

**AMRITA VISHWA VIDYAPEETHAM**

**POST GRADUATION DIPLOMA IN JOURNALISM**



**CURRICULUM STRUCTURE**

**First Semester Examination, November /December 2020**

**Second Semester Examination, March /April 2021**

**AMRITA VISHWA VIDYAPEETHAM**

**ETTIMADAI, COIMBATORE**

<b>Sl. No</b>	<b>Contents</b>	<b>Page No.</b>
<b>1.</b>	<b>Programme Outcome</b>	<b>03</b>
<b>2.</b>	<b>Curriculum Structure</b>	<b>04</b>
<b>3.</b>	<b>Evaluation Scheme and Grading System</b>	<b>06</b>
<b>4.</b>	<b>Syllabus</b>	<b>11</b>

# EVALUATION SCHEME AND GRADING SYSTEM

## R.13 Assessment Procedure

R.13.1 The academic performance of each student in each course will be assessed on the basis of Internal Assessment (including Continuous Assessment) and an end-semester examination.

Normally, the teachers offering the course will evaluate the performance of the students at regular intervals and in the end-semester examination.

R.13.2 In theory courses (that are taught primarily in the lecture mode), the weight for the Internal Assessment and End-semester examination will be 50:50. The Internal assessment in theory courses shall consist of at least two periodical tests, weekly quizzes, assignments, tutorials, viva-voce etc. The weight for these components, for theory-based courses shall be 20 marks for the Continuous assessment, comprising of Quizzes, assignments, tutorials, viva-voce, etc. and 15 marks each for both the Periodical Tests.

At the end of the semester, there will be an end-semester examination of three hours duration, with a weight of 50 marks, in each lecture-based subject.

R.13.3 In the case of laboratory courses and practical, the relative weight for internal assessment and End-semester examination will be 80:20. The weight for the components of internal assessment will be decided by the course committee/class committee at the beginning of the course.

Evaluation pattern for course having both Theory and Lab components:

Courses having only one hour per week for lecture/tutorial, be treated as a Lab. course, for evaluation purposes; and evaluation pattern will be 80 marks for continuous assessment of lab work and 20 marks for end-semester lab examination.

Courses having two hours per week for theory and/or tutorials, be given a weight of 60 marks and 40 marks for the Theory and Lab components, respectively; The Lab. component evaluation will be based on continuous evaluation, without any end-semester practical evaluation. 10 marks will be for continuous assessment of the theory portion, 10 marks for each of the two periodical tests, 30 marks for the theory end-semester examination and 40 marks for continuous assessment of lab work and

Courses having three hours per week for theory and/or tutorials, be given a weight of 70 marks and 30 marks for the Theory and Lab components, respectively; The Lab component evaluation will be based on continuous evaluation, without any end-semester practical evaluation. 15 marks will be for continuous assessment of the theory portion, 10 marks for each of the two periodical tests, 35 marks for the theory end-semester examination and 30 marks for continuous assessment of lab work.

R.13.4 It is mandatory that the students shall appear for the end-semester examinations in all theory and weight courses, for completion of the requirements of the course. Those who do not appear in the end-semester examinations will be awarded 'F' grade, subject to meeting the attendance requirement.

At the end of a semester, examinations shall be held for all the subjects that were taught during that semester and those subjects of the previous semester s for which the student s shall apply for supplementary examination, with a prescribed fee.

R.13.5 PROJECT WORK: The continuous assessment of project work will be carried out as decided by the course committee. At the completion of the project work, the student will submit a bound volume of the project report in the prescribed format. The project work will be evaluated by a team of duly appointed examiners.

The final evaluation will be based on the content of the report presentation by student and a viva-voce examination on the project. There will be 40% weight for continuous assessment and the remaining 60% for final evaluation.

If the project work is not satisfactory he/she will be asked to continue the project work and appear for assessment later.

#### **R.14 PUBLICATION / INTERNSHIP**

R.14.1 All students, if they are to be considered for award of the Degree at the time of graduation, are required to have published ONE paper in Scopus-indexed Journal/Conference.

R.14.2 Additional 5-10 marks will be awarded for each Publication, subject to a maximum of ONE paper per semester.

The additional marks shall be awarded in the semester in which the paper is published or accepted for publication, if applied for, within 10 days of the publication of results of the concerned semester. The additional marks can be awarded to any course(s) where the student has to improve his/her grade.

R.14.3 All publications shall be in Scopus-indexed Journals/Conferences and shall be as per the guidelines prescribed by the University.

R.14.4 Students who have undergone Internship at reputed organizations or National / International Institutions, with the prior approval of the concerned Departmental Chairperson and the Head of the School, may be considered for waiver of the requirement of publication, for the award of Distinction. However, the decision of the Departmental Chairperson and the Head of the School, in this regard, shall be final.

Students of the PG PROGRAMMES IN Fine Arts, Visual Media and Corporate Communication, who have produced a Project-output like Video Production/ Animation/Portfolio/Graphic Output/Feature/Documentary/Programme etc. at the end of the programme, can be considered for waiver of the requirement of one publication for the award of the Degree, provided these outputs are judged and approved by a panel consisting of at least one industry / Academic External Expert identified by the Department.

**R.16 Grading**

R.16.1 Based on the performance in each course, a student is awarded at the end of the semester, a letter grade in each of the courses registered.

Letter grades will be awarded by the Class Committee in its final sitting, without the student representatives.

The letter grades, the corresponding grade points and the ratings are as follows:

Letter Grade	Grade Points	Ratings
O	10.00	Outstanding
A+	9.50	Excellent
A	9.00	Very Good
B+	8.00	Good
B	7.00	Above Average
C	6.00	Average
P	5.00	Pass
F	0.00	Fail
FA	0.00	Failed due to insufficient attendance
I	0.00	Incomplete (awarded only for Lab courses/ Project / Seminar)
W		Withheld

R.16.2 'FA' grade once awarded stays in the record of the student and is replaced with the appropriate grade when he/she completes the course successfully later.

Students who have secured an 'FA' in a course must re-register for the course or register for the course, if offered, under run-time re-do mode.

R.16.3 A student who has been awarded 'I' Grade in a Lab course, due to reasons of not completing the Lab., shall take up additional Lab. whenever offered next and earn a pass grade, which will be reflected in the next semester's grade sheet.

The 'I' grade, awarded in a Project/Seminar course, will be subsequently changed into appropriate grade, when the student completes the requirement during the subsequent semester. If he/she does not complete it in the next semester, it will be converted to 'F' grade.

R.16.4 A student is considered to have successfully completed the course and earned the credit, if he/she scores a letter grade 'P' or better in that course.

#### R.21 Semester Grade Point Average (SGPA)

On completion of a semester, each student is assigned Semester Grade Point Average (SGPA) which is computed as below for all courses registered by the student during that semester.

$$\text{Semester Grade Point Average} = \frac{\sum (C_i \times G_{pi})}{\sum C_i}$$

where  $C_i$  is the credit for  $i$ th course in that semester and  $G_{pi}$  is the grade point for that course.

The summation is over all the courses registered by the student during the semester, including the failed courses. The SGPA is rounded off to two decimals.

#### R.22 Cumulative Grade Point Average (CGPA)

The overall performance of a student at any stage of the Degree programme is evaluated by the Cumulative Grade Point Average (CGPA) up to that point of time.

$$\text{Cumulative Grade Point Average} = \frac{\sum (C_i \times G_{pi})}{\sum C_i}$$

where  $C_i$  is the credit for  $i$ th course in any semester and  $G_{pi}$  is the grade point for that course.

The summation is over all the courses registered by the student during all the semesters up to that point of time, including the failed courses. The CGPA is also rounded off to two decimals.

#### R.23 Ranking

The ranking of the students in a batch at any intermediate or final stage is based on CGPA. Only those students who have passed all courses up to that stage in the first attempt are considered

for ranking. Students are eligible for final ranking, only if the programme is completed within the normal duration, i.e., within two years from joining the programme.

