Scheme and Syllabus
of
B.A. (Honours) Media and Communication

(in compliance with NEP 2020)

Department of Electronic Media & Mass Communication
School of Media and Communication
Pondicherry University
Puducherry – 605 014

1. PONDICHERRY UNIVERSITY

Pondicherry University is a Central University established by an Act of Parliament in October 1985. It is an affiliating University with jurisdiction over the Union Territory of Puducherry, Lakshwadeep and Andaman and Nicobar Islands. The University has been reaccredited with an 'A' Grade by NAAC for its students-friendly learning environment, good infrastructure, modern amenities, excellent teaching and supportive non-teaching fraternity. The University has three campuses. The main campus is located along East Coast Road and within the sniffing distance of the Bay of Bengal in Pondicherry over a sprawling 800 acres of lush green land. The University houses 15 Schools, 37 Departments, 10 Centres and 2 Chairs, offering over 144 PG & Research programmes. The other two smaller campuses are located at Port Blair and Karaikal.

The University has an expansive, scenic and serene campus with a peaceful and conducive environment for teaching and learning. The campus life is highly congenial and entirely self-contained, with a shopping complex, health centre, bank, post office, gymnasiums, sports facilities, etc. The University has 92 affiliated colleges, offering Undergraduate and Postgraduate courses in the Faculty of Arts, Science, Commerce, Engineering Technology, Fine Arts, Law, Management and Medicine.

Pondicherry University is the first educational institution in the country to start a Community College to cater to the needs and demands of the local community. The College offers several job-oriented courses, including paramedical courses with hands-on training by expert medical teams at hospitals. Selected students of community colleges have been awarded financial support by the U.S. government to train for one year at community colleges in the U.S. The University has another Community College at Mahe. The University runs 26 Diploma / Certificate Add-On Courses in the evenings to enable regular students as well as outside members to acquire additional knowledge and skills that would enhance their job prospects.

The University has 24 hostels (16 for Boys, 7 for Girls and 1 for Foreign Students), state-of-the-art laboratories, free transport, on-and-off campus and excellent sports facilities. It offers rent-free accommodation to all female students and provides free education to all differently-abled students. The Wi-Fi-enabled campus has 100% power backup for all the university departments and hostels. With the sole purpose of growing in multi-faceted ways on several fronts, the University has established itself as one of the abodes of learning and the desired destination of youth from all over the country for higher education.

2. DEPARTMENT OF ELECTRONIC MEDIA AND MASS COMMUNICATION

The Centre for Electronic Media, as it was formerly known, and the Department of Mass Communication were established in the academic year 2007-08 and 2008-2009, respectively, with an intent to grasp the ever-expanding knowledge in the domains of media and culture, media production, journalism, media laws, digital society among others. Recognising the meta-disciplinary nature of the two programmes, they have now been coalesced into one single department called 'The Department of Electronic Media and Mass Communication'. The Department of Electronic Media and Mass Communication (DEMMC), created in 2012, offers programmes viz. B.A. (Honours) in Media and Communication, Bachelor of Visual Arts - Painting, PhD in Mass Communication, PhD in Electronic Media, PhD in Visual Arts, M.A. in Mass Communication and M.Sc. in Electronic Media. The broader arc of the department's curriculum for the postgraduate and PhD encompasses digital media and culture, journalism for print, radio, television and the internet, media production, political communication, educational communication, film philosophy, visual communication and visual culture, film studies, health and development communication, environmental communication etc. The department is now part of the School of Media and Communication, which comprises i) the Department of Electronic Media and Mass Communication and ii) the Department of Library and Information Science.

The profound aim of the department is to produce informed scholars with critical thinking and adaptive skills to meet the needs of the national and international communities as well as industries. To meet this outcome, the department offers an innovative curriculum to impart knowledge to postgraduate students who come from diverse social, cultural and economic backgrounds. The department offers an innovative curriculum to impart knowledge to undergraduate and postgraduate students who come from diverse social, cultural and economic backgrounds. The major objective of the department is to train students in the spheres of journalism, television production, radio production, advertising, public relations, film studies, digital media, development communication, media and culture studies, photography, and audio and video editing. Our aim is to nurture cutting-edge media professionals with effective communication and critical thinking skills. We work towards preparing young minds with a strong foundation in values and principles who proactively intervene in the development of a humane society.

2.1   INFRASTRUCTURE & FACILITIES

The department has modern classrooms and computer labs. Classrooms are furnished with teaching aids such as LCD projectors, which enable students to leverage multimodal learning opportunities. The department has multimedia production studios, audio and editing suites and newsrooms furnished with the necessary equipment and software to train students on graphic and web designing, audio and video editing, digital and print journalism, indoor and outdoor television production, broadcast journalism, and e-learning, among others.

2.2   PEDAGOGY

ICTs and software tools have been found to be increasingly relevant and acknowledged in higher education across the globe. The school capitalises on the initiative to use digital technologies in building interactive MOOCs and online courses, as we believe in the ethos of multimodal learning. Multimodality allows learners to engage with content in an efficacious manner. Being a media department, we invest in a pedagogy that strings together visual, audio and text, keeping in mind the changing learning styles of students and the widespread use of devices and platforms. Combining multimodal with classroom teaching and learning, we strive to achieve blended learning practices that offer choices to students both in terms of modalities and pedagogies. The department collaborates with industries as well as national and international higher education institutions. Media professionals and thought leaders are invited regularly to the department for guest lectures and intensive workshops to augment the core curriculum and pedagogy. The department is proud to host a free online course developed by Dr. Radhika Khanna on the Government of India's e-learning portal, swayam.gov.in. This MOOC on Photojournalism has been offered annually since 2021 to thousands of learners of all ages across the world. It has also received the Best MOOC Award in April 2023 in the UGC-CEC Educational Film Festival.

2.3   PLACEMENT OPPORTUNITIES

Students get placements in news organisations, advertising agencies, public relations firms, news websites, television news channels, the film industry, e-learning companies, newspapers, digital marketing companies, non-governmental organisations, and academic institutions. Students have been placed in various media organisations that include non-technical and technical jobs. In addition, students who complete doctoral studies get placed as teaching faculty in educational institutions private and public universities.

2.4   FACULTY PROFILE

Head of the Department i/c: Dr. Radhika Khanna, Ph.D.

Sl. No.	Name of the Faculty	Designation	Educational Qualifications	Areas of Specialisation
1	Dr. S. Arulselvan	Professor	M.A., Ph.D.	Political Communication, Communication Research, Technology-Enabled Learning, Tamil Journalism (Print & Web), Radio Studies.
2	Dr. M. Shuaib Mohamed Haneef	Professor	M.A., Ph.D.	Journalism (Print and Digital), Digital Media & Culture Studies, Digital Art & Digital Humanities, Affect & Interface Studies, Convergence & Algorithmic Journalism, Algorithmic Cultures, Technical Writing & Instructional Designing, Game Studies & E-learning.
3	Dr. D. Nivedhitha	Associate Professor	M.A., M.Phil., Ph.D. D.F.Tech.	Film Studies, TV Production, Film Semiotics, Script Writing, Film Direction, Cosmetology, Fiction & Non-Fiction Filmmaking.
4	Dr. S. Anand Lenin Vethanayagam	Reader	M.A., Ph.D.	Visual Communication Design, Publication & Design, Photography & Digital Imaging, Educational Communication & Environmental Communication.
5	Dr. Radhika Khanna	Associate Professor	M.A., Ph.D.	Journalism, Photojournalism, MOOC development, E-Learning & Educational Multimedia Production, Digital Journalism & Media Production, Documentary Production (Radio, Television, Photography and Film), Film Studies, Public Speaking & Life Skills Development, Theatre-in-Education, Communication for Social Change, Public Relations & Communications Management, Practice-based research to develop experiential and innovative pedagogies.

6	Dr. T. Balasaravanan	Associate Professor	M.A., Ph.D.	Performance, Media & Culture Studies, Television Production, Video Editing, Drama & Theatre Arts, Lighting Design, Projection Design, Direction.
7	Dr. V. Santhi Siri	Associate Professor	MFA, M.Phil, Ph.D. MCJ	Visual Arts, Painting, Printmaking, Graphic Design, Visual Media & Design, Public Art, Communication through Art & Community Radio Program Production.
8	Dr. Samarjit Kachari	Assistant Professor	M.A., Ph.D.	Development Communication, Journalism, Communication Studies.
9	Mr. A. Muthamil	Assistant Professor	M.Sc, M.Phil.	TV Production, Film Studies, Videography, Short Film & Documentary, 3D Stereoscopy, Virtual Recording, Virtual Reality, Sound Recording for TV.

3. B.A Media and Communication REGULATIONS, 2024 – 2025

3.1 Programme Details

Name of the Department : **Department of Electronic Media and Mass Communication**

School : **School of Media and Communication**

Subject : **Media and Communication**

Name of the Programme : **B.A. (Honours) in Media and Communication - 4 years**

Duration of the Programme : **4 Years – divided into 8 Semesters**
(NEP-Choice Based Credit System)

3.2 Pedagogical and Learning Outcomes Approaches

The Learning Outcomes-Based Approach to curriculum planning and transaction requires that the pedagogical approaches are oriented towards enabling students to attain the defined learning outcomes relating to the courses within a programme. NEP 2020 mandates that the outcome-based approach be adopted in all programmes, particularly in the context of undergraduate studies, and it requires a significant shift from teacher-centred to learner-centric pedagogies and from passive to active/participatory pedagogies.

The Department of Electronic Media and Mass Communication has designed the structure of the courses following the suitable pedagogical approaches, learning outcomes and assessment methods following the guidelines given in the NEP regulations of Pondicherry University. The NEP-compliant B.A. Honours Media and Communication programme of study lends itself to a well-structured and sequenced acquisition of knowledge and skills. It aims to train students to critically, creatively and independently access and produce media messages. The department is constantly imparting contemporary training in media-related domains, empowering students to become relevant specialists in journalism, media and the communication industry. The department dedicates itself to fostering social consciousness and social responsibility through multiple outreach programmes, emphasising the overall holistic development of students. The programme is also designed to impart theoretical inputs to help students prepare for policy studies, critical research and doctoral programmes.

3.3 Eligibility for Admission to the Programme

a) Qualification Criteria for Admission

Candidates who have secured at least 50% marks in the Higher/Senior Secondary Examination (+12) are eligible to apply for admission to the B.A. (Honours) in Media and Communication programme. In the case of candidates belonging to SC/ST category, relaxation in the percentage of marks shall be given as per the University guidelines issued from time to time.

b) Entrance Examination

Admission to B.A. (Honours) in the Media and Communication programme requires passing the CUET (Common University Entrance Test) examination. Subsequently, students should apply through the Pondicherry University portal as and when notifications for programme registration are announced. Admission shall be made on the basis of an All-India merit measured by such means as the Academic Council specifies from time to time.

c) Admissions by Lateral Entry

Lateral entry admission shall be permitted, subject to the following:

a) The university shall notify the admission process and the number of vacancies open for lateral entry.

b) The lateral entrants shall be admitted only after such a transparent screening process and such procedure that the University may prescribe from time to time.

c) Lateral entry shall be permissible only at the beginning of the 2nd, 3rd and 4th years of the undergraduate/Honours programme, provided that students seeking lateral entry shall have obtained the minimum pass marks/grades fixed by the University in their previous academic years. The university shall also identify eligible Institutions/Universities based on acceptable accreditation/ranking.

d) In the case of a two-year (after 3rd year) or one-year (after 4th year) PG programme leading to a Master's degree, with final year by Research/Coursework/Coursework and Research, the lateral entry admissions shall be by an All-India selection process.

d) Intake

The total number of candidates to be admitted to the programme would be 25 (twenty-five only).

3.4 Duration of B.A. (Honours) in Media and Communication

The duration of B.A. (Honours) in Media and Communication is four years, as per NEP. The first year ends with the award of a Certificate, the second year with a Diploma, the third year with a UG degree, and the fourth year with an Honours/Honours with Research degree in Media and Communication.

3.5 Award of Degrees, Diplomas and Certificates and Minimum Credit Requirements

3.5.1 Certificate in Media and Communication

Students who wish to exit after the first two semesters will undergo a 4-credit work-based learning/internship during the summer term in order to get a UG Certificate. Students exiting the programme after securing 40 credits will be awarded a UG Certificate in Media and Communication, provided they secure 4 credits in work based vocational courses offered during summer term or internship/apprenticeship in addition to 6 credits from skill-based courses earned during first and second semester.

3.5.2 Diploma in Media and Communication

Students exiting the programme after securing 80 credits will be awarded UG Diploma in Media and Communication provided they secure additional 4 credits in skill based vocational courses offered during first year or second year summer term.

3.5.3 UG Degree in Media and Communication

Students who wish to discontinue after the 3-year UG programme will be awarded a UG Degree in the major discipline after successful completion of three years, upon securing 122 credits. A minimum of 12 credits will be allotted to the minor stream relating to vocational education and training spreading through 2, 3, 4 & 5 semesters. Internship is included as the Major 11 course.

3.5.4 UG Degree (Honours) in Media and Communication

A four-year UG Honours Degree in the major discipline will be awarded to those who complete a four-year degree programme, provided they secure 164 credits. Honours students not undertaking research will do 3 courses for 12 credits in lieu of a research project/dissertation.

3.5.5 UG Degree (Honours with Research) in Media and Communication

Students who secure 75% marks and above in the first six semesters and wish to undertake research at the undergraduate level can choose a research stream in the fourth year. They should do a research project or dissertation under the guidance of a faculty member of the department. The research project/dissertation will be in the major discipline. The students are expected to complete the Research Project in the eighth semester. The research outcomes of their project work may be published in peer-reviewed journals or may be presented in conferences/seminars or may be patented. The students who secure 160 credits, including 12 credits from a research project/dissertation, are awarded UG Degree (Honours with Research).

3.6 Programme Matrix

The Programme matrix of the B.A. (Honours) in Media and Communication courses during the academic year/s shall be as follows:

No. of Courses	Semester									
	I	II	III	IV	V	VI	VII	VIII (Hons.) with Research	VIII (Hons.)	Total
Theory (Major)	1	1	1	2	1	3	3	2	4	18
Theory (Minor)			1	1	1	1				4
Practicals (Major)			1	1	2	1			1	6
Practicals (Minor)	1	1					2			4
Internship/ Dissertation				1				1		2
MDC	1	1	1							3
SEC	1	1	1							3
AEC	1	1	1	1						4
VAC	2	2								4
CEC				1						1
Total	**7**	**7**	**6**	**6**	**5**	**5**	**5**	**3**	**5**	**49**

SEC - Skill Enhancement Course   MDC - Multidisciplinary Course
AEC - Ability Enhancement Course   VAC - Value-added Course
CEC - Community Engagement Course

Vocational Education and Training: Vocational Education and Training will form an integral part of the undergraduate programme to impart skills along with theory and practical. A minimum of 12 credits will be allotted to the 'Minor' stream relating to Vocational Education and Training and these can be related to the major or minor discipline or choice of the student. These courses will be useful to find a job for those students who exit before completing the programme.

Those students who wish to exit are supposed to successfully complete the internship during summer vacation. Doing so will lead to the inclusion of an internship (4 credits) as part of the second and fourth semesters for the exiting students only.

3.7 Academic Bank of Credit (ABC)

The scheme of Academic Bank of Credits (ABC) will facilitate the transfer and consolidation of credits by using an 'academic bank account' opened by students across the country by taking up courses in any of the eligible Higher Educational Institutions (HEIs). The validity of the credits earned will be kept in the academic credit account for a maximum period of seven years or as specified by the ABC from time to time.

3.7 Teaching Schedule and Semesters

a) An academic year shall be divided into odd and even semesters. The odd semester starts in July and ends in November/mid-December, whereas the even semester starts in December and ends in May in the following calendar year.

b) Summer vacation is to be used by students for student engagement activities that include youth development activities, undertaking internships, promoting entrepreneurship, soft skill training for placement/finishing school training, and skill development workshops, among others. Internship courses of 4 credits each, mandatory for students exiting the programme at the end of the first year and at the end of the second year with a certificate/ diploma, can be accommodated during the summer vacation.

c) All academic programmes are conducted under the Choice Based Credit system (CBCS) and Semester system following NEP-CBCS guidelines unless otherwise decided/recommended by the Board of Studies.

3.8 Certain Criteria for Enrolment

a) To be considered a full-time student, a student must be enrolled in at least 12 credits in each and every semester.

b) No student, unless specifically permitted by the Programme Committee, will be permitted to enrol in more than 30 credits in any semester (excluding the credits for writing arrear exams).

c) A student shall have the option to register for courses offered through the SWAYAM platform or other similar platforms for online learning approved by the University. Such courses will be approved by the Programme Committee subject to a ceiling of 4 credits in a semester and subject to overall limits as may be decided by the Programme Committee.

3.9 Faculty Advisor

Every student, upon admission to the University, shall be associated with a member of the faculty of the programme, who shall advise and help the student on academic matters such as choosing courses that correspond to the interests of the student. The faculty advisor will also offer career guidance for internships, projects and dissertations.

3.10 Exit Options

a) Students enrolled in the programme shall have an option to exit at the end of 1st, 2nd and 3rd years of a programme, subject to fulfilment of conditions.

b) A student desiring an exit shall give notice of such intention in writing in the prescribed format at least 8 weeks before the scheduled end of the academic year.

c) The department, on receipt of the notice, shall recommend the student for a Certificate/Diploma/Degree, as the case may be, to the University based on the duration of their residence in the University.

d) As soon as the student completes the requirements of the certificate/diploma/degree, as the case may be, the department shall communicate to such officer as may be notified by the administration.

3.11 Programme Committee, Functions, Duties and Responsibilities

a) The Programme Committee consists of the Head of the Department as its Chairperson (ex-officio), one nominee of the Vice-Chancellor from other Schools, all the teachers teaching core courses of the programme, and not more than two representatives from each batch of students admitted into the programme.

b) The Programme Committee has the overall responsibility to implement the NEP – CBCS guidelines in all programmes of study prescribed in the department. It reviews and monitors the implementation of approved course structure and coverage of syllabus, time table, distribution of workload of faculty members and conduct of assessments.

c) The Programme Committee shall review and recommend infrastructure requirements for the smooth conduct of teaching-learning activities in the department.

d) The Programme Committee provides an opportunity for individual teachers to initiate steps to float new courses, new methods of teaching, ICT implementation, etc.

e) The Programme Committee shall decide on the credits to be associated with SWAYAM and other similar platforms for online learning approved by the University.

f) The Programme Committee shall meet at least thrice in every semester – firstly, at the beginning of the semester to chalk out time-table and course session plans/evaluation methods of faculty, etc.; secondly, in the middle of the semester to review the progress of academic activities and lastly, to monitor the fairness of evaluation/distribution of scores/maintenance of standards in evaluation procedures etc. The Programme Committee will finalise and recommend the grades for all the courses offered by the department in that semester. Student representatives shall participate only in the first two PC meetings.

g) The Learning Outcome-Based Curriculum planning requires that the pedagogical approaches are oriented towards enabling students to attain the defined learning outcomes relating to the courses within the programme. This outline for the programme run by the department may be placed and approved in the BOS after the PC reviews them.

3.12   Scheme and Medium of Instruction

The scheme of instruction covers theory papers, practical, dissertation work and internship. The medium of instruction is English only.

4.   Learning assessment

4.1   Continuous Assessment and End semester Examination marks and evaluation of skill based/vocational courses/internships and other hands on/field-based courses

a) All theory courses in B.A. (Honours) in Media and Communication shall carry a continuous assessment component of 40 marks and an end-semester assessment component of 60 marks.

b) Practical courses shall carry a continuous assessment component of 60 marks and an end-semester assessment component of 40 marks.

c) Dissertations and projects will carry a continuous assessment of 80 and a viva-voce component of 20 marks.

d) Students shall not be permitted to repeat any course only for the purpose of improving their grade.

e) In case of skill-based courses, vocational education courses, internships, practical, lab/field/project works, community service and related skill-based activities, the evaluation pattern and methods will be decided by the Programme Committee based on the learning outcomes planned for the courses following the NEP guidelines of Pondicherry University. It is mandatory for all students to participate in all coursework-related activities for the award of the above marks.

4.1.1 Continuous Assessment Component (Sessional)

A variety of assessment methods that are appropriate to the programme of study will be used to assess progress toward the course/programme learning outcomes. Priority will be accorded to formative assessment. Evaluation will be based on continuous assessment carried out through activities spread over a complete semester based on the learning outcomes listed. Sessional work consists of class tests, at least one mid-semester examination, homework assignments, and any other innovative assessment methodology as determined by the faculty in charge of the course of study. Progress towards achievement of learning outcomes shall be assessed using the following: time-constrained examinations; closed-book and open-book tests; problem-based assignments; practical assignments; laboratory reports; observation of practical skills; individual project reports (case-study reports); team project reports; oral presentations, including seminar presentation; viva voce interviews; computerised adaptive assessments, examination on demand, modular certifications and other suitable assessments methods.

