

M.A. Journalism and Mass Communication

Syllabus

AFFILIATED COLLEGES

Program Code: ***

2023 – 2024 Onwards



BHARATHIAR UNIVERSITY

(A State University, Accredited with “A++” Grade by NAAC,
Ranked 21st among Indian Universities by MHRD-NIRF)

Coimbatore - 641 046, Tamil Nadu, India

BHARATHIAR UNIVERSITY, COIMBATORE 641 046

MA Journalism and Mass Communication (Affiliated Colleges)

(For the students admitted during the academic year 2023 – 24 onwards)

Course Code	Title of the Course	Credits	Hours		Maximum Marks		
			Theory	Practical	CIA	ESE	Total
FIRST SEMESTER							
Core I	Communication Models and Theories	4	6	-	25	75	100
Core II	Indian Constitution and Media laws	4	6	-	25	75	100
Core III	Introduction to Journalism	4	6	-	25	75	100
Core IV	News Writing and Editing (Practical I)	4	-	6	40	60	100
Elective - I	Development Communication	4	6	-	25	75	100
	Total	20	24	6			500
SECOND SEMESTER							
Core V	Media, Society And Culture	4	6	-	25	75	100
Core VI	Broadcast Journalism	4	5	-	25	75	100
Core VII	Designing Tools for Multimedia (Practical II)	4	-	5	40	60	100
Core VIII	Advertising Strategies	4	5	-	25	75	100
Core IX	Script Writing For Audio Visual Production	4	5	-	25	75	100
Elective - II	Transmedia Story telling (Practical III)	4	-	4	40	60	100
	Total	24	21	9			600
THIRD SEMESTER							
Core X	Film Studies	4	6	-	25	75	100
Core XI	Digital Marketing Communication	4	5	-	25	75	100
Core XII	Communications Management	4	5		25	75	100
Core XIII	Documentary and Film Making (Practical IV)	4		5	40	60	100
Core XIV	Film Appreciation and Analysis (Practical V)	2		4	20	30	50
Core XV	Internship I	4	-		100		100
Elective III	Photography (Practical VI)	4	-	5	40	60	100
	Total	26	16	14			650
FOURTH SEMESTER							
Core XVI	Research Methods In Communication	4	6	-	25	75	100
Core XVII	Data Literacy and data Visualization	4	6	-	25	75	100
Core XVIII	Public Speaking Skills for Effective Communication (Practical VII)	4		6	40	60	100
Core XIX	Project and Viva-voce*	4		6	25	75	100
Elective IV	Entrepreneurial Media Project (Practical VIII)	4	-	6	40	60	100
	Total	20	12	18			500
	Grand Total	90					2250
* Project evaluation – 50 marks Viva-voce – 25 marks in ESE							

- Internship should be undertaken during summer vacation in the month of May and June and A report should be submitted and presented in class for internal evaluation in the Third semester



**First
Semester**

COURSE CODE	COMMUNICATION MODELS AND THEORIES	L	T	P	C
CORE I		6			4
Pre-Requisite	Basic Understanding of real-life situations in different forms of communication	2023 - onwards			
COURSE OBJECTIVES:					
1. To understand the development of media theories and their relations with historically important events in the field of mass communication.					
2. To develop an understanding of the strengths and limitations of basic theories of mass communication and the ability to apply those theories in research and practice					
3. To critically evaluate theories as applied to practical mass communication problems					
EXPECTED COURSE OUTCOME :					
1. To be aware of and comprehend the many types of communication.					K1,K2
2. To comprehend the nature and purposes of the many forms of communication					K2
3. To incorporate the principles of communication into daily life.					K3
4. To examine how the cultural shifts in the world's media are influenced.					K4
5. To improve their communication abilities and to understand the topic matter					K3,K5
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create					
UNIT I	INTRODUCTION TO COMMUNICATION				
Elements and functions of communication. Dimensions of communication: Intra-personal, Interpersonal, Group Communication and Mass Communication. Importance of Verbal and Nonverbal Communication and the role of Kinesics					
UNIT II	PROCESS OF COMMUNICATION				
Aristotle's definition of Rhetoric, Lasswell's model, Berlo's SMCR Model, Shannon-Weaver's Mathematical Model, Westley and MacLean's Conceptual Model, Newcomb's Model of Communication, George Gerbner's Model, Schramm's Interactive Model, Ecological Model					
UNIT III	THEORIES OF COMMUNICATION				
Normative Theories, Authoritarian media theory, Soviet-Communist Media Theory, Libertarian or free press media theory, Social responsibility media theory; Democratic participant media theory, Development media theory					
UNIT IV	AUDIENCE THEORIES				
Cognitive Dissonance (Festinger), Selective Perception (Jerome Burner and Leo Postman), Cultivation Theory (George Gerbner), Uses and Gratification Theory (Blumler, J. G., & Katz, E.), Spiral of Silence (Elisabeth Noelle-Neumann), The Gestalt Theory of Motivation, Agenda Setting (McComb and Shaw), Diffusion of Innovations (Everett M. Rogers), Propaganda theory (Harold Lasswell), Framing Analysis (Goffman, Erving), Priming (Meyer and Schvaneveldt), Discourse Analysis, Social Construction, Two step flow of information, Print Capitalism (Banedict Anderson)					

Medium is Message (MacLuhan), and Manufacturing Consent (Chomsky). Third-person Effect. Gate-keeping, Technological Determinism, Social Shaping of technology.	
UNIT V	MASS COMMUNICATION:
Uses and gratifications, Social categories theory, Social Learning theory, Reception, Hypodermic/Stimulus-Response/Magic Bullet, Multi-Step Flow Theory, Individual Differences, Selectivity Processes, Knowledge Gap, Perception, Aggressive Cues, Catharsis, Active theory of Television Viewing, The Third-Person Effect.	
UNIT VI	CONTEMPORARY ISSUES
In Class Presentations, Transmission Model / Audiences, Frankfurt School, Chicago School, Cultural Model, Semiotics, Political Economy, Critical Tech Studies, Globalization, New Media, Feminist Media Studies Expert Lectures, Online Seminars- Webinars	
REFERENCE	
➤ Mass Communication: An introduction, Bittner, John. Prentice-Hall, New Jersey. 1980	
➤ Human communication, Bugoon et al, 3rd Edn., Sage, New Delhi, 1994.	
➤ “Communication Models. Mcquail”, Dennis and Windahl, Sven. Longman, London.1981.	
➤ “Taxonomy of Concepts in Communication”, Blake &Haroldsen, Hasting House, NY .1979.	
➤ Communication and culture, S.Seetharaman, Associate pub. Mysore, 1991	
➤ “India’s Communication Revolution”, Singhal & Rogers, Sage, New Delhi. 2001.	
➤ “The dynamics of Mass Communication”. Dominick, Joseph. McGraw Hill, 1993.	
➤ “Media towards 21st Century”, KM. Srivastava, Sterling Pub. New Delhi. 1998.	
➤ “Media and Globalisation”. Rantanen, Terhi. Sage, London. 2005.	
➤ Media and Globalisation. Rantanen, Terhi. Sage, London. 2005.	
➤ Introduction to Communication Studies. Fiske, John. Routledge, London.1990.	
➤ Men, Woman Messages and Media, Schramm & Porter, Harper & Row pub. NY 1982.	

COURSE CODE	INDIAN CONSTITUTION AND MEDIA LAWS	L	T	P	C
CORE II		6			4
Pre-Requisite	Students must possess the basic information on the administrative set up of the Indian Constitution is viable to understand the challenges and issues in the realm of media content regulation.	2023- onwards			
COURSE OBJECTIVES :					
1. To provide a general orientation to learners on Indian constitution, history & development.					
2. To understand and apply the principles and laws of freedom of speech and viewpoint diversity					
3. To provide orientation and examine the legal issues and case laws related to media and journalism practices					
4. To introduce and analyze intellectual property rights relevant to journalism practice in the Indian and global context					
5. To recognizes the ethical, legal, and socio-economic issues surrounding information and technology					
EXPECTED COURSE OUTCOME:					
1. Outline the major features of the Indian constitution relevant to the practice of professional journalism					K1,K2
2. Identify scope and limits to free speech through a close reading of legal cases					K2
3. Highlight and summarize legal issues in a developing news story that facilitates or constraints the free and independent practice of journalism					K3
4. Analyze and summarize terms of agreement of different platforms on the use of digital media services and content					K4
5. Participate in critical discussions in person or online regarding the scope and limits of current IT laws					K3,K5
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create					
UNIT I	INDIAN CONSTITUTION				
Meaning of the term Constitution, Preamble of the Constitution, Constituent Assembly, The Salient Features of Indian Constitution. Fundamental Rights: Right to Equality; Right to Freedom, Right against Exploitation, Right to Freedom of Religion, Cultural and Educational Rights, Fundamental Duties, The Directive Principles of State Policy, Ordinance, Bill, amendments. Union Government: Union Legislature (Parliament),LokSabha and RajyaSabha (with Powers and Functions); Union Executive; President of India (with Powers and Functions) ; Prime Minister of India (with Powers and Functions); Union Judiciary (Supreme Court) ; Jurisdiction of the Supreme Court.					
UNIT II	FREEDOM OF SPEECH AND EXPRESSION				
Freedom of Speech and Expression: Main features, Scope and Importance of Article 19, Interpretation of Article 19: Defining the freedom of the Press and Media, Supreme Court Judgements related to Article 19, Right to Information Act 2005 Restrictions on Media: Official Secrets Act, Defamation, Judiciary and Contempt of Court, Legislature and its Privileges, IPC and Cr. PC, Censorship and its different forms, Right to Privacy, Pressures on Media: Political, Corporate, social, religious, advertisers and lobbies, etc, Indecent Representation of Women (Prohibition) Act 1986					
UNIT III	MEDIA-RELATED ACTS AND REGULATIONS				
Press Laws: Copyright Act. Books and Newspapers Registration Act. Working Journalists Act, Press Council Act and Role of PCI. Broadcast Media: Cable TV Network Regulation Act,					

Cinematography Act, Prasar Bharti Act, Digitisation and Conditional Access System (CAS), Proposed Broadcast Regulatory Authority of India Act	
UNIT IV	INTELLECTUAL PROPERTY RIGHTS AND INTERNET GOVERNANCE
Intellectual Property Rights (IPR)- Concept of Innovation, Invention and Discovery. Intellectual Property Rights- Trademark, Patents, Geographical Indicators, and Secret and Confidentiality in IPR, Internet Governance International Conventions and Applications. WIPO. Copyright and Fair Use. Net Neutrality. (Facebook Basics Case) Government Notifications on Social Media. Various Government Notifications on Social Media and Internet Regulations. Internet Access and Broadband as Basic Rights. Role of Electronic Frontier Foundation (EFF) in Internet Governance.	
UNIT V	LAWS RELATED TO INFORMATION
Cyber Laws and Legal and ethical aspects related to new technologies- AI/ML, IoT, Blockchain, Darknet and Social media, Cyber Laws of other countries IT Act 2000 and its amendments. Limitations of IT Act 2000. Right to Information Act. Using RTI as a Reporting Tool. Media and Privacy- Privacy Bill in India and in Other Countries. Right to Data Privacy-Relevant Sections of The IT ACT-Section 43A and Section 72 A. Sensitive Personal Data or Information) Rules, 2011 ("SPDI Rules"). Protection of Personal Information (PI) and Sensitive Personal Data and Information (SPDI)-Draft PDP Bill, 2019. . Right to be Forgotten-Key Challenges and Debates	
UNIT VI	CONTEMPORARY ISSUES
Expert Lectures, Online Seminars- Webinars	
REFERENCE	
➤ Belmas, G., & Overbeck, W. (2014). Major Principles of Media Law, 2015. Cengage Learning.	
➤ Bobbitt, R. (2015). Exploring Communication Law: A Socratic Approach. Routledge.	
➤ Lee, W. E., Stewart, D. R., & Peters, J. (2017). The Law of Public Communication. Routledge.	
➤ Caristi, D., & Davie, W. R. (2018). Communication Law: Practical Applications in the Digital Age. Routledge.	
➤ Caristi, D. G., Davie, W. R., & Cavanaugh, M. (2015). Communication Law. Routledge.	
➤ Powe, L. A., Jr. (2020). Media Law: A Very Short Introduction. Oxford University Press, Incorporated.	
➤ Mishra, A. K. (2020a). Cyber Laws in India - Fathoming Your Lawful Perplex. Notion Press.	
➤ Stewart, D., & Stewart, D. R. (2017). Social Media and the Law: A Guidebook for Communication Learners and Professionals. Taylor & Francis.	
➤ Thomas, P. N. (2011a). Negotiating Communication Rights: Case Studies from India. SAGE Publications India Oxford University Press.	
➤ Basu, D. D. (1986). Law of the Press. Prentice-Hall of India.	
➤ Basu, D. D., Manohar, V. R., Banerjee, B. P., & Khan, S. A. (2008). Introduction to the Constitution of India. LexisNexis Butterworths Wadhwa Nagpur.	
➤ Khosla, M., & Mehta, P. B. (2016). The Oxford Handbook of the Indian Constitution. Oxford University Press	
➤ Jha, H. (2020). Capturing Institutional Change: The Case of the Right to Information Act in India. OXFORD University Press.	
➤ Pandey, P. K. (2020). The Right to Information: A Brief Overview. Walnut Publication.	
➤ Prabu, S. L., & Tnk, S. (2017). Intellectual Property Rights. BoD – Books on Demand.	

