

**REVISED
GUIDELINES,
REGULATIONS, AND
SYLLABI**

2019-20

**M. A. Mass Communication
2-Year Masters Programme**



**DEPARTMENT OF ELECTRONIC MEDIA &
MASS COMMUNICATION
PONDICHERY UNIVERSITY
PUDUCHERRY – 605 014**

1. PONDICHERRY UNIVERSITY

Pondicherry University is a Central University established by an Act of Parliament in October 1985. It is an affiliating University with a jurisdiction spread over the Union Territory of Puducherry, Lakshwadeep and Andaman and Nicobar Islands. The University has been reaccredited with 'A' Grade by NAAC with regard to the students' friendly learning environment, good infrastructure, modern amenities, excellent teaching and the supportive non-teaching fraternity. The University has three campuses. The main campus is located at Puducherry with 800 acres of lush-green Wi-fi enabled area, housing 15 Schools, 37 Departments, 10 Centres and 2 Chairs, offering over 144 PG & Research programmes. Other two smaller campuses are located at Port Blair and Karaikal (about 150 kms. from Puducherry).

The University has a sprawling scenic and serene campus with an inspiring, peaceful and congenial environment. The Campus Life is extremely congenial and entirely self-contained with a Shopping Complex, Health Centre, Bank, Post Office, Gymnasiums, Sports facilities, etc. The University has 92 affiliated colleges, offering Under Graduate and Post Graduate courses in the Faculty of Arts, Science, Commerce, Engineering Technology, Fine Arts, Law, Management and Medicine.

The Pondicherry University is the first University in the country to start a Community College to cater to the needs and demands of the local community to enhance skill development and their employability. The College offers several job oriented courses including paramedical courses with hands on training by expert medical team at hospitals. Selected students of Community College have been awarded financial support by U.S. Government to get training at Community Colleges in U.S. for one year. The University has another Community College at Mahe, started in the academic year 2014-15 for the benefit of the local population of that region. The University runs 26 Diploma / Certificate Add-On Courses in the evenings so that regular students and outside members can attend these courses to acquire additional knowledge and skill that would enhance their job prospects.

The University has 24 hostels (16 for Boys, 7 for Girls and 1 for Foreign Students), State-of-the-Art Laboratories, Free transport, on-and-off campus and excellent sports facilities. It offers rent-free accommodation to all girl students, provides totally-free education to all the differently-abled students. The Wi-fi enabled campus has 100% power back-up to all the Departments and Hostels of the University. With multi-faceted growth on several fronts and academic expansion in terms of new disciplines and projects, the University is moving fast towards its goal of excellence and is the desired destination of youth from all over the country for higher education.

2. DEPARTMENT OF ELECTRONIC MEDIA AND MASS COMMUNICATION

The Centre for Electronic Media, as it was formerly known, and the Department of Mass Communication were established in the academic year 2007-08 and 2008-2009 respectively with an intent to grasp the ever-expanding knowledge in the domains of media and culture, media production, journalism, media laws, digital society among others. Recognizing the meta-disciplinary nature of the two programmes, they have now been coalesced into one single department called 'The Department of Electronic Media and Mass Communication'. The Department of Electronic Media

and Mass Communication (DEM&MC) was created in 2012, by combining the Department of Mass Communication and Department of Electronic Media. It offers two postgraduate programmes viz. M.A. in Mass Communication and M.Sc. in Electronic Media, PhD in Mass Communication and PhD in Electronic Media. The broader arc of the department's curriculum for the postgraduate and Ph.D. encompasses Digital Media and Culture, Journalism for Print, Radio, Television and Internet, Media Production, Political Communication, Educational Communication, Film Philosophy, Visual Communication and Visual Culture, Film Studies, Health and Development Communication etc.

The department is now part of the School of Media and Communication, which comprises i) the Department of Electronic Media and Mass Communication and ii) the Department of Library and Information Science. The School of Media and Communication is one of the emerging interdisciplinary academic entities of the University. Its profound aim is to produce informed scholars and skilled manpower to meet the needs of the national and international communities as well as industries. The school's main goal is to achieve excellence in all respects including teaching, services, research and innovation. By that corollary, the department offers an innovative curriculum to impart knowledge to postgraduate students who come from diverse social, cultural and economic backgrounds.