The departments/faculty members are free to decide the components of continuous assessment and the method of assessment based on the nature of the course and are expected to communicate these to students and respective HODs at the beginning of the semester. The faculty in charge would need to design suitable continuous assessment models, splitting the 40 marks into 2 to 4 different components, including at least one mid-semester test duly approved by the Programme Committee. This splitting may match the requirements/nature of courses taught.

Plagiarism on assignments is a serious offence and can lead to rejection of the submitted work.

4.1.2 End-Semester Examination and Evaluation

a) End-semester examinations shall be conducted for all courses offered in the department/ centres after ensuring that the required number of classes and related activities are completed. The duration of the end-semester examination will be three hours.

b) A schedule of end-semester examinations will be announced by the department/centre about 15 days ahead of the conduct of examinations.

c) The responsibility of question paper setting, invigilation and valuation of answer papers lie with the course teachers. However, all assessments shall be conducted under the uniform practices of the department approved by the Programme Committee.

d) Mid-semester/end-semester examinations schedule notified by the University in the academic calendar shall be uniformly followed.

e) Cheating on exams are serious offences and earn the student a failing grade for the paper.

4.1.3 Question Paper Pattern of End Semester Examinations (B.A. Media & Communication)

Time: **3 Hours /** Max. Marks: **60**

Section	Pattern	No. of Marks	Remarks
A	Answer **ALL (five)** questions in about 50 words each	5 x 2 = 10	Coverage shall be distributed from all the units.
B	Answer **ANY FIVE** questions in about 200 words each (out of 7)	5 x 4 = 20	
C – Essay Type	Answer **ANY THREE** questions in about 500 words each (out of 5)	3 x 10 = 30	

4.1.4 Minimum Marks for Pass

A student shall be declared to have passed the course only if she/he/they get:

- A minimum of 40% marks in the end semester exam and
- A minimum of 50% marks in aggregate when continuous assessment and end semester examination marks are put together.

4.1.5 Supplementary Examination

a) A student who gets *F* grade in a course shall be permitted to register for the supplementary examination in the following semester or in the subsequent semesters.

b) A student who gets *F* grade in a course shall be given an option either to retain the previously awarded continuous assessment mark or to improve it, and the higher mark out of these two options will be considered for the supplementary examination.

c) A student who gets an *Ab* grade (insufficient attendance) in a course/practicum/vocational course/internship/practicum or any other hands-on skill-related course is mandated to repeat the course and undergo all the stages of assessment in subsequent semesters.

4.1.6 Attendance Requirement

No student who has less than 70% attendance in any course shall be permitted to participate in the end-of-semester examination, and she/he/they shall be given an '*Ab*' grade, failure due to lack of attendance. She/he/they shall be required to repeat that course as and when it is offered.

5. Letter Grades and Grade Points

The Semester Grade Point Average (SGPA) is computed from the grades as a measure of the student's performance in a given semester. The SGPA is based on the grades of the current term, while the Cumulative GPA (CGPA) is based on the grades in all courses taken after joining the programme of study.

Letter Grade	Grade Points
O (outstanding)	10
A+ (Excellent)	9
A (Very good)	8
B+ (Good)	7
B (Above average)	6
C (Average)	5
P (Pass)	4
F (Fail)	0
Ab (Absent)	0

6. Computation of SGPA and CGPA

The following procedure shall be followed to compute the Semester Grade Point Average (SGPA) and Cumulative Grade Point Average (CGPA):

The SGPA is the ratio of the sum of the product of the number of credits with the grade points scored by a student in all the courses taken by a student and the sum of the number of credits of all the courses undergone by a student, i.e.

SGPA $(S_i) = \Sigma(C_i \times G_i) / \Sigma C_i$

Where **C**i is the number of credits of the **i**th course and **G**i is the grade point scored by the student in the **i**th course.

6. 1 Example for Computation of SGPA

Semester	Course	Credit	Letter Grade	Grade point	Credit Point (Credit x Grade)
I	Course 1	3	A	8	3 X 8 = 24
I	Course 2	4	B+	7	4 X 7 = 28
I	Course 3	3	B	6	3 X 6 = 18
I	Course 4	3	O	10	3 X 10 = 30
I	Course 5	3	C	5	3 X 5 = 15
I	Course 6	4	B	6	4 X 6 = 24
		20			**139**
				SGPA	**139 / 20 = 6.95**

The Cumulative Grade Point Average (CGPA) is also calculated in the same manner taking into account all the courses undergone by a student over all the semesters of a programme, i.e.

$$\textbf{CGPA} = \Sigma(C_i \times S_i) / \Sigma C_i$$

where S_i is the SGPA of the ith semester and C_i is the total number of credits in that semester.

6.2 Example for Computation of CGPA

Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6
Credit: 21	Credit: 22	Credit: 25	Credit: 26	Credit: 26	Credit: 25
SGPA: 6.9	SGPA: 7.8	SGPA: 5.6	SGPA: 6.0	SGPA: 6.3	SGPA: 8.0
CGPA= **6.73** (21 x 6.9 + 22 x 7.8 + 25 x 5.6 + 26 x 6.0 + 26 x 6.3 + 25 x 8.0) / 145					

The SGPA and CGPA shall be rounded off to 2 decimal points and reported in the transcripts.

CURRICULUM
B.A. (Honours) Media and Communication
NEP Course Structure: 2024–2025 onwards

First Semester				
Course	**Code**	**Subject**	**T/P**	**Credits**
Major 1	EMMC101	Communication History	T	4
Minor 1	EMMC102	Visual Design	P	4
SEC	EMMC103	Basics of Photography	P	3
MDC	EMMC104	Film Appreciation	T	3
AEC		MIL-1	T	3
VAC		Environmental Studies/Education	T	2
VAC		Understanding India	T	2
			Total	**21**

Second Semester				
Course	**Code**	**Subject**	**T/P**	**Credits**
Major 2	EMMC105	Reporting, Writing and Editing for Media	T	4
Minor 2	EMMC106	Digital Tools for Publication Design	P	4
SEC	EMMC107	News Curation Practices on Social Media	P	3
MDC		Any subject offered by other Departments	T	3
AEC		English-1	T	3
VAC		Health & Wellness/Yoga Education		2
VAC		Digital Technology Education		2
			Total	**21**

Third Semester				
Course	**Code**	**Subject**	**T/P**	**Credits**
Major 3	EMMC201	Graphic Design	P	4
Major 4	EMMC202	Media, Civil & Political Rights	T	4
Minor 3	EMMC203	Photojournalism	T	4
SEC	EMMC204	Communication & Professional Skills	P	3
MDC	EMMC205	Upcycling Art	P	3
AEC		English-2	T	3
			Total	**21**

Fourth Semester				
Course	**Code**	**Subject**	**T/P**	**Credits**
Major 5	EMMC206	Communication Theories	T	4
Major 6	EMMC207	Audiography	P	4
Major 7	EMMC208	Basics of Television Production	T	4
Minor 4	EMMC209	Videography	T	4
AEC		MIL-2	T	3
CEC	EMMC210	Community Engagement - Community Radio Programme Production	P	2
			Total	**21**

Fifth Semester				
Course	**Code**	**Subject**	**T/P**	**Credits**
Major 8	EMMC301	Videography - Practical	P	4
Major 9	EMMC302	Video Editing	P	4
Major 10	EMMC303	Media, Culture & Society	T	4
Minor 5	EMMC304	Advertising & Branding Communication	T	4
Major 11	EMMC305	Internship	P	4
			Total	**20**

Sixth Semester				
Course	**Code**	**Subject**	**T/P**	**Credits**
Major 12	EMMC306	Media Laws and Ethics	T	4
Major 13	EMMC307	Media Production Management	T	4
Major 14	EMMC308	Intercultural Communication	T	4
Major 15	EMMC309	Broadcast Journalism	P	4
Minor 6	EMMC310	Artificial Intelligence in Media & Communication	T	4
			Total	**20**

Seventh Semester				
Course	**Code**	**Subject**	**T/P**	**Credits**
Major 16	EMMC401	Global Communication Structures and Policies	T	4
Major 17	EMMC402	Communication Research Methods	T	4
Major 18	EMMC403	Film Studies	T	4
Minor 7	EMMC404	E-Learning & E-Content Development	P	4
Minor 8	EMMC405	Documentary/Short Filmmaking	P	4
			Total	**20**

Eighth Semester				
Course	**Code**	**Subject**	**T/P**	**Credits**
Major 19	EMMC406	Digital Cultures	T	4
Major 20	EMMC407	Communication for Social Change	T	4
Research	EMMC408	Research Project/Dissertation	P	12
			Total	**20**

Honours students not undertaking research will do 3 courses for 12 credits in lieu of a research project/dissertation.				
Course	**Code**	**Subject**	**T/P**	**Credits**
Major 21	EMMC409	Public Relations and Strategic Communication	T	4
Major 22	EMMC410	Climate Change Communication	T	4
Major 23	EMMC411	Capstone Project/ Multi-camera Production	P	4
Total *(including Major 19 and Major 20)*				**12+8=20**

Course Code : **EMMC101**
Course Title : **Communication History**

Major 1 / Theory / 4 Credits

COURSE OVERVIEW

- This course provides a comprehensive overview of the development of media and communication from ancient civilisations to the digital age.

- Through a multidisciplinary approach assessment is made on historical, cultural, and technological contexts which have shaped human communication practices.

- The course will delve into the development of various media forms, their role in society, and their influence on historical events and cultural dynamics.
  The learning process for the course will comprise a blend of lectures, seminars, and case studies.

COURSE OBJECTIVES

- Understand the concept and development of communication

- Learn the historical development of media

- Explore media's influence on politics, culture and society

- Evaluate the role of technological advancements in the evolution of media

- Understanding media's contribution in India's freedom movement

- Understanding media's place in democracy and society

COURSE OUTCOMES

Upon successful completion of this course, students will demonstrate the following competencies:

1. Define and understand the meaning of communication

2. A thorough understanding of the historical progression of media and communication.

3. Students will gain insights into the cultural and societal factors that have influenced media development, dissemination, and consumption throughout history.

4. Students will be able to critically analyse how different forms of media have had their marks on politics, culture, and society.

5. Know about key technological innovations in media and communication and understand their significance in historical contexts.

6. Know and critically comprehend ethical issues related to media, including censorship, misinformation, and privacy concerns, and their consequences.

7. Understand the interdisciplinary nature of media and communication studies, drawing from different disciplines to analyse media's role in society.

COURSE CONTENTS

Unit 1:   Early Communication and Invention of Writing
Human communication; early thought – meaning & concept of communication – orality and oral cultures – precursor to writing – Invention of writing – Sumerian, Egyptian, Indus Valley, Mesoamericans, and Chinese.

Unit 2:   Printing Revolution and Print Culture
Development of printing – emergence of print culture - Rise of newspapers, pamphlets, and the spread of information - Role of print media in Renaissance and Reformation - Censorship and control of printed materials

Unit 3:   Evolution of audio and visual media
Recorded and wireless sound - Emergence of photography and its influence on visual culture – Birth of cinema and early film pioneers - Film as entertainment, propaganda, and culture – Television and reshaping of news and entertainment

Unit 4:   Digital revolution and new media
Development of the internet and its effects on communication - The rise of social media and its impact on society - Online journalism, blogging, and citizen journalism - Misinformation and privacy concerns.

Unit 5:   India's freedom struggle and media
Media in Freedom Movement – The Role of Newspapers in Freedom Movement – use of Radio in Freedom Movement – media in post-independent India – Media in India after Liberalisation - The Rise of Digital Media - concerns regarding media credibility and impact on democracy.

Assignments:

Weekly readings and classroom presentations, Quizzes and written assignments, and Group projects on case studies.

PEDOGOGY

The learning process for the course will comprise a blend of lectures, seminars, and case studies.

READING LIST

Books:

1. Briggs, A. & Burke, P. (2018). *A Social History of the Media: From Gutenberg to the Internet*. John Wiley.

2. Daimond, J. (2017). *Guns, Germs and Steel: The fates of human societies*. Turtleback Books.

3. Eisenstein, E.L. (2012). *The Printing Revolution in Early Modern Europe*. Cambridge University Press.

4. Iyenger, A.S. (2001). *Role of press and Indian freedom struggle (All through the Gandhian era)*. APH Publishing Corporation.

5. Kortti, J. (2019). *Media in history: an introduction to the meanings and transformations of communication over time*. Bloomsbury Publishing.

6. Kovarik, B, (2016). *Revolutions in Communication: Media History from Gutenberg to the Digital Age*. Bloomsbury Academic.

7. Kumar, K.J. (2020). *Mass Communication in India*. Jaico Publishing House.

8. Ong, W.J. (2002). *Orality and Literacy: The Technologizing of the Word*. Routledge.

9. Otis, A. (2022*). Hicky's Bengal Gazette: The Untold Story of India's First Newspaper*. Penguin.

10. Rodrigues, U.M. & Ranganathan, M. (2014). *Indian News Media: From Observer to Participant*. Sage India.

11. Thomas, P.N. (2010). *Political Economy of Communications in India: The Good, The Bad and The Ugly*. Sage Publications..

12. Urquhart, P. & Heyer, P. (2018). *Communication in history: Stone Age symbols to social media*. Routledge.

13. Vilanilam, J.V. (2003). *Growth and Development of Mass Communication in India*.

    National Book Trust.

COURSE OBJECTIVES

- This paper aims at developing a holistic approach towards Visual design elements.
- Topics also include the elements and principles of design, colour theory, visual perception.
- Connections to current and historical context of the graphic arts are woven throughout the course.

COURSE OUTCOMES

- To Create effective print and electronic communications through the application of theories, tools, and best practices in the field.
- Exhibit a thoughtful application of the elements and principles of visual design, and color theory and successfully communicate narratives, concepts, emotions, and/or identities across various media.

COURSE CONTENTS

Unit 1: Introduction to Visual Design Design-definition, language of design – process of designing.

Unit 2: Elements of Design – volume and mass, texture, pattern, black and white, colour, space, movement, colour and space, form and space, visual structure

Unit 3: Principles of Design: Understanding and application of Design Principles in Art and Applied Art.

Unit 4: Compositions: Geometrical, Free hand and sketching. Message presentation from Concept to Visual Process of designing. Problem identifying - preliminaries refinement, analysis decision making and implementation.

Unit 5: Design as purposeful, informational visual language and creativity; thumbnails – roughs – comprehensives.

PEDAGOGY

Students will have to share their work and learn to take part in design critiques and discussions, as both designers and peers. Readings and viewings of relevant films are a required component of the course. Such an approach will help them in opening up their minds towards the creative plurality of Visual design and communication.

READING LIST

Books:

1. Barnet Sylvan, Cain William, A Short Guide to Writing about Literature, Longman; 12 edition (July 8, 2011).

2. Bowles John, Painted Songs and Stories, Indian National Trust (January 28, 2011).

3. H Kumar Vyas; Design - The Indian context, National Institute of Design (2000).

4. Helen Armsstrong; Graphic Design Theory - Reading from the field, Princeton Architectural Press; 1 edition (March 11, 2009)..

5. Jonathan Baldwin, Lucienne Roberts, Visual Communication: From Theory to Practice, AVA Publishing; Edition Unstated edition (July 12, 2006).

6. Marcus Leonard, The Art of Reading, Penguin Penguin Group USA, 2005/08/18.

7. Peter Bridgewater, an Introduction to Graphic Design, Chartwell Books, N.J. 1987.

8. Ranciere Jacques, The Future of the Image, Verso; Reprint edition (2 February 2009).

9. Spitz Ellen Handler, Inside Picture Books, Yale University Press; New edition September 2000.

10. Subrahmanyan K.G., The Magic of Making, Seagull, 2007.

11. Wendell. C. Crow, Communication Graphics, Prentice-hall, Englewood Cliffs, N.J., 1986.

Course Code **:** **EMMC103**
Course Title **:** **Basic of Photography**

> **SEC / Practical / 3 Credits**

COURSE OVERVIEW

- This course provides an in-depth exploration of digital photography, encompassing its fundamental elements and advanced techniques.

- Students will gain a thorough understanding of photo composition and the nuances of digital photography.

- The curriculum covers a wide range of photography applications, including commercial projects and studio setups. By the end of the course, students will be equipped with the skills necessary to excel in various areas of photography, from artistic expression to professional assignments.

  This course essentially focuses on the following five areas:

  o Basic Elements of Photography
  o Photo Composition
  o Areas of Photography
  o Introduction to Digital Photography
  o Digital Studio and Commercial Projects

COURSE OBJECTIVES

- Understand the fundamental elements of photography.

- Master the techniques of photo composition.

- Learn the principles and practices of digital photography.

- Explore various applications and areas of photography.

- Gain knowledge of digital photo studio operations and commercial photography projects.

COURSE OUTCOMES

On completion of this course, the students will be able to:

1. Identify and apply the fundamental elements of photography.
2. Operate digital cameras and software proficiently to produce high-quality images.
3. Utilise advanced techniques of photo composition to create visually compelling images.
4. Analyse and explore different applications and specialisations within photography.
5. Execute commercial photography projects and manage a digital studio effectively.

COURSE CONTENTS

Unit 1:   **Introduction to Photography**
Define Photography. Brief History and Development of Photography. Camera – Types- Usage. Lens- Types- Usage. Lights-Types- Usage. Filters –Types- Usage. Film – Types. Film- Speed and Size. Tripod –Types- Usage. Light Meter- Usage. Flash- Types-Usage- Electronic Flash – Selection of Right Flash Mode. Other Useful Accessories.

Unit 2: **Photo Composition**
Basic Techniques for Better Image. Aperture-Usage. Shutter- Speed- Usage. Depth of Field. Focal Length. Basic Lighting- Key Light-Fill Light. Low Key and High Key Picture. Rule of Third. Angle of View. Picture Format.

Unit 3: **Introduction to Digital Photography**
Define -Digital- Digital Still Camera. Digital SLR Camera – Types. Working with Digital Camera – Major Components and Functions, Camera Operation, Mode, Advantages. Setup for Digital Imaging-Windows and Macintosh. Desktop Computer Components- Data Storage and Transfer Options. Software for Digital Processes (Digital Dark Room) -Image Editor- File Formats –Converters. Working with Scanner -Types - Scanning Techniques- Film Scanning. Photo Printers- How Printer Works- Photo Quality. Printing Paper-Types

Unit 4: **Areas of Photography**
Portrait-Architecture- Product- Fashion-Travel-Environmental –Action –Aerial-Macro-Panoramic-Sports-Indoor/Outdoor.

Unit 5: **Digital Studio**
Photography Project, Assignments. Photo PowerPoint Presentation, Photo Documentary. Photo Essay. Small Budget Studio-Design, Equipments and Budget. Corporate Studio- Design, Equipments and Budget. Popular Photography Websites. Creating Photography Website. Connecting Images for Internet Use.

READING LIST

1. Digital Portrait Photography and Lighting: Take Memorable Shots Every Time 2005. By Catherine Jamieson/ Sean McCormick -Publisher: Wiley Jamieson and McCormick. London.

2. Interior Shots .2002. By Roger Hicks and Frames Schultz, Rotovision, Switzerland.

3. Mastering Digital Photography and Imaging (2001) – Peter K Burian – Publisher Sybex.USA. First edition.

4. Mastering the Basics of Photography by Susan McCartney.

5. The Basic Book of Photography (Fourth Edition) by Tom Grimm and Michele Grimm.

6. The Manual of Photography (2000) by Ralph E Jacobson/Geoffrey G Attridge/Sidney F Ray, Focal Press, Ninth Edition.

7. The Photographer's Handbook. 1999 by John Hedgecoe. Alfred A. Knopf Publisher.

8. Understanding Digital Photography by Joseph A. Iippolito, Thomson Delmar Learning, and 2003.USA.

Course Code   :   **EMMC104**
Course Title   :   **Film Appreciation**

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MDC / Theory / **3 Credits**

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COURSE OVERVIEW

- This course provides an introduction to the art of film. Students will explore the history, theory, and criticism of cinema, gaining an understanding of the elements that contribute to the making of a film.
- The course will cover various genres, techniques, and significant movements in film history. Through screenings, readings, discussions, and assignments, students will develop skills to critically analyse films and appreciate cinema as an art form. It also inspires the students to become a filmmaker and film critique.

COURSE OBJECTIVES

- To trace the evolution of cinema from its inception to the present day.
- To analyse the narrative structure of films, including plot, character, and theme and to understand the role of cinematography in creating visual style and mood.
- To explore the techniques of editing and their impact on pacing and rhythm.
- To examine the use of sound design to enhance storytelling and evoke emotion and to analyse the elements of mise-en-scène, including setting, lighting, and costume.
- To identify and define key film genres such as drama, comedy, horror, science fiction, and documentary and to explore significant film movements.
- To develop critical thinking skills to analyse films on a formal and thematic level and to analyse how films reflect and shape societal values and attitudes.

COURSE OUTCOMES

Upon successful completion of this course, students will be able to show the following competencies:

1. Understand the historical development of cinema.
2. Analyse the formal elements of film, including narrative, cinematography, editing, sound, and mise-en-scène.
3. Explore different film genres and movements.
4. Develop critical thinking and writing skills through film analysis.
5. Appreciate the cultural and social impact of films.

