

Maulana Azad National Urdu University
Department of Mass Communication and Journalism
Agreed Structure Under CBCS for PG Program-M.A (JMC) 2016-17

Semester	MA (JMC)	CGPA Credits (100)					Mandatory Non - CGPA (6)		
	Subject Code	Subject/Title	Core Course Credit	Subject Code	Discipline Specific Elective (4 x 4 = 16)	Subject Code	Generic Elective (2 x 4 = 8)	Skill Enhancement course (1 x 2 = 2)	Ability Enhancement course (2 x 2 =4)
I	JMC 101	Introduction to Communication Theory	4	-	-	-	-	-	English 2
	JMC 102	History of Media	4						
	JMC 103	Print Journalism	4						
	JMC 104	Writing & Editing for Print Media (Practical's)	6						
	JMC 105	Media Law & Society	4						
II	JMC 201	Radio Production	4	DSE 201	Advertising & Market Research 4	GE 201	Video Documentary Production 4	2	-
	JMC 202	Radio Production (Practical's)	4	DSE 202	Public Relations & Corporate Communications 4				
	JMC 203	Television Journalism	4						
	JMC 204	Television Journalism (Practical's)	4						
III	JMC 301	Communication Research	4	DSE 301	Advance Journalism & Niche Reporting	GE 301	Digital Photography & Image Editing 4	-	-
	JMC 302	Production & Editing for Electronic Media	4	DSE 302	Web & Convergent Journalism 4				
	JMC 303	Television & Video Production	4						
	JMC 304	Television & Video Production (Practical's)	4						
	JMC 305	Film Studies	4						
IV	JMC 401	Graphic & Animation	4	DSE 401	International & Intercultural Communication 4	GE 401 or GE 402	Video Editing or Advertising Culture 4	-	English 2
	JMC 402	Graphic & Animation (Practical's)	4						
	JMC 403	Translation for Urdu Media	4						
	JMC 404	Translation for Urdu Media (Practical's)	4	DSE 402	Development Communication 4				
	JMC 405	Dissertation	4						
	JMC 406	Internship & Activities	2						
Total Credits			80	-	12	-	8	2	4
					Total Credit: 100				

SEMESTER I

Paper - Core

Introduction to Communication Theory (JMC 101)

Max. Marks: 100 — Internal Assessment: 30, External Assessment: 70

Credits: 04

Learning Objective: This course gives the students the understanding of the fundamentals of communication, the framework in which they operate and major thoughts/concepts related to mass communication.

Unit I:

Definitions of Communication – Scope – Communication Process – Basic Models of Communication SMR, SMCR, Shannon and Weaver, Lasswell, Osgood, Wilbur Schramm, Gerbener, Convergence and Gate-keeping

Unit II:

Advanced Models of Communication – Magic Bullet, Limited Effect theory, Attitude Change, Selective Exposure and Cognitive Dissonance, Lazarsfeld Two-Step Flow Theory, Newcomb's Model, Propaganda Model, Hamid Maulana and Majid Tehranian

Unit III:

Normative Theories – Authoritarian – Libertarian – Communist – Social Responsibility – Development Media – Democratic Participant Theory

Unit IV:

Sociological Theories of Communication – Cultivation Theory – Agenda Setting – Socialization – Dependency Theory -Critical Cultural Theories: Marxist Theory, Neo-Marxism, Uses and Gratification Theory

Unit V:

Milestones in Media Theorisation and Research - Major Schools of Thought: Frankfurt, Birmingham, Chicago, Introduction to key thinkers in the field of Mass Communication.

Learning Outcome: Through this course the students get to learn about the basics of communication and the major concepts/thoughts related to mass communication.

Suggested Readings:

1. James Watson. (2003). *Media Communication: An Introduction to Theory and Process*. Palgrave,
2. Uma Narula. (1976). *Mass Communication Theory and Practice*. New Delhi.
3. Denis McQuail and Windhal. *Communication Models*
4. John Fiske. *Introduction to communication Studies*. Routledge, London
5. Denis McQuail. (1993). *Media Performance*. Sage, London,
6. Denis McQuail. (2005). *Mass Communication Theory*. Sage, New Delhi,
7. Defluer and Ball Rockech. *Theory of Mass communication*
8. David Berlo. (1960). *The Process of Communication*. London.
9. Emory A Griffin. (1997). *A First Look at Communication Theory*. McGraw-Hill, 3rd Edition,
10. Stephen W. Littlejohn and Karen A Foss. (2008). *Theories of Human Communication*. Thomson Wadsworth, Ninth, Edition,
11. Stanley J. Baron & Dennis Davis. (2000). *Mass Communication Theory: Foundations, Ferment & Future*

Paper-Core
History of Media (JMC 102)
Max. Marks: 100 — Internal Assessment: 30, External Assessment: 70

Credits: 04

Learning Objective: On completion of the course students should be able to. Describe Indian Journalism in a pluralistic society Enumerate the historical moments of print and broadcasting in India Identify the contribution of Urdu press in India's freedom Struggle Identify the role of media in social communication

Unit I:

Historical Development of the Press as a media Institution in India, Advent of Printing Press in India and Newspaper. Role of the Press in India's social awakening in 19th century, Origin of Printing Press, Evolution of Modern Newspapers, and Growth of Newspapers in India.

Unit II:

Development of the Urdu Press Brief history of the Urdu Press, Role of Urdu press in Indian freedom struggle Important Personalities of Indian Urdu Journalism. Evolution of contemporary Urdu Press, State of the Urdu Press, Comparative study of contemporary Urdu newspapers and magazines.

Unit III:

History of Radio Broadcasting in India. Origin and Development of Radio in India- from Indian Broadcasting Company to All India Radio-Growth of AIR from 1936 to 1950. Development of AIR since 1950. All India Radio- Organizational structure, functions of different divisions and Departments/units; News Service Division of AIR. . External Service Broadcast, National Service, Vividh Bharati and FM service of AIR; three tiers of Radio Broadcast-Local, Regional and National & Public Service Broadcast. Autonomy of All India Radio- Chanda Committee to Verghese Group- Prasar Bharati Act 1997-Formation of Prasar Bharati -Composition and Functions of Prasar Bharati. Privatisation-leasing out time slots (1993)-Privatization policy (2000)-Expansion of FM Radio channels - Development of Educational & Community Radio.

Unit IV:

News Agencies, Press Organizations and Current Trends. News Agencies in India, their set up, functions and role. Formation and dismantling of News. Feature services & syndicates-, Publication Syndicate, Feature Agencies. Introduction to International News agencies & Photo agencies. Government Media Organizations- PIB, Photo Division, DAVP, RNI, Directorate of Information & Public Relations of various state governments. Other Media Related Organizations – International News

Unit V:

Growth of Television Broadcasting in India. Origin and development of television in India- from B/W-to colour-from 1959 - 1982. Formation of Doordarshan (DD) as separate entity, SITE. Doordarshan: The slow Beginnings, Doordarshan as an information, education and entertainment media. DOORDARSHAN-Organizational structure, functions of different divisions and Departments / units & Doordarshan News. Commercialization of TV; Golden era of Doordarshan-1982-1993; Liberalization policy of Govt. and entry of private broadcasters—Satellite television broadcast- Breaking of monopoly of DD- Television channels for niche audiences- entertainment, news, sports, science, health & life style. Proliferation of DTH services Growth of Private International, National & Regional TV Networks & fierce competition for ratings.

Learning outcome: Students will be able to trace the history and development of print and Electronic Media s and will demonstrate an understanding of the origins, functions, and evolution of the Urdu Media. Students will be able to identify the Growth and development of Radio and Television in India Students will demonstrate an understanding of the News Agencies and their working style and will gain knowledge about Doordarshan and impact of Liberalisation on Indian television Industry.

Suggestion Readings:

1. Paul Chantler & Peter Stewart Basic Radio Journalism, Focal Press 2003 by Focal Press
2. Uma Joshi Text Book of Mass Communication & Media 2002 Anmol Publication, Delhi
3. R.Parthasarathy Journalism in India, Sterling Publishers 2009
4. H.R.Luthra Indian Broadcasting 1986
5. J Natrajan History of Indian Journalism, Publications Divisions, Ministry of Information of Broadcasting Government of India 1997
6. S C Bhatt Indian Press since 1955, Publication Division, Ministry of Information of Broadcasting Government of India, New Delhi

7. P.K Ravindran. Indian Regional Journalism, Author Press, New Delhi
8. Parthasarthy Rangaswami Journalism in India, Sterling Publishers Private Limited, New Delhi
9. Urdu Sahafat Ka Safar by G.D.Chandan.
10. Sahafat by M.V Chalpati Rao
11. SurenderNath Sain.1857(1995)
12. Gulam Haider Akhbar Ki Kahani (2000)
13. Delhi Main urdu sahafat Kay Ibtaydai Nuqush:Delhi urdu Akhbar By Mohd Yusuf.

Paper- Core
Print Journalism (JMC 103)
Max. Marks: 100 — Internal Assessment: 30, External Assessment: 70

Credits: 04

Learning Objective:

The main objective of this Paper is to understand the basic knowledge of News, News Values, News elements and qualities of good Reporter, understand the nose for news and discuss the qualities of good writings, understand the setup of Print Media Editorial Desk. And another objective of this paper is to discuss the new trends and Media terminologies in Journalistic world and learn different responsibilities of Media Person.

Unit I:

Concept and definition of news, News values, News sources, Structure of news, 5W And 1H .Importance of intro and types of intro, Inverted pyramid/ pattern need and Usefulness .Problem of news writing, Organization of reporting staff in a Daily newspaper .Ethics and fairness in reporting / Interview, Types of interview, Types of reporting, reporting: press conference, crime, court, weather, legislature and parliament, Human interest, life style , meet to press, Press Release, Feature writing

Unit II:

News desk, Editorial Department Set-up, Newspaper organization, duties of sub editor, news editor, chief sub editor and Editor in chief in a news organization, Qualities & Responsibilities of a Reporter, Essential Qualities of a Good Reporter, Nose for News, Sources, Readers and Society, Dealing with Corporate News, Communal Conflicts Reporting, Investigative Reporting, Embedded Journalism, Yellow journalism, Human interest stories, Gotcha Journalism, Checkbook Journalism,

Unit III:

Intro, purpose and kinds, Introduction to typography, Selection and editing photos ,Cropping and caption writing, Fundamentals of copy – Need and purpose for editing, Principles of editing, Proof – reading symbols – Style sheet – Headlines ,Modern Trends in Headlines. Headline and its types, Headline significance and function Do's and Don'ts of headline writing, Technique of Head line writing, News and feature Headlines, Layout and design of different pages: Front page, inside pages, Principles of Lay-out, Picture selection –Picture page – Graphics – Illustrations, Maps.

Unit IV:

Web Journalism, E-Paper, News Portal, Difference between Web Portal and E-Paper, Citizen Journalism, Blog and Blog Writing, writing for online Media, Social Media and Social Media as a tool of reporting.

Unit V:

Difference between television, radio and newspaper reporting/ Preparation for radio reporting, , teasers and slugs for television, Voice dispatch, Interview technique, reporting from the field, Structure a radio report –radio Commentary .Reporting for the web ,Writing for News Agency, World News Agencies, News flow, NWICO, Mc. Bride Commission.

Learning Outcome:

The main outcomes of this subject are to make capable students to get entry in media industries. After completing first semester study students will be able to write up basic news stories, understand the different elements of news, understand and judge News values in the Society, understand the responsibilities of Media and Media Person, understand the nature of Media organisation and its working style and students will be able to articulate the similarities and difference between Reporting and news writing for Print Media, New Media, TV News and News for Radio. As well, students will be able to understand necessary and successful skills for perform the task expected for beginner journalist.

Suggested Readings:

1. Srivastava, K. M. (1987) News Reporting and Editing. New Delhi: Sterling Publisher
2. Sharma, K. C. & Pathak, (2011)Anupama Sharma. Reporting and Editing in Journalism. New Delhi: Deep & Deep Publications Pvt. Ltd
3. Das, Ajay. (2011) Journalism: Editing and Reporting. New Delhi Neha Publishers and Distributors
4. Dayal, Kameshwar.(2011) Media Occupations and Professionals. New Delhi Cyber Tech Publications
5. Ravindran. (2015). R. K. Handbook of Reporting and Editing, New Delhi D K Publishers and Distributors Pvt. Ltd.
6. Mukherjee .(2010). Reporting Editing & Press Laws, Kolkata Alpna Books
7. Kumar, Praveen. (2010). Mass Communication and writing skills. New Delhi. Centrum Press
8. Dubey, Neelam. (2010). Media, Journalism and Prostitution. New Delhi. Surrender Publication
9. Singh, Manorama. (2007). Sting Operation. New Delhi Discovery Publishing House

10. Prakash, Arun. (2012). Textbook of Editing & Reporting. New Delhi Neha Publishers and Distributors
11. Sharma, Diwakar. (2004) .Mass Communication Theory and Practice in the 21st Century. Deep & Deep Pubication Pvt. Ltd.
12. Gandhi, Ved Prakash. (2007). Electronic Media Communication and Management, Elements and Areas. New Delhi. Kanishka Publisher.
13. Mohanraj, Jayashree & Mohanraj, (2002). S. English online, Communication information Technology, Hyderabad Orient Longman Pvt. Ltd.
14. Bharagava, Gopal. (2011). Mass Media and Public Issues. Delhi. Isha Books.
15. Khan, Jahangir. (2006). Teaching Learning, Basics of Electronic Media. Delhi. Shipra Publications.
16. Sinha, Pramod K. (2007). Elements of Electronic Media, Tools and Technique. New Delhi. Kanishka Publishers and Distribuers.
17. Sehgal, Vivek. (2010). Media and Crime, New Delhi Cyber Tech Publications.
18. Aiyer, Balakrishana. (2005). Digital Newsroom. New Delhi Author Press.
19. Shukla, A.S. (2010) Journalism Today, Concept and Practice, New Delhi Rajat Publications.
20. Bell, Philip & Leuwen, (2007). The Media Interview. Delhi. Anmol Publication Pvt. Ltd. New.
21. शर्मा, राधेश्याम, (2010) जनसंचार, पंचकूला हरियाणा साहित्य अकादमी.
22. ओझा, प्रफुल्लचंद्र मुक्त (1992) मुद्रण परिचय, नई दिल्ली हिंदी माध्यम कार्यान्वय निदेशालय, दिल्ली विश्वविद्यालय.
23. राही, डॉ. राजेन्द्र, (2001) आधुनिक रिपोर्टिंग, वाराणसी रही प्रकाशन.
24. देव, हर्ष (2008) सामायिक मीडिया शब्दकोष, नई दिल्ली सामायिक प्रकाशन.
25. मेहता, अलोक (2007) भारत में पत्रकारिता, दिल्ली नेशनल बुक ट्रस्ट.
26. दिवेदी, मनीषा (2007), पत्रकारिता एवं प्रेस कानून, नई दिल्ली कनिष्क पब्लिशर्स, डिस्ट्रीब्यूटर्स.
27. रत्नू, डॉ कृष्ण कुमार (2007), नई संचार प्रौद्योगिकी पत्रकारिता, पंचकूला हरियाणा साहित्य अकादमी.
28. भानावत, संजीव (2008), पत्रकारिता का इतिहास एवं जन संचार माध्यम, जयपुर यूनिवर्सिटी पब्लिकेशन.
29. Misbahi, Dr.Afzal (2013), Urdu Sahafat Azadi ke bad, New Delhi Arshiya Publications.
30. Azam, M.(2012), Khabar Nama , Hyderabad Huda Publications.
31. Anjum, Usman (2013), Hindustan mai Urdu Sahafat: Azadi ke Bad, Vishakhapatnam Ashnam Publications.

