

15AVP501**AMRITA VALUES PROGRAMME****1 0 0 1**

Amrita University's Amrita Values Programme (AVP) is a new initiative to give exposure to students about richness and beauty of Indian way of life. India is a country where history, culture, art, aesthetics, cuisine and nature exhibit more diversity than nearly anywhere else in the world.

Amrita Values Programmes emphasize on making students familiar with the rich tapestry of Indian life, culture, arts, science and heritage which has historically drawn people from all over the world.

Post-graduate students shall have to register for any one of the following courses, in the second semester, which may be offered by the respective school.

Courses offered under the framework of Amrita Values Programme**Art of Living through Amma**

Amma's messages can be put to action in our life through pragmatism and attuning of our thought process in a positive and creative manner. Every single word Amma speaks and the guidance received in on matters which we consider as trivial are rich in content and touches the very inner being of our personality. Life gets enriched by Amma's guidance and She teaches us the art of exemplary life skills where we become witness to all the happenings around us still keeping the balance of the mind.

Insights from the Ramayana

Historical significance of Ramayana, the first Epic in the world – Influence of Ramayana on Indian values and culture – Storyline of Ramayana – Study of leading characters in Ramayana – Influence of Ramayana outside India – Misinterpretation of Ramayana by Colonial powers and its impact on Indian life - Relevance of Ramayana for modern times.

Insights from the Mahabharata

Historical significance of Mahabharata, the largest Epic in the world – Influence of Mahabharata on Indian values and culture – Storyline of Mahabharata – Study of leading characters in Mahabharata – Kurukshetra War and its significance – Importance of Dharma in society – Message of the Bhagavad Gita - Relevance of Mahabharata for modern times.

Insights from the Upanishads

Introduction: Sruti versus Smrti - Overview of the four Vedas and the ten Principal Upanishads - The central problems of the Upanishads – Ultimate reality – the

nature of Atman - the different modes of consciousness - Sanatana Dharma and its uniqueness - The Upanishads and Indian Culture – Relevance of Upanishads for modern times – A few Upanishad Personalities: Nachiketasa, Satyakama Jabala, Aruni, Shvetaketu.

Insights from Bhagavad Gita

Introduction to Bhagavad Gita – Brief storyline of Mahabharata - Context of Kurukshetra War – The anguish of Arjuna – Counsel by Sri. Krishna – Key teachings of the Bhagavad Gita – Karma Yoga, Jnana Yoga and Bhakti Yoga - Theory of Karma and Reincarnation – Concept of Dharma – Idea of the Self and Realisation of the Self – Qualities of a Realised person - Concept of Avatar - Relevance of Mahabharata for modern times.

Swami Vivekananda and his Message

Brief Sketch of Swami Vivekananda's Life – Meeting with Guru – Disciplining of Narendra - Travel across India - Inspiring Life incidents – Address at the Parliament of Religions – Travel in United States and Europe – Return and reception India – Message to Indians about our duties to the nation.

Great Spiritual Teachers of India

Sri Rama, Sri Krishna, Sri Buddha, Adi Shankaracharya, Sri Ramanujacharya, Sri Madhvacharya, Sri Ramakrishna Paramahansa, Swami Vivekananda, Sri Ramana Maharshi, Mata Amritanandamayi Devi

Indian Arts and Literature:

The aim of this course is to present the rich literature and culture of Ancient India and help students appreciate their deep influence on Indian Life - Vedic culture, primary source of Indian Culture – Brief introduction and appreciation of a few of the art forms of India - Arts, Music, Dance, Theatre, Paintings, Sculpture and architecture – the wonder language, Sanskrit and ancient Indian Literature

Importance of Yoga and Meditation in Life:

The objective of the course is to provide practical training in YOGA ASANAS with a sound theoretical base and theory classes on selected verses of Patanjali's Yoga Sutra and Ashtanga Yoga. The coverage also includes the effect of yoga on integrated personality development.

Appreciation of Kerala's Mural Art Forms:

A mural is any piece of artwork painted or applied directly on a wall, ceiling or other large permanent surface. In the contemporary scenario Mural painting is not restricted to the permanent structures and are being done even on canvas. A distinguishing characteristic of mural painting is that the architectural elements of

the given space are harmoniously incorporated into the picture. Kerala mural paintings are the frescos depicting mythology and legends, which are drawn on the walls of temples and churches in South India, principally in Kerala. Ancient temples, churches and places in Kerala, South India, display an abounding tradition of mural paintings mostly dating back between the 9th to 12th centuries CE when this form of art enjoyed Royal patronage. Learning Mural painting through the theory and practice workshop is the objective of this course.

Practicing Organic Farming

Life and nature are closely linked through the healthy practices of society for maintaining sustainability. When modern technological knowhow on microorganisms is applied in farming using the traditional practices we can avoid damage to the environment. The course will train the youth on modern practices of organic farming. Amma says “we have to return this land to the coming generations without allowing even the slightest damage to happen to it”. Putting this philosophy to practice will bring about an awakening and enthusiasm in all to strive for good health and to restore the harmony in nature”

Ancient Indian Science and Technology

Science and technology in ancient and medieval India covered all the major branches of human knowledge and activities, including mathematics, astronomy, physics, chemistry, medical science and surgery, fine arts, mechanical, civil engineering, architecture, shipbuilding and navigation. Ancient India was a land of sages, saints and seers as well as a land of scholars and scientists. The course give an awareness on India's contribution to science and technology.

15CMJ501

MEDIA AND SOCIETY

3 0 0 3

Unit 1

Historical and cultural context for media. An early history of media and public sphere. The development of communication technologies and their impact on media and society.

Unit 2

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.

Unit 3

Media and Conflict – role of media in conflict. Working with governments, non-governmental organizations. Reconciliation – representing violence and violations.

Unit 4

Media and globalization – theories of globalization, media and information. Evolving news processes and patterns. Information, education and entertainment. IT and Society – the identity conundrum, outsourcing and related issues.

Unit 5

Media and diversity – stereotypes and representation. Post modernism and popular culture. International agenda for development journalism.

REFERENCES:

- Allen, S. (Ed) (2010) *The Routledge Companion to News and Journalism*, Routledge Taylor and Francis
- Briggs, A. and Burke, P. (2010) *A Social History of the Media: From Gutenberg, Third edition*, Polity Press
- Curran, J (2002) *Media and Power*. Routledge, Taylor and Francis
- Howard, R. (2004). *Conflict Sensitive Journalism. A Handbook*. Available at: <http://www.i-m-s.dk/media/pdf/Handbook%20pdf-vers%20eng%2020404.pdf>
- O'Sullivan, T. and Yvonne, J. (2009) *The Media studies Reader*, Bloomsbury Academic.

15CMJ502 MEDIA LAWS AND ETHICS: ISSUES AND DEBATES 4 0 0 4

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:

- Alia, V. (2004). *Media Ethics and Social Change*. New York: Routledge.
- Dodd, M. and Hanna, M. (2014). *McNae's Essential law for Journalists*. Oxford: Oxford University Press
- Jacquette, D. (2007). *Journalism Ethics: Moral Responsibility in the Media*. Pearson Education.
- Klein, N. (2009). *No Logo*. Picador.
- Meyers, C. (Ed.). (2010). *Journalism Ethics: A philosophical approach*. Oxford University Press.
- Pavlik, J. (2008). *Media in the digital age*. New York: Columbia University Press.

Plaisance, P. L. (2009). *Media Ethics: Key principles for responsible practice*, New Delhi: Sage.

Price, M. E., Verhulst, S. G. and Morgan, L. (Ed.) (2013). *Routledge handbook of media law*. New York: Routledge.

Rosenstiel, T. and Mitchell, A. (Eds.) (2003). *Thinking clearly: Cases in Journalistic Decision Making*. New York: Columbia University Press.

Sanders, K. (2003). *Ethics and Journalism*. New Delhi: Sage.

WEB REFERENCES:

- <http://presscouncil.nic.in/>
- <http://mib.nic.in/Codes%20Guidelines%20%20%20Policies.aspx>
- http://www.nbanewdelhi.com/pdf/final/NBA_code-of-ethics_english.pdf
- <http://www.ibfindia.com/>

15CMJ503 REPORTING AND EDITING FOR PRINT MEDIA 2 0 6 4**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:

- Brady, John Joseph (2004) *The Interviewer's Handbook: A Guerilla Guide (Techniques & Tactics for Reporters & Writers)*. Waukesha, WI: Kalmach.
- 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.
- Hakemulder, Jan R and De Jonge Fay (2002) *AC News Reporting and Editing* New Delhi: Anmol Publications.
- Hayes, Keith (2014) *Business Journalism - How to Report on Business and Economics* Springer Verlag.