COURSE CONTENTS

Unit 1:   **Film History**
History of early cinema and silent films, film formats, narrative structure and storytelling, film genre (horror, comedy, drama, science fiction, and more), film technology, World and Indian cinema, OTT.

Unit 2:   **Film Art Techniques**
Basics of cinematography: shot composition, lighting, camera movement, Elements of film form: mise-en-scène, cinematography, editing (continuity editing, montage, cross-cutting), sound (Role of music, dialogue, and sound effects)

Unit 3:   Film movements and style
Overview of significant film movements: German Expressionism, Soviet Montage, Italian Neorealism, French New Wave.

Unit 4:   Prominent Directors
Concept of the auteur and the director as an artist, Analysis of notable auteurs: Alfred Hitchcock, Akira Kurosawa, Martin Scorsese. Overview of major Indian filmmakers and their works.

Unit 5:   Reading visuals
Observation of Signs- Physiology of Perception: reading images & narrative; Analysis of films with social and political themes. Documentary, digital technology in films, film festivals and ethics.

Suggested Screenings:

- Workers Leaving the Lumière Factory, Lumiere Brothers
- A Trip to the Moon, George Melies
- Mr & Mrs 55, Guru Dutt
- Girish Kasaravalli- Dweepa
- Sita Sings the Blues, Nina Paley

READING LIST

1. Bordwell, D., & Thompson, K. (2016). *Film Art: An Introduction*. McGraw-Hill Education.

2. Cook, D. A. (2004). A History of Narrative Film. W.W. Norton & Company.

3. Monaco, J. (2009). *How to Read a Film: Movies, Media, and Beyond*. Oxford University Press.

4. Nowell-Smith, Geoffrey: The Oxford History of World Cinema (1999).

Course Code : **EMMC105**
Course Title : **Reporting, Writing and Editing for Media**

Major 2 / Theory / 4 Credits

COURSE OVERVIEW

- In this broad course, students will embark on a journey through the dynamic world of journalism, exploring the art of reporting diverse news types across various contexts.

- The course encompasses both theoretical understandings and hands-on practical experiences in reporting, writing and editing news writing.

- Additionally, students will be involved in individual and group activities, including layout designing using digital tools. Lectures, assignments and projects will form vital parts of this course.

COURSE OBJECTIVES

- Understanding the core principles of Journalism
- Developing reporting and editing skills for various media platforms
- Gaining expertise in news writing techniques
- Honing research methods for journalism practice
- Fostering ethical and critical thinking

COURSE OUTCOMES

Upon successful completion of this course, students will be able to show the following competencies:

1. Understand and articulate the ethical considerations that underpin responsible journalism, demonstrating a commitment to journalistic integrity.

2. Apply knowledge and skills to conduct outdoor field reporting, effectively covering a wide array of issues and events in various real-world settings.

3. Produce news content tailored for diverse news platforms, including print, television, online media, and social media, adapting writing styles to meet the unique demands of each medium.

4. Write exciting and informative headlines that capture the essence of news stories.

5. Write concise and descriptive captions for images.

6. Edit news articles properly by adhering to established editing principles and guidelines, and maintaining the highest editorial standards.

COURSE CONTENTS

Unit 1:   News Types & Principles of Reporting
Understanding meaning & types of News - Principles of Reporting – News Elements and their Significance – Attribution in Journalism – Journalistic Responsibilities and Precautions

Unit 2:   Types & Tools of Reporting
Exploring Different Types of Reporting – Field Reporting Techniques – Utilising Data for Reporting - Reporting on Courts and Communities – Reporting on Hunger and Poverty- Research Methods in Journalism – Using RTI (Right to Information) and Investigative Reporting – Harnessing Search Engines and Artificial Intelligence in   Reporting.

Unit 3:   Writing News
The Art of Writing News – Crafting Headlines and Captions – News Leads – Feature Writing Techniques – Opinions and Editorials – Writing Styles for Television – Writing for Online Media: Blogs, Articles, and Social Media

Unit 4:   News Editing and Functions
Fundamentals of News Editing – Principles of Effective Editing – Role and Functions of Editing Desks – Copy Editing Techniques and Proofreading – Creating and Maintaining Style Sheets – Exploring Fonts and Layout Considerations – Understanding Columns and Layout Design

Unit 5:   News Platforms
News in Print Media: Newspapers and Magazines – Platforms for visual media – Navigating the World of Social Media for News Dissemination – News Websites: Structure and Content – Case Studies of Successful News Platforms

Assignments

Throughout the course, students will engage in two key assignments:

Project 1:

Students will be tasked with producing a news publication that includes a collection of original news stories. This project will require students to apply their skills in reporting, writing, and editing.

Project 2:

Each student will be assigned a specific topic related to journalism or news media. Students will prepare and deliver presentations on these assigned topics.

READING LIST

Books:

1. Brooks, B. S., & Pinson, J. L. (2022). The Art of Editing: In the Age of Convergence. Routledge.

2. Franks, S. (2013). Women and journalism. Bloomsbury Publishing.

3. Foreman, G., Briddle, D.R., Lounsberry, E., and Jones, R.G. (2022). *The Ethical Journalist: Making Responsible Decisions in the Digital Age*. Wiley-Blackwell.

4. Herbert, J. (2016). Journalism in the Digital Age: Theory and practice for broadcast, print and online media. Routledge.

5. Kamath, M.V. (2007). The Journalist's Handbook. Vikas.

6. Kovach, B., & Rosenstiel, T. (2014). *The Elements of Journalism: What Newspeople Should Know and the Public Should Expect.* Three river press.

7. Krishnaswamy, K.V. (2015). Writing and Editing News. Orient Blackswan Private Limited.

8. Lippmann, W. (2017). *Public opinion*. Routledge.

9. Lorenz, A. L., & Vivian, J. (2006). News Reporting and Writing. Pearson Education.

10. Saxena, S. (2006). Headline Writing. Sage.

11. Scanlan, C., & Craig, R. (2014). Newswriting and reporting: The complete guide for today's journalist. Oxford University Press.

12. Strunk Jr, W., & White, E. B. (2007). The Elements of Style Illustrated. Penguin.

13. Zinsser, W. (2016). *On writing well: The classic guide to writing nonfiction*. Harper Perennial.

Articles:

1. Beckert, J. (2023). A threat to journalism? How journalists and advertising sales managers in news organizations perceive and cope with native advertising. Journalism, 24(8), 1733-1751.

2. Deuze, M. (2005). What is journalism? Professional identity and ideology of journalists reconsidered. Journalism, 6(4), 442-464.

3. Harcup, T., & O'neill, D. (2001). What is news? Galtung and Ruge revisited. *Journalism studies*, *2*(2), 261-280.

4. Harcup, T., & O'neill, D. (2017). What is news? News values revisited (again). *Journalism studies*, *18*(12), 1470-1488.

5. Munoriyarwa, A., Chiumbu, S., & Motsaathebe, G. (2023). Artificial Intelligence practices in everyday news production: The case of South Africa's mainstream newsrooms. *Journalism Practice*, *17*(7), 1374-1392.

6. Stecula, Dominik A., and Eric Merkley. 2019. "Framing Climate Change: Economics, Ideology, and Uncertainty in American News Media Content From 1988 to 2014." Frontiers in Communication, 4.

7. Zelizer, B. (1993). Journalists as interpretive communities. *Critical Studies in Media Communication*, *10*(3), 219-237.

Course Code : **EMMC106**

Course Title : **Digital Tools for Publication Design**

| **Minor 2 / Practical / 4 Credits** |

COURSE OVERVIEW

- Journalism is an ever-evolving domain closely associated with technological innovations. Not just the content but the way we express it also demands serious attention.
- The course tries to emphasise the much-needed changes in the design aspects of journalism.
- It discusses the principles of editing and designing for news in print /online journalism. The course imparts techniques and skills required for effective editing, layout and design of print/online media.
- It provides opportunities to design and edit newspapers and web portals, including graphics, photos and headlines.

COURSE OBJECTIVES

- Develop skills in sub-editing, headline writing, and proofreading for journalistic content.
- Understand the principles and theories of editing and design for print and online journalism.
- Gain knowledge of newspaper design elements, including typography, layout, and style guides.
- Learn to address challenges in page layout, photo editing, and visual storytelling.
- Acquire proficiency in using Adobe InDesign for creating professional newspaper pages.

COURSE OUTCOMES

On completion of this paper, successful students will be able to:

1. Sub-edit news story and write headlines
2. Acquire the knowledge of elements of newspaper design.
3. Accomplished to use Adobe InDesign to design newspaper pages

COURSE CONTENTS:

Unit 1: Principles and theories of editing and design - What sub-editors do - How an editor "reads" a story – Accuracy - Is the story easy to understand? Public taste- Proofreading a story or page - Deadline pressure- Headlines, then layout - Comma confusion - Word usage - Redundant words - Clichés- Gender mixing - Concrete expression - Explain acronyms

Unit 2: House style - Style books - Sensitivities - The rules - Trade names - Banned words Imposing preferences - Design style

Unit 3: Copy editing - Editing style - Headline writing - Headlines - Typography - Layout terms - Font and typeface - Type anatomy - Columns - Hyphenation - Early type designers

Unit 4: Issues and challenges in page layout - Two levels of design - Basic architecture - Typography - The 'layout pattern'- Optical weight - Design objectives - Focus – Contrast - Balance

Unit 5: Issues and challenges in page layout 2 - Layout Part 2 - Stories without pictures Stories with headshots - Stories with display pictures - Display pictures centrally on the page - Picture editing - Picture selection – Formats – resolution - colour mode etc. - Sizing and cropping - Selecting and ranking news

READING LIST

1. An Introduction to Newspaper Editing & Design by Allan Lee and Gregory Treadwell.
2. Baker, C. (1969). Ernest Hemingway: A life story. Michigan: Scribner.
3. Downman, S. (2008). Layout, design & publication. Melbourne: Oxford University Press.
4. Gibson, M. L. (1991). Editing in the Electronic Era. Iowa: Iowa State University Press.
5. Harrower, T. (2008). The newspaper designer's handbook (6th ed.). New York: McGraw-Hill.
6. Lee, A., & Treadwell, G. (2009). Newspaper editing and design: A guide to production journalism. Auckland: Pearson Education.
7. Newspaper Editing & Design by Allan Lee and Gregory Treadwell, Chapter 4.

Course Code : **EMMC107**

Course Title : **News Curation Practices on Social Media** | **SEC / Practical / 3 Credits**

COURSE OVERVIEW

- This course provides an in-depth exploration of news curation, focusing on strategies for presenting news content.
- Students will learn to leverage digital tools, data analytics, metadata, and artificial intelligence (AI) to create meaningful and engaging news experiences.
- Emphasis will be placed on ethical considerations, audience engagement, and the impact of emerging technologies on news curation.

COURSE OBJECTIVES

- To understand the principles and practices of news curation.
- To develop skills in using digital tools, data analytics, metadata, and AI for news curation.
- To analyse audience behaviour and preferences to come up with advanced curation strategies.
- To evaluate the ethical implications of news curation decisions.
- To apply AI in news curation and moderation.

COURSE OUTCOMES

By the end of the course, students will be able to:

1. Understand news curation practices
2. Learn digital tools in news curation
3. Strategically curate content for social media platforms
4. Evaluate ethical and cultural implications of news curation

COURSE CONTENTS

Unit 1: Introduction to Curation
History of news curation, Importance of news curation, role of news curators, formats for files, digital curation in news.

Unit 2: Social media in news curation
Social media content moderation, gate watching, Echo Chambers and Filter Bubbles, news sharing, Fact-checking sites, misinformation, malinformation, Ethical principles in journalism and their application to curation

Unit 3: Curation practices
Live blogging, Interactive content and its role in news curation (infographics, videos, statistical data), Personalization strategies for audience experience, and challenges in digital curation.

Unit 4: **Curation platforms -** Digital curation platforms

Unit 5: **AI in curation -** Role of AI in content creation and curation

READING LIST

1. Boczkowski, P. J., & Mitchelstein, E. (2013). The News Gap: When the Information Preferences of the Media and the Public Diverge. MIT Press.

2. Jenkins, H., Ito, M., & boyd, d. (2015). Participatory Culture in a Networked Era: A Conversation on Youth, Learning, Commerce, and Politics. Polity.

3. Kovach, B., & Rosenstiel, T. (2010). Blur: How to Know What's True in the Age of Information Overload. Bloomsbury USA.

4. Meikle, G. (2016). Social Media: Communication, Sharing and Visibility. Routledge.

5. Pariser, E. (2011). The Filter Bubble: How the New Personalized Web Is Changing What We Read and How We Think. Penguin Books.

6. Rainie, L., & Wellman, B. (2012). Networked: The New Social Operating System. MIT Press.

7. Rusbridger, A. (2018). Breaking News: The Remaking of Journalism and Why It Matters Now. Farrar, Straus and Giroux.

8. Scott, D. M. (2011). Newsjacking: How to Inject Your Ideas into a Breaking News Story and Generate Tons of Media Coverage. Wiley.

9. Seymour, R. (2019). The Twittering Machine. The Indigo Press.

Course Code : **EMMC201**
Course Title : **Graphic Design**

Major 3 / Practical / 4 Credits

COURSE OVERVIEW

- This course provides a foundation for students to enter into the design industry such as advertising agencies.

COURSE OBJECTIVES

Upon the completion of the course, students will be able to:

- Identify a visual design problem.

- Understand the factors that directly or indirectly influence the visual design problem. Develop a conceptual paradigm for investigation of problems.

- Think from the audience point of view and construct communicable messages for the audience through various media.

COURSE OUTCOMES

1. Demonstrate critical thinking and problem-solving skills for project planning, design, and creation.

2. Communicate clearly in visual, verbal, and written forms using techniques appropriate for the intended audience.

3. Explain how design enhances viewer comprehension in extracting meaning from designed elements.

COURSE CONTENTS

Unit 1: Design as a Visual Language Critical study of visual elements and features. Principles of Layout and Design: Rule of thirds, grids; proportion.

Unit 2: The Golden Mean and the unity of layout elements; Basic Design application in Print and Electronic Media. Layout setup – resolution and size.

Unit 3: Expressive Typography Composition with type. Calligraphic experiments in Indian language scripts. Exploration of three-dimensional features of letter forms.

Unit 4: Typography in different professional media. Designing for a brand Logos and its types, visiting cards, brochures, pamphlets, envelopes, hoardings, magazine covers, book design, product and package design.

Unit 5: Activities

- o Creation of Layout Design.
- o Experiments with Type.
- o Different two dimensional and three dimensional compositions.
- o Redesigning for any existing brand.
- o Image manipulation.
- o Creating digital illustration.

PEDAGOGY

❖ Students work on independent projects and develop their own ideas for design.

❖ Output for all the practical work should be produced in its original size and form.

❖ Regular assessment of class work will take place in the form of class presentations and exhibitions.

READING LIST

1. Elam, Kimberly; Geometry of Design: Studies in Proportion and Composition, Princeton Architectural Press (1 August 2001).

2. Frutiger, Adrian; Signs and Symbols: Their Design and Meaning by, Ebury Press; New editionedition (12 November 1998).

3. Gail Greet Hannah, Elements of Design, Princeton Architectural Press, 1 July 2002.

4. Hall, Edward Twitchell; The Hidden Dimension, Publisher: Anchor; Reissue edition (1 September 1990).

5. Hoffman, Armin; Graphic design manual, Principles and Practice. Arthur Niggli Publisher, Multilingual edition. October 1, 2001.

6. Itten, Johannes; The Art of Color: The Subjective Experience and Objective Rationale of Color, Wiley Publications, December 1997.

7. Kepes, Gyorgy; Language of Vision, Dover Publications Inc. (1 December 1995).

8. Lester, P. M. (2003). Visual Communication: Images with massages (3rd Edition). Belmont CA: Wardsworth.

9. Proctor, R.M.; The principles of pattern, Dover Publications Inc.; Revised edition (28 January 1991).

10. Rose, G. (2001). Visual Methodologies: An Introduction to the interpretation of visual materials.

11. Thousand Oaks CA: Sage. Burmark, L. (2002). Visual Literacy: Learn to see, see to learn. Alexandria Va: Association for Supervision and curriculum Development.

12. Wong, Wucius; Principles of Form and Design, Wiley Publications, (1 September 1993).

| **Major 4 / Theory / 4 Credits** |

COURSE OVERVIEW

- This course examines the sophisticated relationship between media, civil, and political rights, focusing on the Indian context.
- It explores how media influences public opinion, policy-making, and the protection of civil and political rights in the modern India.
- The course will also critically analyse the role of media in both promoting and curbing civil liberties and political rights.

COURSE OBJECTIVES

- Students will gain a comprehensive understanding of the legal and constitutional provisions related to civil and political rights in India, including the role of media in upholding these rights.
- Students will critically analyse the influence of various media platforms on public opinion, democratic processes, and the protection or violation of civil and political rights in India.
- Students will explore and evaluate key case studies where media has played a significant role in shaping civil liberties, political rights, and public discourse.
- Students will enhance their ability to critically assess media content and its impact on civil and political rights, developing skills to identify bias, misinformation, and ethical issues in media reporting.
- Students will compare the role of media in promoting or curbing civil and political rights in India with practices in other countries, understanding the global context while focusing on local implications.

COURSE OUTCOMES

By the end of this course, students will be able to: Understand the theoretical frameworks surrounding media, civil rights, and political rights.

1. Analyse the role of media in shaping civil and political rights in India and globally.

2. Critically assess the impact of media on democracy, public opinion, and political participation.

3. Evaluate case studies of media influence on civil liberties and human rights in India.

4. Develop skills to critically engage with media content and its implications for civil and political rights.

COURSE CONTENTS

Unit 1:   **Fundamentals of Civil & Political Rights**
Definition and evolution of civil and political rights. The role of the state and international bodies in protecting these rights. Overview of key international instruments: UDHR, ICCPR, etc. The concept of the media as the Fourth Estate. Historical evolution of media in India. The role of media in a democracy. Freedom of speech and expression under Article 19(1)(a).; Reasonable restrictions and their implications.

Unit 2:   **Media, Public Opinion, and Political Participation**
The role of media in shaping public opinion. Media's influence on elections and political participation. Case studies from Indian elections. The Right to Information Act (RTI): The role of media in utilizing RTI. Case studies on successful RTI interventions by media. Media Censorship and Civil Rights: Historical and contemporary instances of media censorship, internet shutdowns in India. Impact of censorship on civil rights. Legal framework and key case studies.

Unit 3:   **Media and Human Rights**
 The media's role in promoting human rights. Reporting on human rights violations. Case studies of media coverage on human rights issues in India. Media Ethics and Responsibility: Ethical standards in journalism. Media accountability and self-regulation. The role of press councils and ombudsmen. Digital Media and Civil Rights: The rise of digital media and its impact on civil rights. Social media, fake news, and misinformation. Government regulation and surveillance of digital media.

Unit 4:   **Media, Minorities, and Marginalized Groups**
Representation of minorities and marginalized groups in Indian media. Media's role in shaping public perception and policy towards these groups. Case studies and media analysis. Media, Protest Movements, and Political Rights: The role of media in covering and influencing protest movements. Case studies: Anti-CAA protests, Farmers' protests, etc. Impact on political rights and public discourse.

Unit 5:   **International Perspectives**
Comparative analysis of media's role in civil and political rights globally. Case studies from the US, UK, China, etc. Lessons for India. Comparative analysis of global media and civil rights. Case studies of international media practices. The Future of Media and Civil Rights: Emerging trends in media: AI, VR, and their implications for civil rights. The future of media regulation. Media literacy as a tool for protecting civil rights. Media coverage during crises: pandemics, wars, and natural disasters. Balancing civil rights and public safety. Case studies from the COVID-19 pandemic, conflict zones, etc.

READING LIST

1. Amartya Sen, A. (2009). The Idea of Justice. Cambridge, MA: Harvard University Press.

2. Archer, J. (1996). The Fourth Estate. (Novel). London: HarperCollins.

3. Austin, G. (1999). The Indian Constitution: Cornerstone of a Nation.
    Oxford: Oxford University Press.

4. Chandra, Bipin. (2008). India since Independence. New Delhi: Penguin Books.

5. Lessig, L. (2004). Free Culture: The Nature and Future of Creativity. New York, NY: Penguin Press (available under the Creative Commons Attribution/Non-commercial license).

Course Code : **EMMC203**
Course Title : **Photojournalism**

| Minor 3 / Theory / 4 Credits |

COURSE OBJECTIVES

- To learn the qualities and skills to prepare as a photojournalist.

- To enhance skills in documenting impactful images that tell compelling stories and convey information effectively through visual media.

- To develop a thorough understanding of the ethical considerations and professional standards in photojournalistic practice.

- To introduce the different branches and styles of photography and photojournalism.

COURSE OUTCOMES

1. Students would be able to understand photo coverage and photojournalism

2. Students would develop her/his individual talent and potential for photography

3. Students would be ready to join any media organization as a photojournalist or be self-employed with a grounding in ethics.