Paper-Core
Writing and Editing For Print Media (PRACTICALS) (JMC 104)
Max. Marks: 300 — Internal Assessment: 150, External Assessment: 150

Credits: 06

a) Reporting and Editing Skills (PRACTICALS): Max. Marks: 100

Credits: 02

Learning Objective: The main objectives of this unit are to understand the basic knowledge of computer and its uses in Editing and Reporting field. To understand the qualities of good writers, values of Pictures, Illustration and Maps during the editing & News Packaging. The objective of this unit is to understand the significance of Journalistic writings and its ethics and discuss the qualities of good writing, various forms of communicative skills. As well to learn the different type of journalistic writings such as News, Article, Feature, Books Review, Film Review and editorial etc.

Unit I:

20 marks

Understanding of the Computers, Parts of Computer-Software, Hardware, Peripherals, Types of Printers, MS Office, Word, Power Point, Excel, Quark Express, Coral Draw, Photoshop, In Design, PageMaker, In Page, DTP, Design: Concept and Principles, Layout meaning, Stages, Columns, Gutter space, alignment.

Unit II:

20 marks

Every Student has to produce 5 types of News Intro.
Students have to produce 10 types of News Headlines
Students have to make two pages Newspaper layout design along with content.
Students have to design a Tabloid Newspaper layout.
Every student has to produce a chart paper related to specialized Media terminologies such as crime, legislative, judiciary, sports etc.

Unit III:

20 marks

Students have to organize a (a) mock press conference (b) meet to press (c) interview Report based on Political, social, economical issues and celebrities, (d) Every student has to produce 10- types of Press release to a News paper, rejoinder, handout, corrigendum, press notes etc.

Unit IV:

20 marks

Students have to produce a news report based on follows
a) Crime news (murder, robbery, molestation, cyber fraud, domestic violence)
b) Accident, natural calamity, Human made disaster,
c) News related to judiciary
d) Political campaign coverage,
e) Economical Issues

Unit V:

20 marks

Every student has to produce news reports on following topics
Festival reporting, communal Harmony, peace, Nationhood, brotherhood, News related to minority issues: Fatwa's, Shariya Laws, AIMPLB, Minority Institutions, Minority problems etc.

Learning Outcome: The main outcomes of this unit are to trained students as a beginner journalist. This Print Media Practical's paper will assist students to able to report professionally News Story, to understand Process of Reporting and familiar with basic terminology of Reporting & Editing and to understand the needs and uses of computer in reporting and editing field. As well as Students will be able to Subbing and Packaging different types of News, gathering different types of News related to Society and Student will be made prepare to entry level Print Media Journalist.

Evaluation:

- 1. Class Practices on each Unit will be conducted by Internal Examiner which will carry 10 marks. (10 marks X 5 units = Total 50 marks).**
- 2. 50 marks will be evaluated by External Examiner based on the activities carried out by the students towards contributions of the news content related to Lab journal IZHAAR and Viva Voce. The External Examiner will be invited from the mainstream media/academician based on the above assigned news stories to the students by the faculty.**

Suggested Readings:

1. Srivastava, K. M. (1987). News Reporting and Editing. New Delhi: Sterling Publisher.
2. Sharma, K. C. & Pathak, Anupama (2011).. Reporting and Editing in Journalism. New Delhi: Deep & Deep Publications Pvt. Ltd.
3. Das, Ajay (2010) Journalism: Editing and Reporting. Delhi: Neha Publishers and Distributors.
4. Dayal, Kameshwar. (2011) Media Occupations and Professionals. New Delhi: Cyber Tech Publications
5. Ravindran, R. K. (2015) Handbook of Reporting and Editing. Delhi: D K Publishers and Distributors Pvt. Ltd.
6. Mukherjee. (2010). Reporting Editing & Press Laws, Kolkata: Alpana books.
7. Kumar, Praveen (2010) Mass Communication and writing skills, New Delhi: Centrum Press.
8. Dubey, Neelam (2010) Media, Journalism and Prostitution. New Delhi: Surendra Publication.
9. Singh, Manorama (2007) Sting Operation. New Delhi: Discovery Publishing House.
10. Prakash, Arun. (2012) Textbook of Editing & Reporting, Delhi: Neha Publishers and Distributors.
11. Sharma, Diwakar. (2004) Mass Communication Theory and Practice in the 21st Century. Delhi: Deep & Deep Publication Pvt. Ltd.
12. Gandhi, Ved Prakash (2007) Electronic Media Communication and Management, Elements and Areas. New Delhi: Kanishka Publisher
13. Mohanraj, Jayashree & Mohanraj, S. (2002), English online, Communication information Technology, Hyderabad: Orient Longman Pvt. Ltd.
14. Bharagava, Gopal (2011), Mass Media and Public Issues. Delhi Isha Books.
15. Khan, Jahangir. (2006) Teaching Learning, Basics of Electronic Media. Delhi: Shipra Publications.
16. Sinha, Pramod K. (2007) Elements of Electronic Media, Tools and Technique. New Delhi: Kanishka Publishers and Distributors.
17. Sehgal, Vivek (2010) Media and Crime. New Delhi: Cyber Tech Publications..
18. Aiyer, Balakrishana. (2005), Digital Newsroom, New Delhi: Author Press.
19. Shukla, A.S. (2010) Journalism Today, Concept and Practice New Delhi, Rajat Publications.
20. Bell, Philip & Leuwen (2007), The Media Interview New Delhi. Anmol Publication Pvt. Ltd.

b) Urdu Journalistic Skills: Max. Marks: 100

Credits: 02

Learning Objective: On completion of the course students should be able to edit the reports with proof reading symbols, Understand the working style and news paper setup with the functions, duties and responsibilities of editor and sub-editor.

Unit I:

Newsroom: Riwayati Akhbar ka Dhancha, Idarati Shobay ki haiyat aur Andaz Kar, Gate keeping function, Idrati Mansoba Bandi, Safhat Ki Taqseem , Edishanon kay Kaam ki Taqseem , Edishen Incharge aur uski Zimydarian, Idarati Shoba aur Shobay Ishtayharat main Rabta, Editor as policy-maker, Editor ka Badalta Role Aur Zimay Darien, Akhbarat main Safhaat ki Tadad aur Taqseem

Practical: Field work related assignment topic/Media related field visit report writing

Unit II:

Sub-editor ki Tareef Aur Zimay Daarian, Editing ki Zaroret aur News Desk ki ZimayDarian, Editing kay Tareeqay Kaar, editing aur proof-reading symbols, Imlay Ki Durustagi, style Sheet Aur Uska Istaymaal; Khabraon ki terteeb aur Intekhab Khbar Risan Idaraon ki Copy aur nama Nigaraon ki Copy ki Editing. Zillai Namanigaraon ki Copy,Urdu Akhbarat ki Zuban per Hindi aur Degar Ilaqai Zubanon kay Asrat.

Practical: Assignments on Editing on any current affairs related topic/Assignments on any media related topic. Editing the agency copy .i.e UNI Urdu

Unit III:

Copy and schedule: Dead-Line ki Ahmiyat (Diya-gaya Kaam ki Muqararah Mudat main Tekmeel), Khabraon ki Sadaqat Ki Janch ,urdu Akhbarat ki Zuban ko Behter Bananay Kay Liye Tajaveez aur Sifarishat ; Surqiyon ka Andaz Tehreer Aur Aqsaam , Eik Story jo abhi Waqoo pazeer horahi ho Usko Kaisay Likhein .

Practicals: Downloading of information of current event & writing 2 news features on the topic based on that.

Unit IV:

Newspaper design: Akhbarat ka Design aur Aqsaam ,Broadsheet, tabloid and Berliner size, Akhbar ko Dezine karnay ka Usool ,Akhbaar ka Sahat ki Terteeb who TaqseemS Basic elements: typography (fonts, size, leading, kerning), Rangoon ka inteqaab aur Istaymaal (use of colour, column and grid structure, white space, contrast, style palette; Page layouts): Khabroon kay Inteqaab main unki terjeekat ki Akkasi; Safhay Awal aur Akhir ki Taqseem, Idarati Safhat opinion page and section , Surkhiyon ki Aqsaam aur Unka Isteymaal.

Practical: Clipping of Current affairs topic & Submission of file as assignment.

Unit V:

Photojournalism: Camera technical specification. Different types of Camera (DSLR Tasveeri Sahafat, Achi Tasaveer ki Pehchan aur uskay Tekniki Lawazimat, Tasveer ka Size resolution and correction photojournalism ka taaruf, Tasveer ka Bataor Khabar Istaymaal Photo as a News Text vs. photo; Tasveeri Khabar ki Pehchan, Events, action, mood, profile and other categories, Akhbar main Tasaveer ka Istaymaal; Photo editing: Photographer, reporter aur sub editor main Taal mail Ahmiyat aur Zarorat. Tasaveer ki Editing aur Inteykhab, Photo Archives, Tasveeri Feature aur Tasveeri Khabrein, Tasaveer ka Caption aur Uski Ahmiyat. Tasveer ka Size aur jaghay ka Faisla .Tasveeri Feature, Tasveeri khabrein ,Tasaveer ka Caption (Namon ka indraj Aur Uhdan ki tafseelat)

Practical:-students will be asked to create a photo story with suitable caption on the assign subject or theme using a standard (to isolate) or macro (to magnify) lens to capture.

NOTE:

- 1) In this practical paper we are teaching the skill-based application of these topics.
- 2) To justify this subject we are conducting class practices.
- 3) Each unit carries 10 marks. (10 marks X 5 units = Total 50 marks)
- 4.) For external Evaluation student will be asked to submit a final assignment

Learning Outcome: Student can apply effective and collaborative skills to handle the News Room responsibilities from rewriting the reporters copy to cross checking facts.S student will be in a position to understand the different sections and work distribution system within the news paper organisation and can demonstrate knowledge of the production processes from editing the news to the publishing the paper .Upon completion of the course, student will be able to do Editing different types of copies, rewriting, proofreading exercises; giving headlines; writing captions to photographs, newspaper design exercise etc.

Suggested Readings:

1. Syed Iqbal Quadri Rehbar Akhbar Nawaisi
2. Khawja Ikramuddin Urdu Media
4. Chandra R.K. Handbook of Modern Newspaper Editing & Production.2008 Mangalam Publication.
5. Parthasarthy Rangaswami. 1984 Basic Journalism. McMillan India Ltd.
6. Saxena Sunil. Headlines Writing. 2006Sage publication.
7. T.J.S. George: Editing – 2003 A Handbook for Journalists.
8. William Strunk & E. B. White – 1999 Elements of Style.
9. Kamath, M.V. The Journalist’s Handbook.1983
10. Kamath, M.V. The Professional Journalist. 2009
11. Various style guides and handbooks (in print and online): BBC college of Journalism UNI and PTI; the Economist, Reuters, Guardian (London); Associated Press.

c) English Journalistic Skills: Max. Marks: 100

Credits: 04

Learning Objective: This paper seeks to acquaint and familiarize the students with the finer nuances of English Journalistic language and everyday writing skills that go with the fine art of writing and editing. Students are expected to achieve an increasingly broad and deep knowledge and understanding of the values of journalistic writing, and familiarization with a spectrum of writing strategies available to them.

Unit I:

Essentials of Grammar – Basic Structure – Parts of Speech, Vocabulary Building – Phonetics – Introduction to Phonetic Symbols – Redundant Words – Clichés - Sentence Structure – Active & Passive Sentences – Plurals and Possessives – Synonyms and Antonyms – That and Which – Who and Whom – Dangling Modifiers – Misplaced Modifiers

Practicals: One assignment on redundant words / Active & Passive Words / Plurals and Possessives / Synonyms and Antonyms / Misplaced Modifiers in English will be assigned to students. 10 marks

Unit II:

News Format – SVO Formula – Sources and Quotes – The Lead – The Body – Attribution – Importance of Short & Plain Words – Choosing the Right / Precise Word from Words Having Similar Meanings - Use of Punctuation: Comma – Semicolon – Colon – Exclamation Mark – Hyphen & Dash – Brackets – Capitals, Apostrophe – Quotation marks – Ellipsis – Correct Sentence Structure – The Importance of Syntax – Avoiding Clumsy Writing, Homophones – Sexism – Striking a Balance and How to Avoid It – Objectivity – Collecting, editing, analyzing and interpreting data to produce compelling graphics

Practicals: One assignment on the Use of Direct Quotes / Abridged Quotes / Use of Punctuation Marks / Elimination of Sexism / Objectivity / Making Presentable Data in English will be assigned to students.

10 marks

Unit III:

Defining a feature – Difference between Feature and News Report – Types of Features: Human Interest Story, News Features, Brights, Sidebars, and Personality Profiles etc -Writing the features: Title, Body, Transitions, Closing – Feature Leads: Summary Lead, Narrative Lead, Descriptive Lead, Quotation Lead, Question Lead, Suspenseful Lead, Ironic Lead – The Alternative Structures of New Writing: Hourglass Style – Focus Style – Narrative Style – Strategizing the Editorials.

Practical's: One assignment on writing various types of Leads / Personality Profiles / Features / Strategizing Editorial / Brights in English will be assigned to students.

10 marks

Unit IV:

The Subbing Process – 'House Style' and 'Newspaper English' – Accuracy, Balance and Consistency – How To Structure An Effective News Story By Identifying the Strongest Angle And Intro – Identify and Eliminate Wasteful Words and avoid Jargon and Slang – Proof – Correction Marks – Editing And Cutting Copy.

Practicals: One assignment on Accuracy / Balance / Intro / Identifying Wasteful Words / Proof Reading / Correction Marks in English will be assigned to students.

10 marks

Unit V:

Introduction to CV and Resume Writing – Exercises: Accepting and Refusing Invitation — Announcing Forthcoming Events - Expressing Support / Dissent / Caution / Gratitude / Condolence / Disapproval -Making Complaints / Suggestions / Enquiries – Bidding Farewell – Writing Notices / Resolutions.

Learning Outcome: Aptitude acquired in English Journalistic Skills has broad application in fields as varied as editing newspaper and magazines, working on blogs, creating content for new media, public relations, advertising and further academic study.

Practicals: One assignment on Accepting or Refusing Invitation / Announcement of Events / Expressing Support / Expressing Dissent / Caution / Gratitude / Condolence / Disapproval / Making Complaints / Suggestions / Bidding Farwell / Writing

Notices / Writing Resolution in English will be assigned to students.

