

**DEPARTMENT OF ENGLISH
UNIVERSITY OF DELHI
DELHI - 110007**



**Structure of B.A. Honours Journalism professional course (English)
Under Learning Outcomes-based Curriculum Framework (LOCF) for
Undergraduate Education**

*Syllabus applicable for students seeking admission to the
B.A. Honours Journalism professional course (English) and under LOCF
w.e.f. the academic year 2019-20*

Subject to the approval of Faculty of Arts and Academic Council

Structure of B.A. Honours Journalism Professional course (English) under LOCF

Paper Titles	Core Course	Page
Semester III		
1. Introduction to Broadcast Media		5
2. History of the Media		6
3. Advertising and Public Relations		9
Semester IV		
4. Introduction to New Media		11
5. Development Communication		13
6. Media Ethics and the Law		15
Semester V		
7. Global Media and Politics		17
8. Advanced Broadcast Media		18
Semester VI		
9. Advanced New Media		20
10. Communication Research and Methods		22

Skill Enhancement Course (SEC) (Any two)

Papers 1 and 2 will be offered in the 3rd semester and papers 3 and 4 will be offered in the 4th semester. Students are required to choose any **one** in each semester from the four papers that are to be offered by each college (two in each semester).

Paper Titles		Page
Semester III		
1. Radio Production		24
2. Mobile Journalism		25
Semester IV		
3. Documentary Production		27
4. Animation and Graphics		29

Discipline Specific Elective (DSE) [Any Four in all (two in each semester)]

Papers 1-6 will be offered in the 5th semester and papers 7-12 will be offered in the 6th semester. Students are required to choose any **two** in each semester from at least six to be offered by each college (minimum three in each semester).

Papers Titles	Page
----------------------	-------------

Semester V

1. Media Industry and Management	31
2. Print Journalism and Production	32
3. Advanced Photography	34
4. Media, Gender and Human Rights	35
5. Multi-media Journalism	37
6. Folk Media and Communication	39

Semester VI

7. Social Media and Communication	41
8. Data Journalism	43
9. Media and Audiences	45
10. Introduction to Cinema Studies	46
11. Development Journalism	49
12. Media, Polity and Democracy	51
13. Dissertation	52

Generic Elective (GE) (Any one in each semester)

Papers 5-8 will be offered in the 3rd semester and papers 8-11 will be offered in the 4th semester. Students of other disciplines may choose any **one** in each semester from the **ten** papers that are to be offered by each college. (minimum two in each semester)

Papers Titles	Page
----------------------	-------------

Semester III

5. Film Appreciation	53
6. Television Journalism	56
7. Web Journalism	59
8. Law, Media and Society	60

Semester IV

9. Video Production	62
10. Print Journalism	64
11. Media and Popular Culture	65

CBCS REVISED SYLLABUS 2019 B.A. Journalism (Honors) under LOCF

Sem	CORE	SEC	DSE	GE
III	C5 Introduction to Broadcast Media C6 History of the Media C7 Advertising and Public Relations	SEC 1. Radio Production SEC-2 2. Mobile Journalism		GE(Sem3) 5.Film Appreciation 6.Television Journalism 7. Web Journalism 8. Law, Media and Society
IV	C8 Introduction to New Media C9 Development Communication C10 Media Ethics and the Law	SEC 3. Documentary Production SEC-4 Animation and Graphics		GE (Sem4) 9. Video Production 10. Print Journalism 11. Media and Popular Culture
Mandatory Internship of 4 to 6 weeks with any media organization				
V	C11 Global Media and Politics C12 Advanced Broadcast Media		DSE1: Media Industry and Management DSE 2: Print Journalism and Production DSE 3: Advanced Photography DSE 4: Media, Gender and Human Rights DSE 5: Multi-media Journalism DSE: 6 Folk Media and Communication	
VI	C13 Advanced New Media C14 Communication Research and Methods		DSE 7: Social Media and Communication DSE 8: Data journalism DSE 9: Media and Audiences DSE 10: Introduction to Cinema Studies DSE 11: Development Journalism DSE 12: Media, Polity and Democracy DSE 13: Dissertation	

The B.A.(Hons.) Journalism is a three year full time professional course with an Honors Degree Program, to be taught in six semesters, viz., Semester I, II, III, IV, V and VI.

Scheme of Admission

Eligibility Conditions for Seeking Admission

Admissions to the B.A.(Hons) Journalism professional course shall be based on performance in a **Centralized Admission Test** followed by an interview which will be conducted by the University of Delhi. Presently, the course is being offered in seven colleges of the University of Delhi, viz., Delhi College of Arts and Commerce, Lady Shri Ram College, Kamala Nehru College, Kalindi College, Maharaja Agrasen College, Institute of Home Economics and Bharati College.

Semester III

Introduction to Broadcast Media

Objectives: To understand about the basic concept behind visual and sound. The subject tries to focus on the elementary knowledge of broadcast as a medium. The aim of this subject is for the students to learn visual grammar and identify elements of broadcast news. The student will grasp the skills of handling the cameras, shoot a story and will be able to gather and edit and report a story for television production or gather sound bytes for a radio production.

Unit I-Basics of Sound

Basics of Sound Concepts

Sound-scape, Sound culture

Types of sound-Sync, Non-Sync, Natural sound, Ambience Sound, Sound Design

Microphone- Different kinds of microphones (dynamic, condenser, directional microphones)

Unit II-Basics of image

What is an image?

Digital image- pixel, vector, resolution, EIS (Electronic Image stabilization)

Politics of an image

Ecology of image

Ethics in editing images

Unit III- Basics of Visual

What is a visual?

Visual design tools- Vector tools and pixel manipulation

Visual Culture in media studies

Unit IV-Visual Grammar

Basics of a Camera- (Lens & accessories)

Camera Movement

Types of shots, Focusing, Depth of field, Lighting

Visual Perspective

Unit V- Elements in Broadcast news

Electronic News Gathering (ENG) & Electronic field Production (EFP) (Concept)
Elements of a Television News Story: Gathering, Writing/Reporting.
Elements of a Television News Bulletins
Basics of Editing for TV- Basic Softwares and Techniques (for editing a news capsule)

Learning outcome: By the end of the course students will be able to understand the basic sound, image and visual concepts appreciate the visual grammar and visual perspectives and comprehend various elements in broadcast news. The student will grasp the skills of handling the cameras, shoot a story and will be able to gather and edit and report a story for television. They will also become capable of making TV news bulletins and documentaries.

Suggested Readings:

Zettl Herbert, Television Production Handbook. (Pgenos: 20-80, 85-135)
Robert c Allen and Annette Hill (Ed- 2004), The Television Reader, Routledge (Page nos: 10- 40)
P.C Chatterjee, Broadcasting in India, New Delhi, Sage 1987(Page nos- 25- 78)
The Radio Handbook, by Carrol Fleming, Rout ledge (London & New York 2002) (Page nos: 47-105)

Teaching-Learning process: Presentations, news bulletins in English and Hindi on national and private channels (as teaching material)
Documentary--‘The future of Television News’

Key words: Sound, image, visual, visual grammar, visual perspective, broadcast news

History of the Media

Objective: The objective of the course is to introduce the students to the vast history of modern media keeping firmly in mind the relationship between technology, social relations and historical contexts. This would enable them to understand media practice as historically contingent practices and not just limited to technological development.

Unit I-History of Print Media

Media and Modernity
Print revolution and telegraph
Yellow Journalism, Evolution of Press in United States, Great Britain and France
History of the Press in India:
Colonial Period, National Freedom Movement
Gandhi and Ambedkar as Journalists and Communicators

Unit II-Media in the Post Independence Era

Emergency and Post Emergency Era

Changing Readership, Print Cultures,
Rise of Language Press in Indian vernacular

Unit III-Beginnings of Sound Media

Emergence of sound reproduction technology
The coming of Gramophone
Early history of Radio in India
History of AIR: Evolution of AIR Programming

Unit IV-Contemporary Sound Media

Penetration of radio in rural India - Case studies
Patterns of State Control; the Demand for Autonomy
FM: Radio Privatization
Music: Cassettes to the Internet

Unit V-Visual Media

The early years of Photography, Lithography and Cinema
The coming of Television and the State's Development Agenda
Commercialization of Programming (1980s)
Invasion from the Skies: The coming of transnational television (1990s)
Formation of Prasar Bharati

Projects

1. Comparative study of a Community Radio project and any of AIR's Local Radio stations. 2. Such as case studies of radio programmes, trace the transformation of certain traditional musical genres like devotional music, ghazals and folk songs with the advent of cassette technology, presentations on the importance of archiving and archives of films, Newspapers, music and photographs, projects on digital archives of sound and visual media.

Learning outcome: The course will help the student to attain familiarity with the historical evolution of the media. It will enable the student to contextualize the developments of the media and its role through political and economic changes across the world.

Teaching-Learning process: Teaching the paper requires a deep historical and historiographical knowledge. The course demands familiarity with such political concepts such as modernity, development, nationalism, colonialism, post colonialism and globalization to contextualize changes in media.

The students get an opportunity to place key developments in media technologies across history. Classroom learning thus can include visual and audio material, periodicals and films to immerse the class in historical experience. Museum visits, visits to photography collections and other such tools from

history classroom can enable new methods of learning for a media studies classroom. Student presentations and projects this can be based on a range of themes.

Assessment: As per rules of the University of Delhi University

Keywords: History, media, democracy, sound media, visual media, historiography, media and nationalism, post colonial media, media and state control.

Essential Readings:

Briggs, A and Burke, P, Social History of Media: From Gutenberg to the Internet, (Polity Press , 2010)(Chapter 2 and Chapter 5)

Jeffrey, Robin, India's News Paper Revolution: Capitalism, Politics and the Indian Language Press,(New Delhi, Oxford 2003)

David Page and William Crawley, Satellites Over South Asia, (Sage, 2001) Chapter 2,chapter 8 and Chapter 9.

Eric Barnouw and Krishnaswamy, Indian Film, (New York, Oxford University press, 192nd Edition,Chapters "Beginnings," & "Three Get Started,"

Early communication system in India (part - I) - YouTube

<https://www.youtube.com/watch?v=9WocwNyyo8g>

Suggested Readings

Jeffrey, Robin. "Communications and capitalism in India, 1750–2010." South Asia: Journal of South Asian Studies 25, no. 2 (2002): 61-75.

V. Ratnamala, ambedkar and media

http://roundtableindia.co.in/index.php?option=com_content&view=article&id=4992:ambedkar-and-media&catid=119:feature&Itemid=132

Manuel, Peter Cassette Culture ,Chicago, University of Chicago Press, 1993, Pages 1- 32

Satellite Television: An Impact on Social Participation, Sabharwal, Tarjeet, ISBN 978-81-8457-064-9, Kanishka Publishers, 2008

Chatterjee, P.C, Broadcasting in India page (New Delhi, Sage, 1991) -39-57

Neurath P. —Radio Farm Forum as a Tool of Change in Indian Villages,” Economic Development of Cultural Change, vol 10, No. 3 (pp 275-283)

Das, Biswajit, “Mediating Modernity: Colonial Discourse and Radio Broadcasting in India, Communication Processes Vol 1: Media and Mediation, B. Bel, B. Das, J. Brower, Vibhodh Parthasarathi, G. Poitevin (Ed.) (Sage 2005)

Parthasarathi, Vibhodh, “Constructing a New Media Market: Merchandising the Talking Machine” in *Communication Processes Vol 1: Media and Mediation*, B. Bel, B. Das, J. Brower, Vibhodh Parthasarathi, G. Poitevin (Ed.) ,Sage 2005

Thirumal, P., and C. Lalrozami. Modern Mizoram: History, Culture, Poetics. Taylor & Francis, 2018. (Chapter 1)

Francis Robinson (1993) Technology and Religious change: Islam and the impact of Print; ModernAsian Studies, Vol 27, No. 1 (Feb) pp. 229-251.

Seminar Issue October 1997, Indian Language Press

Neyazi, Taberez Ahmed, and Akio Tanabe. "Introduction: democratic transformation and the vernacular public arena in India." In *Democratic Transformation and the Vernacular Public Arena in India*, pp. 17-40. Routledge, 2014.

Maya Ranganathan, *The Pan Tamil rhetoric in regional media*, in Ranganathan, Maya, and Usha M. Rodrigues, *Indian media in a globalised world*. SAGE Publications India, 2010.(83-105)

G.N.S Raghavan, *Early years of PTI, PTI story: Origin and Growth of Indian Press*,(Bombay, Press Trust of India, (1987), 92-119

Melissa Butcher *Transnational Television, Cultural Identity and Change*, (New Delhi, Sage, 2003) 49-77

Advertising and Public Relations

Objective: The course aims to familiarize students with the concepts and techniques of advertising and public relations. The course will help students to understand techniques of marketing communications to launch and build branded products and services by the tactful integration of old and new media.

Unit I-Introduction to Advertising

Meaning and history of Advertising

Importance and Functions of advertising

Advertising Theories and Models-AIDA model,

DAGMAR Model, Maslow's Hierarchy Model, communication theories applied to advertising

Types of advertising and new trends

Economic, cultural, psychological and social aspects of advertising

Ethical & regulatory aspects of Advertising-Apex Bodies in Advertising-AAAI,

ASCI and their codes.

Unit II- Advertising through print, electronic and online media

Types of Media for advertising and their characteristics;

Advertising Objectives, Marketing, marketing mix, role of advertising in the marketing mix;

Market Segmentation, Positioning and Targeting

Media selection, Planning, Scheduling

Marketing Strategy and Research and Branding

Creativity, USP, appeals, copy writing

Advertising department vs. Agency-Structure, and Functions

Advertising Budget

Campaign Planning, Creation and Production

Unit III- Public Relations-Concepts and practices

Introduction to Public Relations

Growth and development of PR

Importance, role and functions of PR

Principles and tools of Public relations

Organization of public relations: In house department versus consultancy.
PR in govt. and Private Sectors
Government's print, electronic, publicity, film and related media organizations

Unit IV- PR-Publics and campaigns

Research for PR
Managing promotions and functions
PR campaign-planning, execution, evaluation
PR in political and election campaigns
Role of PR in crisis management
Corporate social responsibility
Ethical issues in PR
Apex bodies in PR- IPRA, PRSI codes.

Unit V– Social Media Marketing

Digital, Social & Interactive Media
Social Media Technologies and Management
Integrated Marketing Communication (IMC): IMC approach, facets, barriers to the implementation of IMC
Developing social networks
Social media strategies, tactics and ethics
Social media tools
Measurement strategies and ROI

Learning Outcome: This paper will help students to grasp the concepts and skills required for advertising and public relations and the importance of effective brand positioning using integrated marketing communications. The students will also learn to critically evaluate advertisements and understand the importance of ethical practices in advertising and PR.

