for Wonder: The Making of a Scientist Paperback*. Bantam Press (7 October 2013)

Richard Dawkins. *The Magic of Reality: How We Know What's Really True*. RHUK

## Sports Journalism (JMC-404-A)

### Course objectives:

1. Share information about major sporting events
2. Discuss most popular sporting events in India and abroad
3. Discuss development of sports and importance to nation
4. Conduct writing practice in sports features, stories and biographies.

L      T      P

I.A./Practical: 25 Marks

4      0      0

Theory: 75 Marks

Time Allowed: 3 Hours

Max. Marks: 100

**Unit-1:Popular Sports:** Olympics, Winter Olympics, Asian Games, Commonwealth games, Paralympics, Grand slams, world championships, various tournaments and trophies in India and the World, rules of international games, sport events: national sports, reason for popularity, popular sports, wrestling, boxing, cricket, tennis and hockey, sportstars, popular games, new sport formats, time, space, competition, athletics.

**Unit-2:Sports and development:** infrastructure, development, Sports facilities in India, gender equality in sports, encouraging grassroots talent, sports and money, auction of players, betting, sports budget, issues of diet and drugs, major associations, issues of racism, gender discrimination, politics in sports, importance of professional leagues and clubs, trajectory and careers of players focus on motivation, stress-busting for sports persons.

**Unit-3: Sports writing and compeering:** keeping track of events, planning and preparing for reporting.match report, reporting action, game-day story, feature writing, interviewing skills,layout of sports pages, infographics, medal tallies, statistics, issues in sports, individual performance versus team spirit, comparisons of spectators in stadiums vs.TV audience watching live telecasts; biographies and biopics on players, sports on TV; sports in digital media.

### Outcomes:

1. Students have obtained information about major sporting events
2. Students are aware of relative popularity of a host of sports in India and abroad
3. Students are aware of development issues in sports.
4. Students can draft their own sports features, stories and biographies.

### References:

Andrews, Phil :*Sports Journalism: A Practical Introduction*. Sage: 2005

Stoffer, Kathryn T .,James Schaffer, Brian A. Rosenthal. *Sports Journalism: An Introduction to Reporting and Writing*. Rowman and Littlefield Publishers :2009

Toney, James.*Sports Journalism: The Inside Track*. Bloomsbury 2013

Boyle, Raymond. *Sports Journalism: Contexts and Issues*. Pine Forge Press.

Steen, Rob. *Sports Journalism: A Multimedia Primer*. Routledge.

Hutchins, Brett and David Rowe. *Digital Media Sport: Technology, Power and Culture in the News Writing*. Routledge:2013

Farrington, Neil and Daniel Kelvington. *Race, Racism and Sports Journalism*. Routledge: 2012

Schultz, Bradley and Edward T. Arke. *Sports Media: Reporting, Producing and Planning*. Routledge, 2015.

Conrad, Mark. *The Business of Sports: A Primer of Journalism*. Taylor & Francis. 2011.

C. Billings, Andrews, Marrie Hardin. *Routledge Handbook of Sports and New Media*. Routledge.

Epstein, David. *The Sports Gene: Inside the Science of Extraordinary Athletic Performance*, Penguin: 2013.

Deninger, Dennis. *Sports on Television: The how and Why Behind what You See*. Routledge: 2012

### Cinema & Film Theory (JMC-405 –A)

**Objective:** students will learn about the history of cinema; development over years; changes with technological developments; the importance of equipment and mediation of camera; the limits of representation; the experiments in cinematograph; the basics of film theory including the ‘auteur ‘theory and the ideas informing cinematic experiments. The importance of audience engagements and response in cinema viewing.

L T P

I.A./Practical: 25 Marks

4 0 0

Theory: 75 Marks

Time Allowed: 3 Hours

Max. Marks: 100

**Unit-I: History of Cinema:** the emergence of cinema from first visual films; silent films; documentary recordings to dramatized performances recorded on camera; Lumiere brothers; improvements in camera; Indian productions; experiments in film and evolution of cinema; canons, gender issues; Regional Issues in National Cinema: partition literature and documentary; Folklore Representation in world cinema; Popular versus Art cinema; Parallel cinema; Third World.

**Unit-2: Interaction of Arts and Cinema:** Realistic cinema; Dali and surrealism; impressionism; expressionism; animation; paintings that inspired movies; movies’ influence on art; cinema as popular art?; Russian director Andrei Tarkovsky;

**Unit-3: Film theory and criticism:** Auteur Theory, camera stylo; author versus auteur; film /text/work; perspectives; montage; film techniques; experimental cinema; technology and cinema; film review and criticism. Adaptations: introduction to adaptations; popular adaptations; adaptations across culture; adaptations across genres; adaptations across time; from text to performance.

**Unit-4: Ideological Cinema:** Marxism and Soviet propaganda; proletariat versus bourgeoisie; war poems and cinema; Feminism and women-centric movies; Influence of Freudian psychology; existentialism; nihilism; structuralism and post-structuralism; challenging grand narratives and idea of 'truth'; capitalism; neo-imperialism and postcolonialism in movies.