20 marks

Evaluation:

- 3. Class Practices on each Unit will be conducted by Internal Examiner which will carry 10 marks. (10 marks X 5 units = Total 50 marks).**
- 4. 50 marks will be evaluated by External Examiner based on Final Assignments and Viva Voce.**

Suggested Readings:

Buthcher, J. (2005). *Copy Editing: The Cambridge Handbook for Editors, Authors, and Publishers*. New Delhi: Cambridge University Press.

Fredler, F. (2005). *Reporting for the Media*. London: Oxford University Press.

Hicks, W. (2008). *English for Journalists*. London: Routledge.

Hicks, W. (2009). *The Basics of Language*. London: Routledge.

McKane, A. (2006). *News Writing*. London: Sage Publications.

Randall, D. (2010). *The Universal Journalist* (4th ed.). London: Pluto Press.

Redman, S. (2006). *English Vocabulary Use*. London: Cambridge University Press.

Ryan, B., & O' Donnel, M. (2005). *The Editor's Toolbox A Reference Guide for Beginners and Professional*. New Delhi: Surjeet Publications.

Paper-Core
Media Laws and Society (JMC 105)
Max. Marks: 100 — Internal Assessment: 30, External Assessment: 70

Credits: 04

Learning Objective: In any given society the media's operation is governed and hedged in by political and social institutions and the media practitioners work within the legal parameters set up by these social and political establishments. A media practitioner's role is further circumvented by operations of quasi-judicial code of ethics, the management, and existing laws in operation and juridical-legal interpretations. This paper adopts an interdisciplinary approach to understand the vagaries that besets media within the larger Indian picture.

Unit I:

Introduction to Indian Constitution: Directive Principles and Fundamental Rights – Federal Structure of India – Relations between Centre and State Governments – Parliament and Judiciary Relations – *Lok Sabha* And *Rajya Sabha* – Building the Economy 1947-1980 – The era of Economic reforms – Understanding the concept of Secularism – Crisis of Secularism – Role of Identity Politics – People's & Civil Society Movements in Post-Independence India

Unit II:

Freedom of Speech and Expression: Scope and Importance of article 19 A & B – Social Responsibility and Press – Press Council of India – Understanding Defamation, Libel and Slander – Contempt of Court – Laws of Sedition – Cyber Laws – Working Journalist Act – Right to Information Act 2005 – Right to Education Act – Minority Rights in India – Press Council of India – *PrasarBharti* Act 1990 – Cable and Regulation Act 1995 – Telecom Regulatory Authority of India (TRAI)-1997 – Cinematography Act-1952 – Information Technology Act-2000 – Convergence Bill – Copy Right Act: Main Features – Book and News Paper Registration Act.

Unit III:

Human Rights and United Nation Declaration of Human Rights – National Human Rights Commission: National and State – States and Union Territories – Three Tier Legislative System: Federal, State and Local Government – *Panchayat* Raj and District Administration: *Zilla Parishad* and *Gram Panchayat* – Urban Governance and Municipal Authorities

Unit IV:

Press Code and Ethics – Journalistic Values – Journalistic Code of Conducts – Different Code of Ethics for Indian Journalist – Press Council guide to Journalistic Ethic – Censorship and 'Self-Censorship' – Ombudsman, Audit Bureau of Circulation (ABC) – Editors Guild of India – National Broadcasters Association – Registrar of News Paper of India.

Unit V:

Media Ownership: Concentration and Conglomeration – Mass Communication in India & the Empire – Political Economy in Post-Colonial India – The Indian Press: Diversity, Growth and Regionalization – Economic Reforms and Public Service Broadcasting in India: Exploring *Doordarshan* – Rise of the Private Radio and TV: Breaking the monopoly of the State – FDI in Media – Liberalization, Diversity and the Age of Television: From Monopoly to Polyphony – Cross Media Ownership in India.

Learning Outcome: Students will understand the operation of the media and media practices within their political, economic, cultural and historical contexts. It will help students understand the Indian political, legal and economic system to the extent that they influence and effect the media industry and journalistic practices, enhancing their competences and sharpening their analytical skills in understanding the media and its interface with larger social and political forces.

Suggested Reading:

- Athique, A. (2012). *Indian Media*. London: Polity Books.
- Basu, D. D. (2012). *Introduction to the Constitution of India*. New Delhi: Prentice Hall of India.
- Bhargava, R. (Ed.). (1999). *Secularism and Its Critics*. New Delhi: Oxford University Press.
- Deveroux, E. (2007). *Understanding the Media*. London: Sage Publications.
- Jaffrelot, C. (2012). *India Since 1950: Politics, Economy and Culture*. New Delhi: Cambridge University Press.
- Rodrigues, U. M. (Ed.). (2012). *Indian Media in a Globalized World*. New Delhi: Sage Publications Pvt Ltd.
- Shanker, B. L., & Rodrigues, V. (2015). *Indian Parliament - A Democracy at Work*. New Delhi: Oxford University Press.



SEMESTER II

Paper-Core

Radio Production (JMC 201)

Max. Marks: 100 — Internal Assessment: 30, External Assessment: 70

Credits: 04

Learning Objective: That Radio has reinvented itself in 21st century is to state the obvious. In the midst of TV, cinema and web media, Radio not only survived but has bounced back in a big way. It is a million dollar industry these days. A lot of commercial channels are coming up almost every day. In a developing country like India the significance of Radio is evident. Through this course the students are taught from the basics of Radio, its technology, reach, characteristics to the hands-on experience of Radio Production. The objective is to make them learn about the medium (Radio) and to make use of it for their own ideas.

Unit I:

Introduction to Radio, Characteristics of Radio: Radio in Today's Mass Media Scenario, Strength and Weakness, Development of Radio in India: Pre-Independence period, Post-Independence period. Types of Radio: Campus Radio, Community Radio: Rules and Regulation; License Procedure; Required Infrastructure; cost and Organizational Setup, Private/Commercial Radio

Unit II:

Radio Technology, the Broadcast Chain, Production Chain, Types of Radio Broadcast, Short wave, Medium wave, Long wave, Frequency Modulation FM, Satellite, Broadcasting, Web radio (online radio)

Unit III:

Concept of Sound and Production, Understanding the Concept of Sound Acoustics, Mechanism of Recording, Reproduction of Sound, Production Studios, Microphone: Types, Basic Design & function, Polar Diagrams of Mikes, Sound Effects, Distort Filters, Artificial echo

Unit IV:

Writing for Radio, different genres, Voiceover/Narration Techniques, Talk, Discussion, Interview, Feature and Documentary, Drama, Music Programmes, Radio Commercials, News Features

Unit V:

Recording, Editing and Mixing of Sound, Audio Tape: Audio Console: Tape Recorder, Introduction to Editing Softwares: Soundforge, Protools, Cooledit, Sonifex machine and its operation

Learning Outcome: By the end of this course the students should be able to know Radio (as a medium) thoroughly. They also must be able to write for this medium. They should also be able to know how to develop ideas, research, write script, give voice over, record and edit the audio. They must also be able to produce programs in different genres of Radio. Through this course the students are helped to acquire skills for the job market in Radio.

Suggested Readings:

1. Mehra Masani, 1975, Broadcasting and the People, India International Center
2. G.C.Awasthy, 1965, Broadcasting in India, Allied Publishers
3. U.L.Baruah, This is All India Radio, Publication Division, I & B Ministry
4. K.S.Duggal, 1980, What Ails Indian Broadcasting, Marwah Publications,
5. O'Donnell, Lewis, Fritz Messere and Carl Hausman, 2007, Modern Radio Production, Programming and Performance, 7th edition,
6. Sterling, Christopher H, Sidney Head and Lemuel B Scholfield, 1994, Broadcasting in America: A Survey of Electronic Media, 7th edition,
7. Milton, Ralph, 1968, Radio Programming: A Basic Training Manual, London,
8. Kamaal Ahmad Siddiqui, 2011, Urdu Radio aur Television mein tarseel o iblaagh ki zabaan, NCPUL, New Delhi.
9. Khwaja Mohammad Ikramuddin, 2014, Urdu Media, NCPUL, New Delhi.
10. Syed Fazil Hussain Parvez, 2015, Urdu Media, , Huda Publications, Hyderabad

Paper - Core
Paper: 7 Radio Production (PRACTICALS) (JMC 202)
Max. Marks: 100 — Internal Assessment: 50, External Assessment: 50 Marks
Credits: 02

PROJECTS

To work in the Radio industry, a student must be having knowledge of almost all different genres of radio production. The students must know how to independently do research, write script, do interviews, produce talk/discussion 14rograms, news bulletin, docu-dramas, promos, and features, programs for special audiences, advertisements, musical programs and documentaries. The students must also be aware of the various skills and techniques involved in the radio production like voice over, narration, modulation, editing, mixing and recording. They must have knowledge about the equipments and the softwares involved.

For this purpose a Paper viz. Radio Practical of 100 marks is introduced in the syllabus. In this paper the students will have to complete the following:

1. **Script (10 MARKS):** Through this practice the students will learn about the various stages of script writing namely how to conceive and idea, elaborate on it, do research, prepare rough draft and then final script. The script is to be written for a radio program of 5 minutes. The students will have to write script on any TWO (5 MARKS EACH) of the following:
 - a. Social Advertisement
 - b. Humourous Program/Satire
 - c. Musical Program
 - d. Short skit
2. **Interview (10 MARKS):** This is a very basic Radio exercise. The students will have to conduct ONE interview for the Radio medium which will be of 5 minutes. The students can interview any person on the campus but it should be relevant to their course. The student will learn to write the script, ask questions, record the voice and edit.
3. **News Feature (10 MARKS):** The students will have to prepare ONE news based program for Radio. The student will have to write the script and the headlines and then the news. This program should not be of more than 5 minutes. They students can also make a Reporting for Radio in this segment.
4. **Jingle/RJ Program (10 MARKS):** The student will have to prepare a Jingle or an RJ Program for which he/she shall write a script also. I should not be of more than 5 minutes.
5. **Radio Documentary (50 MARKS):** The students shall be writing the script, recording and editing a documentary of a relevant topic. This program should not be of more than 15 minutes. This will be their final product through which they will learn about the varuiuos stages of Radio production. There will be a viva for this program to be conducted by an external examiner.

NOTE: For segments 1-4 only TWO students will be working in collaboration with each other. For No. 5, TWO groups (all students will be divided into 2 groups) will work together. This way they will also learn how to work as a team to achieve the desired goals.

Reference:

- Recording, Editing, Sound mixing: Recording: Audio console – mixers, equalizers, Noise reduction system, Tape recorder (Sonifex)
Editing on audio workstation with Sound Forge etc.

Paper - Core
Paper:8 - Television Journalism (JMC 203)
Max. Marks: 100 — Internal Assessment: 30, External Assessment: 70
Credits: 04

LEARNING OBJECTIVE: This paper gives students a chance to take their skills in the field of Television Journalism. The students will be given hands-on practice, to the fundamental principles, techniques, and to learn for better visual storytellers from Anchoring to "on-camera" reporting. The main aim to teach this paper is to produce skilled and trained journalists, for all the streams of Television journalism what we call reporters, copy editors, anchoring, news reader and producers.

LEARNING OUTCOME: With the plethora of channels in different languages in the Indian and International market, there is a huge demand of working professionals in the different fields of Television Journalism. The students will get a great chance to explore and develop their interest in this field. After studying this paper and getting's hands on experience during the practical classes and visits to fields and Input and output bureau of different news channels students will get a chance to use their own learning experience during projects derived from their own mind by use their own creativity. They will use their knowledge gained through this paper in the field of reporting, anchoring, copy editing, producing shows etc. They will get a bigger platform to use their knowledge in the field of Television Journalism as well.

Unit I:

Video camera formats and understanding camera: VHS, SVHS, U-Matic, Beta-Cam, Analogue, Digital, HDTV, DVC-Pro, DV-Cam, Mini DV, Image Formation on Video Camera. Types of Camera for Different Kind of News Productions and Documentary ,Commercials and Various Fictional Genres: 3CCD Camera, , Shutter, Iris, Lenses, Focal Length, Depth of Field, Filters, Viewfinder, White Balance, Exposure, Power Supply, Sound Level, Recording Medium, Mounting, Gain, Camera Warnings, Camera Supports, , Monopod, Tripod, ENG Production and Transmission Technology: Use of Cameras, Production Planning and Coordination, SNG, DSNG, OB Vans/Big Remotes, Computers, Servers, Video Phones, and Hubs, VSAT, Fibre Optic Lines, Earth Station and Satellite Uplink

Unit II:

Electronic News Gathering (ENG), Planning For News Stories , Types of Television News Stories, Read Stories, Voice-Overs and Sound Bites, Elements of News Story/News Worthiness, Basic shots and camera movements Visualization of News, Structure of News Story and Commentary ;Telling 'What' And 'Where'; Writing to Sound, TV Reporters/ Stringers and Reporting, Television News Script-The Split Screen Format, Piece-To-Camera (PTC) , Compiling the Report, Going Live, Phone in, Video And Audio Tracks ,Trouble Shooting For News ,Writing For Visuals Layout of TV News Story ,Grammar And Style ,Use of Quotations and Attributions, Editing News, Dubbing and Sub-Titling, Film Library/Archives, Use of Graphic and Animations

Unit III:

TV Interview: Definition and Different Types of TV Interview, Setting Up the Interview, The Interviewer's Skill, How to Prepare for TV Interview, How to Conduct a TV Interview, Check Arrangements ,Production of TV Interviews

Unit IV:

The News Programme: News Bulletin, News Programmes, Item Selection and News order, 24 Hour News, Organizing A News Bulletin, Different Formats of TV News Packaging, Special News Stories, News Anchors and Presenters, Qualities of a Newsreader/Presenter (Language, Pronunciation, Vocabulary, Diction, Speed, Breathing, Emphasis, Pitch and Body Language) Using the Prompter, Breaking Newflash News, Simulation of Live Telecast of TV News, Debates, News Studio and Production. Structure of News Channels Organization and Hierarchy

Unit V:

Documentary and Non-Fiction Films: Definition, Nature, Different Genres and Styles, History and Theoretical Concerns, Research, Script, Structure and Process, the Presentation Structure, Interviews, Narrations and Ambience, Music In Documentary Films, Difference Between Documentary and Feature, EFP: Pre-Production to Post-Production

Suggested Readings:

1. Andrew Boyd. (2000). *Broadcast Journalism: Techniques of Radio and TV News*. Focal Press
2. Herbert Zettl. (2007). *Television Production Handbook*. Thomson Wadsworth., USA
3. Phillip L. Harris, Goodheart Wilcox. (2012). *Television Production & Broadcast Journalism*. Goodheart Wilcox, 2nd Edition.
4. Jim Owens, Gerald Millerson. (2011). *Video Production Handbook*. Focal Press; 5th edition.
5. Nancy Reardon. (2013). *On Camera, how to Report, Anchor and Interview*. Focal Press; 2nd edition
6. Amanda Willett. (2012). *Video Production: A practical Guide to Radio and TV*. Routledge
7. Donald L, Diefenbach. (2007). *Video Production Techniques*. Routledge; 2nd Edition.