COURSE CODE	INTRODUCTION TO JOURNALISM	L	T	P	C
CORE III		6			4
Pre-Requisite	Students must possess the art of listening, receiving information from others to serve the functions of Journalism such as to inform, interpret, educate, entertain and to formulate public opinion.	2023- onwards			
COURSE OBJECTIVES:					
1. To understand the fundamentals of news writing and editing.					
2. To develop the skills of grasping various editorial applications of news, columns, features, editorials, etc					
3. To help develop the knowledge and skill of researching into topics of social importance and how to present the same.					
4. To provide learners theoretically oriented empirical evidence for the functions of journalism in society					
5. To orient learners to best ethical practices and code of conduct and encourage them to strive to become ethical journalists.					
EXPECTED COURSE OUTCOME :					
1. Set personal and professional goals for acquiring skill sets for a career in journalism and allied industries				K1,K2	
2. Demonstrate respect for evidence and scientific attitude towards journalism practice				K2	
3. Ability to identify key historical and news events and create interactive timeline charts using spreadsheets and apps				K3	
4. Explain the pros and cons of a normative perspective on the role of journalism in society				K4	
5. Make evidence-based ethical decision making and engage in mindful journalism practices				K3,K5	
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create					
UNIT I	SCOPE AND PURPOSE				
What is news? Understanding news: Definitions, purpose and importance. Why be a journalist? What does it take? Journalism terminologies. Functions of journalism. Contemporary Status of Journalism- The New Rules of Engagement. News in a New Media Ecology Genre of Journalism- Multimedia, Mobile. Collaborative, Innovation, Solution, Data, Social, and Computational Journalism and Others. Collaborative Journalism and Cooperative Media.					
UNIT II	ELEMENTS OF JOURNALISM				
Selecting the news: copy-tasting. Elements of newsworthiness. Characteristics of a good news story: accuracy, attribution, objectivity, balance, brevity, directness and clarity Informing the News (Thomas Patterson), Basic Canons of Journalism- Kovach and Rosenstiel, Elements of Journalism, Journalism of Verification- Journalism Practice as Social Science. Epistemology of Journalism-Towards a Scientific Attitude in Journalism.					
UNIT III	ENGAGED JOURNALISM				

Structure of news and newspapers (functionality). Styles: Inverted pyramid, chronological order and pyramid of pyramids. News process. Functions of headline. Components of a news story (theme, plot, setting, characters, dialogue, point of view, style). Beyond the 5Ws and 1H. Journalistic Metamorphosis and The Networked Ecology-Participatory, Networked and Convergent Journalism, Audience-Centric Journalism- Active Audience. News as Conversation: Not Just Informing but Involving the Audience. Why Engagement Matters-Face-to-Face Engagement Collaborative Journalism and User-Generated Content- Citizens Journalism. Local and Hyperlocal Journalism- Digital Neighbourhood. Raise of Citizens Journalists, Lay Experts and Bloggers. Alternative Journalism: Claims and Challenges. News Media Activism- Controversies in Use of Journalism for Activism	
UNIT IV	THEORIES OF NEWS
Newspapers, magazines and tabloids. Radio news. Television news. Online news. Broadcast skills. Online skills. Writing for these media. Normative Approach to Journalism. Classical and Modern Approach-Roles and Function of News Media-Its Revisions News and Public Sphere (Habermas). Market Vs public Sphere Models. News as Public Good-Fourth Estate-News as Public Interest and Democracy. Propaganda Model- Computational Propaganda. Infotainment. Theorizing Journalism- Gatekeeping theory. Public Opinion Agenda Setting and Framing Theory, Spiral of Silence. Impact of Social Media on public Opinion. Third-Person Effects, Hostile Media Influence Mediating the News- Hierarchical Model (Pamela Shoemaker)	
UNIT V	ETHICAL JOURNALIST
Codes of Conduct for Professional Journalism- Institutional Self-Regulation, Digital Ethics- Algorithmic Biases- Code of Conduct for Digital Journalists, Virtue Ethics and Journalism. Mindful Journalism. Virtue Epistemology-Making of an Ethical Journalist. Future of Journalism-Artificial Intelligence-Robot Journalism. Big Data, AI, Surveillance and Privacy and Deep Fakes.	
UNIT VI	CONTEMPORARY ISSUES
Expert Lectures, Online Seminars- Webinars	
Total Lecture Hours	
75 Hours	
REFERENCE	
➤ Schudson, M. (2018). Why Journalism Still Matters. John Wiley & Sons.	
➤ Kovach, B., & Rosenstiel, T. (2014). The Elements of Journalism, Revised and Updated 3rd Edition: What Newspeople Should Know and the Public Should Expect. Crown.	
➤ Wahl-Jorgensen, K., & Hanitzsch, T. (2019). The Handbook of Journalism Studies. Taylor & Francis	
➤ Borden, S. (2013). Journalism as Practice: MacIntyre, Virtue Ethics and the Press. Routledge.	
➤ Beever, J., McDaniel, R., & Stanlick, N. A. (2019). Understanding Digital Ethics: Cases and Contexts. Routledge	
➤ Calcutt, A., & Hammond, P. (2011). Journalism Studies: A Critical Introduction. Routledge.	
➤ Patterson, T. E. (2013). Informing the News. Knopf Doubleday Publishing Group.	
➤ Natarajan, J. (n.d.). History of Indian Journalism -History of Indian Journalism	
➤ Rao, S. (2019). Indian Journalism in a New Era: Changes, Challenges, and Perspectives. Oxford University Press.	

➤ Bonea, A. (2016, August 1). The News of Empire: Telegraphy, Journalism and the Politics of Reporting in Colonial India, c. 1830–1900. Oxford University Press.
➤ Rao, U. (2010). News as Culture: Journalistic Practices and the Remaking of Indian Leadership Traditions.
➤ Franklin, B. (2013). The Future of Journalism. Routledge.
➤ Saxena, S. R. (2010). Role of Media In Indian Democracy. D.P.S. Publishing House.
➤ Rao, S., & Mudgal, V. (Eds.). (2016). Journalism, Democracy and Civil Society in India. Routledge.
➤ Christians, C. G., Glasser, T., McQuail, D., Nordenstreng, K., & White, R. A. (2010). Normative Theories of the Media: Journalism in Democratic Societies. University of Illinois Press.
➤ Abernathy, P. M. (2014). Saving Community Journalism: The Path to Profitability. UNC Press Books.



COURSE CODE	NEWS WRITING AND EDITING (PRACTICAL-I)	L	T	P	C
CORE IV				6	4
Pre-Requisite	Students must have the tendency to generate content and write the truth through their investigation in the field.	2023 - onwards			
COURSE OBJECTIVES :					
1. To educate students about the value and development of language					
2. To educate students about language structure and style.					
3. To improve one's comprehension of the contrasts between writing, audio, and visual languages.					
4. To inform students about developments in media language.					
5. To acquire knowledge of translation and paraphrasing.					
EXPECTED COURSE OUTCOME :					
1. An improvement in comprehension of language development and changes.					K2,K3
2. Students gain knowledge and awareness of the structure and style of the media language in practice.					K2
3. Students learn about the terminology used in special feature.					K2
4. The improvement of efficacy through media-friendly paraphrasing.					K3,K6
5. Improvement of writing skills for print, electronic, digital and new media.					K3,K6
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate;K6-Create					
UNIT I	UNDERSTANDING OF MEDIA LANGUAGE				
Importance of Language in Communication: Growth and Development, Media Language: Changes in Structure and Style of Language, New Trends in Media Language, Importance of Grammar in English and Regional Language					
ACTIVITY: Solving Worksheets of Grammar; Enhancing the knowledge of vocabulary through written interpretation and reading English newspapers/magazines					
UNIT II	SELECTION AND USE OF PHRASES AND WORDS, WRITING FOR PRINT MEDIA				
Language for Writing, Word And Sentence Formation, Headline Writing (Practice), The Language of Journalism- Concrete, Specific, Active, Non Biased, Clear, Democratic, Non-Sexist, Non-Racist, Non-Violent, Inclusive					
ACTIVITY:					
1.Understanding sentence structures and enriching vocabulary by analyzing a text					
2. Listening & Note Making: Short speeches/ news clips from Indian TV channels in English with interpretive questions					
UNIT III	LANGUAGE FOR AUDIO-VISUAL				
Basic difference Between Print and Broadcast Language, Essentials of Writing for Radio, Essentials of Writing for TV, Creative Writing for Photo Feature, Caption Writing, Cartoon, and its Language					

ACTIVITY:	
<p>1. Summarizing/ note-making and drawing inferences, Learning varied types of speech sounds</p> <p>2. Students Should make short speeches by watching relevant TED-Talk videos.</p> <p>3. The learners watch different videos on Public speaking and accordingly engage themselves in planning and preparing speeches that inform, persuade, or fulfill the needs of a special occasion.</p>	
UNIT IV	TRANSLATION AND ATTRIBUTION
<p>Importance of translation/Paraphrasing in Media, Effective and Ineffective Translation, Methods of Paraphrasing, Attribution, and Quoting, Translate (Paraphrase) at least five different News (Regional Language To English or English to Regional Language)</p>	
ACTIVITY: Reading Newspapers & Articles in the class	
UNIT V	PRACTICALS
<p>Exercise :</p> <ol style="list-style-type: none"> Grammatical structural aspects <ol style="list-style-type: none"> Types of sentences Active and Passive voice, Tenses, WH – question tags Gerund Axillaries Modal Verbs Preposition Vocabulary Synonyms, Antonyms, Homonyms & Homophones. Translate 50 words from regional language to English & 50 words from English to regional language for the following: <ol style="list-style-type: none"> Business news Political news Sports news Science news International news. Develop content for any media. <ul style="list-style-type: none"> Students should submit a record of work done during the period for the practical examination. Students should create a blog and submit two articles every day 	
REFERENCE	
➤ Usha Raman, (2010). Writing For The Media, Oxford University Press-New Delhi	
➤ Simeon Lindstrom (2015). Creative Writing – From Think to Ink, Create space Independent Publishing Platform, Canada.	
➤ Robert L. Hilliard (2010). Writing For Television, Radio, and New Media, Wadsworth Publishing Company Inc, USA.	
➤ Andrew Bonime& Ken C. Pohlmann (1997). Writing For New Media: The Essential Guide To Writing For Interactive Media, Wiley, United States	
➤ Robert M. Knight (2010). Journalistic Writing: Building The Skills, Honing The Craft, Marion Street Press, Portland	

COURSE CODE	DEVELOPMENT COMMUNICATION	L	T	P	C
ELECTIVE -I		6			4
Pre-Requisite	A working knowledge on the development scenario in India is prudent for students to understand the underlying lacunae for social change.	2023 - onwards			
COURSE OBJECTIVES :					
1. To gain an in-depth understanding of the role of communication in social and economic development.					
2. To explain various approaches to communication for social change and examples					
3. Engage in development-related work and participatory research					
4. Describe various inequalities perpetuated and bridged by digital technologies					
5. To describe various e-governance and mobile for development initiatives					
EXPECTED COURSE OUTCOME :					
1. Critically evaluate through case studies, reasons for success and failures in communication for development					K1,K2
2. Prepare a case study of development-oriented interventions using multimedia storytelling techniques					K2
3. Apply participatory research methods for mapping community issues and present findings visually					K3
4. Prepare a case study report on digital divides and dividends					K4
5. Setup and analyze open-source government data for a news story					K3,K5
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create					
UNIT I	OVERVIEW OF DEVELOPMENT COMMUNICATION				
Communication for Social Change in Context. Basic Concepts. Historical and Conceptual Overview of Development Communication. Role and Relevance of Development Communication-Value of Development Communication - Modernisation Paradigms of Communication for Social Change—Dominant and Participatory Approaches The key capacities needed to develop change agents. Internationalising Development Communication. Role of UN Agencies in Development Communication (IPDC-UNESCO).					
UNIT II	COMMUNICATION FOR DEVELOPMENT				
Role of Mass Media in Development. Diffusion of Innovation Approach to Development. Knowledge Gap Hypothesis. Enter-Educate Approach. Using Entertainment Format for Social Messaging Positive Deviance Approach. Social Capital Approach. Corporate Social Responsibility Approach. Philanthropy and Effective Altruism Communication and Community Media. Community Radio Initiatives					
UNIT III	APPROACHES TO COMMUNICATION FOR SOCIAL CHANGE				
Understanding Social Movements. Social Movement Theories- Political Opportunity Structure. Social Movement Media. Microfinance, Self-help Groups (SHG)-Potentials and Risks, Evidence-based Policy Making-Poor Economics. Behavioral Economics Insights for Development Communication					
UNIT IV	ICT4D APPROACH AND DIGITAL DIVIDENDS				