Teacher-Learning Process: Lecture method, Power point Presentations, class discussions, Debates, Special lectures by advertising and public relations experts, planning effective campaigns for advertising and public relations.

Assessment: As per rules of University of Delhi

Key words: Advertising, public relations, branding, integrated marketing communications.

Essential Readings:

Chunawalla, Advertising Theory and Practice, Himalaya Publishing House
Jethwaney Jaishri, Advertising, Phoenix Publishing House
Jefkins Frank Butterworth, Public Relation Techniques, Heinmann Ltd.
Cutlip S.M and Center A.H., Effective Public Relations, Prentice Hall

Suggested Readings:

David Ogilvy, Ogilvy on Advertising, Pan/Prion Books
Frank Jefkins, Advertising Made Simple, Rupa & Co.
Heath Robert L, Handbook of Public Relations, Sage Publications,
Dennis L. Wilcoxe & Glen T, Public Relations, Pearson
Kaul J.M., Noya Prakash, Public Relation in India, Calcutta
Belch George E., Belch Michael A., Purani Keyoor (2007) Advertising & Promotion, an Integrated Marketing Communications Perspective (McGraw Hill)

Semester IV

Introduction to New Media

Objective: This paper will introduce students to the new media environment and digital culture. They will not only learn about the visual content and design of websites but also gauge how online media is monetized, distributed and repurposed for an ever-evolving online audience.

Unit I- Key Concepts and Theory

Defining new media and digital media; terminologies and their meaning; information and communication technologies ICT, advocacy journalism, multiplier effect, technological determinism, mobile-mediated-communication (MMC), networked society.

Unit II- Understanding Virtual & Digital Culture

Understanding digital cultures, online Communities,
Participatory culture, Blogs, Vlogs, Social Media Trends

Unit III- Digitization of Content: Debates & Concerns

Authorship and what it means in a digital age

Piracy, copyright, copy-left and open source

Digital archives, digital media ownership,

How are new media monetized, new media and ethics

Unit IV-Overview of Web Writing

Linear and non-linear writing, writing for the web

Online reporting, linking, multimedia, building narratives with multimedia

Unit V- Visual and Content Design

Website planning and visual design

Content strategy and audience analysis

Brief history of blogging, creating and promoting a blog

Setting up a website/blog

Projects: Create a news website to understand the use of digital media for activism and journalism. Teacher and students will function as an Editor and Reporters, gathering multi-media content for the class website. The website will reflect unique multimedia productions from each student produced during the course of the semester. These productions will include shooting and editing videos, audios and pictures for the web, packaging text and content for an online audience.

Learning Outcome: By the end of the course students will be able to critically assess and synthesize new media theories, analytical approaches, and practices, connect disparate theories and understand their development and contribution to the field of new media studies; critique and contribute to debates about digital media ownership, economics, intellectual property, regulation, privacy, identity, sociality, infrastructure, and equity; understand user behaviour and participatory cultures online, audience analysis for production of content for websites and blogs, integration of social media and journalism.

Teaching-Learning Process: Other methods will include lectures, class exercises of tracking individual social media consumption and class discussions on new media trends, social media campaigns as well as other significant debates on topical issues.

Assessment Method: As per rules of the University of Delhi

Key words: social media, new media, piracy, copyright, cyber-security, trends, campaigns, digital culture, digital divide, blog, multimedia

Essential Readings:

Vincent Miller. *Understanding Digital culture*. Sage Publications, 2011

Lev Manovich. 2001. "What is New Media?" in *The Language of New Media* Cambridge: MIT Press. pp. 19-48.

Siapera, Eugenia., *Understanding New Media*. Sage, 2011

Digital Disconnect: How capitalism is turning the internet against democracy, Robert McChesney
Jenkins, Henry. (2006). *Convergence Culture: Where Old and New Media Collide*. New York,NY: NYU Press.

New Media: A critical introduction by Lister, Dovey, Giddings, Grant and Kelly

Suggested Readings:

Baym, Nancy K., *Personal Connections in the Digital Age*. Polity, 2010.(Chapter 3)

Goldsmith, Jack, and Tim Wu. 2006. *Who Controls the Internet? Illusions of Borderless World*. Oxford University Press US.

O'Reilly, Tim. (2005). *What is web 2.0: Design patterns and business models for the next generations software*. Oreilly.com, retrieved from <http://oreilly.com/web2/archive/whatis> web-20.html

Grossman, "Iran Protests: Twitter, the Medium of the Movement"

Lemann, Nicholas. 2006.

Amateur Hour: Journalism without Journalists. The New Yorker, August 7. Available at

http://www.newyorker.com/archive/2006/08/07/060807fa_fact1

Xiang, Biao. 2005. "Gender, Dowry and the Migration System of Indian

Information Technology Professionals" Indian Journal of Gender Studies 12: 357-380.

Spreadable Media: Creating value and meaning in a networked culture, Jenkins, Ford, & Green

The Culture of Connectivity: A critical history of social media, Jose Van Dijck

Mobile Interfaces in Public Spaces: Locational privacy, control, and urban sociability, de Souza e Silva and Frith

Development Communication

Objective: The course will familiarize students with concepts pertaining to development and the important approaches to development communication. The students will also understand the facets of various development programs and schemes in India and learn to evaluate their strengths and weaknesses.

Unit I- Development: Concept, concerns, models

Concept of development

Measurement of development Measurement of development- PQLI, HDI, GDI

Development versus growth

Human development

Development as freedom

Models of development

Basic needs model

Nehruvian model

Gandhian model

Panchayati Raj

Developing countries versus developed countries

17 UN Sustainable Development goals- A summary

Unit II- Development communication

Development communication: Concept and approaches

Paradigms of development: Dominant paradigm, dependency, alternative paradigm

Development communication approaches – diffusion of innovation, empathy, magic multiplier

Alternative Development communication approaches:

Participatory Development

Gender and development

Development support communication – definition, genesis, area, Woods triangle

Unit III- Mass Media as a tool for development

Role of media in development: An overview of the role of print, radio & TV in development communication in India;

Role of development agencies and NGOs in development communication;
Critical appraisal of development communication programmes and government schemes: SITE, Krishi Darshan, Kheda, MNREGA;
ICT for development, e-governance, e chaupal, national knowledge network;
Narrow casting - community radio;
Development support communication in India in the areas of: Agriculture, health & family welfare, poverty, literacy:
In Agriculture: Radio farm forums; Krishi darshan; Agricultural extension;
In Health & Family welfare: Pulse polio; National Rural Health mission;
In Poverty: Jan DhanYojna; MNREGA;
In Literacy: National Literacy Mission; Mid-day meals.

Unit IV-Practicing development communication

Strategies for designing messages for print, radio and television;
Using new media technologies for development
Development Journalism and rural reporting in India

Unit V- Rural Journalism

Information needs in rural areas
Rural newspapers
Use of traditional/folk media for rural development
Critical appraisal of mainstream media's reporting of rural problems and issues;
Specific features of tribal society;
Information needs in tribal setting;
Tribal communication programs

Projects: Students under the guidance of the faculty must undertake visits to mohalla clinics, NGOs, Women's Self Help groups, Special schools for underprivileged students and other such initiatives in the city to develop content for blogs/ newsletters./magazines from the visits. Interaction with rural journalists and video volunteers (eg.Khabar Lehariya) must be arranged too.

Learning Outcome: This paper will help students to develop an understanding and sensitivity towards developmental concerns. It will equip students with critical skills to understand the importance of effective development communication strategies to spread development messages among the poor and weaker sections of society.

Teacher-Learning Process: Lecture method, Power point Presentations, class discussions, Debates, Special lectures by development journalists and NGO representatives, designing development communication messages for different media.

Assessment: As per rules of University of Delhi

Key words: Development, development communication, DSC, rural journalism, tribal communication.

Essential Readings:

Rogers Everett: *Communication and Development- Critical Perspective*, Sage, New Delhi, 2000

Srinivas R. Melkote & H. Leslie Steeves: *Communication for Development In The Third World*, Sage Publications.

Belmont CA: *Technology Communication Behavior*, Wordsworth Publication, New Delhi, 2001.

D V R Murthy: *Development Journalism, What Next?* Kanishka Publication, New Delhi, 2007.

Amartya Sen: *Development as freedom*, Alfred A Knopf, New York, 1999.

Suggested Readings:

UNDP: *Human Development Report* (published every year), Oxford University Press, New Delhi.
World Bank: *World Development Report* (published every year) Oxford University Press, New Delhi.

Wilbur Schramm: *Mass Media and National Development- the role of information in developing countries*, UNESCO/ Stanford University Press, 1964.

Ghosh & Pramanik: *Panchayat System in India*, Kanishka Publication, New Delhi, 2007.

Shivani Dharmarajan: *NGOs as Prime Movers*, Kanishka Publication, New Delhi, 2007.

What Do We Mean By Development: An Article by Nora C Quebral in International Development Review, Feb, 1973, P-25.

Media Ethics and the Law

Objective: The objective of the paper is to discuss the legal provisions and the reasonable restrictions that are prescribed in the Constitution. It is also intended to make students to have a debate on ethical issues and their professional code of conduct etc. This will help them to understand some of the growing media practices and tendencies that are affecting the media consumption patterns in the country.

Unit I-Ethical framework and media practice

Freedom of expression (Article 19(1) (a) and Article 19(1)2)

Freedom of expression and defamation- Libel and slander, Issues of privacy and surveillance in society

Right to Information Idea of Fair Trial/Trial by Media; Intellectual Property Rights

Media ethics and cultural dependence

Student Presentations-

Photocopied material for study packs in India; Aaron Swartz.

Attack on Freedom of artists and authors

Unit II- Media Technology and Ethical Parameters

Live reporting and ethics Legality and Ethicality of Sting Operations,
Phone Tapping etc.

Ethical issues in Social media (IT Act 2000, Sec 66 A and the verdict of The Supreme Court)

Discussion of Important cases-eg- Operation Westend

Some Related laws- Relevant sections of Broadcast Bill, NBA guidelines

Student Presentations- Tehelka's Westend .

School Teacher Uma Khurana case

Unit III- Representation and ethics

Advertisement and Women

Pornography related laws and case studies- Indecent representation of Women (Prohibition) Act, 1986 and rules 1987,

Protection of Women against Sexual Harassment Bill, 2007, Sec 67 of IT Act 2000 and 292 IPC etc

Student Presentations: Students will submit on above mentioned topics

Unit IV- Media and Regulation

Regulatory bodies, codes and ethical guidelines

Self regulation, media content- Debates on morality and accountability: taste, culture and taboo, censorship and media debates

Unit V- Media and Social Responsibility

Economic Pressures, Media reportage of marginalized sections- children, dalits, tribals, gender, differently-abled, old-aged persons, media coverage of violence and related laws - inflammatory writing (IPC 353), Sedition- incitement to violence, hate Speech.

Relevant case studies – Attack on civil liberties of individuals and social activists

Learning outcome: Through this paper the students will be grasp the nuances and the legal provisions laid down in the Constitution of India. They will also understand the contemporary media practices through contemporary debates.

Teaching-Learning Process: Teachers can discuss the legal provisions and can take students to Parliamentary houses, and court hearings to make them familiar with the working conditions. Organizing debates in the classroom on ethical challenges in the media field would help them to understand several aspects of media profession.

Assessment Method: As per rules of the University of Delhi.

Key words: Broadcast Bill, NBA guidelines, PCI, Ethical issues in Social media, Media reportage of marginalized sections, Media coverage of violence and related laws - inflammatory writing (IPC 353)

Essential Readings:

Thakurta, Paranjy Guha, Media Ethics, Oxford University Press, 2009 Barrie mc Donald and Michel petheran Media Ethics, mansell, 1998 □

Austin Sarat Where Law Meets Popular Culture (ed.), The University of Alabama Press, 2011

Vikram Raghvan, Communication Law in India, Lexis Nexis Publication, 2007

IyerVekat, Mass Media Laws and Regulations in India-Published by AMIC, 2000

William Mazzarella, *Censorium: Cinema and the Open Edge of Mass Publicity*

Suggested Readings:

Raminder Kaur, William Mazzarella, *Censorship in South Asia: Cultural Regulation from Sedition to Seduction*

Linda Williams, *Hard Core: Power, Pleasure, and the "Frenzy of the Visible"*

Semester V

Global Media and Politics

Objective: Through this course the students will understand the interplay of various socio-political factors in news dissemination in international media. The contents of this paper also focus on the role of contemporary international media conglomerates on global culture.

Unit I-Media and International Communication

The advent of popular media- a brief overview

Propaganda in the inter-war years: Nazi Propaganda

Radio and international communication

Unit II-Media and super power rivalry

Media during the Cold War, Vietnam War, Disintegration of USSR;

Radio free Europe, Radio Liberty and Voice of America

Communication debates: NWICO, McBride Commission and UNESCO

Unequal development and Third World concerns: North-South, Rich – Poor

Unit III-Global Conflict and Global Media

World Wars and Media Coverage post 1990: Rise of Al Jazeera

The Gulf Wars: CNN's satellite transmission, embedded Journalism

9/11 and implications for the media

Unit IV: Media and Cultural Globalization

Cultural Imperialism, Cultural politics: media hegemony and

Global cultures, homogenization, the English language

Local/Global, Local/Hybrid

Unit V: Media and the Global Market

Discourses of globalization: barrier-free economy, multinationals, digital divide

Media conglomerates and monopolies: Ted Turner/Rupert Murdoch

Global and regional integrations: Zee TV as a Pan-Indian Channel; Bollywood Entertainment: Local adaptations of global programmes: KBC/Big Boss etc.

Learning Outcomes: The student will get an over view of the politics of news dissemination and the dynamics of reporting international issues and events. They will also be able to comprehend the impact of globalization on media and cultural implications.

Teaching-Learning Process: Lectures, power point presentations, screening of films during Nazi propaganda, films on 9/11, you tube videos, group discussions, debates

Assessment Methods: As per rules of the University of Delhi

Key words: Nazi propaganda, NWICO, Global Integration, Global conflict, Homogenization

Essential Readings:

Yahya R. Kamalipour and Nancy Snow. *War, Media and Propaganda-A Global Perspective*, Rowman and Littlefield Publishing Group, 2004.

Communication and Society, Today and Tomorrow “ *Many Voices One World*” Unesco Publication, Rowman and Littlefield publishers, 2004.

Barbie Zelizer and Stuart Allan. *Journalism after 9/11*, Taylor and Francis Publication, 2012.

Stuart Allan and Barbie Zelizer. *Reporting war : Journalism in war time*, Routledge Publication, 2004.

Lee Artz and Yahya R. Kamalipour. *The Globalization of Corporate Media Hegemony*, New York Press, 2003.

Zahida Hussain and Vanita Ray. *Media and communications in the third world countries*, Gyan Publications, 2007.