4. Students would be introduced to different branches and styles of photography and photojournalism

COURSE CONTENTS

Unit 1: The role and importance of photojournalism in media. Becoming storytellers: qualities and skills needed to be a photojournalist. Introduction and development of photography. Evolution of technology: from traditional to digital. Researching & choosing a subject; immersion, narrative & building personal style; editorial photography & role of lighting. Working on social issues with NGOs and creative journey of developing long term projects. History of photojournalism. India's first woman press photographer, Homai Vyarawalla.

Unit 2: Becoming a photographer and purpose of photography. Instinct and responsibility of a photojournalist. Tools of photography: exposure and exposure triangle, shutter speed, aperture and ISO. Understanding light: correct exposure, underexposure and overexposure. Starting off to shoot. Photography elements and principles: depth of field. Digital camera, shooting modes and menu. Digital photography: crop factor, colour temperature, pixelation and noise.

Unit 3: Photo composition: rules of composition and in-camera composition. Different types of lighting and its uses: available light and time of the day. The use of flash in photography. Writing captions for photographs. Life of a working photojournalist. Power of vernacular media. Travel & food photography. Editorial portraits and assignments. Newspaper vs magazine photography. Role of subject and quality of photographs: researching stories for long term projects.

Unit 4: Selecting images. Photograph editing: basic techniques and workflow, cropping, enlarging and reducing. Clubbing and grouping: mind mapping, developing photo essays, features and human-interest stories. Branches of photography: need and importance. Roles and responsibilities of photojournalists and photo editors. Respecting the subjects and cultural differences as a photojournalist. Working as a press photographer. Mastering the craft of news photography.

Unit 5: Introduction to sports photography. Becoming a sports photographer. Ethics in photojournalism. Qualities, skills, ethics and responsibilities of a wildlife photographer. Photography for conservation: planning, shooting and writing. Career opportunities: news organisations, NGOs, freelancing and negotiating contracts, grants, residencies and training. Arts and cultural photography: documenting performing artists and cultural activities. Travel and documentary photography. Future of photojournalism.

PEDAGOGY

❖ Students will join the MOOC on Photojournalism offered on swayam.gov.in by Pondicherry University.

❖ Students will submit the assignments for internal assessment on their individual dashboard of the Swayam MOOC on Photojournalism.

❖ Students will prepare to give the end semester proctored exam of the Swayam MOOC on Photojournalism conducted by NTA or any other authorised body.

❖ Students may be given additional assignments by the Course Coordinator to practice their learning from the MOOC on Photojournalism.

READING LIST

1. Good, J., & Lowe, P. (2020). *Understanding photojournalism*. Routledge.
2. Kobre, K. (2004). *Photojournalism: The professionals' approach*. Gulf Professional Publishing.
3. Lester, P. M. (2015). *Photojournalism: An ethical approach*. Routledge.
4. Peterson, B. (2015). *Learning to see creatively, third edition: Design, color, and composition in photography*. Amphoto Books.
5. Sontag, S. (2008). *On photography*. Penguin Classics.
6. Trikha, Poorva. (2014). *Photojournalism: A Tool for Social Change*. Arun, Chandigarh.

Online Readings:

1. https://photography.tutsplus.com/articles/understanding-and-appreciating-the-basics-of-photojournalism--photo-1218
2. https://shodhganga.inflibnet.ac.in/handle/10603/309880

Course Code : **EMMC204**
Course Title : **Communication & Professional Skills**

SEC/ Practical / 3 Credits

COURSE OBJECTIVES

- This course helps to develop effective communication skills (verbal, non-verbal, and written) in professional settings.
- It would enhance interpersonal skills and the ability to work in teams.
- Through exercises and team-building activities, students will foster critical thinking and problem-solving skills in a professional context.
- Students will be prepared for effective communication in a multicultural workplace.

COURSE OUTCOMES

By the end of this course, the students will be able to:

1. Communicate effectively in a variety of professional contexts
2. Demonstrate strong interpersonal and teamwork skills
3. Write clear, concise, and professional documents
4. Present ideas confidently and effectively
5. Create multimedia projects effectively

COURSE CONTENTS

Unit 1: Fundamentals of Communication
- Introduction to communication: definition and overview
- Process of communication
- Types of communication: Verbal and Nonverbal
- Barriers to effective communication and mechanisms to overcome them
- Importance of active listening and techniques for improving them
- Deep listening: Meaning and Importance
- Barriers to effective listening
- Role of constructive feedback in communication
- Types of feedback

Assignments/Activities:

1. Role-plays on overcoming communication barriers
2. Listening exercises and feedback sessions

Unit 2: Writing Skills for Communication
- Importance of effective writing
- Writing for professional needs
- Writing emails and preparing resumes
- Effectively structuring content for social media
- Nuances of feature writing, report writing and blogs
- Writing for different forms of media: print and social media

Assignments/Activities:

1. Writing a business letter or email
2. Drafting a report on a given topic

Unit 3:   Oral Communication Skills
- Processes and principles of effective oral communication
- The art and skill of effective communication- building your own style; assertive communication; verbal communication skills; non-verbal communication skills, including posture, body language, eye contact, and voice modulation
- Skills for public speaking – Knowing your audience – Role of the personality, interpersonal skills and language proficiency – Demonstrating confidence, enthusiasm, clarity and understanding
- Planning and structuring a presentation
- Preparing for different types of interviews

Assignments/Activities:

1. Delivering a presentation on a relevant topic
2. Mock interviews and group discussions

Unit 4:   Interpersonal and Teamwork Skills
- Understanding Interpersonal Relationships: Building teams with trust, overcoming differences and effective collaboration
- Building and maintaining professional relationships
- Need for emotional intelligence in the workplace
- Communicating effectively with the team
- Leading a team and communicating professionally yet efficiently
- Strategies for effective communication for team management
- Developing leadership qualities and skills through communication

Assignments/Activities:

1. Team-based project or activity
2. Case studies on leadership and teamwork

Unit 5:   Multimedia Production Skills
- Overview of multimedia communication and its importance
- Introduction to key multimedia tools and software
- Effective writing for multimedia (headlines, copy, and calls to action)
- The role of audio in storytelling and multimedia and the basics of audio recording and editing
- Basic principles of visual compositions
- Combining text, graphics, audio, and video into a cohesive multimedia project

Assignments/Activities:

1. Practicing audio-visual editing with the aid of open source software
2. Creating multimedia projects in groups

READING LIST

1. Dorothy Lynn & Jessica Selasky, Mastering Public Speaking– Exercise Your Body Parts and Build Your Speaking Skills, Jaico, 2008.

2. Sanjay Kumar and Pushp Lata, Communication Skills, 2015.

3. S. K. Mandal, Effective Communication and Public Speaking, Jaico, 2010.

4. Stephen R. Covey, The 7 Habits of Highly Effective People, 2019.

5. Vasantha R. Patri & Neelakant Patri, Essentials of Effective Communication, Greenspan, 2002.

6. Relevant articles, case studies, and online resources.

Course Code : **EMMC205**
Course Title : **Upcycling Art**

COURSE OVERVIEW

- The course will teach students to have more environment conscious outlook.
- They will be trained during the course to recycle items and create post consumer products.
- The philosophy of sustainability has to be taught to students and such an effort is to be made within an academic paradigm.
- There should be a relevant discourse inside academics that helps students understand and be sensitive towards nature.

COURSE OBJECTIVES

- Demonstrate initial proficiency or expand proficiency in 3D product design and prototyping techniques and the use of design software.
- Use an inquiry approach to design and prototype a product that uses a suitable material to upcycle post-consumer material.
- Design, create and analyse products or systems that promote environmental sustainability; engage in Design for manufacture and Design for recycling.
- Attempt to create a post-consumer product and upcycle with it.
- Explain challenges and solutions when we try to recycle materials and when we use manufacturing technologies to promote a more environmentally sustainable future. Use life-cycle analysis.
- By the end of this course, students from a variety of disciplines will have grown as green-product Designers and Entrepreneurs.

COURSE OUTCOMES

By the end of this course, the learners should be able to do the following:

- Students will learn about the challenges and solutions when they try to recycle materials
- Students will learn when they use manufacturing technologies to promote a more environmentally sustainable future.
- Use life-cycle analysis.
- By the end of this course, students from a variety of disciplines will have grown as green-product Designers and Entrepreneurs.

COURSE CONTENTS

Unit 1: **Introduction**
Green Prototyping - Upcycling - An inquiry approach - Making wise decisions

Unit 2: **Designing Products**
Innovating ideas, architecture - Designing utilitarian product using upcycled materials – Reuse of materials – Promoting zero waste concept

Unit 3:   Approaches
         Design for recycling - User-centred design -Products that support sustainability.

Unit 4:   Materials
         A variety of technological materials, Reuse, renewability, recyclability,
         Materials properties, Waste stream and Life-cycle analysis.

Unit 5:   Entrepreneurial development
         Design development - Intellectual property - Funding -
         Legal Financing - Start-ups

READING LIST

1. Bygrave, W., & Zacharakis, A. (2010). Entrepreurship. New York, NY: Wiley.

2. Chua, C. K., & Leong, K. F. (1997). Rapid prototyping: Principles and applications in manufacturing. New York: Wiley.

3. Digital design and manufacturing: CAD/CAM applications in architecture and design. Hoboken, NJ: Wiley.

4. Gershenfeld, N. (2005). Fab - The coming revolution on your desktop - from personal computer to personal fabrication. New York: Basic Books.

5. Givson, I., Rosen, D., & Stucker, B. (2010). Additive manufacturing technologies: Rapid prototyping to direct digital manufacturing. New York, NY: Springer.

6. Goodship, V., (2008). Introduction to plastics recycling. Second edition. Akron, OH: Smithers Rapra Press.

7. Guinée, J. (Ed.). (2001). Handbook on Life Cycle Assessment. New York: Kluwer Academic Publishers.

8. Levy, S. (1989). Plastics extrusion technology handbook. New York, NY: Industrial Press.

9. McDonough, W., Braungart, M., (2013). The upcycle: Beyond sustainability - designing for abundance. New York, NY: North Point Press.

10. Noorani, R. (2006). Rapid prototyping: Principles and applications. Hoboken, NJ: Wiley.

11. Pham, D. T., & Dimov, S. S. (2001). Rapid manufacturing: The technologies and applications of rapid prototyping and rapid tooling. New York: Springer.

12. Schodek, D., Bechthold, M., Griggs, K., Kao, K. M., & Steinberg, M. (2005).

Course Code : **EMMC206**
Course Title : **Communication Theories**

Major 5 / Theory / 4 Credits

COURSE OVERVIEW

- This course provides a comprehensive examination of the diverse paradigms of communication, focusing on both historical and contemporary perspectives across various cultural and theoretical contexts.

- The course exposes students to the role of media in public opinion formation, representation, and the interplay of technology and communication.

- The students will develop a robust foundation in communication theory, equipping them to navigate and analyse the complexities of communication in an increasingly interconnected world.

COURSE OBJECTIVES

- To provide students with a thorough understanding of the foundational concepts, and the historical evolution of communication as a discipline.

- Equip students with an in-depth knowledge of key communication theories and models, enabling them to critically assess their applicability and relevance in contemporary contexts.

- To assess the implications of emerging digital technologies on communication practices, including the impact of social media and artificial intelligence on human communication.

- To enhance students' analytical skills in assessing the influence of media on public discourse and societal opinions in the Indian context.

COURSE OUTCOMES

Upon successful completion of this course, students will:

1. Demonstrate the ability to critically analyse media content and its impact on public opinion, social behaviour, and policy decisions within the Indian socio-political landscape.

2. Integrate perspectives on emerging technologies and their influence on communication practices, considering the implications of human-machine interaction and the digital divide.

3. Produce scholarly discourse that reflects advanced understanding and critical engagement with communication theories

COURSE CONTENTS

Unit 1: **Human Communication**
Origins and types, definitions of communication; communication processes; functions, history and background of communication; Introduction to Human Communication: Communicating across cultures, communicating in close relationships, small group communication, communicating in organisations, group dynamics, grapevine, cross-cultural communication; Significance of oral tradition in India - oral cultures; Intercultural communication in the Indian context; Mass communication and computer mediated communication

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Unit 2:   Interpersonal and Relational Communication
Interpersonal Communication; verbal and nonverbal communication; listening and responding, haptics, vocalics, kinesics, oculesics/facial expressions, gestures and proxemics; Non-verbal communication in online medium; Relational communication; Communication and conflict; AI and interpersonal communication; Social penetration, social exchange, face negotiation and uncertainty reduction. Perception in communication: Selective perception, retention and exposure; Filter bubbles and echo chambers

Unit 3:   Theories and Schools of Communication
Different schools of communication: Chicago, Toronto, Frankfurt, Birmingham, Glasgow, Columbia schools of thoughts; Normative theories of the press; Eastern philosophies of communication

Unit 4:   Communication Models and Theories
Shannon & Weaver model: Entropy and redundancy, David Berlo, Osgood-Schramm, Transmission, ritual and publicity models; Lasswell's magic bullet theory, Symbolic interactionism; Cognitive dissonance, Spiral of silence, Agenda-setting/framing theories; Two-step flow model, social learning theory; Noise as communication; uses and gratifications; cultivation theory; McLuhan: The Medium is the Message; Diffusion of innovation

Unit 5:   Propaganda
Rhetoric model of communication; Persuasion and propaganda: types of propaganda; Propaganda in pre and post-independence period in India; Noam Chomsky: Manufacturing consent; Persuasion and rhetoric through AI; Walter Lippmann: public opinion; Digital propaganda

READING LIST

1.   Bhattacharya, S. (2000). Propaganda and information in Eastern India 1939-45: a necessary weapon of war. http://ci.nii.ac.jp/ncid/BA50894888

2.   Floyd, K., Schrodt, P., Erbert, L. & Angela. (2017). Exploring communication theory: Making sense of us. NY: Routledge.

3.   Mattelart, A., Mattelart, M. (1995). Theories of communication: A short introduction. London: Sage.

4.   McLuhan, Marshall. "The Medium is the Message." In Meenakshi Gigi Durham and Douglas Kellner (eds.), Media and Cultural Studies: Keyworks. Oxford: Blackwell, 2001. 129-138.

5.   McQuail, D. (2010). McQuail's Mass Communication Theory (6th Edition). London: Sage.

6.   Prysthon, A. (2016). Stuart Hall, film studies and the cinema. MATRIZes Journal, 10 (3). 77-88.

7.   Rosenberry, J. &Vicker, L. A. (2009). Applied mass communication theory: A guide for media practitioners. NY: Routledge.

8.   Wayne, M. (2003). Marxism and media studies: Key concepts and contemporary trends. NY: Pluto Press.

Course Code : **EMMC207**
Course Title : **Audiography**

COURSE OVERVIEW

- This course provides a comprehensive introduction to the art and science of audiography.
- Students will gain a strong foundation in the theoretical and practical aspects of sound recording and editing, equipping them to produce high-quality audio for various applications and media.

COURSE OBJECTIVES

- Understand the core principles of sound recording, playback, and editing.
- Explore the history and evolution of audiography. Identify and operate essential audio equipment, including microphones, mixers, recorders, and editing software.
- Utilise proper microphone placement techniques for different recording scenarios. Employ fundamental sound editing and processing techniques using digital audio workstations (DAWs).
- Design and manipulate sound effects and music to enhance storytelling in audio productions. Apply audio mixing and mastering techniques to achieve clear, balanced, and professional-sounding recordings.
- Gain hands-on experience in studio production environments. Master field recording techniques for capturing sound outside of a studio setting. Integrate audio effectively into post-production workflows for video, film, and multimedia projects. Develop and complete a final project showcasing your acquired audio production skills.

COURSE OUTCOMES

1. Design and manipulate sound effects and music to enhance storytelling in audio productions.
2. Apply audio mixing and mastering techniques to achieve clear, balanced, and professional-sounding recordings.
3. Gain hands-on experience in studio production environments.
4. Master field recording techniques for capturing sound outside of a studio setting.
5. Integrate audio effectively into post-production workflows for video, film, and multimedia projects.
6. Develop and complete a final project showcasing your acquired audio production skills.

COURSE CONTENTS

Unit 1:   Introduction to Audiography
The physics of sound
History and Evolution of Audiography
Applications of Audiography in various media
Basic concepts of sound recording, playback, and editing
Introduction to digital audio workstations (DAWs)

Unit 2: **Equipment and Technology**
Microphones: Types, polar patterns, and applications
Mixers: Functions and uses
Audio recorders: Analog vs. Digital
Introduction to DAW software functionalities

Unit 3: **Sound Recording Techniques**
Microphone placement and positioning for different recording scenarios
Understanding levels, gain structure, and headroom
Recording techniques for dialogue, vocals, instruments, and ambience
Introduction to location recording

Unit 4: **Sound Editing and Processing**
Editing techniques in DAWs: cutting, splicing, fades, crossfades
Processing techniques: equalisation, compression, reverb, other effects
Fundamentals of sound design for storytelling
Audio restoration techniques

Unit 5: **Advanced Audio Production**
Studio Production:
Setting up and operating studio equipment
Recording and editing dialogue, sound effects, and music

Field Recording:
Capturing sound in various locations
Techniques for recording live events, nature sounds, and more

Audio Post-Production:
Integrating audio into video, film, and multimedia projects
Basics of sound design, mixing, and mastering for visual media

Final Project:
Students will develop and complete a project showcasing their audio
production skills. Project details will be provided at the beginning of the unit.

PEDAGOGY

❖ The course is divided into five units, each focusing on a specific aspect of audiography.

❖ Each unit will involve a combination of lectures, demonstrations, hands-on exercises, and in-class discussions.

READING LIST

Required Textbook:

Zenon, Nicholas (2020). Audio Production for Film and Video. Focal Press.

Recommended Readings:

1. Burgess, John Michael (2012). The Art of Digital Audio Editing. Focal Press.
2. Katz, Bob (2016). Recording Unhinged: A Field Guide to Location Recording. Focal Press.
3. Nyquist, Harry (2003). Audio Effects Design: A Manual for Practitioners and Teachers. Focal Press.

Course Code : **EMMC208**
Course Title : **Basics of Television Production**

<div style="float:right; border:1px solid; padding:4px;">**Major 7 / Theory / 4 Credits**</div>

COURSE OBJECTIVES

- To acquire basic knowledge of three basic production phases like preproduction, production and post-production.
- To help students understand the roles and responsibilities of the production crew members like producer, cameramen, editor, sound designer, etc.
- To understand the practice of collaborating with the crew members to do research and develop various fiction and nonfiction narratives.
- To understand the managerial aspects of producing and delivering a digital media production.
- To adapt to and update the emerging trends in TV industry.

COURSE OUTCOMES

- Able to work in all three phases of TV production.
- Able to do the roles and responsibilities of producer, cameraman, editor, sound designer, etc.
- Able to deliver produce and deliver digital media content
- Able to adapt to the emerging trends in the TV Industry.

COURSE CONTENTS:

Unit 1:   **Introduction to Television Production**
History of Television, Characteristics of Television medium, TV Transmission types -Terrestrial TV, Cable TV, Direct to Home. Basics of TV production, Role of TV in education, health, and development communication.

Unit 2:   **Fundamentals and Formats of Video Production**
Fundamentals of video, Analog TV standards, International Standards for Digital Audio & Video. Film transfer - Telecine and Reverse Telecine. Video processing. Digital re-mastering, Importance of archive and stock shots for news editing. Multi-camera production. Application of multi-camera for various formats- Sports, Reality shows, wild life, Talk shows & Debates. Master Control Room. OB vans.

Unit 3:   **Planning and Budgeting**
Pre-production planning. Idea & concept Scripting, Shooting plans, Importance of backgrounds. Real and unreal backgrounds. Neutral background. Economical settings. Budget, Cast & Crew discussions, Roles and responsibilities of TV crew members. Getting organized for shooting. Location selection

Unit 4:   **Pre and Post-Production Techniques**
Production techniques. Fully scripted and semi scripted programmes. Pre and post-production techniques. Editing techniques. Chroma key usage, Virtual studio, Virtual studio with camera tracking, live streaming on web. Delay processing unit. Virtual Production studio.

Unit 5: **Digital Trends in Television Production**

Emerging trends - Stereoscopic 3D, Auto stereoscopy- Over the Top (OTT) TV – Smart TVs and Smartphones, Android Box, Apple TV- Streaming Devices & Sticks, Streaming servers, Mobile TVs – USB Tuner Sticks for Mobile TV. Datacasting, Multicasting and Hybrid casting. TV programmes with surround sound.

READING LIST

Textbooks:

1. Television Production Handbook, 12th Edition, Herbert Zettl.
2. Video production handbook, fifth edition, Gerald Millerson, Focal Press, 2012.

Recommended Readings:

1. Television Operations: A Handbook of Technical Operations for TV.
2. Broadcast, On Air, Cable, Mobile and Internet, SBE, 2015.
3. Hand Book of Broadcasting – Waldo Abbot and R Rider (McGraw Hill).
4. Standard handbook of Video and Television Engineering, Jerry Whitaker.
5. Blair Benson, McGraw-Hill, New York, 2000.

Course Code : **EMMC209**
Course Title : **Videography**

<div style="border:1px solid; display:inline-block; padding:4px;">**Minor 4 / Theory / 4 Credits**</div>

COURSE OBJECTIVES

- To acquire broad knowledge of the history of motion picture and the evolution of Cinematography/videography technology and techniques over the years.