8. R.B. Musburger. (2010). *Single Camera Video Production*. Focal Press; 5th edition.
9. P. Kriwaczek. (1997). *Documentary for the Small Screen*. Focal Press
10. David Keith Cohler. (1985) *Broadcast Journalism: A guide for the presentation of Radio and Television News*. Prentice-Hall, USA.
11. I.E.Fang. (1982). *Television News*. ABC News Communication Arts Books NY.
12. S.C. Bhatt. (1991). *Broadcast Journalism: Basic Principles*. Sage Publication, New Delhi.
13. George A. Hough, (2004). *News Writing*. Kanishka Publisher, rakashna, Delhi.
14. Ted White. (2010). *Broadcast News Writing, Reporting and Production*. Focal Press.
15. J. Hartley. (1982). *Understanding News*. Methuem Pub. London.
16. Chatterji. P.C. (1991). *Broadcasting in India*. Sage Publication, New Delhi.
17. Ted White. (2013). *Broadcast News Writing, Reporting and Production*. Focal Press, 6th edition.
18. J. Hartley. (1982). *Understanding News*. Methuen Publisher, London.
19. Peter Utz. (1982). *Today's Video: Equipment, Setup & Production*. Prentice Hall, USA.

Paper - Core
Television Journalism (Practical's) (JMC 204)
Max. Marks: 100
Credits: 02

LEARNING OBJECTIVE: This paper provides students a platform to train the myself in the art and craft of TV journalism and equip them with skills and practices to readily take up journalistic and production jobs in different TV channels. Through practical based learning, a student is supposed to produce news to documentaries. Students have to identify and make arrangements for their subjects, choose and secure locations, prepare equipment, arrange the preparation and set up of the locations, and make final technical checks. Student journalists are required to edit and deliver their projects for viewing and critiques. Student will also be taught how to write news pieces and then present them on TV and how to operate as a video journalist. In a nutshell the paper will provide an in depth understanding of Television Journalism.

LEARNING OUTCOME: Through the practical based learning students will become acquaint with the best traditions and practices of Television Journalism. The Student will learn how to self-shoot and edit a TV package, how to present on television; how to report, how to interview, how to use a TV camera and how to produce and direct in a studio. Students will produce news based shows in our studio and will benefit hugely from some of India's best known TV news networks by visiting them like ETV Network, Doordarshan News, NDTV, Aaj Tak etc.

PROJECTS

1- VOX-POP: (10 MARKS) - In the VOX-POP project each student will record interviews on any topic. Each student chooses a topic, shoots video, and edits a 20-30 second segment.

2- VO: (10 MARKS) -In the VO project each student use video and natural sound to help tell a story. Each student chooses a topic, shoots video, writes copy, narrates and edits a 60 second segment.

3- VOSOT: (10 MARKS) -The VOSOT is comprised of video, the natural sound associated with that video and a short sound bite to tell a story. The video rolls over the anchorman or reporter speaking and then opens up full for the sound on tape (SOT). Each Student shoots their own footage, conduct interviews, write, narrate and edit the VOSOTS. Completed projects run approximately 45-60 seconds.

4-VOSOT WITH STAND-UP (PTC): (10 MARKS) -Students learn introductory techniques of "stand-ups/PTC". The stand-up, the on-location appearance of the reporter on camera, will be written, taped and added to the VOSOT. Each Student will shoot their own footage, conduct interviews, write, narrate and edit the VOSOTS with. Completed projects run approximately 45-60 seconds "stand-ups/PTC".

5-INTERVIEW: (10 MARKS) -Students learn introductory techniques of "TV Interview". Students will be taught how to produce and direct a TV interview in a studio. A group of two students will prepare a TV Interview of any personality and conduct interviews of a duration of 10-15 minutes on online setup in the studio and edit it.

6-: FEATURE/TV DOCUMENTARY (50 MARKS) - Student will be graded (50 marks) on scripting for special TV News Story/Feature or TV Documentary of a duration of 25 Minutes. The two best Scripts (either Documentary or special News Story/Feature) will be selected for final production Among Two Group of students which will carry 25 marks.

The final programme will be judged by External Examiner and Internal Examiner.

Paper-DSE
Advertising & Market Research (DSE 201)
Max. Marks: 100 — Internal Assessment: 30, External Assessment: 70
Credits: 04

Learning Objective: Emphasizing the strong functional linkages that exist in practice between Advertising and Marketing this paper combines both. Advertising is an ever-growing field with new job and research-based opportunities opening up all the time. In recent years, the addition of online advertising has opened further possibilities. Students will understand concepts relating to Sales, Advertising, Creative Design and Market Research.

Unit I:

Definition and Scope of Advertising, Advertising Principles, Objectives – Evolution of Advertising– Classification of Advertising – Difference between Advertising, Public Relations, and Publicity – Principles of Persuasions – Social and Economic Aspects of Advertising

Unit II:

Advertising Media & Advertising Agency Characteristics of Different Mediums Print Media: Newspaper, Magazine, Poster, And Direct Mail – Electronic Media: Radio and Television – Concept of Out-of-Home Media (OOH) and Indoor Media – New Media: Online Ads, Blogs, Spam – Media Mix – Media Planning – Media Strategy –Role of an Ad Agency –Various Departments of an Ad Agency –Campaign Planning

Unit III:

Law and Ethics impacting Advertising Practices in India –Drugs and Magic Remedies Act – Young Persons (Harmful Publications) Act, 1956 –Indecent Representation of Women (Prohibition) Act, 1986 –Consumer Protection Act, 1986–The Emblems and Names (Prevention of Improper Use) Act, 1950–The Competition Act, 2002–Cigarettes and Other Tobacco Products (Prohibition of Advertisement Rules) 2005 – Surrogate Advertising –Public Service Advertising – Audit Bureau of Circulation (ABC) – Advertising Agencies Association of India – Advertising Standards Council of India

Unit IV:

Consumer, Brand and Market Research Types of Consumers –Buyer versus Seller Determinants of Consumer Behavior – Psychographics, Demographics – Factors influencing Consumer Behavior: Personal, Social and Cultural –Market Research: Nature and Scope – Marketing Mix – Sales Promotion – Definition of Brand – Brand Image – Brand Loyalty –Brand Positioning –Importance of Packaging and Labeling

Unit V:

Advertising and Creativity Copy Writing: Headline, Sub-headline, Slogan, Photo, Body Copy, Illustration –Message Design and Development – Conceptualizing Strategies – Conceptualizing Approaches – Copy Testing – Layout Considerations – Layout Patterns – Typography –Preparation of Advertisements for Different Media– Corporate Promotional Videos – Case study of Successful Advertisements.

Learning Outcome: Post-Graduates with an understanding of Advertising and Market Research typically enjoy a wide range of employment opportunities in the fields of advertising, consumer behavior, market research, product and brand management, public relations, retail management, and academics.

Suggested Readings:

1. Brierly, S. (2002). *The Advertising Handbook*. London: Routledge.
2. Fletcher, W. (2010). *Advertising: A Very Short Introduction*. London: Oxford University Press.
3. Gerard, J. T. (2004). *Effective Advertising*. London: Response Books .
4. Gupta, O. (2009). *Advertising In India* . New Delhi: Gyan Book Pvt Ltd.
5. Gupta, R. (2012). *Advertising: Principles and Practices*. New Delhi: S. Chand.
6. Jain, S., & Jethwaney, J. (2007). *Advertising Management*. New Delhi: OUP.
7. Kazmi, S. H., & Batra, S. K. (2002). *Advertising and Sales Promotion* (Second ed.). New Delhi: Excel Books.
8. *Sage Handbook of Advertising*. (2007). London: Sage.
9. Sengupta, S. (2008). *Brand Positioning: Strategies and Practice for Competitive Advantages*. New Delhi: Tata Mac GrawHill .
10. Tiwari, S. (2007). *The (Un)common Sense of Advertising: Getting the Basics Right*. New Delhi: Response Books.
11. Vilnilam, J. V., & Verghese, A. K. (2012). *Advertising Basics! A Resource Guide for Beginners*. New Delhi: Sage.
12. Wells, W. D., Burnett, J., & Moriarty, S. (2003). *Advertising: Principles and Practices*. New Delhi: Pearsons.

Paper – DSE
Public Relations & Corporate Communication (DSE 202)
Max. Marks: 100 — Internal Assessment: 30, External Assessment: 70

Credit: 04

Learning Objective: The main objective of this paper is to equip students with analytical public, Private and Corporate Communication issues from a range of academic and Practical Perspective. As well as train them to communicate effectively in the business world. This paper consists with the emerging concepts, Principles and Strategies in relation to better decision making in the area of Public Relation and Corporate Communication. And finally examine how the Public Relations process carried out by various specializations, such as government relation, crisis communications and international affairs.

Unit I:

Evolution and History of Public Relations, Origin of Public Relations in India, Definition of Public Relations, Public Relations and Kinds of Public Relations, Basic Principles of PR, Publicity, Propaganda, Public Affairs, Lobbying, Marketing PR, Corporate PR, Publicity Bureau, Public relation Process, PRCE Model.

Unit II:

Publics in Public Relations, Public Relations Tools, Public Relations Campaigns, Public Relations in Industry, Difference between Private, Public and Corporate Public Relations, Public Relations in Central Government, Public Relations in State Government, Functioning of Various Media Units of Central Government, Public Relations Society of India. PRSI Code of Ethics.

Unit III:

Corporate Communication and Management, Strategic Public Relations, Defining Strategy and its Relevance in Public Relations and Corporate Communication, Public Relations Planning, Stakeholders, Role of Public Relations in Crisis, Disaster Management, Conflict Resolution, PR Campaign, Making House styles, logo.

Unit IV:

Customer and Media Relations:-Press Conference, Press Releases, Broachers, Pamphlets, Circular, Minutes, Magazines, Interpersonal talk, Personality development skills, Discussions, Meeting, Exhibitions, House Journal, Newsletters, Open House, Press kit, Press briefing, Tele-Conferencing, e-mail, Preparing CV, Bulletin Boards, Suggestion Boxes, Backgrounders, Rejoinders etc. community network site, Bulletin boards, chatting, E- bussiness, E- democracy , E- banking, E- shopping, E- Governance , E- learning.

Unit V:

Event Management: Planning, Developing, Organizing and Execution of Events, Celebrities, Trade Fair, Seminar, Conferences, Film Preview, Corporate Advertisement on Newspapers, Radio, Television and Internet. Public Relations for NGOs and Political Parties. Global Public Relations and Future of Public Relations. International PR, International Communication Agencies.

Learning Outcome: In these days, Public Relations and Corporate Communication profession is the highest growth profession in private sector. There are lots of opportunities waiting in this profession. The main outcome of this paper is to train students with clearly, concisely and strategically writing in range of formats and media. Develop a communication campaign or plan that incorporates the key elements of planning, including situation analysis, strategies, objective, research, target audiences, key messages and evaluation. As well equip with them analytically thinking about communication problems and identify creative solution as per industry demand.

Suggested Readings:

1. Singh, JK. (2014) Media and Public Relations. New Delhi: APH Publishing Corporation
2. Verma, Shekhar. (2011) Advertising and Public Relations. New Delhi: Sonali Publications.
3. Winterson, David. (2010) Advertising and Corporation Communication. New Delhi Centrum Press.
4. Fernandez, Joseph (2009) Corporate Communication: A 21st Century Primer. New Delhi: Response Books.
5. Butterick, Keith (2012) Introducing Public Relations: Theory and Practice. New Delhi: Sage Publication.
6. Brown, Rob (2010) Public Relations and the social web: How to use Social Media and Web 2.0 in Communications. London: Kogan Page Ltd.
7. Sharma, Diwakar (2004) Public Relations: An emerging specialized profession New Delhi: Deep & Deep Publication Pvt. Ltd.
8. Banik, Dr. G.C. (2005) PR & Media Relations. Delhi: Jaico Publishing House
9. Ganesh, S. (1999) Introduction to Public Relations. Delhi: Indian Publishers and Distributors
10. Moore, H. Frazier & Kalumpa, Fran B. (2002) Public Relations : Principle cases and Practice. Delhi: Surjeet Publications
11. Singh, J.K. (2011) Media and Public Relations. New Delhi: APH Publishing Corporations
12. Shrimesh, Krishnamurthy. Edited. (2005) Public Relations in Asia: An anthology. Singapore: Thomson Learning
13. Ravindran, R.K. Edited. (1999) Handbook of Public Relations. New Delhi: Anmol Publication Pvt. Ltd.

14. Vilanilam, J.V. (2011) Publications in India. New Delhi: Sage Publications.
15. Lesly, Philip. Edited. (2002) Handbook of Public Relations & Communications, New Delhi: Jaico Publishing House
16. Sharma, Diwakar. (2004) Mass Communication- Theory and Practice in the 21st Century. New Delhi: Deep & Deep Publication.
17. Taylor, Shirley. (1991) Communication for Business. Delhi: Addison Wesley Longman Ltd.
18. Wilcox, Dennis L. (1995) Public Relations: Strategies and Tactics
19. पाण्डेय, प्रो. (डॉ) वंदना. (2013) विशेषीकृत जनसंपर्क. पंचकुला: हरियाणा ग्रन्थ अकादमी
20. मंडल, दिलीप. (2011) कॉरपोरेट मीडिया, दलाल स्ट्रीट: पब्लिक रिलेशन, कॉरपोरेट कम्युनिकेशन और लॉबिंग. नई दिल्ली: राजकमाल प्रकाशन
21. तिवारी, डॉ अर्जुन वं तिवारी, विमलेश. (2007) जनसंपर्क सिद्धांत और व्यवहार. वाराणसी: विश्वविद्यालय प्रकाशन
22. पंत, एन.सी. व द्विवेदी, मनीषा. (2007) पत्रकारिता एवं जन-संपर्क. नई दिल्ली: कनिष्क पब्लिशर्स, डिस्ट्रीब्यूटर्स
23. भानावत, डॉ संजीव व क्षिप्रा माथुर. (2008) जनसंपर्क सिद्धांत और तकनी. जयपुर: राजस्थान हिंदी ग्रन्थ अकादमी

Paper - GE
Video Documentary Production (GE 201)
Max. Marks: 100 — Internal Assessment: 30, External Assessment: 70
Credits: 04

Learning Objective: This course introduces key issues, debates and movements in documentary film, internationally, illustrated with screenings of selected documentary classics. It also aims to sensitize students to the formal elements and changing language of documentary film. It also explores the history of documentary film in India, locating it in the context of shifting discourses on state, nation, gender and development.

Unit I:

Documentary Film in India: A Historical Introduction, Role of Documentary in National Awakening, Censorship and 'Independent Documentary' Film in India. Film Division and Indian Documentaries.

Unit II:

Documentary and Non-Fiction Films: Definition, Nature, Different Genres and Styles, History and Theoretical Concerns, Difference between Documentary and Feature. The Language of Documentary Film: The aesthetics, ethics and politics of representation Changing modes of production and distribution Influence of digital technologies. Documentary screening and individual presentations/ write-ups based on their interpretation and understanding of various documentaries.

Unit III:

Documentary Production- The Process of Production: Pre-production to Post Production- concept, research and reconnaissance; Writing a proposal and budget; Elements of scriptwriting- visualization, treatment, the Presentation Structure, producing a shooting script, Interviewing techniques, Narrations and Ambience, Music in Documentary Films.