The major objective of the Department is to train students in the spheres of journalism, television production, radio production, advertising, public relations, film studies, digital media, development communication, media and culture studies, photography, and audio and video editing. Our aim is to nurture cutting edge media professionals with effective communication and critical thinking skills. We work towards preparing young minds with a strong foundation in values and principles, who proactively intervene in the development of a humane society.

2.1 INFRASTRUCTURE FACILITIES

The department has well equipped media labs, studios, audio and editing suites and news rooms furnished with the most sophisticated equipment and software to train students on graphic and web designing, audio and video editing, digital and print journalism, indoor and outdoor television production, Broadcast Journalism, E-learning among others. Classrooms are furnished with teaching aids such as LCD projectors which enable students to leverage multimodal learning opportunities. The department has a vibrant library and has subscribed to journals and newspapers to help students stay abreast of contemporary social, cultural, political and economic issues.

2.2 PEDAGOGY

ICTs and software tools have found increasing relevance and acknowledgement in higher education across the globe. The school capitalizes on the initiative to use digital technologies in building interactive MOOCs and online courses as we believe in the ethos of multimodal learning. Multimodality allows learners to engage with content in an efficacious manner. Being a media department, we invest in a pedagogy that strings together visual, audio and text keeping in mind the changing learning styles of students and the widespread use of devices and platforms. Combining multimodal with classroom teaching and learning, we strive to achieve blended learning practices

that offer choices to students both in terms of modalities and pedagogies. The DEMMC is currently developing MOOCs courses on Photojournalism and Media Laws and Ethics which will be rolled out to a larger student community across the world.

2.3 PLACEMENT OPPORTUNITIES

Students get placements in news organizations, advertising agencies, public relations firms, news websites, television news channels, film industry, e-learning companies, newspapers, digital marketing companies, non-governmental organizations, and academic institutions. Students have been placed in various media organizations that include non-technical and technical jobs.

2.4 FACULTY PROFILE

Head of the Department i/c : M. Shuaib Mohamed Haneef, Ph.D.

Sl. No.	Name of the Faculty	Designation	Educational Qualification	Areas of Specialization
1.	Dr.S. Arulselvan	Associate Professor	M.A., Ph.D	Political Communication, Communication Research, Technology-Enabled Learning, Tamil Journalism(Print & Web), Radio Studies
2.	Dr. D. Nivedhitha	Associate Professor	M.A., M.Phil., PhD D.F.Tech	Film Studies, TV Production, Film Semiotics, Script Writing, Film Direction, Cosmetology, Fiction & Non Fiction Film Making
3.	Dr. S. Anand Lenin Vethanayagam	Reader	M.A., Ph.D.	Visual Communication design, Publication & design, Photography & digital imaging. Research areas: Educational Communication and Environmental Communication
4.	Dr. M. Shuaib Mohamed Haneef	Assistant Professor and Head i/c	M.A., PhD	Journalism (Print and Digital), Digital Media & Culture Studies, Digital Art and Digital Humanities, Affect and Interface Studies, Convergence and Algorithmic Journalism, Algorithmic Cultures, Technical Writing and Instructional Designing, Game Studies and E-

				learning.
5.	Dr. Radhika Khanna	Assistant Professor	M.A., Ph.D.	Journalism, Photojournalism, Digital Media Production, Communications Management, Public Speaking & Life Skills, Documentary Studies & Production (Radio, Television, Photography and Film), Education through ICT & Online Learning, Film Studies, Communication for Social Change, Theatre-in-Education
6.	Dr. SamarjitKachari	Assistant Professor	M.A., Ph.D.	Development Communication, Journalism, Communication Studies
7.	Mr. A. Muthamil	Assistant Professor	M.Sc, M.Phil	TV Production, Film Studies, Videography, Short Film & Documentary, 3D Stereoscapy, Virtual Recording, Virtual Reality, Sound Recording for TV
8.	Dr. V. SanthiSiri	Assistant Professor	MFA, M.Phil, Ph.D MCJ	Visual Arts, Painting, Print Making & Design, Graphic design, Animation, Visual Media & Design
9.	Dr. T. Balasaravanan	Assistant Professor	M.A., PhD	Media, Performance and Culture Studies, Television Production, Drama and Theatre Arts, Non-Linear Editing, Lighting Design, Projection Design, Direction

3. M.A. REGULATIONS (Revised), 2019 – 2020

3.1 Programme Details

Name of the Department : Department of Electronic Media and Mass Communication
School : School of Media and Communication
Subject : Mass Communication
Name of the Programme : M.A. (Mass Communication)
Duration of the Programme : 2 Years – divided into 4 Semesters (Choice Based Credit System)

3.2 Objectives of the Programme

The Department of Electronic Media and Mass Communication operates with the primary objective of training students to access and produce media messages critically, creatively and independently. The department is engaged in a constant process of imparting contemporary training in media related domains empowering students to become relevant and specialists in journalism, media and communication industry.