R.24 Classification of successful candidates:

R.24.1 A student shall be considered to have successfully completed the programme, if he/she has:

- i) registered and successfully completed all the core courses, electives and projects as mentioned in the curriculum;
- ii) earned the required minimum number of credits as specified in the curriculum corresponding to the programme, within the stipulated time;
- iii) published a paper at a Scopus-indexed Journal/Conference.

R.24.2 Candidates who have successfully completed the programme, within a period of four semesters from entering the programme, shall be classified as follows:

Candidates securing a CGPA of 8.00 and above – FIRST CLASS WITH DISTINCTION \*

Candidates securing a CGPA between 6.50 and 7.99 – FIRST CLASS

and the same be mentioned in the Degree certificate;

(\*subject to satisfying the condition mentioned at R.14.1 and having passed all the courses, in the first attempt, in four semesters, from the date of joining the programme)

If the programme is completed after four semesters of study, the candidates securing even a CGPA of 8.00 and above, shall be classified to have completed the programme, only with FIRST CLASS.

## SYLLABI

---

18CMJ501

Media, Politics and Society

4 0 0 4

---

**Course Objective:** The course will provide students with the opportunity to critically analyze the influence of the mass media on politics, politics on the media, and the impact on society to make them engaged media practitioner with political information.

**Course Outcome:** *By the end of the course the students will be able to:*

1. Comprehend and critically analyze the development of media and culture from a sociological perspective.
2. Situate contemporary phenomena within the broader problematic arena of modernity.
3. Identify social and political dimensions within contemporary media artefacts.
4. Make imaginative and critical use of ideas and concepts to develop arguments.
5. Demonstrate the ability to apply concepts to the analysis of case studies in India and the international scene as a 'media literate' person.

### UNIT 1

Role of media in the democratization process. Tracing the roots of democracy, political thought and media. Modern day threats to democracy – media ownership, corporate interference and state control mechanisms. Freedom of expression and media in transition.

### UNIT 2

Comparative politics and ideology, introduction to political socialization - Sources and effects. Roles of media in democracies and authoritarian regimes, Redefinition of media, additional responsibilities for the media, Advocacy Journalism, Muckraking, Comparative socio-political perspective of media as a political actor

### UNIT 3

Media and Politics – social perspectives around the World: Political parties, electoral processes and media debates, political campaigns, media coverage and analysis. Europe, Americas, Africa, Asia, Australia and Middle East.

### UNIT 4

Media and Politics – social perspectives around the World: National issues, political actors and media debates. Ethics, responsibilities and trends.

### UNIT 5

Media and Politics – social perspectives around the World: Social media tools: Online political presence. Gender representation of political actors and audiences in online political space.



## REFERENCES

1. Almond. (2003) *Comparative Politics Today: A World View*, 8/E , Pearson Education India,
2. Bennett, W. L. and Entman, R. M. (Eds.) (2001), *Mediated Politics: Communication in the Future of Democracy*, Cambridge University Press
3. Gunther, R. and Mughan, A. (Eds.) (2000) *Democracy and the Media: A Comparative Perspective*, Cambridge University Press
4. Hague, R. and Harrop, M. (2013) *Comparative Government and Politics: An Introduction*, Palgrave Macmillan
5. [Jan E. L.](#) (2003) *Mass Media and Politics: A Social Science Perspective (New Directions in Political Behavior)*, Houghton Mifflin Company.
6. Briggs, A. and Burke, P. (2010) *A Social History of the Media: From Gutenberg*, Third edition, Polity Press
7. Curran, J (2002). *Media and Power*. Routledge, Taylor and Francis
8. O'Sullivan, T. and Yvonne, J. (2009) *The Media studies Reader*, Bloomsbury Academic.

### Evaluation Pattern R.13 & R.16

---

**18CMJ502**

**Media Laws and Ethics: Issues and Debates**

**4 0 0 4**

---

**Course Objective:** The course will advance education in and around the principles of ethical journalism. It will deal with myriad range of ethical and legal issues pertinent to various aspects of the media, which will help them to encounter in their professional lives with moral problems and dilemmas if they have any. This course will question and critique the nature of ethical, legal and moral discourse pertaining to professional communication.

**Course Outcome:** *By the end of the course the students will be able to:*

1. Understand how Indian media laws and regulations compare with those of other nations
2. Understand how media policies and regulations enable or constrain effective media environments
3. Understand the obligations and rights of media practitioners in the execution of their duties
4. More skilled in critical thinking and case analysis
5. Appreciate the complex issues associated with media regulation
6. Understand changing media landscapes and their possible legal implications and ethical approaches

## UNIT 1

Media laws Focus: Journalism

Constitutional provisions and guarantees in various countries.

Media ethics Focus: Philosophy of ethics

Theoretical background for ethics – deontological theories vs. teleological theories. Moral development and journalism. Moral Justification for journalism.

## UNIT 2

Media Law Focus: Freedom of Expression

National Security - comparing laws in US and UK. Indian Emergency. Provisions for restricting content providers (News of the week and Twitter, Facebook and Government of India). Provisions for getting free access to important information (Indian RTI act).

Media Ethics Focus: War Reporting

Censorship. Fairness and Balance. Truth and Objectivity.

### UNIT 3

Media Law Focus: Rights and duties

Human rights, minority rights, women's rights - legal provisions and constitutional guarantees in different countries. Defamation - libel, slander. Criminal and civil contempt. Shield Laws for Journalists. Privacy, Plagiarism and Copyright violations. Intellectual Property Rights.

Media Ethics Focus: Plagiarism, Whistle blowing.

Source Protection. Confidentiality. Conflict of Interest.

### UNIT 4

Media Ethics Focus: Reporting Diversity

Ethics for - investigative journalism, covering communal disputes, natural calamities, ethnic conflict and reporting gender. Sexuality, age and disability

Media Laws: A discussion on evolving laws related to LGBT

### UNIT 5

Media Ethics Focus: Evolving code of ethics

Code of ethics for different organizations. *Broadcasting Content Complaints Council*. Advertising Standards Council of India, Editors Guild. Public broadcasting vs private channels.

The changing roles of journalism and journalists - Wikileaks, whistleblowers, citizen journalism and multimedia storytelling. Cross-cultural global perspectives on ethics—feminist, post-modern, communitarian and post-colonial.

Media Laws: Emerging cyber laws and broadcast regulations in India.

### REFERENCES

1. Alia, V. (2004). *Media Ethics and Social Change*. New York: Routledge.
2. Dodd, M. and Hanna, M. (2014). *McNae's Essential law for Journalists*. Oxford: Oxford University Press
3. Jacquette, D. (2007). *Journalism Ethics: Moral Responsibility in the Media*. Pearson Education.
4. Klein, N. (2009). *No Logo*. Picador.
5. Meyers, C. (Ed.). (2010). *Journalism Ethics: A philosophical approach*. Oxford University Press.
6. Pavlik, J. (2008). *Media in the digital age*. New York: Columbia University Press.
7. Plaisance, P.L. (2009). *Media Ethics: Key principles for responsible practice*, New Delhi: Sage.
8. Price, M.E., Verhulst, S.G. and Morgan, L. (Ed.) (2013). *Routledge handbook of media law*. New York: Routledge.
9. Rosenstiel, T. and Mitchell, A. (Eds.) (2003). *Thinking clearly: Cases in Journalistic Decision Making*. New York: Columbia University Press.
10. Sanders, K. (2003). *Ethics and Journalism*. New Delhi: Sage.

### WEB REFERENCES

1. <http://presscouncil.nic.in/>

2. <http://mib.nic.in/Codes%20Guidelines%20%20%20Policies.aspx>
3. [http://www.nbanewdelhi.com/pdf/final/NBA\\_code-of-ethics\\_english.pdf](http://www.nbanewdelhi.com/pdf/final/NBA_code-of-ethics_english.pdf)
4. <http://www.ibfindia.com/>

### **Evaluation Pattern R.13 & R.16**

---

**18CMJ503**

**Communication Research**

**4 0 0 4**

---

**Course Objective:** To prepare the students with the basic knowledge of applying media research methods as an academic and media industry researcher. The course is of theoretical and application value.