Mencher, M (2003) *News Reporting and Writing*, Boston: McGraw Hill, 2003.

Pape, S (2006) *Feature Writing A Practical Introduction UK: Sage Publication*.

Rich, C (2010) *Writing and Reporting News Wadsworth series in Mass communication and Journalism: Wadsworth*.

Rosenauer, K. (2004). *Storycrafting: A process approach to writing news*. New Delhi: Surjeet Publications.

Stein, M. L., Paterno, S and Burnett, R. C (2006) *News Writer's Handbook: An Introduction to Journalism*, Oxford, U.K: Blackwell Publishing.

15CMJ504 INTEGRATED MARKETING COMMUNICATIONS 3 1 0 4

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:

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

WEB REFERENCES:

- www.afaqs.com
- www.campaignindia.com

NEWSPAPER REFERENCES:

- Economic times - Brand Equity*
- Business line: Catalyst*
- Financial Express: Brand Wagon*.

15CMJ505 TECHNIQUES OF GRAPHIC COMMUNICATION 2 1 2 4 AND VISUAL DESIGN

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.

Colour 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:

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

15CMJ506 ADVANCED PHOTOGRAPHY 1 1 2 3

Unit 1

Photography – Facets of photography, How photography works today? Picture structuring, the roles photography play, Changing attitudes towards photography, Personal styles and approaches, Measuring success. Latest trends. Pros and cons of digital photography.

Unit 2

Controlling the image – Lens, Aperture and f-number, Depth of field, Depth of

focus. Composition – Simplicity, Finding your center, Visual orientation, Rule of thirds, Linear thinking, Balance, Framing, Fusion/ Separation. Sound and Images.

Unit 3

Lighting Principles and equipment – Basic characteristics of lighting, Types of lighting, Lighting equipments, Practical lighting problems. Emerging approaches to lighting.

Unit 4

Daylight Photography – How to use light, Shooting in Bright sunlight. Flash Photography – Creating own light, Flash, Types and sizes, Exposure control. The plus and minus of digital technology. Shooting in harsh daylight/top light. Foreground/background techniques.

Unit 5

Understanding dynamics of photography – Fashion, Product, Wild-life, Nature, and Portrait, Industrial photography. Photo Journalism – Photography in films and documentaries.

REFERENCES:

David D. Busch (2005). *Mastering Digital SLR Photography*, USA: Thomson.
Greene. (2007). *Panoramic Photography – From composition and exposure to final exhibition*, France: Elsevier.
Langford. (2000). *Basic Photography*, London: Focal Press.
Millerson, G. (1998). *Basic Lighting Techniques*, New Delhi: Focal Press.
Sheppar. (2008). *Digital Photography simplified*, Canada: Wiley.

15CMJ510**CONTEMPORARY ISSUES I****1 0 0 1**

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, Private Channels.

REFERENCES:

Newspapers: *The Hindu*, *The Times of India*, *The Indian Express*, *The Economic Times*, *The Guardian*, *The New York Times*, *The Wall Street Journal*, *The Independent*
News Websites: www.bbc.com, www.livemint.com, abcnews.go.com, www.huffingtonpost.co.uk, www.thehoot.org.

News Agencies: Reuters, AFP, AP, PTI, IANS

Magazines: Outlook, India Today, Sportstar, TIME

Radio News: AIR News, BBC World Service

Television News: CNN-IBN, NDTV 24 x7, Times Now, BBC, CNN, Al Jazeera, Doordarshan.

15CMJ511**CRITICAL APPROACH TO COMMUNICATION THEORIES****4 0 0 4****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:

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

15CMJ512

COMMUNICATION RESEARCH

4 0 0 4

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. Qualitative: Content analysis, Case Studies, In-depth Interviews, Focus group. Research practice: Planning, designing and presenting a research proposal.

Unit 4

Data Analysis: 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. Research practice: Presentation of data and findings.

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:

- Anderson, J. (1987). *Communication research: Issues and methods*. New York: McGraw-Hill.
- Balnaves, M., & Caputi, P. (2001). *Introduction to quantitative research methods: An investigative approach*. London: Sage Publications.
- Berger, A. (2000). *Media and communication research methods an introduction to qualitative and quantitative approaches*. Thousand Oaks, Calif.: Sage Publications.
- Black, T. (2005). *Doing Quantitative Research in the Social Sciences: An Integrated approach to Research Design, Measurement and Statistics*. New Delhi: Sage Publication.

Field, A. (2005). *Discovering statistics using SPSS (2nd ed.)*. London: SAGE.
 Francozi, R (2008). *Content Analysis Volume 1-4*, London: Sage Publications.
 Jensen, Klaus, B (2002). *Hand book of Media and Communication Research – Qualitative and Quantitative Research Methods*, London: Routledge.
 Krippendorff, K. (2013). *Content Analysis - 3rd Edition: An Introduction to Its Methodology*. Thousand Oaks: SAGE Publications.
 McQuail, D. (2005). *Communication theory & research an ECJ anthology*. London: SAGE.
 Priest, S. (2010). *Doing media research: An introduction (2nd ed.)*. Los Angeles: Sage.
 Wimmer, R., & Dominick, J. (2007). *Mass media research: An introduction*. USA: Thomson Wadsworth.

15CMJ513 ADVANCED SKILLS IN BROADCAST JOURNALISM 2 0 4 4

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.

Unit 3

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

Unit 4

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.

Unit 5

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:

Boyd, Andrew (2001). *Broadcast Journalism: Techniques of Radio and Television News*. Fifth Edition, Great Britain: Focal Press.
 Chapman, Jane and Kinsey, Marie (2009). *Broadcast Journalism: A critical introduction*. London: Routledge.

Ted White (2005). *Broadcast News Writing, Reporting and Producing, Fourth Edition, USA: Elsevier*.
 Tim Crook (1998). *International Radio Journalism: History, theory and Practice*. London: Routledge.

15CMJ514 ANIMATION AND WEB DESIGNING 1 0 4 3

Unit 1

Introduction to Internet. History & structure of the internet. Understanding Browsers. Types of graphics and multimedia available. Types of websites. Good design vs. bad design. Usability. Readability. Loading time. Basic Typography concepts – readability and legibility. Responsive Web Design, Web safe fonts. Colour schemes. Image choices. Advertisements/ pop-ups.

Unit 2

Adobe Illustrator. Drawing basic shapes. Drawing objects. Creating vector images. Using blends gradients and patterns. Create symbols. Type Formatting. Add graphs.

Unit 3

HTML skeleton. HTML tags for text. Links. Lists. HTML tags and web standards for images (graphics). Simple layouts.

Unit 4

Adobe Photoshop. User interface Design. Advanced Compositing. Painting-Working with Images. Preparing Files for the Web-Producing and Printing Consistent Color.

Unit 5

Basic methods used to generate animations. Animation Principles: weight and overlapping action, Convey emotions like joy, devastation and concern through sketchbook, Understand overlapping action by animating motion and follow through.

REFERENCES:

Ambrose, G. and Harris, P. (2011) *The Fundamentals of Typography A & C Black*.
 Botello, C. (2012) *Adobe Illustrator CS6 Revealed*, Cengage Learning.
 Barksdale, K and Turner, S. (2005) *HTML Basics*, Course Technology.
 Dayley, B and DaNae, D. (2012) *Adobe Photoshop CS6 Bible*, John Wiley & Sons.
 James, K. L. (2010) *The Internet: a User's Guide*, PHI Learning Pvt. Ltd.
 Smith, J. AGI Creative Team (2013) *Photoshop CC Digital Classroom*, John Wiley & Sons.
 Weixel, S., Morse, C. and Morse, B. (2003) *Graphics and Animation Basics*, Thomson/ Course technology.

15CMJ515 NEW MEDIA AND DIGITAL CULTURE 3 0 0 3

Unit 1

Introduction to history and theory of digital media. Historical foundations (philosophies of McLuhan, Manovich, Shapin, and Jenkins). Theories of technology

and society in a networked age (Castells, Lesig). Interactivity. Desire for immediacy. Hypermediacy and remediation.