The department dedicates itself to fostering social consciousness and social responsibility through multiple outreach programmes, emphasizing on an overall holistic development of the student. The programme is also designed to emphasize on imparting theoretical inputs to help students prepare themselves for policy studies, critical research and doctoral programmes.

The M.A. Mass Communication Program prepares students to:

1. Demonstrate effective speaking and listening skills for communication-interpersonal, group, mass and non-verbal – in personal, public and media areas.
2. Demonstrate effective writing skills for communication in personal, public and media areas.
3. Demonstrate the ability to observe events, gather information, write news reports and news releases, report on events and edit other people's writings.
4. Demonstrate the ability to understand media critically and recognize how media shape and are shaped by politics, society, culture, economics and daily lives.
5. Demonstrate the ability to recognize the power of persuasion and ethical responsibilities of communicators in communication at all levels.
6. Demonstrate an understanding of the roles of communication in fostering interaction and interdependence across gender, race and culture.
7. Demonstrate the ability to apply communication theories to analyze contemporary problems.
8. Demonstrate an understanding of the history, development and practice of the print media, electronic media and the new media.
9. Understand mass media as a system of interrelated forces, including historical foundations, technological advances, economic dynamics, regulatory constraints and ethical concerns.
10. Be able to grasp the complex relationship between communication/media theories and a diverse set of individual, social and professional practices.
11. Understand the underlying philosophical assumptions of and be able to apply, one or more communication research methods to address a range of media texts and audiences, production and technological practices and relevant social issues.
12. Comprehend the foundations, process and practices of writing for and about the media and demonstrate proficiency in writing in one or more professional media writing applications.
13. Conceptualize, design and produce one or more works in media based on effective principles and practices of media aesthetics for a target audience.

3.3 Eligibility for Admission to the Programme

a) Qualification Criteria for Admission

Candidates who have passed any Bachelor's Degree examination from a recognized university under 10+2+3 system and who have secured at least 50% marks in aggregate in Part III (main subjects) are eligible to apply for admission to the M.A. (Mass Communication) Programme. In case of candidates belonging to SC/ST category, relaxation in the percentage of marks shall be given as per the University Guidelines issued from time to time.

b) Entrance Examination

Candidates seeking admission to the programme shall be required to appear for a 2-hour online examination conducted by the University during the last week of May or first week of June or on the date announced by the University. The written examination shall consist of 100 objective type questions to test mental ability, aptitude and general knowledge of the candidate consisting of questions from current topics of general interest, books, authors, libraries, information resources, reading habits and other related areas.

c) Selection for Admission

The selection of candidates shall be made on the basis of the marks scored in the entrance examination.

3.4 Intake

The total number of candidates to be admitted to the programme during 2019-2020 would be 52 (Fifty Two).

3.5 Admission

All admissions shall be made provisionally and admission of candidates, whose documents after scrutiny are found to be ineligible, shall be cancelled.

3.6 Internship

Each student undergoes internship for not less than four weeks in a media organization during summer vacation between second and third semesters. After completion, students submit a report on the experience they gain during the internship. The training they get from media houses is particularly helpful in orienting students to the requirements of the industry.

3.7 Submission of Dissertation

- i. M.A. Mass Communication students shall have to choose a topic for dissertation in the third semester and preliminary preparation will be carried out under the guidance of a faculty assigned to students. The dissertation is due for submission in the fourth semester.
- ii. Students have to make presentations as per the schedule given to them completing each stage of dissertation writing. Failure to meet deadlines as per schedule will result in students losing marks. Further, if the final thesis is not submitted on or before the deadline, students have to repeat/redo it whenever it is offered in subsequent semesters.
- iii. As part of Continuous Assessment, students will be evaluated collectively by a thesis committee comprising all faculty members for 50 marks and marks will be consolidated after calculating the average of marks assigned by each faculty member to students. The remaining 30 marks of 80 marks from the Internal Assessment will be given by the respective faculty guide. Viva-voce will be conducted as part of External evaluation for 20 Marks.
- iv. Candidates appearing for repeat examination will not be eligible for the award of any rank, prize, medal, etc.

