

SJMC Syllabus approved by 2nd BoS. Approved Syllabus of M.A. in Journalism and Mass Communication Offered by School of Journalism & Mass Communication, Aryabhatta Knowledge University, Patna, applied from 2025-26. BoS held on July 26, 2025

**Syllabus of
M.A. in Journalism and Mass Communication
Offered by
School of Journalism & Mass Communication
Aryabhatta Knowledge University, Patna
From
2025-26**



**आर्यभट्ट ज्ञान विश्वविद्यालय
ARYABHATTA KNOWLEDGE UNIVERSITY**

**School of Journalism & Mass Communication
Aryabhatta Knowledge University, Patna-800001**

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M.A. in Journalism and Mass communication

The School of Journalism and Mass Communication (SJMC) shall offer 2 years duration i.e. 4 Semesters course which shall be designated as Master of Arts in Journalism and Mass Communication, abbreviated as MJMC. The syllabus comprises;

Sr. No.	Course Type	No. of Course/s	Credit
1	Core Courses (CC)	14	70
2	Elective Course (EC)	1	5
3	Generic/General Elective (GE) or Discipline Specific Elective Course (DSE)	1	10
4	Ability Enhancement Course (AEC)	1	5
5	Ability Enhancement Compulsory Courses (AECC)	2	10

The student will be evaluated through CIA/end-semester examinations as well as Project/Dissertation evaluation.

Teaching of these courses will be structured accordingly.

Structure of the 2 yrs (Four Semesters) Post Graduate Degree course under CBCS:

Semester	No of Course/ Papers	Credit per Course/ Paper	Total Credit	Minimum No. of Learning Hours #	No. of Core Course/ paper	No. of Elective Course/ paper	Code of Nature of Elective Course/ Paper
I	05	05	25	250	4	1	AECC- 1
SEMESTER BREAK							
II	06	05	30	300	5	1	AEC-1
SEMESTER BREAK							
III	06	05	30	300	5	1	AECC- 2
SEMESTER BREAK							
IV	02	05/10	15	150	0	2	EC-1 DSE-1 Or GE-1
Total	19		100	1000	14	5	

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Program Learning Outcomes (PLOs)

Element/ Dimension	Programme Learning Outcomes
Knowledge and Understanding	<ul style="list-style-type: none"> • Demonstrate advanced knowledge and critical understanding of the field of journalism and mass communication, including its sub-fields such as print, broadcast, digital media, and public relations, and their linkages with related disciplines like sociology, political science, and media ethics. • Exhibit a coherent understanding of research principles, methods, and techniques applicable to journalism and mass communication, including qualitative and quantitative approaches to media analysis and audience studies. • Show awareness and critical understanding of emerging trends, technologies, and issues in journalism and mass communication, such as digital transformation, misinformation, and ethical challenges in media practice. • Demonstrate procedural knowledge required for performing complex professional tasks, including content creation, media production, and strategic communication planning.
Skills Required to Perform and Accomplish Tasks	<ul style="list-style-type: none"> • Apply advanced cognitive and technical skills to produce, edit, and disseminate media content across multiple platforms, including print, broadcast, and digital media. • Demonstrate specialized cognitive and technical skills to critically analyse and synthesize complex information from diverse sources, such as news reports, academic research, and audience data, to create impactful media narratives. • Utilize advanced skills in evaluating research findings and designing relevant media research to address contemporary issues in journalism and mass communication. • Exhibit proficiency in using industry-standard tools and technologies for media production, including editing software, content management systems, and social media analytics.
Application of Knowledge and Skills	<ul style="list-style-type: none"> • Apply advanced theoretical and technical knowledge to identify, analyse, and address real-world problems in journalism and mass communication, such as crafting evidence-based narratives to counter misinformation or designing strategic communication campaigns. • Use advanced research methods to conduct investigations and formulate evidence-based solutions to complex and unpredictable challenges in media practice, such as adapting to rapidly changing audience preferences or navigating regulatory frameworks. • Integrate interdisciplinary knowledge from fields like sociology, psychology, and technology to develop innovative media content and communication strategies that resonate with diverse audiences.
Generic Learning Outcomes	<ul style="list-style-type: none"> • Listen carefully, read media texts and research papers analytically, and present complex information clearly and concisely to diverse

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	<p>audiences, including specialist and non-specialist groups.</p> <ul style="list-style-type: none">• Communicate technical information, media analyses, and research findings in a well-structured manner, both in writing and orally, using appropriate journalistic and academic formats.• Present views on the relevance and applications of recent research and media trends in the context of emerging developments, such as the impact of artificial intelligence on journalism or the role of social media in shaping public opinion.• Pursue self-paced and self-directed learning to upgrade knowledge and skills, including research-related skills, to adapt to the evolving demands of the media industry and pursue further education or research.
Constitutional, Humanistic, Ethical, and Moral Values	<ul style="list-style-type: none">• Demonstrate a commitment to constitutional values, such as freedom of expression, and uphold ethical standards in journalism, including accuracy, fairness, and respect for privacy.• Exhibit humanistic and moral values by promoting inclusivity, diversity, and social justice through media content and communication practices.• Critically evaluate media practices and policies to ensure alignment with ethical principles and societal responsibilities, particularly in addressing issues like media bias and representation.
Employment-Ready Skills and Entrepreneurship Skills and Mindset	<ul style="list-style-type: none">• Demonstrate employment-ready skills, such as multimedia content creation, audience engagement, and crisis communication, to meet the demands of the fast-evolving media industry.• Exhibit an entrepreneurial mindset by identifying opportunities for innovation in media production, such as developing independent media platforms or leveraging digital tools for content monetization.• Demonstrate full personal responsibility for the quality and impact of media outputs, both as an individual contributor and as a member of a collaborative media team.• Adapt to technological advancements and shifting employer demands by mastering new forms of media work, such as data journalism, immersive storytelling, and social media strategy, in rapidly changing production processes.

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SEMESTER-1

1	2	3	4	5	6	7
Code	Course Component	Name of the course	Credit	C.I.A.	End semester exam	Total Marks
					Marks	
CC-1	Core	Concepts and Theories of Mass Communication	5	30	70	100
CC-2	Core	Media – Culture and Society	5	30	70	100
CC-3	Core	Print Media	5	30	70	100
CC-4	Core	Photo Journalism	5	30	70	100
AECC-1	Elective	1. IKS (Bihar) 2. Theatre 3. Creative Writing 4. SWAYAM course(s)	5	50	50	100

SEMESTER-II

1	2	3	4	5	6	7
Code	Course Component	Name of the Course	Credit	C.I.A.	End semester Exam	Total Marks
					Marks	
CC-5	Core	Development Communication	5	30	70	100
CC-6	Core	Media Law & Ethics	5	30	70	100
CC-7	Core	Radio Production	5	30	70	100
CC-8	Core	Advertising and Public Relation	5	30	70	100
CC-9	Core	Research Methodology	5	30	70	100
AEC-1	Elective	1. Music for Media 2. Courses offered by other Centres 3. SWAYAM course(s)	5	50	50	100

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SEMESTER-III

1	2	3	4	5	6	7
Code	Course component	Name of the course	Credit	C.I.A.	End semester Exam	Total marks
				Marks		
CC-10	Core	Film Studies	5	30	70	100
CC-11	Core	TV Production	5	50	50	100
CC-12	Core	Communication Research	5	30	70	100
CC-13	Core	Media Management & Entrepreneurship	5	30	70	100
CC-14	Core	Social Media	5	30	70	100
AECC-2	Elective	1. Graphics and Animation 2. DTP 3. Swayam course(s)	5	50	50	100

SEMESTER-IV

1	2	3	4	5	6	7
Code	Course Component	Name of the Course	Credit	C.I. A.	End Semester Exam	Total marks
				Marks		
EC-1	Elective	Documentary Film Production	5	30	70	100

Or

	Elective	Science Communication	5	30	70	100
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Choose Any one in two Elective papers (DSE – 1 or GE – 1)

				C.I. A.	End Semester		
					Internal Evaluation	External Evaluation	
DSE – 1	Elective	Project on TV/Documentary/Film Production	10	50	50 (25 Marks Project + 25 Marks Viva)	100 (50 Marks Project + 50 Marks Viva)	200
Or							
GE-1	Elective	Dissertation on Journalism & Mass Communication	10	50	50	100	200

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DETAILED COURSE OF STUDY
M.A. Semester-I
Concepts and Theories of Mass Communication

Course Code	CC 1
Credit	5
L/T/P	4/1/0 Hrs./week

COURSE DESCRIPTION:

This paper opens the field of mass communication to students providing a general overview together with the knowledge of theories emphasizing their development and application in practicum and research. Theories include those concerning effects, audience psychology and sociological aspects of mass media. The course surveys some of the major social science theories and models used in the field.

Course Outcomes

CO1: Explain the fundamental concepts, elements, types, and functions of communication and mass communication, including their scope and significance in various contexts.

CO2: Critically analyze key communication models (e.g., Lasswell's, Shannon and Weaver's, Schramm's, and Westley MacLean's) and their relevance to communication processes.

CO3: Interpret major communication theories, such as Two-Step Flow, Dependency, and Normative Theories, and evaluate their influence on media practices and systems.

CO4: Assess mass communication theories, including Bullet Theory, Uses and Gratification, and Agenda Setting, and their effects on audience behavior and societal dynamics.

CO5: Evaluate the psychological and sociological impacts of mass media across cultures, applying theories like Cultivation Theory, Spiral of Silence, and Diffusion of Innovation.

CO6: Trace the evolution and influences shaping communication systems, including traditional, print, broadcast, digital media, and film, and their role in mass communication.

CO7: Analyze the relationship between communication theories and ethical considerations, addressing their implications for responsible media practices.

CO8: Identify and categorize communication barriers (e.g., semantic, interpersonal, technological, and organizational) and propose strategies to mitigate their impact.

CO9: Apply epistemological, ontological, and axiological perspectives to critically examine mass communication theories and their practical applications.

CO10: Synthesize theoretical frameworks and models to analyze real-world mass communication scenarios, demonstrating their utility in research and professional practice.

Course Structure

Unit-I Communication

- Meaning, Definition, Characteristics and scope of Communication
- Elements, Forms and Functions of Communication

- Channels and processes of Communication
- Types of Communication
- Communication in Indian Knowledge Systems

Unit -II Theories and Models in Communication

Models of Communication:

- Linear Models
- Interactive Models
- Transactional Models
- Indian Models
- Theodore M. Newcomb's Model
- George Gerbner's Model
- Charles E. Osgood's Model
- Harold Laswell's Model
- Wilbur Schramm's Model
- Dance's model
- Westley MacLean's Model
- Shannon and Weaver's Model
- DM White's 'Gate Keeper' Model

Theories of Communication:

- Action Theory
- Two-Step Flow Theory
- Dependency Theory
- Pragmatic Theory
- Mass Media Theory
- Critical Theory.
- Normative Theory
- Authoritarian theory
- Libertarian Theory/ Free Press Theory
- Social Responsibility Theory
- Soviet Media theory
- Development Communication Theory
- Democratic Participation Theory
- Media effects Theory

Unit-III Mass Communication

- Meaning, Definition, Characteristics and scope of Mass Communication
- Elements, Forms and Functions of Mass Communication
- Channels and processes of Mass Communication
- Mass Communication in Indian Knowledge Systems

Theories of Mass Communication:

- Bullet Theory
- Propaganda theory
- Personal Influence Theory

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- Uses and Gratification theory
- Psychological Theory
- Individual difference theory
- Theory of cognitive dissonance
- Spiral of Silence theory
- Sociological theories
- Cultivation theory
- Agenda Setting theory
- Diffusion of innovation

Unit-IV Mass Communication and Media

- Mass Communication through Traditional media.
- Mass Communication through Print Media.
- Mass Communication through Broadcast Media.
- Mass Communication through Digital Media
- Mass Communication through Film and Documentaries.

Unit-V Communication Barriers

- Meaning, Definition and Categorization of Communication Barriers.
- Semantic Barriers, Inter-personal Barriers, Individual Barriers.
- Economic and Geographic Barriers, Organizational Barriers.
- Technological Barriers, Channel and Media Barriers.

Suggested Readings:

- Berlo, D. K. The Process of Communication, New York: Halt Renhart and Winston
- De Fleur, Theories of Mass Communication, 2nd Edition, New York; David McKay
- Klapper, J.T. The effects of Mass Communication, New York Free press
- Schramm, W. The Process and effects of Mass Communication, University of Illinois Press
- Narula, Uma, Mass Communication Theory and Practice, Har-anand Publication, New Delhi
- Kumar, Keval J. Mass Communication in India, Jaico Publishing House: Mumbai.
- C. S. Rayadu, Communication, Himalaya Publishing House, Mumbai
- Aubrey B Fisher, Perspectives on Human Communication, Macmillan Publishing Co., New Delhi
- Agarwal Bala Vir & Gupta V.S., Handbook of Journalism and Mass Communication, Concept Publishing Company
- Goldie C. M, Communication Theory, Cambridge University Press
- Windahletal, Using Communication theory: An Introduction to Planned Communication, Sage Publication
- Schulz, Peter J, Communication Theory, Vol.:1to4, Sage publishers
- McQuail, D. (2010), Mass Communication Theory (6th Ed.) Thousand Oaks, CA: SAGE.
- Arthur Asa Berger (1995), Essentials of Mass Communication Theory, Sage Publication
- Jay Black, Jennings Bryant (1993). Introduction to Mass Communication, Win. C. Brown Publishers.
- John Fiske (1982). Introduction to Communication Studies. Methuen, London.
- विष्णु राजगढ़िया) 2008). सिद्धांत और अनुप्रयोग. नेहा पब्लिशर एंड डिस्ट्रीब्यूटर्स, नई दिल्ली।
- रमेश जैन) 2007). जनसंचार विश्वकोश. नेशनल पब्लिशिंग हाउस, नई दिल्ली।

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Further reading

- Atton, C. (2015) The Routledge Companion to Alternative and Community Media. London: Routledge.
- Bella, M. (2003) International and Development Communication: A 21st Century Perspective- 2nd Edition. Thousand Oaks, CA: Sage.
- Blommaert, J. (2005) Discourse: A Critical Introduction. Cambridge: Cambridge University Press.
- Carey, J. W. (1989) Communication as Culture. New York, NY: Routledge.
- Castells, M. (2009) Communication Power. Oxford: Oxford University Press.
- Chadwick, A. (2017) The Hybrid Media System: Politics and Power – 2nd Edition. Oxford: Oxford University Press
- Couldry, N. and Hepp, A. (2016) The Mediated Construction of Reality. Cambridge: Polity.
- Curran, J. (ed.) (2010) Media and Society. 5th Edition. London: Bloomsbury.
- Dahlgren, P. (2009) Media and Political Engagement, Cambridge: Cambridge University Press.
- Hall, S. (ed.) (1997) Representation: Cultural Representations and Signifying Practices. Milton Keynes: Open University Press.
- Harp, D., Loke, J. and Bachmann, I. (eds.) (2018) Feminist Approaches to Media Theory and Research. Basingstoke: Palgrave MacMillan.
- Howarth, David (2000) Discourse. Buckingham: Open University Press.
- Fenton, N. (ed.) (2010) New Media, Old News: Journalism and Democracy in the Digital Age, London: Sage.
- Mansell, R. (2012) Imagining the Internet: Communication, Innovation, and Governance. Oxford: Oxford University Press.
- Mejias, M. (2013) Off the Network: Disrupting the Digital World. Minneapolis, MN: Minnesota University Press.
- Thompson, J.B. (1995) The Media and Modernity: A social theory of the media. Cambridge: Polity.
- Turkle, S. (2011) Alone together. New York, NY: Basic Books.
- Wasko, J., Murdock, G. and Sousa, H. (eds) (2011) The Handbook of Political Economy of Communications. London: Wiley-Blackwell.
- Zuboff, S. (2019) The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power. London: Profile Books Ltd.

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Media-Culture and Society

Course Code	CC 2
Credit	5
L/T/P	4/1/0 Hrs./week

Course Description: This course intends to provide students basic ideas of media, culture & society. It also provides various conceptual frameworks that will entail a broad overview of the socio-cultural and political implications of media message. The course incorporates cultural production, media aesthetics and cultural consumption.

Course Outcomes

- CO1:** Articulate the foundational concepts and dimensions of culture, media, and society, and their interrelationships within socio-cultural and political contexts.
- CO2:** Analyze the role of mass media as a social institution, exploring its impact on social integration, identity formation, and social change.
- CO3:** Evaluate theoretical frameworks, such as Frankfurt School, Birmingham School, and Hofstede's cultural dimensions, to understand media's influence on cultural production and consumption.
- CO4:** Examine the interplay between media and culture, including intercultural communication, macro and micro cultures, and the role of media in shaping value systems.
- CO5:** Critically assess mediated culture through perspectives like feminism, psychoanalysis, and post-modernity, addressing issues of representation and cultural critique.
- CO6:** Investigate the concept of media hegemony, cultural imperialism, and pluralism, applying theories such as Edward Said's Orientalism to analyze global cultural dynamics.
- CO7:** Explore the role of culture industries in shaping media aesthetics, fashion, rituals, and cultural consumption patterns in contemporary society.
- CO8:** Analyze the socio-political implications of media messages, including stereotyping, multiculturalism, and the construction of information and post-industrial societies.
- CO9:** Synthesize concepts of cultural hybrids, high and low contexts, and counterculture to evaluate media's role in globalization and cultural capitalism.
- CO10:** Apply conceptual frameworks from the course to critically analyze real-world media phenomena, demonstrating their relevance to cultural production and societal impact.

Course Structure

Unit – I Concept of Culture

- Meaning & dimensions-
- The basic theoretical framework.
- Culture as communication and vice-versa
- Fashion, Fads, Ads & Rituals.
- Media manufacturing of culture, Culture industries, Critique of culture industry.

Unit –II Media and Society

- Mass media and society, theoretical approaches, Ideology, culture in mass media.

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- Mass media as institution; social integration, Identity, social change & mass media.
- Stereotyping, information society & post-industrial society

Unit- III Media and Culture

- Intercultural communication -perception, meaning, relevance & contexts.
- Macro & micro cultures, elements of cultural systems.
- Media and value system, Hofstede's cultural dimension

Unit -IV Mediated culture and criticism

- Frankfurt School, Birmingham school, Chicago school,
- Modernity, post-modernity
- Structuralism, post-structuralism,
- Psychoanalysis; Freud, Jung, Lacan, Impact on text.
- Feminism - Under representation, Gendered representation, Visual Pleasure, Eco Feminism

Unit-V Media culture and hegemony

- Pluralism, multiculturalism & counter culture.
- Cultural Hybrids-high & low contexts
- Hegemony
- Cultural Capitalism
- Imperialism
- Elitism
- Edward Said's Orientalism

Suggested Readings:

- Campbell, Richard, Martin, Christopher R, and Fabos Bettina (2011). *Media and Culture: An Introduction*. London: Bedford
- Carey, James, W. (2008). *Communication as Culture*. London: Routledge
- Dube, S. C, (1990). *Tradition and Development*. New Delhi: Vikas
- Gurevitch, Michael, and Curran, J. (2005). *Mass Media and Society*, London: Bloomsbury
- Hartley, J. (2011). *Communication, Cultural and Media Studies*. London: Routledge.
- Kraidy, M. M. (2005). *Hybridity or the cultural logic of globalization*. Philadelphia: Temple University Press
- Mathews, G. (2000). *Global Culture/Individual Identity: Searching for Home in the Cultural Supermarket*. New York: Routledge
- Nisbett, R. (2003). *The Geography of Thought: How Asians and Westerners Think Differently...and why*. New York: Free Press
- Shaules, J., (2007). *Deep Culture: The Hidden Challenges of Global Living*. Toronto: Multilingual Matters
- Terhi, R. (2005). *The Media and Globalization*. London: Sage
- चौबे, कृपाशंकर) .2018). *मीडिया संस्कृति समय*. प्रकाशन संस्थान .ISBN: 978-81-7714-658-5

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Print Media

Course Code	CC 3
Credit	5
L/T/P	3/1/2 Hrs./week

Course Description: This course introduces the student to the editorial and journalistic practices used in publishing news articles for print media. This course will enhance the writing skill of the learner and develop the knowledge regarding print media.

Course Objective:

- To make students aware about the various forms of print media and printing technologies.
- To familiarize students with technologies used in print journalism.
- To enhance skills of students.
- To introduce students to the evolution, structure, and functions of print media.
- To equip learners with advanced skills in news writing, editing, and page design.
- To develop critical understanding of editorial practices and journalistic ethics.
- To expose students to specialized reporting and technological advancements in print production.

Course Outcomes (COs):

CO1: Understand the fundamentals of news, including definitions, elements, sources, and news-gathering techniques used in print journalism.

CO2: Demonstrate the ability to write and analyse different formats of journalistic content such as features, columns, editorials, obituaries, and creative pieces.

CO3: Identify and apply various news writing styles suited for soft news, hard news, investigative, interpretative, and in-depth reporting.

CO4: Develop headlines and understand page makeup, layout techniques, and the structure of broadsheet and tabloid formats.

CO5: Describe the roles and functions of media regulatory bodies such as PCI, RNI, ABC, and understand the ethical principles in journalism.

CO6: Analyse the functioning of news agencies, distinguish between different types, and understand their role in Indian journalism.

CO7: Report on specialized beats including science, sports, economy, and development, using standard formats and terminology.

CO8: Demonstrate proficiency in editing for print media, including the use of standard editing symbols, layout design, and graphics integration.