Unit IV:

Grammar of Shots- Shot, Scene & Sequence, Visual Thinking, Turning words into Images. Rational for using specific shots.

Unit V:

Documentary Production: Development of idea, Making documentary proposal, Writing Script, Research, interviewing, Shooting, Voice over, Narration, Arrangement of shots and editing.

Learning Outcome: Students will know the basics of Documentary production, how to generate an idea, script writing and how to shoot it. They will be able to make a documentary proposal and will understand the ethical considerations as a documentarian. More over they will be able to know how to plan and research a story, Identify and secure interviewees and how to shoot and edit a documentary film.

Suggested Readings:

1. John Grierson. *Grierson on Documentary by John Grierson*. University of California Press
2. Narwekar Sanjit. (1992). *Films Division and the Indian Documentary* . Amazon
3. K. P. Jayasankar and Anjali Monteiro. (2016). *A Fly in the Curry: Independent Documentary Film in India*. Sage Publication.
4. Sharma, Aprna. (2015). *Documentary Films in India*. Palgrave Macmillan, a division of Macmillan Publishers Limited.
5. Peter Sutoris. (2016). *Visions of Development: Films Division of India and the imagination of Progress, 1948-1975*. Oxford University Press India.
6. Aitken, Ian (ed.). (2005). *Encyclopedia of the Documentary Film*. New York: Routledge.
7. Barnouw, Erik. (1993). *Documentary: A History of the Non-Fiction Film*.. New York: Oxford University Press, 2nd revised edition.
8. Goldsmith, David A. (2003). *The Documentary Makers: Interviews with 15 of the Best in the Business*. Hove, East Sussex: Roto Vision.
9. Tobias, Michael. (1997). *The Search for Reality: The Art of Documentary Filmmaking*. Studio City, CA: Michael Wiese Productions.



SEMESTER III

Paper - Core

Communication Research (JMC 301)

Max. Marks: 100 — Internal Assessment: 30, External Assessment: 70

Credit: 04

Learning Objective:

The primary objective of this paper is to understand basic concepts of research and its methodologies, as well to learn systematic understanding of research methods including research design, formation of appropriate research problem and its parameter, data collection and analysis and to understand difference between qualitative and quantitative research. Another objective of this is to equip students with concepts used in research and to equip them scientific Mass Media research Methods and their approaches. In spite of that to understand the Philosophy of mass media research will also be important.

Unit I:

Research: Concept and Definition, Need and Scope of Media Research, Science and Research, Role and Scope, Social Research, Communication Research, the Development of Mass Media Research, Mass Media Research and Scientific Method. Research Design: Meaning Purpose and Principles, SITE, NRS, IRS, TRPs

Unit II:

Methods of Communication Research: Research Approach , Qualitative and Quantitative Research Method, Survey Research, Content Analysis, Longitudinal Research, Experimental Research, Action Research, Clinical Research, Field Observation, Focus Group , Intensive Interview , Case Studies, Historical Research Method, , Fundamental Research, Research Design, Exploratory, Descriptive Design, Benchmark Studies, Panel Studies, Census etc.

Unit III:

Hypothesis, Research Question and Hypothesis, , Objective of Research , Static , Descriptive Statistic, Small Sample Statistic, , Statistical Methods: Mean, Median, Mode, Standard Deviation, Chi-square Test, Interpretation of Data, Research Report Writing, Problems in Communication Research, Concept and Constructs Variables, Types of Variable. Independent and Dependent Variables , Sampling:, Importance of Sampling , types of Sampling, Probability and Non Probability-Stratified Sample, Cluster Sample, Quota Sample, Purposive sample, Snow ball Sample,

Unit IV:

Data Collection Tools, Questionnaire, Question Schedules, Difference between Questionnaire and Schedule, Interview, Focus Group, interview preparation and Pre-testing, Art of Conducting Research Interview, Feedback and Feed Forward, Sources of Data, Data Coding, Tabulation, Graphs and Tables,

Unit V:

Areas of Research: Mass Media Analysis, Research in Print, Audio-visual Media, Advertising, Public Relations, Corporate Communication, Internet and Social Media. Research in Media Effects: Anti-social and pro-social Effects. Media Research Institutions, Communication Research in India and its Problems, Online Surveys and Exit Poll.

Learning Outcome:

After successful completion this paper students would familiar with scientific methodology of Mass Media research. Students would knowledge of various kinds of research questions and research designs, understanding of data collection and analysis, basic knowledge on qualitative and quantitative research. As well students would familiar with philosophy of mass media research. And finally students would equip with independently design a research approach for a specific Mass Media research issue of their choices.

Suggested Readings:

1. Miller, Delbert C. & Salkind Neil J. (2002) Handbook of Research Design & Social Measurement. London: Sage Publication
2. Wimmer, Dage D & Dominic, Joseph R. (2011) Mass Media Research : An Introduction. Singapore: Wadsworth Cengage Learning
3. Berger, Arthur ASA (2011) Media and Communication Research Methods. New Delhi: Sage Publication Pvt. Ltd.
4. Hansen, Anders & Cottle, Simon & Negriney, Ralph & Newbold, Cheris. (2004) Mass Communication Research Method. London: McMillan Press Ltd.
5. Choudhary, Dr Rajat K. (2007) Research Method in Mass Communication. New Delhi: Pearl Books
6. Buddenbaum, Judith M & Novak, Katherine B. (2005) Applied Communication Research. New Delhi: Surjeet Publication
7. Dainton, Marianne & Zelley, Elaine D. (2011) Applying Communication theory for Professional Life : A Practical

Introduction. New Delhi: Sage Publication

8. Bryant, Jennings & Oliver, Mary Beth. Edited. (2009) Media Effects- Advances in Theory and Research. London: Routledge Taylor & Francis Group
9. Jensen, Klaus Bruhn. Edited. (2002) A Handbook of Media and Communication Research. Londo: Routledge Taylor & Francis Group
10. Saxena, Rajiv. (2010) Mass Communication Research Analysis. New Delhi: Centrum Press
11. Jyotirmayee, Dr Vandana. (2013) Research Methodology in Media Studies. New Delhi: Kanishka Publisher.
12. Gupta, Om & Sharma, Sudesh. Edited. (2011) Media and Communication Research: Changing Paradigms. Delhi: Gyan Publishing House
13. Aluwaliya, JP. (2007) Media Research Methodology. New Delhi: Adhyayan Publisher & Distribution
14. Kerlinger, Fred N. (2014) Foundations of Behavioral Research. New Delhi: Surjeet Publication
15. Kothari, C.R. (2007) Research Methodology Methods & Techniques. New Delhi: New Age International Publishers
16. Goode, William J & Hatt, Paul K. (2006) Methods in Social Research. Delhi: Surjeet Publications.
17. Majumdar, P.k. (2005) Research Methods in Social Science. New Delhi: Viva Books Pvt. Ltd.
18. Krishnaswami, O.R. & Ranganathan. (2006) Methodology of Research in social Sciences. New Delhi: Himalaya Publishing House
19. Chand, Dr. Gyan. (2005) Tahqeeq ka fan. Delhi: Educational Publishing House
20. दयाल, डॉ मनोज. (2006) मीडिया शोध. पंचकुला: हरियाणा ग्रन्थ अकादमी
21. महाजन, डॉ संजीव. (2004) सामाजिक अनुसन्धान, सर्वेक्षण एवं सांख्यिकी. नई दिल्ली: अर्जुन पब्लिशिंग हाउस
22. त्रिपाठी, डॉ रमाशंकर. (2004) सामाजिक शोध एवं सांख्यिकीय तार्किकता. वाराणसी: विजय प्रकाशन
23. मुकर्जी, रविन्द्र नाथ. (2008) सामाजिक व सांख्यिकी. दिल्ली: विवेक प्रकाशन

Paper - Core
Production and Editing For Electronic Media (JMC 302)
Max. Marks: 100 — Internal Assessment: 30, External Assessment: 70
Credit: 04

Learning Objective: The objective of this paper is to equip the students with various functions, technology, trends in Editing and Production for Electronic Media supported by practical's, projects and training to get in-depth knowledge and necessary skills in the field of Production and Editing. This paper gives students a chance to take their skills to acquaintance with Studio Camera, Use of Mikes in Camera and Sound Recording, Use of Microphones, Audio Mixers for Different Situations, Audio Perspective, Non-Linear Editing (Final-Cut Pro/Avid), Audio Mixing in the field of Television Journalism. The students will be given hands-on practice, to the fundamental principles, techniques, and to learn for better visual storytellers from Anchoring to "on-camera" reporting.

Unit I:

Electronic Characteristics of Television Cameras, Studio Camera, White Balance, Exposure, CCDs, Power Supply, Sound Level, Recording Medium Camera Warnings, Camera Supports, Chest Pad, Steady-Cam, Dolly, Fluid Head, Bubble, Friction Head, Low Base, Crane, Track, Trolley, Types of Camera for Different Kind of Productions in Commercials, and Various Fictional Genres and studio Productions

Unit II:

Studio Based Lighting: Introduction To Lighting, Sources of Light ,Types of Light And their Accessories, Lighting Techniques, Lighting For Chroma Keying , Chroma Key Technique , Colour Temperature, Gels, Filters, GB, VIBGYOR, Colour Bar, Lux and Foot-Candles, Tungsten, Halogen , Mercury and HMI ,Light Grid, Lighting Console , Focus Light, , Flood, Soft Light, Hard Light, Back Light, High Key Light, Low Key Light, Cool and Hot Light , Reflectors, Light Metres .

Unit III:

Microphones factors governing the selection of mikes Basic Designs and Recording Techniques; R.F Mikes, Wireless Mikes, Lapel Mikes, Line Mikes, Shotgun Mikes. Sound Recording in Camera, Levels, Mikes, Cable and Connectors and Their Uses and Familiarization of Audio Mixers and Their Operations

Unit IV:

Editing Concept and Meaning of Editing, Analogue Editing-Cut to Cut; Linear and Non-Linear Editing, and AB Rolling, Logging , Stages of Editing Acquisition Capturing, Organization, Review and Selection, Editing Paper Work, Assemble, Components of Grammar and Continuity, Cut Away, Jump Cut, L-Cut, J-Cut, Off-Line Edit ; EDL and On-Line Edit, Editing Paper Work, Rough-Cut, Final Cut, Mixed Master and Unmixed Master, Montage Editing, Graphic Match Editing, Insert Editing, Freeze Frame, Types of Editing , Basic Edit Transitions: Cut, Dissolve, Wipe, Fade ,Iris, Superimposition, Creative Audio and Sound treatment for Editing

Unit V:

Post Production (Editing on FCP) Basic Editing Equipments –Understanding Final Cut Pro Work Station: Viewer –Browser –Canvas – Timeline –Setting General Preferences: Formats (NTSC, PAL, MESECAM) and Frame Rates –Getting Media into Final Cut Pro –Creating and Organizing Projects: Creating, Closing, and Saving Projects –Using Bins to Organize Clips –Working with Clips in the Viewer: Marking In and Out Points –Adding and Editing Markers –Performing Edits in the Canvas: Understanding the Canvas Edit Overlay –Working in the Timeline: Elements in the Timeline Window – Positioning the Play head in the sequence – Moving clips into the Timeline – Moving Clips within the Timeline – Snapping in the Timeline – Deleting Clips – Finding and Closing Gaps –Trimming Edits: Accessing Trimming Functions – Laying Soundtrack –Creating Transitions: Types of Transitions –Previewing Transitions – Viewing Transitions in the Canvas –Rendering into Other Output Media (VCD, DVD, MPEG1, MPEG2, and MPEG4) and Creating Final Output Understanding Keyboard Shortcuts.

Learning Outcome: Production and editing for Electronic media is a big opportunity in today's ever expanding world of Media. Through hands-on practical training using soft-wares like FCP, Avid and After Effects, students will get a chance to learn the fundamental and aesthetic principles of editing for Electronic media. They will get acquitted with different kinds of production techniques as well, because they will learn different aspects of production like Film and TV Production, music production, Live shows, News coverage etc.

Practicals:

- A) Acquaintance with Studio Camera
- B) Use of Mikes in Camera and Sound Recording
- C) Use of Microphones, Audio Mixers for Different Situations
- D) Audio Perspective
- E) Non-Linear Editing (Final-Cut Pro)
- F) Audio Mixing

Suggested Readings:

1. Sam Kuffmann. (2009). *Avid Editing: A Guide For Beginning And Intermediate Users*. Focal Press 4th Edition.
2. Glyn Alkin, Sound. (1996). *Reading and Reproduction*. Focal Press 3rd Edition.
3. Glyn Alkin. *Use of Microphones*. Published by Routledge
4. Alec Nisbett. (2003). *Studio Operations*. Focal Press.
5. Roy Thompson and Christopher Bowen. (2013). *Grammar of the Edit*. Focal Press.
6. Ken Dancyger. (2014). *The Technique of Film and Video Editing*. 5th Edition; Focal Press.
7. Karel Reisz and Gavin Miller. (2010). *The Technique of Film Editing*. 2nd Edition; Focal Press
8. Millerson, Gerald. (1991). *The Technique of Lighting for Television and Film*. London; Focal Press
9. Brown, Blain. (1992). *Motion Picture and Video Lighting*. Boston; Focal Press
10. Millerson, Gerald. (1982). *The Technique of Lighting for Television and Motion Picture*. Boston; Focal Press
11. Kris Malkiewicz, M. David Mullen, *A Guide to Filmmakers and Film Teachers Cinematography*. Third Edition; Simon & Schuster Inc.

Paper - Core
Television & Video Production (JMC 303)
Max. Marks: 100 — Internal Assessment: 30, External Assessment: 70
Credit: 04

Learning Objective: The aim of this paper is to produce trained professionals who can handle manage and maintain the technical infrastructure required for media production and transmission. This paper gives students a chance to take their skills to acquaintance with Studio Camera, Use of Mikes in Camera and Sound Recording, Use of Microphones, Audio Mixers for Different Situations, Audio Perspective, Non-Linear Editing (Final-Cut Pro/Avid), Audio Mixing in the field of Television Journalism.