Development, ICT and Economic Growth, Emerging Digital Divides- Emerging Forms of Inequalities in the Information Society. Constraints on Use and Evaluation of Information. From Digital Divides to Digital Dividends. Development Informatics Approach. Strategies for Bridging Emergent Divides. Data for Development- Data Science, Big Data, Artificial Intelligence (AI) for Development and Using Open Development-Oriented Datasets and Tools.	
UNIT V	E-GOVERNANCE AND M4D
ICT and Governance- Case Studies in ICT4D and E-Governance. Concept of Good Governance. Models and Methods E-Governance. ICT Roles and Applications Extension Communication- Issues in Implementation of E-Governance. Extension Communication in Digital Ecosystem-The Concept of Extension Communication. Traditional and Cyber-Extension. Models-Online Citizens Services and Technical Support as Extension Work. Mobile for Development(M4D) -Mobile Advisories for Agriculture and Fisheries Researching Communication for Development- Research-Formative Research, Process Research, Summative Research. Participatory Research Methods	
UNIT VI	CONTEMPORARY ISSUES
Expert Lectures, Online Seminars- Webinars	
Total Lecture Hours	
75 Hours	
REFERENCE	
➤ Wilkins, K. G., Tufte, T., & Obregon, R. (2014). The Handbook of Development Communication and Social Change. John Wiley & Sons.	
➤ Servaes, J. (2020). Handbook of Communication for Development and Social Change. Springer Singapore.	
➤ “Heeks, R. (2017). Information and Communication Technology for Development (ICT4D). Routledge.	
➤ “Lupač, P. (2018). Beyond the Digital Divide: Contextualizing the Information Society. Emerald Group Publishing.	
➤ Onuekwe, C. E. (2015). Entertainment-education for Health Behaviour Change. FriesenPress.	
➤ Obregon, R., & Waisbord, S. (2012). The Handbook of Global Health Communication. John Wiley & Sons.	



**Second
Semester**

COURSE CODE	MEDIA, SOCIETY AND CULTURE	L	T	P	C
CORE V		6			4
Pre-Requisite	The changing and evolving nature of the media industry is paramount for students to frame media representation in contextualized communication patterns.	2023- onwards			
COURSE OBJECTIVES :					
1. Students will learn the origin of the term 'culture' and its use in both national and international context.					
2. Students will come to know various debates and scholarly discourses across the world in making sense of culture.					
3. Will explain various aspects of media mediating and regulating existing culture					
EXPECTED COURSE OUTCOME :					
1. Explain the role of media in a changing global culture.					K1,K2
2. Determine communication strategies in integrating media literacy and cultural framework of the society.					K2
3. Report various approaches to Media Analysis to address social inequalities.					K3
4. Correlate the interplay between Media and Ideology.					K4
5. Explain the effects of Mass Media on Society by theorizing the media concepts					K3,K5
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create					
UNIT I	CULTURE				
Classical conceptions of culture, descriptive, symbolic, structural meaning of culture, transmission view of culture and communication, critical studies on communication and culture, culture encoding, culture and mediation, culture and appropriation, narrativization of culture					
UNIT II	CULTURAL ARTICULATION AND PRACTICE				
Structure and agency, culture and communication in ancient India, culture and communication in medieval India, communication and governance in colonial India, understanding folk culture, popular culture, Frankfurt school					
UNIT III	MEDIATED CULTURE AND CONSUMPTION				
Mediated culture and consumption; culture, consumption and pleasure; culture, consumption and politics; culture, leisure and consumption; culture, consumption and desire; culture, consumption and production; culture, dominance and communication; culture, negotiation and communication; culture, resistance and communication; cultural citizenship; culture, communication and nation; identity, culture and nation; cultural flows and globalization; culture, commerce and soundscape and cultural industry					
UNIT IV	POWER OF THE MEDIA				
Theory and empiricism, Structuralist and Culturalist studies, Political economy, Frankfurt school and the critique of the 'culture industry' Marxism, functionalism; social constructionism; technology determinism- Approaches to media analysis- Marxist, Semiotics, Sociology, Psychoanalysis - Mass culture versus folk culture.					
UNIT V	THEORIZING MEDIA AND SOCIETY				

Globalization, Global Village, Cultural Imperialism, Framing, Public Sphere, Propaganda, Dependency, Structural Imperialism, Catharsis, Cultivation-Mainstreaming and Synchronization ; Frankfurt School (Adorno, Horkheimer & Habermas); Liberalism, Political Realism, Constructivism, Postmodernism, Feminism, Trans-Formationalism and Eclecticism Media effects: <i>The debate- Framing media representations in everyday communication - Media violence: Television Aggression and Internet Gaming.</i>	
UNIT VI	CONTEMPORARY ISSUES
Expert Lectures, Online Seminars- Webinars	
REFERENCE	
➤ Bharati, Sachin (2008). <i>Mass Communication and Society</i> , Aavishkar Publishers, Distributors: Jaipur.	
➤ Chakravarthy, Paula & Sarikakis, Katharine (2007). <i>Media Policy and Globalization</i> , Rawat Publications: Jaipur.	
➤ Holt, Jennifer & Perren, Alisa (2009). <i>Media Industries: History, Theory and Method</i> , Wiley Blackwell: UK.	
➤ Reich, Brian & Solomon, Dan (2008). <i>Media Rules</i> , John Willey & Sons Inc: Canada.	
➤ Schramm, Wilbur (2006). <i>Communication in Modern Society</i> , Surjeet Publications: New Delhi.	



COURSE CODE	BROADCAST JOURNALISM	L	T	P	C
CORE VI		5			4
Pre-Requisite	An in-depth knowledge of the difference in news structure and writing styles for the broadcast media is rudimentary for students to have a fine distinction of broadcasting trends in news production.	2023 - onwards			
COURSE OBJECTIVES :					
1. To enable students imbibe skills and techniques in handling content and equipment					
2. To make students understand the nuances of Radio and TV broadcast journalism as a growing and flourishing field.					
3. To help students learn various tools and techniques of electronic news gathering.					
4. To help students explore the historical underpinnings and characteristics of Radio and TV as broadcast media					
5. To facilitate the writing and editing skills among students for broadcast news production					
6. To help students critically evaluate trends in broadcast news with suitable case references					
7.					
EXPECTED COURSE OUTCOME :					
1. Relate various characteristics and potential of both radio and television internationally and nationally				K1,K2	
2. Identify the tools and techniques of broadcast journalism				K2	
3. Compare the writing and editing techniques of radio and television news.				K3	
4. Assess the ethical considerations of broadcast coverage.				K4	
5. Analyze trends in broadcast news production for content and format				K3,K5	
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create					
UNIT I	HISTORY & DEVELOPMENT OF BROADCAST JOURNALISM.				
Brief History, Evolution & development of Radio journalism- Globally & in India. Brief History of the development of TV journalism- Globally & in India. Emerging Trends. Evolution & Development of Radio: The International Scenario- Marconi (Inventor of radio) till date- Timeline.					
UNIT II	INDIAN SCENARIO: ALL INDIA RADIO				
Organizational structure. News Service Division of AIR; Objectives of broadcast—Information, Education & Entertainment; Commercial Broadcasting Service- Vividh Bharati, External Broadcast Service, National Service. Three tiers of Radio Broadcast—Local, Regional and National & FM service of AIR. • Prasar Bharati - Code of ethics for Public Service Broadcast.					
UNIT III	PRIVATE FM CHANNELS, DIGITAL BROADCAST & SATELLITE RADIO				
Autonomy of Expansion of Private FM Radio channels. Digital Broadcast. Satellite Radio – The Evolution & Growth; Satellite Radio with Digital broadcast. Developmental & Educational Role of AIR & Community Radio- Evolution & Growth. Internet Radio & Private FM Channels broadcast on Internet.					
UNIT IV	BROADCAST FORMATS				

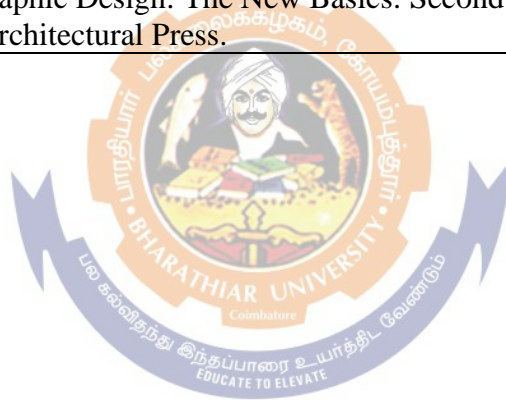
News: Main characteristics of News as against news in other media. Spot news, News Bulletins & News analysis/ News Magazines/ Features. Announcements. Features on Radio & TV Talk Shows - Reviews - Talks -Interviews – Discussions – Documentaries – Docudramas - Plays - Skits. Commentaries.	
UNIT V	WRITING FOR BROADCAST MEDIA-(RADIO& TELEVISION)
Research in Broadcast. Broadcast News Vocabulary. Genres: Sports, Current Affairs, Lifestyle etc. Preparation of Audio and Video briefs- Idea generation, Scripting, Story board. Scripting for Interviews – Documentary – Feature – Drama - Skits on Radio & TV.	
UNIT VI	CONTEMPORARY ISSUES
The Case Studies : 1. BBC: : Evolution ,Organization, Policies& Programming- News Service- News on the hour & news updates, Radio Features, Catering to Transnational audiences, Advertising & promotion. Social Responsibility to audiences. 2. CNN: Evolution ,Organization, Policies& Programming- News Service, Features, Concept of 24x7 news – Catering to Transnational audiences, Advertising & promotion 3. National Channels 4. Regional Channels Expert Lectures, Online Seminars- Webinars	
REFERENCE	
➤ MacGregor, Brent; Live, Direct and Biased: Making TV news in the Satellite Age	
➤ Parthasarthy, Ramaswamy; Here is the news; (1994) Sterling	
➤ “Herbert, John; Journalism in the Digital Age; 2000, Focal Press.	
➤ “Hillard; Writing for TV, Radio and New Media; 7th Edition; Wadsworth.	
➤ Television Production by Phillip Harris	
➤ Broadcast Journalism by David Keith Cohler (Prentice Hall).	
➤ De Maeseneer, Paul. Here's The News: A Radio News Manual. Asian Books	
➤ Awasthi, G. C. Broadcasting in India. Allied Publications.	
➤ Chakravarthy, Jagdish. Net, Media and the Mass Communication. Authors press, New Delhi, 2004	
➤ Bhargava, Gopal. Mass Media and Information Revolution. Isha Books, New Delhi, 2004	
➤ Pavlik J.V. Media in the Digital Age. Columbia University Press.	
➤ Robert McLiesh Radio Production, Focal Press	
➤ Janet Trewin Presenting on TV and Radio, Focal Press, New Delhi.	
➤ Andrew Boyd Techniques of Radio and Television News Publisher: Focal Press, India	
➤ John Vernon Pavlik New Media Technology Allyn& Bacon ISBN 020527093X.	

COURSE CODE	DESIGNING TOOLS FOR MULTIMEDIA (PRACTICAL II)	L	T	P	C
CORE VII				5	4
Pre-Requisite	To be exposed to Design Thinking, Elements & Principles of Design and Graphic Design Techniques.	2023 - onwards			
COURSE OBJECTIVES :					
1. Acquiring competency in technical skills applicable to graphic design.					
2. Develop the ability to use design thinking strategies in design process.					
3. Enriching the skill level of graphic design through the topics					
EXPECTED COURSE OUTCOME :					
1. Creative ability in the designing softwares.					K6
2. Students learn the maximum level of Graphic designing.					K2
3. Improve the designing skills at par with professional designers.					K3,K5
4. Comprehend and apply colour theory and colour psychology in design.					K2,K3
5. Able to create Graphic and web page design using softwares					K6
K1-Remember; K2- Understand; K3-Apply; K4-Analyze; K5-Evaluate;K6-Create					
UNIT I	DESIGN THINKING				
Design Thinking stages: Define – by reflecting on the brief. Research – on user, thing, context. Ideate – by exploring novel solutions. Prototype – test on real users, conditions. Develop – detail out, revise, refine. Production – Communicate visually, Feedback – learn, document.					
UNIT II	COLOURS IN DESIGN				
Understanding Colour theory. Working with the colour wheel , Analyzing the colour psychology, Interaction of colours, Creating a mood board, Exploring the medium.					
UNIT III	WORKING WITH GRID				
Grid and design philosophy – purpose of the grid - typographic grid – typographic measurement system – width of a column – leading – margin proportions – page numbers – body and display faces – construction of type area – construction of the grid – types of grid and fields – photograph, Illustration and solid tint in grid system – grid system in corporate identity					
UNIT IV	GRAPHIC & WEB DESIGNING				
GRAPHIC & WEB DESIGNING: Vector Design, Raster Design, Primary colors, Secondary colors, Creating your own colour palette, Selection tools, Slice tool, Image format, Image resolution, Filters, Layout design, Webpage design, Working with layers.					
UNIT V	DESIGN AND PERCEPTION				
Gestalt Principles: Proximity, Similarity, Closure, Continuity, Common fate, Grouping concepts etc. Black and white interaction, Space in design, overlapping colours, scale, perspective, conceptual design, illusion in design.					
UNIT VI	PRACTICALS				
1. Application of Gestalt principles using Law of enclosure, Law of experience, Law of simultaneous perception and Law of proximity in the following designs. a. Poster design for a film b. logo designs of different genres of industries(educational, commercial, entertainment, government sectors etc)					

- c. Landing page design for a web page.
 - d. Mobile cover design
 - e. Graphic design on any of the product
2. Designing a package
 3. Designing a Signage / Display boards etc
 4. Creating a layout for banners and hoardings with measurement of images and typography
 5. Designing multi- coloured brochure with folds.
 6. Designing brochures with achromatic, monochromatic and polychromatic colours.
 7. Designing a book cover with various sizes.
- The design should done manually and submitted as observation book
 - Students should create the above designs as a creative portfolio using **vector and Bitmap Software** and submit it in a printed format with actual size for the practical examination.