Unit 2

Identity, Culture and Community. Digital identity formation. Digital natives. Youth culture (Danah Boyd). Gaming. Digitization of race, class, gender.

Unit 3

Internet, mobile, technology and practices of commerce, entertainment, work, society. Digital Public Sphere (Castells). Media and Democracy. Civic media.

Unit 4

Digital Knowledge economies. Social production of Knowledge and Information. Digital media economies (Deuze, Shirky). Online reputation economies.

Unit 5

Digital media, power and society. Restrictions on media freedom online. Digital infrastructure equality. Surveillance and privacy. Internet governance. Legal regulation. Collective action (group formation, political mobilization, activism, campaigns, governance, and global social movements).

REFERENCES:

- Andrew C. (2013) *The Hybrid Media System: Politics and Power*, Oxford University Press
 Castells, M. (2005) *The Rise of the Network Society: The Information Age, Vol 1*, Wiley
 Castells, M and Cardoso, G, (Eds.) (2005) *The Network Society: From Knowledge to Policy*, Washington, DC: Johns Hopkins Center for Transatlantic Relations.
 David T. and Jason R. (2012) *News on the Internet: Information and Citizenship in the 21st Century*, Oxford University Press
 Henry J. (2008) *Convergence Culture: Where Old and New Media Collide*, NYU Press
 Iyengar, S., Beckett, C. and Ball, J. (2013) *WikiLeaks: News in the Networked Era*, John Wiley & Sons
 John P. and Urs G. (2010) *Born Digital: Understanding the First Generation of Digital Natives*, Basic Books
 Matthew H. (2009) *The Myth of Digital Democracy*, Princeton University Press
 Miller, V (2011) *Understanding Digital Culture*, Sage
 Mizuko I., Heather A. H., Matteo B. and Boyd, D. (2009) *Living and Learning with New Media: Summary of Findings from the Digital Youth Media*, MIT Press
 Nancy. K. B. (2013) *Personal Connections in the Digital Age. Digital Media and Society Series*, John Wiley & Sons
 Yochai B. (2006) *The Wealth of Networks; How Social Production Transforms Markets and Freedom*, Yale University Press

WEB REFERENCES:

- Center for Digital Discourse and Culture (Virginia Polytechnic U) - <http://www.cddc.vt.edu/?q=node/1>
 Ctheory.net - <http://www.ctheory.net/home.aspx>

15CMJ516**ENVIRONMENT AND SOCIAL ISSUES:
GLOBAL PERSPECTIVES****3 0 0 3****Unit 1**

Perspectives on global environmental issues: Climate change. Global dimming. The UN conference on the human environment – Stockholm (1972). Brundtland commission report (1987) and sustainable development. United Nations Framework Convention on Climate Change (UNFCCC): Rio Earth Summit - Agenda 21 (1992). Johannesburg (2002). Copenhagen Summit (2009). UN Climate Summit, New York (2014).

Video screening of UN Climate Summit opening film – Make a world of difference.

Unit 2

Environmental concerns facing the international community: An overview of the geographical location of countries, including trouble spots and conflict zones across the globe. Geographical concerns. Climate change and energy alternatives. Global warming and glacier issues across the boundaries.

Global changes and their impact on domestic scenario: International environment protection.

The Arctic Circle and Global Commons. Nations claiming territory around the arctic ocean.

Discussion: Biodiversity: The sixth great wave Planet Under Pressure. BBC World News

Assessing media coverage - past and present, issues of 'balance' and expertise in global warming debate. Scientific evidence. Media coverage. Public opinion.

Unit 3

The impact of economic growth on the environment: Economic liberalization and environmental journalism.

Marine and nuclear pollution: Coastal pollution due to Industrial effluents, nuclear radiation.

Development and environmental concerns: Relations with other countries. Conflict of interests between economic and environmental concerns. Profit impacts.

Discussion: Development issues in the media.

Unit 4

Environmental movements in India: Chipko movement (1973). The Silent valley project (1978). Jungle Bachao Andolan, (1982). Navdanya Movement, (1982). Development Alternatives, (1983). Narmada Bachao Andolan, (1985).

Industrialized economies and environmental movements: USA- Forest movements. Philippines - Mining. Australia - wilderness. Britain. Anti-roads. Germany - Anti-nuclear.

Asian movements: Taiwan, Japan - Forest grant movement. Malaysia: Environment policies.

Analyse what groups are most affected by global environmental challenges

Unit 5

Social issues and environment: Environmentalism. Environmental discrimination. Environment and health issues. Consumer and waste products. Urban problems related to energy. Migration and environment issues. Communication strategies of environmental NGOs - Grassroots outreach. New media in environmental activism.

Covering environmental issues: Reporting on risks and hazards in environment. Case studies and discussion.

REFERENCES:

- Acharya, K. and Noronha, F. (Eds.) (2010). *The Green Pen: Environmental Journalism in India and South Asia*. New Delhi: Sage.
- Doyle, T (2004). *Environmental Movement in Majority and Minority Worlds: A Global Perspective*. London: Rutgers University Press.
- Guha, R. (2013). *The past & present of Indian environmentalism*. *The Hindu*. March 27, 2013.
- Hansen, J (2004). *Defusing the Global Warming Time Bomb*, *Scientific American* 290, 69-77.
- Ken. C. and Dabelko, G (2004). *Green planet blues: Environmental politics from Stockholm to Johannesburg*. Westview Press.
- Nepal, P. (2009). *Environmental Movements in India: Politics of Dynamism and transformations*. Authorpress.
- V. Shiva, (1999). *Staying alive: Women, ecology and development*, London: Zed Books.
- Wapner, P. (2003). *World summit on sustainable development: Toward a Post Joburg Environmentalism*. *Global Environment Politics*, 3. pp 1-10.

Wapner, P. (2010). *Living through the end of Nature*, MIT Press.

World Commission on Environment and Development, Our Common Future, Oxford:Oxford University Press, 1987.

15CMJ520

CONTEMPORARY ISSUES II

1 0 0 1

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:

- Newspapers: *The Hindu*, *The Times of India*, *The Indian Express*, *The Economic Times*, *The Guardian*, *The New York Times*, *The Wall Street Journal*, *The Independent*
- News Websites: www.bbc.com, www.livemint.com, abcnews.go.com, www.huffingtonpost.co.uk, www.thehoo.org.
- News Agencies: Reuters, AFP, AP, PTI, IANS
- Magazines: *Outlook*, *India Today*, *Sportstar*, *TIME*
- Radio News: *AIR News*, *BBC World Service*
- Television News: *CNN-IBN*, *NDTV 24 x7*, *Times Now*, *BBC*, *CNN*, *Al Jazeera*, *Doordarshan*.

15CMJ601 ADVANCED RESEARCH: QUALITATIVE APPROACHES 4 0 0 4

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, non-participant. 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:

- Altheide, D., & Snow, R. P. (1979). *Media Logic*. Beverly Hills, CA: Sage
- Creswell, J. W. (2007). *Qualitative inquiry and research design: Choosing among five approaches*. Thousand Oaks, CA: Sage.
- Flick, U (2009) *An Introduction to Qualitative Research*. South Asia edition: Sage.
- Jensen, K. B. and Jankowski, N. W. (Eds.) (1991). *A handbook of qualitative methodologies for mass communication research*. London and New York: Routledge.
- Lapan, S. D., Quartaroli M. T. and Riemer, F. J (Eds.) (2012). *Qualitative research: An introduction to methods and designs*. San Francisco: John Wiley & Sons.
- Lorio, S. H. (Ed); (2004). *Qualitative Research in Journalism: Taking it to the Streets*. USA. Lawrence Erlbaum Associates
- Mankekar, P. (1999). *Screening culture, viewing politics: An ethnography of television, womanhood and nation in post-colonial India*. Durham and London: Duke University Press.
- Mehta, S. (2004). *Maximum city: Bombay lost and found*. Penguin India.
- Richards, L (2009). *Handling qualitative data: A practical guide*. New Delhi: Sage.
- Trawick, M. (1992). *Notes on love in a Tamil family*. London & California: The University of California Press.
- 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.

15CMJ602**FILM STUDIES: THEORY AND ANALYSIS****2 0 2 3****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 McCabe 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:

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

15CMJ611 MEDIA, POLITICS AND SOCIAL PERSPECTIVES 3 0 0 3**Unit 1**

Comparative politics and ideology, introduction to Political Socialization - Sources and Effects, The 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 2

Media and Politics – social perspectives around the World I: Europe- England, France, Germany, Russia, Romania, Turkey – political parties, processes and media debates.