CO9: Report accurately on real-world events such as weather, elections, accidents, conflicts, and speeches using ethical and professional standards.

CO10: Understand and compare modern printing techniques such as offset, digital, flexography, screen printing, and 3D printing, and evaluate their relevance in contemporary print media.

Course Structure

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Unit I: Introduction to Print Media

- History and evolution of print journalism (global and Indian context)
- Role and relevance of print media in the digital age
- Types of print media: newspapers, magazines, newsletters, journals
- Organizational structure of a newspaper/magazine house
- Print media vs. electronic and digital media

Unit II: News and Feature Writing

- Definition and elements of news
- News values and news gathering techniques
- Sources: handouts, press releases, press briefing-press conference, interviews, RTI, News Agencies
- Types of news writing: hard news, soft news, investigative, interpretative, in-depth
- Feature writing: profiles, human interest stories, columns, reviews
- Editorials, middles, letters to editor, obituaries

Unit III: Editing and Design

- Editing: importance, process, symbols and proofreading
- Headline writing: types, styles, techniques
- Photojournalism: role of visuals, caption writing
- Layout and page design: dummy pages, broadsheet, tabloid
- Use of graphics and infographics
- Introduction to DTP software (e.g., InDesign, QuarkXPress)

Unit IV: Institutions and Ethics

- Press Commissions, Press Council of India (PCI)
- Registrar of Newspapers for India (RNI)
- Audit Bureau of Circulations (ABC)
- Ethics in print journalism: accuracy, objectivity, fairness
- Issues: paid news, sensationalism, fake news
- Media accountability and criticism

Unit V: Technology and Future of Print Media

- Printing technologies: letterpress, offset, digital, flexography, 3D printing
- Newspaper production workflow: from newsroom to press
- Impact of convergence and multimedia integration
- Survival of print in the era of social media and mobile journalism
- E-papers and hybrid newsrooms

Suggested Readings:

- Reporting, B.N. Ahuja, 1990, Surjeet Publications, New Delhi.
- Basic Journalism, Parthasarathy, 1997, Macmillan India Pvt. Ltd., New Delhi.
- News Reporting & Editing, K.M. Srivastava, 1987, Sterling Pub. House, New Delhi.
- The Complete Reporter by Jullian Harris and others, Macmillan Publishing Co., New York.
- The Professional Journalist by John Hobenberg, Oxford IEH Publishing Company, New Delhi
- Good News Bad News by Tharyan
- Issues in Mass Communication by J. S. Yadava and Pardeep Mathur
- News Writing by Haugh George A.
- The Journalism Handbook by M.V. Kamath

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- Handbook of Journalism by Aggarwal Vir Bala, Gupta V.S.
- Maurya, R.P. (2018) Print Media: Sidhantauro Vyawhar.
- Arora, H. (2009), Print Media Lekhan, K.K. Publication.
- Desai, P. B. (2014), Prayojanmulak Hindi Tatha Media Lekhan
- Sharma, M. (2014) Print Media: Kal Aur Aaj. Hindi Book Centre.
- चौबे, कृपाशंकर) .2022). राष्ट्रनिर्माताओं की पत्रकारिता. प्रलेक प्रकाशन .ISBN: 978-93-55002-21-1
- चौबे, कृपाशंकर) .2015). पत्रकारिता :परंपरा और समकालीन सरोकार. अनामिका प्रकाशन .ISBN: 978-81-87770-79-4
- चौबे, कृपाशंकर) .2013). हिंदी पत्रकारिता के शिल्पकार. अनामिका प्रकाशन .ISBN: 978-81-87770-67-1
- चौबे, कृपाशंकर) .2003). पत्रकारिता के उत्तर आधुनिक चरण. वाणी प्रकाशन .ISBN: 81-8
- News Reporting and Editing – K.M. Shrivastava
- Handbook of Journalism and Mass Communication – Vir Bala Aggarwal
- The Elements of Journalism – Bill Kovach and Tom Rosenstiel
- Editing and Design – T.J.S. George
- Writing for the Media – Usha Raman

Lab Assignments Plan

These practical exercises are structured unit-wise to complement the theoretical components and provide hands-on experience aligned with professional print media practices.

Lab 1: Improve Your Typing skill and Comparative Media Analysis

Objective: To know how to work on computer, like typing, creating files, saving them and transmitting them. Understand different types of print media.

Task: Collect and analyse samples of a **newspaper, magazine, journal, and newsletter**. Identify target audience, content types, frequency, and layout style.

Deliverable: Comparative report with sample cut-outs/images.

Lab 2: Print Media Timeline

Objective: Explore the evolution of print journalism.

Task: Create a **timeline chart or infographic** of key milestones in Indian and global print journalism history.

Deliverable: Visual timeline (hand-drawn or digital).

Lab 3: News Reporting

Objective: Practice real-time news writing.

Task: Conduct a simulated **press conference** in class. Write a **hard news report** (250–300 words) based on the event.

Deliverable: Typed news story with headline and byline.

Lab 4: Feature Writing

Objective: Develop storytelling and human-interest writing skills.

Task: Interview a peer or a guest and write a **profile feature or human-interest story**.

Deliverable: 600–800-word feature article.

Lab 5: Letters, Editorials, and Obituaries

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Objective: Understand opinion and formal news formats.

Task: Write:

A letter to the editor on a current issue.

An editorial on a recent policy/event.

An obituary (real or fictional).

Deliverable: Three separate short pieces.

Lab 6: Editing Practice

Objective: Learn proofreading and editing conventions.

Task: Edit a raw news article using standard **proofreading symbols** and correct grammar, structure, and clarity.

Deliverable: Marked-up article (print or digital).

Lab 7: Headline Writing

Objective: Practice various headline styles.

Task: Create 3 types of headlines (straight, question, pun) for the same news story.

Deliverable: Headline sheet with explanations.

Lab 8: Layout Design (Manual)

Objective: Understand newspaper layout principles.

Task: Create a **dummy page layout** (tabloid or broadsheet) using hand-drawn sketches.

Deliverable: Paper layout showing placement of headlines, images, columns.

Lab 9: Layout Design (Software)

Objective: Use DTP tools.

Task: Design a sample **magazine cover page** using **InDesign** or **QuarkXPress**.

Deliverable: Digital file submission and printout.

Lab 10: Case Study on Media Ethics

Objective: Explore real ethical dilemmas in print journalism.

Task: Pick one of the following: *paid news, sensationalism, or fake news*. Present a real-world case study.

Deliverable: Case analysis report and 5-min classroom presentation.

Lab 11: Institutional Research

Objective: Familiarize with key media regulatory bodies.

Task: Prepare a short research file on **PCI, RNI, and ABC**—functions, relevance, and controversies.

Deliverable: Fact sheet or mini-report (approx. 2 pages).

Lab 12: Workflow Mapping

Objective: Visualize the newsroom-to-press process.

Task: Create a **workflow chart** showing newspaper production stages: reporting → editing → layout → printing → distribution.

Deliverable: Flowchart (manual or digital).

Akash Pratap

*Sohil WB
26/07/2025*

Lab 13: Comparative Print Technology Report

Objective: Understand printing methods.

Task: Visit a local printing press (or virtual tour/video) and write a report comparing offset vs. digital printing.

Deliverable: 2-page visit report with photos/diagrams.

Lab 14: Hybrid Newsroom Simulation

Objective: Explore convergence in media.

Task: In groups, simulate a hybrid newsroom. Assign roles (reporter, editor, layout designer, social media manager) and create a story package for both print and online platforms.

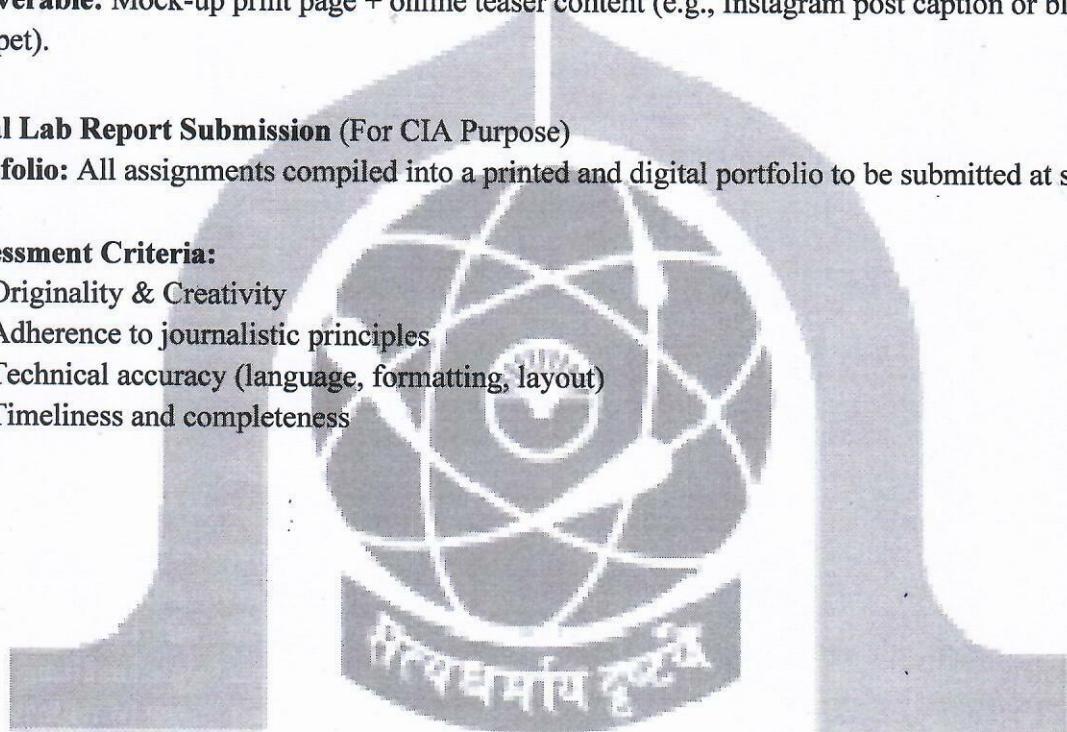
Deliverable: Mock-up print page + online teaser content (e.g., Instagram post caption or blog snippet).

Final Lab Report Submission (For CIA Purpose)

Portfolio: All assignments compiled into a printed and digital portfolio to be submitted at semester end.

Assessment Criteria:

- Originality & Creativity
- Adherence to journalistic principles
- Technical accuracy (language, formatting, layout)
- Timeliness and completeness



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Shubh Dutt

*Subh Dutt
26/07/2025*

Photography

Course Code	CC 4
Credit	5
L/T/P	3/1/2 Hrs./week

Course Description: The course is designed to familiarise students with the basic concepts, theories and practices of photography, visual design and image creation techniques. Adequate exposure to the practices of photography through hands-on Exercise/Practicums (from conceptualisation and creation to presentations and discussions) will be provided during the course. The theoretical inputs will help to develop analytical and critical abilities of the students to assess and examine their own and others' work keeping in mind the past and contemporary practices in photography. The practical sessions will help to develop essential skills for clicking quality photographs. The students will be required to take initiative and undertake sufficient research at their own-end before they do the photography work.

Objectives

- Understand the history, theory, and socio-cultural context of photography.
- Gain technical proficiency with photographic equipment and editing software.
- Learn principles of aesthetics, composition, and visual storytelling.
- Critically analyse photographic works and write academic papers.
- Develop and present independent photojournalistic projects.

Course Outcomes (COs):

1. **CO1:** Demonstrate an in-depth understanding of the historical evolution, theoretical frameworks, and cultural significance of photography and photojournalism.
2. **CO2:** Critically analyse and interpret photographic images using visual semiotics, cultural codes, and aesthetic principles.
3. **CO3:** Operate DSLR cameras proficiently and apply photographic grammar such as exposure, depth of field, shutter speed, and composition in varied lighting conditions.
4. **CO4:** Plan and execute outdoor and indoor photo shoots capturing motion, texture, light, and human subjects with conceptual clarity.
5. **CO5:** Apply basic and advanced image editing techniques using industry-standard photo editing software while adhering to journalistic ethics.
6. **CO6:** Evaluate and address legal, ethical, and moral considerations in the production and publication of photographic work across platforms.
7. **CO7:** Construct compelling visual narratives and photo stories through structured research, storytelling techniques, and sequencing of images.
8. **CO8:** Design and organise photography exhibitions and understand the dynamics of photography as a commercial and entrepreneurial venture.
9. **CO9:** Compose and present academic essays and visual research papers critically reflecting on photographic practice, history, and theory.
10. **CO10:** Develop a professional-standard photo project (major project) that synthesises creative, technical, and critical skills, demonstrating readiness for careers in photography or visual media.

Arun Nair

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Satish Kumar

Course Structure

Unit 1: Foundations of Photography and Visual Culture

History and evolution of photography and photojournalism

Role of photography in society and culture

Schools of thought in photography

Reading and interpreting images: semiotics, visual codes

Study of iconic images and master photographers

Group presentations and class discussions

Exercise/Practicum: Visual analysis and group critique of selected images

Unit 2: Camera Operations, Lighting and Composition

DSLR fundamentals: parts, focal length, lenses, resolution, file formats (JPEG, RAW, TIFF)

Exposure triangle: aperture, shutter speed, ISO

Depth of field, perspective, light metering, colour temperature

Lighting techniques: natural vs artificial, shadows, textures

Grammar of photography: aesthetics, framing, storytelling

Exercise/Practicum: Outdoor photo shoot – light, shade, motion, composition

Unit 3: Editing and Visual Design

Basics of photo editing: cropping, colour correction, retouching

Cataloguing and managing image workflow

Editing software: Adobe Photoshop/Lightroom, Bridge, etc.

Ethics of digital manipulation in journalism

Application of visual design principles

Exercise/Practicum: Edit and submit a portfolio of 5 images with rationale

Unit 4: Ethics, Law and Critical Engagement

Historical, legal, and ethical aspects of photography

Copyright, consent, and image rights

Debates on truth, manipulation, and representation

Political and moral dilemmas in photojournalism

Exercise/Practicum: Academic essay (1,000 words) on a thematic/ethical issue in photography

Presentation: Synopsis and peer feedback in class

Unit 5: Photo Stories, Exhibitions and Final Project

Single image assignments vs. visual narratives

Structure of a photo story: planning, research, sequencing

Presenting photography in various formats (print, web, multimedia)

Planning and executing exhibitions

Photography as a commercial/career venture

Major Project:

Proposal → weekly assignments → final photo story (Exhibition)

Accompanied by a critical academic paper

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Ent. 2025
July 26, 2025

Viva voce and project presentation

Evaluation Total Credit:5

[Final exam. -Written: 2 credit; Practical: 1 credit; Internal Assessment including viva voce:1 credit, Course end project:1 Credit]

The major project will be treated as the final product. Academic essay, class presentations and weekly assignments will form a major part of the internal marks.

Based on the given course structure, here is a detailed **Lab Assignment Plan** for the course "**Photography and Visual Culture**". The lab work is designed to promote hands-on engagement, critical thinking, and creative output through practical exercises aligned with each unit.

Lab Assignments Plan

Lab 1: Visual Semiotics

- **Objective:** Learn how to interpret and decode images.
- **Task:** Choose 3 iconic photographs. Analyse each using semiotic tools—denotation, connotation, symbols, cultural codes.
- **Deliverable:** 1-page analysis for each image + short class presentation.

Lab 2: Master Photographer Study

- **Objective:** Understand the styles and philosophies of major photographers.
- **Task:** In small groups, research a master photographer (e.g., Dorothea Lange, Steve McCurry, Raghu Rai). Present their body of work, technique, and cultural impact.
- **Deliverable:** Group presentation with visuals and a 500-word written summary.

Lab 3: Group Image Critique

- **Objective:** Develop critical appreciation of photographs.
- **Task:** As a class, conduct a peer critique session of selected images. Focus on composition, narrative, cultural relevance, and technique.
- **Deliverable:** Each student must write a short self-reflection on the critique experience.

Lab 4: DSLR Basics & Exposure Triangle

- **Objective:** Master camera controls and manual settings.
- **Task:** Practice using aperture, shutter speed, and ISO settings in various lighting conditions.
- **Deliverable:** Submit a photo series demonstrating the effect of each setting individually and in combination.

Lab 5: Outdoor Photo Walk – Light, Shade, Motion

- **Objective:** Apply theory in real-world settings.
- **Task:** Participate in an outdoor shoot. Capture:
 - 1 photo in bright sunlight
 - 1 in shade
 - 1 of a moving subject
 - 1 using creative composition
- **Deliverable:** 4-6 edited images with technical details (settings used) and brief rationale.

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Lab 6: Framing and Storytelling Exercise

- **Objective:** Develop narrative skills through composition.
- **Task:** Shoot 3 images that together tell a short story (beginning, middle, end).
- **Deliverable:** Triptych with captions and a 100-word story description.

Lab 7: Image Editing Workshop

- **Objective:** Learn essential editing skills.
- **Task:** Edit raw images using Adobe Lightroom or Photoshop. Include color correction, cropping, exposure adjustment, and light retouching.
- **Deliverable:** Before/After versions of 3 images + explanation of edits.

Lab 8: Workflow Management

- **Objective:** Organize and archive work professionally.
- **Task:** Set up a catalog system using Adobe Bridge or Lightroom. Import, label, rate, and tag a batch of 20+ images.
- **Deliverable:** Screenshots of catalog view + organization rationale.

Lab 9: Portfolio Creation

- **Objective:** Build a coherent visual set.
- **Task:** Submit 5 curated images edited for visual consistency and storytelling.
- **Deliverable:** Portfolio with captions and a 300-word rationale explaining aesthetic choices and thematic focus.

Lab 10: Ethics Case Study Discussion

- **Objective:** Critically analyse ethical challenges in photography.
- **Task:** In groups, study and present a real-world case involving issues like consent, manipulation, misrepresentation.
- **Deliverable:** Case summary, ethical analysis, and group presentation.

Lab 11: Thematic Essay

- **Objective:** Encourage academic reflection on ethical debates.
- **Task:** Write a 1,000-word critical essay on a chosen issue:
 - E.g., "Can photojournalism ever be objective?" or "The ethics of war photography."
- **Deliverable:** Essay draft, final submission, and class peer-feedback session on synopsis.

Lab 12: Photo Story Proposal

- **Objective:** Plan and research for a visual narrative.
- **Task:** Submit a written proposal (300-500 words) outlining:
 - Theme
 - Subjects
 - Location
 - Visual treatment
 - Timeline
- **Deliverable:** Proposal document and visual references.

Lab 13: Weekly Assignments toward Final Project

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- **Objective:** Build a photo story through iterative feedback.
- **Task (Weekly):** Submit 2–3 images per week with progress notes.
- **Deliverable:** Weekly submissions logged in a digital journal.

Lab 14: Exhibition Planning

- **Objective:** Learn the art of presentation and curation.
- **Task:** Prepare a mock-up of your photo exhibition:
 - Layout plan
 - Title
 - Description
 - Mounting/format details
- **Deliverable:** Mock exhibition layout with explanatory notes.

Major Project (Final Evaluation)

- **Final Photo Story (8–12 images)**
 - Consistent theme and style
 - Cohesive visual narrative
 - Presented in gallery or digital slideshow format
- **Accompanying Academic Paper (1,500–2,000 words)**
 - Contextualization, visual analysis, methodology
- **Viva Voce & Presentation**
 - Oral Défense of visual and academic work
 - Peer critique and Q&A

Final Lab Portfolio Submission

To Include:

- All lab assignments (with captions, metadata)
- Final photo story
- Academic essay
- Weekly progress journal

Suggested Reading:

- Susan Sontag, On Photography, Penguin Books, 19792.
- Susan Sontag, Regarding the Pain of Others, Penguin Books, 20043
- Barthes, Roland, Camera Lucida4.
- The Contest of Meaning edited by Bolton, R, MIT Press 1989 5.
- John Berger, Ways of Seeing6.
- Newton, J H, The Burden of Visual Truth,
- Lawrence Erlbaum, 20017. Edward Said, Orientalism
- Photography: A Very Short Introduction, Steve Edwards, Oxford
- Thinking Photography, Victor Burgin Palgrave, MacMillan
- Photography: A Critical Introduction, Liz Wells, Routledge
- Basic Photography, Michael Langford, Focal Press
- Advanced Photography, Michael Langford, Focal Press
- Photography: The Essential Way London, Stone, Upton Pearson Prentice Hall

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- Photograph: John Freeman, Collins & Brown
- The Advanced Digital Photographer's Handbook, Yvonne V Butler, Focal Press
- The Photography Handbook, Terence Wright, Routledge
- Photography: A Cultural History, Mary Warner Marien, Prentice Hall.



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26/07/2025

Indian Knowledge Systems in Bihar

Course Code	AECC-1
Credit	5
L/T/P	4/1/0 Hrs./week

Course Description

This course is tailored for mass communication students to develop a comprehensive understanding of Bihar, equipping them with the knowledge to work effectively in the state and contribute to its development. A deep grasp of Bihar's history, culture, economy, and challenges enables journalists and media professionals to apply their skills meaningfully and impactfully.

Course Objectives

- Acquire in-depth knowledge of Bihar's multifaceted dimensions.
- Foster appreciation for Bihar's unique identity and heritage.
- Stimulate critical discussions on Bihar's developmental challenges and opportunities.

Course Outcomes (COs)

CO1: Analyse Bihar's historical evolution from ancient to post-independence periods, evaluating its influence on the state's modern identity.