- To understand the basics of composition of framing and other elements like shot, scene and sequence.

- To acquire the theoretical knowledge in camera, lighting and other technical related concepts.

COURSE OUTCOMES

- Able to understand theoretically on various cameras, lighting techniques, etc.,

- Able to understand the visual grammar of film making.

- Able to understand various technical related concepts on videography.

COURSE CONTENTS:

Unit 1:   **History of Motion picture camera**
Early stages of video camera. Beam splitters, Cinematography vs Videography. Elements of Composition. Framing, Image size, angle. CCD and CMOS sensor. Frame rates and scanning.

Unit 2:   **Lens and image formation**
Focal length, F-number, T-number, ISO, types of lens, image formation, magnification, normal lens, wide and telephoto lens, filters, Depth of field, Depth of focus, ND filter. Video tapes & formats. Types of shots, camera angles, floor management, colour temperature, white and black balance, gamma correction, tripod setting, hand held shots, tracks and trolleys.

Unit 3:   **Camera movements**
Panning, tilting, craning, and zooming. 1800 axis of action rule. Imaginary line and continuity. Screen directionality. White and black balance. Auto Exposure, Gain control. Filter selection. Colour temperature. View finder adjustments. Genlock and other controls.

Unit 4:   **Basics of lighting**
Units of light - Lux/fc, Lighting techniques -Key fill, back light and background light, kicker light and side light, use of reflectors, outdoor shooting, matching indoors and outdoor lighting. Lighting and exposure. Direct light, diffused light, illumination, brightness, contrast.

Unit 5:   **High Definition and 24P cinematography**
Ultra-High Definition- 4K, 6K etc. Picture quality. Display quality. Colour space – Adobe RGB, Rec -709, Rec -2020, LUT, 3DLUT, DCI, DPX. Video converters – Upscale & Downscale measures. Role of videography in storytelling. The future of Videography.

READING LIST

1. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors (Volume 3) 3rd Edition, Routledge 2015.

2. Five Cs of Cinematography: Motion Picture Filming Techniques, Joseph v Mascelli.

3. Standard handbook of Video and Television Engineering, Jerry Whitaker and Blair Benson, McGraw-Hill, New York, 2003.

4. Television Production Handbook, 12th Edition, Herbert Zettl.

5. Video production handbook, fifth edition, Gerald Millerson, Focal Press, 2012.

Course Code : **EMMC210**
Course Title : **Community Engagement -**
                 Community Radio Programme Production | **CEC / Practical / 2 Credits**

COURSE OBJECTIVES

- To understand the evolution of radio broadcasting around the world.
- To understand about the various production phases of radio production.
- To understand about the concept community radio and its functioning.
- To understand the transmission technology and studio operations behind radio
- broadcasting.

COURSE OUTCOMES

- Able to produce radio programs like talk shows, radio drama, and radio play.
- Able to interact with local communities and make community related programs.
- Able to write radio script, edit audio files and transmitting radio programs.
- Able to handle audio equipment and software.

COURSE CONTENTS:

Unit 1: Evolution of Radio
Invention of Radio, History of Radio Broadcasting-world-wide, History of Radio Broadcasting in India, Pre-Independence and Post- Independence broadcasting in India. Characteristics of the Sound, Characteristics of the Voice, Radio as Mass Medium, Radio as Mobile Medium

Unit 2: Types of Radio Broadcasting & Programmes
Radio Broadcasting - FM Radio stations, Community Radio stations, Ham Radio, Internet Radio, Types of programmes -Talk, Interview, Discussion, Drama, Documentary/ Feature, Commentary, NEWS, Phone-in

Unit 3: Community Radio
Community Radio: Concept and Evolution, Community Radio in India, Community Radio & Commercial Radio, Community Radio Policy, Technology for CR: Guiding principles, Components of CR Station, Radio waves and Spectrum, Understanding communities, Community –Ownership, empowerment, inclusiveness, capacity building & volunteerism.

Unit 4: Studio setup and Program production
Analogue and Digital Audio, Components of the Audio Technology Chain, Studio Acoustics, Audio hardware and Field Recording, Sound Recording and Editing, Mixing and Mastering, File Formats and Compression, Storing and Retrieval, Good Engineering Practices for Studio Setup, Studio Equipment: Preventive & Corrective maintenance, Content Distribution: Alternative Mechanism – Internet, Wireless Mesh Network, Mobile Telephony.

Unit 5: Transmission technology and Rules & Regulation of CR
Components of Transmission chain, Components of FM transmitter, Propagation and Coverage, Transmitter setup- Preventive and Corrective Maintenance, Good Engineering Practices. Community Radio License Policy – Supreme Court Judgment on Airwaves – 1995, Bangalore declaration -1996, Community Radio Guidelines – 2002, NGOs & Civil Society – 2006, CR Application Procedure, Grant of License – LOI, SCAFA, GOPA. Community Radio Policy on the Global context.

READING LIST

1. Boyd, Andrew Broadcast Journalism; Oxford: Focal Press, 1997.

2. Fraser, Colin & Estrada Rastrepo Sonia. Community Radio Handbook (UNESCO, 2001).

3. Neelamalar, M. Radio Programme Production, PHI Learning 2018.

4. Robert McLeish & Jeff Link; Radio Production; 6th edition, Routledge 2018.

5. Tabing Louie. How to do community radio (UNESCO Publication, New Delhi,2002).

Course Code : **EMMC301**
Course Title : **Videography - Practical**

Major 8 / Practical / 4 Credits

COURSE OBJECTIVES

● To acquire broad knowledge of the history of motion picture and the evolution of Cinematography/videography technology and techniques over the years.

● To understand the basics of composition of framing and other elements like shot, scene, and sequence.

● To have hands on experience with various digital cameras and mounting devices.

● To have the ability to carry out shoots in indoor and outdoor for various programmes formats.

COURSE OUTCOMES

▪ Able to handle various digital video camera, tripods and lighting.

▪ Able to shoot videos in indoor and outdoor.

▪ Understanding of visual grammar like shots, scene & composition.

COURSE CONTENTS:

Unit 1: Understanding and hands on experience in using various camera rigs – Monopod, Tripod, Gimbal etc.

Unit 2: Hands on experience on Digital Video camera, Understanding and getting familiar with MENU options like – White balance, Color temperature, Exposure setting, manual rings (focus, zoom, iris), recording format and resolution selection. Audio signal- Input & Output, Video signal -input & output.

Unit 3: Indoor shooting – setting up three-point lighting and recording -interviews, talk shows etc., Outdoor shooting – recording – with natural light, using reflectors, interval recording, types of shots. Camera movements – recording tilt and pan with moving objects, handheld shots.

Unit 4: Audio recording – using internal and external audio devices input – Piece to camera, on field reporting, live sync recording, ambience recording etc.,

Unit 5: Understanding the differences in recording RAW, LOG profile and other profiles, Basic colour correction, Using analogue and digital video signal in Multicamera setup.

Assignments/Activities:

Practical exercise submission: (Minimum 10 Exercises)
Course teacher can update the exercises from time to time

1. Types of Shot
2. Camera Movements
3. Video Jockeying with three-point light
4. Interval recording
5. Recording various rooms
6. 180-degree rule
7. One-minute short film
8. Continuity exercise.
9. Shot breakdown exercise
10. Using a gimbal

READING LIST

1. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors (Volume 3) 3rd Edition, Routledge, 2015.

2. Five Cs of Cinematography: Motion Picture Filming Techniques, Joseph v Mascelli.

3. Television Production Handbook, 12th Edition, Herbert Zettl.

4. Video production handbook, fifth edition, Gerald Millerson, Focal Press, 2012.

Course Code   :   **EMMC302**
Course Title   :   **Video Editing**

COURSE OVERVIEW

- This course provides a comprehensive introduction to the art and science of video editing.
- Students will explore the theoretical and practical aspects of video editing, from fundamental workflows to advanced techniques, equipping them with the skills to produce compelling videos for various media.

COURSE OBJECTIVES

- Understand the history and evolution of video editing technology.
- Identify various video editing software and hardware options.
- Master the step-by-step process of video editing in a non-linear editing system.
- Employ different editing techniques to create a cohesive narrative flow.
- Utilise colour correction and grading tools to enhance video aesthetics.
- Integrate special effects to enhance visual storytelling.
- Edit and mix audio effectively to complement a video project.
- Collaborate effectively within a video production team.
- Export final video projects for various media platforms.

COURSE OUTCOMES

1. Gain a solid understanding of the history, technology, and workflow involved in video editing.
2. Proficiency in using NLE software to import, organize, and edit video and audio files.
3. Apply editing techniques to create clear, engaging, and visually appealing videos.

COURSE CONTENTS

Unit 1:   **Introduction to Video Editing**
History and evolution of video editing technology
Hardware and software considerations for video editing
Introduction to non-linear editing (NLE) concepts
The video editing workflow: Import, organisation, and editing basics

Unit 2:   **Video Editing Workflow and Techniques**
Importing and managing video and audio files
Timeline creation and editing techniques: cutting, splicing, trimming
Editing for clarity, pacing, and storytelling
Adding transitions and primary effects

Unit 3:   **Colour Correction and Audio Editing**
Colour correction fundamentals: balance, contrast, and colour grading
Using colour correction tools to enhance video aesthetics
Introduction to audio editing concepts
Editing and mixing audio for video projects

Unit 4:   **Special Effects and Collaboration**
Introduction to compositing and basic motion graphics techniques
Using special effects to enhance visual storytelling
Collaboration in video production: communication and workflow
Sharing and exporting video projects for various media formats

Unit 5:   **Advanced Editing and Final Project**
Advanced editing techniques: multi-cam editing, slow motion, and time-lapse
Legal and ethical considerations in video editing

Final Project:
Students will produce a short video project, applying the skills learned throughout the course.

PEDAGOGY

This five-unit course will combine theoretical lectures, software demonstrations, hands-on activities, and individual projects.

READING LIST

1. Katz, Eliot (2013). The Art of the Edit: Learning from the Masters. Focal Press.
2. Russo, Vincent (2018). The Film Editing Room Handbook. Focal Press.

Course Code   : **EMMC303**
Course Title   : **Media, Culture & Society**

<div style="float:right; border:1px solid; padding:4px;">**Major 10 / Theory / 4 Credits**</div>

COURSE OVERVIEW

- This course explores the complex relationship between media, identity, and power in contemporary society.
- It examines the role of media in shaping various perspectives related to class, caste and gender in contemporary Indian scenarios.
- Further, the course also analyses the concepts of identity and culture through the lens of media.

COURSE OBJECTIVES

- Students will be able to understand key concepts related to media, cultural norms and collective identities.
- Students can critically assess how media represents gender, race, class, and sexuality and the implications of these representations on society.
- Students will explore the media landscape in India in a subaltern perspective.
- Students will develop understanding to analyse visual culture and media using semiotics.
- Students will critically investigate how media serves as a tool for reinforcing or challenging the power structures in the society.

COURSE OUTCOMES

Upon successful completion of this course, students will be able to:

1. Understand impact of media on culture
2. Evaluate the changing role of media in contemporary India.
3. Critically analyse how the media shapes perception of race, gender, class and caste.
4. Examine how media serves as a tool for both maintaining and resisting power and control

COURSE CONTENTS

Unit 1:   **Media, Power and Control**
Culture, ideology and hegemony: definitions; Media and ideology: base and superstructure, false consciousness; Althusser: ideological state apparatuses; Gramsci: hegemony; Adorno and Horkheimer: Culture industry as mass deception; Changing role of media in contemporary India; Political economies of legacy and digital media; State and corporate control of media; News as an institution of power and social control; How AI reinforces existing power structures.

Unit 2:   **Media, Identity and Culture**
Culture and identity - politics of identity- secularism and identity; Negotiating gender: media, gender and popular culture in India; Raymond Williams: Culture is ordinary; Edward Said: Cultural imperialism; Caste and disability identities of women in India; Globalization and regional identities; Introduction to Queer theory.

Unit 3: **Media and Representation**

Stuart Hall: Encoding and decoding - representation and cultural identity; Representations of subaltern groups in news, films, advertising and digital media; Stereotypical representations; Laura Mulvey: male gaze; Minority representation in media; (Mis)Representing Dalit women.

Unit 4: **Media and Local Cultures**

Media landscape in India; Folk media, alternative media, community media and subaltern response; Contemporary social movements - class and caste in Indian media; Diversity in Indian newsrooms – women in media; Pondicherry's cultural heritage-Ananda Ranganathan Pillai, Bharathiar, Bharathidasan and other contemporary writers.

Unit 5: **Visual Cultures**

What is visual culture? - Introduction to semiotics - structural and post structural semiotics applied to an image – photographic message and semiotics of cinema: Roland Barthes; Social construction of reality, violence and hatred.

READING LIST

Visual Texts:

1. Gulabi Gang (2012) by Nishtha Jain Torstein Grude
2. Kaakkaa Muttai (2014) by M. Manikandan
3. Maamannan (2023) by Maari Selvaraj
4. Malcolm X (1992) by Spike Lee
5. Mandela: Long walk to freedom (2013) by Justin Chadwick
6. MerkuThodarchi Malai (2018) by Leninbharati
7. Miss Representation (2011) by Jennifer Siebel Newsom
8. Nobody Speak: Trials of the Free Press (2017) by Brian Knappenberger
9. Pariyerum Perumal (2018) and Madras (2012) by Pa. Ranjith
10. Visaranai (2015) by Vetrimaaran

Reference Texts:

1. Balasubramaniam, J. (2022, January 7). Dalit journals in Colonial Madras 1869 1943. Dalit journals in colonial Madras 1869 1943. https://www.academia.edu/67577486/Dalit_journals_in_colonial_Madras_1869_1943
2. Banerjee, S., & Ghosh, N. (2019). Caste and gender in Contemporary India: Power, privilege and politics. Routledge.
3. Culture studies in India: Dynamics and diversity. Gorilla 2024.
4. Curran, J. (2012). Media and power. Routledge.
5. Ganesh, K., & Thakkar, U. (2005). Culture and the making of identity in Contemporary India. Sage Publications.
6. Gupta, Charu. (2021). The gender of caste: Representing Dalits in print. University of Washington Press.

7. Gutsche, R. E., & Rodriguez, J. (2017). Media Control: News as an institution of power and Social Control. Bloomsbury Academic, an imprint of Bloomsbury Publishing Inc.

8. Harish S Wankhede, H. S. (2022). OTT platforms and the new dalit characters in Indian cinema. Economic and Political Weekly. (2022, July 8). https://www.epw.in/journal/2022/26-27/insight/ott-platforms-and-new-dalit%C2%A0characters-indian.html

9. Khatun, N. (2024). Postcolonial Bollywood and Muslim identity: Production, representation, and reception. Oxford University Press.

10. Miller, Toby, and Geoffrey Lawrence. "Globalization and Culture." In Miller (ed.), A Companion to Cultural Studies. Oxford: Blackwell, 2001.

11. Nayar, R. (2017). Cultural studies in India. Routledge.

12. Rajapandian, R., Dhanapal, B., & Iyyanar, S. (2021). Representation of caste and class in modern Tamil films. The American Journal of Economics and Sociology, 80(3), 915–929. https://doi.org/10.1111/ajes.12411

13. Sanjukta, D., Sinha, D., Chakravarti, S. (2016). Media, gender and popular culture in India. Sage.

14. Singh, L., & Sinha, S. S. (2024). Gender in modern India: History, culture, marginality. Oxford University Press.

15. Singh, Y. (2002). Culture change in India: Identity and globalization. Rawat Publications.

Course Code : **EMMC304**
Course Title : **Advertising & Branding Communication**

Minor 5 / Theory / 4 Credits

COURSE OVERVIEW

- This course delves into the dynamic field of advertising as a fundamental aspect of marketing communication. It covers the evolution of advertising practices, the role of advertising agencies, and the strategic development of effective advertising campaigns.
- Students will engage in critical analysis, creative exercises, and practical applications to cultivate their skills in advertising and branding communication.
- The course aims to foster a holistic understanding of the advertising landscape, enabling students to materialize their ideas in creative and methodological ways.

COURSE OBJECTIVES

- Develop a thorough understanding of advertising principles, practices, and its role in integrated marketing communication.
- Gain insights into advertising agency structures, media platforms, and global advertising ecosystems.
- Learn to strategize and implement effective advertising campaigns through planning, market segmentation, and research.
- Enhance creative skills in copywriting, visualization, and brand positioning for impactful messaging.
- Understand ethical frameworks and regulatory standards to promote socially responsible advertising.
- Analyse real-world case studies to draw insights from successful advertising and branding strategies

COURSE OUTCOMES

On completion of this course, students will be able to:

1. Understand the fundamental concepts and practices of advertising.
2. Develop critical advertising literacy and analytical skills.
3. Create and execute advertising campaigns tailored to different media.
4. Enhance their creative and artistic sensibilities in advertising contexts.

COURSE CONTENTS

Unit 1: Introduction to Advertising
Definition and key concepts of advertising
Evolution of advertising globally and in India
Understanding rural advertising in India
The role of advertising in integrated marketing communication
The marketing mix, social marketing, and public service advertising

Unit 2: Advertising Agency and Marketing Communications
Types of advertising and media platforms
Overview of global advertising and advertising conglomerates
Types of advertising agencies and their functions
Structure and processes within advertising agencies
Agency-client relationships and the commission system
Landscape of advertising agencies in India

Unit 3: Advertising Campaigns & Market Research
Strategy development and planning for advertisement campaigns
Budgeting and media planning in advertising
Market segmentation and its relevance to advertising
The process of market research: Purpose and necessity
Basics of scientific marketing research: Methods and tools

Unit 4: Case Studies & Brand Positioning
Analysis of global and Indian advertising campaigns through case studies
Developing an advertising campaign: Steps and considerations
Introduction to branding: Definitions and concepts
Understanding brand positioning and its relationship with advertising
Positioning strategies and their implications
Case studies analysing successful global and Indian brands

Unit 5: Copywriting & Visualization
Introduction to copywriting and its significance in advertising
Principles of creative copywriting for different media
Synergy between copy and visual elements in advertising
Techniques for persuasive writing
Visualization techniques: Layout, production, colour psychology, and typography
Ethical aspects of advertising: Apex bodies, rules, and regulations
Practical copywriting exercises

READING LIST

1. Clow, K. E., & Baack, D. (2007). Integrated Advertising, Promotion & Marketing Communications. Pearson.

2. Ogilvy, D. (1985). Ogilvy on Advertising. Vintage.

3. Sengupta, S. (2006). Brand Positioning – Strategies for Competitive Advantage. Tata McGraw-Hill.

4. Vilanilam, J. V., & Varghese, A. K. (2008). Advertising Basics. Sage Publications.

Course Code	:	**EMMC305**	
Course Title	:	**Internship**	**Major 11 / Theory / 4 Credits**

COURSE OVERVIEW

- This course is designed to provide students with practical, hands-on experience in the media and communications industries.

- It integrates theoretical knowledge with real-world media practices, giving students the opportunity to work within media organisations, production houses, digital platforms, or communication agencies.

- The course helps bridge the gap between academic learning and professional skill development, preparing students to navigate the dynamic media landscape.

COURSE OBJECTIVES

- To provide students with practical experience in various fields of media and communication, such as journalism, digital media, advertising, and public relations.

- To enhance students' understanding of the professional environment, workflows, and challenges in the media industry.

- To develop skills in content creation, media production, communication strategies, and digital media management.

- To foster problem-solving, critical thinking, and professional ethics in media-related tasks and projects.

- To enhance networking abilities and expose students to potential career opportunities in the media industry.

COURSE OUTCOMES

Upon successful completion of the internship, students will be able to:

1. Demonstrate practical skills and competencies in media and communication tasks, such as writing, editing, multimedia production, or campaign management.

2. Exhibit professionalism, adaptability, and creativity in tackling challenges faced during the internship.

3. Understand the roles, responsibilities, and ethical considerations involved in working within the media industry.

4. Reflect on their personal development and experience through a structured report or presentation, showing how the internship has influenced their career aspirations.

5. Develop a professional network that can assist in their future career progression within the media and communication industries.

The following activities must be completed and turned in to the supervisor by the last day of regular classes and before final exams begin.

1. Students must turn in the log book of activities, signed and dated by the supervisor.

2. Students must also write a 5 to 10-pages of reflection paper which discusses what the student gained from the internship experience and what problems they encountered during the experience.

3. The student shall obtain an internship completion certificate from the agency and submit it to the supervisor.
4. Two copies duly signed by the supervisor, external, and the Head of the Department must be submitted to the department office for record.

The internship report should contain:

1. Company history and ownership structure
2. A brief description of the company, including a description of the department or unit in which the intern worked.
3. The intern's primary job responsibility.
4. Personal reflection: what you learned about the industry and company or organisation through techniques of observation and reflective analysis.
5. Daily observational research and analysis summaries and what is learned.
6. Working proof: photos, publication, program copy, etc.
7. Acceptance offer letter and a completion letter and conclusion.
8. Students must ensure their active presence on LinkedIn to demonstrate their professional networking and growth.