3.8 Programme Matrix

The Programme matrix of the M.A Mass Communication course during the academic year/s shall be as follows:

Semester	No. of Courses to be Undertaken						Total
	Theory Examination		Project Dissertation / Internship	Practical Examination		Theory & Practical	
	HC	SC		HC	SC		
First	2	-	-	2	2	2	8
Second	3	2	-	1	2	2	10
Third	5	2	2	-	1	-	10
Fourth	2	2	2	-	1	-	7
Total	12	6	4	3	6	4	35

3.9 Scheme of Instruction

The scheme of instruction covers theory papers, practical, dissertation work, media project and internship.

3.10 Medium of Instruction

The medium of instruction is English.

3.11 Minimum Requirement of Class Attendance

The student shall be considered to have completed the programme if he/she has attended not less than 70% of the number of working periods (Lectures, Seminars, Practicals and Dissertation Guidance, Project Guidance taken together) in each Semester.

4. EVALUATION PATTERN

4.1 Breakup of Internal/ External End Semester Exams:

- a) M.A. Mass Communication shall carry an Internal Assessment component to the extent of
 - i) an Internal Assessment component of 40 marks and End Semester for 60 marks for all theory courses.
 - ii) an Internal Assessment component of 20 marks and End Semester for 80 marks for all practical courses.
- b) A student shall not be permitted to repeat any course only for the purpose of improving the grade.

4.1.1 Internal Assessments for Theory Courses

A schedule of Internal Assessment tests shall be prepared at the beginning of each semester. Written tests for each subject will be conducted by the teacher concerned during September - November (Odd semesters) and during February – April (Even Semesters). Internal Assessment marks shall be displayed within a week from the date of conduct of examination and all corrected answer papers shall be given back to students with comments, if any. It is mandatory for all students to participate in all the Internal Assessment tests and in various course-work related activities for the award of the above marks.

In addition to written tests, as part of Internal Assessment, students will be asked to make oral presentations, present seminars, produce creative works, submit term papers and other exercises as prescribed by the faculty concerned.

4.1.2 Internal Assessments for Project-based courses and Practical Courses

A schedule of Continuous Assessment tests shall be prepared at the beginning of each semester. Students should submit the deliverables as per the detailed schedule that will be provided to them and the same will be evaluated from time to time in a phased manner. Projects and Practical Courses will be evaluated collectively by all faculty members for 60 marks and marks will be consolidated after calculating the average of marks assigned by each faculty member to students. The remaining 20 marks of 80 marks from the Internal Assessment will be given by the respective faculty guide. Viva-voce will be conducted as part of External evaluation for 20 Marks.

If students fail to submit their works as per schedule, they will stand to lose marks according to the weightage accorded to each of the phases. Further, submission of the final delivery after the deadline will not be entertained. Students, thus, have to repeat the project based courses in subsequent semesters whenever they are offered.

4.1.3 Breakup of Internal Assessment (I.A.) Marks for Theory Courses

Each teacher shall organize a continuous assessment of each of the courses assigned to him/her. The internal assessment marks shall be given as per the following breakup:

Internal Assessment Tests (minimum two)	2 x 15 = 30
Seminars/ Assignments/ Case Demos/ Presentations/ Write ups/ Term Papers / Viva, etc.	1x 10 = 10
Internal Total	40

4.2 End- Semester Examinations

- a) End Semester examination shall be conducted for M.A Mass Communication in the department. The duration of the end semester examination shall be for 3 hours.
- b) A schedule of End Semester examinations will be prepared and displayed by the department at least one- month ahead of the conduct of the examination.
- c) A student shall apply for all the papers of a semester when he / she appears for the examination of that semester for the first time.
- d) No student **who has secured less than 70% of attendance** in any course shall be permitted to attend the end-semester examination and he/she shall be given grade of FA-failure due to lack of attendance. He shall be asked to repeat that course the next time it is offered.

4.2.1 Question Paper Pattern of End Semester Examinations (M.A mass Communication)

Time: 3 Hours

Max. Marks: 60

Section	Pattern	No. of Marks	Remarks
A	Answer ALL questions	5 x 2 = 10	Coverage shall be distributed from all the units equally
B – Short Note	Answer ANY FIVE questions in about 250 words each(out of 7 Questions)	5 x 4 = 20	
C – Essay Type	Answer ANY THREE questions in about 500 words each (out of 5 Questions)	3 x 10 = 30	

4.3 Board of Examiners and Evaluation

- The Head of the Department, with the support of the faculty, shall coordinate the question paper setting work / conduct of exams/ consolidation of marks and Grades and provisionally publish the Results with the approval of the Dean of the School.
- Practical exams shall be conducted involving Internal Examiners and External Examiners nominated by the HOD/Dean from the same department or sister department.