CO2: Assess the impact of Bihar's geography, climate, and biodiversity on its socio-economic and cultural landscape.

CO3: Examine Bihar's demographic and linguistic diversity, identifying their role in shaping social cohesion and media narratives.

CO4: Evaluate the structure and functioning of Bihar's government and administrative systems, critiquing their effectiveness in addressing state needs.

CO5: Analyse Bihar's political history and contemporary trends, recognizing their implications for media coverage and public discourse.

CO6: Investigate Bihar's agricultural and industrial sectors, proposing media strategies to highlight economic opportunities and challenges.

CO7: Critique the evolution and societal impact of Bihar's visual arts, performing arts, and cinema, integrating cultural insights into media content.

CO8: Assess the significance of Bihar's religious practices and festivals, leveraging them to create culturally sensitive communication campaigns.

CO9: Evaluate Bihar's tourism potential, including historical and eco-tourism sites, to develop media-driven promotion strategies.

CO10: Synthesize knowledge of Bihar's people, culture, and developmental issues to produce ethical, contextually relevant, and impactful mass communication projects.

Course Structure

Unit 1: Introduction to Bihar

- Historical Evolution: Ancient, Medieval, Colonial, Pre- and Post-Independence periods.

- Geography and Environment: Topography, climate, flora, and fauna.
- Key Topics: Major historical events, environmental diversity, and their influence on Bihar's identity.

Unit 2: Society and Governance

- Demography and Languages: Population dynamics, linguistic diversity.
- Government and Administration: Structure, policies, and key institutions.
- Politics: Political history, major parties, and contemporary trends.
- Key Topics: Social diversity, administrative frameworks, and political influences.

Unit 3: Economy and Development

- Agriculture: Major crops, challenges, and innovations.
- Industry: Key sectors, growth trends, and industrialization efforts.
- Economic Challenges: Poverty, infrastructure, and development initiatives.
- Key Topics: Economic potential, rural-urban divide, and sustainable growth.

Unit 4: Cultural Heritage

- Visual Arts: Traditional and contemporary paintings, crafts.
- Performing Arts: Music, dance, and theatre traditions.
- Cinema and Media: Evolution of Bihari cinema and its societal impact.
- Key Topics: Cultural expressions, their role in identity, and modern adaptations.

Unit 5: Religion, Tourism, and People

- Religion: Major religious practices, festivals, and their significance.
- Tourism: Key destinations, historical sites, and eco-tourism potential.
- People: Notable figures, community life, and social dynamics.
- Key Topics: Spiritual heritage, tourism's economic impact, and human stories.

Suggested Reading

- Das, Arvind N. *The State of Bihar: An Economic History Without Footnotes*. Amsterdam: VU University Press, 1992.
- Nambisan, Vijay. *Bihar in the Eye of the Beholder*. Penguin Books, 2000. ISBN: 978-0-14-029449-1.
- Barik, Radhakanta. *Land & Caste Politics in Bihar*. Shipra Publications, Delhi, 2006.
- Hemānta. *Bihāra Eka Khoja*. Prabhāta Prakāśana, 2016.
- Diwakar, R.R. *Bihar Through The Ages*. Ivy Publishing House, 2008.
- Prasad, R.C. *Bihar*. Publications Division.
- Das, Arvind N. *Republic of Bihar*. Penguin Books India, 1999.

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26/09/2025

Introduction to Theatre: Practices and Theory

Course Code	AECC-1
Credit	5
L/T/P	3/1/2 Hrs./week

Course Description

This course provides a comprehensive exploration of theatre as a live performing art, tracing its journey from script to stage. It examines the interplay between theatre and society across historical and contemporary contexts, dramatic structures, theatrical representation, and diverse theatrical forms, including Street Theatre, Folk and Traditional Theatre, Modern Theatre, and Experimental Theatre. The course emphasizes practical engagement and critical analysis to prepare students for dynamic roles in theatre and mass communication.

Course Objectives

The School of Journalism and Mass Communication (SJMC) fosters a diverse and inclusive environment to nurture innovative and meaningful theatre practices. The course aims to:

- Develop critical thinking and disciplinary excellence through experiential learning and interdisciplinary collaboration.
- Enable students to explore established and experimental theatre processes, leveraging new technologies, community engagement, and contemporary performance trends.
- Prepare students to become relevant and adaptable theatre artists capable of addressing societal issues through performance.

Course Outcomes (COs)

CO1: Trace the historical evolution of street theatre and its role in socio-political movements.

CO2: Analyse the creative and collaborative processes involved in developing and presenting street theatre productions.

CO3: Evaluate the significance of social, political, economic, and communal issues in Hindi Street plays.

CO4: Examine the history, development, and diversity of Indian and international traditional folk theatre forms.

CO5: Assess the impact of modernism and Parsi theatre on the evolution of modern Indian theatre.

CO6: Critically analyse milestone plays, playwrights, actors, directors, and designers in modern Indian theatre.

CO7: Apply script analysis techniques to interpret and develop theatrical performances.

CO8: Demonstrate proficiency in blocking, choreography, and production management for theatre productions.

CO9: Produce and perform a theatre piece (street play, folk, or modern drama) under expert supervision.

CO10: Synthesize theoretical knowledge and practical skills to create socially relevant and innovative theatre performances.

Course Structure

Unit 1: Street Theatre – Historical Context

- History of Street Theatre: Origins and evolution.
- IPTA and Street Theatre: Contributions of the Indian People's Theatre Association.
- Socio-Political Movements: Theatre as a tool for activism and change.
- Key Topics: Historical significance, protest theatre, and community engagement.

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Unit 2: Street Theatre – Creation and Performance

- Creation Process: Individual and collective approaches to scriptwriting.
- Playwright Perspectives: Insights into collaborative writing processes.
- Anatomy of Hindi Street Plays: Addressing social, political, economic, communal, and other issues.
- Key Topics: Scripting, performance techniques, and audience interaction.

Unit 3: Traditional Folk Theatre

- Indian Folk Theatre: History, development, and diversity (e.g., Ramlila, Raslila, Jatra, Videsiya, Nautanki, Maach, Bhavai, Therukoothu, Bhagwat Mela, Kudiyattam, Yakshagana, Tamasha, Dashavatar, Nacha, Ankiya Nat).
- International Folk Forms: Traditional theatre of Sri Lanka, Bhutan, China, Japan, and others.
- Key Topics: Cultural significance, performance styles, and regional variations.

Unit 4: Modern Indian Theatre

- Modernism in Indian Theatre: Emergence and influences.
- Parsi Theatre: Its role in shaping modern Indian theatre.
- Notable Contributors: Playwrights, actors, directors, and designers.
- Milestone Plays: Critical analysis of landmark productions.
- Key Topics: Theatrical innovation, urban theatre, and cultural narratives.

Unit 5: Play Production Process

- Script Analysis: Techniques for interpreting dramatic texts.
- Blocking and Choreography: Staging and movement design.
- Production Management: Planning, coordination, and execution of a final show.
- Key Topics: Collaborative production, technical aspects, and performance readiness.

Lab Assignment Plan

Lab 1: Research & Presentation – History of Street Theatre

- Objective: Understand the evolution of street theatre globally and in India.
- Task: In groups, create a short presentation (with visuals) on:
 - Origins of street theatre
 - Key developments in different time periods
 - Major movements and practitioners
- Deliverable: 10-minute group presentation + handout/slide deck

Lab 2: IPTA Documentary Screening & Reflection

- Objective: Explore IPTA's role in shaping political theatre.
- Task: Watch a documentary or listen to oral histories on IPTA's legacy.
- Deliverable: Write a 400-word reflection connecting IPTA's work to modern-day protest theatre.

Lab 3: Protest Theatre Collage

- Objective: Recognize the power of visual storytelling in activism.
- Task: Create a visual poster collage using historical street theatre images/texts to highlight socio-political messages.
- Deliverable: Physical/digital poster + 200-word written explanation.

Lab 4: Issue-Based Brainstorming and Scriptwriting

- Objective: Develop collaborative skills in writing street plays.
- Task: In groups, choose a current social issue. Brainstorm and draft a 5-minute street play script collaboratively.
- Deliverable: Written script (typed) + character list.

Lab 5: Performance Workshop – Voice, Body, Space

- Objective: Practice street theatre performance techniques.
- Task: Participate in physical theatre exercises:
 - Vocal projection
 - Improvisation
 - Use of minimal props and spatial dynamics
- Deliverable: Demonstration in groups + reflection log.

Lab 6: Audience Interaction Simulation

- Objective: Build engagement strategies for street audiences.
- Task: Rehearse a scene and practice direct audience interaction, including call-and-response or forum theatre elements.
- Deliverable: Peer-reviewed feedback + faculty observation notes.

Lab 7: Folk Theatre Research & Showcase

- Objective: Understand the variety and depth of Indian folk theatre.
- Task: Each student selects a form (e.g., Yakshagana, Nautanki, Jatra, etc.) and prepares:
 - A short visual presentation
 - A sample performance element (song, movement, costume sketch)
- Deliverable: 3-minute individual showcase + 1-page summary handout.

Lab 8: Comparative Performance Journal

- Objective: Explore folk forms across cultures.
- Task: Watch recorded folk performances from India and international traditions (e.g., Japanese Noh, Chinese Opera). Write a comparative journal entry analyzing:
 - Performance structure
 - Aesthetic
 - Cultural symbolism
- Deliverable: 2-page comparative analysis.

Lab 9: Folk-Theatre-Inspired Scene Creation

- Objective: Integrate traditional forms with modern narratives.
- Task: In pairs, adapt a traditional folk style to a contemporary issue and perform a 3-minute scene.
- Deliverable: Live or recorded performance + style description sheet.

Lab 10: Play Reading Circle

- Objective: Engage critically with landmark modern plays.
- Task: Read and enact short excerpts from major Indian plays (e.g., *Tughlaq*, *Adhe Adhure*, *Court Martial*).
- Deliverable: Reading log + group discussion notes on themes, style, and socio-political relevance.

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Lab 11: Profile of a Theatre Icon

- Objective: Study modern Indian theatre contributors.
- Task: Write a profile or create a digital storyboard of a major playwright, director, or designer.
- Deliverable: Digital poster or 1-page profile with references.

Lab 12: Milestone Production Review

- Objective: Critically assess key productions.
- Task: Watch a recording of a significant Indian play and write a theatre review analyzing direction, design, and performance.
- Deliverable: 500-word critical review.

Lab 13: Script Analysis Workshop

- Objective: Learn methods for breaking down a script.
- Task: Individually analyze a scene from a street or folk play:
 - Characters
 - Intentions
 - Movement cues
 - Subtext
- Deliverable: Script markup + analysis worksheet

Lab 14: Blocking & Choreography Rehearsal

- Objective: Master basic staging and spatial design.
- Task: In groups, rehearse blocking for a 3–5-minute scene. Focus on stage geography, body language, and transitions.
- Deliverable: Rehearsal video + stage map sketch

Lab 15: Mini Production – Final Performance

- Objective: Synthesize learning into a collaborative production.
- Task: Perform a 10–15-minute original street or folk-inspired play for a live or recorded audience.
- Deliverables:
 - Script
 - Rehearsal log
 - Final performance (video)
 - Production plan with team roles

Final Lab Portfolio Submission

To Include:

- Scripts and scene analyses
- Video links or documentation of performances
- Posters and research profiles
- Production plan
- Reflection journal (1–2 pages) on personal growth as a performer/writer/director

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Suggested Readings

- Cohen-Cruz, Jan. *Radical Street Performance: An International Anthology*. Routledge.
- Banerjee, Ankita. *Evaluating the Role of Street Theatre for Social Communication* (Article). 'Pragya' Publication.
- Mason, Bim. *Street Theatre and Other Outdoor Performance*. Routledge.
- Mathur, Jagdishchandra. *Paramparashil Natya*. Rajkamal Prakashan.
- Pallin, Gail. *Stage Management*. Nick Hern Books.
- Nelson, Reginald. *How to Start Your Own Theater Company*. Chicago Review Press.
- Apperson, Linda. *Stage Managing and Theatre Etiquette*. Ivan R. Dee.
- Conte, David M., and Langley, Stephen. *Theatre Management*. Drama Publishers.



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26/07/2025

Creative Writing

Course Code	AECC-1
Credit	5
L/T/P	3/1/2 Hrs./week

Course Description

This course introduces students to the craft of creative writing, focusing on fiction, creative nonfiction, and poetry. It equips students with foundational and contemporary skills for advanced creative writing and professional writing careers. Through workshops, critical analysis, and practice, students will produce original works (a piece of creative nonfiction, a short story, and two to three poems) while exploring modern trends such as digital storytelling, hybrid genres, and inclusive narratives. The course emphasizes revision, peer critique, and the integration of new technologies in creative writing.

Course Objectives

By the end of the course, students will:

- Master fundamental and innovative techniques of fiction, creative nonfiction, and poetry writing.
- Develop critical reading and feedback skills to refine their own and peers' creative works.
- Engage with the workshop method to understand the iterative nature of revision.
- Explore contemporary trends and technologies to create relevant and impactful creative content.

Course Outcomes (COs)

- CO1: Apply fundamental and modern techniques to craft engaging fiction narratives.
- CO2: Create compelling creative nonfiction using traditional and hybrid storytelling methods.
- CO3: Compose original poems with mastery of poetic devices and contemporary forms.
- CO4: Critically analyse creative works to provide constructive feedback in workshops.
- CO5: Refine drafts through iterative revision, applying editing principles for clarity and impact.
- CO6: Integrate sensory details and digital storytelling techniques to enhance narrative vividness.
- CO7: Structure sentences and paragraphs for rhythm, coherence, and narrative flow.
- CO8: Develop authentic characters using dialogue, monologue, and inclusive perspectives.
- CO9: Construct long-form fiction with structured and experimental storytelling approaches.
- CO10: Leverage digital platforms and emerging trends to produce innovative, socially relevant creative works.

Course Structure

Unit 1: Foundations and Modern Trends in Creative Writing

- **The Writer's Craft:** Building discipline, debunking myths about creativity.
- **Grammar and Style:** Importance of clarity and stylistic precision.
- **Contemporary Trends:** Digital storytelling (e.g., interactive narratives, social media prose), hybrid genres, and inclusive voices.
- **Key Topics:** Sustainable writing habits, technology in writing, and diverse representation.

Unit 2: Descriptive and Sensory Writing

- **Sensory Engagement:** Using sight, sound, smell, touch, and taste to create vivid imagery.
- **Modern Techniques:** Immersive storytelling, flash fiction, and micro-poetry for digital platforms.
- **Key Topics:** Balancing description with narrative, adapting to short-form and multimedia formats.

Unit 3: Sentence and Paragraph Craft

- **Sentence Dynamics:** Figurative language, rhythm, and meter in prose and poetry.
- **Paragraph Structure:** Logical progression, intercutting, and nonlinear narratives.
- **Emerging Trends:** Experimental syntax, fragmented narratives, and cross-genre writing.
- **Key Topics:** Narrative pacing, stylistic innovation, and structural experimentation.

Unit 4: Character and Storytelling

- **Character Development:** Crafting authentic voices through monologue, dialogue, and backstory.
- **Long-Form Fiction:** Plot structures, pacing, and improvisational storytelling.
- **Latest Techniques:** Collaborative storytelling, transmedia narratives, and character-driven social commentary.
- **Key Topics:** Inclusive character representation, multi-platform storytelling, and thematic depth.

Unit 5: Editing and Workshop Practices

- **Editing Principles:** Refining structure, style, and coherence for publication.
- **Workshop Method:** Peer critique, iterative revision, and collaborative feedback.
- **Digital Tools:** Using AI-assisted editing software, online publishing platforms, and virtual workshops.
- **Key Topics:** Polishing creative works, leveraging technology for revision, and preparing for diverse audiences.

Lab Assignment Plan

Lab 1: The Discipline of Writing

- Objective: Establish a consistent writing routine and mindset.
- Task: Maintain a daily writing log (minimum 100 words/day) for two weeks, including journal entries, reflections, or creative snippets.
- Deliverable: Submission of selected 5 entries + 200-word reflection on writing habits.

Lab 2: Debunking Creativity Myths – Discussion & Response

- Objective: Reflect on misconceptions about the writing process.
- Task: Read an essay (e.g., by Anne Lamott or Stephen King) and respond creatively—poem, dialogue, or short scene exploring "writer's block" or "creative myth."
- Deliverable: Creative piece + short rationale (100 words).

Lab 3: Digital Trends Mini Project

- Objective: Explore modern storytelling forms.
- Task: Choose one trend—social media story, interactive fiction, or hybrid genre. Create a 1–2-minute piece (e.g., a Twitter thread poem, Instagram story poem, or interactive Google Doc story).
- Deliverable: Live/digital piece + screenshot/URL + 150-word process note.

Lab 4: Sensory Scene Sketch

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- Objective: Master sensory detail in prose.
- Task: Write a 300-word scene focused on one setting using all five senses (e.g., market, forest, festival).
- Deliverable: Short story fragment + sensory map (color-coded annotations for each sense).

Lab 5: Flash Fiction for Digital Platforms

- Objective: Craft compact, impactful narratives.
- Task: Write a flash fiction piece (under 250 words) for an online audience. Title should be social-media catchy.
- Deliverable: Flash fiction + simulated post format (Twitter card, Instagram caption, blog preview).

Lab 6: Micro-Poetry and Multimedia

- Objective: Blend words and visuals for impact.
- Task: Write a haiku (≤ 50 words) and pair it with an image (your own or copyright-free).
- Deliverable: Poem-image composite (poster/digital card) + brief creative intent note.

Lab 7: Sentence Sculpting Workshop

- Objective: Experiment with rhythm, sound, and metaphor.
- Task: Write 3 stylistically distinct sentences using the same idea (e.g., heartbreak, hunger, revolution) — one poetic, one humorous, one experimental.
- Deliverable: 3 versions + breakdown of style choices.

Lab 8: Paragraph Experiments

- Objective: Practice structural variations.
- Task: Write a 200-word paragraph in each of the following styles:
 1. Linear and logical
 2. Nonlinear/fragmented
 3. Intercut narrative
- Deliverable: Three paragraphs + 150-word commentary on pacing and effect.

Lab 9: Cross-Genre Challenge

- Objective: Blend forms and styles creatively.
- Task: Choose two genres (e.g., poetry + essay, memoir + fantasy) and merge them into a short piece (max 300 words).
- Deliverable: Hybrid work + note on your genre choices and techniques used.

Lab 10: Character Voice Monologue

- Objective: Develop distinct and authentic characters.
- Task: Write a first-person internal monologue for a character in crisis. Focus on tone, dialect, and emotional depth.
- Deliverable: 300–400 word monologue + character bio (50 words).

Lab 11: Dialogue Writing Exercise

- Objective: Use conversation to reveal backstory and dynamics.
- Task: Write a scene of dialogue between two characters with hidden conflict (no narration,

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only dialogue).

- Deliverable: Dialogue script + one-sentence summary of underlying tension.

Lab 12: Transmedia Narrative Concept

- Objective: Explore multi-platform storytelling.
- Task: Draft a concept note for a story told across platforms (e.g., a blog + a podcast + social media posts).
- Deliverable: 200-word pitch + platform breakdown + sample excerpt from one medium.

Lab 13: Peer Workshop – Round 1

- Objective: Build critique and revision skills.
- Task: Submit one creative piece (max 600 words). Participate in a structured peer review session using workshop forms.
- Deliverable: Peer feedback forms + self-reflection journal (200 words).

Lab 14: Editing with Digital Tools

- Objective: Learn to use tech for refining writing.
- Task: Run a selected draft through editing tools like Grammarly, Hemingway, or Sudowrite.
- Deliverable: Before-and-after version + annotated markup showing changes + tool evaluation.

Lab 15: Final Creative Submission and Revision

- Objective: Present polished, publishable work.
- Task: Choose one piece developed during the semester. Revise it thoroughly based on feedback.
- Deliverable: Final draft + revision log + query letter or artist's statement (200–300 words).

Students must compile and submit:

- 5 best creative works (across genres)
- 2 reflections (on process and feedback)
- 1 final edited and revised piece
- Peer review notes
- A short cover letter or bio (150 words)

Suggested Readings

- Sontag, Susan. *Notes on “Camp”*. Penguin Classics.
- Anderson, Linda, ed. *Creative Writing: A Workbook with Readings*. Routledge.
- Thakur, Bhikhari. *Bidesiya* (Bhojpuri drama).
- Dom, Heera. Selected Bhojpuri poetry.
- Dinkar, Ramdhari Singh. Selected Hindi poetry.
- Manto, Saadat Hasan. *Short Stories* (Urdu).
- Wahi, Raza Naqvi. Selected Urdu poetry and prose.
- Chander, Krishan. *Short Stories* (Hindi).
- Chughtai, Ismat. *Short Stories* (Urdu).
- Seth, Vikram. *Short Stories* (English).

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- LaPlante, Alice. *The Making of a Story: A Norton Guide to Creative Writing*. W.W. Norton & Company.
- Nguyen, Viet Thanh. *The Displaced: Refugee Writers on Refugee Lives*. Abrams Press (for inclusive narratives)
- चौबे, कृपाशंकर) .1995). संवाद चलता रहे. वाणी प्रकाशन .ISBN: 81-7055-413-6
- चौबे, कृपाशंकर) .2009). रंग स्वर और शब्द. वाणी प्रकाशन .ISBN: 878-81-8143-950-5

Arun Nair

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M

S. M. K. D
26/7/2025

Semester: II

Development Communication

Course Code	CC-5
Credit	5
L/T/P	3/1/2 Hrs./week

Course Description

This course explores the role of communication in fostering societal development, equipping students with the knowledge and skills to address developmental challenges through strategic media interventions. It examines the interplay of development theories, communication strategies, and media tools to tackle issues like poverty, health, education, and sustainability. By integrating modern trends such as digital platforms, data-driven advocacy, and participatory media, the course prepares students to design impactful development campaigns that resonate with diverse communities.