Suggested Readings:

Choudhary, Kameswar (ed) *Globalisation, Governance Reforms and Development in India*, Sage, New Delhi, 2007.

Yadava, J.S, *Politics of news*, Concept Publishing and Co. 1984.

Daya Kishan Thussu, *War and the media : Reporting conflict 24x7*, Sage Publications, 2003.

Patnaik, B.N & Imtiaz Hasnain (ed). *Globalisation: language, Culture and Media*, Indian Institute of Advanced Studies, Shimla, 2006.

Monroe, Price. *Media Globalisation' Media and Sovereignty*, MIT press, Cambridge, 2002.

Singh, Yogendra. *Culture Change in India: Identity and Globalisation*, Rawat Publication, New Delhi, 2000.

Lyn Gorman and David McLean. *Media and Society into the 21st Century: A Historical Introduction*. (2nd Edition) Wiley-Blackwell, 2009. pp.82-135, 208-283.

Advanced Broadcast Media

Objective: The course will help the students to gain an advanced understanding of electronic news gathering techniques. The aim is to focus on not only the existing formats but the emerging trends of broadcast media. It will also help the students to understand the public service models, private service broadcasting, policies and laws governing these institutions of broadcasting in India.

Unit I-Public Service Broadcasting

Public Service Model in India (Policy and laws)
Global Overview of Public Service Broadcasting
Community Radio, Community Video
Participatory Communication
Campus Radio

Unit II-Private Broadcasting

Private Broadcasting Model in India; Policy and Laws
Structure, Functions and Working of a Broadcast Channel
Public and Private partnership in television and Radio programming (India and Britain case studies)

Unit III-Broadcast Genres

News, Interviews, Features
Sports, Current Affairs, Lifestyle, Reality Shows
Why am I the 'Idiot Box'? -Debates, Issues and Concerns of Television Genre
Various Evolving Contemporary Television genres: Drama, soap opera, comedy, reality television, children's television, animation, prime time and day time
Current and emerging trends of broadcast media: Features, Audience effectiveness, advertisements and dumbing down of news
Ethics: (including censorship) in presentation of News.
Use of Facebook & Twitter handles by Radio & TV channels,
Internet TV/ Radio and Mobile TV/Radio

Unit IV -Advanced Broadcast Production I -(Radio)

Writing and Producing for Radio
Public Service Advertisements
Jingles
Radio Magazine shows

Unit V - Advanced Broadcast Production II - (Television)

Mixing Genres in Television Production-
Music Video for social comment/as documentary
Mixing ENG and EFP
Reconstruction in News based Programming

Projects

- Script writing
- Presentation of experimental genre in Radio/ TV
- Presentation about PSBT and similar organizations
- Script on Music Presentation
- Presentation of Commercial Channel functions.
- Presentation on global broadcasting models & Indian broadcasting models

Learning Outcome: The students will become capable of making TV News bulletins, documentaries and other programs.

Teacher-learning Process: Lecture-method, discussions, debates, power-point presentations, screening films and documentaries on television journalism

Keywords: TV Journalism, broadcast journalism, live reporting

Essential Readings

Bignell, Jonathan, Jeremy, Orlebar, and Patrica Holland, *The Television Handbook*, London: Routledge, 2005.

Chatterji, P.C., *Broadcasting in India*. New Delhi: Sage, 1987.

Fleming, Carole, and Pete Wilby, *The Radio Handbook*, London: Routledge, 2002.

Orlebar, Jeremy, *The Practical Media Dictionary*, London: Arnold, 2003.

Page, David, and William Crawley, *Satellites over South Asia*, (1st edition), New Delhi: Sage Publications, 2001.

Suggested Readings:

Rajagopal, Arvind, *Politics after Television*, (1st Edition), Cambridge UK: Cambridge University Press, 2001.

Saksena, Gopal, *Television in India*, (1st Edition), New Delhi: Vikas Publication House, 1996.

Starkey, Guy, and Andrew Crisell, *Radio Journalism*, (1st edition), Los Angeles: Sage, 2009.

Thussu, Daya Kishan, *News as Entertainment*, (1st edition), Thousand Oaks California: Sage, 2007.

Verma, and Adarsh Kumar, *Advanced Journalism*, (1st edition), New Delhi: Har- Anand Publications, 1993.

Baruah, U.L., *This is All India Radio*. (1st Edition), New Delhi: Publication Division, Ministry of Information and Broadcasting, Govt. of India, 1983.

Bhatt, S.C., *Satellite Invasion of India*, (1st Edition), New Delhi: Gyan Publication House, 1994.

Sabharwal, Tarjeet, *Satellite Television: An Impact on Social Participation*, Kanishka Publishers, 2008

Semester VI

Advanced New Media

Objective: This paper will teach students how to adapt to the digital newsroom. They will also learn how to package content for an online audience. With the help of this course students will be able to create digital multimedia stories that can be consumed by an online audience

Unit I–Formats and Genres

Understanding new media, trans-medial storytelling, Multimedia storytelling,
Genres of new media: digital art, digital cinema – new media fiction and documentary,
Gaming and player culture, virality and memes,
Curating media online

Unit II-New media and social dynamics

Social construction of technology
Utopian-Dystopian Interface
Digital inequalities – digital divide and access
New media and popular culture

Unit III- Ownership dimensions

Who controls new media, net-neutrality
Surveillance and the state, cyber-security and issues of privacy,
The internet and public sphere, new media and politics

Unit IV- New media and convergence

Convergence Culture - social media and participatory media culture, digital fandom and online communities, Identity, Gender and new media, digital media and identities, new media campaigns.

Unit V- Digital production

Project and Production Digital production in the form of shorts, video, podcast, video blog, photo blog, blogs and micro-blogs etc. related to one of the above three units or all, research and developmental techniques, ideas for final project, scripting/production, social media marketing and publicity, exhibition/screening

Projects:

1. Working in groups of two/three the students will be required to undertake the production. The genre can be decided by the faculty in charge.
2. They must also undertake a web based art project or installation where they will experiment with cross platform storytelling techniques leading to a development & understanding of new strategies of exhibition and distribution.
3. An observational field project on use of new media in panchayats and rural areas like the Bharat Broadband project leading to a monograph/short is also recommended.
4. They should also attempt creating a mobile capsule for social activism and marketing it through social networks & actively participate in a cyber media campaign.

Learning Outcome: By the end of the course students will be able to create digital multimedia stories that can be consumed by an online audience, they will be able to critique and contribute to debates about digital media ownership, economics, cyber-security, gender and new media, politics and new media, regulation, privacy, identity; understand user behaviour and participatory cultures online,

audience analysis for production of content for websites and blogs, integration of social media and journalism.

Assessment Method: As per rules of the University of Delhi

Key words: trans-medial storytelling, multimedia, convergence, surveillance, virality, digital divide, social media, new media, piracy, copyright, cyber-security, trends, campaigns, digital culture, blog, mobile journalism

Essential Readings:

New Media and New Technologies by Lister Dovey, Giddings, Grant & Kelly. (2003)
Rosen, J. —The People Formerly Known as the Audience, What video games have to teach us about language and literacy. New York, NY: Palgrave Macmillan.
Bogost, Ian. Persuasive games: The expressive power of videogames. MIT Press, 2007.
Bosker,, “Randi Zuckerberg: Anonymity online has to go away”
Negroponte, N. (1996). Being Digital, Part 3 [pp. 163-233]
Jenkins, Henry. (2006). Convergence Culture: Where Old and New Media Collide. New York, NY: NYU Press.
May, Keenan & Peter Newcomb. (2008, July) How the Web was won. Vanity Fair, retrieved from <http://www.vanityfair.com/culture/features/2008/07/internet200807>
“Privacy vs. the Internet: Americans Should Not Be Forced to Choose” (ACLU report, 2008)
Nakamura, —Race In/For Cyberspace: Identity Tourism and Racial Passing on the Internet

Suggested Readings:

Martin Lister / Jon Dovey (2003) New Media, A Critical Introduction, Routledge Publishers
http://www.philol.msu.ru/~discours/images/stories/speckurs/New_media.pdf
Kishore Sharma (2010) Visual Journalism: A Guide for New Media Professionals, Anmol Publications
Valerie Alia, The New Media Nation, Berghahn Books

Communication Research and Methods

Objectives: This paper will introduce students to the basic concepts of research methods in applied social sciences. It will help them gain an understanding the nuances of communication research and writing a research proposal and research report.

Unit I-Introduction to Research

Definition, role, function, basic and applied research, scientific approach, role of theory in research, theoretical framework, Steps of research: selection of the problem, review of literature, statement of hypothesis and research question, methodology and methods, research design, sampling, data analysis and interpretation, presentation of results, replication and ethical perspectives of mass media research

Unit II-Basic Elements of Research

Concepts and constructs,

Independent and dependent variables,
Nature of Measurement, levels of measurement, measurement scales, Specialized Rating Scales,
Reliability and Validity, Research question and Hypothesis

Unit III-Sampling

Universe, population, need for sampling, sampling methods: probability and non-probability,
representativeness of the samples, sampling error, sample size

Unit IV-Methods of Media Research

Quantitative and Qualitative Techniques: content analysis, survey method, audience and readership
surveys, designing questionnaires, observation methods, experimental research, case studies, field
experiments, focus groups, intensive interviews, longitudinal research, historical research,
ethnographies, textual analysis, discourse analysis

Unit V-Methods of analysis and report writing

Data Analysis Techniques; coding and tabulation,
Non-Statistical Methods (Descriptive and Historical)
Working with Internet as a source; Writing citations, bibliography
Writing the research report

Project: The students will present and submit a research proposal in his/her area of interest under the
guidance of the faculty.

Learning Outcome: Through this paper the student will be able to write a research proposal and
undertake research. They will also be equipped to write a research paper and a research report.

Teaching-Learning Process: Lectures, power point presentations, conducting workshops and
experiments, demonstrations, Special lectures by research analysts.

Assessment methods: As per rules of the University of Delhi

Key words: Theoretical framework, hypothesis, review of literature citations, sampling,
ethnographies

Essential Readings:

Wimmer, Roger, D and Dominick, Joseph,R. *Mass Media Research*, Thomson Wadsworth, 2006, pgs1-
60; 65-81;83-98.

Arthur Asa Berger. *Media Research Techniques*, Sage Publications, 1998.

John Fiske. *Introduction to Communication Studies*, Routledge Publications,1982.

David Croteau and William Hoynes. *Media/Society: Industries, Images and Audiences*, Forge Press
(For Case Studies) Amazon,2002.

Suggested Readings:

Kothari, C.R. *Research Methodology: Methods and Techniques*, New Age International Ltd. Publishers, 2004, pgs1-55; pgs95-120.

Bertrand, Ina and Hughes, Peter. 2005. *Media Research Methods; Audiences, institutions, Texts*. New York; Palgrave

SKILL ENHANCEMENT COURSE

SEMESTER III

Radio Production

Objectives: To learn about different formats of radio and to understand pre-production, production and post production techniques of radio.

Unit I-Broadcast Production Techniques

Working of a Production Control Room & Studio:

Types and functions, acoustics, input and output chain, studio console

Personnel in Production process – Role and Responsibilities

Unit II-Gathering sound

Sound recording and sound mixing (basic principles for sound editing)

Voice reports, vox populi for radio, audio byte, news links and running order

Sound recording machines (introduction to working on different devices used for sound recording like Marantz, H1N1 Zoom, Pocket recorders etc)

Unit III-Stages of Radio Production

Pre-production – (pitching ideas, research for a peg, writing a radio script)

Production–Creative use of Sound; Listening, Recording, using archived sounds (execution, requisite, challenges)

Post-production

Unit IV-Digital Editing

Understanding & packaging radio content for digital media

Learning a sound editing software like Audacity or Adobe Audition

Creative use of Sound Editing using sound effects, transitions and the use of silence

Digital editing of sound and audio compression

Unit V-Broadcast Formats

Public service advertisements*

Jingles*

Radio magazine*

Interview

Talk Show

Discussion

Feature

Documentary

Podcast

Suggested Exercise- Producing any Radio format mentioned in the Unit 1 (Duration-5 minutes).

**Only introductory in nature. These formats will be dealt with in detail in Advanced Broadcast paper.*

Learning outcome: Student will be able to identify various radio formats; Understand broadcast production techniques; Learn recording and editing of radio program in close tandem with the teacher by understanding the techniques unique to radio production.

Assessment Method: As per rules of the University of Delhi

Key Words: audio byte, sound mixing, sound editing, studio console, recording, production, sound effects, transitions, podcast, voice reports, vox populi for radio, audio byte, news links and running order

Essential Readings:

Aspinall, R. (1971) *Radio Production*, Paris: UNESCO.

Flemming, C. (2002) *The Radio Handbook*, London: Routledge.

Keith, M. (1990) *Radio Production, Art & Science*, London: Focal Press.

Mc Leish, R. (1988) *Techniques of Radio Production*, London: Focal Press.

Nisbett, A. (1994) *Using Microphones*, London: Focal Press.

Suggested Readings:

Reese, D.E. & Gross, L.S. (1977) *Radio Production Work*, London: Focal Press.

Siegel, E.H. (1992) *Creative Radio Production*, London: Focal Press.

Pannu p, Tomar Y (2011) *Communication Technology for Development*, IK International Publishing House.

Waddell Gebre E. (2013) *Complete Audio Mastering - Practical Techniques*, Tab Books

Valerie Geller (2015), *Beyond Powerful Radio, A Communication Guide to the Internet Age*, Routledge

SEMESTER III

Mobile Journalism

Objectives: This course will introduce students to the use of mobile technology in journalism. It will help students become adept with using hand-held smart phone technology for news-gathering and reporting.

Unit I-Mobile Journalism- An introduction

Definition, concept and nature
Evolution from mobile telephony to mobile journalism
Multi-platform uses of MOJO, convergent journalism
Benefits and scope of MOJO

Unit II- Use of Mobile phones in Journalism

Use of mobile journalism in news-rooms, sources of news-gathering
Impact of mobile technology on broadcast journalism
Citizen journalism and UGC
Limitations of using mobile phones for journalism

Unit III Storytelling using mobile phones

Techniques of data gathering, photography, video-recording through smart phones
Visual Storytelling techniques
Vertical Storytelling using smart-phones
Interviewing, Editing, Post production

Unit IV- MOJO- Tools, Resources and Applications

Social networks, Social media and mobile journalism
Mobile Journalism Communities
Applications of mobile journalism- creating mobile capsules
Podcasts, shorts, vlogs, live streaming, etc.
Case Studies-
Use of mobile phones in rural India for e-governance and e-agriculture
Use of mobile phones during natural disasters and emergency situations

Unit V- Ethical Concerns

Ethical and Legal Aspects of MOJO
Issues of Authenticity
Opportunities and Challenges
Future of Mobile Journalism

Learning Outcome: The course will make students well-versed with use of mobile technology for gathering news, reporting and editing. It will impart necessary skills for use of mobile phones in composing pictures, audio and video recording.