**Course Outcome:** *By the end of the course the students will be able to:*

1. Demonstrate knowledge of research literacy in terms of ontology, epistemology, and methodology.
2. Demonstrate a working knowledge of the theories and frameworks through which media are analyzed and understood
3. Develop an understanding of media industries and institutions, particularly the role that research plays within the knowledge economy and future career development
4. Demonstrate an understanding of the significant risk and ethical issues raised by the conduct of media research
5. Develop a high level of written and oral communication skills

#### **UNIT 1**

Introduction and Overview: Meaning, concept, nature, types and characteristics of research. Scientific Inquiry. Philosophical and Sociological foundations of research. Interdisciplinary approach and its implications. Research practice: Critical analysis and writing of mass media research articles.

#### **UNIT 2**

Research proposal and its elements: Concepts, constructs, variables. Measurement: Levels and of measurement. Identification of research problem. Literature survey and review; The research question, Setting the objectives, framing of hypotheses. Research practice: Literature survey and review, Bibliography.

#### **UNIT 3**

The Research Design: Qualitative, quantitative and mixed approaches. Concept of sampling sample size; sampling error; Probability and non-probability samples, their characteristics and implications Tools of data collections. Research approaches: Quantitative – Survey- Survey accuracy -Cross-sectional surveys Repeated cross-sectional surveys –Pretesting. Research practice: Planning, designing and presenting a research proposal.

#### **UNIT 4**

Understanding Data: Statistical measures and their significance. Reliability, Validity, Central tendencies, variation, skewness, correlation, cross tabulation. Testing of Hypotheses: Parametric and Non parametric tests. Tabulation and graphical representations.

## UNIT 5

Report Writing: The structure of a good research report- writing the research report, data analysis and presenting the findings. Plagiarism: Flipside, Avoiding Plagiarism, Using anti plagiarism software.

### REFERENCES

1. Anderson, J. (1987). *Communication research: Issues and methods*. New York: McGraw-Hill.
2. Balnaves, M., & Caputi, P. (2001). *Introduction to quantitative research methods: An investigative approach*. London: Sage Publications.
3. Berger, A. (2000). *Media and communication research methods an introduction to qualitative and quantitative approaches*. Thousand Oaks, Calif.: Sage Publications.
4. Black, T. (2005). *Doing Quantitative Research in the Social Sciences: An Integrated approach to*
5. *Research Design, Measurement and Statistics*. New Delhi: Sage Publication.
6. Field, A. (2005). *Discovering statistics using SPSS* (2nd ed.). London: SAGE.
7. Francozi, R (2008). *Content Analysis Volume1 -4*, London: Sage Publications.
8. Jensen, Klaus, B (2002). *Hand book of Media and Communication Research – Qualitative and Quantitative Research Methods*, London: Routledge.
9. Krippendorff, K. (2013). *Content Analysis - 3rd Edition: An Introduction to Its Methodology*. Thousand Oaks: SAGE Publications.
10. McQuail, D. (2005). *Communication theory & research an ECJ anthology*. London: SAGE.
11. Priest, S. (2010). *Doing media research: An introduction* (2nd ed.). Los Angeles: Sage.
12. Wimmer, R., & Dominick, J. (2007). *Mass media research: An introduction*. USA: Thomson Wadsworth.

### Evaluation Pattern R.13 & R.16

---

#### 18CMJ504 Film Studies: Theory and Analysis

2023

---

**Course Objective:** To develop a critical understanding of cinema and films globally. To familiar the students with the different film style, its language.

**Course Outcome:** *By the end of the course the students will be able to:*

1. Understand the idea of film as an art form and the essentials of film style and know the basics of the language of film in order to discuss and write meaningfully about movies.
2. Demonstrate a familiarity with the collaborative processes through which movies are constructed.
3. Understand the history and breadth of narrative theory in film studies
4. Apply the theories in practical analyses of films.
5. Formulate critical arguments with sound reason and logic

## UNIT 1

Understanding Cinema: The language of film – Mise en Scene, Cinematography, Editing, Sound, Formalism and Realism, Film Techniques and Film Form. Early Cinema, Mainstream and Alternative Film Forms. Exp – Distribution and Exhibition of Cinema.

## **UNIT 2**

Critical Approaches to Film: Authorship – Reflections on Authorship, Post-structuralism and Recent Developments. Genre – Film Genre and Narrative, Film genre, society and history, Contemporary Film Genres and Postmodernism. Stars – The Real Person, Economic capital/commodity, Role character and Performance, Image, Representation and Meaning. Meaning and Spectatorship - The evolution and rise of Film Movements - Experimental Film.

## **UNIT 3**

Film Narratology: The semiotics of narrative, Film as a narrative art, Contemporary models of formal structure, Plot and sub-plot analysis, Semantic and syntactic approaches, The problem of point-of-view, Focalization and filtration, Narration in film, Types of filmic narrator, character narration, Gender in voice-over narration, Unreliability, The cinematic narrator, Enunciation and cinematic narration, Cognitive approaches to narration, Recent theories of the cinematic narrator and Tense.

## **UNIT 4**

Film Theories: Structuralism and semiotics - the foundations of contemporary film theory. Structuralism and Psychoanalysis. Apparatus theory - Jean-Louis Baudry and Christian Metz, Screen theory: Colin MacCabe and Stephen Heath. Auteur Theory. Feminism and film - Visual pleasure and identificatory practices. Cinema of the other - Postcolonialism, race and queer theory. Philosophers and film - Gilles Deleuze and Stanley Cavell. Film as art - History poetics and neo-formalism. The cognitive turn - Narrative comprehension and character identification.

## **UNIT 5**

Film Analysis and Appreciation – Choice of shots, camera movement, angle, design and expression – Technical film review and analysis – Approaches to Research in Film Studies.

## **REFERENCES**

1. Abrams, Bell and Udris (2001). *Studying Film*, London: Arnold.
2. Boggs M. Joseph and Petrie W. Dennis (2008), *The Art of Watching Films*, Boston: McGraw- Hill.
3. Monaco, J. (1977). *How to read a film?* Oxford University Press.
4. Mulhall (2001). *On Film*, 2<sup>nd</sup> Editing. New York: Routledge.
5. Nelmes (1996) *Introduction to film studies*. Fifth Edition, London: Routledge.
6. Nichols, B. (Ed.) (1985). *Movies and Methods: An Anthology, Volume 2*. USA: University of California Press.
7. Proferes T. Nicholas (2005). *Film Directing Fundamentals: See your film Before Shooting*. New York: Focal Press, 2005.
8. Rabiger and Hurbis-Cherrier (2008), *Directing Film Techniques and Aesthetics*, Burlington: Focal Press.
9. Rushton and Bettinson (2010). *What is Film Theory? An Introduction to Contemporary Debates*. UK: McGraw Hill.
10. Stam, Burgoyne and Flitterman-Lewis. (2009). *New vocabularies in film Semiotic: Structuralism Post-Structuralism and Beyond*. London: Routledge.

## **Evaluation Pattern R.13 & R.16**

**Course Objective:** To give the students the political landscape of the country and the media effect on it, what are the challenges in the way of media houses.

**Course Outcome:** *By the end of the course the students will be able to:*

1. Understand what news is and how to evaluate and analyze it.
2. Understand the political landscape of the country and the media effect on it.
3. Identify and Understand how the world is looking at us by analyzing international media coverage on Indian news
4. Understand the influence of advertisers on Disseminating news.
5. Identify the emerging trends in sensationalizing the news.

Looking through Regional stories - National issues at a glance – Brief summary of International Issue - Understanding Indian Politics: the hypes and hoopla - The World of Sports: Events, people and issues - Money matters: Understanding Financial and Economic news - Environmental issues: The space around us - In-depth analysis of relevant National issues - Analyzing the India connect in International stories - Editorials and Op-Eds Government Agencies and Public broadcasting- DAVP, DFP, Prasar Bharti, PrivateChannels.

#### **REFERENCES**

1. Newspapers: The Hindu, The Times of India, The Indian Express, The Economic Times,
2. The Guardian, The New York Times, The Wall Street Journal, The Independent
3. News Websites: [www.bbc.com](http://www.bbc.com), [www.livemint.com](http://www.livemint.com), abcnews.go.com, [www.huffingtonpost.co.uk](http://www.huffingtonpost.co.uk), [www.thehoot.org](http://www.thehoot.org).
4. News Agencies: – Reuters, AFP, AP, PTI, IANS
5. Magazines: - Outlook, India Today, Sportstar, TIME
6. Radio News: AIR News, BBC World Service
7. Television News: CNN-IBN, NDTV 24 x7, Times Now, BBC, CNN, Al Jazeera, Doordarshan.