Course Objectives

- Understand the concepts, theories, and processes of development communication.
- Analyse the functions, techniques, and challenges of developmental journalism across print, electronic, and digital media.
- Evaluate the effectiveness of media tools and strategies in addressing development goals.
- Develop skills to design, implement, and assess development communication campaigns.

Course Outcomes (COs)

CO1: Explain the concepts, theories, and models of development and their relevance to communication strategies.

CO2: Analyse the characteristics and challenges of developing societies, identifying key development indicators.

CO3: Evaluate the role of media in development communication, including traditional and digital platforms.

CO4: Apply development communication theories to address socio-cultural and economic barriers.

CO5: Assess the impact of structural economic changes, such as liberalization, on development communication strategies.

CO6: Design participatory and inclusive development communication campaigns using modern tools like ICT.

CO7: Critically analyse models of development communication, including dominant and participatory paradigms.

CO8: Utilize diverse media forms (e.g., folk media, community radio, digital platforms) to address development issues.

CO9: Develop and implement media strategies for development campaigns, incorporating advocacy and community mobilization.

CO10: Monitor and evaluate development communication initiatives using data-driven and participatory methods.

Course Structure

Unit 1: Foundations of Development

- **Concepts and Theories:** Meaning, process, and models of development; origins and

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approaches.

- **Challenges in Development:** Characteristics of developing societies, development dichotomies, and gaps between developed and developing regions.
- **Development Indicators:** Growth vs. development, Millennium Development Goals, sustainable development, economic, social, political, human, and gender development.
- National, regional, and local development issues, theoretical frameworks for development.

Unit 2: Development Communication Essentials

- **Definition and Philosophy:** Meaning, concept, and theories of development communication.
- **Media's Role:** Strategies, socio-cultural and economic barriers, and democratic decentralization (e.g., Panchayati Raj).
- **Economic Context:** Structural changes in India (liberalization, globalization), role of agriculture, organized/unorganized sectors, poverty, and unemployment.
- Interrelation between development and communication, planning at various administrative levels.

Unit 3: Models and Strategies of Development Communication

- **Development Models:** Dominant Paradigm, Participatory Development, Basic Needs, and New Paradigm models.
- **Development Support Communication (DSC):** Applications in agriculture extension, case studies on DSC.
- **Modern Strategies:** Data-driven communication, participatory storytelling, and inclusive advocacy.
- Evolution of communication models, adapting strategies to local contexts.

Unit 4: Media and Technology in Development

- **Traditional Media:** Puppetry, folk media, theatre, street plays, and games.
- **Mass Media:** Print, radio, television, cinema, and community radio's role in development.
- **Digital Innovations:** Information and Communication Technology (ICT) for education, health, agriculture, and rural development; social media and mobile apps for outreach.
- **Development Journalism:** Covering health, nutrition, literacy, agriculture, environment, and social issues.
- Media selection, digital inclusion, and addressing development challenges through multimedia.

Unit 5: Designing and Evaluating Development Campaigns

- **Development Policies and Programs:** Current issues, major national and regional initiatives.
- **Campaign Planning:** Research, problem identification, media strategy, communication objectives, and target audience mapping.
- **Content and Advocacy:** Message design, cultural sensitivity (social norms, beliefs), community mobilization, and advocacy techniques.
- **Implementation and Evaluation:** Media mapping, campaign execution, monitoring, and impact assessment using data analytics and participatory methods.
- Effective campaign design, leveraging digital tools, and evaluating success.

Practical

- **Case Study Analysis:** Evaluate real-world development communication campaigns (e.g., health, education, or rural development).

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- **Campaign Design:** Develop a development communication campaign using traditional and digital media, including a strategy for advocacy and community engagement.
- **Field Work:** Engage with local communities to understand development challenges and test communication strategies.
- **Assessment:** Based on campaign proposals, presentations, and reflective reports on practical Exercise/Practicums.

Suggested Readings

- Narula, U. *Development Communication*. Haranand Publications, 1994.
- Melkote, Srinivas. *Communication for Development in the Third World: Theory and Practice*. Prentice-Hall, New Delhi, 1991.
- Schramm, Wilbur. *Mass Media and National Development*. Stanford UP, 1964.
- Ravindran, N., et al. *Perspectives in Development Communication*. Sage Publications, New Delhi, 1993.
- Raghavan, G.N.S. *Development and Communication in India*. Gian Publishing House, New Delhi, 1993.
- Hancock, A. *Communication Planning for Development*. UNESCO, Paris, 1980.
- Fernandes, Walter. *Development with People*. Indian Social Institute, New Delhi, 1988.
- Rogers, Everett M. *Diffusion of Innovations*. The Free Press, New York, 1983.
- Singhal, Arvind, and Rogers, Everett M. *India's Information Revolution*. Sage, New York, 1989.
- Sainath, P. *Everybody Loves a Good Drought*. Pearson, New Delhi, 2000.

Further Readings

- Jha, P., and Kumar, S. *Development of Bihar and Jharkhand: Problems and Prospects*. Shipra Publications, 2001.
- Sinha, A.K. *Mass Media and Rural Development: A Study of Village Communication in Bihar*. Concept, 1985.

Documentaries and Clips

- Jha, P. *Sunehare Dastaan...Bihar ki Bhoomi Se*. Prakash Jha Productions, 2012.
- Chandra, N.N. *Bring Back Bihar*. BEJOD, 2018.
- Toppo, M., and Biju. *Ek Ropa Dhan*. 2009.
- Kumar, A. *Belonging to Untouchable God*. Public Service Broadcasting Trust, 2017.

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*Sub 1/B
26/07/2021*

Media Laws and Ethics

Course Code	CC-6
Credit	5
L/T/P	4/1/0 Hrs./week

Course Description

This course equips students with a deep understanding of media laws and ethical principles essential for building trust with audiences in journalism and mass communication. It explores legal frameworks governing media practices in India, ethical dilemmas in reporting, and emerging challenges in the digital age, such as data privacy and misinformation. By blending theoretical insights with practical case studies, the course prepares students to navigate complex legal and ethical scenarios responsibly and professionally.

Course Objectives

- Foster awareness of the ethical responsibilities of mass communication professionals.
- Enable students to identify and address moral dimensions in professional media practices, visual and digital media challenges.
- Familiarize students with key media laws and regulations in India and their application.

Course Outcomes (COs)

CO1: Analyse the concept of press freedom and its constitutional basis under freedom of speech and expression in India.

CO2: Evaluate the legal limits of press freedom, including censorship and laws governing court reporting.

CO3: Apply knowledge of specific press laws, constitutional provisions and the Indian Penal Code related to sedition and obscenity.

CO4: Assess the implications of media acts like the Press and Registration of Books Act and Copyright Act on media operations.

CO5: Critically analyse ethical decision-making frameworks, including the Golden Mean and Principle of Utility.

CO6: Address ethical conflicts in media, such as check book journalism and privacy issues, using self-regulation principles.

CO7: Evaluate the role and effectiveness of regulatory bodies like the Press Council of India and BARC.

CO8: Examine the development and impact of cyber laws on social media and online content regulation.

CO9: Analyse types of cybercrimes and the ethical considerations of hacking and data privacy.

CO10: Develop strategies to navigate legal and ethical challenges in digital media, including misinformation and content moderation.

Course Structure

Unit 1: Press Freedom and Constitutional Framework

- **Constitutional Provisions:** Salient features of the Indian Constitution, freedom of speech

and expression (Article 19).

- **Limits of Press Freedom:** Censorship, press freedom during emergencies, comparative global perspectives.
- **Judicial System:** Introduction to Indian judicial terminology, contempt of court, and laws governing court reporting.
- Balancing press freedom with national security, historical context of press freedom in India.

Unit 2: Media Laws in India

- **Press-Specific Laws:** Contempt of Courts Act, 1971, Civil and Criminal Law of Defamation, Official Secrets Act, 1923.
- **Relevant Penal Codes:** Provisions of the Indian Penal Code (sedition, obscenity), laws on parliamentary proceedings.
- **Historical Context:** Evolution of press laws before and after independence.
- Right to Information Act, legal protections and challenges for journalists.

Unit 3: Media Acts and Regulations

- Press and Registration of Books Act, 1867, Working Journalists Act, 1955, Cinematograph Act, 1953, Prasar Bharati Act, Copyright Act, 1957, Drugs and Magical Remedies Act, 1954.
- **Implementation:** Practical implications for media organizations and professionals.
- **Modern Trends:** Impact of digital media on copyright and content regulation.
- Compliance with media acts, case studies on legal disputes.

Unit 4: Media Ethics and Professional Standards

- **Ethical Frameworks:** Press Council of India guidelines, ethical decision-making models (Golden Mean, Categorical Imperative, Principle of Utility, Veil of Ignorance, Judeo-Christian-Islamic Ethics).
- **Ethical Issues:** Check book journalism, right to privacy, obscenity, human rights, and self-regulation.
- **Global Perspectives:** Comparative analysis of regulatory institutions (e.g., FCC, Ofcom).
- Ethical dilemmas in reporting, balancing public interest with individual rights.

Unit 5: Cyber Laws and Digital Ethics

- **Digital Landscape:** Development of the internet, social networking sites, and online content platforms.
- **Cybercrimes:** Types (hacking, phishing, identity theft), ethical hacking, and data privacy issues.
- **Regulations:** Cyber laws in India (IT Act 2000), global approaches to digital regulation.
- **Emerging Challenges:** Misinformation, deepfakes, content moderation, and algorithmic bias.
- Ethical responsibilities in digital journalism, navigating online privacy concerns.

Suggested Readings

- Barua, Vidisha. *Press & Media Law Manual*. Universal Law Publishing, New Delhi, 2002.
- Saxena, Ambrish. *Freedom of Press and Right to Information in India*. Kanishka Publication, New Delhi, 2004.
- Venkateshwaran, K.S. *Mass Media Laws and Regulations in India*. Asian Mass Communication Research, Bombay, 1993.
- Ravindranath, P.K. *Press Laws and Ethics of Journalism*. Authors press, 2004.

- Christians, Clifford G., et al. *Media Ethics: Cases and Moral Reasoning*. Pearson, New York, 1997.
- Seib, P., & Fitzpatrick, K. *Journalism Ethics*. Harcourt Brace College, 1997.
- Jethmalani, Ram, and Chopra, D.S. *Cases and Material on Media Law*. Thomson Reuters, New Delhi, 2012.
- Nanda, S.K. *Media Vidhi (Media Law – in Hindi)*. Central Law Publications, 2018.
- Basu, Durga Das. *Introduction to the Constitution of India*. Lexis Nexis, Nagpur.
- Kumar, K.J. *Bharat me Jansanchar*. JAICO, 2019.

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26/7/2023

Radio Production

Course Code	CC-7
Credit	5
L/T/P	3/1/2 Hrs./week

Course Description

This course equips students with the skills to harness the power of audio media to create compelling stories and programs. It covers the spectrum of radio production, from news and documentaries to dramatized content, blending technical proficiency, creative storytelling, and audience engagement. With a focus on modern trends like podcasting, digital broadcasting, and immersive audio, students will develop the ability to design innovative programs for diverse audiences, including community and online platforms.

Course Objectives

- Train students in the technical, creative, and conceptual aspects of radio programming.
- Enhance skills in audio production, storytelling, and audience engagement.
- Familiarize students with contemporary radio formats, regulations, and emerging technologies.

Course Outcomes (COs)

CO1: Trace the historical evolution of radio in India and evaluate its societal role and future potential.

CO2: Differentiate between radio broadcasting models, including narrowcasting, podcasting, and convergence.

CO3: Apply knowledge of radio technologies, including microphones, editing tools, and digital transmission methods.

CO4: Create immersive audio experiences using acoustics, sound effects, and auditory imagination.

CO5: Produce various radio program formats, such as interviews, documentaries, and news bulletins.

CO6: Manipulate speech and sound elements to enhance personality and presentation in radio content.

CO7: Analyse audience profiles and conduct market research to tailor radio programming.

CO8: Utilize production software (e.g., Nuendo, Audacity) for editing and mixing audio content.

CO9: Design and present a short social message incorporating interviews and audience engagement.

CO10: Collaborate on a community radio project, integrating modern trends like immersive audio and podcasting.

Course Structure

Unit 1: Introduction to Radio and Its Ecosystem

- **History and Evolution:** Radio in India, global perspectives, and its future.

- **Radio and Society:** Role in community engagement, contemporary challenges, and opportunities.
- **Broadcasting Models:** Narrowcasting, broadcasting, podcasting, and media convergence.
- **Types of Radio:** Government, private, community, online, satellite, pirate, and ham radio.
- **Regulations and Ethics:** Indian radio laws, TRAI guidelines, and ethical considerations.
- Digital radio trends, immersive storytelling, and regulatory frameworks.
- **Practicum:** Study tour to a local All India Radio station and a private/community radio station.

Unit 2: Radio Production Technology

- **Broadcast Chain:** Audio input to output, studio setup, and signal flow.
- **Microphones:** Types, applications, and best practices.
- **Recording Techniques:** Outdoor and studio recording, capturing soundscapes.
- **Sound Design:** Acoustics, perspective, echo, reverb, and auditory imagination.
- **Editing and Mixing:** Using voice, music, silence, and effects to create narratives.
- **Transmission Technologies:** AM, FM, DAB, and internet streaming.
- Modern tools (e.g., DAWs like Audacity, Adobe Audition), immersive audio formats.
- **Practicum:** Create a soundscape and record a radio commentary.

Unit 3: Program Formats and Production Techniques

- **Program Types:** Talk, interview, discussion, feature, documentary, drama, magazine, news story, news bulletin, and fillers.
- **Production Elements:** Human voice, music, sound effects, and their narrative roles.
- **Speech Techniques:** Pitch, tempo, vitality, enthusiasm, timbre, and tone for engaging delivery.
- **Modern Trends:** Podcast scripting, serialized storytelling, and interactive audio formats.
- Tailoring formats for digital platforms, audience interaction techniques.
- **Practicum:** Produce an on-air radio talk, discussion, live commentary, or musical program.

Unit 4: Audience Engagement and Research

- **Audience Profiling:** Understanding listener demographics and preferences.
- **Program Planning:** Fixed point charts, program cue sheets, and scheduling.
- **Market Research:** Syndicated and customized research methods, audience feedback tools.
- **Digital Tools:** Analytics for podcast listenership, social media engagement strategies.
- **Key Topics:** Personalizing content for niche audiences, leveraging data for programming.
- **Practicum:** Training on audio editing software (e.g., Nuendo, Reaper) and audience survey design.

Unit 5: Practical Projects and Presentations

- **Short-Form Content:** Produce a 5-minute social message incorporating an interview.
- **Community Radio Project:** Collaborate on a 15–20-minute program for a community radio platform, integrating modern trends like podcasting or immersive audio.
- **Audience Survey:** Conduct and analyse a survey to inform programming decisions.
- Collaborative production, community-driven storytelling, and digital distribution.
- **Assessment:** Based on individual presentations, group projects, and survey reports.

Lab Assignment Plan

Lab 1: Radio Timeline and Formats

- **Objective:** Map radio's historical evolution and diversification.

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- Task: Create a visual or audio timeline (PowerPoint, podcast, or infographic) showcasing global and Indian radio history.
- Deliverable: Timeline presentation or 2-minute recorded podcast segment on a landmark in radio history.

Lab 2: Radio Types Debate

- Objective: Analyse and compare broadcasting models.
- Task: Group debate or panel simulation: "Which radio format is most future-proof—FM, Community Radio, or Podcasting?"
- Deliverable: Debate performance + 200-word reflective note per student.

Lab 3: Microphone Testing and Recording

- Objective: Learn mic types and usage contexts.
- Task: Test different microphones (condenser, dynamic, lapel) by recording voice indoors and outdoors.
- Deliverable: 2–3 audio clips + technical log (mic type, setting, environment).

Lab 4: Soundscape Production

- Objective: Practice outdoor/studio recording and ambient sound use.
- Task: Create a 1-minute soundscape (e.g., railway station, forest, market, prayer hall) using only ambient sound and effects.
- Deliverable: Final audio file + written concept (100–150 words).

Lab 5: Commentary Recording

- Objective: Train in voice modulation and clarity.
- Task: Write and record a 2-minute commentary on a current social or cultural issue.
- Deliverable: Script + final edited audio file (with intro/outro music optional).

Lab 6: Voice and Speech Workshop

- Objective: Improve articulation and vocal presence.
- Task: Practice reading aloud scripts with varied tone, pitch, and pace; record and critique in peer groups.
- Deliverable: Voice exercise recording + peer feedback sheet.

Lab 7: Talk Show or Interview Production

- Objective: Structure engaging spoken-word programs.
- Task: Record a 3-minute radio interview or talk show segment (1 anchor, 1–2 guests) on a theme of public interest.
- Deliverable: Recorded program + cue sheet + transcript.

Lab 8: Radio Feature or Drama

- Objective: Explore narrative formats with sound design.
- Task: Create a 5–7-minute radio drama or feature using scripted voices, effects, and music.
- Deliverable: Audio file + script + sound design breakdown.

Lab 9: Audience Profiling Exercise

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- Objective: Understand target audiences.
- Task: Conduct a mini listener survey (online or offline, min. 10 responses) to assess radio or podcast habits.
- Deliverable: Survey design, data summary, and analysis report (300–400 words).

Lab 10: Scheduling Practice

- Objective: Learn radio programming flow.
- Task: Prepare a Fixed-Point Chart and Cue Sheet for a hypothetical community radio station (1-day sample).
- Deliverable: Program schedule chart + rationale for slot choices.

Lab 11: Digital Engagement Tools

- Objective: Explore podcast/audio metrics.
- Task: Analyse a real podcast's audience (using Spotify/Apple/Anchor stats) OR simulate social media promotion for a show.
- Deliverable: Engagement analysis or promotional plan (visual + 200-word strategy).

Lab 12: Short-Form Radio Message

- Objective: Integrate sound design and interviews for social impact.
- Task: Produce a 5-minute program on a social issue (e.g., health, environment, education) including at least one interview.
- Deliverable: Final audio file + cue sheet + production notes.

Lab 13: Community Radio Project

- Objective: Collaboratively produce an immersive, community-focused program.
- Task: Plan and execute a 15–20-minute program (magazine, docu-drama, feature) for a real or simulated community radio station. Should incorporate podcast trends or immersive audio techniques.
- Deliverable: Final program + script + behind-the-scenes project diary (team submission).

Lab 14: Presentation

- Objective: Reflect on and showcase learning.
- Task: Present one major individual or group project, including planning, execution, and lessons learned.
- Deliverable: 5-minute viva presentation + project summary slide deck.

Visit: Radio Station (Nearest)

- Objective: Understand operations of public, private, and community radio stations.
- Task: Visit an All India Radio station and a private/community radio station.
- Deliverable: Field Report (800–1,000 words) comparing structure, programming, and audience engagement strategies.

Final Portfolio Requirements

Each student should submit a portfolio including:

- 4–5 edited audio assignments (in MP3/WAV format)

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25/07/2023*

- Scripts, cue sheets, and reflection notes
- Survey/data analysis report
- Peer feedback forms (from Lab 7, Lab 13)
- A final reflection essay (400–500 words) on their learning journey

Suggested Readings

- McLeish, Robert. *Radio Production*. Focal Press, 2005.
- Keith, Michael. *Radio Production, Art & Science*. Focal Press, 1990.
- Hausman, Carl, et al. *Modern Radio Production: Production Programming & Performance*. Wadsworth, Cengage Learning, 2007.
- Priestman, Chris. *Web Radio: Radio Production for Internet Streaming*. Focal Press, 2002.
- Gilmurray, Bob. *Media Student's Guide to Radio Production*. Mightier Pen Publishing, 2010.
- Rattigan, Dermot. *Theatre of Sound: Radio and Dramatic Imagination*. Carysfort Press, 2002.
- Trewin, Janet. *Presenting on TV and Radio: An Insider's Guide*. Focal Press, 2003.
- Sonnenschein, David. *Sound Design*. Michael Wiese Productions.
- Huber, David, and Runstein, Robert. *Modern Recording Techniques*. Focal Press.
- Roey, Isakhi. *Mixing Audio: Concepts, Practices, and Tools*. Focal Press.

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26/8/2021

Advertising and Public Relations

Course Code	CC-8
Credit	5
L/T/P	3/1/2 Hrs./week

Course Description

This course integrates theoretical and practical approaches to train students in crafting creative advertising campaigns and effective public relations (PR) strategies. It emphasizes practice-based learning to engage diverse audiences across corporate, public, and nonprofit sectors. By exploring modern trends such as digital advertising, influencer marketing, and data-driven PR, the course equips students with critical thinking and professional skills to excel in dynamic communication industries.

Course Objectives

- Develop a comprehensive understanding of concepts, methods, and strategies in advertising and public relations.
- Prepare students for careers in corporate, public, and private sectors through hands-on training.
- Provide an in-depth introduction to advertising as a communication tool for business, nonprofits, government, and political organizations.
- Foster critical thinking and channel skills toward industry-relevant advertising and PR practices.