**Outcome:**

1. Students will be able to use the techniques of film narrative including montage and perspectives.
2. Students will learn how ideology influences cinematic representations.
3. Students will learn the basic theories of film criticism.
4. Students will be able to write film reviews.

**References:**

1. André Gaudreault. From Plato to Lumière: Narration and Monstration in Literature and Cinema. University of Toronto Press. 1988.
2. Gordon E. Slethaug Adaptation Theory and Criticism: Postmodern Literature and Cinema in the USA. Bloomsbury 2014.
3. Stam, Robert. The Interrupted Spectacle: The Literature and Cinema of Demystification.
4. University of California, Berkeley, 1976
5. Despina Kakoudaki. Anatomy of a Robot: Literature, Cinema, and the Cultural Work of Artificial People. 2014.
6. Pauwels, Heidi R.M. Indian Literature and Popular Cinema: Recasting Classics. Routledge. 2007

**Major Project (JMC-406 -A)**

Max. Marks: 200

**Objective:** Under the guidance of the supervisor to prepare a documentary/dissertation on any subject chosen which lies in the domain of communication and media. In this paper we have to finally come up with an outcome (documentary/dissertation) informed by research and methodology and equipped with skills learnt in editing.

**Outcome:** After conducting guided research and following the methodology discussed, the students will be able to produce a dissertation/documentary on their chosen subject in the domain of media and communication. This product will have significant social or market value.

**Media Lab Manual**

**MJMC(D)JMC-105 -17**

Day	1 <sup>st</sup> hr.	2 <sup>nd</sup> hr.	3 <sup>rd</sup> hr.	4 <sup>th</sup> hr.
Monday	News Reading(English)	News (Hindi) reading	Pronunciation and Accent	Pronunciation and Accent



			Correction(English)	Correction(Hindi)
Tuesday	Interviewing (English)	Interviewing (Hindi)	Declamation (English)& Note-taking	Declamation(Hindi)& Note-taking
Wednesday	Presentation(English) & Note-taking	Presentation(Hindi) & Note-Taking	Debate(English)	Debate(Hindi)
Thursday	Discussion(Hindi)	Discussion(English)	Speed Typing/Blogging	Speed Typing/Blogging
Friday	Anchoring(English)in Mock-TV/Radio programme	Anchoring(Hindi)in Mock TV/Radio programme	Coral Draw/Photoshop OR Drawing/Sketching/Visual representation of Development Stories.	Coral Draw/Photoshop OR Drawing/Sketching of Imaginative stories
*shooting exercises may be held any day depending on availability of camera.				

## Salient Points:

1. Newspapers must be available in Hindi and English languages.
2. Any text may be used for Pronunciation sessions from fiction to news stories.
3. Any person of any class/age/gender/background may be interviewed for the session considering the decorum and sanctity of the institution.
4. Declamation topics will be given (two to three days) in advance.
5. Debate topics may be given (six to seven days) in advance.
6. Discussion topics can be given two to three days in advance or for instant treatment depending on the complexity of the issue.
7. Desktops/PCs will be available for speed typing and note-taking.
8. Internet connection shall be made available for blogging.
9. Power point Presentations will be held in initial phase with active presenter from beginning to end.
10. Movie-maker SW will be used for subsequent presentations wherein students are encouraged to record voices and incorporate music and video clips.
11. As alternative, movies may be screened on any other day followed by discussion and review.
12. Early anchoring exercises will be short individual attempts limited to two-minutes. Later, anchoring will consist of capsules put together by teams.
13. Students will file their work every day on PCs as their assignments.
14. Students are encouraged to subscribe to news alerts on smartphones and radio/TV on PCs.
15. Admission to TV studios may be arranged for interested students on suitable days.
16. Archived Videos and old programmes may be run from internet archives or media library to help emulation and imitation.

## MJMC(II): JMC(205-17)

Day	1 <sup>st</sup> hr.	2 <sup>nd</sup> hr.	3 <sup>rd</sup> hr.	4 <sup>th</sup> hr.
Monday	News Reading(English)	News reading (Hindi)	Pronunciation and Accent Correction(English)	Pronunciation and Accent Correction(Hindi)
Tuesday	Interviewing (English)	Interviewing (Hindi)	Movie screening/Shooting	Review Writing

			exercises	
Wednesday	Declamation (English)	Declamation(Hindi )	Movie screening/Shooting exercises	Review Writing
Thursday	Discussion(Hindi)	Discussion(English )	Speed Typing/Blogging	Speed Typing/Blogging
Friday	Anchoring(English) in Mock-TV/Radio programme	Anchoring(Hindi) in Mock TV/Radio programme	Coral Draw/Photoshop OR Drawing/Sketching/Visual representation of Development Stories.	Coral Draw/Photoshop OR Drawing/Sketching of Imaginative stories
*shooting exercises may be held any day depending on availability of camera.				