REFERENCE

- David Dabner "Graphic Design School: A Foundation Course for Graphic Designers Working in Print, Moving Image and Digital Media", Thames & Hudson Ltd; 5th Revised edition (28 July 2014)
- Josef Muller, Brockmann ' Grid System in graphic design', A visual communication manual for graphic designers, typographers and three dimensional desgners.
- Ellen Lupton, 2015, "Graphic Design: The New Basics: Second Edition, Revised and Expanded", Princeton Architectural Press.



COURSE CODE	ADVERTISING STRATEGIES	L	T	P	C
CORE VIII		5			4
Pre-Requisite	A strategic thinking is essential for students to read in to the mind of consumers and explore enormous marketing opportunities for brand building and management.	2023 - onwards			
COURSE OBJECTIVES :					
1. To provide a contemporary and comprehensive understanding of the Advertising.					
2. To elucidate the importance of knowing the target audience					
3. To outline the Creative Aspects of Advertising					
4. To illustrate the new horizons in online Advertising					
5. To portray certain areas in Digital Transformation					
EXPECTED COURSE OUTCOME :					
1. Apply creative strategies to develop a brand promotion plan					K6
2. Interpret data and conduct audience analysis for an advertising campaign					K2
3. To produce an original public service advertising for cross platform distribution					K3,K5
4. Design banner advertising for websites and embed them a website or a blog					K2,K3
5. Demonstrate procedural knowledge on online advertising strategies					K6
K1-Remember; K2- Understand; K3-Apply; K4-Analyze; K5-Evaluate;K6-Create					
UNIT I	ADVERTISING- AN INTRODUCTION				
History of Advertising- Is Advertising a Scientific Field? Definition and Types; Role and Functions of Advertising- Role of Advertising in Marketing Mix. Changing Nature of Advertising in Digital Era-Conventional Vs Online Advertising. Data-driven Advertising. Agency Practitioners Perspective about Advertising. Future of Advertising. Is Advertising Different from Communication-Paid attention From Audience Segmentation to Audience Engagement-Target Audiences, Positioning-Traditional and Digital Approaches. Native Advertising Social and Economic Issues Related to Traditional and Online Advertising-					
UNIT II	CONTENT AND BRAND STRATEGIES				
Content- Practitioner Perspectives of Advertising-The Content Matrix: Magnetic, Immersive, Smart and Practical; Advertising Dynamics of Creating and Executing the Complete Campaign Strategy Branding: Identity And Image Strategy. Brand Identity Elements. Projecting A Unified Message. Projecting Brand Identity. The Identity Strategy					
UNIT III	CREATIVE STRATEGIES				
Creativity and Ad Theory. The Person Individual Oriented Theories of Creativity. The Process Theories of Creative Idea Generation. Place Environment Place Based Creativity Theories. The New Creative Inspiration. Inspiration from Consumers. The Creative Challenges Print Layout: Functions of Design. Design Principles. Gestalt Theory. Negative, or White Space Television and Video Advertising: Telling stories. Visual Elements. Web Advertising. Various Types of Online Advertising -Native Ads, SEM (Search Engine Marketing) Display Advertising/ Banners Pop-Up Ads, Mobile Advertising, Social Ads Retargeting and Remarketing, Email Marketing, Digital Signage, Video Marketing					
UNIT IV	CRITICAL ASPECTS OF ADVERTISING				

Advertising across cultural borders. Convergence or Divergence- Cultural Differences and Values in Advertising. Cultural Differences and Values in Advertising-Brand Perceptions Across Cultures. Advertising Culture and Values. Diverse Cultures within Nations Advertising in Traditional and Non-traditional Environments. What Is Involvement? Involvement and Learning Theory. Rational and Emotional Involvement and Learning. Involvement and Message Strategy. Involvement Situational or Enduring. Enduring Involvement with the Brand The Case of Brand Communities. Relationships Amongst Types of Involvement. Involvement with the Medium. Is Involvement Always Positive. Extreme Involvement Social Implications	
UNIT V	CHALLENGES AND TRENDS
Designing Advertising for Cross-platform Distribution-Maintaining Consistency across Divergent Media Online Advertising as Intrusion and Adblockers and strategies for non-invasive advertising Overview of Advertising Research-Traditional and Digital Methods Emerging Approaches. Programmatic and Computational Advertising–A Brief Overview of Google Analytics	
UNIT VI	CONTEMPORARY ISSUES
Expert Lectures, Online Seminars- Webinars	
REFERENCE	
➤ Advertising Concept and Copy, George Felton, W. W. Norton and Company, New York. London	
➤ Strategic Advertising Management, Richard Rosenbaum-Elliott · 2021	
➤ Creative Strategy in Advertising, Bonnie L., Drewniany & A. Jerome Jewler,	
➤ Management Association, and Information Resources. 2021. Research Anthology on Strategies for Using Social Media as a Service and Tool in Business. IGI Global.	
➤ Reillier, Laure Claire, and Benoit Reillier. 2017. Platform Strategy: How to Unlock the Power of Communities and Networks to Grow Your Business. Taylor & Francis.	
➤ Semerádová, Tereza, and Petr Weinlich. 2019. Impacts of Online Advertising on Business Performance. IGI Global.	
➤ Yang, and C. C. Kenneth. 2017. Multi-Platform Advertising Strategies in the Global Marketplace. IGI Global.	
➤ Rodgers, S., & Thorson, E. (2019). Advertising Theory. Routledge.	
➤ Rodgers, S., & Thorson, E. (2017). Digital Advertising: Theory and Research. Taylor & Francis	

COURSE CODE	SCRIPT WRITING FOR AUDIO VISUAL PRODUCTION	L	T	P	C
CORE IX		5			4
Pre-Requisite	Starting with storytelling techniques on creating and crafting your story, designing your storyboard to provide a visual roadmap for your production, and ending with script writing	2023 - onwards			
COURSE OBJECTIVES :					
1. To understand the world of words from different perspective,					
2. To learn fictional and non-fictional writing.					
3. To practice visual thinking					
4. To do visual research, script research. Audience research					
5. To appreciate and analyse popular and serious scripts					
EXPECTED COURSE OUTCOME :					
1. To be aware about the techniques of communication by using audio –visual aids					K6
2. To understand the process of developing audio visuals					K2
3. To know about the role of specialized team in production and management of audio visual aids					K3,K5
4. Develop a script for an audio visual programme					K2,K3
5. Demonstrate your own script for a specific purpose					K6
K1-Remember; K2- Understand; K3-Apply; K4-Analyze; K5-Evaluate;K6-Create					
UNIT I	NARRATIVE STRUCTURE				
Script organization. Fundamentals of writing: Understanding the world of words, roots, text and subtext, idioms and phrases, simile and metaphor, tongue twister and visual twister, riddles, a quick comment, satire , religious, political, social, historical, literary, geographical, science, gender , Visual thinking: Practice to visualize the words, Understanding the concept of words and converting the visuals into words – Types of films: Fictional Short film and non-fictional short films, Short films of different genres and styles (realistic or formalistic) Long films of different genres and styles. (realistic or formalistic) Fictional long films and non-fictional long films (realistic or formalistic)					
UNIT II	VISUAL THINKING				
Visualization with all five senses, synaesthesia, Visualization without sound and visualization of sound. Visualization without colour, Visualization of three Dimensional world on two dimensional screen, Visualizing for the nose, .Visualizing for the tongue, Visualizing for the touch. Approach: A typical approach, Logical approach, Ethical approach, Personal approach, Historical Approach, reliability, Utility value, and Intellectual pleasure vs Physical sensation, Golden Mean or Middle Path.					
UNIT III	SCRIPTING PROCESS AND TECHNIQUES				
Research: Script research-resource for story writing - personal experience, other people’s experience, books, novels, history, epics. Audience research -Target audience, production research, technical research. Stages of scripting, Eight stages of scripting : Idea, synopsis, three part outline, complete treatment – One line treatment, Master-scene script, shooting script, story board					
UNIT IV	STRUCTURE OF SCRIPTS				

Narrative Structure: Exposition (character, time, space and conflict), raising action, conflict (external and Internal), climax and crisis, falling action, resolution. Curtain raiser, character introduction, conflict introduction, conflict raises, climax, crisis, and conclusion.	
UNIT V	SCRIPT ORGANIZATION
Registration of the story, title, story writer – registration in writers association, Legal rights from story writer. Writers Association, Target audience consideration, title, significance of the title, title registration, story registration, script registration	
UNIT VI	CONTEMPORARY ISSUES
Expert Lectures, Online Seminars- Webinars	
The course includes, classroom lectures, script discussion, script writing, script reading and analysis, dialogue analysis, screenplay analysis and making films, (short and long films-short films are individual films, long films should be made in groups.)	
REFERENCE	
➤ Aristotle. Poetics. A translation and commentary for student of literature. Translations by Leon Golden commentary by O.B. Hatdison. Jr. Prentice-Hall-INC, Englewood Cliffs, 1968. <i>Marketplace</i> . IGI Global.	
➤ Egri, Lajos. The Art of Dramatic Writing. New York: Simon and Schuster, 1946. Miller, William. Screenwriting for Narrative Film and Television. New York: Communication Arts Books, 1980.	
➤ Monaco, J. How to Read a Film. New York: Oxford University Press, 1997.	
➤ Vale, Eugene. The Technique of Screen and Television Writing. New York: A Touchstone Book, 1986.	
➤ Outcomes: The students will be able to be a scriptwriter for different types of film and Television production. Pedagogue in Script writing	

COURSE CODE	TRANSMEDIA STORY TELLING (PRACTICAL III)	L	T	P	C
ELECTIVE I I		4			4
Pre-Requisite	Transmedia story telling is an integral characteristics of a fiction to be dispersed across multiple delivery channels to create a coordinated entertainment experience.	2022 - onwards			
COURSE OBJECTIVES :					
1. Learns will be able to critically evaluate the pros and cons of transmedia strategies.					
2. Learners will be able to analyse components and structure of transmedia storytelling					
3. Learners will be able to demonstrate competency in transmedia communication strategies					
4. Learners will gain hands-on training on transmedia production process					
5. Learners will gain procedural knowledge on transmedia project development					
EXPECTED COURSE OUTCOME :					
1. Critically evaluate popular, on-going transmedia projects					K1,K2
2. Explain the decision making process for adopting a transmedia storytelling in marketing or journalism context					K2
3. Prepare a strategic plan and budget for transmedia storytelling for entertainment or strategic communication or news reporting					K3
4. Demonstrate an ability to prepare a script and storyboard for transmedia project					K4
5. Apply multimedia skills to produce a short project for transmedia distribution					K3,K5
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create					
TRANSMEDIA STORYTELLING					
Learn the practices, techniques, history and aesthetic elements of transmedia storytelling and marketing through a series of lectures, demonstrations, assignments, selected readings, writings and critiques					
<ul style="list-style-type: none"> • Build an in depth understanding of branding for corporations, institutions, people and social concerns and articulate the differences of each approach • Compare and contrast contemporary campaigns with their historical antecedents • Develop skills in project conceptualization and community building • Develop storytelling, writing, and presentation skills • Learn how social media and web sites can be used to tell or enhance a story • Apply elements of design to the creation of digital content (video, web, apps) and content for print (posters) • Use tools and materials effectively/develop skills in shooting video, interviewing subjects, editing, and documentary technique • Select media appropriate to concepts and forms • Analyze projects within a personal and historical context • Defend projects through individual and group critiques • Develop a creative and unconventional approach to step-by-step problem-solving • Develop the skills to work creatively in a collaborative context 					
COMPONENTS:					
1. CREATIVE					
<ul style="list-style-type: none"> • Assemble your own transmedia storytelling experience in the format that you feel is best suited for your show. Think about the numerous examples in different media we have studied. 					