Unit 3

Media and Politics – social perspectives around the World II: Africa and the Middle East - South Africa, Nigeria, Israel, Iran, Saudi Arabia - political parties, processes, national issues and media debates.

Unit 4

Media and Politics – social perspectives around the World III: Asia and Australia: Australia, India, China, South Korea, Malaysia, Japan - political parties, processes, national issues and media debates.

Unit 5

Media and Politics – social perspectives around the World IV: North and South America: Mexico, Argentina, Brazil, Canada - political parties, processes, national issues and media debates.

REFERENCES:

- Almond. (2003) *Comparative Politics Today: A World View, 8/E*, Pearson Education India,
- Bennett, W. L. and Entman, R. M. (Eds.) (2001), *Mediated Politics: Communication in the Future of Democracy*, Cambridge University Press
- Gunther, R. and Mughan, A. (Eds.) (2000) *Democracy and the Media: A Comparative Perspective*, Cambridge University Press
- Hague, R. and Harrop, M. (2013) *Comparative Government and Politics: An Introduction*, Palgrave Macmillan
- Jan E. L. (2003) *Mass Media and Politics: A Social Science Perspective (New Directions in Political Behavior)*, Houghton Mifflin Company.

15CMJ631 ADVANCED REPORTING AND EDITING 1 1 6 4**Unit 1**

Layers of Reporting: News Sources and developing contacts for reporting on each layer. Finding background - Interpretation and explanation.

Unit 2

Beat Reporting: Building Beats, developing contacts; different beats – crime, education, courts, science, public administration, healthcare, arts and culture, politics.

Unit 3

Electronic Sources: Documents and Databases for Journalists and Online Resources; Computer Assisted Reporting.

Unit 4

Editing: Relevance of a stylebook. Editing for Structure. Editing for Accuracy. Editing for Errors.

Unit 5

Interviews: Need for preparation. Knowing the subject. Interviewing techniques. Spot news interview. Personality and profile interviews.

REFERENCES:

- Brady, J. J. (2004) *The Interviewer's Handbook: A Guerilla Guide (Techniques & Tactics for Reporters & Writers)*. Waukesha, WI: Kalmach.
- Butcher, J., Drake, C. and Leach, M. (2006) *Butcher's Copy Editing: The Cambridge Handbook for Editors, Copy-Editors and Proofreaders* New York: Cambridge University Press
- Hakemulder, J.R and De Jonge, F. (2002) *AC News Reporting and Editing* New Delhi: Anmol Publications
- Mencher, M. (2003) *News Reporting and Writing*, Boston: McGraw Hill, 2003
- Pape, S. (2006) *Feature Writing A Practical Introduction* UK: Sage Publication
- Rich, C. (2010) *Writing and Reporting News* Wadsworth series in Mass communication and Journalism: Wadsworth
- Rosenauer, K. (2004). *Storycrafting: A process approach to writing news*. New Delhi: Surjeet Publications.
- Stein, M. L., Paterno, S. and Burnett, R. C. (2006) *News Writer's Handbook: An Introduction to Journalism*, Oxford, U. K: Blackwell Publishing.

15CMJ632**DATA JOURNALISM****2 0 4 4****Unit 1**

History of data journalism. Principles of journalism and how they apply to data journalists. How to tell stories with data – news values and data sets. Translating data sets and analysis into stories and web applications - news as experience.

Unit 2

Spreadsheet Basics - inputting numbers and text, simple calculations, simple formulate, ordering and filtering, simple graphics, download data from databases, data format conversions, importing CVs, google docs.

Unit 3

Scraping and refining – Outwit and Google Refine.

Unit 4

Current applications for charts in news and data journalism - visualizing data – google fusion tables.

Unit 5

Infographics. Different kinds of maps – dots, symbols, lines, bubbles, choropleth, cartograms. Google Maps. Cleaning poorly structured data, dealing with incompatibility issues in open source tools, file formats and other problems – Tableau.

REFERENCES:

- Meyer, P. (1991). *The new precision journalism*. Bloomington: Indiana University Press.
- Data Journalism Handbook* <http://datajournalismhandbook.org/1.0/en/>
- www.nieman.harvard.edu/reports/article-online-exclusive/100044/Precision-Journalism-and-Narrative-Journalism-Toward-a-Unified-Field-Theory.aspx
- Story-Based Inquiry: A Manual for Investigative Journalists*. Paris: UNESCO. <http://unesdoc.unesco.org/images/0019/001930/193078e.pdf>
- Web resources/tutorials for Outwit, GoogleRefine, Tableau, Excel and others given in UNESCO model curricula 2015.

15CMJ633**FEATURE WRITING****1 1 6 4****Unit 1**

Introduction to Feature Writing: News and features - the soft and hard news continuum. Difference between Newspaper and Magazine Features. Feature story formats and themes.

Unit 2

Reporting for Feature Stories; Sources for News Features; Researching for a Feature Story.

Unit 3

Interview techniques for Feature Stories – types of interviews.

Unit 4

Writing a Feature Story; Language of Features; Types of Features. Photo features.

Unit 5

Introduction to News Editing: What Editors do; Style and Mechanical mistakes. Common Errors in Editing.

REFERENCES:

- Friedlander, E. J and Lee, J (2004) *Feature Writing for Newspapers and Magazines, 5th edition*, New York: Longman

Houston, B., and Len B., Steve, W. (2002). *The Investigative Reporter's Handbook – A Guide to Documents, Databases and Techniques*. 4th Ed. Boston: Bedford/St. Martin's.

Pape, S (2006) *Feature Writing A Practical Introduction UK: Sage Publication*

Stein, M. L., Paterno, S and Burnett, R. C (2006) *News Writer's Handbook: An Introduction to Journalism, Oxford, U.K: Blackwell Publishing.*

15CMJ634**NEWSPAPER DESIGN AND
MAGAZINE PRODUCTION****2 0 4 4****Unit 1**

History of Newspaper Design; Design process – pre-planning and copy tasting. Newspaper Design and Redesign. Analysis of newspaper design; Newspaper today. function, form and formats Redesign - Age, Audience, Architecture and Process. New elements of design.

Unit 2

Elements of page makeup: Publication Style: Type, Working with Letterform, Typography as communication. Tool - Working with elements of newspaper page makeup, Flag – Folio - Masthead: Treatments of visual and graphic images. Basics of In-design.

Unit 3

Newspaper Layout and Design: The Architecture of the page - the modular system, the new front page. Design Versus Makeup: Headlines, Straps, Blurbs, white space managements. Creating Graphic Order – Front Page Workshop Inside pages. Working on Lifestyle and Feature Pages; Sports pages; Editorial pages and Business pages; International Pages.

Unit 4

Magazine Production: Graphic Strategies; Strategies for positioning body and display Type; Copy fitting and types of page makeup; Color: How to use it and How readers Perceive it. Paper - Textures and quality.

Unit 5

Layout Practice: Magazine. Responsive layout, order and continuity. Designing Advertisements. Designing Special Pages. Add-ons. Jackets. Food and Fashion. Health pages.

Newspaper/ Magazine Printing, Distribution and Challenges.

REFERENCES:

Adam, M.J. (2001). *Printing Technology, New York: Sage Publications.*

APA Stylebook.

Barnard, M. (Ed.) (1986). *The Print and Production Manual*. 8th edition. U.K. Pira International.

Garcia, M. (1981), *Contemporary Newspaper Design a Structural Approach*. Prentice Hall.

Niir, B. (2007) *The Complete Book on Printing Technology, Asia Pacific Business Press Inc.*

Ryan, B. and O' Donnel, M. J. (2000). *The Editor's Toolbox: A Reference Guide for Beginners and Professionals, New Jersey: Blackwell Publishing*

15CMJ641**WRITING, REPORTING AND PRODUCING
TELEVISION NEWS****2 0 4 4****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 up linking 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 – lending focus – lending 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:

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

15CMJ642 BUSINESS OF TELEVISION PROGRAMMING AND PRODUCTION 1 1 6 4

Unit 1

Television Programming: The Program Department: Audience Factors, Organization & Functions. The program Manager: Responsibilities, Quality and Decision-making. Television Station Programming: Program Sources, Programming Factors, Scheduling Strategies. Genres in TV programme formats, Programme flow. Credibility in a crowded channel space.