Unit I:

Visual Communication Pedagogy of Video, Selection of Media, Different Types of Usage of Video, Inter-Active Video, Story Telling Through Video, Distribution of Television Channels Through Cable, DTH, IPTV, Video Games, IPOD and Mobile TV

Unit II:

ENG/EFP and studio based production Nature, Types of TV Programme and Production Formats, Introduction to Popular Programme, Documentaries, Developmental Programme, Tele-films, Teleplays, Talk Shows, Game Shows, Travel Shows, Audience Participatory Programme, Soap Operas And Serials, Phone-In-Programme ,Educational TV Programme, Tele-Cinema, Tele-Conferencing, Title Card, Channel ID ,Logo, Break Bumpers ,Teaser, Promos, TV Montage and Title Song

Unit III:

Grammar of Shots- Shot, Scene & Sequence, Visual Thinking, Turning Words Into Images, Rational For Using Specific Shots ,Balance Proportion and Perspective, Single Camera Production Procedure. Five C's :Camera Angles, Continuity, Cutting, Close-Up, Composition; Camera Positioning; Camera Blocking .Multi-Camera Production Procedure: Introduction and Familiarization with Studio Production, On-Line Production, Studio Based Production, Studio Equipment ,Studio Procedures and Terminology, Roles and Responsibilities of Studio Personal ,Director's Cues/Commands, Studio Lighting System

Unit IV:

Understanding audience Programme and Audience Research: What is TV Programming, A Model of Programming, Elements of Programming, Programming Mix, Prime Time and Non-Prime TV Programme, Sources of TV Programme, Programme Philosophy, Target Audience, Programme Testing, Scheduling Strategies and FPC, Future Challenges for TV, Audience Research, Audience Rating, Television Market Reports and TRP

Unit V:

Scripting for Video production fiction and nonfiction Idea Development for Fiction and Non-Fiction, Elements of Fiction ,One-Page Idea Write-Up, Concept and Research, Style Treatment and Different Genres of Fiction, Writing a Draft Script and Shooting Script, Screenplay Writing, Characterization, Dramatic Construction and Climax, Proposal Writing ,Budgeting, Research and Recce for Shooting, The Production Book, The Story Board, Handling other Departments: Casting ,Acting, Costumes ,Make Up Art ,Art & Scenic Department, Set Design

Learning Outcome: After completing the syllabus, the students will learn to produce different genres of TV programs and acquired hands on training in production, camera handling, shooting, scripting, anchoring, editing etc.

Suggested Readings:

1. Herbert Zettl. (2007). *Television Production Handbook*. Thomson Wadsworth., USA
2. Jim Owens, Gerald Millerson. (2011). *Video Production Handbook*. Focal Press; 5th edition.
3. Amanda Willett. (2012). *Video Production: A practical Guide to Radio and TV*. Routledge
4. Donald L, Diefenbach. (2007). *Video Production Techniques*. Routledge; 2nd Edition.
5. R.B. Musburger. (2010). *Single Camera Video Production*. Focal Press; 5th edition.
6. Peter Utz. (1982). *Today's Video: Equipment, Setup & Production*. Prentice Hall, USA.
7. Donald L. Diefenbach. *Video Production Techniques* . Routledge, 2nd Edition
8. R.B. Musburger. *Single Camera Video Production* . Focal Press; 5th edition
9. Peter Utz. (1982). *Today's Video: Equipment, Setup & Production*. Prentice Hall, USA
10. Leonard Shyles . (2007). *The Art of Video Production*. SAGE Publications, Inc
11. Fraser,P. and Oram ,B. (2003) *Teaching Digital Video Production*. London; BFI Education
12. Houghton ,B. (1991) *What a Producer Does: The Art of Moviemaking (Not the Business)* . James Press
13. Katz,S. (1991) . *Film Directing Shot by Shot: Visualizing from Concept To Screen*. Focal Press.
14. Millerson, G. (1993). *Effective Television Production*. Third Edition; London; Focal Press.
15. Millerson , G. and Owens, J.(2008). *Video Production Handbook* .Fourth Edition; London; Focal Press.
16. Musberger , R.B. (2005) . *Single-Camera Video Production*. Fourth Edition; London; Focal Press.
17. Gerald Millerson. (1994). *Video Camera Techniques (Media Manual)*. London; Focal Press.

18. Barry, Braverman . *Video Shooter: Storytelling with HD Cameras. 2nd Edition*; London; Focal Press
19. Gretchen Davis & Mindy Hall. (2012). *The Makeup Artist Handbook. Second Edition*; London; Focal Press
20. Millerson ,Gerald. (2013). *TV Scenic Design.*, London; Focal Press
21. Colin Winslow. (2006). *The Handbook of Set Design.* Publisher; Crowood Press
22. Esta de Fossard. (2008). *Writing and Producing for Television and Film.* SAGE India
23. Deborah Nadoolman Landis. (2012). *Filmcraft: Costume Design.* Focal Press

Paper - Core
Television & Video Production (Practical's) (JMC 304)
Max. Marks: 100 — Internal Assessment: 30, External Assessment: 70
Credit: 04

Learning Objective: This paper will introduce the primary elements of video production through practical based learning and covers all the main aspects of professional television production from field to studio-based. Using state-of-the-art equipment at Studio, students will complete group projects (both field packages and in-studio segments related to different genres of TV programmes) and get instruction to develop an idea/concept and to develop its format and script. Student will also be taught how to develop an idea, its production format, budgeting and then produce it on TV studio.

PROJECTS

1-SOCIAL MESSAGES: (25 MARKS) – A group of Two student(02) have to develop an idea of a social message and its concept, writes the script, shooting schedule, budget and to breakdown of Scripts, shoots video and edits into a 90-120 second film.

2- ON-LINE PRODUCTIONS: (75 MARKS) –Students shall have to submit a script for a Studio Based TV Programmes like-Talk Shows, Game Shows, Travel Shows, Phone-In-Programme, Educational TV Programme, tele-film etc . **Best Three (03) scripts** will be selected for the final production. The script writing exercise will carry **30 marks**. A group of student will be given responsibility to produce said productions on Multi Camera Setup in the studio. And to edit and package it of duration of 25 minutes each. Final Production will **carry 45 marks** and will be judged by *External Examiner and Internal Examiner*.

Learning Outcome: Each Student will learn how to do lighting, set designing, chroma-keying, Sound recording, on line-direction, Switching, Audio mixing, white balance, exposure, character generator, camera positioning, Multi-Camera Production Procedure, camera blocking of TV cameras in a Studio/PCR, Floor Plan etc.

Paper - Core
Film Studies (JMC 305):
Max. Marks: 100 — Internal Assessment: 30, External Assessment: 70
Credit: 04

Learning Objective: Introduced from the Academic year 2013-14, this paper aims to provide well-rounded understanding of films. In the Film Studies paper, students will become acquainted with film's forms, techniques, significant movements, criticism, and explore film as a cultural force. Students will also examine how film plays an important role in consumer culture and globalization.

Unit I:

Birth of International Cinema - Lumiere Brothers — Establishment of the Narrative Film and Standardization of Film Practices – An Overview from George Mèlies to D.W.Griffith -The Growth of the Studio System – Emergence of the Star System – The Coming of Sound

Unit II:

Looking Beyond the Eurocentric Cinematic Framework: South Asian Visual Practices and Processes -Early Pioneers of the Indian Cinema: Dada SahebPhalke – HiralalSen -RaghupathiVenkaiah Naidu -The Golden Age of Indian Cinema: Bimal Roy, Mehboob Khan, Raj Kapoor, Guru Dutt – The concept of Authorship, Indian Art Cinema and the Parallel Indian Cinema Movement – The Problematic Decade of the 70s and the 80s - Contemporary Indian Cinema: Trends and Transformation - Genres of Hindi cinema

Unit III:

Classical Hollywood Narrative Structure – Alternatives to Classical Hollywood: Sergei Eisenstein, Montage and Soviet Cinema - Robert Wiene and German Expressionism – YasujiroOzu and East Asian Cinema -Vittorio De Sica and Italian Neo-Realism – Jean Luc Godard and French New Wave

Unit IV:

Understanding Modes of Production and Consumption: Pre-Production: Film Finance -NFDC -Divergence between Story and Screenplay – Production: Key Production Roles – Stages of Post Production - The Revenue Model Operating in the Industry – Modes of Distribution – Modes of Film Exhibition

Unit V:

Understanding Cinema Concepts: Auteur – Genre - Formalism and Realism – Film Appreciation - Film Criticism – Film Reviewing.

Learning Outcome: Since cinema influences nearly every facet of our lives, a sound understanding of Cinema prepares students for a wide variety of fields, including, but not limited to Film, Television, & Digital Video Production, Film Journalism, Marketing & Advertising, Internet & Social Media, Teaching & Higher Education, with prospects for further research in the area.

Suggested Readings:

1. Bhaskar, I., & Allen, R. (2009). *Islamicate Cultures of Bombay Cinema*. New Delhi: Tulika Books.
2. Bhowmik, S. (2008). *Cinema and Censorship*. New Delhi: Orient Blackswan.
3. Bose, D. (2006). *Brand Bollywood*. New Delhi: Sage.
4. Dwyer, R., & Pinney, C. (Eds.). (1999). *Pleasure and the Nation*. New Delhi: Oxford University Press.
5. Hayward, S. (2006). *Cinema Studies*. London: Routledge.
6. Hill, J., & Gibson, P. C. (Eds.). (1998). *The Oxford Guide to Film Studies*. London: Oxford University Press.
7. Monaco, J. (2000). *How to Read Film: The World of Movies, Media, Multimedia: Language, History, Theory*. London: Oxford University Press.
8. Nandy, A., & Lal, V. (2007). *Fingerprinting Popular culture: The Mythic and the Iconic in Indian Cinema*. New Delhi: Oxford University Press.
9. Nelmes, J. (Ed.). (2012). *Introduction to Film Studies*. London: Routledge.
10. Nowell-Smith, G. (Ed.). (1997). *The Oxford History of World Cinema*. London: Oxford University Press.
11. Viridi, J. (2006). *Cinematic Imagination*. New Delhi: Permanent Black.

Paper - DSE
Advance Journalism & Niche Reporting (DSE 301)
Max. Marks: 100 — Internal Assessment: 30, External Assessment: 70
Credit: 04

Learning Objective: This paper serves the dual purpose of a) providing advanced instruction in news writing and b) teaching the basics of field reporting and news editing. It is structured to build on the reporting style and the techniques taught in Mass Communication 3311 or Advanced Visual Storytelling. In this course, students will learn how to match words and video effectively in a television news format, will conduct research for news stories and evaluate information for factual accuracy, and will strive to compose news stories that are clear, concise and grammatically correct. Students who can demonstrate a high level of competency in reaching the course objectives will be prepared for entry-level positions in journalism.

Unit I:

[Political and Diplomatic Reporting]

Reporting National Issues, Coverage of national issues and regional disputes, Issues of internal security and conflict zones, Reporting from Parliament/ Assembly, Coverage of ministries of central/state governments, Reporting International Issues, Covering diplomatic missions - embassies/high commissions, International issues having direct/indirect bearing on India, Covering international organizations and their conferences, Defence reporting, military alliances, coverage of wars

Unit II:

[Reporting Business and Economics]

Reporting economic planning and reforms, Coverage of issues like privatization, disinvestments, taxation etc, Coverage of export and import issues, FDI and FII, banking, Reporting from corporate sector, Reporting from local food grain market, bullion, Reporting inflation, WPI, CPI, rupee appreciation and depreciation, Coverage of capital market – Sensex and Nifty, role of SEBI ,Business newspapers and news channels, popular business programmes.

Unit III:

[Sports Journalism and Cricket]

Sports reporting, basic requirement, Sports at national and regional level, Contents of sports section in dailies, sports journals, Sports channels, sports news on mainstream channels, Scoring, ground rules of different sports, Cricket reporting and analysis, Cricket organizations, major tournaments, Coverage of local sports events

Unit IV:

[Lifestyle and Entertainment Reporting]

Fashion and Lifestyle Journalism, Contemporary fashion and lifestyle trends, Qualities of a lifestyle reporter, Newspapers/magazines and TV channels on life style, Coverage of local fashion events, Film and Entertainment Journalism, An overview of entertainment industry, Entertainment coverage on TV news channels, entertainment channels, Entertainment programmes – serials, reality shows, laughter shows etc, Coverage of films/entertainment in newspapers, film journals, Reporting of local entertainment programmes.

Unit V:

[Specialized Reporting and Writing]

Reporting and writing various types of interviews, Reporting for news magazine, writing articles and cover story, Reporting and writing for non-news magazines, Writing news and non-news features, Writing for editorial page and op-ed – edits, middles, Writing columns, special articles, Writing for weekend pull-outs and supplements.

Learning Outcome: This paper consists of specialized reporting. Students will be in position to report, write, produce and edit news stories on different specialized streams at the end of the semester, each student should be able to report and edit special news stories, write copy to match pictures, write lead-ins for stories, produce news content. This course serves the dual purpose of a) providing advanced instruction in news writing and b) teaching the basics of field reporting and news editing. It is structured to build on the writing style and Advanced Story writing styles. In this course, students will learn how to write effectively in a niche reporting news format, will conduct research for news stories and evaluate information for factual accuracy, and will strive to compose news stories that are clear, concise and grammatically correct.

Suggested Readings:

1. David Randall - The Universal Journalist, London, 2002
2. Bruce Garrison - Advance Reporting, LEA, 1992.
3. Raymond Kuhn and Eric Neven - Political Journalism: New Challenges, New Practice, London, 2002
4. VC Natarajan & A.K. Chakraborty - Defence Reporting in India: The Communication Gap, Tishul Publications, 1995
5. David Randall - The War Correspondent, London, 2002
6. Barbic Zelizer and Stuart Allan - Journalism after September 11, New York, 2002
7. Ajai K Rai - Kargil Conflict and the Role of Indian Media, Institute for Defense Studies and Analysis, 2004
8. Aditya Sengupta - Electronic Journalism – Principles and Practices, Authors Press, Delhi, 2006 Chery.

Paper - DSE
Web and Convergent Journalism (DSE 302)
Max. Marks: 100 — Internal Assessment: 30, External Assessment: 70
Credit: 04

Learning Objective: The emergence of New Media has affected everyone in today's world. The student of Mass Communication can ignore the New Media at his/her own peril. Through this course the student is taught the basics of this medium, the technology involved, its architecture, its variety, reach, effect and issues.

Unit I:

Introduction to Web Media, Characteristics and limitations of Web/New Media, Convergence: Technologies, Content, Users, C-Dot, ISPs, WAP, Types of Internet connections: Dial-up, ISDN, Lease-line, Optical fibre: Structure, advantage and application, Protocols of Internet: SLIP, CSLIP, TCP/IP, PPP, Hypertext Transfer Protocol (HTTP), Hypertext Markup Language (HTML)

Unit II:

Web as a medium of journalism, Definition of convergent journalism, its evolution, Technology and convergence, scope of convergent journalism, the difference between the virtual and real, The Web—and a converged multimedia news environment, Brief Introduction to major Indian News Portals, Social Networking Websites, Face book- You tube, Alternative Media

Unit III:

Writing for online media, different genres, Conduct research online, determine reliability of sources found, Online Entertainment media, E publishing, E Paper, E zines Social, Ethical, Political and Legal issues related to New Media, Intellectual Property Rights (IPR) and New Media, Security Issues

Unit IV:

The elements of digital storytelling, specialized news sites: an evaluation and analysis, Blogging, Blogging evolving as a form of journalism, Death of blog, online censorship, Filtering content, surveillance

Unit V:

Internet, Hardware & Software, Web Search Engines, Net Surfing, Searching, Creating E-mail Accounts, Sending & Receiving Mails, Downloading from sites, Using social media for effective news gathering, Introduction to Multimedia storytelling, Mobile Journalism

Learning Outcome: By the end of this course the students should be able to know Web (as a medium) thoroughly. They also must be able to write for this medium. They should be able to write/edit/hyperlink for web journalism. They should also be able to make audio programs for uploading on the internet. Through this course the students acquire skills for the ever expanding job market in the field of web media.