Course Outcomes (COs)

CO1: Analyse the evolution, functions, and theories of advertising in India and globally.

CO2: Develop creative advertising campaigns using unique selling propositions, message strategies, and copywriting principles.

CO3: Evaluate ethical concerns and media planning strategies in advertising to ensure brand alignment.

CO4: Differentiate between PR, publicity, advertising, and related concepts, identifying internal and external publics.

CO5: Design and execute PR campaigns, applying Grunig & Hunt's model and modern digital tools.

CO6: Assess the structure and functions of ad agencies and PR agencies in campaign execution.

CO7: Integrate advertising and PR within the framework of Integrated Marketing Communication (IMC).

CO8: Compare and contrast corporate communication and PR, emphasizing corporate social responsibility (CSR).

CO9: Leverage digital platforms, influencer marketing, and data analytics in advertising and PR strategies.

CO10: Critically analyse emerging trends in PR, such as crisis communication and AI-driven campaigns.

Course Structure

Unit 1: Foundations of Advertising

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- **Concepts and Evolution:** Definition, functions, types, and history of advertising in India and globally.
- **Theories and Models:** Stimulus Response Theory, Starch Model, AIDA, AIDCA, DAGMAR Approach.
- **Ad Agencies:** Structure, roles, and client relationships.
- **Modern Trends:** Digital advertising, programmatic ads, and native advertising.
- Advertising as a communication tool, global vs. local strategies.

Unit 2: Advertising Practices and Strategies

- **Creative Elements:** Unique Selling Proposition (USP), advertising appeals, message strategies.
- **Copywriting and Design:** Idea generation, copywriting principles, formal/informal ad copy layouts.
- **Media Planning:** Scheduling, channel selection, and budget allocation.
- **Brand Management:** Brand positioning, brand image, and ethical concerns.
- Data-driven creative strategies, influencer marketing, and cross-platform campaigns.

Unit 3: Foundations of Public Relations

- **PR Concepts:** Definitions, internal and external publics, PR tools, and department functions.
- **Distinctions:** PR vs. publicity, advertising, persuasion, lobbying, and public opinion.
- **Theoretical Frameworks:** Grunig & Hunt's model of PR, stakeholder engagement.
- **Modern Trends:** Social media PR, crisis communication, and reputation management.
- Building trust, aligning PR with organizational goals.

Unit 4: Public Relations in Practice

- **PR Campaigns:** Concept, process, methods, and benefits of campaign planning.
- **PR Agencies:** Structure, functions, and client management.
- **Practical Tools:** Press releases, media kits, and digital content strategies.
- **Key Topics:** Campaign analytics, community engagement, and ethical PR practices.

Unit 5: Integrated Communication and Emerging Trends

- **Integrated Marketing Communication (IMC):** Concepts, marketing mix, and PR's role in IMC.
- **Corporate Communication and CSR:** Differences and synergies with PR, CSR campaign strategies.
- **Emerging Trends:** AI-driven advertising, virtual influencers, data analytics for audience targeting, and immersive PR experiences.
- Convergence of advertising and PR, adapting to digital and global audiences.

Lab Assignment Plan

Lab 1: Ad Timeline Project

- **Objective:** Understand the historical development of advertising.
- **Task:** In groups, create a timeline (visual/video/presentation) tracing the evolution of advertising in India and globally.
- **Deliverable:** Timeline (poster/PowerPoint/short video) + 200-word narrative.

Lab 2: Theory in Action

- **Objective:** Apply advertising models to real-life ads.

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- Task: Analyze 3 advertisements using any two models (e.g., AIDA, DAGMAR).
- Deliverable: Slide deck or written report explaining model application with visuals.

Lab 3: Agency Roleplay

- Objective: Understand the structure of an ad agency.
- Task: Simulate an ad agency pitch with team roles (creative, account, media).
- Deliverable: Mock pitch + 1-page agency org chart.

Lab 4: Ad Concept and USP

- Objective: Learn to conceptualize brand messages.
- Task: Choose a product and develop a Unique Selling Proposition (USP) and tagline.
- Deliverable: 1-page creative brief + tagline and concept sketch.

Lab 5: Print Ad Design

- Objective: Practice layout and copywriting skills.
- Task: Design a print ad (half or full page) for a product or cause using layout principles.
- Deliverable: Print ad (digital or hand-drawn) + headline + body copy.

Lab 6: Media Planning Simulation

- Objective: Apply planning and budgeting.
- Task: Prepare a media plan for a new product launch (select appropriate media mix, budget allocation).
- Deliverable: Media plan spreadsheet/chart + 200-word rationale.

Lab 7: PR Case Study Analysis

- Objective: Evaluate PR campaigns and strategies.
- Task: Analyse a PR campaign (success or failure) using Grunig & Hunt's model.
- Deliverable: 500-word case analysis + infographic summary.

Lab 8: Comparative Table

- Objective: Clarify distinctions between PR and related fields.
- Task: Create a comparative chart of PR vs. publicity, advertising, lobbying, and propaganda.
- Deliverable: Chart or infographic with real-life examples.

Lab 9: Role of PR in Crisis

- Objective: Examine real-world crisis communication.
- Task: Choose a public crisis and critique the PR response strategy.
- Deliverable: Short video or 500-word write-up + class presentation.

Lab 10: Press Release Writing

- Objective: Master PR writing formats.
- Task: Write a press release for a fictional product launch, including headline, lead, body, and contact info.
- Deliverable: Final formatted press release + optional media kit.



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Lab 11: PR Campaign Plan

- Objective: Learn to structure full-scale campaigns.
- Task: Develop a mini-PR campaign for a college event or social issue (objectives, tools, timeline, budget).
- Deliverable: Slide deck with campaign proposal + campaign flow chart.

Lab 12: Social Media PR Post

- Objective: Create digital-first PR content.
- Task: Design a carousel post or reel concept for a brand's PR activity (launch, apology, CSR).
- Deliverable: Digital draft + caption + audience engagement strategy.

Lab 13: IMC Campaign Strategy

- Objective: Understand integration of PR and advertising.
- Task: Create a sample IMC plan for a brand (include ad, PR, digital, influencer, event components).
- Deliverable: IMC strategy chart + creative sample (1 ad + 1 PR content).

Lab 14: AI & AdTech Review

- Objective: Explore emerging trends.
- Task: Research and present on AI use in advertising or virtual influencers in PR.
- Deliverable: 3–5 slide presentation + 300-word summary.

Lab 15: Final Project (Team 2 or 3 Students)

- Objective: Apply full course learnings.
- Task: Each group plans and executes a mock campaign for a brand/product/cause with:
 - Ad (visual or audio)
 - PR release
 - Social media post
 - Media plan
- Deliverables: Campaign folder + group presentation + peer assessment

Final Submission: Portfolio

Each student submits a portfolio containing:

- 5–6 selected assignments (designs, plans, written materials)
- Reflective report (300–500 words) on learning and industry relevance
- Peer feedback forms for group activities

Suggested Readings

- Jethwani, Jaishri, and Jain, Shruti. *Advertising Management*. OUP India, 2012.
- Sachdeva, Iqbal S. *Public Relations: Principles and Practices*. OUP, 2009.
- Ogilvy, David. *Ogilvy on Advertising*. Prion, 2001.
- Valladares, June A. *The Craft of Copywriting*. Sage Publications, 2000.
- Ries, Al, and Trout, Jack. *Positioning: The Battle for Your Mind*. Warner, 1993.

- Russel, J. Thomas. *Advertising Procedure*. Prentice Hall, New Delhi, 2004.
- Christensen, Lars, et al. *Corporate Communications: Convention, Complexity, and Critique*. Sage, 2008.
- Cutlip, Scott M., and Centre, Allen H. *Effective Public Relations*. Prentice Hall, 1971.
- Kotler, Philip. *Marketing Management*. Prentice Hall, 2000.
- McKee, Kathy B., et al. *Applied Public Relations: Cases in Stakeholder Management*. Routledge, 2005.

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Research Methodology

Course Code	CC-9
Credit	5
L/T/P	4/1/0 Hrs./week

Course Description

This course provides a comprehensive exploration of research methodologies, blending quantitative, qualitative, and mixed-method approaches to equip students with robust research skills. It covers the research process, from knowledge acquisition to report preparation, with a focus on modern tools and ethical considerations. The course incorporates contemporary trends, such as digital data collection, AI-assisted analysis, and open-access publishing, to prepare students for rigorous academic and professional research in media and communication studies.

Course Objectives

- Foster a deep understanding of research concepts, processes, and dimensions.
- Equip students with techniques and tools for effective data collection and analysis.
- Develop proficiency in data interpretation, statistical methods, and visualization.
- Train students in preparing structured, ethical, and professional research reports and theses.

Course Outcomes (COs)

- CO1:** Differentiate between modes of knowledge acquisition and articulate the scientific research process.
- CO2:** Formulate research questions, hypotheses, and conduct literature reviews with ethical considerations.
- CO3:** Classify and apply various research types, including basic, applied, and action research.
- CO4:** Evaluate data quality using validity, reliability, and significance tests.
- CO5:** Design and implement data collection methods, such as surveys, interviews, and content analysis.
- CO6:** Analyse data using sampling techniques, measures of dispersion, and modern statistical tools.
- CO7:** Utilize digital platforms and AI tools for data collection, coding, and visualization.
- CO8:** Prepare professional research reports with proper structure, style, and referencing.
- CO9:** Critically assess ethical challenges in research, ensuring integrity and inclusivity.
- CO10:** Apply mixed-method approaches to address complex research problems in media and communication.

Course Structure

Unit 1: Foundations of Research

- **Knowledge Acquisition:** Authoritarian, mystical, rational, and scientific modes.
- **Research Basics:** Definition, concept, functions, and need for research.
- **Research Process:** Concepts, constructs, variables, hypotheses, and literature review.
- **Ethics in Research:** Theories, ethical guidelines, and addressing bias.
- **Modern Trends:** Open-access research, ethical considerations in digital data.
- Formulating research questions, ensuring ethical integrity.

Unit 2: Types and Methods of Research

- **Research Types:** Basic, applied, action, survey, historical, experimental, and anthropological research.
- **Methodologies:** Qualitative, Quantitative, and mixed-method approaches.
- **Emerging Approaches:** Digital ethnography, big data research, and participatory methods.
- Selecting appropriate methods for media and communication studies.

Unit 3: Data Quality and Measurement

- **Data Assessment:** Quality parameters, levels of measurement (nominal, ordinal, interval, ratio).
- **Statistical Validation:** Tests of validity, reliability, significance, normal curve, standard error, and variance.
- **Error Analysis:** Type I and Type II errors, mitigating research biases.
- **Modern Tools:** AI-driven data validation, automated reliability testing.
- Ensuring robust data for credible research outcomes.

Unit 4: Data Collection Techniques

- **Methods:** Observational studies, laboratory/field experiments, focus groups, case studies.
- **Tools:** Questionnaires, interview schedules, content analysis, discourse analysis.
- **Digital Innovations:** Online surveys, social media analytics, and sentiment analysis.
- Designing effective data collection strategies, leveraging digital platforms.

Unit 5: Data Analysis and Reporting

- **Sampling:** Methods, sample size determination, and sampling error.
- **Statistical Measures:** Mean, median, mode, standard deviation, and measures of dispersion.
- **Data Processing:** Coding, tabulation, and visualization (graphs, charts).
- **Report Preparation:** Structure, style, abstracts, references, and bibliography.
- **Modern Trends:** AI-assisted data analysis (e.g., SPSS, NVivo), interactive data dashboards.
- Communicating findings effectively, adhering to academic standards.

Practical

- **Research Proposal:** Develop a research question, hypothesis, and methodology for a media-related study.
- **Data Collection Exercise/Practicum:** Conduct a small-scale survey or content analysis using digital tools.
- **Data Analysis:** Apply statistical methods and visualization techniques to interpret findings.
- **Report Writing:** Prepare a concise research report with proper referencing.
- **Assessment:** Based on proposals, practical Exercise/Practicums, and final reports.

Suggested Readings

- Nachmias, David, and Nachmias, Chava. *Research Methods in Social Sciences*. St. Martin Press, New York, 1999.
- Goode, William J., and Hatt, Paul K. *Methods in Social Research*. Tata McGraw Hill, 1952.
- Kothari, C.R. *Research Methodology*. New Age International, 2004.
- Creswell, John W. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Sage, 2003.
- Kumar, Ranjit. *Research Methodology: A Step-by-Step Guide for Beginners*. Sage, 2005.
- Christensen, Larry B., et al. *Research Methods: Design and Analysis*. Allyn and Bacon, 2010.

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- Marczyk, Geoffrey R., et al. *Essentials of Research Design and Methodology*. Wiley, New York, 2005.
- Teddlie, Charles B. *Foundations of Mixed Methods Research*. Wadsworth, 2001.
- Bryman, Alan. *Social Research Methods*. Oxford University Press, 2008.
- Shadish, William R., et al. *Experimental and Quasi-Experimental Designs for Generalized Causal Inference*. Wadsworth, 2001.
- Ahuja, Ram. *Samajik Anusandhan* (Hindi). Rawat Publications, New Delhi, 2004.

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Music for Media Production

Course Code	AEC-1
Credit	5
L/T/P	3/1/2 Hrs./week

Course Description

This course introduces students to the pivotal role of music in media, tracing its evolution from early radio and silent films to contemporary digital platforms. Tailored for media students with minimal musical background, it explores global and Indian music traditions, their integration into audio-visual storytelling, and modern trends such as immersive soundscapes, AI-generated music, and interactive audio for virtual reality (VR) and gaming. Through theoretical insights, practical Exercise/Practicums, and exposure to cutting-edge tools, students will learn to creatively enhance media productions with music, ensuring narrative depth and audience engagement.

Course Objectives

- Familiarize students with major global and Indian music forms used in media.
- Provide in-depth knowledge of Indian classical, folk, and film music traditions.
- Equip students to creatively select and apply music in audio-visual media projects.
- Explore modern music production techniques and their relevance to digital and interactive media.

Course Outcomes (COs)

CO1: Identify and categorize major forms of music used in media, including Indian and global traditions.

CO2: Explain key musical terminologies (e.g., svara, raag, taal) and their application in media production.

CO3: Analyse the structure and cultural significance of Indian classical and folk music in media contexts.

CO4: Compare global music traditions (e.g., Arabian maqam, Indonesian gamelan) and their influence on modern media.

CO5: Evaluate the role of folk elements in shaping Indian popular film music.

CO6: Trace the evolution of film orchestras and their integration with Western musical traditions.

CO7: Apply music creatively in audio-visual projects to enhance storytelling and emotional impact.

CO8: Utilize modern tools like AI music generators and spatial audio for innovative media productions.

CO9: Design immersive and interactive audio experiences for VR, gaming, and digital platforms.

CO10: Critically assess the effectiveness of music choices in media through practical projects and peer reviews.

Course Structure

Unit 1: Introduction to Music in Media

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- **Music Fundamentals:** Categories of music, terminologies (svara, raag, taal, rhythm, melody).
- **Historical Context:** Music in early radio, silent films, and television (e.g., BBC, Indian harmonium-tablā accompaniment).
- **Modern Trends:** AI-generated music, algorithmic composition, and adaptive audio for streaming platforms.
- Music as a storytelling tool, evolving role in digital media.

Unit 2: Indian Music Traditions

- **Classical Music:** Hindustani and Carnatic traditions, raagdari, and their media applications.
- **Folk Music:** Regional forms (e.g., Bhojpuri, Rajasthani, Punjabi) and their narrative roles.
- **Modern Trends:** Fusion music in OTT platforms, remixing folk for social media content.
- Cultural significance, adapting Indian music for modern audiences.

Unit 3: Global Music and Cross-Cultural Influences

- **World Music Traditions:** Iranian dastgah, Arabian maqaam, West African rhythms, Latin American music, jazz, Indonesian gamelan, Chinese opera, Japanese koto/shamisen, and Australian didgeridoo.
- **Cross-Cultural Connections:** Influence of global music on Indian raags, Bollywood, and Hollywood scores.
- **Modern Trends:** World music in global streaming platforms, cross-genre collaborations in media.
- Global influences on media music, creating universal appeal.

Unit 4: Music in Indian Cinema

- **Folk Elements:** Primacy of folk music in Bollywood (e.g., Punjab, Gujarat, Bengal).
- **Film Music Evolution:** From early talkies to contemporary OTT soundtracks.
- **Modern Trends:** Dolby Atmos soundscapes, music for short-form content (e.g., reels, web series).
- Emotional and cultural resonance of film music, adapting to digital formats.

Unit 5: Music Production and Emerging Technologies

- **Film Orchestras:** Evolution, Western/European influences, and integration with Indian music.
- **Production Techniques:** Scoring, sound design, and mixing for media.
- **Emerging Trends:** Spatial audio for VR/AR, interactive audio for gaming, AI tools (e.g., AIVA, Amper Music), and blockchain for music licensing.
- Immersive audio experiences, leveraging technology for innovative storytelling.

Lab Assignment Plan

Lab 1: Music Vocabulary and Identification

- Objective: Familiarize with key musical terms.
- Task: Listen to a curated playlist (classical, folk, cinematic, instrumental) and identify

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elements like svara, raag, taal, rhythm, melody.

- Deliverable: Audio analysis worksheet (fill-in chart + 100-word reflections).

Lab 2: Historical Scene Recreation

- Objective: Explore music's role in early media.
- Task: Select a silent film clip or early radio scene and add background score or live musical accompaniment.
- Deliverable: 2–3 minute audio-visual scene with music + rationale.

Lab 3: Music and Storytelling

- Objective: Understand emotional mapping through sound.
- Task: Match 3 short video scenes (dialogue-free) with different genres of background music (classical, electronic, folk) and observe narrative shifts.
- Deliverable: Edited clips + 200-word analysis on music's role in story construction.

Lab 4: Classical Raag-Based Soundtrack

- Objective: Apply classical frameworks in media.
- Task: Compose or source a short clip (1–2 min) using a specific raag (e.g., Bhairavi, Yaman) for a chosen theme (e.g., sorrow, celebration).
- Deliverable: Audio file + technical and emotional breakdown (raag, mood, time of use).

Lab 5: Folk Music Documentation

- Objective: Understand regional narratives in sound.
- Task: Record/document a local/folk song (field recording or sourced), identify its regional origin and thematic use in media.
- Deliverable: Audio sample + 300-word write-up (origin, lyrical themes, visual adaptation suggestions).

Lab 6: Folk Remix for Social Media

- Objective: Adapt traditional music for modern formats.
- Task: Remix a folk tune (e.g., Rajasthani, Punjabi) using music software to make it reel-friendly (under 30 sec).
- Deliverable: Final remix file + visual mockup for Instagram reel or TikTok.

Lab 7: World Music Exploration

- Objective: Understand non-Indian musical traditions.
- Task: Create a "sound map" project where students select 3–4 global traditions (e.g., Gamelan, Jazz, Dastgah) and present their key instruments, rhythms, and mood.
- Deliverable: Illustrated sound map/poster + brief class presentation.

Lab 8: Cross-Genre Mashup

- Objective: Explore musical fusion.
- Task: Create a 1-minute fusion track blending Indian and global music (e.g., tabla with jazz saxophone or raag-based vocals over Afrobeat rhythm).

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- Deliverable: Audio file + 200-word creative rationale.

Lab 9: Bollywood Global Influence Study

- Objective: Trace global musical influence in Indian media.
- Task: Analyse 2 Bollywood songs with global music elements (e.g., EDM, Latin percussion) and identify cultural borrowing.
- Deliverable: Slide deck with lyrics, clips, and influence mapping.

Lab 10: Evolution of a Theme

- Objective: Trace historical progression of music styles.
- Task: Choose one theme (e.g., romance, nationalism) and compile 3 audio clips from 1950s, 1990s, and 2020s to analyze evolution.
- Deliverable: Audio compilation + 400-word comparative analysis.

Lab 11: Scene Scoring Challenge

- Objective: Compose film music cues.
- Task: Students are given a short script excerpt or emotional scene and must create original or sourced background music for it.
- Deliverable: Scored video or storyboard with music cues (scene breakdown + cue sheet).

Lab 12: OTT Soundscape

- Objective: Design digital-first music aesthetics.
- Task: Create a 20–30 sec intro or theme music for a hypothetical OTT series (genre-based: thriller, romance, documentary).
- Deliverable: Audio file + series concept pitch + reference visuals.

Lab 13: Audio Mixing Demo

- Objective: Understand sound layering and mixing.
- Task: Use DAWs (e.g., Audacity, GarageBand) to mix dialogue + music + effects for a mock trailer or promo.
- Deliverable: Mixed audio file + screenshot of track layers + mixing notes.

Lab 14: AI-Generated Music Exploration

- Objective: Test new tech tools.
- Task: Use AI tools like AIVA or Sounddraw to generate a soundtrack for a commercial or social PSA.
- Deliverable: Generated track + critique of creative control and emotional effectiveness.