- Create a transmedia content for promotion of the show, on addressing fans and/or casual viewers, and/or attracting new viewers.
- Include any physical objects in your transmedia project and include the respective photos of your object with your final project statement draft. Photographs should be documented with all the necessary details.
-
- **ACADEMIC**
- In a 2,500 words project statement, explain the decisions that went into creating your transmedia experience and how your transmedia production relates to our discussions and readings

You should address the following questions:

1. Provide an overview of your transmedia show with the following:
 - a. the premise
 - b. narrative/character arcs.
 - c. features suitable for transmedia
 - d. narrative structure,
 - e. target audience,
 - f. genre,
 - g. network/channel it airs.
2. Narrate the goal of your transmedia experience.
3. Situate your transmedia production in relationship to course content: explicitly relate your project to at least two different scholarly sources and to two different transmedia.

REFERENCE
➤ Berger, R. (2019). <i>Dramatic Storytelling & Narrative Design: A Writer's Guide to Video Games and Transmedia</i> . CRC Press.
➤ Bernardo, N. (2011). <i>The Producer's Guide to Transmedia: How to Develop, Fund, Produce and Distribute Compelling Stories Across Multiple Platforms</i> . Beactive Books.
➤ Christin, M., Obadyah, A. B., & Ali, D. S. F. (2021). <i>Transmedia Storytelling</i> . Syiah Kuala University Press.
➤ Freeman, M., & Gambarato, R. R. (2018). <i>The Routledge Companion to Transmedia Studies</i> . Routledge.
➤ Gambarato, R. R., & Alzamora, G. C. (2018). <i>Exploring Transmedia Journalism in the Digital Age</i> . IGI Global.
➤ Giovagnoli, M. (2011). <i>Transmedia Storytelling: Imagery, Shapes and Techniques</i> . Lulu.com.
➤ Hancox, D. (2021). <i>The Revolution in Transmedia Storytelling through Place: Pervasive, Ambient and Situated</i> . Routledge.
➤ McErlean, K. (2018). <i>Interactive Narratives and Transmedia Storytelling: Creating Immersive Stories Across New Media Platforms</i> . Taylor & Francis.
➤ Weedon, A. (2021). <i>The Origins of Transmedia Storytelling in Early Twentieth Century Adaptation</i> . Springer International Publishing.
➤ Yilmaz, R., Erdem, M. N., & Resulo?lu, F. (2018). <i>Handbook of Research on Transmedia Storytelling and Narrative Strategies</i> . IGI Global.
➤ Phillips, A. (2012). <i>A Creator's Guide to Transmedia Storytelling: How to Captivate and Engage Audiences across Multiple Platforms</i> . McGraw Hill Professional.
➤ Derek Johnson, <i>Media Franchises: Creative Licensing and Collaboration in the Creative Industries</i> (New York: New York University Press, 2013)



**Third
Semester**

COURSE CODE	FILM STUDIES	L	T	P	C
CORE X		6			4
Pre-Requisite	The potential to deconstruct cinema is imperative for students to assess and get acquainted with the structural and technical aspects of film making as an art.	2023 - onwards			
COURSE OBJECTIVES :					
1. To enable students to have an overview of the film and its characteristics					
2. To make students understand various film forms					
3. To facilitate the techniques involved in film production					
4. To portray gender and sexuality in films for students to critically appreciate films on the genre					
5. To provide an outline on the art of film making to students to get acquainted with the industry knowledge					
EXPECTED COURSE OUTCOME :					
1. Connect basic theories, ideas, and methods of Film and Media studies through routine readings and screenings of modes of film practice, and critical approaches.					K6
2. Relate film perception in terms of its forms, reception aesthetics and interpretation.					K2
3. Identify the tools and techniques of Film production.					K3,K5
4. Indicate the dimensions and functions of Sound in cinema.					K2,K3
5. Compare gender and sexuality in film making practices.					K6
K1-Remember; K2- Understand; K3-Apply; K4-Analyze; K5-Evaluate;K6-Create					
UNIT I	FILM AS MEDIUM				
Characteristics –Film Perception; Levels of Understanding – Film theory and semiotics-formalism and neo formalism- Film language – Film and psycho-analysis – film and cultural identity; hermeneutics, reception aesthetics and film interpretation.					
UNIT II	FILM FORMS				
Narrative and non-narrative- acting, costume, and music –Film and post modernism-post structuralism and deconstruction, montage, Russian Formalism, Impressionism, German expressionism and surrealism –Fiction: realism, symbolic simulation-typology genres of fiction-subjectivity, causality and time- Concepts of national Cinema – Issues in World and Indian Cinema.					
UNIT III	FILM PRODUCTION				
Visualization –Script writing –characterization –storyboard-tools & techniques, Continuity style: Composing shots- spatial (mise en scene) - temporal (montage) – Camera shots: pan, crane tracking, and transition, Sound in Cinema: dimensions and functions- Film audience –Review and appreciation of film					
UNIT IV	GENDER AND SEXUALITY				
Feminist theories and Film making practices - Feminist Critiques of Dominant practices / Laura Mulvey / Mary Ann Doane / Moly Huskel: Women’s Cinema, LGBT films, alternative sexualities In documentaries and experimental films.					
UNIT V	GREAT DIRECTORS				
An outline of development of the art of film making with screenings of one major film of important personalities such as D.W.Griffith, Eisenstein, Vittorio De Sica, Akira Kurosawa, Ingmar Bergman, Jean Luc Godard, Satyajit Ray, MrinalSen and other contemporary personalities					
UNIT VI	CONTEMPORARY ISSUES				

Expert Lectures, Online Seminars- Webinars

REFERENCE

- Chandler, Daniel (2008). *The Basics: Semiotics* (2nd Edition), Routledge: London
- Eleftheriots, Dimtris & Needha, Gary (2006). *Asian Cinema: A Reader and Guide*, Eidenburgh University Press: Great Britain.
- Monaco, James (2009). *How to Read a Film? Movies, Media and Beyond* (4th Edition), Oxford University Press: New York.
- Proferes, Nicholas T. (2008). *Film Directing Fundamentals: See Your Film Before Shooting* (3rd Edition), Focal Press: UK
- Vasudev, Aruna; Padgaonkar, Latika & Duraiswamy, Rashmi (2002). *Being and Becoming the Cinemas of Asia*, MacMillan India Ltd: New Delhi.



COURSE CODE	DIGITAL MARKETING COMMUNICATION	L	T	P	C
CORE XI		5			4
Pre-Requisite	To reach larger audience and to connect a business with its customers, students must possess basic digital media knowledge to build a real-time solid foundation of a business.	2023 - onwards			
COURSE OBJECTIVES :					
1. To introduce Content Marketing and its significance today					
2. To illustrate the nuances and methodology of Content Curation					
3. To help students understand the dynamics of Social Media Marketing					
4. To equip students with skills in Social Media Marketing Analytics					
5. To outline nuances in mobile media marketing on social networks					
EXPECTED COURSE OUTCOME :					
1. Acquire knowledge of Content Marketing and its development					K6
2. Learn the nuances of Content curation					K2
3. Understand the functions of Social Media Marketing					K3,K5
4. Acquire skills in Social Media Marketing Analytics					K2,K3
5. Deepen knowledge of Mobile Media Marketing through social networks					K6
K1-Remember; K2- Understand; K3-Apply; K4-Analyze; K5-Evaluate;K6-Create					
UNIT I	THE DIGITAL ENVIRONMENT				
<p>Marketing in the digital world, Digital transformation. What is digital marketing? A history of digital marketing. Digital Media and Alternatives, Non-marketing digital marketers. The Ps of marketing, Porter's five forces. Brand or perceptual positioning map, Customer lifetime value, Segmentation. Boston Consulting Group matrix</p> <p>Varieties of Digital Marketing: Social Media Marketing, Programmatic Marketing and Advertising. Artificial Intelligence, Virtual and Augmented Reality. Gaming as a Digital Marketing Tool</p> <p>Digital customers, Online buying behaviour. Legal considerations, Regulation, Privacy. Barriers and considerations, Technology, Skills, Budget and resources, Business priorities</p>					
UNIT II	DIGITAL MARKETING AND BUSINESS STRATEGY				
<p>Aligning with business strategy, Customer centricity, Business model, Global strategy, Brand, Vision, Culture, Research and insight, KPIs</p> <p>Personalization, True personalization, User-defined personalization, Behavioral personalization, Tactical personalization, Single customer view. Viral marketing, Paid, Earned, Owned, Influencers, Affiliate marketing, Attribution. Public relations and reputation management, Integrated marketing communications</p> <p>Planning, The planning process, The phased approach, Goals, Objectives and strategies, Action plans, Controls, People, Budgeting and forecasting, Operational digital marketing</p>					
UNIT III	SEARCH ENGINE OPTIMIZATION				
<p>Defining SEO. A history of SEO. How search engines work. Search engine optimization, Keyword selection, On-site optimization, Off-site optimization.</p> <p>Strategic search engine optimization, Third-party search engine ranking. Researching your SEO strategy, Technical SEO, Site structure, Content, Mobile, Location, Penalties,</p>					

Organizational structure and SEO. Website development, Web presence ownership, management and development. Usability, The basics, Content development. The BB website, The global web presence	
Wed Design for Search Engine Optimization: SEO (or SEM=SEO+SEA), , Search Engine Results Page, Indexation, Guidelines for SEO, Off-Page-On-Site SEO Improvements, On-Page SEO Improvements, Off-Site or External SEO Improvements, SEO Improvements Related to User Experience. Ad words.	
UNIT IV	DIGITAL MARKETING AND ECOMMERCE
Multi-channel retailing, Fulfilment, Comparison shopping engines, e-marketplaces and third-party shopping websites, The e-commerce website.	
Paid search, Setting up a campaign, Measurement and optimization. Managing paid search campaigns – humans versus robots	
Customer service, Customer service principles, Service channels, Social customer service, Defining CRM.CRM. retention, and retention, Contact strategy, Cross-selling and up-selling, CRM systems, Social CRM (SCRM), Brand Loyalty	
UNIT V	SOCIAL MEDIA MARKETING
The Role of Social Media Marketing-Goals and Strategies-Identifying Target Audiences. Rules of Engagement for SMM. Social Media Marketing Plan. Social Media Management Tools for Scheduling and Publishing. Influencer Marketing.	
What is content marketing? Content strategy. Content types. People and process for creating content, Distribution, Measuring the value of content, International content, Audit checklist. Email Marketing	
Mobile Marketing Strategy - Creation of Mobile Buyer Personas, Goals, KPI, Local SEO, Geo-Fencing, Vertical Video Content, Geo-Location Marketing	
Social Media Monitoring vs Social Listening-Tools for Managing the Social Media Marketing Effort. Native Analytical Tools - Twitter Analytics, Meta Business Suite-Reach vs Impressions, Audience Growth Rate. Engagement Rate, Amplification rate, Virality. Mobile Metrics	
UNIT VI	CONTEMPORARY ISSUES
Expert Lectures, Online Seminars- Webinars	
REFERENCE	
➤ Charlesworth, A. (2014). <i>Digital Marketing: A Practical Approach</i> . Routledge.	
➤ Kingsnorth, S. (2016). <i>Digital Marketing Strategy: An Integrated Approach to Online Marketing</i> . Kogan Page Publishers.	
➤ Barry, J. M. (2014). <i>Social Content Marketing for Entrepreneurs</i> . Business Expert Press.	
➤ Chaffey, D., & Ellis-Chadwick, F. (2015). <i>Digital Marketing PDF eBook</i> . Pearson Education.	
➤ Charlesworth, A. (2020). <i>Absolute Essentials of Digital Marketing</i> . Routledge.	
➤ Funk, T. (2014). <i>Advanced Social Media Marketing: How to Lead, Launch, and Manage a Successful Social Media Program</i> . Apress.	
➤ Hanlon, A. (2019). <i>Digital Marketing: Strategic Planning & Integration</i> . SAGE.	
➤ Kingsnorth, S. (2019). <i>Digital Marketing Strategy: An Integrated Approach to Online Marketing</i> . Kogan Page Publishers.	
➤ Kingsnorth, S. (2022). <i>The Digital Marketing Handbook: Deliver Powerful Digital Campaigns</i> . Kogan Page.	
➤ Niininen, O. (2021). <i>Contemporary Issues in Digital Marketing</i> . Routledge.	