Teaching-Learning process: Lectures, class-room discussions, case studies, YouTube videos and assignments meant to impart the technical know-how of using mobile phones for reporting and editing.

Assessment: As per rules of University of Delhi

Key words: citizen journalism, visual storytelling, convergent journalism, multimedia, new-gathering, vertical storytelling

Essential Readings:

Mobile Story telling: A journalist's guide to the smartphone galaxy, by Wytse Vellinga and Björn Staschen, Independently published (March 27, 2018)

MOJO: The Mobile Journalism Handbook: How to Make Broadcast Videos with an iPhone or iPad, by Ivo Burum and Stephen Quinn (Focal Press, 2015)

Democratising Journalism through Mobile Media: The Mojo Revolution, by Ivo Burum, New York, 2016

Convergent Journalism- The Fundamentals of Multimedia Reporting, New York, 2005 by Stephen Quinn, New York, 2005

Suggested Readings:

The Live-Streaming Handbook: How to create live video for social media on your phone and desktop, by Peter Stewart (Routledge, 2017)

Nick Garnett blog- <http://nickgarnett.co.uk/>

SEMESTER IV

Documentary production

Objectives: This course will enable the students to learn basics of the non-fiction documentary form, learn how documentary has been used in journalism, learn the history of documentary and Indian documentary history, conceptualize, script and direct a short documentary film.

Unit I-Understanding the Documentary

Introduction to the debate on realism

Six Modes of Documentary Representation:

Participatory, Expository, Observational, Performative, Reflexive, and Poetic
Camcorder Cults, Mocumentary.

Defining the Subject/Social Actor/Participant

Ethical Debates in the Documentary Encounter

Unit II- Documentary Production: Pre-Production

Researching the Documentary

Research: Library, Archives, location, life stories, ethnography

Writing a concept: telling a story

Writing a Treatment, Proposal and Budgeting

Structure and scripting the documentary

Unit III- Documentary Production: Production

Documentary Sound

Documentary Cinematography – a responsive filmic encounter
Shooting Schedule, Shot Breakdown, & Call list

Unit IV- Documentary Production: Post-Production

Grammar of editing

Use of editing in Transitions: Scenic Realism & Sound Effects and Visual Effects

Unit V- Historical Context

Documentary Movement of India: History, Evolution, Growth.

Distribution and Exhibition Spaces (Traditional and Online)

Funding of a documentary- Sponsors, Public service funding, Crowd funding

Learning Outcome: Through readings, instruction, practice, and projects, students will: learn to develop skills in documentary form; improve knowledge about language of documentary film, including shots composition and editing. It will also help them gain a better understanding of storytelling in documentary production.

Teaching-Learning process: By the end of the course the students would be able to conceptualize and ideate through workshops and peer-review, use sound and visuals in film, shoot a short film of 5 minutes

Assessment method: As per rules of the University of Delhi.

Key words: Documentary, Non-fiction, video.

Essential Readings:

Charles Musser “Documentary” in Geoffrey Nowell Smith ed The Oxford History of World Cinema Oxford University Press: 1996, 322-333

Michael Renov “The Truth about Non Fiction” and “Towards a Poetics of Documentary” in Michael Renov ed. Theorizing Documentary AFI Film Readers, New York and London: Routledge: 1993, 1-36

Trisha Das How to Write a Documentary

A History of the Indian Documentary Film, Sanjit Narwekar, 1996.

Double Take by PSBT

DOX magazine

Nichols, Bill (2001) Introduction to Documentary, Indiana University Press: Bloomington.

Lancaster, Kurt (2010) DSLR Cinema Crafting the Film Look With Video, Focal Press

Hampe, Barry (2007) Making Documentary Films and Videos, Holt Paperbacks

Fitzgerald, Jon (2017) Film making for Change, Michael Wiese Productions

Suggested Screenings:

1. Nanook of the North by Robert J Flaherty
2. Michael Moore: Roger and Me
3. Standard Operating Procedure by Errol Morris
4. I am 20 by SNS Sastry

5. Ram Ke Naam by Anand Patwardhan
6. Season Outside by Amar Kanwar
7. In The Forest Hangs A Bridge by Sanjay Kak
8. Q2P by Paromita Vohra
9. Gulabi Gang by Nishtha Jain
10. Pinch Of Skin by Priya Goswami
11. We Have Not Come Here To Die by Deepa Dhanraj
12. Films by PSBT
13. Human Flow by Ai Weiwei
14. Born Into Brothels by Zana Briski
15. Fire In The Blood by MSF
16. Dying laughing by Gravitas Ventures
17. The Out List by HBO
18. Celluloid Man by PK Nair
19. One representative film of each documentary mode as an example.

SEMESTER IV

Animation and Graphics

Objective: This skill enhancement paper is designed to introduce some of the basics of current animation and graphics practices and its history. As it is a technical curriculum, the colleges offering the paper should provide necessary technical assistance and enable the students to produce an animation project under the practical assignments. The exercise will help them to understand the importance of visual art and graphic elements in the media today.

Unit I- Introduction to animation and graphics

History of art and design
 History of animation and visual effects
 Elements of graphic design
 Principles of animation drawing

Unit II- Overview of animation techniques- Planning, Designing & Writing

Planning for animation
 Character designing for animation
 Basic compositing and visual effects
 Writing for animation
 Basics of 2D and 3D animation
 Techniques of photographic composition, video editing, digital compositing

Unit III- Uses and applications of graphics & animation

Designing for the web- interactive designs for new media
 Stop motion animation
 Branding design, Advertising design
 Digital illustrations

Unit IV Typography

Understanding difference between calligraphy and typography

Application of calligraphy in design

Understanding typefaces- typeface and fonts

Logo designs, thematic posters

Unit V- Project & Production

Students to create an animation project not less than 3 minutes long using any or a combination of the following techniques- 2 D animation, 3 D animation, stop motion animation, visual effects

Learning Outcome: The students will grasp the necessary skills to apply the elements of visual art and will be able to design and create an animation. They will also be able to produce the same in 2D and 3D formats.

Teaching-Learning Process: Teachers teaching this paper should be able to teach the historical emergence of graphics and animation and discuss their role in making media content an interesting and visually appealing. Apart from giving examples from different media about using graphics and animation, students should be facilitated to plan their own storylines and assisted to design them.

Assessment Method: As per Delhi University Rules

Key word: Graphics, Animation, 2D and 3D animation, photographic composition, video editing, digital compositing

Essential Readings:

A Concise History of Art: G.Buzin

Meggs' History of Graphic Design : Philip B. Meggs, Alston W. Purvis

*Graphic Design History: A Critical Guide :*Johanna Drucker, Emily Mcvarish

The Elements of Graphic Design: Space, Unity, Page Architecture, and Type: Alexander W. White

Exploring the Elements of Design: Mark A. Thomas, Poppy Evans

Suggested Readings:

The Art of Composition : Michael Jacobs

*The Art of Pictorial Composition :*Wolehonok

Basic Principles of Photography : Gerald Millerson

*The Art of Pictorial Composition :*Wolohomok

Enchanted Drawings: The History of Animation: Charles Solomon

How to Write for Animation: Jeffrey Scott

DISCIPLINE SPECIFIC ELECTIVE

SEMESTER V

Media Industry and Management

Objective: This paper is introduced with the intention of studying institutional set up of media houses and their administration. To make students familiarize with the organizational structure, hierarchy, introducing various departments of the media houses, this will help them to understand various aspects such as Budgeting, Financial management of media units, etc.

Unit I – Media Management Basic Concepts

Concept, perspective, origin and growth of media management, fundamentals of management, management school of thought, changing phases of Indian journalism after independence.

Unit II– Media Industry

Media Industry: Issues & Challenges – problems of finance, personnel, land, machinery etc. media industry as manufacturers- Manufacturing Consent, news and content management. Market Forces, performance evaluation (TAM, TRP, BARC and HITS) and Market shifts Changing Ownership patterns

Unit III – Structure and organization

Structure of news media organizations in India, role, responsibilities & hierarchy, media entrepreneurs, qualities and functions of media managers, distribution / circulation management process, promotion and evaluation, media audiences and credibility

Unit IV – Media economics

Media Economics, Strategic Management and Marketing, Government-Media Interface Policies and regulations, FDI (policies & Practices) Ethico–legal perspectives in Media management Issues related to Paid news, lobbying, pressure group influence, Corporatization and Politicization of Media Capital inflow, Budgeting, Financial management, and personnel Management, Market forces Case Studies -Indian and International Media Giants

Unit V- Media Market: Contemporary issues and challenges

Democratic spirit of media market

Issues and challenges of regional media industry

Alternative media forums and their management

Learning Outcome: Media in India has been studied as integral part of Freedom movement. But, in the post-Independence period its purpose has completely changed. Media practice become of industry. Thus, by studying this paper, students will be able to understand the Media Economics, problems of finance, personnel, land, machinery etc. This paper will also help them to understand the emerging alternative online media platforms and their role in keeping spirit of free press alive.

Teaching Learning Process: Apart from taking students to visit the Media houses, teachers can discuss the media organizations and their political economy, revenue sources etc. By studying this paper, students should be able to various wings of media organization and role and responsibilities of people heading different sections. They can study some case studies.

Assessment Method: As per rules of the University of Delhi.

Key word: Media Economics, Strategic Management and Marketing, Budgeting, Financial management of media units, Paid news, FDI, TRAI.

Essential Readings:

Vinita Kohli Khandekar, *Indian Media Business*, Sage, 2010.

Pradip Ninan Thomas, *Political Economy of Communications in India*, Sage.

Lucy Kung, *Strategic management in media*, SAGE.

Dennis F. Herrick, *Media Management in the age of Giants*, Surjeet Publications.

Jennifer Holt and Alisa Perren, (Edited) *Media Industries-History, Theory and Method*, Wiley-Blackwel.

Suggested Readings:

John M. Lavine and Daniel B. Wackman, *Managing Media Organisations*

Robin Jeffrey, *India's Newspaper Revolution*, Oxford University Press, New Delhi, 2000

SEMESTER V

Print Journalism and Production

Objective: The course will familiarize students with reporting on specialized beats and understand the principles of print production.

Unit I-Specialized Reporting

Parliament

Elections

Business

Political

Agriculture

Unit II- Components of newspapers and magazines

Headlines, features, editorials, caricatures, cartoons, columns, articles,

Selection and positioning of news stories and news pictures, photographs

Broadsheets and Tabloids, Changing trends with respect to content

Unit III- Understanding Principles of Art and Production

Principles of Layout and Design

Layout and format, Copy preparation

Newspaper Make-up,

Design process (size, anatomy, grid, design)

Handling text matter (headlines, pictures, advertisements)

Page make-up (Print and Electronic copy) (Front page, Editorial page and Supplements)

Unit IV- Planning and Execution of Printing

Identity design

Packaging Design

Picture Editing and Caption Writing

Use of software- Quark, In-design, Adobe, Photoshop

Unit V-Trends in Print Journalism

Boom in niche Newspapers and Magazines

Impact of technology on print journalism

Citizen Journalism

Investigative journalism/ Sting operations

Ethical debates in print Journalism

Learning Outcome: This paper will help them to grasp the skills required for printing and understand the nuances of specialized reporting.

Teaching-Learning Process: Lecture method, Power point Presentations, class discussions, Debates, Special lectures by print journalists, workshops on use of software for print

Assessment: As per rules of University of Delhi

Key words: Sting operations, design, grid, anatomy, copy preparation

Suggested Readings

Editing: A Handbook for Journalists – by T. J. S. George, IIMC , New Delhi, 1989

News Reporting and Editing by Shrivastava, K. M. (1991) Sterling Publishers, New Delhi

Professional Journalism, by M.V. Kamath, Vikas Publications

Groping for ethics in Journalism, by Eugene H. Goodwin, Iowa State Press

Journalism: Critical Issues, by Stuart Allan, Open University Press

Modern Newspapers practice, by Hodgson F. W. Heinemann London, 1984.

Principles of Art and Production, by N.N. Sarkar, Oxford University Press

Allan Stuart, Journalism: Critical Issues, New Delhi: Open University Press, 2005

Media Laws and Ethics, by Nanda, V, Kanishka Publishers 2018

SEMESTER V

Advanced Photography

Objective: This course will provide an overview of photography combined with practical, hands-on production. Students will learn about styles of famous photographers develop skills of composing, framing, lighting etc.

Unit I-History of Photography

Introduction to history of Photography- Camera obscura, the daguerreotype and Edward Muybridge experiment (Screening of Genius of Photography, BBC Four Series)

Unit II-Introduction to famous photographers

Introduction to the work of famous photographers like Henri Cartier Bresson, Robert Capa, Dorothea, Raja Deen Dayal, Raghubir Singh, Raghu Rai, Homai Vyarawalla.

Unit III-Understanding the camera

Introduction to 35mm analog and DSLR operations
understanding lenses (standard and zoom) and how perspective shifts with varying focal lengths.
aperture, shutter speed, ISO as basic functions of operating a camera to take photographs
Basic rules of composition, framing and rule of the third.
Understanding the relationship between aperture and depth of field.

Unit IV-Types of Photography

Photojournalism News Photography, Sports Photography, Nature photography, Portrait photography, Travel photography, Fashion photography and advertisement photography

Unit V-Editing (One week)

Introduction to editing and post-processing images;
Using softwares like Adobe Lightroom or Photoshop.

Learning outcome: By the end of the course Students will be able to utilize the technology and tools of photography in the production of photographic images to include: the operation of the camera, exposure, lenses etc.

Teaching learning process: Presentations, gallery visits, visits to photography archives, screening of audio visual materials (films) and interactive group discussions.

Assessment Method: As per rules of the University of Delhi

Key words: images, photography, digital photography, photojournalism

Journal/Magazine Subscriptions and Book Recommendations:

Journals- Aperture, Photo works, British Journal of Photography, PDN, Amateur Photographer

Magazines- Outdoor Photography, Better Photography, National Geographic, Creative Image

Books, catalogues, DVD materials

Essential Readings:

Photography Changes Everything, Marvin Heiferman, by Aperture Foundation

Camera Lucida: Reflections on Photography- Roland Barthes

On Photography, Susan Sontag

Ways of Seeing, John Berger

The Photography Book by Editors of Phaidon Press, 30 April 2000.

Suggested Readings:

Communication Technology for Development, Pannu. P , Tomar A Yuki, IK international publishing House .2011

All about Photography by Ashok Dilwali, National Book trust , Year of Publication:2010 New Delhi.

Practical photography by O.P. SHARMA HPB/FC (14 March 2003).

The Photographer's Guide to Light by Freeman John Collins & Brown, 2005.