#### **Evaluation Pattern R.13 & R.16**

**Course Objective:** To understand as a media person the development and environmental concerns faced globally, and as a responsible journalist measures to be taken for sustainable journalism.

**Course Outcome:** *By the end of the course the students will be able to:*

1. Understand the Importance, Factors affecting the Climate Change on the Global Environmental Issues, Principles and Milestones for Sustainable Development.
2. Analyze the Environmental Factors Facing the International Community with respect to Global Changes and their Impact on the Domestic Scenario.

3. Create an Impact of Economic Growth on the Environment and thereby providing an understanding on the Development and Environmental Concerns in relation with other Countries.
4. Comprehend upon the Different Environmental Movements in India and thereby providing an Insight in to the Industrialized Economies and Environmental Movements across the Continent.
5. Analyze upon the Social and Environmental Issues with respect to Health, Waste Management, Energy, Migration and Environmental Problems Faced in our Country.

### **UNIT 1**

Perspectives on global environmental issues: Climate change. Global dimming.

### **UNIT 2**

Environmental concerns in the international and domestic scene- Media coverage. Public opinion.

### **UNIT 3**

The impact of economic growth on the environment: Economic liberalization and environmental journalism. Development issues in the media

### **UNIT 4**

Environmental movements in India and the world. ,Analyze what groups are most affected by global environmental challenges

### **UNIT 5**

Social issues and environment: Environmentalism.

Reporting on risks and hazards in environment. Case studies and discussion.

### **REFERENCES:**

1. Acharya,K. and Noronha,F, (Eds.) (2010). *The Green Pen: Environmental Journalism in India and South Asia*. New Delhi: Sage.
2. Doyle, T (2004). *Environmental Movement in Majority and Minority Worlds: A Global Perspective*. London: Rutgers University Press.
3. Guha, R. (2013). The past & present of Indian environmentalism. *The Hindu*. March 27, 2013.
4. Hansen, J (2004). Defusing the Global Warming Time Bomb, *Scientific American* 290, 69-77.
5. Ken.C. and Dabelko, G (2004). *Green planet blues: Environmental politics from Stockholm to Johannesburg*, Westview Press.
6. Nepal, P. (2009). *Environmental Movements in India: Politics of Dynamism and transformations*. Authorpress.
7. V. Shiva, (1999). *Staying alive: Women, ecology and development*, London: Zed Books.
8. Wapner, P. (2003). World summit on sustainable development: Toward a Post Jo'burg Environmentalism. *Global Environment Politics*, 3. pp 1-10.
9. Wapner, P. (2010). *Living through the end of Nature*, MIT Press.
10. World Commission on Environment and Development, *Our Common Future*, Oxford: Oxford University Press, 1987.
11. Oxford University Press, 1987.

## Evaluation Pattern R.13 & R.16

---

**18CMJ507**

**Reporting and Editing for Print Media**

**2064**

---

**Course Objective:** The course will equip students with the skills of writing news reports and edit the same. The course seeks to develop the nose for news as a reporter and an editor.

**Course Outcome:** *By the end of the course the students will be able to:*

1. Understand the concept of news and how to write it in a manner that interests the reader
2. Understand that news is not rumor or hearsay and that the credibility of a news report depends on proper attribution
3. Develop the art of developing contacts and use them as a source for information as well as cross-checking information
4. Become well-versed in the use of Internet, news reports, studies and surveys for background research of the event they are covering
5. Edit assignments helped them develop better language skills and making official and other press releases more readable by re-writing them with clarity and in an interesting manner

### **UNIT 1**

News: Accuracy, Objectivity and Fairness, Writing the lead, News story structure, Hard and Soft news.

### **UNIT 2**

Nose for news, story ideas, covering events and speeches. Converting news articles into long features. Book reviews.

### **UNIT 3**

Interview techniques – profile interviews, getting the most out of interviews – preparing for interviews.

### **UNIT 4**

Editing: Introduction to News Editing: What Editors do; Style and Mechanical Mistakes; Editing for Grammar and Editing for Style, Rewriting

### **UNIT 5**

Business reporting – budgets, stock markets, currency movements

### **REFERENCES**

1. Brady, John Joseph (2004) *The Interviewer's Handbook: A Guerilla Guide* (Techniques & Tactics for Reporters & Writers). Waukesha, WI: Kalmach.
2. Butcher, Judith, Drake C and Leach, M (2006) *Butcher's Copy Editing: The Cambridge Handbook for Editors, Copy-Editors and Proofreaders* New York: Cambridge University Press.



3. Hakemulder, Jan R and De Jonge Fay (2002) *AC News Reporting and Editing* New Delhi: Anmol Publications.
4. **Hayes**, Keith (2014) *Business Journalism - How to Report on Business and Economics* Springer Verlag.
5. Mencher, M (2003) *News Reporting and Writing*, Boston: McGraw Hill, 2003.
6. Pape, S (2006) *Feature Writing A Practical Introduction* UK: Sage Publication.
7. Rich, C (2010) *Writing and Reporting News* Wadsworth series in Mass communication and Journalism: Wadsworth.
8. Rosenauer, K. (2004). *Storycrafting: A process approach to writing news*.New Delhi: Surjeet Publications.
9. Stein, M.L, Paterno, S and Burnett, R.C (2006) *News Writer's Handbook: An Introduction to Journalism*, Oxford, U.K: Blackwell Publishing.

### **Evaluation Pattern R.13 & R.16**

**18CMJ508 Quantitative Data Analysis for Social Science Research 0 0 2 1**

**Course Objective:** To equip the students with the working knowledge of statistical terms and its application in SPSS software.

**Course Outcome:** *By the end of the course the students will be able to:*

1. Demonstrate the procedure to compute statistical measure using statistical software tool (SPSS)
2. Demonstrate a working knowledge of statistical terms and its measures on SPSS
3. Describe the procedure to compute descriptive statistical measure
4. Analysis the data relationship using correlation and measure the probability of events
5. Predict the variation using regression

#### **UNIT 1**

Introduction and Overview. Starting SPSS, Entering Data, Defining Variables

#### **UNIT 2**

Examining Output Files, Modifying /Transformation of Data

#### **UNIT 3**

Frequency Distributions, Measures of Central Tendency and Measures of Dispersion. Graphing Basics. Reliability (Inter item correlation)

#### **UNIT 4**

Parametric and non-parametric tests- Pearson Correlation Coefficient, Cronbach's alpha, Chi square, t Test, ANOVA , Mann-Whitney U Test, Kruskal-Wallis H Test

#### **UNIT 5**

Exploratory factor analysis, Simple and multiple Linear Regression, Path analysis, Structural Equation Modelling with AMOS

## References

1. Field, A. (2005). *Discovering statistics using SPSS* (2nd ed.). London: SAGE.
2. SPSS for Dummies – available at [http://www.biometrica.tomsk.ru/lib/spss\\_dumm.pdf](http://www.biometrica.tomsk.ru/lib/spss_dumm.pdf)

## Evaluation Pattern R.13 & R.16

### 18CMJ500 Qualitative Data Analysis for Social Science Research 0 0 2 1

**Course Objective:** To equip the students with the working knowledge of MAXQDA software. How to use it for qualitative study so that they can synthesize and triangulate data through mixed methods.

**Course Outcome:** *By the end of the course the students will be able to:*

1. Collect, organize, analyze, visualize and publish data from qualitative, quantitative and mixed methods research.
2. Triangulate their research and develop better understanding on the methodology.
3. Interpret the data and build the relationship among the variables in a better way.
4. Bring an organised and structured approach to analysis.
5. Be more efficient researcher.