COURSE CODE	COMMUNICATIONS MANAGEMENT	L	T	P	C
CORE XII		5			4
Pre-Requisite	A Practice of managing an organizations internal and external communication which builds mutual beneficial relationship for the development of the community.	2023 - onwards			
COURSE OBJECTIVES :					
1. To impart the basic concept of Public Relations					
2. To understand the functioning of an PR agency					
3. To develop a basic understanding of Public Relations research.					
4. To develop understanding on Corporate Communication and it's functions.					
EXPECTED COURSE OUTCOME :					
1. The learner can identify the basic functions of PR					K6
2. The learner can analyze the models of PR with real-time scenario					K2
3. The learner can evaluate the emerging growth of PR.					K3,K5
4. The learner can do an assessment on various types of PR campaigns.					K2,K3
5. The learner develops plans on corporate communication strategies.					K6
K1-Remember; K2- Understand; K3-Apply; K4-Analyze; K5-Evaluate;K6-Create					
UNIT I	INTRODUCTION TO PUBLIC RELATIONS AND CORPORATE COMMUNICATION				
Definitions, origin and Historical development, PR campaigns, Scope and functions – Professionalism, ethics and regulation Tools of PR & corporate communication – Competencies for internal and external communication – Research and evaluation – Creativity & innovation – Preparation of PR campaign plans Corporate communication publics					
UNIT II	COMPONENTS OF COMMUNICATIONS MANAGEMENT				
Role of PR in branding and brand communications, Role of PR as an effective means of organisational and social communication in marketing and communications strategy – PR and corporate identity Corporate social responsibility, corporate community involvement & cause related marketing, Corporate communication in crisis management					
UNIT III	COMMUNICATING ORGANISATIONAL IDENTITY – CASE STUDIES				
Building and communicating organisational identity Communicating with internal and external stakeholders – Media and business to business relationships Governance and ethics – Academic institutions and nonprofit PR Social responsibility of business and community involvement Crisis communication					
UNIT IV	MANAGERIAL COMMUNICATIONS – CAPACITY BUILDING				
Listening and non-verbal communication Role of communication in building teams – Communication approaches in leadership development Communication in team crisis and conflict resolution Challenges of communication and problem solving					
UNIT V	PR PRACTICES – PREPARING FOR THE FUTU				
Government information services and e-Governance Public relations and globalization – International and global communications management Necessity of transparency, accessibility, interactivity – From two-way asymmetric to two-way symmetric approach – From corporate social responsibility to human social responsibility Integrated 360degree approach and digital communication					
UNIT VI	CONTEMPORARY ISSUES				

Expert Lectures, Online Seminars- Webinars
REFERENCE
➤ Corporate Communication – Principles and Practice: Jaishri Jethwaney, Sage, 2018. Effective Public Relations: S. M. Cutlip & A. C. Center, Prentice Hall, 2008.
➤ The Public Relations Handbook: Alison Theaker, Routledge, 2008.
➤ Handbook of PR in India: D. S. Mehta, Allied, 1997. Handbook of Public Relations: Philip Lesley, Jaico, 2000.
➤ International Communications Strategy – Developments in Cross-Cultural Communications, PR and Social Media: Silvia Cambie and Yang-May Ooi, Kogan Page, 2009
➤ Practical Public Relations: Sam Black, Prentice, 1983



COURSE CODE	DOCUMENTARY FILM MAKING (PRACTICAL IV)	L	T	P	C
CORE XIII				5	4
Pre-Requisite	Acquire or improve the fundamentals of film/media literacy and the ability to analyze and evaluate a range of non-fiction moving image forms	2023- onwards			
COURSE OBJECTIVES:					
1. Learners will gain an understanding of the skills necessary to produce interesting and creative documentary films.					
2. Learners will become skilled in executing all aspects of documentary production.					
3. Learners will experience how to critically analyse contemporary documentary films and will engage in debate over content, style and subject matter.					
4. To enable Learners in Documentary making from scripting to finished product.					
EXPECTED COURSE OUTCOME:					
1. Distinguish between, and critically evaluate, the principle 'modes' of documentary making				K1,K2	
2. Be able to read a documentary text closely and write about how it communicates meaning				K2	
3. Understanding documentary production in its social and historical context				K3	
4. Be conversant with, and sensitive to, current debates about documentary ethics and aesthetics.				K4	
5. Produce their own short film, making informed and creative decisions at every stage of production process.				K3,K5	
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create					
<p>Introduce student to the study and practice of documentary film. Critical survey of key historical and contemporary documentary films; and practical application of documentary concepts through group and individual film production exercises.</p> <p>Students throughout the term will be assigned reading assignments from textbooks and outside sources.</p> <ul style="list-style-type: none"> Such readings cover the history and theory of documentary film, including celluloid, video and digital formats. Readings also cover particular filmmakers and genres of documentary, as well as important techniques and aesthetics. <p>Writing Assignments:</p> <ol style="list-style-type: none"> Write a 6-8 pages critical analysis of the filmmaking technique of a single non-fiction film. Conduct a 20-40 minute interview with a documentary subject of your choice and re-arrange the subject responses into a 5 minute documentary "paper edit". Research a documentary filmmaker and present the content in the class. Final Project: Create a documentary film Drawing upon the conceptual and technical skills developed in the course, students will work in pairs of two and write, shoot, direct, and edit a video documentary; the video documentary will be accompanied by a written, researched justification, as well as an oral critique of some "problem" or aesthetic/thematic issue that is addressed by the video. 					

- a. F for Fake (1973, Welles)
- b. Grey Gardens (1975, Maysles/Hovde)
- c. Man with a Movie Camera (1929, Vertov)
- d. Harlan County USA (1976, Kopple)
- e. Assorted short documentaries
- f. How to Survive a Plague (2012, France)
- g. Silverlake Life: The View from Here (1993, Friedlin/Joslin)
- h. The Look of Silence (2014, Oppenheimer)
- i. The Act of Killing (2012, Oppenheimer)
- j. Night & Fog (1955, Resnais)
- k. Grizzly Man (2005, Herzog)
- l. The Thin Blue Line (1988, Morris)
- m. Night and Fog (Alain Resnais, 1955)

REFERENCE

- Bernard, Curran Sheila. Documentary Storytelling, ed. Focal Press, 2016
- Anderson, Kelly. Documentary Voice and Vision, ed. Focal Press, 2016
- Nichols, Bill. Introduction to Documentary Film, 3rd ed. Indiana Univ Press, 2017



COURSE CODE	FILM APPRECIATION AND ANALYSIS (PRACTICAL V)	L	T	P	C
Core XIV				4	4
Pre-Requisite	To recognize the full worth of a film using a heightened perception or understanding of it, by spending time or money in its pursuit.	2023- onwards			
COURSE OBJECTIVES :					
1. To enable students to appreciate film in a more informed manner					
2. To elucidate the process of film making through cinematography					
3. To elaborate on the contribution of various film movements in shaping the way films are now made					
4. To provide a general introduction to the concept of film as art and the role of the auteur					
5. To understand new methods of identifying film ideology through spectatorship theory					
EXPECTED COURSE OUTCOME :					
1. To be able to demonstrate a more-than-average level of proficiency in writing about film in a more informed manner					K1,K2
2. To have some level of expertise in identifying film vocabulary, techniques of filmmaking, styles					K2
3. To show some ability to appreciate innovations in cinematography, multilinear narratives and other contemporary styles					K3
4. To appreciate the role of film as a powerful visual medium in shaping our personal and cultural identity					K4
5. To demonstrate some knowledge of film history and the process of film making					K3,K5
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create					
Practical					
<p>Film Appreciation and Analysis</p> <p>The focus should be on how cinema uses these techniques for effective visual storytelling.</p> <ul style="list-style-type: none"> • THE LANGUAGE OF CINEMA: <ol style="list-style-type: none"> 1. Mise-en-scene: The Shot: <ol style="list-style-type: none"> a. The setting b. Lighting the subject c. Character expression and movement d. Costume and Makeup. 2. Cinematography: The Shot: <ol style="list-style-type: none"> a. Composition – Framing the subject, Angles, Movement etc., b. Photographic image c. Duration of the shot 3. Dimensions of Editing: <ol style="list-style-type: none"> a. How does editing affect the narrative? b. Editing –Early Cinema -Films of Edwin Porter and Sergei Eisenstein. c. Montage, d. Standard cut, e. Jump cut, 					

- f. Cross Dissolve,
- g. Fade in-Fade out,
- h. J/L Cuts,
- i. Cutting on Action,
- j. Cross cutting (Parallel Editing),
- k. Match cuts,
- l. Cutaways,
- m. Smash Cuts,
- n. Invisible Cuts,
- o. Wipe.

• **WRITING THE FILM ANALYSIS ESSAY**

Writing a film analysis requires you to consider the composition of the film—the individual parts and choices made that come together to create the finished piece. Film analysis goes beyond the analysis of the film as literature to include camera angles, lighting, set design, sound elements, costume choices, editing, etc. in making an argument. The first step to analyzing the film is to watch it with a plan.

DIFFERENT TYPES OF FILM ANALYSIS

Semiotic analysis

Analyze a film over its semiotic perspective.

Semiotic analysis is the interpretation of signs and symbols, typically involving metaphors and analogies to both inanimate objects and characters within a film.

What objects or images are repeated throughout the film?

- How does the director associate a character with small signs, such as certain colors, clothing, food, or language use?
- How does a symbol or object relate to other symbols and objects, that is, what is the relationship between the film's signs?

Narrative analysis

Narrative analysis is an examination of the story elements, including narrative structure, character, and plot. This type of analysis considers the entirety of the film and the story it seeks to tell.

To create this type of analysis, you could consider questions like:

- How does the film correspond to the Three-Act Structure: Act One: Setup; Act Two: Confrontation; and Act Three: Resolution?
- What is the plot of the film? How does this plot differ from the narrative, that is, how the story is told? For example, are events presented out of order and to what effect?
- Does the plot revolve around one character? Does the plot revolve around multiple characters? How do these characters develop across the film?

When writing a narrative analysis, take care not to spend too time on summarizing at the expense of your argument. See our handout on summarizing for more tips on making summary serve analysis.

Cultural/Historical analysis

One of the most common types of analysis is the examination of a film's relationship to its broader cultural, historical, or theoretical contexts. Whether films intentionally comment on their context or not, they are always a product of the culture or period in which they were created. By placing the film in a particular context, this type of analysis asks how the film models, challenges, or subverts different types of relations, whether historical, social, or even theoretical.

A few of the many questions you could ask in this vein include:

- How does the film comment on, reinforce, or even critique social and political issues at the time it was released, including questions of race, ethnicity, gender, and sexuality?
- How might a biographical understanding of the film's creators and their historical moment affect the way you view the film?
- How might a specific film theory, such as Queer Theory, Structuralist Theory, or Marxist Film Theory, provide a language or set of terms for articulating the attributes of the film?

Take advantage of class resources to explore possible approaches to cultural/historical film analyses, and find out whether you will be expected to do additional research into the film's context.

Mise-en-scène analysis

A mise-en-scène analysis attends to how the filmmakers have arranged compositional elements in a film and specifically within a scene or even a single shot. This type of analysis organizes the individual elements of a scene to explore how they come together to produce meaning. You may focus on anything that adds meaning to the formal effect produced by a given scene, including: blocking, lighting, design, color, costume, as well as how these attributes work in conjunction with decisions related to sound, cinematography, and editing.

To conduct this type of analysis, you could ask:

- What effects are created in a scene, and what is their purpose?
- How does this scene represent the theme of the movie?
- How does a scene work to express a broader point to the film's plot?

This detailed approach to analyzing the formal elements of film can help you come up with concrete evidence for more general film analysis assignments.

- Students should take any one of the award-winning film analysis and submit as a record
- Presentation on anyone film and its appreciation need to be done during the practical examination.
- Analyze anyone technically strong film and present.
- Recreate a well-known short film.