Lab 15: Final Project – Immersive Audio Pitch

- Objective: Apply full-course knowledge.
- Task: Students or teams develop a project proposal for a media product (VR short film, podcast, game, web series) with an immersive/interactive music plan.
- Deliverable:
 - Music samples (if applicable)

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- Concept pitch (visual or written)
- 500–700 word rationale on production, audience, and tech integration

Final Portfolio & Evaluation (Each student will submit)

- 5 selected lab outputs (audio + reports)
- Final Project presentation (pitch or product demo)
- Reflective essay (300–500 words) on personal growth in music and media integration

Suggested Readings

- Ranade, Ashok D. *Hindustani Music*. National Book Trust, India.
- Cooke, Mervyn. *A History of Film Music*. Cambridge University Press.
- Buhler, James, et al. *Hearing the Movies: Music and Sound in Film History*. Oxford University Press.
- Kalinak, Kathryn. *Film Music: A Very Short Introduction*. Oxford University Press.
- Wierzbicki, James. *Film Music: A History*. Routledge.
- Online Resources: Blogs on Bollywood music history (e.g., cs.colostate.edu/~malaiya/filmmusic.html), Spotify playlists on world music, and articles on AI music production.

Semester: III

Film Studies

Course Code	CC-10
Credit	5
L/T/P	4/1/0 Hrs./week

Course Description

This course immerses students in the aesthetics and evolution of cinema, focusing on film form, style, and narrative techniques. It fosters fluency in film's unique language, exploring its technological, historical, and generic developments. Students will engage in close readings of films, analysing formal choices within specific contexts, directors' oeuvres, periods, or movements, and understanding form as an extension of content. The course traces the history of Indian cinema through pre- and post-independence socio-political contexts, highlights key global and Indian auteurs, and incorporates modern trends like immersive storytelling, AI-driven filmmaking, and OTT platform dynamics.

Course Objectives

- Enable students to understand the historical and aesthetic evolution of cinema.
- Develop skills to analyse and critique films across genres using formal and contextual lenses.
- Train students to observe and apply directorial techniques in practical media projects.
- Provide a holistic understanding of filmmaking processes and contemporary industry trends.

Course Outcomes (COs)

CO1: Trace the historical and technological evolution of global and Indian cinema.

CO2: Analyse film genres and movements, such as Italian Neorealism and French New Wave, for their aesthetic contributions.

CO3: Evaluate the use of formal techniques (e.g., mise-en-scène, sound, editing) in narrative storytelling.

CO4: Critique films through close readings, connecting formal choices to thematic and cultural significance.

CO5: Assess the impact of socio-political events on the development of Indian cinema.

CO6: Analyse the stylistic signatures of key global and Indian auteurs, such as Fellini, Ray, and Ghatak.

CO7: Apply cinematographic and editing techniques inspired by auteurs in practical projects.

CO8: Explore modern filmmaking trends, including AI-generated visuals and immersive storytelling for OTT platforms.

CO9: Develop entrepreneurial strategies for film production, distribution, and marketing in digital ecosystems.

CO10: Synthesize theoretical and practical insights to create and critique innovative film projects.

Course Structure

Unit 1: Foundations of Film Aesthetics

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- **Film Movements:** Italian Neorealism, French New Wave, Film Noir, and their global impact.
- **Film Analysis:** Reading films through mise-en-scène, sound, framing, and editing.
- **Narrative Techniques:** Plot, story, time, point of view (POV), and continuity editing.
- **Modern Trends:** Immersive storytelling (360-degree films), AI in scriptwriting and editing.
- Form as content, aesthetic significance of technical choices.
- **Exercise/Practicum:** Deconstruct a film scene for formal and thematic elements.

Unit 2: Global Cinema and Techniques

- **Cinematography:** Framing, long takes, slow cinema, and deep focus.
- **Editing:** Rhythm, continuity, montage, and challenging conventional structures.
- **Sound Design:** Relationship to image, diegetic/non-diegetic sound, and emotional impact.
- **Genres:** Conventions, limitations, and hybrid forms in global cinema.
- **Modern Trends:** VR/AR cinema, interactive narratives, and generative AI visuals.
- Cross-cultural narrative architectures, evolving film language.

Unit 3: Evolution of Indian Cinema

- **Historical Milestones:** Silent era, Golden Age (1950s-60s), New Indian Cinema, Bollywood boom.
- **Socio-Political Contexts:** Pre- and post-independence influences, cultural narratives.
- **Modern Trends:** OTT platforms (e.g., Netflix, Amazon Prime), regional cinema's global reach.
- Indian cinema's identity, impact of digital distribution.

Unit 4: Global and Indian Auteurs

- **Global Auteurs:** Jean Renoir (deep focus), Luis Buñuel (surrealism), Federico Fellini (baroque style), Gus Van Sant (slow cinema).
- **Indian Auteurs:** Ritwik Ghatak (melodramatic realism), Satyajit Ray (humanism), Mani Kaul (art cinema).
- **Modern Trends:** Influence of auteurs on digital filmmakers, short-form content creators.
- Stylistic signatures, auteur theory in contemporary cinema.

Unit 5: Film Entrepreneurship and Industry Trends

- **Film Business:** Evolution from studio systems to digital platforms.
- **Production Processes:** Pitching, greenlighting, and managing creative projects.
- **Distribution and Marketing:** Theatrical releases, OTT strategies, and franchising.
- **Modern Trends:** Blockchain for film financing, AI-driven audience analytics, and virtual production.
- Entrepreneurial mindset, navigating creative industries in a digital age.

Practicum

- **Film Analysis:** Conduct a close reading of a film, focusing on form, style, and context.
- **Short Film Project:** Create a 3–5-minute film applying auteur-inspired techniques or modern trends (e.g., AI tools, immersive sound).
- **Entrepreneurial Pitch:** Develop a film concept pitch, including production and distribution

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plans.

- **Assessment:** Based on analytical essays, practical projects, and pitch presentations.

Suggested Readings

- Bordwell, David, and Thompson, Kristin. *Film Art* (11th Edition). McGraw-Hill.
- Gunning, Tom. *The Cinema of Attractions*. Early Cinema Anthology.
- Bazin, André. *The Evolution of Film Language*. University of California Press.
- Chino, Michel. *Audio-Vision: Sound on Screen*. Columbia University Press.
- Altman, Rick. *A Semantic/Syntactic Approach to Film Genre*. Cinema Journal.
- Rajadhyaksha, Ashish, and Willemen, Paul. *Encyclopaedia of Indian Cinema* (2nd Edition). Routledge, 1999.
- Ghatak, Ritwik. *Rows and Rows of Fences: Ritwik Ghatak on Cinema*. Seagull Books, 2000.
- Vasudevan, Ravi. *The Cultural Space of a Film Narrative: Interpreting Kismet*. Indian Economic & Social History Review, 1991.
- Gopalan, Lalitha. *Cinema of Interruptions: Action Genres in Contemporary Indian Cinema*. BFI Publishing, 2002.
- Khopkar, Arun. *Guru Dutt: A Tragedy in Three Acts*. Penguin India, 2012.

TV Production

Course Code	CC-11
Credit	5
L/T/P	3/1/2 Hrs./week

Course Description

This course equips students with advanced conceptual, technical, and creative skills to produce professional video content, integrating diverse art forms such as scriptwriting, cinematography, sound design, and editing. Through collaborative group projects and individual Exercise/Practicums, students will develop teamwork, discover unique creative styles, and sharpen critical evaluation skills. The curriculum emphasizes cutting-edge trends and technologies, including virtual production, AI-assisted editing, immersive 360-degree video, and content creation for OTT and social media platforms, preparing students for dynamic roles in the evolving media industry.

Course Objectives

- Enable students to communicate compelling narratives through images and sound.
- Develop proficiency in digital video production, encompassing direction, scripting, camera work, editing, and sound design.
- Foster individual and collaborative creativity through theoretical and practical exploration.
- Cultivate critical skills to evaluate and refine video projects using modern technologies.

Course Outcomes (COs)

- CO1:** Analyse the historical and contemporary role of video production in media and society.
- CO2:** Create and script innovative video content for single-camera and multi-camera formats.
- CO3:** Operate advanced camera systems, applying techniques like drone cinematography and high-resolution formats.
- CO4:** Design sophisticated lighting setups, incorporating smart lighting and virtual production techniques.
- CO5:** Record and edit immersive audio, leveraging spatial sound and AI-generated effects.
- CO6:** Apply non-linear editing (NLE) principles, using AI tools to enhance narrative flow and visual effects.
- CO7:** Execute multi-camera studio productions, integrating real-time streaming and virtual sets.
- CO8:** Utilize emerging technologies like AI, VR, and cloud-based workflows for innovative video production.
- CO9:** Collaborate effectively in team-based projects, balancing creative vision with technical execution.
- CO10:** Critically evaluate video content, ensuring alignment with audience expectations and platform-specific trends.

Course Structure

Unit 1: Introduction to Video Production

- **Historical Context:** Evolution of TV/video, transition to digital and streaming media.

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- **Video as a Medium:** Industry practices, independent filmmaking, and societal impact.
- **Emerging Trends:** Virtual production, generative AI for content creation, short-form video for platforms like X and TikTok.
- **New Technologies:** Cloud-based production, blockchain for content distribution, and 5G-enabled live streaming.
- Video's evolving role, adapting to global and regional audiences.
- **Exercise/Practicum:** Analyse a modern video production (e.g., OTT series, social media reel) for technical and creative innovation.

Unit 2: Single-Camera Production

- **Production Workflow:** Ideation, team roles, equipment planning, and pre-production.
- **Scriptwriting:** Narrative structures, interactive storytelling, and scripts for immersive formats.
- **Camera Techniques:** Lenses, filters, exposure, aperture, white balance, 4K/8K acquisition, and time code.
- **Cinematography Grammar:** Composition, shot types, angles, movements, and drone cinematography.
- **New Technologies:** AI-enhanced stabilization, real-time color grading, and AR overlays.
- Visual storytelling, leveraging advanced camera systems.
- **Exercise/Practicum:** Shoot a single-camera sequence with scripted narrative and drone shots.

Unit 3: Lighting and Sound Design

- **Lighting Fundamentals:** Three-point lighting, color temperature, smart LED lights, and reflectors.
- **Sound for Video:** Acoustics, natural vs. designed sound, multi-track recording, and audio workstations.
- **Audio Elements:** Spatial audio, AI-generated music, sound effects, and dynamic narration styles.
- **New Technologies:** LiDAR-based lighting simulation, Dolby Atmos for immersive sound, and AI audio cleanup tools.
- Enhancing narrative depth, integrating next-gen audio-visual tools.
- **Exercise/Practicum:** Design a lighting plan with smart lights and record a spatial audio mix.

Unit 4: Editing and post-production

- **Editing Principles:** Continuity, rhythm, montage, and sequence building for emotional impact.
- **Non-Linear Editing (NLE):** Workflows in Adobe Premiere, DaVinci Resolve, and Final Cut Pro; project management.
- **Post-Production Trends:** AI-assisted editing (e.g., Adobe Sensei), automated VFX, and cloud-based collaboration.
- **New Technologies:** Generative AI for scene reconstruction, HDR grading, and real-time rendering.
- Crafting seamless narratives, leveraging AI for efficiency.



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- **Exercise/Practicum:** Edit a video sequence with AI-enhanced transitions and VFX.

Unit 5: Multi-Camera Studio Production

- **Multi-Camera Concepts:** Applications in live events, talk shows, fiction, and non-fiction formats.
- **Studio Operations:** Roles (director, switcher), cues, commands, cue sheets, and virtual set design.
- **Production Workflow:** Integrating single- and multi-camera shoots, live streaming, and post-production.
- **New Technologies:** Virtual production with Unreal Engine, real-time motion capture, and WebRTC for live broadcasts.
- Managing complex live productions, adapting to digital platforms.
- **Exercise/Practicum:** Produce a group-based multi-camera studio segment using virtual production tools.

Lab Assignment Plan

Lab 1: Video Evolution Timeline

- **Objective:** Understand the historical and technological milestones in video.
- **Task:** Create a **timeline** tracing key events from TV to TikTok, incorporating breakthroughs like digital editing, streaming, and AI.
- **Deliverable:** Infographic or short video explainer (2–3 min).

Lab 2: Case Study Analysis

- **Objective:** Analyse modern innovations in production.
- **Task:** Select a recent OTT episode, YouTube mini-doc, or social media reel. Analyze its:
 - **Editing style**
 - **Shooting technique**
 - **Use of digital tools (e.g., filters, AR)**
- **Deliverable:** 500-word critique + clip timestamps + tech/tools summary.

Lab 3: Pre-Production Workflow

- **Objective:** Plan a short-scripted video.
- **Task:** In groups, prepare:
 - **Concept notes**
 - **Script (1–2 pages)**
 - **Shot breakdown**
 - **Location and equipment list**
- **Deliverable:** Pre-production file + storyboard.

Lab 4: Cinematic Shooting Exercise

- **Objective:** Use single-camera storytelling with visual grammar.
- **Task:** Shoot a **90–120 second video** using:
 - **At least 5 camera angles**
 - **1 drone shot**

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- 1 movement shot (e.g., tracking, dolly)
- **Deliverable:** Final edit + BTS photos + technique log.

Lab 5: Camera Tech Exploration

- **Objective:** Experiment with modern camera settings.
- **Task:** In pairs, capture video using manual controls:
 - Exposure, white balance, frame rates
 - Use filters or LUTs
- **Deliverable:** Comparison reel + camera setup sheet.

Lab 6: Smart Lighting Design

- **Objective:** Plan and execute a lighting setup.
- **Task:** Create a lighting plan for a day/night interior scene using:
 - Smart LEDs, reflectors, color gels
 - Color temperature changes
- **Deliverable:** Scene photo/video + light diagram + reflection on challenges.

Lab 7: Sound Recording and Mixing

- **Objective:** Record and mix spatial sound.
- **Task:** Capture a 30–60 sec ambient/narrated scene using:
 - Lavalier or shotgun mic
 - Spatial or directional mix
- **Deliverable:** Edited audio + environment analysis + DAW screenshots.

Lab 8: Audio Enhancement with AI

- **Objective:** Clean and enhance audio using AI tools.
- **Task:** Record low-quality audio and use:
 - Adobe Podcast Enhance, Descript Studio Sound, or similar
- **Deliverable:** Before/after clips + noise profile breakdown.

Lab 9: Narrative Editing

- **Objective:** Understand pacing and emotional impact.
- **Task:** Edit a 60–90 sec scene using footage provided by instructor.
 - Use montage or continuity editing
- **Deliverable:** Final video + editing log (cuts, transitions, music choices).

Lab 10: AI-Enhanced Editing

- **Objective:** Explore automation in post.
- **Task:** Use Adobe Sensei or similar to:
 - Auto-reframe
 - Apply smart transitions
 - Generate scene cuts
- **Deliverable:** Side-by-side comparison video + tech report.

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Lab 11: VFX and Color Grading

- **Objective:** Apply visual enhancements using NLEs.
- **Task:** Perform:
 - Basic HDR color grading
 - Simple VFX overlay (e.g., fire, weather, titles)
- **Deliverable:** 10–20 sec sequence + screenshots of grading layers/effects.

Lab 12: Cue Sheet and Studio Simulation

- **Objective:** Prepare for live production.
- **Task:** In groups:
 - Write cue sheets
 - Plan director/technical roles
 - Simulate camera blocking
- **Deliverable:** Studio plan with marked positions + team role chart.

Lab 13: Virtual Production Demo

- **Objective:** Use modern virtual sets.
- **Task:** Using Unreal Engine or prebuilt virtual production tools, create a **mock interview or news show** using a virtual set.
- **Deliverable:** 2-minute studio video + explanation of virtual workflow.

Lab 14: Multi-Cam Studio Production (Final Practicum)

- **Objective:** Combine all studio production elements.
- **Task:** Record a **3–5-minute live segment**:
 - 2–3 cameras
 - Real-time switching or post-sync
 - Virtual or physical set
- **Deliverable:** Final segment + BTS shots + peer evaluation.

Students submit a **Digital Production Dossier** including:

- Final Multi-Camera Project
- 300–500 word **reflective journal** on evolving with media technologies
- Peer feedback summaries (optional for group tasks)

Suggested Readings

- Ascher, Steven, and Pincus, Edward. *The Filmmaker's Handbook: A Comprehensive Guide to the Digital Age*. Penguin, 1998.
- Dancyger, Ken. *The Technique of Film and Video Editing: History, Theory, and Practice*. Focal Press, 2010.
- Millerson, Gerald, and Owens, Jim. *Television Production* (15th Edition). Focal Press.
- Murch, Walter. *In the Blink of an Eye: Perspectives on Film Editing*. Silman-James Press, 2001.
- Zettl, Herbert. *Television Production Handbook* (11th Edition). Wadsworth, 2012.
- Frost, Jacqueline B. *Cinematography for Directors*. Michael Wiese Productions, 2009.

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- Kellison, Catherine. *Producing for TV and New Media* (2nd Edition). Focal Press, 2008.
- Long, Ben, and Schenk, Sonja. *The Digital Filmmaking Handbook* (3rd Edition). Course Technology, 2006.
- Katz, Steven D. *Film Directing: Shot by Shot*. Michael Wiese Productions, 1991.
- Hanson, Ralph E. *Mass Communication: Living in a Media World*. CQ Press, 2010.

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26/07/2022

Communication Research

Course Code	CC-12
Credit	5
L/T/P	4/1/0 Hrs./week

Course Description

This course provides a comprehensive exploration of communication research methodologies and their practical applications in media and allied sectors. It prepares students for the expanding field of media research in India by covering both traditional and contemporary approaches. The curriculum integrates modern trends such as big data analytics, AI-driven research tools, and social media analytics, equipping students with the skills to conduct rigorous, ethical, and impactful research for academic and professional contexts.

Course Objectives

- Introduce students to the multifaceted dimensions of communication and media research.
- Develop proficiency in research tools, techniques, and analytical methods for media studies.
- Enable students to apply research methodologies to real-world media and communication challenges.
- Foster an understanding of emerging technologies and their role in advancing media research.

Course Outcomes (COs)

- CO1:** Define and characterize communication research, tracing its global and Indian evolution.
- CO2:** Identify and evaluate key sources and areas of communication research, including print and digital media.
- CO3:** Conduct audience research for radio, television, and OTT platforms, analysing consumption patterns.
- CO4:** Apply research techniques to assess television ratings and new media metrics.
- CO5:** Execute market, advertising, and public relations research, addressing industry-specific needs.
- CO6:** Analyse traditional media through ethnographic and content analysis methods.
- CO7:** Utilize advanced research methods, including factor analysis, semiology, and policy research.
- CO8:** Apply statistical tools (e.g., SPSS, R) for univariate, bivariate, and multivariate analysis.
- CO9:** Leverage AI-driven tools and big data analytics for media research and audience insights.
- CO10:** Design and present ethical, data-driven research projects for media and allied sectors.

Course Structure

Unit 1: Foundations of Communication Research

- **Concepts and Characteristics:** Definition, scope, and significance of communication research.
- **Historical Evolution:** Global developments and the growth of communication research in

India.

- **Research Sources:** Academic journals, industry reports, and digital archives.
- **Modern Trends:** AI-driven sentiment analysis, real-time data collection via social media.
- Research frameworks, ethical considerations in media studies.
- **Exercise/Practicum :** Review a recent communication research study from India.

Unit 2: Core Media Research Applications

- **Print Media Research:** Analysing readership, circulation, and content trends.
- **Audience Research:** Radio, television, and OTT platform viewership patterns.
- **Television Ratings:** Methodologies (e.g., TAM, BARC), accuracy, and limitations.
- **New Media Research:** Social media, streaming platforms, and user-generated content.
- **Traditional Media:** Folk and community media research.
- **Modern Trends:** Social listening tools, predictive analytics for audience behaviour.
- Adapting research to digital platforms, audience segmentation.
- **Exercise/Practicum:** Conduct a small-scale audience survey for a media platform.

Unit 3: Research in Allied Sectors

- **Market Research:** Consumer behaviour, brand perception, and media consumption.
- **Advertising Research:** Ad effectiveness, campaign ROI, and creative testing.
- **Public Relations Research:** Stakeholder analysis, reputation management, and crisis communication.
- **Poll Surveys:** Designing and interpreting opinion polls.
- **Research Organizations:** Roles of public and private sector entities (e.g., TRAI, Nielsen).
- **Modern Trends:** Neuromarketing, AI-driven consumer insights, and blockchain for data transparency.
- Industry-driven research, cross-sector applications.
- **Exercise/Practicum:** Design a research plan for an advertising campaign evaluation.

Unit 4: Advanced Research Methodologies

- **Quantitative Methods:** Content analysis, factor analysis, and cluster analysis.
- **Scaling Techniques:** Arbitrary, Thurstone, Likert, Semantic Differential scales.
- **Qualitative Methods:** Ethnographic research, discourse analysis, and semiology.
- **Policy Research:** Media regulation, censorship, and public policy impacts.
- **Modern Trends:** Automated content analysis with NLP, virtual ethnography in digital spaces.
- Combining qualitative and quantitative approaches, ensuring methodological rigor.
- **Exercise/Practicum:** Perform a content analysis of social media posts on a media-related issue.

Unit 5: Statistical and Technological Applications

- **Statistical Analysis:** Univariate, bivariate, and multivariate techniques; parametric and non-

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parametric tests.

- **Software Tools:** SPSS, R, Python, and Tableau for data analysis and visualization.
- **Data Management:** Coding, cleaning, and interpreting large datasets.
- **Emerging Technologies:** Big data analytics, machine learning for predictive modelling, and API-based data scraping.
- Leveraging technology for scalable research, presenting actionable insights.
- **Exercise/Practicum:** Analyse a dataset using SPSS or Python and visualize findings.

Research Project/Paper writing

- **Research Proposal:** Develop a communication research project, including objectives and methodology.
- **Data Collection:** Conduct a small-scale study using digital tools (e.g., Google Forms, social media APIs).
- **Data Analysis:** Apply statistical tools to interpret findings and create visualizations.
- **Presentation:** Deliver a research report with actionable recommendations for a media context.
- **Assessment:** Based on proposals, practical Exercise/Practicums, and final presentations.