## UNIT 1

Introduction: Getting Familiar with MAXQDA Interface -Starting MAXQDA and Exploring the SPLASH Screen - How to Create a Project in MAXQDA- Understanding MAXQDA Interface Part 1 - The Top Panel - Understanding MAXQDA Interface Part 2 – the 4 quadrant Screen- Learning to Import and Organize Data in MAXQDA

## UNIT 2

Doing Transcription in MAXQDA: Understanding the Audio wave frame - Audio Controls- Understanding the Timestamps - Managing Volume and Play Speed -Inserting Document Links in Transcription - Inserting Memo in Transcription - Understanding Clip Selection Icons - Clip Selection Icons in Action

## UNIT 3

Theoretical Foundations of Qualitative Research-Which Qualitative Method I Should Use and When?

## UNIT 4

Coding in MAXQDA: BASICS- Axial, Open, Selective and Advanced- Color, Highlight and Embedded

## UNIT 5

Data Visualization in MAXQDA Analytics Pro: Understanding Word Clouds and their Use-  
Creating Word cloud of a Selected Text/Document- Refining Word Cloud: Creating, Importing  
and Exporting Stop List - Word Cloud: Understanding Search Result Table

## References

### Evaluation Pattern R.13 & R.16

---

**18CMJ511 Critical Approach to Communication Theories 4 0 0 4**

---

**Course Objective:** To provide the students an in-depth understanding of the fundamental principles and theories of media and communication. It seeks to develop students' analytical and critical thinking and application of the theories in the day to day context.

**Course Outcome:** *By the end of the course the students will be able to:*

1. Gain an understanding of the perspectives on media society and the ability to develop critical thinking of the various paradigms
  2. Have ability to differentiate the various strands in social and cultural theory and the arguments put forth by the theorists and schools
  3. Gain a coherent vision of media influences and media systems in society and the theoretical arguments during the various phases.
  4. Recognize dimensions of development & underdevelopment across a range of national contexts
  5. Assess the strengths and weaknesses of each media system as a support for democracy. And to recognize that media systems are shaped by the wider context of political history and culture.
- 

#### UNIT 1

Overview of earlier theories of mass communication: The rise of media industries and mass society theory. The rise of media theory in the age of propaganda. The Chicago School: social change, electronic media and democracy. Mead. Dewey. Cooley. Normative theories. Press as the fourth estate. Mass society, functionalism and pluralism. Lasswell. Media effects tradition. Early perspectives on media and society: dominant and critical paradigm. Rise of cultural theories in Europe. Post World War II- development of critical theory in North America and Europe.

#### UNIT 2

The Frankfurt School: Emergence of critical and cultural theories. Marxist versions. class conflict. Bourdieu. Critical cultural theory. Ideology and resistance. Hegemony. Gramsci. Critique of commodity culture society. Bourgeoisie society. Adorno, Horkheimer, Marcuse and Lowenthal.

Neo Marxism. Development of neomarxist theory in Britain. Pluralistic public forum. Critical political economy. Social constructionism.

The Toronto School: Communication technology determinism. McLuhan and Innis.

Birmingham School: Hoggart and Stuart Hall. Popular culture. Reception analysis. Feminist media studies.

Critical feminist perspective: Gender biased critique. Feminist theories. Class and gender in the hegemonic process. Post-modernism.

### **UNIT 3**

The Annenberg school: Media and Audience: Audience theories. Use and gratification. Cultivation analysis. Gerbner.

Catharsis. Pluralism and the public sphere. Social theory: dominant positions. Social to media theory. Foucault. Actor Network theory (ANT). Social Learning Theories and Social Change. Public Sphere and Opinion: Manufacturing consent. Chomsky.

Media systems and political systems. Gunther and Mugham 2000. Effects of globalization. Media imperialism. Thussu, 2000. Neoliberalism and social movements. Political and social context. Democratic public sphere. Individualisation. Remaking of the working class.

### **UNIT 4**

Development perspectives: Trends in development theory- Classical, modernization, dependency, cultural dependency theory (Anti-imperialism). Global hegemony and development theories. Actors in the development field: State and local actors. Deconstruction of the West. Theorizing world development. Alternative development. Human development. UNDP. Human development report.

### **UNIT 5**

Alternatives to the western model: China, India, Vietnam, Japan, Iran, Turkey and Mexico. NGO's. Social capital and digital capital. ICT4D. Cyber utopia. Development pluralism.

Asian Perspectives: The three models of media and politics: The Mediterranean or polarized pluralist model. The North/ Central European or Democratic corporatist model. The North Atlantic or Liberal model. Hallin and Mancini 2004. Sahridayata: The sadharanikaran model of communication.

### **REFERENCES:**

1. Baran, S.J. and Davis, D.K. (2000). *Mass communication theory: Foundations, ferment and future*. Canada: Wadsworth Thomson Learning.
2. Boyd-Barrett, O. and Newbold, C. (Eds.).(1995). *Approaches to media; A reader*. Great Britain: Arnold.
3. Dennis, M.(2005). *McQuail's mass communication theory*. 5<sup>th</sup> edition. London: Sage.
4. Dissanayake, W. (Ed.). (1988). *Communication theory: The Asian perspective*. Singapore: Asia Mass Communication Research and Information Centre.
5. Hallin, D.C. and Mancini, P. (2004). *Comparing media systems: Three models of media and politics*. Cambridge: Cambridge University Press.
6. Hallin, D.C. and Mancini, P. (2011). *Comparing media systems: Beyond the western world.*. Cambridge: Cambridge University Press.
7. Melkote , S.R. and Steeves, L.H. (2001). *Communication for Development in the Third World: Theory and Practice for empowerment*. New Delhi: Sage.
8. Pieterse, J.N. (2010). *Development theory: Deconstruction/ reconstructions*. 2<sup>nd</sup> edition. Singapore: Sage.
9. Sachs, W. (2010). (Ed.) *The development dictionary: n. A guide to knowledge as power*. 2<sup>nd</sup> edition. London and New York: Zed Books.
10. Yin, J (2008): *Beyond the four theories of the press: A new model for the Asian and the World press*. AEJMC.

### **Evaluation Pattern R.13 & R.16**

**Course Objective:** To equip the students with the art and idea of application of graphic design in the day to day. And finally the course will nurture the students and make them industry ready with the technical skills of graphic design.

**Course Outcome:** *By the end of the course the students will be able to:*

1. Use graphic design for contemporary global issues
2. Assess, predict, and articulate the influence and importance of graphic design
3. Acquire and demonstrate competency in technical skills applicable to graphic design
4. Demonstrate the ability to use design thinking strategies.
5. Understand the relationship of graphic design to other disciplines and to society

### **UNIT 1**

Introduction: Define fundamentals of design like point, line, space, shape, size and proportion, colour, tone, texture. Identification of design and graphic design. Select appropriate colour scheme for intended use. Colour: Colour theory-hue, shade, tint.

Color wheel - knowledge of various types of colour schemes-colour combination. Selection of colour, emotional appeal of colour, and response of colour.

### **UNIT 2**

Principles of graphic design: Appreciate composition in design -Effective composition in design. art work – physical characteristics of artwork. Originals: Types of originals - Line original, Continuous original. Typeface anatomy – Variables of typefaces, Styles & six family of types, Legibility and readability of types - Selection of typefaces /fonts suitable to the subject and relation between type face and product. Printing process and paper/substrate - Creation of symbol & slogan - Knowledge of logo, monogram, trademark, copy writing.

### **UNIT 3**

Layout - Purpose, importance and function of layout - types of layout, rough and finished layout - composition methods- arrangements of illustration, text matter, logo (symbol), slogan, address-Available Indian paper sizes, choosing a suitable paper: characters, paper varieties, finishes - Various imposition schemes, sheet work, half sheet work, types of folding - dummy preparation and its importance. Printing Inks – base ink formulation –specific properties-drying mechanism – ink suitability for printing

### **UNIT 4**

Offset press operations- sheet fed - web fed- roller and blanket, trouble shooting checklist. Screen printing process- concept of stencils-frame-masking –squeeze and ink- high speed presses machine. - gravure-concepts-cylinder preparations-printing process -flexography printing-concept-printing process.