Unit 2

Broadcast Sales: The Sales Department: Organization and Functions. The General Sales Manager: Responsibilities and Qualities. Time Sales: The Rate Card, Sales Policies, National, Local and Regional Sales. Research and Sales: Audience Measurement Terminology. Sales vs. Credibility.

Unit 3

Promotion and Marketing: The Promotion and Marketing Director: Qualities and Responsibilities. The promotion Plan. Audience Promotion. Promotion methods. Sales promotion and Methods. Role & Effects of Integrated Marketing Communication. Channel branding.

Unit 4

Entry into the Television Business: Employment and Ownership. Purchase of an Existing Facility and Putting together a New Facility. Branding.

Unit 5

Television Production: Building sequences for semi-scripted shows – Moving camera for still images using TV genre – Application of Montage theory to stills – Use of Sound including Music and Mnemonics – Planning and execution of programme promotional content which includes movie trailers for film and television - Studio

and Studio Personnel. Working of the camera. Lenses. Camera Mounts. Studio Lighting: Audio Pickup and Sound Control. Switching. Postproduction and Visual Effects. Scenic Design.

REFERENCES:

Boyd, Andrew (1996). *Broadcast Journalism Techniques. New York: Focal Press.*
 Goodwin, Andrew (1997). *Understanding Television. London: Routledge.*
 Mayeux, Peter (1985). *Writing for the Broadcast Amedia. Boston: Allyn and Bacon.*
 Zettl (2000). *Television production. New York; Wadsworth.*

15CMJ643 TECHNOLOGICAL APPROACHES TO TELEVISION JOURNALISM 2 0 4 4

Unit 1

News and Features production, news presentation using single and multi-cameras. Studio and Studio personnel. Working of the camera. Lenses. Microphones. Lighting conditions. Audio Pickup and Sound control. Switching.

Unit 2

Post-production and visual effects. Scenic design. Elements of Broadcast Television: Image source, sound source, transmitter, receiver, display device.

Unit 3

Broadcast Television signals. Broadcast TV vs. Satellite TV and Cable TV. Television Transmission – Terrestrial and satellite transmission – networking of CPT, HPT, Foreign/ Indian satellite print bandwidth considerations. Analogue and digital transmission. DTH and debates on broadband frequencies, HITS. Politics/business of cable.

Unit 4

Challenges in the area of TV news gathering and production. Demands – professional and technological – on television newsmen facing real time broadcasting. Production and Editing of News Features and News Reports. Writing, presentation for recorded and editing modules.

Unit 5

Putting theory into practice – Playing with devices – Final application of theoretical elements gathered from all the other modules in bringing out local news bulletins and news programmes.

REFERENCES:

Boyd, Andrew (1996). *Broadcast Journalism Techniques. New York: Focal Press.*
 Goodwin, Andrew (1997). *Understanding Television. London: Routledge.*

Mayeux, Peter (1985). *Writing for the Broadcast Amedia*. Boston: Allyn and Bacon.
Zettl. (2000). *Television production*. New York; Wadsworth.

15CMJ644 DOCUMENTARY AND SHORT FILM PRODUCTION 1 1 6 4

Unit 1

Fiction production and stages of fiction production. Production single and multiple camera situations – Location, Plot, Screenplay, Script and Storyboard. Directing, creating video space and audio space. Fiction screenplay exercises. Methodology. Research.

Unit 2

Documentary - Introduction, Modes of Documentary: Poetic, Expository, Observational, Participatory/ Interactive, Reflexive and Performative Modes. Background and context of different modes. Understanding docu-drama. Approach.

Unit 3

Applying the fundamentals concepts, genres, treatments, styles and professional approaches to pre-production, production and post-production in documentary and short film production. Conceptualizing, writing, directing and editing. Interview techniques. Sound design in visuals.

Unit 4

Role of planning. Research and develop an idea. Being creative worksheet. Preparing proposal and turning proposal into working scripts, assigning of production roles and drawing up the production schedule. Budgeting. Marketing. Insights into the business. Selling skills/ presentation. Mise en scene exercises.

Unit 5

Editing structure and development. Non-linear, Online and Live editing. Raw footages, Assembly and rough cut, fine cut. Completion and submission of edited documentary project and short film in Mini DV & DVD format with complete packaging.

REFERENCES:

Beattie (2004). *Documentary Screens: Non-Fiction Film and Television*. China: Palgrave Macmillan.
Blum, Richard (1995). *Television and Screen Writing*. New Delhi: Focal Press.
Nichols (1993). *Movies and Methods*. Calcutta: Seagull.
Nichols (2001). *Introduction to Documentary*. Bloomington: Indiana University Press.
Rose (2008). *Abortion – A documentary and Reference Guide*. London: Greenwood Press.
Rosenthal (2002). *Writing, Directing, and Producing Documentary Films and Videos*. 3rd Edition. Carbondale and Edwardsville: Southern Illinois University Press.

15CMJ651

IMC: BRAND MANAGEMENT

3 1 0 4

Unit 1

Introducing the brand concept: Opening perspectives. Brand vs. product. Globalisation Individualism. Brand value. Positioning. Brand personality. Brand image. The global brand. Global vs. local brands. Glocalisation. The need for global brands to transcend borders and adapt to national cultures. Brand franchise.

Case examples and video screening: Analyze the logo concept, design, brand positioning, brand personality, brand image, competition and communication for a national and international brand

Unit 2

Product placement and co-branding strategies. Visibility. Appropriateness. To understand the significance of subtle brand messages and association with the characters in the film.

Co-branding strategies: Ambassadors and co-branding. Co-branding for films. Internet branding. Events and co-branding. Event sponsorship. Branded entertainment.

The concept of brand equity. Customer based brand equity. Sources of brand equity. Using cause marketing to build brand equity. The 'green' brand.

Film screening and analysis: In-film branding and co-branding strategies.

Unit 3

Brand positioning: Identifying and establishing brand positioning. Nature of market. Positioning guidelines. Approaches. Points of parity and points of difference. Brand perceptual mapping.

Brand repositioning: The significance of positioning in the competitive market and the strategies for repositioning.

Brand extensions: Category related and image related extensions. Unrelated extensions. Sub-brands. Reinforcing brands and maintaining brand consistency. Tauber's framework.

The concept of brand equity: Customer based brand equity. Sources of brand equity.

Using cause marketing to build brand equity.

Case study: Positioning and re-positioning strategies. National and global FMCG and luxury brands.

Unit 4

Brand personality: Celebrity and brand personality. Definitions to brand personality. Human-centered and emotion centered.

Brand image: Brand image and imagery. Celebrity Image Management.

Brand identity: The concept. Identity and image. Brand identity prism. Kapferer's model. The six facets of identity. Sources of identity.

Brand architecture: Branding strategies. Retailer branding strategies.

Design in branding: Consistency and change. Product design - logo, colour, name, typeface, graphic motifs, visual style, packaging, sound, smell, taste and touch.

Merchandise environments: Signage, A study of store- design highlighting the interplay of signs, fixtures, lighting and product displays in visual merchandising.

Portfolios and case studies: Landor associates. Interbrand. Visual merchandising of retail brands.

Unit 5

Creating a brand: Launching new brands. To develop brand strategy and communication. Service brands. Luxury brands. FMCG branding.

Branding commodities: To focus on the shift from loose to branded products and the nuances of branding in the commodity market.

Retail branding: To study the dynamics of branding in rural and urban retail contexts.

To provide an understanding of how brand management decisions are made in practice, with attention to real-world constraints.

Case study discussions.

REFERENCES:

- Aaker, D. (2014). *Aaker on Branding: 20 principles that drive success*. New York: Morgan James Publishing.
- Aaker, D. (1996). *Building strong brands*. New York, Simon & Schuster,
- Kapferer, J. N. (2008). *The new strategic brand management*. London: Kogan Page.

Keller, K.L. (2004). *Strategic brand management: Building, measuring and managing brand equity*. New Delhi: Prentice Hall.

Kevin, K.L (2008). *Best practice cases in branding: Lessons from the World's strongest brands*. New Delhi, PHI.

Sengupta, S (2005). *Brand Positioning*. New Delhi: Tata McGraw Hill.

Healey, M. (2008). *What is branding? Switzerland and U.K.: Rotovision S.A.*

Temporal, P.(2002). *Advanced brand management*. John Wiley & Sons.