Suggested Readings

- Nafziger, Ralph O., and White, David Manning. *Introduction to Mass Communication Research* (2nd Edition). Louisiana State University Press, 1958.
- Priest, Susanna Hornig. *Doing Media Research: An Introduction*. Sage, 2009.
- Wimmer, Roger D., and Dominick, Joseph R. *Mass Media Research: An Introduction* (8th Edition). Thomson Wadsworth.
- Jensen, Klaus Bruhn. *A Handbook of Media and Communication Research: Qualitative and Quantitative Methodologies*. Routledge, 2002.
- Berger, Arthur Asa. *Media and Communication Research Methods: An Introduction to Quantitative and Qualitative Approaches*. Sage, 2010.
- Krippendorf, Klaus. *Content Analysis: An Introduction to Its Methodology* (2nd Edition). Sage, 2004.
- Levin, Jack, et al. *Elementary Statistics in Social Research* (11th Edition). Allyn & Bacon, 2009.
- Have, Paul Ten. *Doing Conversation Analysis* (2nd Edition). Sage, 2007.
- Barthes, Roland. *Elements of Semiology*. Hill and Wang, 1977.
- McQuarrie, Edward F. *The Market Research Toolbox: A Concise Guide for Beginners*. Sage, 2006.

Media Management & Entrepreneurship

Course Code	CC-13
Credit	5
L/T/P	4/1/0 Hrs./week

Course Description

This course explores the evolving role of media management and entrepreneurship in the dynamic media industry, where brand managers and media managers play pivotal roles in financial, administrative, and editorial functions. It provides a comprehensive understanding of media as a business and a critical component of marketing communication. The curriculum integrates modern trends such as digital monetization, AI-driven analytics, and platform-based media ventures, equipping students with the skills to manage media organizations, develop marketing strategies, and launch innovative entrepreneurial projects in a competitive landscape.

Course Objectives

- Introduce students to the principles and practices of media business and management.
- Provide in-depth knowledge of media organization structures, functions, and economics.
- Foster awareness of media marketing, consumer research, and campaign planning.
- Develop entrepreneurial skills to launch and manage media ventures using modern technologies.

Course Outcomes (COs)

- CO1:** Analyse the principles of media management and their significance in the industry.
- CO2:** Evaluate ownership patterns and their impact on media operations in India.
- CO3:** Assess the organizational structure and functions of media departments, including finance and marketing.
- CO4:** Apply media economics concepts to address market dynamics, competition, and consumer behaviour.
- CO5:** Develop marketing strategies leveraging consumer research and digital platforms.
- CO6:** Formulate policies for planning, launching, and managing media ventures.
- CO7:** Utilize AI-driven analytics and blockchain for financial and audience management.
- CO8:** Design innovative media campaigns tailored to OTT platforms and social media.
- CO9:** Demonstrate leadership and workforce motivation strategies in media organizations.
- CO10:** Launch entrepreneurial media projects, integrating modern technologies and market insights.

Course Structure

Unit 1: Foundations of Media Management

- **Media as Industry:** Principles of media management, media as a profession.
- **Ownership Patterns:** Sole proprietorship, partnership, private/public limited companies in India.
- **Leadership and Motivation:** Qualities of effective media managers, workforce engagement.
- **Modern Trends:** Platform-based media (e.g., YouTube, X), subscription models, and gig economy in media.
- **Balancing editorial and financial priorities, leadership in digital transformation.**
- **Exercise/Practicum:** Case study on ownership patterns and leadership strategies in a media organization.

Unit 2: Organizational Structure and Operations

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- **Media Departments:** Hierarchy and functions of general management, finance, circulation, advertising, personnel, and production.
- **Operational Dynamics:** Sales promotion, pricing strategies, and price wars.
- **Modern Trends:** Cloud-based content management systems, remote team collaboration tools.
- Streamlining operations, interdepartmental synergy.
- **Exercise/Practicum:** Design an organizational chart for a digital media startup.

Unit 3: Media Economics and Market Dynamics

- **Economic Concepts:** Role of markets, government intervention, monopoly vs. competition.
- **Consumer and Producer Choices:** Labor markets, market responses, and audience preferences.
- **Modern Trends:** AI-driven audience analytics, programmatic advertising, and NFTs in media monetization.
- Economic sustainability, adapting to digital disruption.
- **Exercise/Practicum:** Analyse the economic model of an OTT platform or social media channel.

Unit 4: Media Marketing and Entrepreneurship

- **Marketing Mix:** Product development, promotion, distribution, and advertiser influence.
- **Consumer Research:** Market analysis, audience segmentation, and product lifecycle management.
- **Entrepreneurial Ventures:** Planning, launching, and scaling media startups; policy formulation.
- **Modern Trends:** Influencer marketing, AR/VR campaigns, and data-driven content personalization.
- Building brand identity, leveraging digital ecosystems for growth.
- **Exercise/Practicum:** Develop a marketing campaign for a new media venture, integrating social media strategies.

Unit 5: Financial Management and Emerging Technologies

- **Media Budgeting:** Financial planning, budget control, and revenue models.
- **Management Barriers:** Challenges in digital transition, regulatory compliance, and scalability.
- **Emerging Technologies:** Blockchain for transparent transactions, AI for predictive budgeting, and 5G for content delivery.
- Financial resilience, adopting technology for competitive advantage.
- **Exercise/Practicum:** Create a budget plan for a media project, incorporating digital monetization strategies.

Suggested Readings

- Awasthy, G.C. *Broadcasting in India*. Allied Publishers, New Delhi, 1965.
- Bagdikian, Ben H. *The New Media Monopoly*. Beacon Press, Boston, 2004.
- Bose, Mihir. *Bollywood: A History*. Tempus Publishing, Gloucestershire, 2008.
- Kohli-Khandekar, Vanita. *The Indian Media Business*. Sage, New Delhi, 2010.
- Mosco, Vincent. *The Political Economy of Communication: Rethinking and Renewal*. Sage, London, 1998.
- Gohti, Ritu. *Media Prabandhan*. Lakshya Publication, 2018.
- Agarwal, Vijay. *Media Management: Print, Electronic, and Online (Hindi)*. MCRPV, Bhopal, 2017.
- Khandekar, Vanita Kohli. *Bhartiya Media Vyawsaya*. Sage.
- Albaran, Alan B. *Media Economics: Understanding Markets, Industries, and Concepts*.

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Wiley-Blackwell, 2016.

- Picard, Robert G. *The Economics and Financing of Media Companies*. Fordham University Press, 2011.

Social Media

Course Code	CC-14
Credit	5
L/T/P	4/1/0 Hrs./week

Course Description

This course offers a comprehensive overview of the evolution, functions, and implications of social media in contemporary society. Students will explore the historical development of the internet, examine key social media platforms and tools, and analyze their role in communication, marketing, and journalism. Special emphasis will be placed on digital media strategies, ethical considerations, and the design of web-based content. The course also includes practical insights into managing social media campaigns and developing interactive content.

Course Objectives

- Understand the historical evolution of the internet and social media platforms.
- Analyse the social, political, and ethical implications of social media usage.
- Explore the use of social media in journalism, activism, and public discourse.
- Learn to design and implement social media strategies for marketing and communication.
- Acquire foundational knowledge of web and application design for digital content.

Course Outcomes (COs)

CO1: Explain the historical evolution of the internet and the emergence of social media platforms.

CO2: Analyse the societal, ethical, and legal implications of social media usage.

CO3: Apply theoretical models to assess the influence of social media on user behaviour and communication.

CO4: Evaluate the role of social media as a tool for citizen journalism and participatory democracy.

CO5: Develop effective content strategies for different social media platforms.

CO6: Design and manage a basic social media campaign using planning and measurement tools.

CO7: Demonstrate skills in web content creation using HTML, JavaScript, and basic server-side programming.

CO8: Identify and apply key principles of user interface (UI) and user experience (UX) in digital content design.

CO9: Examine case studies to understand the dynamics of influencer marketing and brand communication.

CO10: Create a mini-project integrating social media tools, marketing strategies, and content design principles.

Course Structure

Unit I: Evolution of the Internet

- Historical development of the Internet: global and Indian contexts
- Transition from Web 1.0 to Web 3.0

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- Key milestones and technological shifts

Unit II: Foundations of Social Media

- Defining social media: platforms, tools, and user behaviour
- Social implications and transformations in communication
- Ethics, privacy, and legal challenges
- Social media as the public sphere: attention economy, polarization, misinformation
- Theoretical frameworks: Social Cognitive Theory, Media Richness Theory, Elaboration Likelihood Model, etc.

Unit III: Social Media Strategy and Management

- Overview of social media management
- Content creation and public engagement strategies
- Building and measuring a social media strategy
- Managing digital communities and user-generated content

Unit IV: Social Media Marketing

- Introduction to digital and social media marketing
- Platform-specific marketing strategies (e.g., Instagram, Twitter, LinkedIn, TikTok)
- Planning, designing, and scheduling content
- Case studies on brand campaigns and influencer marketing

Unit V: Digital Design and Application Basics

- Web content development: process and planning
- Introduction to HTML5, DHTML, JavaScript, and basic server-side programming (e.g., ASP)
- Fundamentals of website layout and user interface (UI) design
- Basics of mobile app development and user experience (UX) principles

Suggested Readings

1. Allmer, T. (2017). *Critical Theory and Social Media: Between Emancipation and Commodification*. Routledge.
2. Hjorth, L., & Hinton, S. (2019). *Understanding Social Media*. SAGE Publications.
3. Scott, D.M. (2013). *The New Rules of Marketing & PR*. Wiley.
4. Bucher, T. & Helmond, A. (2017). In *The SAGE Handbook of Social Media*.
5. Heinrich, A. (2011). *Network Journalism*. Routledge.
6. Beard, J., & George, J. (2014). *The Principles of Beautiful Web Design*. SitePoint.
7. Clinton, S. (2015). *Apps: Beginner's Guide for App Development*. CreateSpace.
8. Kumar, K. (1995). *Telecommunications and New Media Technology in India*. Gazette.
9. Poe, M. T. (2010). *A History of Communications*. Cambridge University Press.
10. Taprial, V., & Kanwar, P. (2012). *Understanding Social Media*. BookBoon.

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Sanjay
26/08/2023

11. Wolk, R. D. (2001). *Journalism to Online Journalism*.

Academic Articles

- Gerrard, Y. (2018). *Beyond the hashtag: Circumventing content moderation on social media*. *New Media and Society*.
- Stevenson, M. (2018). *From hypertext to hype and back again*. In *The SAGE Handbook of Social Media*.

Documentaries & Films

- *The Social Dilemma* (2020) – Directed by Jeff Orlowski
- *The Social Network* (2010) – Directed by David Fincher
- *The Great Hack* (2019) – Directed by Karim Amer & Jehane Noujaim
- *Black Mirror: Bandersnatch* (2018) – Directed by David Slade

Graphics and Animation

Course Code	AECC-2
Credit	5
L/T/P	3/1/2 Hrs./week

Course Description

This course introduces students to the principles and practices of graphic design within the context of journalism and mass communication. It equips students with the theoretical knowledge and practical skills to create visually compelling designs for print, digital, and multimedia platforms. The course emphasizes the integration of design with journalistic content, focusing on typography, colour theory, layout design, and the use of industry-standard software. Through hands-on projects, students will develop skills in designing infographics, social media visuals, editorial layouts, and branding materials, aligning with the evolving demands of the media industry.

Course Objectives

Aligned with NHEQF Level 6.5 descriptors, upon completion of this course, students will be able to:

- Demonstrate advanced knowledge of graphic design principles and their application in journalism and mass communication.
- Apply cognitive and technical skills to create professional-quality visual content for diverse media platforms.
- Analyse and synthesize design trends and audience preferences to produce effective communication materials.
- Use industry-standard design tools to develop innovative solutions for real-world media challenges.
- Uphold ethical and aesthetic standards in design while meeting professional and creative expectations.

Course Outcomes (COs)

CO1: Describe the historical and cultural development of visual arts and animation.

CO2: Identify and apply foundational design principles in visual compositions.

CO3: Demonstrate understanding of animation types and their narrative power.

CO4: Use colour theory and typography effectively in graphic design projects.

CO5: Create original characters and design assets for animation.

CO6: Apply the 12 principles of animation through hands-on exercises.

CO7: Utilize Adobe Illustrator, Photoshop, InDesign, and Corel Draw for graphic design.

CO8: Use animation software like Adobe Animate and Toon Boom Harmony for creating motion sequences.

CO9: Analyse and critique animated work based on aesthetics, movement, and storytelling.

CO10: Produce a short-animated project integrating design, character, and animation techniques.

Course Structure

Unit I: Introduction to Graphics and Animation

- Art History: global and Indian perspectives
- Evolution of the human figure in visual art
- Evolution of Indian painting and sculpture

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26/07/2021

- Performance art traditions in India: folk theatre and storytelling

Unit II: Fundamentals of Animation

- History and evolution of animation
- Types of animation: 2D, 3D, stop motion, motion graphics
- Animation as a storytelling medium

Unit III: Graphic Design and Illustration

- History and development of graphic design
- Key design principles and colour theory
- Typography: form, function, and hierarchy
- Design thinking and creative problem-solving

Unit IV: Design Tools and Techniques

- Introduction to Adobe Illustrator
- Introduction to Adobe Photoshop
- Introduction to CorelDRAW
- Introduction to Adobe InDesign

Unit V: Principles of Animation & Character Design

- The 12 Principles of Animation (with demonstrations)
- Fundamentals of character design
- Practicum:
 - Quick sketches and gesture drawings
 - Study of body postures and expressions
 - Original character sketch development

Unit VI: Animation Tools and Techniques

- Basics of Adobe Animate
- Introduction to Toon Boom Harmony
- Practicum:
 - Bouncing Ball Exercise
 - Pendulum Exercise
 - Character Walk Cycle

Lab Assignment Plan

Lab 1: Visual Timeline of Art History

- **Objective:** Understand evolution in visual expression across cultures.
- **Task:** Create a digital collage or infographic tracing:
 - Key eras of Indian and global art history
 - Evolution of human figure in art
- **Deliverable:** PDF/Poster with visuals + 150-word annotations.

Lab 2: Indian Folk and Performance Art Study

- **Objective:** Explore indigenous visual storytelling.
- **Task:** Select one Indian folk-art form (e.g., Kathakali, Yakshagana, Madhubani).
 - Draw a character or scene in that style.
- **Deliverable:** Artwork + 200-word write-up on its narrative/visual significance.

Lab 3: Animation History Timeline

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26/6/21 2021*

- **Objective:** Trace animation's global development.
- **Task:** Create a visual timeline of milestones from Zoetrope to Pixar and Indian studios.
- **Deliverable:** Illustrated timeline (digital or hand-drawn) + legend.

Lab 4: Animation Technique Samples

- **Objective:** Understand different animation forms.
- **Task:** Create short sample clips (3–5 sec) demonstrating:
 - 2D animation (flipbook or digital)
 - Stop motion (clay, paper, or object animation)
 - Basic motion graphics using After Effects (optional)
- **Deliverable:** 2–3 video samples + process images.

Lab 5: Design Poster

- **Objective:** Apply visual hierarchy and color theory.
- **Task:** Design a poster for a fictional event using:
 - Contrast, alignment, balance, proximity, and typography
 - Appropriate color scheme and font hierarchy
- **Tool:** Adobe Illustrator or Photoshop.
- **Deliverable:** Final design + 150-word rationale on choices made.

Lab 6: Typography Exercise

- **Objective:** Explore expressive text.
- **Task:** Create 3 unique typographic compositions:
 - Express a feeling (e.g., chaos, calm)
 - Emphasize a word's meaning visually (e.g., "explode")
- **Tool:** Illustrator or InDesign.
- **Deliverable:** 3 compositions + short explanations.

Lab 7: Character-Based Logo Design

- **Objective:** Merge illustration and identity.
- **Task:** Design a logo based on an original character or animal.
- **Deliverable:** Vector logo + black & white version + mood board.

Lab 8: Adobe Illustrator Mini Project

- **Objective:** Practice vector illustration.
- **Task:** Recreate a famous artwork or landscape using only shapes and gradients.
- **Deliverable:** Illustrator file + visual reference.

Lab 9: Photoshop Poster Remix

- **Objective:** Explore raster editing.
- **Task:** Use layer masks, filters, and adjustment layers to redesign a movie or music poster.
- **Deliverable:** Final PSD + before/after images.

Lab 10: CorelDRAW Branding Collateral

- **Objective:** Understand layout and brand communication.
- **Task:** Create a business card and letterhead for a fictional brand.
- **Deliverable:** CorelDRAW files + branding rationale.

Lab 11: InDesign Magazine Layout

- **Objective:** Apply publishing design.
- **Task:** Design a 2-page magazine spread featuring:

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Unacademy
24/07/2023

- 2-column grid
- Image placement
- Pull quotes and typography
- **Deliverable:** InDesign file + exported PDF.

Lab 12: Gesture Drawing Session

- **Objective:** Capture dynamic poses and motion.
- **Task:** 10 gesture sketches (30 sec – 2 min) using live models or pose apps.
- **Deliverable:** Sketches + reflection on fluidity/form.

Lab 13: Character Expression Sheet

- **Objective:** Build expressive characters.
- **Task:** Draw a single original character in 5–6 emotional states.
- **Deliverable:** Expression sheet + short character bio.

Lab 14: Final Character Model Sheet

- **Objective:** Finalize character for animation.
- **Task:** Create a turnaround sheet (front, side, back, action pose).
- **Deliverable:** Inked & colored model sheet + name, traits, and backstory.

Lab 15: Bouncing Ball (Adobe Animate/Toon Boom)

- **Objective:** Learn timing, squash & stretch.
- **Task:** Animate a realistic bouncing ball using **keyframes and tweens**.
- **Deliverable:** Exported animation + keyframe screenshot.

Lab 16: Pendulum Swing Exercise

- **Objective:** Explore timing and arcs.
- **Task:** Animate a pendulum with ease-in/out and proper arc motion.
- **Deliverable:** Exported animation + frame breakdown.

Lab 17: Walk Cycle Animation

- **Objective:** Animate basic locomotion.
- **Task:** Create an **8-frame walk cycle** for your original character.
- **Deliverable:** Looping animation + character sheet.

Final Portfolio Submission

- Final Original Character + Walk Cycle
- Design Project (poster or layout)
- **Reflection Journal (300–500 words)** on tools learned and storytelling goals

Suggested Readings:

- Illusion of Life, By Ollie Johnston, Frank Thomas
- Animation Survival Kit, By Richard Williams
- The Art of 'Mulan', By Jeff Kurtti
- On Photography by Susan Sontag

Mr. Samir

Subhrajit
26/07/2025

DTP

Course Code	AECC-2
Credit	5
L/T/P	3/1/2 Hrs./week

Course Description

In today's media-rich environment, effective visual communication is essential. Whether it's advertisements, brochures, banners, or booklets, desktop publishing plays a critical role in the design and dissemination of information. This course equips students with practical and technical skills needed to create professional digital publications using industry-standard software such as MS Paint, Adobe Photoshop, PageMaker, and CorelDRAW. Designed with industry relevance in mind, this course prepares students for careers in advertising, publishing, and content creation.

Course Objectives

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

1. Understand the principles and processes of desktop publishing.
2. Develop hands-on proficiency in image creation and editing software.
3. Learn layout, design, and typography techniques for printed and digital media.
4. Utilize industry-standard DTP tools for professional publishing output.
5. Produce visually compelling and print-ready documents and projects.

Course Outcomes (COs)

CO1: Demonstrate basic image creation and editing skills using MS Paint.

CO2: Manipulate images and layers in Adobe Photoshop for professional outcomes.

CO3: Apply design principles for creating layout-oriented documents using PageMaker.

CO4: Create vector graphics and design web and print media in CorelDRAW.

CO5: Use appropriate typography, colour, and composition techniques for different media formats.

CO6: Integrate text and visual elements effectively across various software platforms.

CO7: Design original projects reflecting an understanding of DTP tools and aesthetics.

CO8: Prepare and optimize files for both digital and print publishing.

CO9: Analyse client needs and translate them into professional designs.

CO10: Demonstrate project management skills in planning, designing, and presenting final output.

Course Structure

Unit I: Basics of MS Paint

- Introduction and interface overview
- Opening, saving, and managing file types (JPG, PNG, GIF, etc.)
- Using drawing tools and colour palettes
- Copy/paste operations and image composition
- Image resizing and display options
- Setting images as desktop wallpaper

Unit II: Adobe Photoshop

- Introduction to Photoshop interface and workspace
- Basic and advanced image manipulation
- Selections, layers, masks, and channels
- Typography and vector drawing

*Mr. Anuraj
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20/7/2025*

- Colour correction and photo retouching
- Creating web visuals and animated GIFs
- Preparing and printing consistent colour outputs

Unit III: Adobe PageMaker

- Interface and document creation
- Managing text and graphic elements
- Working with layers, master pages, and plugins
- Using text wrap and colour applications
- Data merge, scripting, and PDF creation
- Object linking and embedding
- Colour separation and print setup

Unit IV: CorelDRAW

- Introduction and interface overview
- Drawing tools, object manipulation, and colour applications
- Working with artistic and paragraph text
- Applying advanced effects: blends, contours, envelopes, transparency
- Bitmap editing and web design features
- Exporting files and creating web-compatible graphics

Unit V: Project Work

- End-to-end design process: from concept to final output
- Use of designing aids and tools
- Preparing documents for professional print
- Final presentation and evaluation of student projects

Lab Assignment Plan

Lab 1: Interface Exploration and Drawing Practice

- Objective: Understand the MS Paint interface and basic drawing tools.
- Task: Draw a basic landscape scene using:
 - Pencil, brush, shapes, and fill tools.
 - Use different color fills from the palette.
- Deliverable: Save file in PNG and JPEG formats.