REFERENCE

- Bernard, Curran Sheila. Documentary Storytelling, ed. Focal Press, 2016
- Anderson, Kelly. Documentary Voice and Vision, ed. Focal Press, 2016
- Nichols, Bill. Introduction to Documentary Film, 3rd ed. Indiana Univ Press, 2017

COURSE CODE	INTERNSHIP I	L	T	P	C
CORE XV		-	-	4	4
Pre-requisite	Internships makes the students better equipped with the practicalities of the working environment especially in the Media Industry.	Syllabus Version		2022-2023	
Course Objectives:					
The main objectives of this course are to:					
1. To enhance students' skills personally and professionally in competitive media landscape.					
Expected Course Outcomes:					
On the successful completion of the course, student will be able to:					
1	PREPARE an entry to permanent workforce to complement their academic preparation.				K6
2	REFRAME industry knowledge from organizations and professionals.				K6
3	DEVELOP a sense of responsibility to an organization.				K6
4	PRACTICE communication and teamwork skills.				K3
5	PRACTICE networking skills to establish a network of professional contacts, mentors and references.				K3
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create					
<p>Before undertaking the formalized internships in media organizations, each student is required to initiate a background of the respective organization to be utilized for the training purpose. Besides, each student should be able to record events of the day to enable an understanding of various media procedures and practices after resuming the training.</p> <p>The student is required to undertake an internship of 35 days at the end of the second semester (May – June) in Journalism / Advertising / Public Relations submit a report on it to be evaluated internally and marks awarded at the end of the Third semester.</p>					

COURSE CODE	PHOTOGRAPHY (PRACTICAL VI)	L	T	P	C
ELECTIVE III				5	4
Pre-Requisite	Photography teaches history through pictures. It preserves the special moments and the students can make the pictures speak as a universal language.	2023 - onwards			
COURSE OBJECTIVES :					
1. To learn Photography Techniques, Aesthetics, Composition and Expression.					
2. Understand Lighting and capture images in all conditions					
3. Make Documentation of Event/Process/Activity					
4. To Understand How Photography can be made livelihood					
5. To know end-to-end of photography business					
EXPECTED COURSE OUTCOME :					
1. Be Able to Handle any still camera					K1,K2
2. To understand and shoot according to the purpose of creating image					K2
3. To edit, manipulate and make better photographs to meet the requirement of Image					K3
4. Be Versatile in capturing and producing images					K4
5. Process and deliver both soft copy and hard copy of photograph					K3,K5
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create					
<p>Basic Photography: Meaning and definition of Photography. - Basic principle in the film and digital photography. - History of Photography.</p> <p>Camera: Basic Camera - Different parts of camera and their basic functions -Camera Accessories Types of Cameras: Classification of cameras - Focusing arrangements, viewfinder systems - 35mm compact, 35mm SLR, DSLR, 120 Film type TLR and SLR instant cameras - large format cameras and digital cameras.</p> <p>Main Controls on a camera: Parts of Camera -Types of Lenses - Shutter - Diaphragm - Exposure - Film and digital image sensor - Depth of field- Lighting -Photography with flash -Filters in photography. Digital Camera: Process of digital imaging - Types of digital cameras - Menu operations of Digital cameras -Introduction to colors.</p> <p>Aesthetics of Photography: Definition of Lighting – Principles of Lighting – Reflection – Light Characteristics – Color – Direct Light and Indirect Light – Light and Subject – Light as subject – Shadow as subject – Light sources – Natural Light and Artificial Light – Principles of Visualization – Composition Guidelines – Principles of Design – Types of Perspectives To be acquainted with Digital Studio-Camera, Lenses-Prime lens, Zoom Lens, Studio Lights with Umbrella, Diffuser, Reflector, Tripod, Backdrops etc.</p> <p>Practicals</p> <p>Exercise 1</p> <ul style="list-style-type: none"> ▪ Composition (Submit photographs on perfect Compositions) ▪ Exposure ▪ Shutter Speed ▪ Aperture <p>Exercise 2</p> <ul style="list-style-type: none"> ▪ Landscape 					

- Candid
- Outdoor Modeling
- Macro Photography

Exercise 3

- Indoor Lighting
- Angles
- Portraits
- Indoor Modeling

Exercise 4

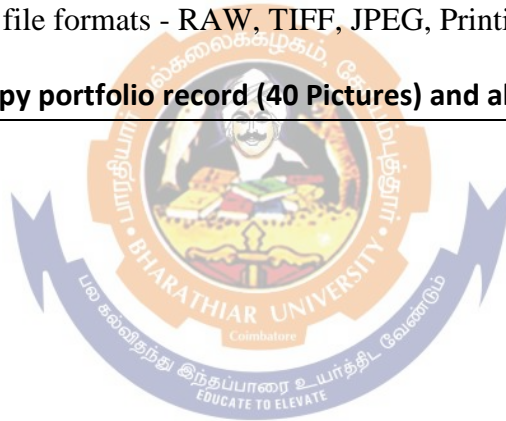
- Street/Building/Sculpture
- Insect/Animal Movement
- Industry
- Human figure

Exercise 5

Digital Photo Editing: (Photoshop, Light room & Re-touching)

- Change Background
- Digital Effects
- Photo Retouching
- Color Correction
- Understanding different file formats - RAW, TIFF, JPEG, Printing resolution.

Compulsory: Submit a hard copy portfolio record (40 Pictures) and also a digital copy





Fourth Semester

COURSE CODE	RESEARCH METHODS IN COMMUNICATION	L	T	P	C
CORE XVI		6			4
Pre-Requisite	To make students understand the theoretical concepts of qualitative and quantitative research techniques and enhance their applications of research nuances from the stage of research formulation through to presentation.	2023 - onwards			
COURSE OBJECTIVES :					
1. To understand scientific research methods and basic concepts of research evaluation					
2. To understand the strengths and weakness of the various research methods used in mass communication research;					
3. To understand how to select the appropriate method to investigate a certain research question					
4. To learn how to design and conduct audience/mass communication research					
5. To learn how to interpret the meaning of numerical results					
EXPECTED COURSE OUTCOME :					
1. Connect applications of research nuances from the stage of research formulation through to presentation.					K1,K2
2. Hypothesize various methods and techniques in research on issues and events.					K2
3. Administer various Scaling techniques for the concept of Attitude and its formation					K3
4. Employ research in different media scenarios.					K4
5. Compute various Statistical tools to process data.					K3,K5
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create					
UNIT I	FOUNDATIONS OF RESEARCH				
Meaning, Objectives, Motivation, Utility. Concept of theory, empiricism, deductive and inductive theory. Characteristics of scientific method – Understanding the language of research – Concept, Construct, Definition, Variable. Research Process,					
UNIT II	PROBLEM IDENTIFICATION & FORMULATION				
Research Question – Investigation Question – Measurement Issues – Hypothesis – Qualities of a good Hypothesis –Null Hypothesis & Alternative Hypothesis. Hypothesis Testing – Logic & Importance					
UNIT III	RESEARCH DESIGN				
Concept and Importance in Research – Features of a good research design – Exploratory Research Design – concept, types and uses, Descriptive Research Designs – concept, types and uses. Experimental Design: Concept of Independent & Dependent variables. Approaches to Research: Qualitative, Quantitative, and Mixed Methods : Qualitative research – Quantitative research – Concept of measurement, causality, generalization, replication. Merging the two approaches. Aligning methodology with ontology and epistemology					
UNIT IV	MEASUREMENT				

<p>Concept of measurement – Problems in measurement in research – Validity and Reliability. Levels of measurement – Nominal, Ordinal, Interval, Ratio. Sampling: Concepts of Statistical Population, Sample, Sampling Frame, Sampling Error, Sample Size, Non Response. Characteristics of a good sample. Probability Sample – Simple Random Sample, Systematic Sample, Stratified Random Sample & Multi-stage sampling. Determining size of the sample – Practical considerations in sampling and sample size.</p>	
UNIT V	DATA ANALYSIS
<p>Data Preparation – Univariate analysis (frequency tables, bar charts, pie charts, percentages), Bivariate analysis – Cross tabulations and Chi-square test including testing hypothesis of association. Interpretation of Data and Paper Writing – Layout of a Research Paper, Impact factor of Journals, When and where to publish? Ethical issues related to publishing, Plagiarism and Self-Plagiarism.</p>	
UNIT VI	CONTEMPORARY ISSUES
<p>Use of tools / techniques for Research: methods to search required information effectively, Reference Management Software like Zotero/Mendeley, SPSS, Software for paper formatting like LaTeX/MS Office, Software for detection of Plagiarism Expert Lectures, Online Seminars- Webinars</p>	
REFERENCE	
<p>➤ Venkatesh, S. (2008). Gang leader for a day: A rogue sociologist takes to the streets. New York, NY: Penguin Group.</p>	
<p>➤ Creswell, J. W. (2013). Research design: Qualitative, quantitative, and mixed methods approaches. Thousand Oaks, CA: Sage Publications.</p>	
<p>➤ Wimmer, Roger D., and Dominick, Joseph R., Mass Media Research: An Introduction (10th Edition), Wadsworth, Cengage Learning: Boston MA.</p>	
<p>➤ Thomas R. Lindlof and Bryan C. Taylor, “Introduction to Qualitative Communication Research,” in Qualitative Communication Research Methods (2nd ed.) (Thousand Oaks: Sage: 2002),1–28.</p>	
<p>➤ Annette Markham, “How can qualitative researchers produce work that is meaningful across time, space, and culture?” In Markham, A. N., & Baym, N. K. (Eds.). Internet inquiry: Conversations about method (pp. 131-155). Thousand Oaks, CA: Sage, 2009.</p>	
<p>➤ Linda Tuhiwai Smith, “Research through Imperial Eyes,” in Decolonizing Methodologies (London and Dunedin NZ: Zed Books and University of Otago Press, 1999), 42–57</p>	
<p>➤ Tom Boellstorff, Coming of Age in Second Life: An anthropologist explores the virtually human, chapters 1 and 3, Princeton, NJ: Princeton University Press, 2008.</p>	
<p>➤ Annette Markham, “Why Methods textbooks fail to adequately address “the digital.” Blog post Sept 2014: http://www.markham.internetinquiry.org/2014/09/whymethodstextbooksfail/ 13</p>	
<p>➤ Richard Rogers, “The End of the Virtual: Digital Methods,” in Digital Methods (Cambridge, Mass.: The MIT Press, 2013).</p>	
<p>➤ Elfriede Fursich, “In defense of textual analysis: Restoring a challenged method for journalism and media studies” Journalism Studies 10.2 (2009): 238-252.</p>	
<p>➤ Alan McKee, Textual analysis: A beginner’s guide, chapters 1, 3, 4, 5. Thousand Oaks: Sage, 2003. (note the library has an e-copy of this book you can access)</p>	
<p>➤ Maurice Charland, (1987) “Constitutive rhetoric: The case of the People Quebecois” Quarterly Journal of Speech, 73:2, 133-150. Michael Calvin McGee, (1980) “The ‘ideograph’: A link between rhetoric and ideology” Quarterly Journal of Speech, 66:1, 1-16</p>	

➤ Owen Chapman and Kim Sawchuk, Research-Creation: Intervention, Analysis, and 'Family Resemblances,' Canadian Journal of Communication 37.1 (2012): 5–26. Kimberly Powell, "Breathing photography: Prosthetic encounters in research-creation," Qualitative Inquiry 21.6 (2015): 529-538.
➤ Kathleen Vaughan, "Pieced together: Collage as an artist's method for interdisciplinary research," International Journal of Qualitative Methods 4.1 (2005): 27-52.
➤ Steinar Kvale, Chapters 1 (Introduction to Interview Research), 5 (Conducting an Interview) & 9 (Analyzing Interviews) in Doing Interviews (Thousand Oaks CA: Sage, 2011). Also available at Sage Research Methods Online
➤ Joëlle Kivits, "Online Interviewing and the Research Relationship," in Virtual Methods: Issues in Social Research on the Internet, ed. Christine Hine (New York: Berg, 2005), 35–49.



COURSE CODE	DATA VISUALIZATION, DATA LITERACY AND STORY TELLING	L	T	P	C
Core XVII		6			4
Pre-Requisite	Demonstrate the best practice that presents your story in the process of creating data visualization including connecting to different data sources, assessing to the quality of the data, and converting raw data into data visualizations that provide actionable information	2023 - onwards			
COURSE OBJECTIVES :					
1. Gaining a basic understanding of the subject (e.g., factual knowledge, methods, principles, generalizations, theories)					
2. Learning to analyze and critically evaluate ideas, arguments, and points of view					
3. Learning appropriate methods for collecting, analyzing, and interpreting numerical information					
4. Developing specific skills, competencies, and points of view needed by professionals in the field most closely related to this course					
EXPECTED COURSE OUTCOME:					
1. Understand the fundamental design principles and different types of data visualization.					K1,K2
2. Identify both positive and negative impacts of data-informed decision across a variety of domains					K2
3. Apply the fundamental concepts of data visualization to define a project in your field of study					K3
4. Practice the core principles using widely available tools					K4
5. Compute various Statistical tools to process data.					K3,K5
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create					
UNIT I	DATA LITERACY AND DATA VISUALIZATION				
What is data literacy, why do we need data literacy, data driven decision making, benefits of data literacy. Overview of Data Journalism, Introduction to Data Journalism, Data visualization in everyday life, Principles for data visualization, Data literacy, Historical visualization, Visualizing large data sets					
UNIT II	DATA-CODING, TABULATION AND CLASSIFICATION OF DATA				
Statistical and Probabilistic Thinking-Bayesian Reasoning, Data Analysis- Introduction to Tableau.; Multivariate visualization, Geospatial visualization, Geospatial visualization, Interactive visualization Using JASP, Tableau, Types and Sources of Data for Reporting-Gapminder Illustration and Open Government Data Working with Numbers, Collecting Data and Performing Basic Univariate Data Analysis Text analysis and Visualization, data visualization of scale in Industry					
UNIT III	SEARCHING FOR TYPICAL PATTERNS IN DATA				
Tableau: Dashboard and Story, Critiques in data visualization, Creative and unique Visualizations, Truth in data story telling visualization, Visualization in the real world, Data story telling for regular folks Understanding data: qualitative vs quantitative data , structures data vs unstructured data, data at rest vs data in motion Analysis vs analytics, descriptive statistics, inferential statistics, business intelligence, artificial intelligence, big data, storing data, machine learning, supervised learning, regression analysis, time series forecasting, classification					
UNIT IV	FINDING ASSOCIATIONS IN DATA AND HYPOTHESIS TESTING				
Estimation and Hypothesis Testing, Testing Group Difference, Simple and Multiple Regression Analysis, Using Apps for Statistical analysis-SPSS, JASP and its alternatives					
UNIT V	DATA VISUALIZATION TOOLS AND GUIDELINES				