Prospective Media Internship Areas

- Journalism & News Reporting in Print, TV, and Digital media
- Multimedia Production (Video, Audio, Photography, documentary)
- Public Relations & Strategic Communication
- Advertising & Marketing industries
- Social Media Management & Digital Content Creation
- Media Research & Analytics
- Crisis Communication in Media among a diverse field of opportunities
- Non-governmental organisations/not-for-profit media bodies

Course Code : **EMMC306**
Course Title : **Media Laws and Ethics**

Major 12 / Theory / 4 Credits

COURSE OVERVIEW

- This course provides a wide-ranging understanding of the Indian Constitution, its evolution, and its current relevance in Indian governance and society.

- It aims to offer an overview of the legal landscape for communication/ media in India.

- This course equips students with a deep understanding of the complexities and challenges of information laws in India by analysing the implications of information laws on privacy, data protection, and access to information.

- Further it explores the relationship between technology, society, and the law in the context of communication, media and information.

- The course also helps to understand the ethical principles that guide media, information, and communication practices by exploring the role of ethics in shaping public opinion and the responsibility of media professionals.

COURSE OBJECTIVES

- Students will gain an understanding of the philosophy of the Constitution and its structural framework.

- Students will critically analyze how laws are formulated within the constitutional framework.

- Students will examine various media laws governing communication systems in India.

COURSE OUTCOMES

Upon successful completion of this course, students will demonstrate the following competencies:

1. Students will be able to critically assess the evolution and relevance of the Indian Constitution.

2. Students will analyse and apply the legal frameworks governing communication system/ media infrastructure in India.

3. Students will demonstrate a nuanced understanding of information laws in India, particularly in relation to privacy, data protection, and access to information.

4. Students will critically evaluate ethical dilemmas in media, information, and communication domains within the Indian context.

5. Students will explore and articulate the sophisticated relationship between technology, society, and law, particularly how legal frameworks adapt to technological advancements and their societal implications.

COURSE CONTENTS

Unit 1: **The Constitution of India**
Inception to Present Status: Drafting of the Constitution. Key Features of the Indian Constitution: Preamble, Philosophy and Vision; Salient Features: Length, Flexibility, and Rigidity; Federal Structure: Union and States; Fundamental Rights and Duties; Directive Principles of State Policy. Landmark Judgments on the Constitution: Keshavananda Bharati Case (1973) and Basic Structure Doctrine; Golaknath Case (1967); Minerva Mills Case (1980); Judicial Review and Interpretation of the Constitution.

Unit 2: **Media Laws in India**
History and Evolution of Media Laws in India. Constitutional Framework: Freedom of Speech and Expression. Regulatory Bodies and Statutory Framework: Press Council of India: Role, functions, and powers. Broadcasting Laws. Prasar Bharati Act 1990. Cable Television Networks (Regulation) Act, 1995. Telecom Regulatory Authority of India (TRAI). Defamation Law and Media: Civil and Criminal Defamation: IPC Sections 499 and 500. Remedies available under defamation law. The Contempt of Courts Act, 1971.. Privacy and Media: Right to Privacy. Censorship and Media: Film Censorship. Central Board of Film Certification (CBFC) and its role. Censorship of Print and Broadcast Media. Legal provisions governing censorship.

Unit 3: **Cyber Laws and Digital Media**
Information Technology Act, 2000. Overview of provisions relevant to media. Regulation of Online Content. Social media regulations. IT (Intermediary Guidelines and Digital Media Ethics Code) Rules, 2021. Intellectual Property Rights (IPR) and Media. Information Technology (IT) Act, 2000. Cybercrimes and Penalties. Overview of the IT (Intermediary Guidelines and Digital Media Ethics Code) Rules, 2021.

Unit 4: **Information Laws**
Data, information, and knowledge. Legal aspects of information control and dissemination. Right to Information (RTI) Act, 2005. Data Protection and Privacy Laws: Right to Privacy as a Fundamental Right. Personal Data Protection Bill, 2019. Cyber security and Data Breaches. Balancing freedom of information with national security concerns. Intellectual Property Rights (IPR) in the Information Age: Copyright in Digital Media; Copyright Act, 1957. Emerging Issues in Information Law: Artificial Intelligence and Law. Big Data and Surveillance. Legal implications of mass data collection and surveillance. Balancing privacy with the use of big data for public good.

Unit 5: **Information, Communication and Media Ethics**
Definitions and key concepts in ethics. Ethical Theories and Frameworks: Deontological ethics (Kantianism). Consequentialism (Utilitarianism). Virtue ethics (Aristotelian approach). Media Ethics in Practice: Accuracy, Fairness, and Objectivity: The importance of truthfulness in journalism. Privacy vs. Public Interest. Misinformation, Disinformation, and Fake News. Artificial Intelligence and Media Ethics: Ethical implications of AI in journalism and media.

READING LIST

1. Basu, D. D. (2015). Introduction to the Constitution of India. LexisNexis, Gurgaon.
2. Bakshi, P. M. (2019). The Constitution of India. Universal Law Publishing, New Delhi.
3. Coeckelbergh, M. (2020). AI Ethics. MIT Press, Cambridge, MA.
4. Craig, T., & Ludloff, M. E. (2011). Privacy and Big Data. O'Reilly Media, Sebastopol, CA.
5. DeNicola, D. R. (2018). Moral Philosophy: A Contemporary Introduction. Broadview Press, Peterborough, ON.
6. Duggal, P. (2020). Cyber Law: The Indian Perspective. Saakshar Law Publications, New Delhi.
7. Lipschultz, J. H. (2020). Social Media Communication: Concepts, Practices, Data, Law and Ethics. Routledge, New York, NY.
8. Malcolm, J. (2011). The Journalist and the Murderer. Vintage Books, New York, NY.
9. Nichols, T. (2017). The Death of Expertise. Oxford University Press, New York, NY.
10. Patterson, P., & Wilkins, L. (2013). Media Ethics: Issues and Cases. McGraw-Hill Education, New York, NY.
11. Plaisance, P. L. (2013). Media Ethics: Key Principles for Responsible Practice. SAGE Publications, Thousand Oaks, CA.
12. Sharma, V. (2018). Information Technology Law and Practice. Universal Law Publishing, New Delhi.

COURSE OVERVIEW

- This course provides a comprehensive understanding of the media production process, from concept generation to final release.

- Students will explore the fundamental stages, techniques, and technologies in producing various media formats. Through project-based learning, students will gain hands-on experience applying their knowledge.

- The course will also examine the business side of media, including distribution strategies and media economics.

COURSE OBJECTIVES

- Explain the different stages of the media production process (development, pre-production, production, post-production, and distribution).

- Apply pre-production skills such as storyboarding, budgeting, and scheduling.

- Utilise production techniques, including camera operation, sound recording, and lighting.

- Implement post-production techniques like video editing, colour correction, and sound design.

- Analyse the aesthetics of media production and their impact on the audience.

- Understand the economic landscape of the media industry and distribution models.

COURSE OUTCOMES

1. Students will be able to explain and navigate the key stages of media production: development, pre-production, production, post-production, and distribution. They will understand how each stage contributes to the overall media project.

2. Students will gain hands-on experience with production techniques, including camera operation, sound recording, and lighting. They can use this knowledge to create visually and aurally compelling media.

3. Students can critically assess the aesthetic choices in media production (e.g., visual style, sound design, pacing) and understand how these elements influence audience perception and engagement.

4. Students will gain an understanding of media economics, including distribution models, revenue generation, and the impact of technological advancements on the business side of media production.

COURSE CONTENTS

Unit 1: Introduction to Media Production
Overview of the media production process
Understanding the roles of pre-production, production, and post-production

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Unit 2:   Pre-Production
Developing a concept and creating a storyboard
Scriptwriting for visual media
Budgeting and scheduling
Production design (sets, costumes, and props)

Unit 3:   Production
Camera techniques and lighting
 Sound production for film and video
Directing and working with actors
Aesthetics of media production (composition, lighting, and colour)

Unit 4:   Post-Production
Video editing
Colour correction and sound design
Visual effects and animation

Unit 5:   Video Production for Impact and Media Economics
Aesthetics: Creating engaging and compelling videos.
Best practices for delivering your final product. Understanding the media industry
and the economics of media production
Monetising media content and distribution strategies
Copyright and intellectual property rights

PEDAGOGY

The course is divided into five units, each focusing on a critical aspect of the media production process

READING LIST

Textbook:

The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age by Steven Ascher and Edward Pincus.

Recommended Readings:

1. Blain Brown, Cinematography: Theory and Practice.

2. Edited by Matthew L. J. Milliner, Intellectual Property for the 21st Century: Interdisciplinary Approaches.

3. J. Michael Gillette, Production Design and Art Direction.

4. Jay Rose, Producing Great Sound for Film and Video.

5. Jeff Ulin, The Business of Media Distribution: Monetizing Film, TV, and Video Content.

6. Mark D. Lingenfelter, Media Economics: Understanding Markets, Industries and Concepts.

7. Noël Carroll, Aesthetics of Film.

8. Richard J. Sullivan, The Art of Film Production Design.

9. Sam Kauffmann, Post-Production: A Video Editor's Handbook.

Course Code : **EMMC308**
Course Title : **Intercultural Communication**

| Major 14 / Theory / 4 Credits |

COURSE OVERVIEW

● This course explores intercultural communication theories and principles, focusing on the development of competencies for understanding and managing intercultural interactions.

● It delves into cultural variations, communication codes, and conflict resolution strategies, providing students with an appreciation of diverse communication styles and behaviors.

● Students will gain insights into how culture influences communication and develop practical skills to navigate intercultural contexts effectively.

COURSE OBJECTIVES

▪ Understand and apply key theories and principles of intercultural communication.

▪ Analyse cultural variations and communication codes, including verbal and non-verbal elements.

▪ Develop intercultural competence by fostering respect, empathy, and effective communication skills.

▪ Explore the influence of identity, bias, and perception in intercultural interactions.

▪ Address challenges like stereotypes and miscommunication while employing strategies for conflict resolution.

▪ Apply intercultural communication knowledge in diverse real-world contexts, including interpersonal and professional settings.

COURSE OUTCOMES

Upon completion of this course, students will be able to:

1. Assess and apply various intercultural communication theories and principles.

2. Identify and explain factors underlying cultural variations and communication codes.

3. Recognize and appreciate intercultural differences in verbal and non-verbal communication.

4. Apply intercultural communication knowledge to real-world situations.

5. Develop and demonstrate intercultural communication competencies in diverse contexts.

COURSE CONTENTS

Unit 1:   Introducing Intercultural Communication
Definitions and key concepts in interpersonal and intercultural communication
Taxonomies of cultural patterns (Hall's high and low context, Hofstede's cultural dimensions, etc.); Overview of global and regional cultural variations

Unit 2:   Processes of Intercultural Communication
Understanding perceptual processes in intercultural contexts
The role of identity and bias in intercultural interactions
Verbal communication across cultures: language, meaning, and context
Nonverbal communication across cultures: gestures, body language, and proxemics
Listening within and across cultures: empathy and perspective-taking

Unit 3:   Intercultural Communication Competence
Ethics in intercultural communication: Respect, equality, and understanding
Developing intercultural competence: Knowledge, skills, and attitudes
The synergy principle: Leveraging cultural diversity for effective communication
Practical frameworks for enhancing intercultural communication skills

Unit 4:   Intercultural Communication Across Different Contexts
The role of mass media in intercultural communication: Representation and stereotypes
Interpersonal relationships in intercultural settings: Friendship, family, and workplace dynamics
Case studies: Analysis of intercultural interactions in various global contexts

Unit 5:   Issues and Challenges
Challenges in intercultural communication: Miscommunication, stereotypes, and prejudice
Conflict resolution in intercultural settings: Strategies and approaches
Intercultural business communication: Etiquette, negotiation, and management
Strategies for overcoming intercultural communication barriers

READING LIST

1. Chaney, L., & Martin, S. (2006). Global Business Etiquette: A Guidebook to International Communication and Customs. Praeger.

2. Gudykunst, W. B. (Ed.). (2003). Cross-cultural and Intercultural Communication. Sage Publications.

3. Klyukanov, I. E. (2005). Principles of Intercultural Communication. Pearson.

4. Novinger, T. (2001). Intercultural Communication: A Practical Guide. University of Texas Press.

5. Ting-Toomey, S., & Chung, L. (2004). Understanding Intercultural Communication. Roxbury Publishing Co.

Course Code : **EMMC309**
Course Title : **Broadcast Journalism**

<div style="border:1px solid black">**Major 15 / Practical / 4 Credits**</div>

COURSE OVERVIEW

- This course immerses students in the practical intricacies of television news production, offering a blend of demonstrations and hands-on workshops.
- Throughout the course, students will engage in practical assignments that provide real-world experience in reporting, news writing, and utilizing electronic media tools for news production and dissemination.

COURSE OBJECTIVES

- Understanding fundamentals of Broadcast Journalism
- Develop expertise in reporting for television news
- Develop expertise in scriptwriting for television news
- Enabling the understanding of editorial processes, roles, and production of news bulletins
- Leveraging different platforms for news distribution

COURSE OUTCOMES

Upon successful completion of this course, students will achieve the following learning outcomes:

1. Students will demonstrate the ability to report news effectively, including live reporting, with a focus on television as the medium of communication.
2. Students will acquire the skills to create audio visual news stories that engage viewers and convey information effectively.
3. Students will master the art of writing news specifically tailored for television news broadcasts, adhering to the format and style conventions of broadcast journalism.
4. Students will gain expertise in the operation and utilization of video and audio equipment essential for television reporting.
5. Students will learn how to leverage online platforms for the dissemination of news content.
6. Students will be capable of producing comprehensive news bulletins.

COURSE CONTENTS

Unit 1: **Introduction to Broadcast Journalism**
Overview of Broadcast Journalism – Role of Broadcast Journalists – Newsroom Structure and Dynamics – Ethical Considerations in Broadcasting

Unit 2: **News Gathering and Reporting**
Researching News Stories – Conducting Interviews – Writing News Scripts – Reporting for Television – Reporting for Radio

Unit 3: **On-Camera Presentation**
Developing On-Camera Presence – Language and Delivery – Teleprompter Operation – Live Reporting Techniques

Unit 4:   **Audio Visual news production**
Camera Operation – Audio news production & distribution – Video news production for different platforms

Unit 5:   **Newsroom Simulation**
Newsroom Roles and Responsibilities - Editorial Meetings and Story Assignments – News Bulletin Production and Broadcasting – Newsroom Ethics and Decision-Making

Assignments

- ▪ Assignments may include the following but not limited to the same. Additional assignments may be given by the course teacher.
- ▪ Writing scripts for television news on topics assigned by the course teacher, producing hard news stories, producing feature stories, producing news bulletins, producing audio news.

READING LIST

1. Barnas, F. (2019). Broadcast News Writing, Reporting, and Producing. Focal Press.

2. Chapman, J., & Kinsey. M. (2008). Broadcast Journalism: A Critical Introduction. Routledge.

3. Gormlyand, E.K. (2005). Writing and Producing Television News. Blackwell, reprinted in India by Surjeet.

4. Kaushik, S.B. (2003). Script to Screen: An Introduction to TV Journalism. Macmillan.

5. Rich, C. (2015). Writing and Reporting News: A Coaching Method. Wadsworth.

6. Silcock, B.W., Heider, D., & Rogus, M.T. (2007). Managing Television News: A Handbook for Ethical and Effective Producing. Routledge.

7. Stewart, P., & Alexander, R. (2021). Broadcast Journalism: Techniques of Radio and Television News. Routledge.

Course Code **:** **EMMC310**
Course Title **:** **Artificial Intelligence in Media & Communication**

Minor 6 / Theory / 4 Credits

COURSE OBJECTIVES

- This course gives an understanding of the efficient use of Artificial Intelligence (AI) in media and communication.
- Students will learn various concepts related to AI technologies and their ethical use.
- Students will also learn about how AI generates content across different media and transforms various aspects of media production, distribution, and consumption.

COURSE OUTCOMES

By the end of this course, the students will be able to:

1. Gain a solid grasp of fundamental AI concepts, and understand their evolution and applications in media and communication.
2. Utilise AI tools for text generation and understand their implications for automated journalism, including the importance of fact-checking and addressing its drawbacks.
3. Critically analyse how AI influences various media formats and consumption across platforms like Netflix, Spotify and YouTube.
4. Understand how AI enhances social media content creation and apply AI techniques to targeted advertising campaigns.
5. Evaluate the ethical implications of AI in media, including issues of bias, misinformation, and job displacement, and speculate on future trends and developments in AI.

COURSE CONTENTS

Unit 1:   Introduction to Artificial Intelligence

- Introduction and overview of Artificial Intelligence (AI): history and evolution
- Key concepts including Machine Learning, Deep Learning, and Natural Language Processing
- The use of Large Language Models (LLM) in Artificial Intelligence
- Impact of AI in transforming the global communication and media industry
- AI vs. Traditional Tools: Changes and implications

Unit 2:   AI in Content Creation

- Role of AI in text generation
- Automated journalism or algorithmic journalism and relevant AI tools
- Importance of fact-checking in automated journalism for the curation of appropriate articles
- Drawbacks of automated journalism and its impact on the news media industry
- The use of AI in generating content across visual media
- AI in visual storytelling and image recognition
- Impact of AI-generated audio and music content

Unit 3:   AI in Social Media and Communication

- Usefulness of AI in creating audio-visual and text-based content for social media and the web
- Personalisation of content based on user-requirements using AI tools
- Role of AI in influencing media consumption on OTT and digital media platforms
- Chatbots, virtual assistants, and their applications in modern day practices
- AI in newsrooms with the presence of AI anchors on television channels
- AI in investigative journalism: Identifying patterns and insights
- Effectiveness of AI in enhancing communication strategies

Unit 4:   AI in Marketing and Advertising

- Role of AI in targeted advertising and identification of relevant consumers
- Impact of AI on consumer behaviour and marketing outcomes
- Application of AI concepts to marketing and advertising strategies
- Impact of AI in automating ad buying and placement of advertisements
- Tools for data scrapping and data mining to understand consumer behaviour and improve customer relationships
- Case studies of successful AI-driven marketing campaigns
- Finding market opportunities with AI and tailoring pricing and campaigns with AI

Unit 5:   Future Trends and Ethical Implications of AI in Media and Communication

- Future developments in AI and its role in empowering new creators
- Role of emerging AI technologies in transforming media and communication industries
- Bias, misinformation, and fairness in AI applications
- AI bias and accountability in news reporting
- Ethical considerations of using AI in media and communication
- Impact of AI on jobs in the media and communication industry

READING LIST

1. A.J Kulkarni and S K Biswal, Exploring the Intersection of Artificial Intelligence and Journalism: The Emergence of a New Journalistic Paradigm, Routledge, 2024.

2. Anette Alen-Savikko, Taina Pihlajarinne, Artificial Intelligence and the Media: Reconsidering Rights and Responsibilities, Elgar, 2022.

3. Cathy O'Neil, Crown, Weapons of Math Destruction, 2016.

4. Seth Stephens-Davidowitz, Dey Street Books, Everybody Lies: Big Data, New Data, and What the Internet Can Tell Us About Who We Really Are, 2017.

5. Relevant articles, case studies, and online resources.

Course Code : **EMMC401** Course Title : **Global Communication Structures and Policies**	**Major 16** **Theory / 4 Credits**

COURSE OVERVIEW

- This course explores the global structures of media and communication, examining the policies that shape the media landscape across different cultures.
- The course delves into the dynamics of global media ownership, regulation, and policy-making, with an emphasis on understanding the challenges and opportunities in the global media environment.
- Students will critically analyse the impact of globalization on media systems, the role of international organizations, and the influence of technology on media policies worldwide.

COURSE OBJECTIVES

- Students will gain a deep understanding of the global media landscape, including the key structures, organizations, and players that influence media systems worldwide.
- Students will critically analyse media policies in different regions, understanding the factors that shape these policies and the challenges faced by various countries, with a focus on the impact of globalization.
- Students will explore the role of international organizations and treaties in shaping global media policies, assessing their influence on national media systems and communication practices.
- Students will examine how emerging technologies, such as social media, AI, and digital platforms, are transforming global media structures and influencing policy-making processes.
- Students will develop the ability to compare and contrast media policies across different regions and countries, identifying best practices and lessons that can be applied to the Indian media landscape.

COURSE OUTCOMES

By the end of this course, students will be able to:

1. Understand the global media landscape, including key structures and players.
2. Analyse the impact of communication policies on media systems in different regions.
3. Evaluate the role of international organizations and agreements in shaping global media policies.
4. Critically assess the challenges posed by globalization to national media policies.
5. Explore the influence of emerging technologies on global communication structures and policies.

COURSE CONTENTS

Unit 1: **Global Media and Communication Systems**
Globalization, media convergence, and transnational communication. Historical evolution of global media. The Global Media Landscape: Major global media corporations and their influence. Media ownership patterns and their implications. Case studies of media conglomerates. Media Systems and Policies in Developed Countries: Media policies in the US, UK, and EU. Public service broadcasting vs. commercial media. Media regulation and policy challenges in developed nations.