### **UNIT 5**

Digital image: Types, file formats, digital inputs, digital workflow -digital press, digital color process. Bit mapped fonts, post script fonts. Illustrations and images - Editing software -

software for image solutions and page layouts, printing accuracy, image assembly. Digital half tones - computer to plates. Digital proofing, Moving and storing Data.

## REFERENCES

1. Ambrose, G., & Harris, P. (2010). *Design thinking*. Lausanne: AVA Academia ;.
2. Bain, E. (1970). *The theory and practice of typographic design*. New York: Hastings House.
3. Barnard. M. (2000), *Print Production Manual*, Surrey:Pira International
4. Evans, H. (1972). *Editing and design; a five-volume manual of English, typography, and layout*. New York: Holt, Rinehart and Winston.
5. Ryan, W., & Conover, T. (2004). *Graphic Communication today* (4th ed.). New York: Delmar Learning
6. Tumball, A. (1999). *Graphic Communication*. New York: Sage Publications.
7. Software Used: Adobe Master collection CS5 – Illustrator- to Create Vector Images, Photoshop – Colour correction and Photo editing. Indesign - Layout and page makeup

## Evaluation Pattern R.13 & R.16

---

**18CMJ513**

**Advanced Research: Qualitative Approaches**

**4 0 0 4**

---

**Course Objective:** The course will teach students to apply practical skills for evaluating and writing qualitative research studies and develop the ability of critical thinking skills and reflexive knowledge for assessing ideas, acquiring research skills, synthesizing knowledge across disciplines.

**Course Outcome:** *By the end of the course the students will be able to:*

1. Understand the methods of qualitative research in media and communication.
2. Identify and discuss the ethical issues associated with qualitative research and analyse events in their natural settings
3. Develop and apply practical skills for evaluating and writing qualitative research studies.
4. Cultivate the ability of critical thinking skills and reflexive knowledge for assessing ideas, acquiring research skills, synthesizing knowledge across disciplines and applying academic knowledge to self-life problems.
5. Apply the general principles of qualitative analysis to evaluate major works in media and communication and how audiences visualize media contents.

## UNIT 1

Introduction: A qualitative frame of mind. Historical roots of qualitative research.

Philosophy: Epistemological and ontological. Perspectives: Positivist and constructivist.

Interpretivist or critical. Etic and emic. Grounded theory. Inductive process.

Ethics in qualitative research: Ethical theory: Transformative perspective- non-maleficence, beneficence, respect, self-determinism and justice. Informed consent. Research protocol. confidentiality and anonymity. Informants.

Methodology, methods and tools in qualitative research: Research design, population, sampling, formulation of conceptual model. Data collection techniques- Memos, diaries, recording,

transcripts. multiple sources of data. Validity, reliability, rigour and credibility in qualitative research.

## **UNIT 2**

Field observation- participant, nonparticipant. Studying events in their natural settings. Discussion: Street corner society: The social structure of an Italian slum. Whyte. W.F.

In-depth interviewing: Semi-structure, conversational, interview guide.

Case study: Characteristics, purposes- intrinsic, instrumental. Single, multi-site case studies.

Comparative case studies. Longitudinal case studies. Case study reports.

Focus groups: Group interviewing, moderator, preparing for the focus group, mechanics, venue.

Qualitative content analysis. Framing and framing analysis.

Case discussions.

## **UNIT 3**

Data Analysis: Data records. Coding data. initial coding. focused coding. theoretical coding. coder reliability. Thematic content analysis. Synthesis and pattern. Analytical coding. Identifying themes and patterns. Computer application for qualitative analysis. Atlas Ti, NVIVO.

Writing qualitative research: presentation of results, pragmatic function of writing, theories as a form of presentation, tales from the field, reflexive function of writing. descriptive summaries- The 'Insider view'

## **UNIT 4**

Ethnographic research: Auto ethnography. Thick description. Cultural interpretation. Multi-sited ethnographies, working in the field. Everyday life.

Discussion: Notes on love in a Tamil family. Trawick, M.

Screening culture, viewing politics. Mankekar, P

Narrative inquiry: stories lived, stories told. Reflexive knowledge.

Ethnographic journalism: Media ethnography

Discussion: Maximum City: Mumbai. Mehta. S.

## **UNIT 5**

Feminist research. Historical roots. Guiding principles. Gender. Reflexivity. Politics of representation. Lived experiences. Feminist ethnography. Feminist scholarship and feminism.

Contemporary biography and life story research. Oral history. Genre analysis. Discourse and conversation analysis. Semiotic analysis. Textual analysis. Visual analysis. Meta analysis.

Construction and understanding of texts. Reception analysis.

## **REFERENCES:**

1. Altheide, D., & Snow, R. P. (1979). *Media Logic*. Beverly Hills, CA: Sage
2. Creswell, J.W. (2007). *Qualitative inquiry and research design: Choosing among five approaches*. Thousand Oaks, CA: Sage.
3. Flick, U (2009) *An Introduction to Qualitative Research*. South Asia edition: Sage.
4. Jensen, K.B. and Jankowski, N.W. (Eds.) (1991). *A handbook of qualitative methodologies for mass communication research*. London and New York: Routledge.
5. Lapan, SD., Quartaroli M.T. and Riemer, F.J (Eds.) (2012). *Qualitative research: An introduction to methods and designs*. San Francisco: John Wiley & Sons.
6. Lorio, S.H.(Ed); (2004). *Qualitative Research in Journalism: Taking it to the Streets*. USA. Lawrence Erlbaum Associates

7. Mankekar, P. (1999). Screening culture, viewing politics: An ethnography of television, womanhood and nation in post-colonial India. Durham and London: Duke University Press.
8. Mehta, S. (2004). Maximum city: Bombay lost and found. Penguin India.
9. Richards, L (2009). *Handling qualitative data: A practical guide* .New Delhi: Sage.
10. Trawick, M. ( 1992 ). *Notes on love in a Tamil family*. London & California: The University of California Press.
11. Whyte, W.F. (1943). (1981. 3rd edition). Street corner society: The social structure of an Italian slum. Chicago and London: The University of Chicago Press.

### Evaluation Pattern R.13 & R.16

<b>18CMJ514</b>	<b>Advanced Skills in Broadcast Journalism</b>	<b>2 0 4 4</b>
-----------------	--	----------------

**Course Objective:** This course is an application based to nurture the students with skill of news production and post production, writing for broadcast and print. And they will also learn to create news shows in a multi camera setup.

**Course Outcome:** *By the end of the course the students will be able to:*

1. Understand the art of news gathering.
2. Understand how the interview work, what to do and what not to do.
3. Identify the essential differences and similarities that exist between writing for broadcast and print.
4. Create news based chat shows with multicamera setup.
5. Understand the various techniques involved in the News production and post production.

#### UNIT 1

What's 'news' and what's not in Broadcast media - Bi-media reporting - Inside the newsroom: Who's who and what's what - On the road: gathering raw material for radio and television. Asking questions. News selection.

#### UNIT 2

Interviewing for Television and Radio – Before, during and after interview – Post-Interview summary. Interview preparation. Exercises for 2 min and 10 min interviews. Handling the difficult interviewee.

#### UNIT3

Sound – Aesthetics, gadgets and technology – Microphones – Studio sound systems. Sound on the go. Sound bytes vs. voice over.

#### UNIT4

Video – Multi-camera set up, camera movements and shots for news bulletins and chat shows - Writing, editing and packaging for television and radio–The making of news-based Chat Shows

#### UNIT5



Producing Television Documentaries, News Features and Community Radio programmes – Reporting techniques for covering News Features and Vox-Pop Packages–Editing news packages for various time-slots.

## REFERENCES

1. Boyd, Andrew (2001). *Broadcast Journalism: Techniques of Radio and Television News*. Fifth Edition, Great Britain:Focal Press.
2. Chapman, Jane and Kinsey, Marie (2009). *Broadcast Journalism: A critical introduction*. London: Routledge.
3. Ted White (2005). *Broadcast News Writing, Reporting and Producing*, Fourth Edition, USA: Elsevier.
4. Tim Crook (1998). *International Radio Journalism: History, theory and Practice*. London: Routledge.