Parameswaran, M.G. (2001). *Fcb-Ulka- Brand building advertising: Concepts and cases*. New Delhi: Tata McGraw Hill.

Desai, S & Gujarat Co-operative Milk Marketing Federation (2012). *Amul's India: Based on 50 years of Amul advertising*. Noida: Harper Collins.

WEB REFERENCES:

<http://www.jcdecaux-oneworld.com>

www.brandingasia.com

15CMJ652 ADVERTISING PRACTICE FOR PRINT AND WEB 3 0 2 4**Unit 1**

Creative Strategy: Print - Creative brief. Message theme.

The concept and elements of print advertisement design: Principles of design. Design formats.

Types of layouts, Use of layouts, The Creative and approval process, Creating Print advertisements with different layouts. Art and Copy.

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

Unit 2

Creative Execution: The visual. Use of visuals: Purpose, Chief focus possibilities. Visualisation and the art of creating print ads. Creative pyramid. Format elements, Creative appeals and execution styles. Create print ads applying formats, appeal and execution styles. Designing for outdoor.

Class Discussion: Print ad campaigns - visual focus. Creative pyramid and format elements.

Practice: Concept, visualization, creating a print ad campaign applying formats, appeals and execution styles.

Unit 3

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.

Class Discussion: National Product Campaigns and consistency in copy.

Practice: To focus on copy writing for print advertisements using all format elements of copy writing and execute copy heavy advertisements in print.

Unit 4

Introduction to the digital advertising space: The online advertising eco system. Digital Marketing. Benefits and usage of mixed media advertising strategies. social media marketing. SEO, SEM, Display advertising, affiliate marketing.

Theories on web effects: Web ad effects model, hierarchy of effects, elaborate likelihood model, integrative processing model, source – message - effects model.

Web advertising formats: Lead, jumper and destination, Motivations to process - extrinsic and intrinsic.

Audience: medium knowledge - product knowledge, behavioural, cognitive response, Advertisers: engaging consumers with web, consumer segmentation.

Case study discussion on effective digital advertising.

Unit 5

Web ad processing: pre-attention vs focal attention. Pre-attentive processing. Motivation and pre-attention vs focal-attention. Understanding formats. Frequency, reach and stickiness.

Web advertising metrics for different types of online advertising. Metrics on effectiveness.

Internet marketing in the Indian context.

Digital formats, Online advertising format.

Practice: Creating an Internet communication campaign. Identifying different formats and how they operate, strategizing.

Project: Creating a campaign for print and web.

REFERENCES:

- Altstiel, T and Grow, J: *Advertising Creative: strategy, copy and design*. New Delhi: Sage.
- Arens, W. F. (2006). *Contemporary Advertising*, New Delhi, Tata McGraw Hill.
- Belch, G. E & Belch, M. E. (2004). *Advertising & Promotion – An IMC Perspective*, New Delhi: Tata McGraw Hill.
- Clow, K. E & Baack, D. (2003). *Integrated Advertising, Promotion and Marketing Communications*. New Delhi: Prentice Hall.
- Duncan, T. (2005). *Principles of Advertising and IMC*. New Delhi: Tata McGraw Hill. Russell, T. and Lane, R. W. (2002). *Kleppner's Advertising Procedures*. New Jersey, Prentice Hall.
- Schumann, D. W and Thorson, E. (1999). *Advertising and the World Wide Web*. Psychology Press.
- Shah, K. and D'Souza, A. (2009). *Advertising & Promotions – An IMC Perspective*, New Delhi: Tata McGraw Hill.
- Tuten, T. L. (2008). *Advertising 2.0: social media marketing in a Web 2.0 world*. Praeger Publishers.
- Yoo, C. Y. (2007). *Preattentive Processing of Web Advertising*. Cambria Press.

WEB REFERENCES:

- <http://www.agencyfaqs.com>
- www.campaignindia.com

NEWSPAPER REFERENCES:

- Economic times - Brand equity*
- Business line: Catalyst*
- Financial Express: Brand Wagon*.

15CMJ653 CORPORATE COMMUNICATION AND EVENT MANAGEMENT 3 1 0 4

Unit 1

Introduction. Defining Corporate communication. Corporate communication in contemporary organisations. Conceptual foundations. Stakeholder management and communication. Stakeholder communication. Stakeholder salience model. The power-interest matrix.

Corporate identity: Corporate branding and reputation. Aligning identity, image and reputation.

Media relations. Internal communication. Crisis communication. Crisis type matrix. Public affairs. From identity to reputation.

Campaign for celebrities - cricket/ film personalities/ politicians

Unit 2

New developments: CSR and community relations. The Birkigt and Stadler model of corporate identity.

CSR: The CSR communication strategy. Image building activities. CSR events. Mission and cause marketing. Social media and CSR. CSR - The societal role. Sponsoring local events. Environmentally safe products. Community events. Altruistic activities. Green marketing. Cause-related marketing. Increasing credibility.

Video case discussion on CSR campaigns.

Unit 3

Corporate communication strategy: Message. Strategic planning and campaign management. Analysis. Communication objectives. Timescales. Resources. Identify and prioritize target audiences. Tactics. Themed messages. Develop media strategy. Budgeting. Evaluation and review Contingency plan. Measuring effectiveness of corporate communication campaign.

Sponsorship marketing: Cross promotions. Sports sponsorship. Trade shows. Entertainment

Case-study discussion: Corporate communication strategy: Transnational corporations/ MNCs and Government organizations.

Unit 4

Key elements of event management: Role of event management in sustaining brand image and identity.

Event Management: Event design. Event process. Event planning. Typologies of events.

5 Cs of the event. Legal requirement.

Event management in India - From traditional to branded events. Target audience.

Events tourism. Cultural tourism.

Event sponsorship.

Events production. Equipment design. Lights. Venues. Associated equipment.

Case discussion: National events: cultural and economic impacts. Olympic games: political and economic impacts.

Unit 5

Dynamics of event management and control: Overview of event management

decisions in practice, real-world constraints. The concept and facets of organising an event.

Event Control: Information system. Event practice. Sweat the details. Legal guidelines.

Brand and communication guidelines. Event scheduling checklist. During the event: Event logistics. Audience management. Operational tasks. Media Coverage. Crisis management.

After the event.

Event Practice: Planning and organizing an event.

REFERENCES:

Allen, J. (2009). *Event planning ethics and etiquette*. John Wiley & Sons.

Bowdin, G. et al (2006). *Events management, Great Britain: Elsevier Ltd.*

Dolphin, R. R. (1999). *Fundamentals of corporate communications*. Oxford: Butterworth-Heinemann.

Goodman, M. B. (1994). *Corporate communication: Theory and practice*. USA: State University of New York Press.

Joep, C. (2011). *Corporate Communication: A guide to theory and practice*. 3rd edition. New Delhi: Sage.

Kilkenny, S. (2006). *The complete guide to successful event planning*. Florida: Atlantic Publishing Group.

Shone, A. & Parry, B. (2004). *Successful event management: A practical handbook*. Thomson Learning.

Razaq, R, Walters, P & Rashid, T (2009). *Events management: An integrated practical approach*. New Delhi: Sage Publications

15CMJ654 ADVERTISING PRACTICE FOR BROADCAST 3 0 2 4

Unit 1

Opening perspectives on advertising for broadcast: To understand the nuances of radio and television as an advertising medium. AM/ FM. Flexibility. Mental imagery. Clutter.

Developing concepts for radio and television commercials.

Radio advertising - Sponsorships and radio spots

Television advertising - Sponsorships and spots. Television audience.

Visual techniques. Executive spectrum - Hank Seiden.

Practice: Ideation and developing concepts. Developing radio and television concepts – storyline.

Unit 2

The art of writing radio scripts: Copywriting for radio: the script. Time guidelines. Two column radio script. Question lead-ins, Punctuations, Pronunciation. Gaining attention. Intrusive. Radio and the Internet. Formats for radio. Message characteristics. Spots, Dialogue, Jingles. Preproduction: Formats and structure. Imagery transfer.

Practice: Writing radio scripts for a commercial brand and a public service campaign.

Unit 3

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. Post-production: Finishing the spot. Music. SFX. Jingles.

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

To observe a radio commercial production in a studio.

Unit 4

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: Guidelines. Message characteristics. Action Emotion. Demonstration. 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.