Lonely Planet's Best Ever Photography Tips by Richard I'Anson published by Lonely Planet

Media, Gender and Human Rights

Objective: Building on the courses on journalism and media studies, this paper turns attention to key debates in the fields of gender studies and human rights. The course contents are designed in a manner to help students identify issues and gaps in the field and help them create media practice that bridge these gaps.

Unit I-Media and the social world

Media impact on individual and society

Democratic Polity and mass media,

Media and Cultural Change

Unit II-Gender

Conceptual Frameworks in Gender studies

Feminist Theory (Liberal feminism, Radical feminism, Socialist feminism) Black Feminism, Dalit Feminism

Masculinity, Queer Theory, Inter-sectionality

Media and Gender - Theoretical concerns

Media and Gender- Indian debates (Case studies)

Unit III-Media: Power and Contestation

Public Sphere and its critique (Counter Publics)

Public sphere of the disempowered?

Media and Social Difference: Caste, Gender and Class

Unit IV-Human Rights

Human Rights- Theoretical perspectives,
Critique, Universal Declaration of Human Rights

Unit V-Media Watch

Human Rights and Media,
Social movements and mass media,
Social media, political change and human rights,
Human Rights and Media (case studies)

Learning Outcome: Students are enabled to identify the limits and gaps in contemporary reporting and develop alternative approaches towards creating better democratic culture through media practice.

Teaching-Learning process: The course harbors a critical theoretical framework with the intention of generating classroom debates on contemporary issues. The key concepts that the students learned over the two years should help them navigate through the course. The teacher can mobilize materials from across the world to talk about issues and concerns that are spread across the areas of gender rights and human rights. Assignments can be a) identifying human rights violations and their reportage across media b) social media presence and counter public formation by marginalised groups c) project on grassroots media organisations like *KhabarLehariya*

Assessment: As per Delhi University Rules

Keywords: Media and Social Change, Gender Studies, Feminist theory, Human Rights, Grassroots Media

Essential Readings:

Street, John. *Mass media, politics and democracy*. Palgrave Macmillan, 2011.
Mackay, Hugh, and Tim O'Sullivan, eds. *The media reader: continuity and transformation*. SAGE Publications Limited, 1999. 13-28, 43-73, 287-305.
Asen, Robert & Brouwer, Daniel, 2001. *Counter Publics and the State*, SUNY Press. 1-35, 111-137
Ninan, Sevanti. *Headlines from the heartland: Reinventing the Hindi public sphere*. SAGE Publications Pvt. Limited, 2007.

Suggested Readings:

Curran, James. *"Rethinking mass communication, Cultural studies and communications"*. London: Arnold (1996).
Berger, Arthur Asa. *Media and society: A critical perspective*. Rowman & Littlefield, 2012. Pg 9-21, 167-180
Nichols, Joe & Price, John, *Advanced Studies in Media*, Thames Nelson, 1999. 42-55

Thirumal, P., and Gary Michael Tartakov. "India's Dalits search for a democratic opening in the digital divide." *International Exploration of Technology Equity and the Digital Divide: Critical, Historical and Social Perspectives* (2010): 20.

Balnaves, Mark, Stephanie Donald, and Brian Shoemsmith. *Media theories and approaches: A global perspective*. Palgrave-Macmillan. 2009 (Pg No. 3-10, 11-34, 35-53)

D.Ravi kumar, "The Unwritten writing: Dalits and the Media" in Rajan, Nalini, ed. 21st century journalism in India. SAGE Publications India, 2007. 61-78

Menon, B. "Social Movements and the Mass Media", in Chandhoke, Neera, and Praveen Priyadarshi, eds. *Contemporary India: economy, society, politics*. Pearson Education India, 2009. 156-169

Rajagopal, Arvind, ed. *The Indian Public Sphere: Readings in Media History*. New Delhi: Oxford University Press, 2009. 278-290.

Bannerjee, Menon & Priya eds. *Human Rights, gender and Environment*, Pearson & Co. 2010

Nanda, V. (2016) *TinkaTinkaDasna*: TinkaTinka Foundation: ISBN 978-93-5265-730-8, Pages 31-60 (translated by Nupur Talwar)

Menon, Nivedita. *Seeing like a Feminist*. Penguin UK, 2012.

Rege, Sharmila. "A Dalit feminist standpoint." In SEMINAR-NEW DELHI-, 1998. pp. 47-52.

Teltumbde, Anand. *Dalits: Past, present and future*. Routledge India, 2016. p16-33

Paul, Subin, and David O. Dowling. "Digital Archiving as Social Protest: Dalit Camera and the mobilization of India's "Untouchables"." *Digital Journalism* 6, no. 9 (2018): 1239-1254.

Balasubramaniam, J. "Dalits and a Lack of Diversity in the Newsroom." *Economic and Political Weekly* (2011): 21-23.

Multi-media Journalism

Objective: This paper highlights the growing importance of multimedia reporting for students of journalism by incorporating audio and visual content into your stories. The demand for multimedia content in news organizations is growing rapidly, and this course covers the basic skills needed for the production of this content

Unit I-Introduction to Multimedia

Development of multimedia journalism
 Basics of multi-media journalism- features and elements
 Importance of multimedia skills in contemporary newsroom
 Online media law, ethics & multicultural sensitivity

Unit II-Multimedia production

Multimedia production process, multimedia newsroom function
 Online research, planning, sources, news gathering, storyboarding
 Developing website, website design – Tools and Software
 New forms of journalism – blogs, social media, interactive stories, mobile journalism, citizen journalism, news application
 Online publishing and marketing

Unit III- Writing and Editing for Interactive Storytelling

Writing and editing for online

Interviewing for the web

Interactive elements - Forms and Formats of online interactive narrations,

Developing content for multimedia publishing

Data journalism- Infographics and data visualization, tools, techniques and software for data journalism

Various multimedia editing and publishing software

Unit IV-Photos, Audio and Video for Online

Basics on developing photos for online, Different forms and formats of online photo stories, Tools, techniques and software for photo editing

Basics on audio production for online, Different forms and formats of online audio stories, Tools, techniques and software for audio editing

Basics on video production for online, Different forms and formats of online video stories, Tools, techniques and software for video editing

Mobile Journalism- Learning how to shoot, edit and tell stories through mobile phones

Social media as a tool of reporting and a distribution tool

Unit V-Packaging and integration

Concepts of multimedia narrative, packaging and multimedia documentary

Convergence of multimedia (which story needs which medium)

Social media integration – tools and techniques

Social media optimization of content

User Generated Content integration – forms and techniques

Final project: Producing a multimedia package and making it live online

Learning Outcome: Students will learn how to produce a personal website that showcases their work(also used as a digital portfolio throughout the major); produce a portfolio of photographs; produce an audio and video production; and produce a final multi-media project.

Teaching-Learning Process: Multimedia journalism will involve practical participation of students by means of constantly pitching ideas and learning to align their ideas with a suitable medium across different online platforms. Class discussions on individual multimedia projects and team inputs from the teacher will help create a dynamic online newsroom for the duration of this course.

Teacher will impart knowledge of traditional (DSLRs) and emerging tools, including smartphones and sharing multimedia storytelling fundamentals, especially creative photo and audio techniques.

Record Man on the Street Interviews, shooting feature videos and podcast using smartphones, story pitch review, writing for the web; expanding the idea of narrative; interviewing tips and techniques

Assessment Method: As per rules of the University of Delhi

Key Words: multimedia, convergence, production, digital age, user generated content, social media, website, blog, mobile journalism, citizen journalism. Data journalism, data visualisation

Essential Readings:

Christin, Anne-Marie, ed. *A History of Writing: From Hieroglyph to Multimedia*. Flammarion-Pere Castor, 2002.

Garrand, Timothy. *Writing for Multimedia and the Web: A Practical Guide to Content Development for Interactive Media*. CRC Press, 2006.

Korolenko, Michael. *Writing for Multimedia: A Guide and Source Book for the Digital Writer*. Pearson. 2005.

Savage, Terry Michael, and Karla E. Vogel. *An Introduction to Digital Multimedia*. Jones & Bartlett Publishers, 2013.

Digital Storytelling in the Classroom: New Media Pathways to Literacy, Learning, and Creativity, Published by Corwin; 2013

Video journalism: Multimedia Storytelling, Routledge, 2017

Suggested Readings:

Poynter Online Media Ethics Bibliography

The Principles of Multimedia Journalism: Packaging Digital News, by Richard Hernandez, Jeremy Rue

Aim for the Heart: Write, Shoot, Report and Produce for TV and Multimedia by Al Tompkins

Feature and Narrative Storytelling for Multimedia Journalists, by DuyLinhTu

Journalism Next: A Practical Guide to Digital Reporting and Publishing by Mark Briggs

http://www.poynter.org/content/content_view.asp?id=1208

Digital Natives (Produced by the Berkman Center for Internet and Society, Youth and Media Project) <http://cyber.law.harvard.edu/research/youthandmedia/digitalnatives>

Press Ahead! A Teacher's Guide to Creating Student Newspapers

http://www.naafoundation.org/docs/Foundation/teacher%27s_guide-4color.pdf

Journalist's Toolbox, Presented by the Society of Professional Journalists

<http://www.journaliststoolbox.org/>

Folk Media and Communication

Objective: The course seeks to offer in depth debates on folk media and society in a globalizing world. It locates the long durée history and genealogy of the folk form and its persistent presence in contemporary forms of media and art practices.

Unit I-Understanding Folk Media

Understanding Oral Tradition and Folk as 'Medium'

Folk Media: Meaning and Definitions

Concept and Characteristics of Folk Media

Folk Media: 'People as Producers'

Gender and caste in folk

Unit II-Folk media and forms

Forms of Folk Media: Theatre, Music, Dance and other Narrative forms

Objectives of Folk Media: Aesthetic expression, Expressional and Communicational

Folk Media: Scope and Limitations

Ethics and social responsibility

Unit III-Folk media: components

Folk for development: Integrated use of Folk songs, Street theatre, Folk tales, Folk games and puppetry

Street theatre and Puppetry: Meaning and characteristics

Components: Songs, props, Dialogue writing, Instruments, Acting and Voice Modulation .

Steps in the development (street play and puppetry performance)

Unit IV-Folk media and Development

Government Agencies and Promotion of Folk Artists: Song Drama Division, Publications Division, The Directorate of Advertising and Visual Publicity (DAVP) and Ministry of Rural Development.

Unit V-Folk Media and Culture

Conceptualizing Folk culture and Communication

Influence of Modern technology on Folk Communication: (A Comparative understanding)

Folk Communities: Art for whose sake? (In the context of 'Art for Art's sake' debate)

Learning Outcome: Create awareness in students about the definition of folk, complex relationship to Indian social structure, transformations in folk media practice and orient them towards effective and hybrid use of folk media.

Teaching -Learning Process: The course demands paying attention to the field and world around us and bring the impulses to classroom. It is pertinent to have a firm grasp over sociology of Indian society, stratification, caste system, religious practices and cultural expressions. The course lends itself to field visits across the country, visiting enclaves of folk expressions such as puppetry, painting and musician communities. Guided field visits to puppetry shows, folk music and dance performances and folk art exhibitions should form part of the course. Students should be encouraged to work on projects that analyze live folk performances, write/ make videos on folk practitioners and immersion projects with folk communities that could lead to media production.

Learning Outcome: Create awareness in students about the definition of folk, complex relationship to Indian social structure, transformations in folk media practice and orient them towards effective and hybrid use of folk media.

Assessment: As per the guidelines of University of Delhi.

Keywords: folk Media, folk culture, aesthetics, hybridity, resistance

Essential Readings:

Chatterji, Roma. "The category of folk." *The Oxford India Companion to Sociology and Social Anthropology* 1 (2003): 567-97.

Singer, Melton *Traditions in India: Structure and Change*, American Folk society, 1957

Kothari, Komal. "On Folk Narratives." *Indian Folklife* 16 (2004).

Inglis, David. "Theorising Media: Power, Form and Subjectivity." (2013): 87-89.

Dissanayake, Wimal. "New wine in old bottles: Can folk media convey modern messages?." *Journal of Communication* 27, no. 2 (1977): 122-124.

Ghosh, Sampa, and Utpal Kumar Banerjee. *Indian puppets*. Abhinav Publications, 2006.

Rege, Sharmila. "Conceptualising Popular Culture: 'Lavani' and 'Powada' in Maharashtra." *Economic and political weekly* (2002): 1038-1047

Ghosh, Arjun. *A History of the Jana Natya Manch: Plays for the People*. SAGE Publications India, 2012.

McCormack, Thelma. "Folk culture and the mass media." *European Journal of Sociology/Archives Européennes de Sociologie* 10, no. 2 (1969): 220-237.

Chatterji, Roma. "Event, image, affect: the tsunami in the folk art of Bengal." In *Suffering, Art, and Aesthetics*, pp. 75-98. Palgrave Macmillan, New York, 2014.

Inglis, David. "Theorising Media: Power, Form and Subjectivity." (2013): 87-89.

Madhu Malik, *Traditional Form of Communication and the Mass Media in India*, Paris: Unesco

Hollander, Julia. *Indian folk theatres*. Routledge, 2007.

Parmar Shyam *Traditional Folk Media in India* New Delhi: Geka Books 1975

Kumar, Harish. "Folk media and rural development." *Indian Media Studies Journal* 1, no. 1 (2006): 93-98.

Sherinian, Zoe C. *Tamil folk music as Dalit liberation theology*. Indiana University Press, 2014. 1-34

Suggested Readings:

Snodgrass, Jeffrey. "The future is not ours to see: puppetry and modernity in Rajasthan." *Journal of Anthropology* 69, no. 1 (2004): 63-88.

Mehrotra, Deepti Priya. *Gulab Bai: the queen of Nautanki theatre*. Penguin Books India, 2006. P 88-97, 198-208

Marcus, Scott. "Recycling Indian Film-Songs: Popular Music as a Source of Melodies for North Indian Folk Musicians." *Asian Music* 24, no. 1 (1992): 101-110

Pierre Bourdieu. *The Field of Cultural Production. Essays on Art and Literature.*, Columbia University Press, 1993.

SEMESTER VI

Social Media and Communication

Objectives: The course will familiarize the students to the role and influence of social media in today's networked society. It will also lay emphasis on the dynamics of participatory communication.