Unit 2: **Media Systems and Policies in Developing Countries**
Media policies in India, China, and Brazil. Challenges of media regulation in developing nations. Role of the state in media systems. International Communication and Global Governance: The role of international organizations: UNESCO, ITU, WTO. Global communication treaties and agreements. Influence of international governance on national media policies.

Unit 3: **Media and Cultural Imperialism**
The concept of cultural imperialism in global media. Impact of Western media on local cultures. Case studies of media influence in non-Western societies. Global Digital Divide and Media Access: The digital divide: global and regional perspectives. Access to media and communication technologies in different regions. Policies to bridge the digital divide. Globalization and Media Policy Challenges: The impact of globalization on national media policies. Balancing local content and global influences. Policy responses to globalization.

Unit 4: **International News Flow and Global Communication**
Patterns of international news flow. Dominance of Western news agencies. Impact on global public opinion. Media Policy in the Age of Social Media: The rise of social media and its impact on global communication. Challenges for media policy in regulating social media platforms. Intellectual Property and Media Policies: Global intellectual property rights (IPR) and their impact on media. Piracy, copyright, and media policy challenges. Media, Communication, and Human Rights: The role of media in promoting or violating human rights. Global policies on media freedom and human rights. Case studies of media and human rights violations.

Unit 5: **The Future of Global Media Policies**
Emerging trends in global media policies. The role of AI, big data, and emerging technologies. Future challenges for global media regulation. Case Studies and Regional Comparisons Comparative analysis of media policies across regions. In-depth case studies: European Union, African Union, ASEAN.

READING LIST

1. Boyd-Barrett, O. (2000). The Globalization of News. London: SAGE Publications.
2. Chalaby, J. K. (2005). Transnational Television Worldwide: Towards a New Media Order. London: I.B. Tauris.
3. Doyle, G. (2013). Media Ownership: The Economics and Politics of Convergence and Concentration in the UK and European Media. London: SAGE Publications.
4. Flew, T. (2018). Understanding Global Media. London: Palgrave Macmillan.
5. Goodman, R., & Jinks, D. (2013). Socializing States: Promoting Human Rights through International Law. Oxford: Oxford University Press.
6. Hallin, D. C., & Mancini, P. (2004). Comparing Media Systems: Three Models of Media and Politics. Cambridge: Cambridge University Press.
7. Lessig, L. (2004). Free Culture: The Nature and Future of Creativity. New York, NY: Penguin Press.
8. McPhail, T. L. (2014). Global Communication: Theories, Stakeholders, and Trends. Malden, MA: Wiley-Blackwell.
9. Norris, P. (2001). Digital Divide: Civic Engagement, Information Poverty, and the Internet Worldwide. Cambridge: Cambridge University Press.
10. Thussu, D. K. (2006). Media on the Move: Global Flow and Contra-Flow. London: Routledge.
11. Tomlinson, J. (1991). Cultural Imperialism: A Critical Introduction. Baltimore, MD: Johns Hopkins University Press.
12. Van Dijck, J. (2013). The Culture of Connectivity: A Critical History of Social Media. Oxford: Oxford University Press.

Course Code   : **EMMC402**
Course Title   : **Communication Research Methods**

Major 17 / Theory / 4 Credits

COURSE OVERVIEW

- This course provides an overview of the concepts, research methods, and tools by which communication research is designed, conducted, interpreted, and critically evaluated.

- The primary objectives of this course are to help students become well versed in communication research by exposing them to social science research methods in Communication discipline.

- The course also aims to help students understand how empirical research is conducted. Students will have a better understanding of the process of research and its importance in various career paths.

- Aspects of communication research will be explored through readings, lectures, published research, and statistical problems.

COURSE OBJECTIVES

- To master the concepts and technical vocabulary of communication research, and be able to use this language appropriately.

- To comprehend the relationship between theory and research methods in the study of communication as a social science

- To assess the ethical choices of researchers in conducting and presenting research

- To compare and contrast four major research methods (experimental, survey, textual analysis, and naturalistic inquiry) used to investigate communication behaviour

- To develop skills necessary for conducting communication research

- To develop the ability to clearly communicate, both orally and in writing, the findings of original communication research to a lay audience

- To become an intelligent consumer of research—able to read, understand, explain and critically evaluate communication and other research reported in scholarly journals as well as in the popular press.

COURSE OUTCOMES

1. Identify and understand methods for conducting communication research
2. Understand and evaluate academic research using common communication research methodologies
3. Analyse data from qualitative and quantitative perspectives
4. Use qualitative and quantitative data to inform communication research

COURSE CONTENTS

Unit 1:   **Introduction to Communication Research**
Philosophy of research - Inductive and deductive research -Epistemology and ontology of research – Quantitative and qualitative research methods- Research design - Variables - Scales of measurement- Research questions and research design – Hypothesis testing, Primary and secondary data

Unit 2:   **Quantitative Methods and Textual Analysis**
Survey method – Tools of data collection – Experimental research descriptive statistics – Inferential statistics: chi-square, t-test, ANOVA - Content analysis Semiotic analysis – Discourse analysis/ Critical discourse analysis (CDA)

Unit 3:   **Ethnography and Visual Analysis**
Ethnography – Focus group discussion/Interviews and Observations Digital ethnography / Auto-ethnography – Visual analysis methods: visual anthropology, multimodal analysis

Unit 4:   **Doing Research**
Researching news; Applied media research – Researching films, television content and digital spaces - Psychoanalysis and films - Policy research

Unit 5:   **Data Analysis and Dissertation/Thesis Writing**
Reporting research results – Coding qualitative data – Open access journals - APA - MLA - CMS styles - Zotero and Mendeley for research management – Structure of a thesis

READING LIST

1. Booth, W. C., Colomb, G. G., & Williams, J. M. (2008). The craft of research. (3rd ed.). Chicago: University of Chicago Press.

2. Morgan, S. E., Reichert, T., & Harrison, T. R. (2002). From numbers to words: Reporting statistical results for the social sciences. Boston, MA: Allyn & Bacon.

3. Baxter, L. A., & Babbie, E. R. (2003). The basics of communication research. Boston, MA: Wadsworth.

4. David Silverman & Amir Marvasti (2008). Doing Qualitative Research: A Comprehensive Guide. Sage.

5. Gregory C. Stanczak. (2007). Visual Research Methods: Image, Society & Representation. Sage.

Course Code : **EMMC403**
Course Title : **Film Studies**

COURSE OVERVIEW

- This course introduces students to the art and language of film through the analysis of film form and style.

- The course will equip students with the tools to analyse and discuss films, appreciate the historical and cultural contexts in which they are made, and consider the role of film as a mode of expression and communication.

- By the end of the course, students will have a strong foundation in the language and theory of film, enabling them to engage with films both critically and analytically, and appreciate the complex relationship between cinema, culture, and the spectator.

COURSE OBJECTIVES

By the end of this course, students will be able to:

- Identify the fundamental concepts and methods of film study.
- Analyse film using diverse theoretical frameworks.
- Deconstruct the unique language of film to discuss and analyse films critically.
- Understand the relationship between form and content in narrative film.
- Analyse the role of the spectator concerning the moving image.

COURSE OUTCOMES

Upon successful completion of this course, students will be able to demonstrate the following competencies:

1. Understand the fundamental elements of film language: cinematography, movement, editing, mise-en-scene, and sound.

2. Understand major film theories, such as Formalism, Realism, Auteur Theory, and film movements.

3. Evaluate the social and cultural significance of Indian cinema.

4. Analyse how film form (e.g., style, structure, visual language) works in tandem with content (e.g., themes, story, characters) to create meaning and emotional impact in narrative films.

5. Understand and analyse how films engage viewers, creating specific responses based on the interaction between the spectator and the moving image.

COURSE CONTENTS

Unit 1: Film Language and Form
Components of film: Cinematography, movement, editing, mise-en-scene, sound
Film form and style: Continuity editing, montage, framing, shot analysis
Film genre theory and screen theory
The relationship between form and content
Narrative structure: Plot, story, time, narrative point-of-view

Unit 2: **Film Theory**
Major film theories:
Formalism (Arnheim, Eisenstein, Balazs), Realism (Kracauer, Bazin)
Auteur theory and film authorship
Film movements: French Impressionism, German Expressionism, Surrealist cinema, Soviet Montage, Documentary Film Movement, Italian Neorealism, New Wave cinemas (French, British, Indian), New Queer Cinema, Postmodern film.

Unit 3: **Contemporary Film Theory**
Semiotics and Structuralism
Phenomenology and Hermeneutics
Psychoanalysis and film theory (Suture and Apparatus Theory)
Gender, Feminism, Post-Theory, and Cognitive Film Theory
Deleuze and Film-Philosophy
Phenomenology and Materiality
Film and memory
Theories of Affect

Unit 4: **Film and Society**
Film audiences: The psychology of the film spectator, consumers, fans, and stars
Film and its social and ideological context:
Culture, history, and reception aesthetics
Frameworks for film interpretation: Textual analysis
Film and cultural identity
Film in a Historical and Economic Context: Studio and actor-centric productions

Unit 5: **Case Studies in Indian Cinema**
This unit will explore a selection of Indian films through the lens of the theoretical frameworks studied throughout the course. Specific films will be announced in class.

Ezhai Padum Padu (1950)	Director: K Ramnath
Pather Panchali (1955)	Director: Satyajit Ray
Mughal-e-Azam(1960)	Director: K Asif
Meghe Dhaka Tara (1960)	Director: Ritwik Ghatak
Duvidha (1973)	Director: Mani Kaul
Mrigaya (1976)	Director: Mrinal Sen
Elipathayam (1981)	Director: Adoor Gopalakrishnan
Chidambaram (1985)	Director: G. Aravindan
Tabarana Kathe (1986)	Director: Girish Kasarvalli
Prohor (2002)	Director: Subrata Chowdhary

READING LIST

Textbooks:

- Bordwell, David, Thompson, Kristen and Smith, Jeff (2015). Film Art: An Introduction (McGraw-Hill Education).

Recommended Readings:

- Donald, James and Renov, Michael (2008). The Sage Handbook of film Studies (Sage Publications).
- Hill, John and Gibson, Pamella Church (1998). The Oxford guide to film studies (Oxford University Press).

Additional Resources:

1. Baskaran, S Theodore (2018) History through the lens - Perspectives on South Indian Cinema, Orient Blackswan Private Limited.
2. Corrigan, Timothy and White, Patricia, The Film Experience: An Introduction.
3. Edited by Braudy, Leo and Cohen, Marshall. Film Theory and Criticism.
4. Edited by Rothman, William and Keane, Marian, Aesthetics and the Art of Film.
5. Gopalan, Lalitha (2010). The Cinema of India (24 Frames), Wallflower Press.
6. Hayward, Susan, The Cinematic: The Critical Idiom..
7. Rajadhyaksha, Ashish (2016). Indian Cinema: A Very Short Introduction (OUP Oxford).
8. Ray, Satyajit (2005) Speaking of Films, Penguin India.
9. Ray, Satyajit (2017) Deep Focus: Reflection on Indian Cinema Paperback.

Course Code   : **EMMC404**
Course Title   : **E-Learning & E-Content Development** | **Minor 7 / Practical / 4 Credits**

COURSE OBJECTIVES

- To know the fundamentals of e-learning and e-content development.
- To learn instructional design models and apply them to e-learning environments.
- To search multimedia tools and technologies for developing engaging e-content.
- To expand knowledge of current trends and challenges in the Indian e-learning landscape.

COURSE OUTCOMES

By the end of the course, students will be able to:

- Develop instructional designs that are effective for e-learning contexts.
- Create e-content using multimedia tools and technologies.
- Apply best practices in user experience (UX) and user interface (UI) for e-learning.
- Implement interactivity and strategies to enhance learner engagement.
- Evaluate the quality and effectiveness of e-learning solutions based on educational and design principles.

COURSE CONTENTS

Unit 1:   Introduction to E-learning and E-content Development

Definitions, scope, and relevance of e-learning in India. Evolution of e-learning: Traditional vs. online education.

Unit 2:   Principles of E-learning Content Development

Understanding content types: Text, images, audio, video, and interactive elements. Alignment with learning objectives and outcomes. Role of storytelling in e-learning content.

Unit 3:   Instructional Design Models for E-learning

ADDIE, SAM, and other instructional design models. Application of these models in digital learning environments. Visual Strategy and UX/UI Design for E-learning: Fundamentals of user interface (UI) and user experience (UX) design in digital learning. Accessibility and usability principles. Content Interactivity and Engagement Strategies: Types of interactivity (e.g., quizzes, simulations, branching scenarios). Gamification elements: Badges, leaderboards, and rewards.

Unit 4:   Tools and software for multimedia content creation

Adobe Captivate, Articulate Storyline, Canva, etc.

Unit 5:   Emerging Trends in E-learning

Mobile learning, microlearning, and blended learning. Social learning and collaborative tools. AI, machine learning, and data analytics in e-learning. E-learning Standards and Quality Assurance: Standards for e-learning content: SCORM, xAPI. Quality assurance frameworks and best practices. Ensuring content compliance and accessibility (WCAG).

E-learning Project:

Students individually plan a project for an e-learning course or module, emphasizing on needs analysis, defining objectives, and selecting appropriate tools, and develop content with multimedia and interactivity.

READING LIST

Suggested Readings:

1. Allen, M. W. (2016). Michael Allen's guide to e-learning: Building interactive, fun, and effective learning programs for any company. Wiley. ISBN: 978-1-119-04632-5.

2. Anderson, T. (Ed.). (2008). the theory and practice of online learning (2nd ed.). Athabasca University Press. Available online at: https://www.aupress.ca/app/uploads/120146_99Z_Anderson_2008-Theory_and_Practice_of_Online_Learning.pdf

3. Clark, R. C., & Mayer, R. E. (2016). E-learning and the science of instruction: Proven guidelines for consumers and designers of multimedia learning (4th ed.). Wiley. Print ISBN:9781119158660 |Online ISBN:9781119239086 |DOI:10.1002/9781119239086.

4. Horton, W. (2011). E-learning by design (2nd ed.). Pfeiffer. ISBN: 978-0-470-90002-4.

5. Mayer, R. E. (Ed.). (2014). The Cambridge handbook of multimedia learning (2nd ed.). Cambridge University Press. DOI: https://doi.org/10.1017/CBO9781139547369.

6. Pappas, C. (2021). Instructional design for eLearning: Essential guide to creating engaging eLearning courses. eLearning Industry, Inc. ISBN-10: 1492920878; ISBN-13: 978-1492920878.

Course Code   : **EMMC405**
Course Title   : **Documentary/Short Filmmaking**

Minor 8 / Practical / 4 Credits

COURSE OVERVIEW

- In this course, students will get basic theoretical and practical ideas through documentary/short film workshops.
- Each student will give a proposal/script and get faculty approval. Duration: 3 to 5 minutes

COURSE OBJECTIVES

- To write fiction and non-fiction scripts
- To convert text to visuals, like storyboard
- To understanding the process of preproduction phase
- To execute the production and post production phases
- To deliver and packing content for various media platform research data, location scout / recce, shooting schedule, script or post production script, crew members, budget, working stills, and inference from the project.

COURSE OUTCOMES

1. Able to Write fiction and non-fiction scripts.
2. Able to Convert text to visuals, like storyboard
3. Able to make documentaries and short films.
4. Able to make digital video contents for various social media platform.

COURSE CONTENTS

Unit 1:   **Proposal/Treatment/Synopsis writing.**
Pitching. Observation, visual documentation: photo/multimedia project. Exercise of observation.

Unit 2:   **Project approval**
Pitching the presentation of the film idea.

Unit 3:   **Finalizing treatment**
Pre-production activities: filming schedule, locations, characters, schedule, etc.

Unit 4:   **Production and Post-production**
Executing the production phase - post-production - categorization of video footages, rough cut, audio locking, colour correction, Final cut.

Unit 5:   **Delivery of Media package and Report submission**
Submitting a Full HD video in MP4 format along with project report. Report should contain the proposal.

Note: This project can be an individual project or a team of two students can jointly do the project. Crew members should be from the same batch only. Outside media professionals are restricted. For music related works, students can engage a media professional.

READING LIST

1. Directing the Documentary, Fifth Edition, Michael Rabiger, Routledge, 2014.

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

3. The Documentary Film Makers Handbook, Genevieve Jolliffe, Andrew Zinnes, Continuum, 2012.

Course Code : **EMMC406**
Course Title : **Digital Cultures**

Major 19 / Theory / 4 Credits

COURSE OVERVIEW

- This course aims to help students critically engage with and understand theoretical concepts that seek to look at the intersection of digital technologies with identities, space, power, cultural, social, political and economic aspects globally and locally.

COURSE OBJECTIVES

- This course introduces students to the evolving field of digital cultures by engaging with seminal theories and contemporary case studies.

- It lays the foundation for new media theories by drawing on post structuralist thinkers as well as posthuman concepts by Donna Haraway and Rosi Braidotti.

- The course further investigates the intersections of digital space, time, and culture, including the role of platforms and social media in shaping urban narratives and personal identities.

- The course provides students with the tools to critically engage with data practices, surveillance, algorithms, online hate, and digital self.

- In the final unit, students will apply these theoretical frameworks to analyse contemporary digital phenomena, with emphasis on subaltern, caste and gender discourses in cyberspace.

COURSE OUTCOMES

Upon completion of this course, the students will be able to:

1. Engage with theoretical concepts underlined in the syllabus from action and reflection perspectives

2. Demonstrate an understanding of identity as a concept in digital media spaces from the perspectives of modernity, postmodernity and neo-liberal agendas.

3. Critically evaluate space and time in mediated topography, emphasising digital media.

4. Exhibit sound theoretical and applied knowledge of the public sphere, democracy and governance as they function within the realms of digital media spaces

5. Present theoretical concepts through short films, pastiche, digital art, mash-ups and remixes

6. Situate theoretical concepts dealing with the digital divide, DIY cultures, posthumanism, and gaming cultures in local contexts to understand social phenomena at the micro level.

7. Keep abreast with a wide gamut of technological developments and their implications for differentiated audiences

8. Critically engage with the intersection of digital technologies and gender, class, caste, race, ethnicity, etc.

9. Develop a critical understanding of how digital cultures intersect with issues of power, inequality, and resistance.

10. Engage with case studies on digital activism, casteism, racism, and gender discourse in cyberspace.

COURSE CONTENTS

Unit 1:   **Theories of New Media**
              Medium theory: Harold Innis, Marshall McLuhan
              Principles of new media, Digital cinema: Lev Manovich
              New media and Old media: Wendy Chun
              Remediation: Bolter and Grusin
              Materiality of digital media: digital art, photograph, film etc.
              Work of Art in the age of digital reproduction: Walter Benjamin

Unit 2:   **Reality and Images as Cultures of Capitalism**
              Real and hyperreal; simulation and simulacra: Jean Baudrillard - fake news as
              hyperreal - digital representation as hyperreal; Society of the spectacle: Guy
              Debord – spectacle in digital media; public sphere-counter publics-agonistic
              public sphere-political and civil society: Jürgen Habermas, Jodi Dean, Nancy
              Fraser, Chanta Mouffe and Partha Chatterjee;
              Digital/informational/communicative capitalism

Unit 3:   **Intersection of Space, Time and Cultures**
              Culture geography; Space and time in digital media; Space, urban representations
              and narratives; Production of space: Lefebvre; algorithmic construction of space:
              Foucault's heterotopia and place making; Subalternities and heterotopic spaces:
              Deleuzian space: Smooth and striated space in the WWW

Unit 4:   **Digital Identity**
              Datafication/quantification and health, self-formation; Digital self: Living in
              networked times; Foucault – self, sexuality and biopolitics and bodies; Docile
              agency - Saba Mahmood; Digital media and happy objects - Sarah Ahmed;
              Performative identity – Judith Butler; Cyborgian identity – Donna Haraway;
              Posthumanism: Rosi Braidotti

Unit 5:   **Case Studies**
              Politics of algorithms and Indian citizenship; Safiya Noble: Algorithmic
              oppression; Online misogyny and AI; Hate speech and AI; Data and
              disinformation; digital platforms in contemporary India; Case studies: Subaltern
              politics and digital media (caste-based case studies); Racism in Cyberspace /
              Casteism; Gender discourses in digital media spaces

Assignments

● Weekly readings will be provided to students. Further, students will be given theme-wise
   topics to present. A class blog/website will be maintained in which contemporary issues
   concerning digital media and social phenomena will be captured on a regular basis.

READING LIST

1. Baudrillard, Jean (1995) Simulacra and simulation. Ann Arbor: University of Michigan
   Press.

2. Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction".

3. Berger, John (2008) Ways of seeing. London: Penguin.

4. Bolter J. D. and Grusin R. A. (2000) Remediation: understanding new media. Cambridge, Mass: MIT Press 6. Manovich L. (2001) The language of new media. Cambridge, Mass: MIT Press. Available at: http://www.netlibrary.com/urlapi.asp?action=summary&v=1&bookid=138702.