Unit 5

Television Commercial Production: To understand the basic production process of commercials.

The preproduction phase: Message design. Special effects. Planning production.

Production process: the shoot, The shoot. Execution Sound Lights. Camera.

Action: Staging & talent. Freeze frame. Stop motion. Slow motion. Speeded up motion. Reverse motion.

Understand the techniques of post production. Edit, audio track, rushes, synchronisation, CG.

Video case discussion: Analyse television commercials.

Practice: To observe an actual television commercial shoot.

Project: Presentation and submission of the report and creatives for the broadcast campaign.

REFERENCES:

- Altstiel, T. & Grow J. (2006). *Advertising Strategy, California, Sage.*
 Altstiel, T. & Grow, J. (2010). *Advertising Creative: strategy, copy and design, New Delhi, Sage.*
 Arens, W. F. (2006). *Contemporary Advertising, New Delhi, Tata McGraw - Hill.*
 Clow, K. E. & Baack, D. (2003). *Integrated Advertising, Promotion and Marketing Communications, New Delhi: Prentice Hall.*
 Duncan, Tom: *Principles of Advertising and IMC, New Delhi, Tata McGraw Hill, 2005.*
 Meeske, M. D. (2006). *Copywriting for the electronic media: A practical guide. 6th edition. Boston: Wadsworth Cengage Learning.*
 Russell, T. and Lane, R. W. (2002). *Kleppner's Advertising Procedures, New Jersey: Prentice Hall.*
 Shah, K. and D'Souza, A. (2009). *Advertising & Promotions – An IMC Perspective, New Delhi: Tata McGraw Hill.*
 Wells, B. & Moriarty (2002). *Advertising principles and practice. New Delhi: Prentice Hall India.*
WEB REFERENCES:
www.agency faqs.com
<http://www.jingles.co.in>

15CMJ661 CONTENT AND WEBSITE DESIGN MANAGEMENT 2044

Unit 1

Corel Graphics suite. Corel Draw – An overview, menus and tools. Drawing lines, shapes. Inserting pictures, objects, tables, templates. Adding special effects.

Exporting drawings, outlining & filling objects. Working with Curves. Inserting symbols & Clip arts. Special effects.

Unit 2

Adobe Flash. User interface. Tools. Drawing techniques. Animation techniques.

Unit 3

Adobe Dreamweaver. Defining a Site. Creating a web page. Changing font, font size and font color. Working with Anchors. Email links. Internal and external links. Inserting a picture. Image modulation. Working with tables. Changing table properties.

Unit 4

Sonic Sound Forge. MIDI and Digital Audio. Recording and Playback. Basic Editing in Sound Forge. Applying the Processing Functions. Audio Effects in Sound Forge. Synthesis. Sampling and Batch Processing.

Unit 5

Search Engines & Meta Tags. Introduction to SEO - Search Engine Optimization. What are Meta tags? Where to add them in your website. How to add your website to search engines.

REFERENCES:

- Bouton, G. D. (2010) *CorelDRAW X5 The Official Guide*, McGraw Hill Professional.
 Carrera, P. (2010) *Adobe Flash Animation: Creative Storytelling for the Web and TV*, Jones & Bartlett Publishers
 Garrigus, S. R. (2010) *Sound Forge Power*, Firewall Media.
 Gerantabee, O. (2012) *Adobe Flash Professional CS6 Digital Classroom*, AGI Creative Team
 Ledford, J. L. (2007) *SEO: Search Engine Optimization Bible*, John Wiley & Sons.
 Osborn, J. (2012) *Adobe Dreamweaver CS6 Digital Classroom*, AGI Creative Team
 Warner, J. (2012) *Dreamweaver CS6 For Dummies*, John Wiley & Sons.

15CMJ662**GRAPHICS AND ANIMATION I****2 0 4 4****Unit 1**

Introduction to Maya: Maya Interface, Modelling, texturing, Lighting, Basic Animation, Create organic objects, Rendering Techniques, Texture maps Using 3D Studio Max & Maya and all of its basic tools. 3d Studio Max & Maya Interface (tools/ utilities), Standard primitives, Basic object creation, Understanding the coordinate system, How the modifier stack works, Using Modify and Redefine features, Naming and color objects, Basic understanding of objects and their basic shapes, Using Boolean to create more complex shapes and forms, Using the tool set effectively, Cloning, Grouping, Linking and Transforming Objects.

Unit 2

Converting to Editable Mesh, Polygonal Sub-objects, Extruding, Beveling, and Chamfering, Mesh Smoothing, Creating and Editing Splines, Extruding and Lathing, Other Modifiers, Modelling Cross-sections and Spline Cages, NURBS Curves and Surfaces, NURBS Parameters and Toolbox, Lofting NURBS Curves, Editing NURBS Surfaces, Projecting NURBS, Curves. Establishing strong foundation in 3D MAX and MAYA.

Unit 3

Exploring the Material Editor, Creating and adding to the material editor, Applying materials to objects, Tweaking and adjusting material to your object, Material modifiers, Understanding UVW mapping, Blending materials, Attacking difficult mapping situations, Working with the environment, Material attributes: bump, diffuse, bitmap, opacity, etc., Understand traditional lighting setups, Create & modify lights, Understand how to plan, lighting for a scene in 3ds max, Understand the use of three-point lighting to light an object, Recognize some of the challenges in lighting specific objects, Create volumetric light beams with dust, Create ambient light in a large interior.

Unit 4

Exploring the Material Editor, Importing 2D drawings, Create ceiling/ Boolean objects/ floor, Rendering scene with materials, Landscaping, Lighting/simulating sunlight, Adding foliage, Creating Objects in VIZ, Use array and spacing transformation tools.

Unit 5

Authoring and Working with projects.

REFERENCES:

- Eric K., Eric, A. and Honn, A. (2009) *Mastering Maya*, Autodesk Official Press
 Govil-Pai, S. (2005) *Principles of Computer Graphics: Theory and Practice Using OpenGL and Maya®*, Springer Science & Business Media
 Kundert-Gibbs, J. L. and Derakhshani, D. (2005) *Maya: secrets of the pros (2nd edition)*, San Francisco, Calif.: SYBEX
 Manual from Maya - Alias Copy from Printed Material
 Video based Tutorials from Alias Maya (DVD)

15CMJ663**DIGITAL MARKETING****2 0 4 4****Unit 1**

Digital Marketing - an introduction. Basic tenets of direct marketing (target, list, offer, testing). e-commerce value-chain. Target demographics. Stakeholder value

creation. Customer-led positioning. Customerization. Social CRM. Creating virtual communities. One-to-one strategy, Interactive database and decision support systems (DSS). Supply chain integration. Technology and consumer behaviour. Interconnectivity and Peer-to-Peer communication. Filtering and personalizing content. Niche aggregation. Prosumer (publishers and consumers rolled into one) - on demand: anytime, anyplace, anywhere. Digital natives and online influencers/opinion makers, the 4 Ps of Digital marketing.

Unit 2

Launching a new product. Overview of product life cycle. Overview of website e-commerce. Usability testing. W3C standards. Domain name. Different types of hosting. SERPs, Content structure. Basics of web design. Email Marketing: email marketing tools – email lists, anti-spam legislation, email formats. Introduction to mobile marketing.

Unit 3

Search Engine Optimization (SEO). Keyword search volume and keyword specificity. Long tail and short tail keywords. Titles. Meta descriptions. Quality content. Inbound links and search engine rankings. External and internal links. Link building. Search Engine Marketing or Pay Per Click Advertising. Organics vs Paid search, Universal Search – integrating search verticals, Google Ad Words, Yahoo! Search Marketing and Microsoft Live Search Advertising. Black Hat SEO – keyword stuffing, spamming, negative SEO.

Unit 4

Social Media – social book marking. Social media submission sites, forums and discussion sites. Media sharing sites, review and rating sites. Social network sites. Blogs. Podcasts. Micro blogging. Wikis. Social Marketing – behavioural targeting. Social Feedback Cycle. Social CRM. The social ecosystem. Social graph. Social objects. Social applications. Social Analytics, metrics and measurement.

Unit 5

Social media engagement and metrics. Reputation management – monitoring and tracking online conversations. Custom search engines, alert, RSS feeds. Negative pages and crisis management. Affiliate marketing and strategic partnerships. Digital Media Creative.