Unit I-Understanding Social Media: Nature and Concepts

Definition of social media, social, para-social and asocial nature of social media
Social media concepts and theories
Social media-Impersonal, interpersonal, hyper-personal
Virtual Identity

Unit II -Brief over-view of Network Sites

Evolution and rise of social media- a brief historical perspective
Social network sites and logistics of interaction
Platforms- blogs, twitter, face-book, Pinterest, LinkedIn, Google+, Flickr, Instagram, YouTube, Skype, Google Hangout, Snap chat, Whats app etc. (features and characteristics)
Applications-politics, government, social support, democracy

Unit III-Use and relevance of Social media in Journalism

Sources of news
News aggregators
News Consumption cultures-feedback and sharing
Crowd sourcing, micro blogging
Social Media Activism, hash-tag activism, Cultural polarisation
Social Media Integration

Unit IV-Social Media Marketing

Social Media Marketing – Introduction
Social Media Management – Strategies, Tools and Technologies
Social Media Audience Measurement
Case studies of successful social media marketing campaigns

Unit V-Social Media and Contemporary issues

Trolling, addiction and counter-communities
Small Media platforms
Social media ethics and its limitations
Future of social media

Learning outcome: The course will enable the students to understand the dynamics of social media platforms and their significance in daily life. It will help them explore new avenues of internet mediated communication.

Teaching -Learning Process: Lecture method, Videos, PowerPoint Presentations, discussions and debates, you tube, videos, etc.

Assessment: As per the guidelines of University of Delhi

Key words: Para social, cultural polarisation, trolling, trending, micro-blogging, impersonal, hyper-personal

Essential Readings:

Coban, and Baris, *Social Media and Social Movements: The Transformation of communication Patterns*, New York: Lexington Books, 2016.

Fuchs Christian, *Social Media: A Critical Introduction*, London: Sage, 2014.

Lipschultz, and Harris Jeremy, *Social Media Communication: Concepts, Practices, Data, Law*, New York: Routledge, 2014.

Sergeant, Philip and Tagg, and Caroline, *The Language of Social Media: Identity and Community on the Internet*, New York: Palgrave Macmillan, 2014.

Suggested Readings:

Trottier, Daniel and Fuchs, and Christian, *Social Media, Politics and the state: protests, Revolutions, Riots, Crime and Policing in the Age of Facebook, Twitter and You Tube*, New York: Routledge, 2015.

Data Journalism

Objective: This course will introduce the students to a recent trend in journalistic writing- data journalism. Through this paper the students will learn the art of story-telling with the use of data.

Unit I – Data Journalism: An introduction

Definition, Concept and nature

Data journalism as a journalistic practice

Changing ethos of news rooms

Processing structured information

Unit II – Finding Data Driven stories

Resources of data for stories- news websites, blogs, videos, social media and other online platforms

Finding the story, understanding jargons,

Organising, Compiling, Cleaning and contextualising Digital information

Unit III – Art of telling a data driven story

Presentation tools and techniques: charts, diagrams, statistics, maps, plot lines, sketches, graphs, their use in contemporary data driven stories.

Data Visualization techniques- Info-graphics, Bubble plots, videos, animation, interactive visuals

Unit IV – Data Journalism: Case studies

New York Times, The Guardian, Associated Press, and Wall Street Journal, Reuters, Xinhua- recent data driven stories

Contemporary examples - Wikileaks Afghan Warlogs log, Panama Papers, NSA files, AirBnb effects, Analysing Iraqi war logs

Unit V – Future of Data Journalism

Use of Artificial Intelligence,
Fact checking with technology, algorithms,
Data journalists as investigative journalists
Ethical concerns

Project: The students will produce data driven stories using visualization techniques.

Learning Outcome The course will enable the students to find a data driven story from available digital information, process it, and make a judicious use of the essential tool kit to tell an effective data driven story.

Teaching-Learning process: Lectures, Power point presentations, Special lectures by data journalists, class room discussions, you tube videos

Assessment methods: As per rules of University of Delhi

Key Words: data visualization, info-graphics, algorithms, artificial intelligence

Suggested Readings:

Bonegru, L., Chambers, L., and Grey, J., The Data Journalism Handbook. USA: O' Reily Press, 2012.

Craig, D., and L. Zion, Ethics for Digital Journalists: Emerging Best Practices, (1st ed.), New York: Routledge, 2015.

Mair John, Keeble, L.R., (eds.), Data Journalism, UK: Arima Publishing, 2014.

Lesage, F., and R.A. Hackett, Between Objectivity and Openness- the Mediality of Data for Journalism, published by www.cogitatiopress.com, 2014.

Murray, P., Interactive Data Visualization for the Web, USA: O' Reily Press, 2013.

Meyer, P., Precision Journalism: A Reporter's Introduction to Social Science Methods, Washington DC: Rowman & Littlefield Publishers, 2002.

Rajsekar, P., India's Media: Missing the Data Journalism Revolution, published by www.americanpressinstitute.org/ in 2014.

Suggested Readings:

Susman-Pena, T. Understanding Data: Can News Media Rise to the Challenge?" The Center for International Media Assistance, 2014.

Wong, D, The Wall Street Journal guide to Information Graphics- The Do's and Don'ts of Presenting Data, Facts and Figures, New York: W.W. Norton & Company, 2014.

Media and Audiences

Objective: This paper will familiarize the students with the kind of audience of each medium. It will also enable them to understand the profile and needs of audiences through theoretical perspectives.

Unit I-Understanding Media Audiences

Who are the media audiences? (critical perspective.)

History of Early Audiences

Parameters of audiences – politics, religion, race, class, gender, nation

Homogenous and heterogeneous audiences

Contesting ‘Audiences’

Unit II-Historicizing Media Audiences

Audiences in pre-industrial era

Audiences in mass society

Audiences as Citizens (Public Opinion, Media, Politics and Democracy)

Nature and characteristics of audiences - print, radio, television, cinema

Unit III-Sociology of Media Audiences

Passive and Active Audience - Perspectives

Ball –Rokeach and DeFleur’s dependency theory

Symbolic Interactionism, interpretive communities

Post-modern audiences

Commodification of audiences

Children as audiences

Audience ratings and measurement and ethnographies

Unit IV-New Media Audiences

‘Old’ audiences to ‘New’ media audiences – mass to interactive

Mapping Audiences of Digital Technologies - Music, Books, TV, Films, Video Digital news audience

– active, interactive, creative

News curation, News aggregators

Unit V: Contemporary Issues

New media ecosystems: ‘audience’ subjectivity to ‘user subjectivity’ Issues of piracy, referencing and plagiarism, tracking audiences, data mining, authenticity, challenges for critical audience research

Learning Outcome: Through this paper the student is grounded to generate content and messages for different audiences on various media platforms.

Teaching-Learning Process: Lecture method, power point presentations, discussions, debates,

Assessment Method: As per the guidelines of the University of Delhi

Key words: New media ecosystems, referencing, data mining, commodification, homogeneous, heterogeneous

Essential Readings:

Media Studies: Content, Audiences, and Production, edited by Pieter JacobusFourie, JUTA, 2006
Media Audiences: Effects, Users, Institutions and Power, edited by John L. Sullivan, Sage, 2012
The Handbook of Media Audiences, Virginia Noghtingale, Blackwell, 2011
Media and Audiences: New Perspectives, Karen Ross and Virginia Nightingale, OUP, 2003
Satellite Television: An Impact on Social Participation, Sabharwal, Tarjeet, ISBN 978-81-8457-064-9, Kanishka Publishers, 2008

Suggested Readings:

Media Institutions and Audiences: Nick Lacey, Palgrave 2002

Introduction to Cinema Studies

Objective: The course introduces students to the medium of film through key themes of film language, film movements, genres and theoretical paradigms. It also familiarizes them with key debates and history of Indian cinema.

Unit I-Language of Cinema

Language of Cinema I

Focus on visual Language: Shot, Scene, Mis-en-scene

Deep focus, Continuity Editing, Montage,

Focus on sound and colour

Diegetic and Non Diegetic Sound; Off -Screen Sound; Sync Sound;

The use of colour as a stylistic Element

Difference between story, plot, screenplay

Unit II-History of Cinema

Beginnings of Cinema (Photography to cinema),Modernity and technology of cinema

Pioneers –Lumiere Brothers, Edison, George Melies, Edward S Porter

D W Griffith and American Cinema

Soviet Cinema- Eisenstein and Pudovkin

Unit III - Film Form and Style

German Expressionism and Film Noir

Italian Neorealism

French New-Wave

Genre and the development of Classical Hollywood Cinema

Unit IV-Alternative Visions

Third Cinema

Non Fiction Cinema

Feminist Film Theory- Apparatus Theory and Male Gaze
Auteur- Film Authorship with a special focus on Satyajit Ray or Hitchcock

Unit V-Indian cinema

Beginnings of Indian cinema (Phalke, Nationalist movement and cinema)
1950s - Cinema and the Nation (Guru Dutt, Raj Kapoor, Mehboob)
The Indian New-Wave
Regional cinema formations
Globalization and Indian Cinema
The multiplex Era- industry, exhibition and genre

Suggested Class Screenings

Recommended Screenings of films or clips

Unit I

- *Rear Window* (1954) Director Alfred Hitchcock (Language of Cinema)
- *Battleship Potemkin* (1925) Director Sergei Eisenstein (Language of Cinema)

Unit II

- *Man with a Movie Camera*(1929) Director Dziga Vertov
- *Shots from Lumiere Brothers*

Unit III

- *Rome Open City* (1945) directed by Roberto Rossellini (Italian Neo Realism)
- *Metropolis* (1927) Director Fritz Lang/ (German Expressionism)
- *Double Indemnity*(1944) Director Billy Wilder (Film Noir)
- *Breathless* (1960) Director Jean Luc Godard (French New Wave)

Unit IV

- *Pather Panchali* (1955) Director Satyajit Ray
- *Mandabi* (1969) Director Ousmane Sembane
- Clips from *The Hour of the Furnaces*(1968) Directors Gettino and Solanas, Films by Costa Gavras
- *Battle of Algiers*(1966) Director Gille Pontecorvo

Unit V

- *Nishant*(1975) by Shyam Benegal/Aakrosh by Govind Nihalani (Indian New wave)
- *Pyasa*(1957) by Guru Dutt
- *Mother India*(1957) by Mehboob Khan
- *Jagte Raho* (1956) Raj Kapoor

Learning Outcome: The student achieves a critical vocabulary about cinema which takes them beyond reading films as just entertainment. They also learn to historicize cinema as historically specific cultural forms.

Teaching -Learning Process: Teaching the course demands knowledge in the history of cinema and its formal characteristics. Students who are familiar with the visual language of cinema through an omnipresence of film material in public sphere can be made to think of cinema as a medium beyond its entertainment value. Bringing the course material in conversation with key themes of our society and history is an essential part of the classrooms. Film screenings and screening of clips in class is an inbuilt aspect of the course and thus classrooms have to have good screening facilities. Students can be encouraged to work on projects that correspond to various film movements in the world, analyse film clips, and undertake visits to film archives and produce journals / blogs as a collective project on films.

Assessment: As per the guidelines of the University of Delhi

Keywords: film language, film movement, film genre, film theory, Hindi cinema

Essential Readings:

Villarejo, Amy. *Film Studies : The Basics*, Routledge, 2006.(Unit I & II)

Vincendeau, Ginette. "European cinema." *World Cinema: critical approaches*, 200. (For Unit III) 65-82)

Robert Stam, "Film Theory: An Introduction". Massachusetts & Oxford: Blackwell Publishers: 2000

Nowell-Smith.G, *The Oxford History of World Cinema*. Oxford: Oxford University Press .

Duggal.V, Menon & Bhattacharya. *Film Studies: An Introduction*, Worldview Publications. 2019.

Suggested Readings:

Brockmann, Stephen. *A critical history of German film*.Vol. 93.Camden House, 2010.43-59.

Paul Schrader —Notes on Film Noir in John Belton ed. *Movies and Mass Culture* New Brunswick, New Jersey: Rutgers University Press: 1996 pg.153-170

Srinivas, S. V. "Gandhian nationalism and melodrama in the 30s Telugu cinema." *Journal of the Moving Image* 1, no. 1 (1999): 14-36.

Velayutham, Selvaraj. *Tamil cinema: the cultural politics of India's other film industry*. Routledge, 2008. P 1-15, 58-75

Anandam P. Kavoori & Punanthambekar Eds. *Global Bollywood*, New York: New York University Press. 2008. Pages 17-41, 223-240

Mishra, Vijay. *Bollywood cinema: Temples of desire*. Routledge, 2013.(chapter 3 chapter 4,Chapter 5)

Ravikant. "Popular Cinephilia in North India: Madhuri shows the way (1964–78)." *Journalism Studies* 16, no. 5 (2015): 637-650.

Andre Bazin, —*The Ontology of the Photographic Image* from his book *What is Cinema* Vol.I Berkeley, Los Angeles and London: University of California Press: 1967, 9-16

Sergei Eisenstein, —*A Dialectic Approach to Film Form* from his book *Film Form: Essays in Film Theory* (Edited and Translated by Jay Leyda) San Diego, New York, London: A

Harvest/Harcourt Brace Jovanovich, Publishers: 1977, 45-63

Tom Gunning, "Non-continuity, Continuity, and Discontinuity: A theory of Genres in Early Films," in Thomas Elsaesser, ed. *Early Cinema: Space, Frame, Narrative*. London: British Film Institute, 1990, 86-94

David Bordwell, "Classical Hollywood Cinema: Narrational Principles and Procedures" in Philip Rosen, ed. *Narrative, Apparatus, Ideology*. New York: Columbia University Press, 1986, 17-34.

Richard Dyer —*Heavenly Bodies: Film Stars and Society* in *Film and Theory: An Anthology* Massachusetts, U.S.A & Oxford, U.K: Blackwell Publishers: 2000, 603-617

Madhava Prasad. *Ideology of Hindi Film* New Delhi: Oxford University Press. 1998

Development Journalism

Objective: The course will familiarize students with concepts pertaining to development and the nature of development journalism. The students will also understand various development issues and how to write and develop development stories and messages for different types of media.

Unit I- Concept of Development

The meaning of development; first world, second world and third world; models of development, major development paradigms -dominant paradigm – its rise and fall –alternative paradigm – participatory approach.

Unit II -Development Journalism

Definitions, nature and scope, evolution of development journalism, agriculture extension, development support communication; Information dissemination and education, behavior change, social marketing, social mobilization. Communication for social change, media advocacy, new age media, use of ICTs for development, development journalism. Participatory development journalism development journalism pre and post liberalization

Unit III-Development stories:

Researching and writing a development story, development with a human face, packaging of the development story, development features writing. Conflict of interests, mobilizing support for development.

Unit IV-Media specific development coverage:

The differences in approach between print and broadcast development journalism, packaging attractive ideas, visuals and documentation. Folk media, community radio for local development, niche, rural and tribal communication media, newspapers and magazines. Development communication agencies and websites. Critical appraisal of mainstream media's reporting of development issues.

Unit V-Issues in development:

Economic development, liberalization, privatization and globalization.

Environment and climate change, impact on agriculture and food security, energy security, environmental sustainability, mass displacements and migration. Urban and rural development, water and waste management, health, education, employment, housing, transport, gender and development.

Learning Outcome: This paper will help students to develop an understanding and sensitivity towards developmental concerns. It will equip students with skills to write development features and develop development material for different media platforms.