## Salient Points:

- Newspapers must be available in Hindi and English languages.**
- Any text may be used for pronunciation sessions from fiction to news stories.
- Any person of any class/age/gender/background may be interviewed for the session considering the decorum and sanctity of the institution.
- Declamation topics will be given (two to three days) in advance.
- Debate topics may be given (six to seven days) in advance.
- Discussion topics can be given two to three days in advance or for instant treatment depending on the complexity of the issue.
- Desktops/PCs will be available for speed typing and note-taking.
- Internet connection shall be made available for blogging.
- Power point Presentations will be held in initial phase with active presenter from beginning to end.
- Movie-maker SW will be used for subsequent presentations wherein students are encouraged to record voices and incorporate music and video clips.
- As alternative, movies may be screened on any other day followed by discussion and review.
- Early anchoring exercises will be short individual attempts limited to two-minutes. Later, anchoring will consist of capsules put together by teams.
- Students will file their work every day on PCs as their assignments.
- Students are encouraged to subscribe to news alerts on smartphones and Radio/TV channels on PCs.
- Admission to TV studios may be arranged for interested students on suitable days.
- Archived Videos and old programmes may be run from internet archives or media library to help emulation and imitation.

## Suggested Topics:

## 1. Interviewing:

Fictional- here the interviewee will be a fictional person/character/historical figure/animation hero of interviewer's choice- the conversation will be imaginative and the dialogue will be written beforehand.

Real-the interview may be spontaneous or worked-out depending on assignment. The interviewee will be a real person and tape of the interview may be furnished, if it is not held in the class.

## 2. Declamation

GST, Diplomatic ties with Israel; Rift with China; Social Security in India; Problems riddling Indian agriculture and solutions; Role of IMF, Role of WTO and GATT in the world; Globalization; any other.

### 3. Debate

Any social/economic/political/legal topic may be chosen: Right to property/Fundamental Rights/ Reforms in education system/RTI s and transparency/ PILs/Betting in cricket/New formats in sports/ violence for entertainment/womens' liberation/emancipation /reservation policy.

### 4. Discussion/Moderating/Talkshow

Any current topic of national/international importance- BREXIT/Bitcoins/End of EU/Syrian crisis.

### 5. Anchoring

Will be presented as a bouquet of programmes ranging from news/sports –compeering/studio anchoring of sporting event/imaginative celebrity interview/talkshows/advertisements/science programme-all in one.

### Suggested Lab Assignments:

1. Make a chart of any favourite popular illustration of a scientific concept already published and point out the traits that make it popular.
2. Take any one difficult concept of science and illustrate it through a creative example or visual to make it easy to grasp.
3. Compose or Craft an issue based comic strip dealing with environment /health/sanitation.
4. Make a handy dictionary of scientific terms useful to a reporter.
5. Teach how to make effective presentations and conduct case studies.
  - Presentations describing history of journalism in India and the World.
  - Case Studies conducted by the students will reveal the editorial policies of the chosen newspaper under study.
6. Work on a newspaper or a tabloid. Write Different kinds of stories and give headlines. Come out as a class project.
  - Students will learn to write news stories and give apt headlines.
  - The class will have been able to create/ produce a tabloid/newsletter out of their collective efforts.
7. Guide and help students towards presenting a street theatre performance. Identifying suitable topic and issue and using theatre as a mode of communication and instrumental in behavioural change.
  - Students will be able to use folk performance strategies to create interest in their own modern street theatre.
  - A fusion or experimental theatre may be created that builds upon a spectrum of styles.
8. Discuss some popular comic strips and work of some poplar cartoonists. Understand how caricature and humour can help political commentary.
  - Come out with a comic strip with thrust on social issue.
  - Develop a PSA on different social issues and awareness programmes.
9. Conduct communication exercise to assess the verity and relevance of various models of communication. To introduce the students to basics of feature/article writing.
  - Students will be able to adopt the best language practices.
  - Understand the importance of correct body language.

- Students will be able to develop models based on their environment and find solutions to remove noise from the channel.
- Each student will have written an article on Community Development.
- Students will be able to set agenda for a hypothetical electoral campaign.

10. Carry out different shooting exercises with students.

- The students will undertake shooting exercises, submit and exhibit their photos as finished products.
  - Students will compile and edit their work suggesting apt captions.
- Come out with a printed booklet of student's portfolios.

11. To teach design of a magazine- print or on-line; drafting of press releases and preparing brochures.

- Students will be able to design brochures and draft press releases.
- Come out with an online magazine.

12. Guide the students to make a class project on a topic and ask students to come out with a web log of the same while using all the writing techniques: covering soft and hard news. Also, to make use of videos and pictures as a part of the website.

- Students will collectively accomplish a project covering hard and soft news over the semester.
- They will learn to incorporate pictures and videos in a website and use this knowledge to create a website with original work of their own.
- Students will launch a website with quality content designed by them.

**General Note: Students will be encouraged to take local and district issues/ assignments in the first semester; State level assignments in the second semester; national level assignments and projects in the third semester and international level projects/issues in the final semester.**

---

EOM

---