REFERENCES:

- Charlesworth, A (2014) *Digital Marketing: A Practical Approach*, Routledge
 Evans, D and McKee, J (2010) *Social Media Marketing – The Next Generation of Business Engagement*, Wiley Publishing (reprint Times group, 2015)
 Hemann, C and Burbary, K (2013) *Digital Marketing Analytics: Making Sense of Consumer Data in a Digital World*, Que Publishing

Ryan, D. and Jones, C (2012) *Understanding Digital Marketing – Marketing Strategies for Engaging the Digital Generation*, Kogan Page
 Rowles, D (2013) *Mobile Marketing: How Mobile Technology is Revolutionizing Marketing, Communications and Advertising*, Kogan Page Publishers

WEB REFERENCES

e-marketer - <http://www.emarketer.com/Corporate/Coverage#/>
 Marketing Sherpa - <http://www.marketingsherpa.com/>
 Mashable - <http://mashable.com/>
 ReadWrite - <http://www.readwrite.com/>

15CMJ664**GRAPHICS AND ANIMATION II****2 0 4 4****Unit 1**

Combustion: Introduction. Meet combustion. Mac & PC Conventions. RAM & Processor Speed The combustion Interface: The Toolbar, The Workspace, The View port, The Controls Pt.1, 2 & 3, 2D/ 3D Workspaces. Resolution & Time. Operators: Composite Operator. Paint Operator. Text Operator. Particle Operator. Edit Operator. Importing Footage: Importing Footage. Importing Image Sequences. Importing Illustrator/ Photoshop. Replacing Footage.

Unit 2

Selection Tools: Selection Tools. Adding & Subtracting Selections. Moving/ Scaling/ Rotating Selections. Cropping & Hinging. Grouping. Painting: Paint Tools, Editing Vector Paths, Painting Shadows, Adding Blurs, Custom Brushes. TV & Film Safe Zones. Painting a Mountain Scene. Surface Properties: Transfer Modes. Opacity Animation: Basic Animation, Understanding Key frames, Using the Timeline, Animating Surface Properties, The Graph, Pivot Point, RAM Preview.

Unit 3

Audio: Importing Audio. Audio Controls. Linking Audio. Motion Graphics: Motion Graphics Explained. Creating Text. Drop Shadows. Animating Text on a Path. Gradients: Text Gradients & Opacity. Animating Gradients. Masking: Drawing and Feathering Masks, Using Paint Object Masks. Parenting & Null Objects: Parenting Objects, Null Objects. Cameras: Camera Options & Animating Cameras. Lights: Lighting, Shadows, Soft Shadows, Reflections, Adding & Animating Lights. Particle Effects: Loading Particle Libraries, Animate Particles, Particle Deflectors, Customize Particles, Particle Properties. Compositing & Keying: Intro to Compositing, RPF Export from 3D Applications, The Import Queue, Creating a Simple Composite, Keying, Alpha Channels Building A Finished Composite: Importing the Footage, Color Correction, Lens Flare & Particles, Finished Composite.

Unit 4

Non-Linear Editing: The Edit Operator, Slip & Split Editing, Transitions Tracking:

Tracking & Stabilization - Colour Correction: Colour Correction Tools, Colour Correction Pt.1 & 2 3D Post, Depth of Field, RPF Motion Blur, 3D Fog & 3D Glow Output & Saving Options: Saving the Finished Workspace, Exporting to Flash Resources: Combustion Resources, Combustion Shortcuts Adobe Premiere: Footage, Files Types, Import Movies & Stills, Metadata, Markers, Clips and Tracks.

Unit 5

Working with Projects.

REFERENCES:

Adobe Premiere 6.6 Classroom in a Book: Adobe Creative Team, 2001

Button, B. (2002) *Non-linear Editing*, CMP Books

Davies, M.G. (2004) *The Focal Easy Guide to Discrete Combustion*, Focal Press

Peterson, M. T and Hessler, A. (2004) *Combustion Ground Rules*, Cengage Learning

15CMJ690**LIVE-IN-LAB.****2 cr**

This initiative is to provide opportunities for students to get involved in coming up with solutions for societal problems. The students shall visit villages or rural sites during the vacations, after the second semester and if they identify a worthwhile project, they shall register for a 2-credit Live-in-Lab project, in the third semester. The objectives and projected outcome of the project should be reviewed and approved by the Dept. chairperson and a faculty assigned as the project guide. On completion of the project, the student shall submit a detailed project report. The report shall be evaluated and the students shall appear for a viva-voce test on the project.

15CMJ692**INTERNSHIP****P/F**

Internships are intended to give students practical work experience in Journalism, New Media, Broadcast, Corporate Communications, Event management and Advertising. It is mandatory to complete the internship in a media organization of their choice, for a period of at least 45 days, before the commencement of the 4th semester and submit a report. The internship report should consist of the internship certificate, company profile, nature of work done, job progress, work diary on a daily basis and documents/ scanned copies of work done for the organization. For example, published news reports, photographs, design, online content, creatives.

Students will be allowed to intern after the completion of their second semester. Internships may be completed as: (i) Summer internship after completion of the second semester. (ii) Winter internship after completion of the third semester.

Ideally the student interns for 45 days in a single organization during the summer vacation.

Winter Internship is optional.

15CMJ699**COMMUNICATION RESEARCH PROJECT****4 cr**

The 4-credit Communication Research Project is undertaken across two semesters beginning from the third semester. In the first phase, students ideate individually on their preferred area of research interest related to any field of Mass Communication within the traditions of social and behavioural sciences. A Research Guide is assigned to each student to help them through the process of preparing a Research Proposal.

During the second phase, students work on their final Research Project culminating in a Viva-Voce conducted by an external expert.

A student will have to publish his/ her research in a peer-reviewed quality journal.

15CUL501**CULTURAL EDUCATION****2 0 0 P/F**

Objective: Love is the substratum of life and spirituality. If love is absent life becomes meaningless. In the present world if love is used as the string to connect the beads of values, life becomes precious, rare and beautiful like a fragrant blossom. Values are not to be learned alone. They have to be imbibed into the inner spirit and put into practice. This should happen at the right time when you have vitality and strength, when your hearts are open.

The present course in value education is a humble experience based effort to lead and metamorphosis the students through the process of transformation of their inner self towards achieving the best. Amma's nectarous words of wisdom and acts of love are our guiding principles. Amma's philosophy provides an insight into the vision of our optimistic future.

1. Invocation, Satsang and Question - Answers
2. Values - What are they? Definition, Guiding Principles with examples Sharing own experiences
3. Values - Key to meaningful life. Values in different contexts
4. Personality - Mind, Soul and Consciousness - Q and A. Body-Mind-Intellect and the Inner psyche Experience sharing
5. Psychological Significance of samskara (with eg. From Epics)
6. Indian Heritage and Contribution and Q and A; Indian Ethos and Culture
7. Self Discipline (Evolution and Practice) – Q and A
8. Human Development and Spiritual Growth - Q and A

9. Purpose of Life plus Q and A
10. Cultivating self Development
11. Self effort and Divine Grace - their roles – Q and A; - Vedanta and Creation - Understanding a spiritual Master
12. Dimensions of Spiritual Education; Need for change Lecture – 1; Need for Perfection Lecture - 2
13. How to help others who have achieved less - Man and Nature Q and A, Sharing of experiences

REFERENCES:

1. Swami Amritaswaroopananda Puri - *Awaken Children (Volume VII and VIII)*
2. Swami Amritaswaroopananda Puri - *Amma's Heart*
3. Swami Ramakrishnanda Puri - *Rising Along the Razor's Edge*
4. Deepak Chopra - *Book 1: Quantum Healing; Book 2: Alpha and Omega of God; Book 3: Seven Spiritual Rules for Success*
5. Dr. A. P. J. Abdul Kalam - *1. Ignited Minds 2. Talks (CD)*
6. Swami Ramakrishnanda Puri - *Ultimate Success*
7. Swami Jnanamritananda Puri - *Upadesamritham (Trans: Malayalam)*
8. Vedanta Kesari Publication - *Values - Key to a meaningful life*
9. Swami Ranganathananda - *Eternal values for a changing society*
David Megginson and Vivien Whitaker - *Cultivating Self Development*
10. Elizabeth B. Hurlock - *Personality Development, Tata Mcgraw Hill*
11. Swami Jagatatananda - *Learn to Live (Vol.1 and 2), RK Ashram, Mylapore*