**Evaluation Pattern R.13 & R.16**

---

**18CMJ515**

**Contemporary Issues: II**

**1 0 0 1**

---

**Course Objective:** To enhance the students with the knowledge of conflicts in the Society and Politics such as Racism, Xenophobia , casteism, civil society and nationalism all around the world so that they are updated with the origin and history of the nations globally.

**Course Outcome:** *By the end of the course the students will be able to:*

1. Understand Country or region-specific issues from a post-colonial perspective.
2. Identify and Analyse Racism and Xenophobia across the world.
3. Identify and Understand Hierarchy, status and power and its implications on the society
4. Understanding today s Communalism and linking Fundamentalism and Women.
5. Evaluating the Diplomacy and International Relations of various world organizations and Countries

Country or region-specific issues from a post-colonial perspective - Analysis of Racism and Xenophobia across the world - Hierarchy, status and power: the caste system, reservations and its implications - Society and Politics: Indian and International perspectives - The trajectory of Secularism and Secularization in the global context - The Communalism of today - Linking Fundamentalism and Women - In an era of War and Conflict - The conflict between Multiculturalism and Pluralism - State, Civil Society and Nationalism. Role of UN, WTO, IMF, UNICEF, and World Bank. Diplomacy and International Relations.

## REFERENCES

1. Newspapers: The Hindu, The Times of India, The Indian Express, The Economic Times,
2. The Guardian, The New York Times, The Wall Street Journal, The Independent
3. News Websites: [www.bbc.com](http://www.bbc.com), [www.livemint.com](http://www.livemint.com), abcnews.go.com, [www.huffingtonpost.co.uk](http://www.huffingtonpost.co.uk), [www.thehoot.org](http://www.thehoot.org).
4. News Agencies: – Reuters, AFP, AP, PTI, IANS
5. Magazines: - Outlook, India Today, Sportstar, TIME
6. Radio News: AIR News, BBC World Service
7. Television News: CNN-IBN, NDTV 24 x7, Times Now, BBC, CNN, Al Jazeera, Doordarshan.

**Evaluation Pattern R.13 & R.16**

**Course Objective:** To develop students' understanding on the principles and practices of marketing communications. The course will teach students to create and manage these promotional tools to successfully execute a business' strategic plan.

**Course Outcome:** *By the end of the course the students will be able to:*

1. Outline the nature of IMC and describe its environment
2. Demonstrate a comprehensive understanding of *Marketing Communication* theories and concepts
3. Evaluate creative strategies within the framework of marketing objectives and strategies
4. Understand the effectiveness and ethics of brand communication tools used by marketers to inform the consumers
5. Prepare an IMC Plan.

### **UNIT 1**

Overview of the Advertising Industry: The world of advertising and integrated brand promotion. The advertising business. Components of the advertising industry. IMC perspectives. Types of agencies, Integrated structure. Compensation. Desired response. Target audience. Globalisation and impact on marketing communication. Ethics in the global advertising scenario.

### **UNIT 2**

The Audience: Identifying target segments. Demographic, geographic, psychographic, values and lifestyles. Usage patterns and loyalty.

The Consumer: To understand the psychology behind consumer purchases and the process of buying decisions. The consumer learning process. Consumer behavior. Motivations, perception and influences. The consumer decision making process. The Consumer buying process..

### **UNIT 3**

An introduction to e-marketing basics and the tools for e-marketing: Viral marketing/ Buzz marketing. Old media vs. digital media. Interactive media. Social media and mobile marketing.

Digital Advertising in the IMC mix. Principles of Internet marketing. Advertising, branding and communication on the Internet. Internet advertising formats, types and online tools.

Measuring effectiveness -Consumer motivations for using internet advertising.

Online Advertising effectiveness. Eye-tracking studies. Web advertising metrics.

Research on affiliation, frequency, reach and stickiness.

Creating digital advertisements.

### **UNIT 4**

Steps in creating the IMC Campaign: Situation Analysis. Market, audience and competition. Setting Objectives, communication vs. marketing objectives. Budgeting for IMC.

Creative brief Explain the role of creative brief and its effect on the artistic expression in an ad or commercial. Creative Strategy. Visualization. Purpose. Visualization. Purpose. Creating Print Ads. Use of Visuals. Creative pyramid and format elements

Creative Execution: To understand and execute print advertisement layouts employing the principles of design. Formats: Copywriting: Headlines and Subheads. Body Copy

To learn to write radio and television scripts and develop a television storyboard.

Campaign continuity.

Evaluation: Advertising effectiveness. Copy testing  
Project: Creative campaign for a brand including print, television and web.

## UNIT 5

Media Strategy: Media objectives. Competitor analysis. Target audience analysis. Media habits. Media selection rationale. Media strategy and Ad spends.

General procedures in media planning. Principles for selecting media vehicles. Media options and media vehicles.

Media execution: Integrating media. Scheduling and appropriate media mix.

Basic measurements: Nielsen television rating, Arbitron radio ratings, Audience measurement.

GRP. Gross impression. Coverage, circulation, reach, frequency, OTS. NRS, IRS, TGI, TRPs.

Duplication. Multiple media and combined reach. Business aspects of costs.

Sample media plan presentation.

## REFERENCES

1. Altstiel, T. & Grow, J. (2006). *Advertising Strategy*. California: Sage.
2. Clow, K.E & Baack, D. (2003). *Integrated Advertising, Promotion and Marketing Communications*, New Delhi: Prentice Hall.
3. Duncan, T. (2002). *Principles of Advertising and IMC*. New Delhi: Tata McGraw Hill.
4. Hackley, Chris: *Advertising & Promotion Communicating Brands*, London, Sage Publications, 2005.
5. Mooij, de, M (2005). *Global Marketing & Advertising*. UK: Sage.
6. Odih, P. (2007). *Advertising in Modern & Post Modern Times*, London: Sage.
7. Ogilvy, D. (1985). *Ogilvy on Advertising*. New York: Vintage Books.
8. Shah, K. & D'Souza. (2009). *Advertising & Promotions – An IMC Perspective*, New Delhi: Tata McGraw Hill.
9. Semenik, Chris, O'Guin and Kaufmann. (2012). *Advertising & Promotions: An integrated branded approach*. 6<sup>th</sup> edition. New Delhi: Cengage Learning.
10. Sissors, J. Z. and Baran, R.B . (2010). *Advertising Media Planning*. 7<sup>th</sup> edition. New Delhi: Tata McGraw -Hill.

## WEB REFERENCES

1. [www.afaqs.com](http://www.afaqs.com)
2. [www.campaignidia.com](http://www.campaignidia.com)

## NEWSPAPER REFERENCES

1. Economic times- Brand Equity
2. Business line: Catalyst
3. Financial Express: Brand Wagon.

## Evaluation Pattern R.13 & R.16

---

**18CMJ616 Advanced Reporting for Multimedia Platforma and Editing 1 1 6 4**

**Course Objective:** Course will help students learn New Media literacy, demonstrate visual and analytical competence through use of modern technology to produce and distribute multimedia stories.

**Course Outcome:** *By the end of the course the students will be able to:*

- 1) Learn the concept of writing/preparing news reports for multiple media platforms - print, online news, videography and photography. The course helps the students to develop skills in their chosen field.
- 2) The emphasis on print journalism and the discipline involved in writing will help students to pursue whichever line in the world of media they plan to pursue – TV, Radio, Advertising, Public Relations, Online Media
- 3) Gain confidence in meeting competent sources for news gathering from various ‘Beats,’ ranging from government officials to man on the street and developing contacts to gather information for the news reports.
- 4) Editing exercises in print help understand the importance of writing in a clear and concise manner without grammatical and syntax errors.
- 5) Develop skills in the art of interviewing newsworthy personalities that the readers would want to read about.
- 6) Understand the importance of keeping up to date with information in various topics of news interest including by following trending stories in the social media and distinguish between News and ‘Fake News.’”

## **UNIT 1**

Honing the skills acquired in the previous semesters in Reporting for print media and News Photography to write a detailed news report along with photograph to go with the story, plus editing (press releases, statements, speeches)

## **UNIT 2**

The importance of developing contacts in various fields by interacting with officials, experts, analysts, observers in various fields ranging from Education and Health, Crime and Politics, business and industry, arts, culture, films and fashion.