Suggested Readings:

1. Howard, Philip, N. and Steve Jones, 2003, Society Online: The internet in Context, Sage,
2. Thulow, Crispin, Laura Lengel and Alice Tomic, 2004, Computer Mediate Communication, London, Sage,
3. Mirabito , Michael M. A., 1994, The New Communication Technologies, Focal Press,
4. Minasi, 1999, Expert guide to Windows98, BPB Publications,
5. Stultz A Russel (2000) Office 2000, BPB Publications.
6. S. Jaiswal, 1999, Fundamentals of Information Technology, Galgotia Publications, New Delhi,
7. Stephen Quinn and Vincent Falk, Convergent Journalism: An Introduction, Focal Press
8. Janet Kolodzy, Convergence Journalism: Writing and Reporting across the News Media
9. August E Grant, Understanding Media Convergence, Oxford University Press.

Paper - GE
Digital Photography and Image Editing (GE- 301)
Max. Marks: 100 — Internal Assessment: 30, External Assessment: 70
Credits: 04

Learning Objective: This course familiarizes the students with all technical aspects of still photography equipment, materials, processes and image editing with hands-on exercises. More over course will enable students to learn photography as an expression of art.

Unit I:

Photography: History of Photography. Elements of composition and appreciation, Masters of Photography, Movement in art and photography.

Unit II:

DSLR (Digital Single Lens Reflex Camera) and its functioning, Various parts of camera, Types of Digital camera. Key components of DSLR- light path, lens elements, mirror, viewfinder, sensor, resolution, memory cards. How the digital camera works. Basic Principles of Auto Focus Cameras. Mechanism of Light controls- aperture, shutter, exposure, lenses - zoom, telephoto, wide angle. Using Flash Light. Using of camera accessories – Filter, reflector, lens hood, tripod

Unit III:

Visual language. What is visual grammar? Perception, Picture Composition- Rule of Thirds, Symmetry, Geometry, Shape, colour. What is a shot? Classification of shot, Effect of Focal length on Perspective and angle of view, Frame, lens angle, principles of visual grammar, headroom, nose room, Depth of field & Depth of Focus techniques. Exposure modes, light, colour temperature.

Unit IV:

Introduction to Photoshop, Introduction to compression formats, Digitizing conventional photographs, Manipulation of Digital Images using Adobe Photoshop, Photo Manipulation.

Unit V:

Practical and Assignment Work: Shooting with Digital Cameras, Photography and Presentation, Digital Manipulation of Images, correction of colour contrast and other characteristics, Production of Photo feature.

Learning Outcome: After familiarizing with the basics of photographic techniques, students will equip with job oriented skills in still photography.

Suggested Reading:

1. Upton and Upton. (2010). *Photography*. 11th Edition- Pearson Publication.
2. M J Langford. (1965). *Basic Photography: The Guide for serious Photographers*. Focal Press
3. Adrian Davies & Phil Fennessy. (1998). *Digital imaging for photographers*, Focal Press 3rd Edition,
4. Ben Long.(2012). *Complete Digital Photography*. Delmar Cengage Learning; 7th Revised edition.
5. Jon Tarrant. (2012). *Understanding Digital Cameras*. Published by Delmar Cengage Learning; 7th Revised edition.
6. Carla Rose.(1997). *Teach Yourself Digital Photography in 14 Days*. Techmedia.
7. Agfa. (1994). *An Introduction to Digital Scanning*. Published by Agfa-Gevaert.
8. Agfa. (1994). *An Introduction to Digital Photo Imaging*. Published by Agfa.
9. Freeman Patterson. (1989). *Photography and the Art of Seeing*. Key Porter Books.
10. Bruce Barnbaum. (2010). *The Art of Photography: An Approach to Personal Expression*. Rocky Nook.
11. John B. Williams. (1990). *Image Clarity: High Resolution Photography*. Focal Press.
12. Jenni Bidner. (2004). *Complete Book of Photography*, Amphoto Books Waston Guptill Publications.
13. O.P. Sharma, (2003). *Practical Photography*. Hind Pocket Books.

SEMESTER IV

Paper - Core

Graphics and Animation (JMC 401)

Max. Marks: 100 — Internal Assessment: 30, External Assessment: 70

Credit: 04

Learning Objective: This paper tries to produce and engage professional animators/graphic designers who can make use of effective and strategic interventions in various processes related to the animation, graphics and visual effects industry. The aim of the paper is to provide the students a chance to develop the personal traits and skills to explore career paths in the field of Graphics design, Visual Effects and Animation. This paper is designed in such away that it will provide learning opportunities for students to imagine, visualize, and storytelling through visuals.

Unit I:

Defining Animation:

What is animation? Different methods of animation, History of World Animation, Pre-Cinema Origin, Contemporary art form, Pre-post Disney era, Contribution of Major Studios, Contemporary world animation
Different types of animation techniques - an overview (only) (by watching movies etc.), Elements and Principle of Design

Unit II:

Animation in view of Visual Art and its Elements

Contemporary world animation, Basic Principles of Animation and Cell Animation (Theory only), Color theory, Visual Composition, Typography and its importance, Motion graphics and its importance, Cartoon stripe to animated film (will include theory on basic principles of animation in sync with the practical module), Various production techniques and process

Unit III:

Concept Development & Pitching

Script writing for animation (Idea Gathering, Story Development, Writing Dialogs etc.), Story boarding Elements- Verbal Description(Illustrating Camera Techniques, Transition, Sound, Duration for Each Frame), Concept development & pitching, Clay &/or Sand animation and its techniques

Unit IV:

Difference and Helping Techniques For Animation

Differentiating between 2D and 3D animation, Editing for animation and its aesthetics, Role of Transition, Sound for Animation and its aesthetics

Unit V:

Role and Need of Visual Effect – VFX and its role

History and Origin of VFX in Films and TV, Role and need of Visual effect, Aesthetics of VFX, Use of VFX in different medium, Special effects (After Effect)

Learning Outcome: After studying these paper students will get a chance to use their own learning experience during projects derived from their own mind by use their own creativity. They will use their knowledge gained through this paper in the field of animation/visual effects/graphic design. The impact of learning will definitely enhance and engage the students to use creativity and imagination in the best possible way with various outlets as we all know today. They will get a bigger platform to use their knowledge in the field of different field of Media as well.

Suggested Readings:

1. Jeffrey Scott. (2003). How to write for Animation Published by Penguin USA.
2. Jean Ann Wright. (2005). *Animation Writing and Development: From Script Development to Pitch*. Published by Focal Press
3. John Hart. (2007). *The Art of Storyboard*. Published by Focal Press.
2. John Lasseter & Steve Daly. (2009). *Toy Story (The art and making of the animated film)*. Published by Disney Editions.
3. Mike Wellins. (2005). *Storytelling through Animation*. Published by Cengage Learning.
4. Lee Lanier. (2007). *Maya Professional Tips and Techniques*. Published by Sybex.
5. Autodesk Maya Press. (2007). *The Art of Maya: An Introduction to 3D Computer Graphics*. Published by Autodesk Maya Press.
6. Herbert Read. (1974). *The Meaning of Art*. Published by Faber & Faber.
7. Bruce D Kurtz. *Visual Imagination*. Published by Prentice Hall College Div.

8. Rudolph Arnheim. (2004). *Art & Visual Perception : A Psychology of the Creative Eye*. Published by University of California Press; 2nd Revised edition edition.
9. David Lauer. (2011). *Design Basics*. Published by Wadsworth, 8th edition.
10. Alexander W. White. (2011). *The Elements of Graphic Design*. Published by Allworth Press; 2nd Revised edition edition
11. Preston Blair. (1994). *Cartoon Animation*. Published by Walter Foster.
12. Ernest Norling. (1999). *Perspective Drawing*. Published by Dover Publications Inc.

Paper - Core
Graphic and Animation (Practical's) (JMC 402)
Max. Marks: 100 — Internal Assessment: 50, External Assessment: 50

Credit: 04

Learning Objective: The aim of the paper is to provide the students a chance to develop the personal traits and skills to explore career paths in the field of Graphics design, Visual Effects and Animation. This paper is designed in such a way that it will provide learning opportunities for students to imagine, visualize, and storytelling through visuals.

Unit I:

Perspective Drawing

Perspective drawing: Human drawing in boxes (weight/balance), Caricature, Cartoon drawing (proportions), Distortion of body parts, different body type, Face distortion,

Unit II:

Principles of Animation

Bouncing ball, Pendulum action, Delay action, Follow thorough etc. Advanced principles – like – walk cycle, run cycle, slow in and slow out ,arcs ,timing ,solid drawing ,appeal

Unit III:

Photoshop and basic software's (Practical and Theory)

Introduction to Photoshop, Interface, Bridge and basics, Selection Tools, Layers-Masking and Blendmode, Photo Manipulation and Adjustment- Histograms, Limiting masks, Noise, Photo Retouching- Healing, patching,clone, Painting basic, Texts: Wrapping, Special Effects, Combining Images (Panaroma PhotoGraphy), Actions, Batch and Image processor, Image Editing Using Motion Twin- Two times with different techniques, How to puppetize live characters, Fur Editing and Graffiti with photoshop, Face manipulation, Perspective improvisation plus lighting, Face Wrapping and Saving File with optimise size for Web, Displacement Maps and Textures, Animal Cross Breeding by look and face Editing into Pinocchio

(Note :- Some parts of this exercises may be altered or changed as per the faculty requirement for better understanding of the software's)

Unit IV:

Basic 3D modelling (using Maya + Photoshop + other softwares)

Introduction, **Introduction to polygon:** Sub-Division Modeling; Nurbs Modeling; Advanced Modeling. Introduction to shaders and textures: Using Hyper shade; Applying texture to models/ characters; Photoshop; shaders; bump mapping; Displacement mapping; Utility nodes. **UV MAPPING:** UV's; Planner map; Automatic/spherical/ cylindrical map; Unfold, Repace. **Rigging-Introduction:** Building skeleton- understanding joints, Forward & inverse kinematics; Constraint; Skinning; Local Rotation Axis Controllers; Set driver key; Blend Shapes, Reverse foot; Spline I.K.; FK – IG Switch.

Lighting-Introduction: Basic 3 point lighting (TODS DISCRPTION); Directional light; Ambient light; Spot light; Depth map shadow; Indoor / Outdoor lighting. **Animation – Introduction;** Key frames; Squash & stretch; Graph editor; Posing a character; Keys – Extreme & in-betweens; Animating to Dialogue; Lip Syncing; Mechanics of Facial Animation. **Dynamics:** Particle; Emitters; Fields, Soft bodies; Springs; Rigid bodies; Hardware Rendering

Unit V:

Advance 3D and Special Effects

Camera: Creating Camera; Angle of view; Focal length; Depth of field; Aperture; Film aspect ratio; Pixel aspect ratio; Clip planes; Z – depth; Motion blur. **Rendering:** Using software renderer: Sean Line renders; Render settings. **Nubs Modeling:** Nubs curves & surfaces; Components; Nubs continuity; Tools.

Mental Ray: Special effects (after effect): Introduction to after effects, Basic Tips and Tricks; Colour Corection Using different techniques like Curve; level; channels; Rules of Colour Correction; Editing images using Camera raw, Luminance and colours; Blending Layers and aid Compositing (Lights, Tints, Colour Balance, Wiggles); Advanced Effects, Effects with Layers(Particles); 3D Displacements; Motion Graphic + Creating Staggered Video; Creating Animated Textures; Light Saber Effects; Making Silhouetes; Blending masks with mask 37pacity and modes.

Learning Outcome: Through this paper, students will get a chance to use their own learning experience during projects derived from their own mind by use their own creativity. They will use their knowledge gained through this paper in the field of animation/visual effects/graphic design.

Paper - Core
Translation for Urdu Media (JMC 403)
Max. Marks: 100 — Internal Assessment: 30, External Assessment: 70
Credit: 04

Learning Objective: Student should get good knowledge of what it means to be a translating/interpreting professional in terms not only of practical techniques, but also of attitudes and ethics. The Student should gain ability to reflect on your translating and interpreting experience in more general and/or theoretical terms, with a view to helping you learn from future experience and future developments in the field of Journalism.

Unit I:

Foundations of Translation: Concept, Nature, Scope, Functions and Importance of Translation, qualifications and Responsibilities of Translator

Unit II:

Principles of Translation: Different Principles of Translation, Formal and Informal Translation; Need for Translation in the Media. Types of Translation

- i. Word to Word Translation
- ii. Literal Translation
- iii. Summarised Translation
- iv. Free Translation
- v. Translation based on appropriate reference Translation according to pronunciation (Translation of words & sentences from the source language as it is)
- vi. Paraphrased Translation (Using Synonyms)

Unit III:

Techniques of Translation: Parameters of Translation, Techniques of Translation, Recent Trends and Development in Translation. The process of Translation and How to maintain its originality:

- i. Source Material Perception (Comprehending the Source Language)
- ii. Analysing the text or Source Material.
- iii. Transfer of Language (Translation Process)
- iv. . Revision of the Translated Text v. Co-ordination & Comparison of Source Language with Original Text and Thus Final Text in Target Language

Unit IV:

Guidelines for Translation: Points to be kept in mind while doing Translation. Don't Opinion ate. KISS rule. Maintaining Originality. Summarize with Clarity. Adhere to Norms of Translation. Media and Translation: Need for Translation in Media, Translation exercises in the Media, Role of Translation, and Avenues of challenges of Translation in the Media.

Unit V:

Qualities of Translator, Interpreter, and Importance of Translation, Source Language, Target Language, Machine Translation & Problems Importance of information Technology In Translation.

Learning Outcome: This paper should help students to develop the Knowledge and understanding. A detailed and systematic understanding of Journalistic translation and interpreting processes based on integration of current research data with personal insights. A detailed and critical understanding of the norms and debates concerning professional practice, interpersonal relationships and ethics in key areas of the translating and interpreting profession.

Suggested Readings:

1. Qamar Raees Tarjume ki riwayt aur fun
2. Dr.Mirza Hamid Beg Tarjume ka fun
3. Madhalli Mchuhan Understanding Media 1994
4. R L Transk Semiothes Lanaguage the Basic 2002
5. Divid Chander Semiotics The Basics 2007
6. Steiner G Aspects of language and translation 198
7. Lawrence Venuti The Scandals of Translation 2002
8. Christina Schaeffineo Media and Translation

9. Angela Phillips Good Writing for Journalists 2006

10. Dr. K.K. Rattu Translation through media in New Millennium, Surubhi Publication, Jaipur2000

Paper - Core
Translation for Urdu Media Practical's (JMC 404)
Total Assignments (5x10= 50 Marks)
Presentation 50 Marks
Max. Marks: 100 — Internal Assessment: 50, External Assessment: 50
Credit: 04

Learning Objective: The students will be able to demonstrate a detailed knowledge and understanding of various areas of translation theory, Produce high-quality translated text, analyze and describe, coherently and independently, translated text, undertake an independent in-depth investigation in an area of their choice, demonstrate enhanced research skills and demonstrate a close familiarity with aspects of information technology appropriate to the translator where appropriate, demonstrate a basic competence in the areas of News translation.