5. Cheney-Lippold, J. (2017). We are data. https://doi.org/10.2307/j.ctt1gk0941

6. Dean, J. (2003). Why the Net is not a Public Sphere. Constellations, 10(1), 95–112. https://doi.org/10.1111/1467-8675.00315

7. Mahmood, Saba (2011). Politics of Piety: The Islamic revival of the feminist subject. Princeton University Press.

8. Monteiro, A., Jayasankar, K. P., & Rai, A. (2020). Diginaka: Subaltern politics and digital media in post-capitalist India. Hyderabad, Telangana, India: Orient BlackSwan.

9. Noble, S. U. (2018). Algorithms of oppression. https://doi.org/10.2307/j.ctt1pwt9w5

10. Punathambekar, A., & Mohan, S. (2018). Global Digital Cultures. https://doi.org/10.3998/mpub.9561751

11. Ranade, S. K. S., & Phadke, S. (2011). Why Loiter?: Women and risk on Mumbai streets.

12. Salih, S. (2002). Judith Butler. Routledge.

13. Shanken E. A. (ed.) (2014) Art and electronic media. London: Phaidon Press Limited.

Films:

- Watching films on digital media and presenting case studies
- Surrogate, Avatar - cyborgs
- Matrix - Hyperreality
- Inception - Spatiality
- Interstellar - Spatiality
- Queer films such as Brokeback Mountain - Identity
- Cuckoo (Tamil film) – to understand the concept of flaneur, heterotopia and Lefebvre's space

COURSE OVERVIEW

- This postgraduate-level course in Communication for Social Change is designed to equip students with a comprehensive understanding of communication strategies and approaches that facilitate positive social change and development.

- Throughout this course, students will explore theoretical frameworks, practical techniques, and case studies to gain insights into the dynamic field of communication for social change.

- By examining various dimensions of development, media's role in social change, and effective communication strategies, students will be prepared to engage in meaningful and impactful communication initiatives that address pressing social issues.

COURSE OBJECTIVES

- Understanding concepts and approaches to development
- Understanding various dimensions of development
- Learning the application of communication strategies for social change
- Engaging in the ideas of research in Communication for Social Change
- Analysing case studies of communication strategies employed in social change initiatives

COURSE OUTCOMES

Upon successful completion of this course, students will be able to:

1. Explain the meaning, concept, and diverse approaches to development, including mainstream and alternative paradigms.

2. Assess development in terms of social, cultural, economic, and political aspects, and recognize the need-based, sustainable, and human development approaches.

3. Utilize communication strategies and approaches to address social problems effectively.

4. Identify stakeholders, employ field techniques for data collection, and use participatory methods for research in the context of development communication.

5. Evaluate various communication channels, from traditional to new media, and select appropriate mediums for different contexts.

6. Understand the significance of participatory approaches and engage communities in communication processes.

7. Analyse real-world case studies of successful communication for social change initiatives.

8. Develop and implement communication plans and projects aimed at fostering positive social change.

COURSE CONTENTS

Unit 1:   Introduction to Development
Meaning and Concept of Development – Defining development, historical perspectives, and global disparities – Approaches to Development - Mainstream and alternative paradigms, including critiques and challenges – Characteristics and Indices of Development – Measuring development through various indicators.

Unit 2: **Perspectives and Approaches to Development**
Social, Cultural, Economic, and Political Dimensions – Examining the multifaceted nature of development - Sustainable Development Approach – Balancing ecological and economic concerns for long – term well-being – Focusing on human well-being, capabilities, and quality of life – Development and Freedom – Rights-Based and Participatory Approaches – Global agendas for development.

Unit 3: **Social Problems and Communication for Change**
Understanding Social Problems – Identifying and analysing prevalent social issues – Social Change and the Role of Media – contemporary theories and models of communication for social change – Exploring effective communication strategies for Social Change.

Unit 4: **Research for Development Communication**
Understanding the key actors and stakeholders – conducting field research – Participatory Techniques – Engaging communities in the research process – Utilizing technology for data analysis and reporting.

Unit 5: **Mediums and Uses**
Leveraging interpersonal & group communication for social change – role of traditional media in communication for social change – print, radio, and television in development communication – the potential of digital platforms and social media – Crafting effective messages and choosing appropriate communication channels – designing and producing communication for development materials.

Assignments

● Weekly readings will be provided to students. Further, every student will be given a topic to read and present.

● Each student will produce media content on topics related to development and social change. Specific topics will be assigned to students by the course coordinator.

● Additionally, students will collaborate in teams to create traditional media content.

READING LIST

Textbook:

1. Melkote, S. R., and; Steeves, H. L. (2015). Communication for development: theory and practice for empowerment and social justice. SAGE Publications India.

2. Tufte, T. (2017). Communication and Social Change: A Citizen Perspective. Polity.

Recommended Readings:

1. Desai, V. & Potter, R.B. (2006). Doing Development Research. Sage.

2. McPhail, T. L. (2009). Development Communication: Reframing the Role of the Media. Wiley-Blackwell

3. McPhail, T. L.(2009). Development communication: Reframing the role of media. UK: Wiley Blackwell.

4. Narayanasamy, N. (2009). Participatory Rural Appraisal– Principles, Methods and Application. Sage.

5. Papa, M.J, Singhal, A., & Papa, W.H (2006). Organizing for Social Change: A Dialectic Journey of Theory and Praxis. Sage.

6. Servaes, J., Jacobson, T. and; White, S.A. (1996). Participatory Communication for social change. Thousand Oaks: Sage

7. Thomas, P. N. (2019). Communication for Social Change Context, Social Movements and the Digital. Sage.

8. Wilkins, KG. (Ed.) (2000). Redeveloping communication for social change: Theory practice and power. Rowman and Littlefield Publishers.

Course Code   :   **EMMC408**
Course Title :   **Research Project/Dissertation**

> **Research/ Practical/ 12 Credits**

COURSE OVERVIEW

Students have to undertake an independent research project as part of the dissertation course. They should identify a research problem and a topic within the broader domain of media and communication studies that include development communication, journalism, digital cultures, political communication, visual cultures, health communication, film studies, television and radio studies, e-learning, environmental issues, advertising, or public relations, journalism, AI in media ecosystem etc. Subsequently, students should conduct an in-depth study on the chosen theme following appropriate methodologies - quantitative, qualitative or other methodological premises.

The research process to be adopted should involve identifying the research problem, selecting an appropriate methodology and theoretical framework, and collecting or creating empirical material, which may include textual analysis, content analysis, narrative analysis, ethnography, visual research methods, or quantitative approaches, all in close consultation with the assigned faculty supervisor. Students are encouraged to ground their thesis in theoretical frameworks drawn from communication, cultural studies, informatics, journalism, film studies, media and political economy, advertising and public relations, education, game studies, critical theories, semiotics, discourse analysis, and other emerging theoretical perspectives.

COURSE OBJECTIVES

The dissertation falls in the eighth semester of the final year of the Honours with Research 4-year degree programme in Media and Communication. A dissertation is expected to be a significant piece of work that (1) demonstrates knowledge of the field of research and its literature, and (2) presents a validated contribution to the academic field of study defined by the thesis advisor. It must include a description and critical discussion of previous research, selected theories, methodology, results, discussion and conclusion. In the case of studying a single case or phenomenon, methodologies may differ and studies that call for less attention on methods can be presented, provided they receive prior approval from the supervisor. The minimum length of the dissertation, including footnotes, endnotes and abstracts but excluding bibliography, table of contents and appendices is 15000-20,000 words in a double-spaced layout.

The dissertation work must be presented and discussed at each phase in class, where a small team of faculty members on the thesis committee will evaluate each student's progress. Students are required to submit their dissertation proposal one semester before the intended submission of the final thesis. The thesis will be considered complete only after the supervisor's approval of all its documentation, chapters, and the final submission by the specified deadline. The dissertation will be evaluated collectively, with 50 marks allocated to the committee's assessment and the remaining 30 marks awarded by individual supervisors.

COURSE OUTCOMES

After completing the course, students will be able to:

1. Demonstrate in-depth knowledge of research issues in media and communication studies
2. Identify and formulate appropriate research questions and identify appropriate methodological and theoretical approaches to find answers to those questions
3. Design and carry out qualitative or quantitative empirical studies
4. Demonstrate the ability to search for, collect, evaluate and critically interpret relevant literature and empirical material using relevant theoretical framework
5. Critically discuss research literature, their empirical results and implications to society
6. Communicate, verbally and in writing, the research project to an academic target group
7. Demonstrate the ability to make scientific, social and ethical assessments
8. Discern research gaps, recognize the need for ongoing research and identify specific areas that need further examination

ACADEMIC INTEGRITY AND PLAGIARISM

Instances of academic dishonesty, such as unacknowledged use of someone else's work as if it were your own, fabricating data or results etc. will lead to disciplinary measures including the rejection of the thesis. Direct quotes from a source must be presented as such. Paraphrased material must also be fully acknowledged. Penalties in case of plagiarism shall be imposed as per the UGC regulations, 2018.

Also, deadlines for the submission at every stage are firm and are non-negotiable. Any work turned in late, will receive a zero for the activity concerned.

Modules

1. Research Proposal

Develop a research proposal that defines the scope, objectives, and theoretical grounding of the dissertation.

- Identification of research gaps and significance of the chosen topic within media and communication studies.
- Hypothesis formulation and establishment of research objectives.
- Framing research questions
- Theoretical framework alignment

2. Literature Review

Conduct an exhaustive review of academic literature, synthesizing and situating the research within key debates and theoretical frameworks in mass communication.

- Systematic review of empirical studies, theoretical frameworks and relevant media case studies.
- Identifying historical and contemporary trends in communication research.
- Articulation of research gaps and positioning the research question in a way that advances current knowledge.

3. Methodology

Establish a robust methodological approach tailored to the research question.

- Selection of appropriate research methods and their justification.
- Ethical considerations
- sampling techniques and data collection tools.

4. Data Collection and Analysis

Collect and analyse data using advanced analytical techniques relevant to the chosen methodology.

- Data collection
- Data analysis using appropriate tools and interpretive techniques.
- Presentation of results

5. Discussion

Interpret findings and discuss their implications for theory, practice, and policy in the field of Media and Communication.

- Critical discussion of results and synthesis of findings with existing theoretical constructs and literature.
- Identification of study limitations and suggestions for future research directions.

6. Final Submission

Finalise the dissertation and prepare for a formal defense.

- Editing of the dissertation for academic publication standards.
- Structuring the final document in line with academic style and citation standards.
- Preparation of a presentation for the oral defense.

Assessment Components:

Research Proposal	–	10 marks
Literature Review	–	10 marks
Methodology Chapter	–	10 marks
Data Analysis Chapter	–	25 marks
Discussion and Conclusion	–	25 marks
Oral Defense/Viva-Voce	–	20 marks

READING LIST

1. Berger, A. A. Media and Communication Research Methods. Sage.

2. Denzin, N. K., & Lincoln, Y. S. (Eds.). (2018). The Sage Handbook of Qualitative Research (5th ed.). Sage Publications.

3. Grasseni C. et al. (2022). Audiovisual and digital ethnography: A practical and theoretical guide. Routledge.

4. Hansen, A., Cottle, S., Negrine, R., & Newbold, C. (1998). Mass Communication Research Methods. Palgrave Macmillan.

5. Krippendorff, K. (2018). Content Analysis: An Introduction to Its Methodology (4th ed.). Sage Publications.

6. Lacobucci, D., & Churchill, G. A. (2018). Marketing Research: Methodological Foundations (12th ed.). Cengage Learning.

7. McQuail, D. McQuail's Mass Communication Theory. Sage Publications.

8. Monaco, J. (2009). How to Read a Film: Movies, Media, and Beyond (4th ed.). Oxford University Press.

9. Pink, S. (2013). Doing Visual Ethnography (3rd ed.). Sage Publications.

10. Priest, S. H. Doing Media Research: An Introduction. Sage.

11. Wimmer, R. D., & Dominick, J. R. Mass Media Research: An Introduction. Cengage Learning.

Course Code   : **EMMC409**
Course Title   : **Public Relations and Strategic Communication**

Major 21 / Theory

4 Credits

COURSE OBJECTIVES

- This course thoroughly explores Public Relations (PR) and Strategic Communication, focusing on the core principles, practices, and tools essential for effective communication.

- Students will learn how to strategically manage internal and external communication, enhance brand reputation, navigate public sector PR, and utilise analytics to tailor communication strategies.

- The course aims to equip students with the skills to analyse and execute PR campaigns and understand their impact on various stakeholders.

COURSE OUTCOMES

By the end of this course, the students will be able to:

1. Integrate PR effectively into organisational and marketing strategies.

2. Develop skills in professional writing, research, and evaluation techniques and create effective PR campaigns.

3. Gain practical experience in using various PR tools, including press releases, media pitches, event management, and multimedia integration.

4. Understand the role of PR in building and maintaining a brand's image and reputation.

5. Prepare to navigate future career opportunities and demands in the PR industry.

COURSE CONTENTS

Unit 1:   **Foundations of Public Relations and Strategic Communication**

- Definitions, Origins, and Development of PR
- Scope and Functions of PR and Corporate Communication
- Role of PR as an effective means of organisational and social communication in marketing and communications strategy
- Integration of PR in Marketing and Communication Strategies
- Explore different models (e.g., Grunig & Hunt's models) and theories (e.g., Excellence Theory) that guide PR practice
- Overview of strategic communication, its principles, and its impact on organisational success

Unit 2: **Internal and External Communication for Strategic Communication**

- Competencies for effective internal and external communication
- Employee Relations, Media Relations, Consumer Relations, and Financial Relations
- Professional Writing Skills: Press Releases, Media Pitches, and Corporate Reports
- Integrating feedback, research and evaluation techniques for effective campaign planning and implementation
- Identifying and analysing key stakeholders to tailor communication strategies effectively

Unit 3: **Tools of Public Relations & Strategic Communication**

- Overview of tools used in PR, including press releases, media kits, digital platforms, posters, brochures, newsletters, etc.
- Emerging tools and technologies in PR and their potential impact on communication practices.
- Event management, Open Houses, Exhibitions, and Corporate Tours.
- Integration of Multimedia, Internet, and Online Tools.
- Viral Marketing Techniques and Social Media Strategies.

Unit 4: **Role of Public Relations in Brand Building**

- Role of PR in building and maintaining a brand's image and reputation.
- Creating strategic PR plans that align with brand goals and objectives.
- Techniques for understanding and segmenting audiences to tailor PR messages effectively.
- Use of analytics to customise and target communication strategies based on insights.
- Role of crisis communication in organisations: Shaping narratives for crises and criticism involving the brands
- Case Studies: Indian and Global Examples of PR in Brand Building

Unit 5: **PR Practices for the Future**

- Role of corporate social responsibility
- Sustainable communication practices for the people and the planet
- Global strategic communication management
- Ethical considerations and accountability mechanisms
- Government information services and e-governance
- Case Studies: Indian and Global Examples of PR

READING LIST

1. Alison Theaker. The Public Relations Handbook, Routledge, 2020.

2. D. S. Mehta. Handbook of PR in India, Allied, 1997.

3. Philip Lesley. Handbook of Public Relations, Jaico, 2000.

4. S. M. Cutlip & A. C. Center. Effective Public Relations, Prentice Hall, 2012.

5. Silvia Cambie and Yang-May Ooi. International Communications Strategy – Developments in Cross-Cultural Communications, PR and Social Media, Kogan Page, 2012.

6. Relevant articles, case studies, and online resources.

COURSE OVERVIEW

- This course examines the principles, strategies, and challenges of communicating climate change effectively.
- It provides an in-depth understanding of the science behind climate change and explores various communication strategies to engage diverse audiences.
- The course aims to equip students with the skills to critically analyse climate change narratives, design persuasive communication campaigns, and utilize media tools effectively.
- Students will explore ethical considerations, cultural perspectives, and the role of media in shaping public discourse on climate change.

COURSE OBJECTIVES

- To study the science of climate change and its societal impacts.
- To evaluate strategies for effective climate change communication.
- To develop tailored messages for diverse audiences and media platforms.
- To apply ethical considerations and cultural perspectives in climate communication.
- To design climate change communication campaigns using various media tools.

COURSE OUTCOMES

By the end of this course, students will be able to:

1. Understand the basic science of climate change and its implications on society.
2. Analyse and evaluate various climate change communication strategies and their effectiveness.
3. Develop effective messaging tailored to different audiences and media platforms.
4. Apply ethical considerations in the communication of climate change topics.
5. Design and implement climate change communication campaigns using a range of media tools.

COURSE CONTENTS

Unit 1:   Introduction to Climate Change Science
- Overview of climate change: Causes, effects, and current trends
- The greenhouse effect, carbon cycle, and global warming
- Impacts of climate change on ecosystems, biodiversity, and human societies
- Review of key climate reports (IPCC, National Climate Assessment)

Unit 2:   Theories and Frameworks in Climate Communication
- Theories of risk communication and environmental communication
- Social cognitive theory and behaviour change models
- The role of framing, narratives, and metaphors in climate communication
- Barriers to climate communication: Psychological, social, and political factors

Unit 3:   Media and Climate Change
- The role of traditional and digital media in climate change discourse
- Media representations and misrepresentations of climate science
- Analysis of climate change coverage in different media outlets
- Impact of social media and new media technologies on public understanding of climate change

Unit 4:   Strategies for Effective Climate Change Communication
- Audience segmentation and message tailoring
- Crafting messages for specific audiences (youth, policymakers, businesses)
- Visual communication and the use of imagery in climate change messaging
- Use of storytelling, documentaries, and film as tools for climate awareness
- Interactive and participatory communication approaches

Unit 5:   Designing Climate Change Communication Campaigns
- Planning and executing a climate change communication campaign
- Tools and techniques for digital and social media outreach
- Measuring effectiveness: Evaluating the impact of climate communication campaigns
- Case studies of successful and unsuccessful climate change campaigns
- Ethical considerations and best practices in climate communication

READING LIST

1. Boykoff, M. T. (2011). Who Speaks for the Climate? Making Sense of Media Reporting on Climate Change. Cambridge University Press.

2. Corner, A., & Clarke, J. (2017). Talking Climate: From Research to Practice in Public Engagement. Palgrave Macmillan.

3. Cox, R., & Pezzullo, P. (2015). Environmental Communication and the Public Sphere. Sage Publications.

4. Moser, S. C., & Dilling, L. (Eds.). (2007). Creating a Climate for Change: Communicating Climate Change and Facilitating Social Change. Cambridge University Press.

5. Nisbet, M. C. (2009). "Communicating Climate Change: Why Frames Matter for Public Engagement." Environment: Science and Policy for Sustainable Development, 51(2), 12-23.

Course Code : **EMMC411**
Course Title : **Capstone Project/Multi-Camera Production**

Major 23 / Practical / 4 Credits

COURSE OVERVIEW

- This is a faculty-guided production process. This course is a hands-on exploration of multi-camera production.
- Students will learn the fundamental concepts, equipment, and processes of creating multi-camera productions.
- The course emphasises practical application through group projects, culminating in producing a multi-camera program.

COURSE OBJECTIVES

- Able to be a team player in various production teams.
- Able to handle equipment's in Production Control Room.
- Able to produce various programs format using multi-camera setup.

COURSE OUTCOMES

1. Upon completion of this course, students will be able to:
2. Understand the core principles of multi-camera production.
3. Master the online multi-camera production process.
4. Learn various types of multi-camera productions.
5. Effectively collaborate and coordinate within a production team.
6. Execute pre-production, production, and post-production tasks.
7. Manage multi-camera projects and deliver desired outcomes.

COURSE CONTENTS

Unit 1:   Introduction to Multi-Camera Productions
Basic theory - Picture composition and terminology – Technical aspects: Picture and signal assessment, Switcher basics and operation - Production aspects: Directing, production issues.

Unit 2:   Multi-Camera Production Process
Hands-on training in multi-camera production techniques.
Practice with various camera setups and equipment.

Unit 3:   Pre-production
Group project selection from the following options:
1. Topic/theme-based program (1+3 discussion exercise)
2. Current affairs program
3. Mime, music, entertainment, quiz, science, or ETV-style program (including a live studio exercise)
4. Magazine program targeting a specific audience (children, youth, women, family, senior citizens)

Unit 4:   Studio Production
Development of production scripts and set ground plans.
Camera and lighting planning and execution.
Planning, execution and coordinating.

Unit 5:   Post Production
A: Post-production guidelines are applied to complete the production.
Editing, audio mixing, and finalisation of the multi-camera program.

Note: A GUIDELINE with all the production procedures is provided separately.
Please follow the guidelines for Units 4 and 5.

PEDAGOGY

❖ The course is divided into five units, each focusing on a specific aspect of Multi-Camera Productions.

❖ Each unit will involve a combination of lectures, demonstrations, hands-on exercises, in-class discussions, and then production.

Continuous Assessment

Student performance will be evaluated on the following:

o Participation in class discussions and activities.
o Completion of hands-on exercises and assignments.
o Contribution to group projects.
o Final multi-camera production project.

READING LIST

Textbooks:

1. Jacobson, Mitch. (2010) Mastering Multicamera Techniques, Focal Press.
2. Ward, Peter. (1997) Multi-Camera Camerawork, Focal Press.