## **UNIT 3**

Interviews & Videography Group assignment: Doing a human interest story for both print and broadcast, plus editing.

## **UNIT 4**

Importance of verifying facts on trending stories in the social media and writing a report for the print media based on an issue of public interest.

## **UNIT 5**

Write a blog on a topical issue based on observations, research and interviews

## **REFERENCES:**

Stephen Quinn, Vincent F. Filak (2005) Convergent Journalism: An Introduction

James Glen Stovall (20012) Media Reporting: Principles and Practices of Modern Journalism in a Multimedia World

### Evaluation Pattern R.13 & R.16

---

**18CMJ518 Writing, Reporting and Producing Television News 204 4**

---

**Course Objective:** To develop an understanding of writing, reporting and producing news stories and also learn the use of NLE technique for packaging for producing news stories.

**Course Outcome:** *By the end of the course the students will be able to:*

1. Understand the technological development affecting modes and methods of reporting.
2. Demonstrate a familiarity to properly use and operate the studio and field equipment and use appropriate NLE technique for packaging.
3. Demonstrate critical thinking skills necessary to approach the news story, breaking news story, interview, news feeds and P2C.
4. Develop an understanding of writing and news story structure that is sufficient to write for broadcast media.
5. Read news for television using teleprompter.

#### **UNIT 1**

Television News – challenges, risks and opportunities for the television journalist – technological development affecting modes and methods of reporting: advent of portable editing machines and implications of direct uplinking and digital transmission – qualities of a TV correspondent in the changing times – demand for AV orientation for TV journalists – factors affecting composition of news teams.

#### **UNIT 2**

Audio-visual production patterns for news – terminologies in news production – camera vs human eye – news treatment – importance of sound – production equipment – recce – EFP lighting – selection and order of news – importance of visuals - voice over picture – editing techniques – audio-visual editing - vision mixing – capsuling. Critical analysis of news: Bulletin, News-based programmes and News channel Review - Structure, Content and Operations. Distinct identity for the programme.

#### **UNIT 3**

Approaching news – news sources and values – news conferences – the changing brief – copy tasting – ways of approaching the same story – preliminary research – calling up – treatment and structure – back grounding and further research – leading focus – leading focus to a breaking news story – setting up the interview – questions and interviews – visuals and actuality – organizing the sound bite – chasing the pictures – news feed – piece to the camera – structuring the report. Horizontal-vertical tie-ups. Anticipatory trend analysis.

#### **UNIT 4**

News Writing – writing for the viewer – importance of conversational writing – techniques and tools of holding attention – attributions – tenses – intro – signposting – leads – bridges and throw lines – body of the news story – writing for visuals – order of importance – chronology – rewriting feeds for TV. In studio – organizing the bulletin – running order – detailing – levels of finesse in feature - Dispatch Writing.

## UNIT 5

News Reading – script writing for news readers – converting agency copies to broadcast style – Reading with the teleprompter – different presentation styles based on the nature of stories.

### REFERENCES

1. Boyd, A. (2001). *Broadcast Journalism: Techniques of Radio and Television News*. Fifth Edition, Great Britain:Focal Press.
2. Millerson, G. and Owens, J. (2009). *Television Production*. 14<sup>th</sup> Edition, Canada: Focal Press
3. Zettl (2000). *Television production*. New York; Wadsworth.

### Evaluation Pattern R.13 & R.16

---

## 18CMJ519 Advertising Practice for Print, Web and Broadcast 3 0 2 4

---

**Course Objective:** To teach the students the mechanics of creative copywriting for print, web and broadcast advertisements and make them industry ready.

**Course Outcome:** *By the end of the course the students will be able to:*

1. Understand the role of a creative brief and its effects on the artistic expression in an advertisement pertaining to Print Media.
2. Analyze and visualize using the creative pyramid as a guide to creative execution of a print advertisement.
3. Create values to brands through creative marketing ideas by applying the mechanics of copy writing for print advertisements.
4. Provide an insight in to E-Marketing and Web-based Advertising by means of applying theoretical framework pertaining to Online Media.
5. Comprehend the role of Internet marketing and its relevance to today’s business scenario.

## UNIT 1

Opening perspectives on advertising: To understand the nuances of print, web, radio and television as an advertising medium.

Creative Strategy: Print- Creative brief. Message theme. The concept and elements of print advertisement design.

AM/FM. Flexibility. Mental imagery. Clutter. Developing concepts for radio and television commercials.

Introduction to the digital advertising space: The online advertising eco system.

Practice: Designing the print advertisement. Concept, Visualization and campaign continuity.

Ideation and developing concepts. Developing radio and television concepts- storyline

## UNIT 2

Creative Execution: The visual. Visualisation and the art of creating print ads. Create print ads applying formats, appeal and execution styles. Designing for outdoor. Copywriting for print: Copy formats. Caption/Headlines – Significance and types, Subheads. Body copy- Styles, formats. Lead para, interior para, trial close and close. Slogans. Taglines. Writing for print ads. Translating Copy. Advertising effectiveness. Copy testing  
Practice: To create a copy-heavy print ad campaign for product and service.

### **UNIT 3**

Web: Theories on web effects. Web advertising formats. Social media marketing Audiences.

Advertisers: Engaging consumers with web , consumer segmentation.

Case study discussion on effective digital advertising.

Practice: Creating an Internet communication campaign

### **UNIT 4**

The art of writing radio scripts: Formats for radio. Message characteristics. Spots, Dialogue, Jingles. Preproduction: Formats and structure. Imagery transfer.

Radio commercial production: Recording a radio spot. To execute the radio script to a recorded spot/ jingle/ dialogue/drama. Production process. Cutting the spot: Words, SFX, Music, Voice-overs.

Practice: Record the radio commercial based on the brief, using any method-jingle, dialogue, spot, announcement, explaining the format used.

### **UNIT 5**

Copywriting for Television: Script and story board. Formats for television commercials.

Basics of television script. Script Formats. Timing copy. Balancing audio and video.

Mechanics of developing the storyboard.

Television commercials elements- Video, audio, music

Shot information; Distance- camera to image : LS, FS, MS, WS, CU, ECU, XCU

Camera movement: Zoom in and out. Dolly in and out. Pan right and left

Shot transition: Cut, dissolve, lap superimposition, wipe

Practice: To develop a television script and storyboard depicting the elements, shot information, camera movement and shot transition.

### **REFERENCES:**

1. Altstiel, T and Grow, J: *Advertising Creative: strategy, copy and design*. New Delhi: Sage.
2. Arens, W. F. (2006). *Contemporary Advertising*, New Delhi, Tata McGraw- Hill.
3. Belch, G.E & Belch , M.E. (2004). *Advertising & Promotion – An IMC Perspective*, New Delhi: Tata McGraw- Hill.
4. Clow, K.E & Baack, D. (2003). *Integrated Advertising, Promotion and Marketing Communications*. New Delhi: Prentice Hall.
5. Duncan, T. (2005). *Principles of Advertising and IMC*. New Delhi: Tata McGraw- Hill.
6. Meeske, M.D. (2006). *Copywriting for the electronic media: A practical guide*. 6<sup>th</sup> edition. Boston: Wadsworth Cengage Learning.
7. Russell, T. and Lane, R.W. (2002). *Kleppner's Advertising Procedures*. New Jersey, Prentice Hall.
8. Schumann, D.W and Thorson, E. (1999). *Advertising and the World Wide Web*. Psychology Press.

9. Shah, K. and D'Souza, A. (2009). *Advertising & Promotions – An IMC Perspective*, New Delhi: Tata McGraw- Hill.
10. Tuten, T.L. (2008). *Advertising 2.0: social media marketing in a Web 2.0 world* .Praeger Publishers.
11. Yoo, C.Y. (2007). *Preattentive Processing of Web Advertising*. Cambria Press.

#### **WEB REFERENCES**

1. <http://www.agencyfaqs.com>
2. [www.campaignindia.com](http://www.campaignindia.com)

#### **NEWSPAPER REFERENCES**

1. Economic times- Brand equity
2. Business line: Catalyst
3. Financial Express: Brand Wagon.

#### **Evaluation Pattern R.13 & R.16**