<i>Week</i>	<i>Basic & Support Material to be covered</i>	<i>Homework/Reports and their due dates</i>
(1)	General Introduction Concept & Definition of Translation	
(2)	Types of Translation Word-to-Word Translation Literal Translation Summarised Translation Free Translation v. Translation based on appropriate reference Translation according to pronunciation (Translation of words & sentences from the source language as it is) Paraphrased Translation (Using Synonyms)	
(3)	Guidelines for Translation: Points to be kept in mind while doing Translation Don't Opinionate ii. KISS rule iii. Maintaining Originality iv. Summarise with Clarity v. Adhere to Norms of Translation. Practice of Translation from Urdu to English & Vice – Versa	
(4)	Textbook Book Material Discussion	Assignment (1) translation
(5)	News Material Discussion	Assignment (2) translation
6	Translating from Urdu to English: Article on Translation (discussion)	Assignment (3), (4), (5)
7	News Translation: Features of News Headlines	Assignment (6), (7), (8)
8	Outside Sample for Translation	Assignment (9), (10)

The above ten (10) assignments have an equal weightage of 10 Marks Each. Out of 100 marks for all the assignments, 50 marks will be judged by internal faculty member and 50 Marks will be evaluated by External Examiner.

Learning outcome: At the end of this paper students will be able to do advanced level translation, from Urdu into English and from English into Urdu. By the end of the course, the students should be able to translate a variety of text-types including modern prose and literature, and poetry written in English. This course will help students to acquire an understanding of a variety of approaches, methods and theories in relation to translation, with an overall aim to bridge the cultural distance that exists between such non-kindred languages as Urdu and English. This course will strengthen the translation theory component, emphasize the place and role of linguistics in translation, expand current bibliography, and increase the range and choice of practical translation texts.

**Max. Marks: 100 — Internal Assessment: 30, External Assessment: 70
Credit: 04**

Learning Objective: The idea behind this course was to make the students abreast with communication at international level. The cultural dimension of communication is also taught to the students.

Unit I:

International Communication: Meaning and concept, Historical overview, Information society, Global village

Unit II:

International News Flow: Free, fair and balanced flow of communication, One way free flow, Two-way flow of communication, New World Information and Communication Order (NWICO), Embedded journalism, International efforts in regulating news flow and mass media, McBride Committee report, Democratization of information flow and media systems

Unit III:

New information technology and its impact: International news agencies, Foreign radio and TV channels, Internet and digital communication, Criticism and violence against media persons, Effects of globalization on media, Intellectual property rights, ITU, WAC, IOJ, AMIC

Unit IV:

Inter-cultural Communication: Culture, definition, process, Culture as social institution Eastern and Western perspective, Inter-cultural communication: definition, process Eastern and Western cultures, Inter-civilization dialogue.

Unit V:

Mass Media as vehicles of culture manufacturing industry: Barriers in inter-cultural communication, Religious, political and cultural barriers, UN's efforts in promoting inter-cultural communication, Mass media monopoly, Field trips to UN local units, Foreign Desks of print and electronic media

Learning Outcome: By the end of this course the students should be able to know International Communication, and intercultural Communication, various news agencies, the problems, issues and challenges related to intercultural and international communication

Suggested Readings:

1. Ali Mohammad, 1997, International Communication and Globalization, Sage London
2. Helen Spencer-Oatey, Helga Kotthoff, 2007, Handbook of Intercultural Communication, Mouton de Gruyter
3. Keval J Kumar, Mass Communication in India
4. Spradley, James, 1979, The Ethnographic Interview, Wadsworth Group
5. Lewis, Richard D., 2006, When Cultures Collide, Leading Across Cultures, 3rd edition, Nicholas Brealey Publishers
6. Hall, Edward T., 1990, The Hidden Dimension, Anchor Books - a Doubleday Anchor Book
7. Geert Hofstede, 2007, Culture's Consequences: Comparing Values, Behaviors, Institutions and Organizations Across Nations, Sage, 2nd Edition
8. Osland, Joyce, 1995, The Adventure of Working Abroad, John Wiley & Sons
9. Fred E. Jandt, 2012, An Introduction to Intercultural Communication: Identities in a Global Community, Eighth Edition
10. Parkinson and Ekachai, 2005, International and Intercultural Public Relations: A Campaign Case Approach, Pearson

Paper - DSE
Development Communication (DSE- 402)
Max. Marks: 100 — Internal Assessment: 30, External Assessment: 70
Credit: 04

Learning Objective: The courses in Development Communication orient students to various dimensions of development and communication for social change. The curriculum provides strong theoretical foundations and experiential learning to meet the existing market demands for trained professionals in participatory development communication processes and programme management.

Unit I:

Development, development communication -Meaning, Concept and definition. Historical perspective of social changed: ancient, medieval and modern period -renaissance, industrial revolution Marxist concept of stages of society Technology and socio-political condition, Role of communication in Development Origin of the subject – II world war and post-colonial condition, Concept of participation and Participatory communication in community development.

UNIT II:

Development communication: Role of mass media in development. Growth vs. Development, Characteristics of under developed countries Gap between developed and developing Societies Development indicators.

UNIT III:

Development Communication in India – Historical analysis Indian models of Development Communication SITE / Kheda programmes. New media and ICTs for development, Government systems for development communication: radio, television, PIB, field publicity, song & drama division, photo division etc. Problems & limitations in development communication

UNIT IV:

Development support communication, family planning, health, environment, education, agriculture. Development agencies and programmes, Process and techniques of development communication, New concepts in development communication. Development reporting

Unit V:

Theories and models of Development Communication Approaches to Development Communication - Diffusion / extension - mass media and modernization approach -Dominant Paradigm, 'Alternative' Paradigm Dependency models, New Paradigm of development.

Learning Outcome: At the end of the course, the students are expected to learn the communication techniques used in development communication, understand the role of communication in nation building. They will apply the knowledge gained from the course in the preparation of communication plans that address community development problems.

Suggested Reading:

1. Ankie M. M. Hoogvelt. (1982). The third world in global development. Noida: Macmillan Publication
2. Arvind Singhal, Everett M Rogers. (2001). India's Communication Revolution: From Bullock Carts to Cyber Marts, New Delhi: Sage Publications
3. J V Vilanilam. (2009). Development Communication in Practice. India and the Millennium Development Goals. New Delhi Sage Publications
4. Jan Servaes.(2009). Communication for Development and Social Change, New Delhi Sage Publications.
5. K.Mahadavan, Kiran Prasad, Youichi Ito and Vijayan Pillai. (2002). Communication, Modernisation and Social Development: Theory Policy and Strategies (2 volumes), New Delhi. BR Publishing Corporation,
6. Kiran Prasad. (2012). New Media and Pathways for Social Change: Shifting Development Discourses. BRPC: New Delhi.
7. Kiran Prasad. (2012). Communication for Development: Reinvesting Theory and Action (2 volumes,) BRPC: New Delhi.
8. Kiran Prasad. (2004). Information and Communication Technology: Recasting Development. New Delhi. BR Publishing Corporation,
9. Linje Manyozo. (2012). Media, Communication and Development: Three Approaches. New Delhi Sage Publications
10. Melkote Srinivas R., H. Leslie Steeves. (2001). Communication for Development in the Third World: Theory and Practice for Empowerment, New Delhi Sage Publications
11. Paolo Mefalopulos. (2008). Development Communication Sourcebook: Broadening the Boundaries of Communication Philadelphia World Bank Publications.
12. Rajbir Singh. (2006). Development Communication. Pennsylvania Pinnacle Technology.
13. Schramm, Wilbur. (1964). Mass Media and National Development, Stanford UP, Stanford,
14. Uma Narula, W. Barnett Pearce. (1986). Development as communication: a perspective on India. Southern Illinois University Press

Paper - GE
Video Editing (GE- 401)
Max. Marks: 100 — Internal Assessment: 30, External Assessment: 70
Credits: 04

Learning Objective: This paper gives students a chance to take their skills to acquaintance and familiarizes the students with all technical aspects of video editing, equipment and processes of editing with hands-on exercises.

Unit I:

Editing Concept and Meaning of Editing, Analogue Editing-Cut to Cut; Linear and Non-Linear Editing, and AB Rolling, Logging , Stages of Editing Acquisition Capturing, Organization, Review and Selection, Editing Paper Work, Assemble, Components of Grammar and Continuity, Cut Away, Jump Cut, L-Cut, J-Cut, Off-Line Edit; EDL and On-Line Edit.

Unit II:

Editing Paper Work, Rough-Cut, Final Cut, Mixed Master and Unmixed Master, Montage Editing, Graphic Match Editing, Insert Editing, Freeze Frame, Types of Editing , Basic Edit Transitions: Cut, Dissolve, Wipe, Fade ,Iris, Superimposition, Creative Audio and Sound treatment for Editing

Unit III:

Post Production: Basic Editing Equipments and soft wares –Understanding Final Cut Pro Work Station: Viewer –Browser – Canvas – Timeline –Setting General Preferences: Formats (NTSC, PAL, MESECAM) and Frame Rates –Getting Media into Final Cut Pro –Creating and Organizing Projects: Creating, Closing, and Saving Projects –Using Bins to Organize Clips –Working with Clips in the Viewer: Marking In and Out Points –Adding and Editing Markers –Performing Edits in the Canvas: Understanding the Canvas Edit Overlay.

Unit IV:

Working in the Timeline: Elements in the Timeline Window – Positioning the Play head in the sequence – Moving clips into the Timeline – Moving Clips within the Timeline – Snapping in the Timeline – Deleting Clips – Finding and Closing Gaps – Trimming Edits: Accessing Trimming Functions – Laying Soundtrack –Creating Transitions: Types of Transitions –Previewing Transitions – Viewing Transitions in the Canvas –Rendering into Other Output Media (VCD, DVD, MPEG1, MPEG2, and MPEG4) and Creating Final Output Understanding Keyboard Shortcuts

Unit V:

Post Production: Students will be given scripts and video footages of a news stories for Post Production. Students have to record the voiceovers/Narrations, edit the news bytes/ PTC and related videos/photographs and music to news stories.

LEARNING OUTCOME: Video Editing is a big opportunity in today's ever expanding world of Media. Through hands-on practical training using editing soft-wares, students will get a chance to learn the fundamental and aesthetic principles of editing for Electronic media. They will get acquitted with different kinds of post production techniques as well, because they will learn different aspects of TV Production.

Suggested Readings:

- 1- Herbert Zettl. (2014). *Television Production Handbook*. Published By Thomson Wadsworth
- 2- Sam Kuffmann. (2012). *Avid Editing: A Guide For Beginning And Intermediate Users*. Published By Focal Press
- 4- Ken Dancyger. (2010). *The Technique of Film and Video Editing*. 5th Edition –Focal Press
- 5- Karel Reisz and Gavin Miller. (2009). *The Technique of Film Editing*. 2nd Edition-Focal Press
- 6- Michal. (2001). *Editing Techniques with Final cut Pro*. Peachpit Press.
- 7- Edward Dmytryk. (1984). *On Film Editing*. Focal Press.
- 8- Joseph V. Mascelli. (1983). *The Five C'S of Cinematography: Motion Picture Filming Techniques*.
- 9- Morris, Patrick. (1999). *Nonlinear Editing: Media Mannel*. Published by Focal Press.

Paper - GE
Advertising Culture (GE- 402)
Max. Marks: 100 — Internal Assessment: 30, External Assessment: 70
Credits: 04

Learning Objective: The aims of this module are to enable students to understand advertising as an industry from Critical-Cultural perspective and how it mediates between commodity production and cultural production. This paper will inform students how advertising as a message form adopts, revises, and shapes other cultural message systems and how advertising messages are imbricated with the larger hegemon discourses at work.

Unit I:

Advertising, Consumption and Cultural Studies: Consumption and Social Transition: From Traditional to Industrial Society- From Industrial to Consumer Society

Unit II:

Advertising and Growth of Communication - Media Advertising and the Growth of Advertising Agencies - Concepts and Issues in Critiques of Advertising Consumerism: Consumption - Use Value and Exchange Value - Commodification

Unit III:

Discourses, Ideologies, and Commodification – Critical positions on Advertising - Pluralistic, Neo-Marxists & Critical – Cultural - Everyday life and Affluence

Unit IV:

The Fetishization of Commodities: Marxism, Anthropology, Psychoanalysis Perspectives – Advertising and Commercial Culture

Unit V:

Advertising and Industrial Society - Criticism of Advertising: Neo-Liberalism Position and Marxist Critique

Learning Outcome: Students should be able to demonstrate knowledge and understanding of the practices of advertising beyond marketing and consumer end research; relate advertising practices to their social systems; understand advertising as a rhetorical communication. It will help them understand the dynamics of advertising and its practices from the Critical-Cultural perspective,

Suggested Reading:

Burton, G. (2005). *Media and Society*. New Delhi: Rawat Publications.

Jhally, S. (1990). *The Codes of Advertising: Fetishism and the Political Economy of Meaning in the Consumer Society*. New York: Routledge.

Leiss, W., Kline, S., Jhally, S., & Botterill, J. (2005). *Social Communication in Advertising* (Third ed.). London: Routledge.

Nixon, S. (2003). *Advertising Cultures: Gender, commerce creativity*. London: Sage Publications.

Sinclair, J. (2012). *Advertising the Media and Globalisation: A World in motion*. New York: Routledge .

Paper- Core
Dissertation (Individual Student) (JMC 405)
Max. Marks: 100
Credit: 04

Every student will be assigned a Media topic/issue at the beginning of the 4th Semester and will be asked to work under the supervision of an internal supervisor. The Dissertation will be on the topics relating to any media issue taught in MCJ. Students should submit their Dissertation by the first week of March. It should be research-based. Presentation should be made both for Internal and External assessment. The Internal presentation will be in front of the entire Faculty of the Department before it is submitted. Each Faculty member will be allotted groups of students depending on their specialization and interest, to guide the students and assess their Dissertation. The Faculty members will help the students in selecting the topic and method for research.

Dissertation shall be evaluated by the external evaluator on five parameters viz., Language, Content, Originality, Power Point Presentation and Viva Voce each carrying equal weightage. The faculty members shall also be present during the presentations. A Model for dissertation marking of 100 marks is given below:

Language	Content	Originality	Power Point Presentation	Viva Voce	Grand Total
20	20	20	20	20	100

Paper- Core
Internship and Activities (JMC 406)
Credit: 04 Max. Marks: 100

Each student shall work for a period of four to six weeks in a media organization (e.g. newspaper, TV Channel, production house, ad agency, market research firm, IT Company, NGO etc.) at the end of Second semester. Each student shall make a written presentation on his/her experiences achievement and learning which he/she had during the period of internship. During the internship period, the student is expected to participate, contribute and learn the ropes of the work/activities of the organizations. The student should also submit a certificate given by the organization detailing the work done by the student and his/her contribution to the organization. **This internship will carry one (01) Credit.**

Tutorials of **4 credits** will be held during all the semesters and the final marks will be awarded in IVth semester along with the credits of Internship and workshop, Guest lectures, Field visits, departmental research and surveys under the paper titled Internship and Activities in the IVth Semester.

All Workshops, Guest lectures, Field visits, departmental research and surveys carried out during the course will be given **4 Credits** which will be evaluated based on the said activities carried out by the Department.