Critiques in data visualization, Data visualization with ethics, colors in visualization, visualization in Excel, Science Visualization, Data Art, Visualizing health and health core data, Data visual, Visualization tools of the future, Human Visual perception, Data Visualization process	
UNIT VI	CONTEMPORARY ISSUES
Expert Lectures, Online Seminars- Webinars	
REFERENCE	
➤ Hand, D. J. (2018). Aspects of data ethics in a changing world: Where are we now? Big data, 6(3), 176-190.	
➤ Drew, C. (2016). Data science ethics in government. Philosophical Transactions of the	
➤ Royal Society A: Mathematical, Physical and Engineering Sciences, 374(2083), 20160119. [Optional]3 Tech's Ethical 'Dark Side': Harvard, Stanford and Others Want to Address: https://www.nytimes.com/2018/02/12/business/computer-science-ethics-courses.html	
➤ Szafir, D. A. (2018). The good, the bad, and the biased: five ways visualizations can mislead (and how to fix them). interactions, 25(4), 26-33	
➤ Create Dashboards: https://help.tableau.com/current/pro/desktop/enus/dashboards.htm Create Stories: https://help.tableau.com/current/pro/desktop/enus/stories.htm Few, S. (2007). Data visualization - Past, present, and future. 2-11.	
➤ Swayne, D., & Klinke, S. (1999). Introduction to the special issue on interactive graphical data analysis: What is interaction? Computational Statistics, 14, 1-6. (Read 3. Interaction: What is it?)	
➤ M. C., & Roth, S. F. (1996, October). On the semantics of interactive visualizations. In Proceedings IEEE Symposium on Information Visualization'96 (pp. 29-36). IEEE	
➤ The Year in Visual Stories and Graphics: https://www.nytimes.com/interactive/2019/12/30/us/2019-year-in-graphics.html	
➤ Maps and Geographic Data Analysis in Tableau: https://help.tableau.com/current/pro/desktop/enus/maps.html	
➤ Visual Analytics with Tableau: Chapter 6: Maps (pp. 131- 154)	
➤ Visual Analytics with Tableau: Chapter 3: Creating Data Visualizations (pp. 49-77)	
➤ Multivariate data visualization and the limits of human perception: https://uxdesign.cc/multivariate-datavisualization-and-the-limits-of-human-perception60ad47b4f59f	
➤ The Art of Effective Visualization of Multi-dimensional Data: https://towardsdatascience.com/the-art-of-effective-visualization-of-multi-dimensional-data6c7202990c57	
➤ An Introduction to Visual Multivariate Analysis: https://www.perceptualedge.com/articles/beye/visual_multivariate_analysis.pdf • 30 Years of Multidimensional Multivariate Visualization: https://pdfs.semanticscholar.org/6b2a/08d0085c5513c76fb110fb4c7b554eee9344.pdf	
➤ Knafllic, C. N. (2015). Storytelling with data: Chapter 2: choosing an effective visual (pp. 35-70)	
➤ Visual Analytics with Tableau: Chapter 1: Introduction and Getting Started with Tableau (pp. 1-23)	
➤ Creative Data Literacy with Animated GIFs and Public Art by D'Ignazio, C.: https://www.youtube.com/watch?v=4uArFhp0MLw	
➤ The Visual Display of Quantitative Information (2nd ed.), Edward Tufte (Read pp. 53-77 & 107-121)	
➤ The Elements of Graphing Data (1985) by William S. Cleveland (Read pp. 24-55 & 68-88)	
➤ The Truthful Art: Data, Charts, and Maps for Communication by Alberto Cairo (Read pp. 41-65 & 121- 149)	

COURSE CODE	PUBLIC SPEAKING SKILLS FOR EFFECTIVE COMMUNICATION (PRACTICAL VII)	L	T	P	C
CORE XVIII				4	4
Pre-Requisite	This is a life skills course that will enable you to be an effective communicator, leader and teamplayer in any situation.	2023 - onwards			
COURSE OBJECTIVES :					
1. Introduce the processes and principles of effective communication – Overcoming barriers to communication – Taking initiative, building trust, team-work, self-confidence, and leadership skills.					
2. Know the art and skill of effective communication – Building your own style of assertive communication; verbal communication skills; and non-verbal communication skills.					
3. Practice deep listening, critical thinking and analysing skills– Ideating, planning and preparing concepts					
4. Develop skills for public speaking – Knowing and engaging your audience – Demonstrating confidence, enthusiasm, clarity and understanding.					
5. Develop and practice skills for oral presentations; extempore speaking; group discussions; seminars and question & answer sessions.					
EXPECTED COURSE OUTCOME :					
1. Plan and prepare speeches that inform, persuade, or fulfill the needs of a special occasion;				K1,K2	
2. Analyze your audience and design speeches to reflect your analysis;				K2	
3. Evaluate speeches based on a variety of verbal and non-verbal criteria;				K3	
4. Listen effectively, regardless of your interest in the subject matter;				K4	
5. Understand and explain the communication process.				K3,K5	
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create					
UNIT I	INTRODUCTION TO EFFECTIVE COMMUNICATION				
Processes and principles of effective communication – Overcoming barriers to communication – Building trust, team-work and collaborative communication – Taking initiative, building self-confidence and leadership skills – Finding your voice and identifying your strengths and interests					
UNIT II	BUILDING VERBAL AND NON-VERBAL COMMUNICATION SKILLS				
The art and skill of effective communication – Building your own style of assertive communication – Verbal communication skills – Non-verbal communication skills including posture, body language, eye contact, and voice modulation.					
UNIT III	BUILDING DEEP LISTENING, CRITICAL THINKING AND PLANNING SKILLS				
Critical thinking and analysing skills – The art of visualization – Deep listening and interviewing skills – Ideating, planning and preparing concepts.					
UNIT IV	UNDERSTANDING ONE’S AUDIENCE AND BUILDING LIFE SKILLS				
Skills for public speaking – Knowing your audience Engaging your audience – Role of the personality, interpersonal skills and language proficiency – Demonstrating confidence, enthusiasm, clarity and understanding.					

UNIT V	PREPARING FOR A WIDE RANGE OF COMMUNICATION SETTINGS
<p>Skills for oral presentations – Extempore speaking – Group discussions Seminars and question & answer sessions</p>	
UNIT VI	PRACTICAL
<p>Through various theatre techniques, the curriculum will introduce essentials of public speaking skills for effective communication theoretically and practically. Hear videos of eminent public speakers. Receive training for public speaking presentation skills through practical exercises in verbal communication and non-verbal communication. Maintain a self-reflective journal in which you will record your learning experiences in this course and also share with your peers and the course facilitator.</p> <ol style="list-style-type: none"> 1. INTRODUCTORY SPEECH: This is a speech of Self-Introduction based on a national newspaper or magazine article. Select an item to speak about which relates to your life in some way 2. INFORMATIVE SPEECH: The purpose of this extemporaneous speech is to inform the audience about some person, object, process, concept or event. A full-sentence outline and bibliography are required. The use of an audience analysis survey and visual aid is optional, but recommended, except for PowerPoint. 3. PERSUASIVE SPEECH: This extemporaneous speech assignment is to persuade the audience for or against a question of policy. In addition to a full-sentence outline, audience analysis and bibliography, the use of a visual aid is highly recommended. Note: PowerPoint is mandatory for either the persuasive or final speech. 4. SPECIAL OCCASION SPEECH: A speech designed to fulfill the objectives of a designated special occasion. Speakers may choose from the following options: <ol style="list-style-type: none"> (1) an “after-dinner” speech, using an imaginary professional career as the basis for the speech; (2) a commemorative speech honoring a famous historical person or event; or (3) a “grand narrative” speech – using a narrative to tell a family story that has been passed down to you which contains a particular moral or cultural insight. The front side of one 4”x 6” index card is allowed. 5. FINAL SPEECH: The student may choose either a speech to inform or to persuade. An outline (speaker’s choice), audience analysis, bibliography and visual aid are required. Note: PowerPoint is mandatory for at least one speech - either the persuasive or final speech. 	
REFERENCE	
<p>➤ Effective Communication and Public Speaking: S. K. Mandal, Jaico, 2007</p>	
<p>➤ Essentials of Effective Communication: Vasantha R. Patri & Neelakant Patri, Greenspan, 2002.</p>	
<p>➤ Mastering Public Speaking– Exercise Your Body Parts and Build Your Speaking Skills: Dorothy Lynn & Jessica Selasky, Jaico, 2008</p>	

COURSE CODE	PROJECT AND VIVA-VOCE*	L	T	P	C
CORE XIX		-	-	5	4
Pre-requisite	The problem-solving skills are mandatory for students to connect with reality through a researchable topic.	Syllabus Version		2022-2023	
Course Objectives:					
The main objectives of this course are to:					
1. To enable students to enrich their skills in data collection, analysis, problem-solving, and theorizing in the field concerned.					
Expected Course Outcomes:					
On the successful completion of the course, student will be able to:					
1	Defend the obtained data				K5
2	Validate greater confidence and independence in exploring data.				K5
3	Convince to publicly advocate for and defend work.				K4
4	Connect the review of literature to deeply understand the discipline				K3
5	Articulate the relevant methodology to study an issue.				K3
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create					
Unit:1	INTRODUCTION				13 hours
Formulation of Research Problem.					
Unit:2	REVIEW OF RELATED LITERATURE				15 hours
Primary and Secondary sources of data.					
Unit:3	RESEARCH METHODOLOGY				15 hours
Selection of Research Design and Sampling Design with Conceptual Framework.					
Unit:4	ANALYSIS AND INTERPRETATION				15 hours
Descriptive and Inferential Statistical Tools for Data Interpretation.					
Unit:5	DISCUSSION AND CONCLUSION				12 hours
Implications for New Knowledge Generation in the chosen domain.					
Unit:6	Contemporary Issues				2 hours
Online Seminars – Webinars, Expert Lectures, Research Gap Analysis					
Total Lecture hours					72 hours

COURSE CODE	ENTREPRENEURIAL MEDIA PROJECT (PRACTICAL VIII)	L	T	P	C
ELECTIVE IV		-	-	4	4
Pre-requisite	Entrepreneurship is key to every industry and entrepreneurial projects give insights on becoming self-employed and equip students with the knowledge and transferable skills applicable across creative industries.	Syllabus Version		2022-2023	
Course Objectives:					
<ol style="list-style-type: none"> 1. Enables students to imbibe skills and the spirit of entrepreneurship. 2. Enables hands on experience in designing and developing a project that underpins innovation, 3. Enables marketing, finance and business networks. 4. Gives exposure to understanding how to behave entrepreneurially in this dynamic and rapidly growing area of the economy, 5. Facilitates recognition and acting on opportunities for business growth and self-employment. 					
Expected Course Outcomes:					
On the successful completion of the course, student will be able to:					
1	Begin to establish an online media presence.				K5
2	Understand how media organizations and individuals are adapting to digital disruption.				K5
3	Be a more economically viable media citizen (i.e., Be more “hireable,” less “fireable,” and better able to create ideas that generate revenue and stick.)				K4
4	Understand the economics of media, how they’re changing, and what that means for the future.				K3
5	Improve your use of media software and tech platforms				K3
K1 - Remember; K2 - Understand; K3 - Apply; K4 - Analyze; K5 - Evaluate; K6 - Create					
<ol style="list-style-type: none"> 1. To complete this course, students will carry out a Major Entrepreneurial Project, a group project, with guidance from a supervisor where they will be encouraged to take a creative venture of their own devising to proof-of-concept stage, allowing them to pitch effectively to investors or employers by the time of completion. 2. Students should be encouraged to identify media partners for innovation from media industries. Students can also work with other disciplines like engineering, business and computer science. For instance, entrepreneurial journalism can be an attempt to identify new sustainable business models, create new journalism tools, teach students new skills, and incubate new-media initiatives. 3. The project will be evaluated based on the following: Modules – Innovation – Creative – Start-ups – Media Entrepreneurship – Business Networks for Entrepreneurs – Entrepreneurship in the media sector Entrepreneurial Finance – Innovation-driven Marketing – Major Project 					
A. INCUBATING MEDIA PROJECTS:					
Students can make use of the possibilities of new media to come up with innovative entrepreneurial ideas. Working with NGOs students can refine their ideas through exposures in innovation, marketing, financial analysis, technology, leadership, and communication.					
B. CREATING DIGITAL MEDIA PRODUCTS:					
Creating cutting-edge digital media products for regional and national media companies and other organizations. Students with ideas for digital products or media-related businesses also may develop their entrepreneurial ventures in the lab. They then have the opportunity to present their prototypes to local investors and experienced entrepreneurs.					