Lab 2: Image Manipulation & Wallpaper Setup

- Objective: Practice composition, resizing, and display settings.
- Task: Create a custom desktop wallpaper with name and design.
 - Use copy/paste to add elements.
 - Resize the image and set it as wallpaper.
- Deliverable: .JPG image + screenshot of desktop.

Lab 3: Photoshop Workspace and Basic Editing

- Objective: Familiarize with tools and interface.
- Task: Retouch a portrait image:
 - Use healing brush, spot removal, and levels/curves.
- Deliverable: Before/after JPEG + PSD file with layers.

Lab 4: Layer Composition and Typography

- Objective: Combine multiple elements using layers and text.
- Task: Create a poster for a cultural event with:

M. Amin Khan

*Sabir W/D
26/07/2022*

- Layered images, text with effects, color overlays.
- Deliverable: PSD + flattened JPEG.

Lab 5: Animated GIF Creation

- Objective: Learn basic animation.
- Task: Design a 3–5 frame animated banner (e.g., sale ad).
 - Use timeline, frame delay, looping.
- Deliverable: .GIF file + PSD.

Lab 6: Photo Montage / Digital Collage

- Objective: Work with selections, masks, and blending.
- Task: Create a digital collage combining 4–5 photos.
 - Use layer masks and blend modes.
- Deliverable: PSD + JPEG.

Lab 7: Document Layout Practice

- Objective: Learn publication layout creation.
- Task: Design a 2-page newsletter using:
 - Master pages, headers/footers, columns, and images.
- Deliverable: PageMaker file + PDF.

Lab 8: Text and Graphic Integration

- Objective: Understand text/image interaction.
- Task: Design a brochure (tri-fold or bi-fold) for a product or event.
 - Use text wrap, color blocks, and linked images.
- Deliverable: .PMD file + print-ready PDF.

Lab 9: Data Merge Project

- Objective: Automate layout for multiple entries.
- Task: Create a batch of ID cards or certificates using data merge.
 - Import names, photos, and details from a spreadsheet.
- Deliverable: Data source + .PMD file + final merged PDF.

Lab 10: Vector Illustration Practice

- Objective: Practice shape tools and color fills.
- Task: Design a logo or emblem using:
 - Basic shapes, pen tool, and color gradients.
- Deliverable: .CDR file + PNG.

Lab 11: Typography and Layout

- Objective: Use artistic and paragraph text effectively.
- Task: Design a flyer or invitation card with:
 - Multiple text styles, formatting, text within shapes.
- Deliverable: CDR + export as print-ready PDF.

Lab 12: Advanced Effects Application

- Objective: Apply special effects in vector art.
- Task: Create a festival greeting card using:
 - Blend, contour, envelope, and transparency effects.
- Deliverable: .CDR file + JPEG output.

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Final Project: Integrated Design Portfolio

- Objective: Apply full design pipeline using any/all tools.
- Project Brief: Design a complete print campaign for a cause, brand, or event. Include:
 - Logo (CorelDRAW)
 - Poster (Photoshop)
 - Brochure or Newsletter (PageMaker)
 - Optional animated banner (Photoshop)
- Deliverables:
 - All original files (.CDR, .PSD, .PMD, .GIF, etc.)
 - Final print-ready PDFs and JPEGs
 - Short write-up (250–300 words) explaining concept and tools used

Recommended Readings

1. *Adobe Photoshop CC Classroom in a Book* – Adobe Creative Team, Adobe Press
2. *Adobe PageMaker 7.0 Classroom in a Book* – Adobe Creative Team, Adobe Press
3. *CorelDRAW X8: The Official Guide* – Gary David Bouton

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M&B
26/07/2023

Sohail
26/07/2023

Semester IV

Documentary Film Production

Course Code	EC-1
Credit	5
L/T/P	3/1/2 Hrs./week

Course Description:

This course introduces students to the **concepts, evolution, and practices** of documentary filmmaking. It emphasizes both **theoretical understanding** and **hands-on production skills**, covering the journey from idea development to public exhibition. Students will learn to observe, research, conduct interviews, write scripts, use equipment, and edit their films. The course also addresses **legal, ethical, and social responsibilities**, and includes **critical analysis of landmark documentaries**. Emphasis will be placed on **current trends** such as **interactive storytelling, mobile journalism, and digital distribution**.

Course Objectives:

- Understand the **concepts, relevance, and evolution** of documentary films.
- Learn the **complete production process**, from research to post-production and marketing.
- Gain practical skills to **create a documentary film**, including scripting, interviewing, and editing.
- Develop critical thinking to **analyse documentaries** from aesthetic, cultural, and ethical perspectives.
- Explore **emerging techniques and platforms**, including **360° documentaries, mobile shooting, interactive storytelling, and AI-based editing**.

Course Outcomes

CO1: Demonstrate an understanding of traditional and emerging documentary styles, including hybrid and experimental formats.

CO2: Identify and apply new trends such as mobile filmmaking, interactive documentaries (i-docs), and immersive storytelling (360° video, VR).

CO3: Utilize modern tools for low-budget production, including smartphones, mirrorless cameras, and drone footage.

CO4: Apply cloud-based and AI-powered editing platforms for collaborative post-production workflows.

CO5: Integrate social media and digital marketing strategies for documentary distribution and audience engagement.

CO6: Understand and apply visual data storytelling using infographics, screen capture, and animation in documentaries.

CO7: Critically evaluate how streaming platforms (e.g., Netflix, YouTube, Vimeo) have shifted narrative styles and content demand in documentaries.

CO8: Discuss ethical concerns arising from deepfakes, reenactments, and AI-generated content in factual storytelling.

CO9: Apply open-source and mobile editing tools for flexible, on-the-go production.

CO10: Analyse the role of audience interactivity and real-time feedback in shaping modern documentary narratives.

*Suhail B
26/07/2023*

Course Structure

Unit 1: Understanding Documentary Films

- Documentary as a Medium of Expression
- Documentary and Society: Impact and Role
- Legal and Ethical Issues in Filmmaking
- Types of Documentaries (Expository, Observational, Participatory, Poetic, Reflexive)
- Future of Documentary Films: Trends in Streaming, AI, and Immersive Media
- Screening & Discussion: Select Master Documentaries

Unit 2: Development and Pre-Production

- Generating Ideas and Selecting Topics
- Research Techniques and Approaching the Subject
- Writing the Treatment and Script
- Crew Roles, Equipment Selection, and Budgeting
- Scheduling and Legal Clearances
- Funding Models: Crowdfunding, Grants, NGO Collaborations

Unit 3: Production Techniques

- AV Setup: Camera, Sound, Lighting
- Shooting Interviews and Observational Footage
- Techniques: Cinema Vérité, B-roll, Visual Metaphors
- Field Shooting Ethics and Challenges
- Shooting with Mobile Devices and Drones
- Capturing Emotion and Environment

Unit 4: Post-Production and Storytelling

- Logging Footage and Preparing the Edit
- The Rough Cut and Assembly
- Adding Narration, Music, and Graphics
- Color Grading and Sound Design
- Introduction to AI Tools for Editing and Subtitling
- Ethics of Editing and Representation

Unit 5: Distribution, Evaluation & Trends

- Film Festivals, Publicists, and Sales Agents
- Fair Use Policy and Rights Management
- Marketing: Trailers, Social Media, Newsletters
- Interactive and Immersive Storytelling (VR, AR, Webdocs)
- Self-Distribution and Building Online Audiences
- Screening Student Films
- Critical Evaluation: 1000-word Analysis of a Documentary

Lab/Assignment Plan

Lab/Assignment 1: Documentary Analysis

- **Objective:** Identify styles, themes, and impact.

M. Ameen Ali

*Suhail
26/07/2023*

- **Task:** Watch 2–3 documentary excerpts (e.g., *The Act of Killing*, *India Untouched*, *Night and Fog*).
- Write a **300-word comparative reflection** on:
 - Type of documentary (Expository, Observational, etc.)
 - Visual/narrative style
 - Social impact and ethics
- **Deliverable:** Short write-up + presentation slides (optional)

Lab/Assignment 2: Legal and Ethical Case Study

- **Objective:** Understand rights and responsibilities.
- **Task:** Research a **real-life legal/ethical issue** in documentary filmmaking (e.g., *The Cove*, privacy in *Nanook of the North*).
- Create a **1-page report or infographic** highlighting:
 - Core ethical dilemma
 - Stakeholders
 - Resolution (if any)
- **Deliverable:** PDF or printed sheet

Lab/Assignment 3: Idea Generation and Pitch

- **Objective:** Explore topics and structure ideas.
- **Task:** Brainstorm 3 possible documentary topics.
 - Develop **1-page pitch** for the most compelling one.
- **Include:**
 - Title, logline, objective, approach, audience
- **Deliverable:** Pitch document + verbal presentation (3 min)

Lab/Assignment 4: Research and Script Writing

- **Objective:** Build credible story foundations.
- **Task:** Conduct background research and interviews.
 - Write a **treatment (400–500 words)** and **basic script** for a short documentary (5–7 mins).
- **Deliverable:** Treatment + sample script scenes

Lab/Assignment 5: Pre-production Planning

- **Objective:** Learn production logistics.
- **Task:** Prepare:
 - Crew list
 - Equipment checklist
 - Budget estimate
 - Production schedule
 - Consent and release forms
- **Deliverable:** Pre-production binder or PDF folder

Lab/Assignment 6: Interview Techniques

- **Objective:** Master framing, lighting, and sound.



Md. Anurul Haque
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- **Task:** Record a 2–3 minute interview using:
 - Rule of thirds, clean audio, natural lighting
- **Deliverable:** Raw footage + setup photos

Lab/Assignment 7: Observational Footage and B-roll

- **Objective:** Capture non-interview visuals.
- **Task:** Film 5–10 shots of contextual B-roll, e.g.:
 - Environment, subject at work, crowd reactions
- Use techniques like **cinéma vérité**, metaphor, drone/mobility.
- **Deliverable:** B-roll clip compilation (1–2 mins)

Lab/Assignment 8: Ethical Fieldwork Report

- **Objective:** Reflect on real-time production issues.
- **Task:** Document ethical challenges encountered (e.g., subject consent, filming in public places).
- **Deliverable:** 250–300 word field journal entry

Lab/Assignment 9: Rough Cut Editing

- **Objective:** Practice editing narrative structure.
- **Task:** Edit a 2–3 min sequence from interviews and B-roll.
 - Use any NLE (Premiere, Resolve, CapCut)
- **Focus on:**
 - Story arc, transitions, visual rhythm
- **Deliverable:** MP4 rough cut + project file

Lab/Assignment 10: Sound Design and Graphics

- **Objective:** Enhance storytelling through audio-visual layers.
- **Task:**
 - Add music, sound effects, voiceover, and basic graphics (title cards, name tags)
- **Deliverable:** Polished 3–5 min video with sound + subtitles

Lab/Assignment 11: Promotional Toolkit Creation

- **Objective:** Build a release-ready package.
- **Task:**
 - 30-sec trailer/teaser
 - Social media poster
 - Press release (200 words) or logline synopsis
- **Deliverable:** Toolkit folder with all files (JPEG, MP4, PDF)

Lab/Assignment 12: Screening & Peer Evaluation

- **Objective:** Get feedback and reflect.
- **Task:**
 - Participate in student screening.
 - Complete peer feedback form with criteria (narrative clarity, ethics, visual style)
- **Deliverable:** Peer evaluation sheets + self-reflection (200 words)

Mr. Dunn Neil

Suhail
26/09/2023

Lab/Assignment 13: Critical Documentary Review

- **Objective:** Strengthen analytical skills.
- **Task:** Write a **1000-word essay** analysing a major documentary.
 - Consider narrative voice, ethics, style, impact.
- **Deliverable:** Typed critical review essay (with references)

Final Project: Student Documentary Film

- **Length:** 5–7 minutes
- **Components:**
 - Title, credits, consent forms
 - Original footage and audio
 - Edited video with subtitles
- **Evaluation Rubric:**
 - Research & Concept: 20%
 - Technical Quality: 25%
 - Narrative & Engagement: 25%
 - Ethics & Consent: 15%
 - Innovation (AI, Immersive, etc.): 15%

Recommended Readings:

1. Rabiger, Michael – *Directing the Documentary*
2. Bernard, Sheila Curran – *Documentary Storytelling*
3. Hampe, Barry – *Making Documentary Films and Reality Videos*
4. Rosenthal, Alan – *Writing, Directing, and Producing Documentary Films*
5. Renov, Michael – *The Subject of Documentary*
6. Barnouw, Erik – *Documentary: A History of the Non-fiction Film*
7. Sarkar, Bhaskar & Walker, Janet – *Documentary Testimonies*
8. Tobias, Michael – *The Search for Reality*
9. Henley, Paul – *Film-making and Ethnographic Research*

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26/07/2025

Science Communication

Course Code	EC-1
Credit	5
L/T/P	3/1/2 Hrs./week

Course Description:

This course equips students with foundational and advanced skills in science communication across various platforms—print, digital, radio, television, and film. Students will learn to write, report, and produce content that translates complex scientific information into accessible formats for the public. Emphasis will be placed on science storytelling, ethical reporting, environmental journalism, and the use of emerging technologies such as mobile filmmaking and web-based platforms.

Course Objectives:

After completing this course, students will be able to:

- Effectively communicate scientific ideas to diverse audiences using multiple formats.
- Contribute content to media platforms such as science magazines, TV channels (e.g., India Science), OTT platforms, and online portals.
- Create and manage science-based media productions, including short films, podcasts, and social media content.
- Take up roles in PR, outreach, and communication in scientific organizations, NGOs, hospitals, and corporate settings.

Course Outcomes (COs):

CO1: Define and explain the role of science communication in disseminating scientific knowledge to the public.

CO2: Analyse the evolution and challenges of science communication, particularly in India, and identify the institutions involved.

CO3: Communicate complex scientific information in a simple and engaging way for diverse audiences through various media channels (print, digital, radio, television).

CO4: Apply ethical guidelines and principles in reporting on science, technology, and environmental issues.

CO5: Create and produce a science-based short film, podcast, or TV/radio program using modern tools such as mobile filmmaking.

CO6: Demonstrate critical thinking and problem-solving skills in science journalism, particularly in dealing with controversial and complex scientific issues.

CO7: Engage with current scientific topics and global issues, such as climate change and health crises, and contribute to public understanding through various communication platforms.

Course Structure

Unit 1: Foundations of Science Communication

- Definition and Evolution of Science Communication
- History of Science Journalism in India
- Scientific Temperament and Public Awareness

- Role of Media in Popularizing Science
- Major Indian Science Communication Institutions: Vigyan Prasar, NCSTC, CSIR, NCSM
- Key Science Communication Events (National/International)
- Challenges in Science Communication and Public Perception

Unit 2: Communicating Science and Technology

- Communicating with Scientists and Experts
- Nature of Scientific Discourse
- Understanding Scientific Sources: Primary, Secondary, Tertiary
- Scientific Papers and Patent Structures
- Challenges in Popularizing Science: Accuracy vs Accessibility
- Differences Between Science and Technology
- Reporting on Technological Innovations

Unit 3: Practical Science Journalism

- Scope of Science Journalism in India
- Reporting from Labs, Research Institutions, and Fieldwork
- Science Coverage of Conferences, Seminars, Exhibitions, and Fairs
- Live and Crisis Reporting (Natural Disasters, Epidemics, etc.)
- Use of Mobile Journalism and Digital Tools
- Ethics and Responsibilities in Science Reporting

Unit 4: Environmental & Health Science Communication

- Environmental Journalism: Green Chemistry, e-Waste, Pollution
- Climate Change and Extinction Narratives
- Science Writing on Health Issues (Pandemics, Public Health)
- Communicating Risk, Uncertainty, and Scientific Controversies
- Role of Media in Environmental and Health Advocacy

Unit 5: Science Films, Broadcasting & Emerging Media

- History and Role of Science Films
- Craft of Science Storytelling: Elements, Structure, and Director's Vision
- Production of Science Content for Radio and Television
- Introduction to Short-Form Digital Films (Mobile Filmmaking)
- Creating Science Podcasts and YouTube Channels
- Using Blogs, Newsletters, and Social Media for Science Outreach
- Screening and Discussion of Exemplary Science Films

Presentations/Projects (Practical Component):

- Conduct and Record an Interview with a Scientist
- Write a Script on a Recent Scientific Breakthrough
- Create a Short Film on a Science/Environment/Health Topic
- Prepare a TV/Radio Script and Record a Sample Segment
- Visit and Report on a Science Research Institute or Museum

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Suhail *26/09/2023*

- Maintain a Personal Science Blog with Weekly Posts
- Write an Article Suitable for a Science Magazine

Suggested Readings:

1. Jayant V. Narlikar – *The Scientific Edge*
2. Dilip M. Salvi – *Science in Indian Media*
3. Sharon Dunwoody – *Science Journalism: Prospects in the Digital Age*
4. Massimiano Bucchi – *Science and the Media*
5. Martin W. Bauer – *Journalism, Science and Society*
6. M.V. Bucchi & B. Trench – *Routledge Handbook of Public Communication of Science and Technology*
7. C. Seale – *Media and Health*
8. Robert Cox – *Environmental Communication and the Public Sphere*
9. Michael Gregory & Steve Miller – *Science in Public*
10. Shiv Gopal Mishra (ed.) – *Hindi Me Vigyan Lekhan Ke Sau Varsh* (Vol. I & II)

Dawn Mr. Neel

*Sukhpal
26/07/2025*

Project on TV/Documentary/Film Production

Course Code	DSE-1
Credit	10
L/T/P	0/4/12 Hrs./week

Course Description:

The student will utilize their knowledge, ability, skills and creativity like a professional in this project to plan, research, write the script, work as a team member on different positions namely Scriptwriter, Production Manager (liaison, location management, clearances, management, sponsorship, marketing), Researcher (content, visuals, archival material), Director, Asstt. Director, Cameraperson, Sound Recordist, Video Editor & Graphic Artist.

Objective: To produce a documentary film to showcase ability, talent and skills.

Time breakup:

- Briefing on Teams Formation and schedule by the faculty
- Planning, selecting a topic, location hunting, permissions, filling a form for the Idea Meet.
- Idea Meet: with the faculty and team members. Three ideas to be presented in the meeting to finalise one idea
- Script development :10 days
- Plan Meet: with the team members and concerned faculty. Finalizing everything - duration of the final product (approx.15-20 mts), production schedule, shooting schedules, equipment list, locations, proof of police or other clearances (if required).
- Shooting on location(s) - 3 shifts (one shift of 8 hrs. including commuting time), Preview of Rushes.
- Voiceover, Editing: 2 shifts
- Preview of Rough Cut before Final Cut with the Faculty and students
- Final Product: General Screening with the team members, faculty and others

Facilities from the School:

- Camera with accessories, sound recording equipment, Video Editing, Storage facility, Video editing.

Evaluation: (10 credits)

- One Credit for- Assignment: Critical analysis and presentation of Documentary Films in 1500 words
- Two Credits for- Team work Punctuality, Efficiency/Time Management Creativity, Equipment Safety
- Three credits to each of the students who worked on following positions, Research Script Direction Camera Work, Sound Recording Production Management Editing
- Overall-the product (film): 4 credits.

DISTRIBUTION OF MARKS (Total credit= 10)

CIA	: 50 Marks
TV/Documentary/Film Production Project Assessment (Internal)	: 50 Marks
TV/Documentary/Film Production Project Assessment (External)	: 50 Marks
Viva- Voce (External)	: 50 Marks

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TOTAL : 200 Marks

RESEARCH PROJECT REPORT/ DISSERTATION

Course Code	GE-1
Credit	10
L/T/P	0/4/12 Hrs./week

Course Description:

Since it is a professional course, all the syllabus inputs are to be given in the form of hands-on, field visits, projects, workshops, visit to and internship in leading media houses etc. with eminent professionals/experts of the field and relevant media equipment and software. In such courses, in-house teachers provide basic input, conduct tutorial classes, provide supervision/guidance in projects/practical etc., and work as a facilitator.

Objective: The objective of the research project report or dissertation is to conduct an in-depth investigation into a specific topic within the student's field of study, aiming to answer a particular research question or address a specific problem, thereby contributing original insights or knowledge to the field.

DISTRIBUTION OF MARKS (Total credit= 10)

CIA	: 50 Marks
Research project report/ dissertation Assessment (Internal)	: 50 Marks
Research project report/ dissertation Assessment (External)	: 50 Marks
Viva- Voce (External)	: 50 Marks
TOTAL	: 200 Marks

Note:

1. Every student will have to submit two (02) copies of his /her Project Report containing not more than 100 pages computerized typed copy by the end of the session on the date fixed by the HoD. They will have to work on the prescribed topics assigned by the concerned authority at their own cost. The Project will be examined by the concerned examiners appointed by the University within the panel submitted by SJMC/ Board of Moderators. They will also conduct the Viva-Voce Examination in the Supervision of the Head.
2. Research project report/dissertation Format provided by SJMC, AKU, Patna.