Teacher-Learning Process: Lecture method, Power point Presentations, class discussions, Debates, Special lectures by development journalists and NGO representatives, designing development communication messages for different media.

Assessment: As per the rules of the University of Delhi

Key words: Development, development communication, DSC, development journalism, tribal and rural communication.

Essential Readings:

Manual of Development Journalism – Alan Chalkley.

Participatory Communication, Working for change and development – Shirley A .White, K Sadanandan Nair and Joseph Ascroft.

Development Communication and Media Debate – MridulaMeneon.

India, the Emerging Giant – Arvind Panagariya.

Participatory Video, Images that Transform and Empower – Shirley A. White (Editor).

The Art of Facilitating Participation – Shirley A . White (Editor).

Television and Social Change in Rural India – Kirk Johnson.

Communication, Modernization and Social Development. K. Mahadevan, Kiran Prasad, Ito Youichi and Vijayan K. Pillai.

Suggested Readings :

Everybody Loves a Good Drought. P. Sainath.

*Designing messages for development communication: An audience participation-based approach (communication and human values).*by Bella M Mody.

Development Journalism/Communication: The Status of the Concept, Christine L. Ogan, Sage, 1982

Development Journalism: What Next? An Agenda For The Press, D. V. R. Murthy, Kanishka Publishiners Distributors, 2006

Melkote, Srinivas R, Steeves, H. Leslie. (2015): *Communication for Development : theory and practice for empowerment and social justice,* New Delhi:Sage

Media, Polity and Democracy

Objective: The course will introduce the students to the concepts of Indian Polity and role and of the media in the Indian Democracy.

Unit I- Facets of the Constitution of India

Fundamental Rights, Equality and Liberty, Freedom of Speech, Issue of Reservation and contemporary debates

Directive Principles of State Policy and contemporary issues

Centre-State Relations

Governor: Power and Functions

Unit II - Indian Democratic Set-up

Functioning of the Parliament

Role of the President, Prime Minister and Council of Ministers

Judiciary: High Court and Supreme Court, Judicial Review and Judicial Activism, Public Interest

Litigation, Controversies and Issues related to Independence of Judiciary, Panchayati Raj Institutions

Unit III - Parties, Party System and Electoral Politics in India

Party System in India and the Rise of Coalitions

Types of Parties – National and State level

Election Commission and Electoral Reforms

Law Commission and National Committee for Review of the Constitution

Identity Politics: Gender, Caste, Class and Religion in Indian Politics

Unit IV– Role of the Media in a Democracy

Democracy and Freedom of the Press

Media as a Watchdog

Freedom of Expression and responsibility of the Journalists

Power and responsibility of the media

Role of the media in agenda setting

Critical review of the Media in India

Unit V– Media, Politics and Concerns

Media – Government relationship

Government and censorship controversies

Covering Campaigns, Elections

Media-Judiciary relationship

Freedom of the Press versus National Security Concerns

Future of the News Media: Issues and Concerns

Learning Outcome: This paper will enable the student to understand the role of the media in a democracy. It will help the student to comprehend the relationship between politics, media and the interplay of power relations in a democratic set up.

Teacher-Learning Process: Lecture-method, discussions, debates, power-point presentations, screening films and documentaries on Indian politics and issues, you tube videos etc

Assessment Method: As per rules of the University of Delhi.

Key words: Democracy, Public Interest Litigation, Judicial activism, National security, Panchayati Raj, Elections, freedom of expression, watchdog etc

Essential Readings:

Austin, Granville, *The Indian constitution: Cornerstone of a Nation*, London: OUP, 1966.

Austin, Granville, *Working a Democratic Constitution*, London: OUP, 1999.

Baum, Matthew, *Soft News Goes to War: Public Opinion and American Foreign Policy in the New Media Age*, Princeton: Princeton University Press, 2005.

Chakrabarty, Bidyut, *Indian Politics and Society since Independence: Events, Processes and Ideology*. New Delhi: Routledge, 2008.

Khinani, Sunil. *The Idea of India*. New Delhi: Penguin, 2003.

Suggested Readings:

Iyengar, Shanto, and McGrady, Jennifer A., *Media Politics: A Citizen Guide*, New York: W.W. Norton, 2011.

Kashyap, Subhash C. *Our Parliament*. New Delhi: National book Trust, 2011.

Lippman, Walter. *Public Opinion*. New York: Macmillan, 1922.

Mitchell, Army et al. "Millennials and Political News: Social Media the local TV for the next generation?", Pew Research Center Journalism & Mass Media, 2015.

Rajni, Kothari, *Politics in India*, New Delhi: Orient Longman, 1970.

Snowden, Edward. "The World say No to Surveillance". The New York Times, 2015.

Toobin, Jeffrey. "Edward Snowden is No Hero". The New Yorker, 2013.

White, Theodore. *The Making of the President: 1960*. Atheneum, 1960.

Young, Dannagal Goldwaithe, *The Daily Show as the New Journalism: In Their Own words*", *Laughing Matters: Humor and American politics in the Media Age*, New York: Routledge, 2008.

Dissertation

Objective: The research dissertation produced by the students enables them to hone their skills to investigate a social science phenomenon and understand the interplay and relationship between variables. It helps the students to apply the concepts and nuances of research learnt during the course. The student shall write a research report in the form of a dissertation.

Learning Outcome: After producing a research report the student is able understand how to do research, apply the concepts, formulate the research question, investigate the research problem

applying different methodologies and methods, collect and interpret the data and finally write a research dissertation.

Modalities: This is a research dissertation to be brought out as an original piece of work by the students based on the inputs received in the 5th semester from the communication research and methods paper. Every student is allocated a mentor from the teaching faculty. The students are expected to get in touch with their mentors as per the schedule in the time table of the college. The lecture periods for DSE 12 Dissertation shall be as per rules laid down for a DSE paper by the University of Delhi (to be treated at par with DSE papers of a Honors Course). The maximum marks allotted for this paper are 100. The division of marks will be as follows:

Research Dissertation: 75 marks

Guide/Mentor: 10 marks

Viva: 15 marks

Total: 100 Marks

GENERIC ELECTIVE PAPERS

SEMESTER III

Film Appreciation

Objective: The course introduces students to the medium of film through key themes of film language, film movements, genres and theoretical paradigms. It also familiarizes them with key debates and history of Indian cinema.

Unit I- Language of Cinema

Language of Cinema I – Focus on visual Language: Shot, Scene, Mis-en-scene, Deep focus, Continuity Editing, Montage

Unit II-Language of Cinema II

Focus on Sound and Color: Diegetic and Non-Diegetic Sound; Off Screen Sound; Sync Sound; the use of Color as a stylistic Element
Difference between story, plot, screenplay

Unit III- Film Form and Style

German Expressionism and Film Noir

Italian Neo-realism

French New-Wave

Genre and the development of Classical Hollywood Cinema (Western, Film Noir, Musicals)

Unit IV-Alternative Visions

Third Cinema

Non Fiction Cinema

Introduction to Feminist Film Theory

Auteur- Film Authorship with a special focus on Satyajit Ray or Hitchcock

Unit V - Hindi Cinema

Beginning of Indian Cinema (Phalke, Silent Cinema)

Arrival of Sound to Post Independence Era

1950s - Cinema and the Nation (Guru Dutt, Raj Kapoor, Mehboob)

The Indian New-Wave

Globalisation and Indian Cinema

Project: Suggested Class Screenings

Recommended Screenings or clips

Unit I

- Rear Window (1954) Alfred Hitchcock (Language of Cinema)
- Battleship Potemkin (1925) Sergei Eisenstein (Language of Cinema)
- Man with a Movie Camera (1929) Dziga Vertov

Unit II

- Rome Open City (1945) by Roberto Rossellini (Italian Neo Realism)
- Metropolis ((1927)) Fritz Lang/ German Expressionism
- Double Indemnity (1944) Billy Wilder (Film Noir)
- Breathless (1960) Jean Luc Godard (French New Wave)

Unit III

- Pather Panchali (1954) Satyajit Ray
- Clips from The hour of the Furnaces (1968) by Fernando Solanas
- Battle of Algiers (1966) Gillo Pontecorvo (Third cinema)
- Nanook of the North (1922) Robert Flaherty (Non-Fiction Cinema)

Unit IV

- Nishant (1975) Shyam Benegal (Indian New wave)
- Pyaasa (1957) Guru Dutt
- Mother India (1957) Mehboob Khan
- Jagte Raho (1956) Raj Kapoor

Learning Outcome: The students will grasp the visual language of cinema and will be able to understand cinema beyond its entertainment value.

Teaching-Learning Process: Teaching the course demands knowledge in the history of cinema and its formal characteristics. Students who are familiar with the visual language of cinema through an omnipresence of film material in public sphere can be made to think of cinema as a medium beyond its entertainment value. Bringing the course material in conversation with key themes of our society and history is an essential part of the classrooms. Film screenings and screening of clips in class is an inbuilt aspect of the course and thus classrooms have to have good screening facilities. Students can be encouraged to work on projects that correspond to various film movements in the world, analyze film clips, and undertake visits to film archives and produce journals / blogs as a collective project on films.

Assessment: As per Delhi University Rules

Keywords: film language, film movement, film genre, film theory, Hindi cinema

Essential Readings:

Villarejo, Amy. *Film studies: The Basics*. Routledge, 2006.(For Unit I) P 1-54

A Nowell –Smith.G.*The Oxford History of World Cinema*. Oxford: Oxford University Press, 1996. (Unit II, III, IV)

Duggal, Menon & Bhattacharya. *Film Studies: An Introduction*, Worldview Publications, New Delhi, 2019. (for Unit I, II, IV and V)

Mishra, Vijay. *Bollywood cinema: Temples of desire*. Routledge, 2013.(chapter 3 chapter 4,Chapter 5)

Suggested Readings:

Anandam P. Kavoori & Punanthambekar Eds.*Global Bollywood*, New York: New York University Press. 2008. Pages 17-41, 223-240

Paul Schrader —Notes on Film Noir in John Belton ed. *Movies and Mass Culture* New Brunswick, New Jersey: Rutgers University Press: 1996 pg.153-17

Robert Stam, "The Cult of the Auteur," in *Film Theory: An Introduction*. Massachusetts &Oxford Blackwell Publishers: 2000

Andre Bazin, —The Ontology of the Photographic Image|| from his book: *What is Cinema Vol.I* Berkeley, Los Angeles and London: University of California Press: 1967, 9-16

Sergei Eisenstein, —A Dialectic Approach to Film Form|| from his book *Film Form: Essays in Film Theory* (Edited and Translated by Jay Leyda) San Diego, New York, London: A Harvest/Harcourt Brace Jovanovich, Publishers: 1977, 45-63

Tom Gunning, "Non-continuity, Continuity, and Discontinuity: A theory of Genres in Early Films," in Thomas Elsaesser, ed. *Early Cinema: Space, Frame, Narrative*. London: British Film Institute, 1990,86-94

David Bordwell, "Classical Hollywood Cinema: Narrational Principles and Procedures" in Philip Rosen, ed. *Narrative, Apparatus, Ideology*. New York: Columbia University Press, 1986, 17-34.

Richard Dyer —*Heavenly Bodies: Film Stars and Society* in *Film and Theory: An Anthology* Massachusetts, U.S.A & Oxford, U.K: Blackwell Publishers: 2000, 603-617
Madhava Prasad. *Ideology of Hindi Film* New Delhi: Oxford University Press. 1998

Television Journalism

Objective: The course will introduce the students to the basics of TV journalism, and advanced electronic news gathering techniques.

Unit I– Understanding TV Journalism

Organizational structure of TV news channels

Modern TV newsroom: Input/output and Assignment Desks

Visual sources for TV: servers, graphics, archives, MSR and OB

TV Reporters Tools and techniques

Locating TV stories, Developing TV stories

Structuring a TV news report, V/O's, packages & story formats.

PTC: Opening, Bridge and closing.

Introduction to The equipment: Shooting, recording and editing.

Unit II– Writing for TV

The writing process- Thinking audio -video

Planning and structuring the copy for various audio visual inputs

Editing bytes, procuring & editing visuals – archives, graphics & other sources

Broadcast styles and techniques of writing, Rewriting agency copy, writing for bytes and

Outside Broadcast (OB) copy

Understanding the pitfalls of broadcast punctuation and presentation

Unit III– TV News Production

The production team and the process: Line producers, field producers and their role

The production process, Gate keeping and the run downs

Back timing and going on air, News analysis and experts

Commercials and promo breaks, Headlines

Discussion and talk shows& organizing studio for TV news programs

Unit IV– The Changing Newsroom

Live reporting: organizing thoughts and adlibbing, DSNG, Multiple OB locations and Split screen, V/O from field and technical challenges.

Satellite link for News reporting: Satellite bookings & co-ordination with local TV channels,

booking local editing facilities

Planning news stories of cultural and social interest on the sidelines

Satellite phones, broadband, optical fiber and internet & 3G based solutions

Unit V– Practical Work and Exercises

TV writing for different types of visuals

Structuring TV news reports

Reporting TV news stories

Different types of PTC

Interactive OB exercises

Facing the camera and voice training

Studio anchoring and Use of Teleprompter

Voice over

Moderating studio news programs

Learning Outcome: The students will become capable of making TV News bulletins, documentaries and other programs.

Teacher-learning Process: Lecture-method, discussions, debates, power-point presentations, screening films and documentaries on television journalism

Keywords: TV Journalism, broadcast journalism, live reporting

Essential Readings

Bignell, Jonathan, Jeremy, Orlebar, and Patrica Holland, *The Television Handbook*, London: Routledge, 2005.

Chatterji, P.C., *Broadcasting in India*. New Delhi: Sage, 1987.

Fleming, Carole, and Pete Wilby, *The Radio Handbook*, London: Routledge, 2002.

Orlebar, Jeremy, *The Practical Media Dictionary*, London: Arnold, 2003.

Page, David, and William Crawley, *Satellites over South Asia*, (1st edition), New Delhi: Sage Publications, 2001.

Suggested Readings:

Rajagopal, Arvind, *Politics after Television*, (1st Edition), Cambridge UK: Cambridge University Press, 2001.

Saksena, Gopal, *Television in India*, (1st Edition), New Delhi: Vikas Publication House, 1996.

Starkey, Guy, and Andrew Crisell, *Radio Journalism*, (1st edition), Los Angeles: Sage, 2009.

Thussu, Daya Kishan, *News as Entertainment*, (1st edition), Thousand Oaks California: Sage, 2007.

Verma, and Adarsh Kumar, *Advanced Journalism*, (1st edition), New Delhi: Har- Anand Publications, 1993.

Baruah, U.L., *This is All India Radio*. (1st Edition), New Delhi: Publication Division, Ministry of Information and Broadcasting, Govt. of India, 1983.

Bhatt, S.C., *Satellite Invasion of India*, (1st Edition), New Delhi: Gyan Publication House,

1994.

Sabharwal, Tarjeet, Satellite Television: An Impact on Social Participation, Kanishka Publishers,2008

Web Journalism

Objective: The course will introduce the students to web journalism and its tools. This will also give them the added advantage to have a multi-dimensional knowledge of media.

Unit I– Basics of Web Journalism

The origin and development of web journalism – historicizing web journalism
Critical cultural perspective of web journalism - its role in changing society and culture
Web journalism - Redefining journalism concepts and practices
Web journalism ethics and rise of humanitarian code of ethics

Unit II– Convergence: Issues & Perspectives

Convergence: impact & new forms, Changes due to convergence
Web journalism and its distinct characteristics, Functions of web Journalism
The structure and formation of new media industry, the distinct structure and workflow of news room for web journalism
New media Economics

Unit III– Forms and Formats of Web Journalism

Writing for web journalism Photo, audio and video for web – their different narrative forms
And techniques
Info-graphics and data visualization, multimedia package and multi-media documentary
New forms of journalism and latest narrative devices – blogs, social media and beyond
News website and its different production stages
Researching online, online news sources, news gathering process, verification and fact check Editing for web
Packaging and distribution of online news, online advertising and marketing

Unit IV– Ethical and Legal Issues in Journalism

Cyber laws and regulatory Framework, IT Act
Cyber Crime, Cyber Terrorism, Cyber Security, Cyber defense, Cyber-attack, Surveillance
Community Informatics, Open Source Approaches, Activism in Cyberspace

Unit V– Practicing Web Journalism

Critical analyses of latest case studies
Producing multi-media documentary
Blogging: Content creation & circulation practices

Learning Outcome: The course will help the students to acquire web journalism skills and enable them to creatively and meaningfully engage in the cyberspace.

Teaching-Learning Process: Lecture method, Power point presentations, Special Lectures, Videos etc.

Assessment method: As per rules of the University of Delhi.

Key words: web journalism, web media, online media, multimedia

Essential Readings:

Blaine, M., The Digital Reporter's Notebook. London: Routledge, 2013.

Bradshaw, P., and L. Rohumaa, Online Journalism Handbook. New York: Pearson, 2011.

Brigg, M., Entrepreneurial Journalism- How to build what is next for news. Washington DC: CQ Press, 2011.

Brigg, M. Journalism Next. Washington DC: CQ Press, 2016.

Curran et.al. Misunderstanding the Internet. New York: Routledge, 2012.

Doctor, Ken, Newsonomics, USA: Martin's Press, 2010.

Friend and Singer. Online Journalism ethics, New York: ME Sharpe, 2007.

Suggested Readings:

Hill, S., and P. Lashmar, Online Journalism -The Essential Guide, 2013.

Jim, H., Online Journalism: A critical Primer. London: Pluto Press, 2001.

Jones, and Lee, Digital Journalism. London: Sage, 2011.

Ray, T. Online Journalism: A basic text. Cambridge: Cambridge University press, 2006.

SEMESTER III

Law, Media and Society

Objective: This paper will lead the students to the ethical and legal debates pertaining to journalism. This will give them an overview about the ethical framework, media regulations and its practice.

Unit-I Ethical Framework and Media practice

Freedom of expression, Article 19 (1)(a) and Article 19 (1)(2) Freedom of expression and defamation-Libel and slander Issues of privacy and Surveillance in Society

Right to Information

Idea of Fair Trial/Trial by Media

Intellectual Property Rights

Media ethics and cultural dependence

Unit-II Media Technology and Ethical Parameters

Live reporting and ethics

Legality and Ethicality of Sting Operations, Phone Tapping etc

Ethical issues in Social media (IT Act 2000, Sec 66 A and the verdict of The Supreme Court)

Discussion of Important cases—examples - Operation Westend

Some Related laws- Relevant sections of Broadcast Bill, NBA guidelines

Unit-III-Representation and ethics

Advertisement and Women Pornography

Related Laws and case studies- Indecent representation of Women (Prohibition)Act,1986 and rules1987,Protection of Women against Sexual Harassment Bill,2007, Sec67 of IT Act 2000 and 292 IPC etc

Unit IV-Media and Regulation

Regulatory bodies, Codes and Ethical Guidelines

Self Regulation

Media Content-Debates on morality and accountability: Taste, Culture and Taboo

Censorship and media debates

Unit V-Media and Social Responsibility

Economic Pressures

Media reportage of Gender

Media coverage of violence and related laws-inflammatory writing (IPC353), Sedition-incitement to violence, hate speech.

Projects: Students will undertake assignments based on the recent debates revolving around media ethics and media regulation. They will be also required to analyze media coverage of violence and related laws.

Photocopied material for Study Packs in India; Aaron Swart; Attack on freedom of artists and authors.

Tehelka's Westend; School Teacher Uma Khurana case

Learning Outcome: This paper will add the knowledge base of the student and will make them aware of media laws and also the changing society.

Teacher-learning Process: Lecture-method, discussions, debates, power-point presentations, screening films and documentaries on the subject

Assessment Method: As per rules of the University of Delhi.

Key words: media laws, society, hate speech, coverage on gender, violence

Essential Readings:

Barua, Vidisha, Press& Media Law Manual, New Delhi: Universal Law Publishing, 2004.

IyerVekat, Mass Media Laws and Regulations in India, New Delhi: AMIC, 2000.

Kamath, Nandan(Ed.), Law Relating to Computers, Internet and Ecommerce, New Delhi: Universal Law Publishing,2003.

Nanda, Vartika(Ed.), Media Law and Ethics, Kanishka Publishers, 2018

Pathak, Juhi P, Introduction to Media Laws and Ethics, New Delhi: Shipra Publications, 2014.

Suggested readings:

Ravindranath, P.K, Press Laws and Ethics of Journalism, New Delhi: Author Press, 2004..

Saxena, Ambrish, Freedom of Press and Right to Information in India, New Delhi: Kanishka Publication,2004.

Singh, Yatindra, Cyber Laws, New Delhi: Universal Law Publishing, 2004.

Thakurta, Paranjoy Guha, Media Ethics, New Delhi: Oxford University Press, 2009.

Venkateshwaran, K.S., Mass Media Laws and Regulations in India, New Delhi: Bahri Sons India Research Press, 2000.

Constitution of India (Article 19 (1) and 19 (2) 105,194

Austin Sarat Where Law Meets Popular Culture (ed.),The University of Alabama Press, 2011

Vikram Raghvan, Communication Law in India, Lexis Nexis Publication, 2007

Iyer Vekat, Mass Media Laws and Regulations in India-Published by AMIC, 2000.

William Mazzarella, Censorium: Cinema and the Open Edge of Mass Publicity

Raminder Kaur, William Mazzarella, Censorship in South Asia: Cultural Regulation from Sedition to Seduction

Linda Williams, Hard Core: Power, Pleasure, and the "Frenzy of the Visible"

SEMESTER IV

Video production

Objectives: The course will help students to learn to operate a video camera, Capture well composed video images, capture great sound, Edit video and audio into a compelling story.

Unit I-Understanding camera

Video equipments and components

Lens

Imager

Recorder

Memory card

camera angle

Framing of shot

Camera movement

Lighting

Unit II- Classification of video programs

Fiction - short film , Tv Serial

non fiction - News reel, Documentaries, Docudrama

Participatory video

Unit III-Scripting for video production

Conceptualisation , research, reece, scripting, Shooting script

Story board

Scripting for fiction

Scripting for non fiction

Scripting for news reel

Scripting for documentary and documentary, docu drama

Unit IV-Production

Scheduling

Location

Set design

Filming

Managing sound

Unit V-Post production

Types of editing - linear and non linear

Editing camera footage edit

Editing soundtrack

Visual special effects

Computer generated imagery (CGI)

Learning Outcomes: Through readings, instruction, practice, and projects, students will develop skills in contemporary video technology , operating cameraaudio, lighting and other television production equipment. It will also help them improve knowledge about language of film, including shots composition and continuity editing.They will gain a better understanding of storytelling in narrative and non- narrative video production.

Teaching-Learning process: Shooting various shots and camera angles using sound and visuals in film; shoot a short film of 5 minutes

Assessment method: As per rules of the University of Delhi.

Key words: shots, camera angles, light, sound

Essential Readings:

Broadcast News: Writing, Reporting and Producing, Ted White and Frank Bernas, Focal Press, Focal Press, Oxford, 2010

Television Journalism by Ivor Yorke, Routledge.

Pannu P , Tomar YA. *Communication Technology for Development (Chapter 18,19). IK International Publishing House (2011)*

An introduction to writing for Electronic Media: Scripwriting Essentials Across the Genres, Roberts B. Musburger, Focal Press, Oxford, 2007

Practice of Looking: An Introduction to visual Culture, Marita Sturken and Lisa Cartwright oxford University Press, Oxford, 2001

Print Journalism

Objective: This paper will lay the foundation stone for the student to decipher the world of print journalism. This paper will provide a detailed overview of almost every important dimension of print journalism.

Unit I-Introduction to Print

News-Definition; types of news

Brief on various types of publications- Newspapers, Magazines

Types of newspapers-Based on size, periodicity & content, tabloid, broadsheet etc

Types of magazines – based on format, periodicity and content

Unit II-Genesis of the Press and Basics of Journalistic Writing

Press in India–Before and after Independence

Emergency Era and the contemporary issues

Inverted pyramid style

Leads- significance and types Headlines- functions and types Sources of news, elements of news Editorial page-structure and content

Unit III-Newsroom organization and set up

Departments/Sections of a Newspaper Organization Functions and responsibilities of the Editor

Functions, duties and responsibilities of News Editor, Chief Sub-Editor, Sub- Editors and

Reporters

Unit IV-Writing for Newspapers and Magazines

Features and article writing, Column Writing

Writing for niche magazines and audiences

Book reviews and Film reviews

Unit V-Contemporary Issues in Print Media

Editorial Freedom, Media Trial, Sting Operations

Ethics of Journalism Regulatory Body –PCI

Objectivity, agenda setting, fake news

Projects: Students will undertake assignments based on writing variety of stories for print media. They will also be required to create their own newsletter comprising of all the crucial elements of print journalism.

Learning Outcome: This paper will increase the understanding of the student about print media and make them aware about different shades of this media.

Teacher-learning process: Lecture-method, discussions, debates, power-point presentations, videos on debates related to print media

Assessment Method: As per rules of the University of Delhi.

Key words: print media, magazines, tabloids, leads, headlines, sting operations, press council of India

Essential Reading:

Editing: A Handbook for Journalists, T.J.S.George, IIMC, New Delhi, 1989

Professional Journalism: M.V. Kamath, Vikas Publications

Groping for Ethics in Journalism: Eugene H.Goodwin, Iowa State Press

Journalism: Critical Issues: Stuart Allan, Open University Press

Modern Newspapers Practice: Hodgson F.W.Heinemann London, 1984.

Suggested readings:

News Writing and Reporting: Bruce D.Itule and Douglas A.Anderson, McGraw Hill Publication, 2000.

News Writer's Handbook: An Introduction to Journalism : M.L.Stein, Susan Paterno & R. Christopher Burnett. Blackwell Publishing, 2006.

An Introduction to Journalism: Carole Flemming and Emma Hemmingway.Vistaar Publications, 2006.

The Newspaper's Handbook: Richard Keeble, Routledge Publication, 2006

Media and Popular Culture

Objective: The course builds upon the introductory course on media offered in the first semester. The familiarity with the debates on history of media forms, modernity, democracy and communication processes would ideally help them appreciate the critical theoretical frameworks that develop across disciplines. The course thus would enable them understand key concepts in political economy, critical theory, cultural studies, audience studies and gender studies and critically analyze contemporary media culture.

Unit I-Understanding Culture

Mass Culture, Popular Culture, Folk Culture

Media and Culture

Unit II- Critical Theories

Frankfurt School

Media as Cultural Industries

Political Economy

Ideology and Hegemony

Unit III-Representation

Media as Texts

Signs and Codes in Media

Genres

Representation of nation, class, caste and gender issues in Media

Unit IV-Media and Technologies

Technological Determinism

Marshall McLuhan -Medium is the Message, Hot and Cold Media, Global Village

Unit V-New Media and Cultural Forms

Folk Media as a form of Mass Culture

Live performance and Television

Audience in live Performance

Project: Assignments can take rather creative forms like group blogging, journal entries, short films and posters. Students can be encouraged to do projects on analysis of TV shows, cultural symbols, folk performances and music shows. They can also take up challenging themes like the representation of caste, gender and nation in contemporary media.

Teaching and Learning Process: The course demands an active engagement with contemporary media forms in its diversity of music, films, graffiti, new media and folk media in order to enable the students to engage with omnipresence of media critically. Based strongly on critical theory, it requires the ability to breakdown the concepts for students through these examples. . A whole range of teaching materials like films, posters, blogs and other media can be used in the classroom for this purpose.

Learning Outcome: Engaging with very contemporary themes, the student develops a grip over the nature, effect and complexity of media and audiences

Assessment: As per Delhi University Rules

Keywords: Critical theory, Political economy of media, cultural studies, Representation, Semiotics

Essential readings:

AS Media Studies: An Essential Introduction Edited by Philip Rayner, Peter Wall and Stephen Kruger, Routledge (Covers Unit II, III, IV and V)

John Fiske, 1982, Introduction to Communication Studies, Routledge (Covers Unit II, Ideology and Meanings and Unit III Signs and codes)

Dennis McQuail, 2000, (fourth Edition) Mass Communication Theory, London, Sage (Covers Unit IV, Media Technologies)

Baran and Davis, Mass Communication Theory (covers Unit II, III and IV)

John Storey. Cultural Theory and Popular Culture: An Introduction. London: Pearson

Longman. 2009 Kevin Williams, Understanding Media Theory (Covers Unit II, III and IV)

Suggested Readings

Media Cultures by Nick Stevenson, 2002, Second Edition, SAGE

Chatterji, Roma. "Folklore and the construction of national tradition." *Indian Folklife* 19 (2005).

Rege, Sharmila. "Conceptualising Popular Culture:'Lavani'and 'Powada'in Maharashtra." *Economic and political weekly* (2002): 1038-1047.

Uberoi, Patricia. "Feminine identity and national ethos in Indian calendar art." *Economic and Political Weekly* (1990): WS41-WS48.

Punathambekar, Aswin. "Reality television and the making of mobile publics: The case of Indian Idol." in *The Politics of Reality Television*, pp. 154-174. Routledge, 2010.

Ranganathan, Maya. "The archetypes of Sita, Kaikeyi and Surpanakha stride the small screen." In Rodrigues, Usha M., and Maya Ranganathan. *Indian news media: From observer to participant*. SAGE Publications India, 2014.

XX