4.4 Consolidation of Marks

Programme Committee consisting of Vice-Chancellor's nominee and faculty members of the Department shall take up the consolidation of Internal Assessment marks and End-Semester marks (average of both Internal and External Evaluation) and prepare a consolidated Marks Statement.

In order to pass, a student should get:

- A minimum of 40% marks in end-semester exam, and
- A minimum of 50% marks in aggregate when Internal Assessment and End-Semester marks are added

4.5 Evaluation of Internship/Dissertation

4.5.1 Internship

Students who undergo internship training in a media organization for one to two months will submit a detailed report and present a seminar at the department for the evaluation. Internship will be

evaluated collectively by all faculty members for 50 marks and marks will be consolidated after calculating the average of marks assigned by each teacher to all students. The remaining 30 marks of the Continuous Assessment will be awarded by respective Supervisors. Viva-voce will be conducted as part of External evaluation for 20 Marks.

Total Marks for Internship	:	100 Marks
Report Submission	:	10 Marks
Seminar Presentation	:	10 Marks
Performance of the Intern at workplace	:	20 Marks
Networking with the Organisation	:	10 Marks
Supervisor's Evaluation	:	30 Marks
Viva	:	20 Marks

4.5.2 Dissertation

The dissertation of M.A Mass Communication will be evaluated collectively by a thesis committee for 50 marks and by the project guide exclusively for 30 marks. Viva-voce will be conducted as part of External evaluation for 20 Marks.

The criteria for evaluation of the project report are as follows:

1. Organisation and Structure of Report	10	Marks
2. Research Problem Identification	10	Marks
3. Literature Review	10	Marks
4. Methodology/Research Design	10	Marks
5. Analysis / Interpretations	10	Marks
6. Supervisor's Evaluation	30	Marks
7. Viva	20	Marks

4.6 Supplementary Exam

- a) A failed student who meets the attendance requirement and has a minimum of 40% in internal assessment marks may be permitted to reappear for the next end-semester examination.
- b) A student who has failed due to insufficient attendance and / or less than 40% in Internal Assessment marks should repeat the course as and when it is offered.

5. GRADING AND GRADE CARD

The Programme Committee shall prepare two copies of the results, one with marks to be sent to the University Office and another for the Department. Grades shall be awarded as indicated below (Section 5.1) in a meeting of the Programme Committee to be held as per the academic calendar of Pondicherry University.

5.1 Letter Grades

Performances of students in each paper are expressed in terms of marks as well as in Letter Grades. In case of fractions the marks shall be rounded off to nearest integer. The class interval for the purpose of awarding the grades can be arrived at by dividing the difference between the highest mark secured and the minimum pass mark by 6 as there are six passing grades. The formula is given below:

$$K = (X-50)/6$$

Where, K = class interval, X= the highest mark in the subject.

The grades may be awarded as given in the following Table.

Table 1: Grading Method

Range of Marks in %	Letter Grade	Points for Calculate of CGPA
X to (X-K)+1	O	10
(X-K) to (X-2K)+1	A+	9
(X-2K) to (X-3K)+1	A	8
(X-3K) to (X-4K)+1	B+	7
(X-4K) to (X-5K)+1	B	6
(X-5K) to 50	C	5
Below 50	F	0
Failure due to lack of attendance	FA	0

**M.A. MASS COMMUNICATION PROGRAMME
SYLLABI**

Course Code	Course Title	Theory/Practical	Hard Core	No. of Credits	Marks
FIRST SEMESTER					
MASC411	Communication Philosophies and Theories	Theory	HC	3	100
MASC412	News Writing and Reporting : Theory and Practice	Theory	HC	3	100
MASC413	The Future of Journalism	Theory and Practical	HC	3+1	100
MASC414	Photojournalism	Theory and Practical	HC	1+2	100
MASC415	Designing Tools for Modern Journalism	Practical	HC	2	100
MASC416	Visual Communication Design	Practical	HC	2	100
Softcore Courses					
MASC417	Infographics and Data Journalism	Practical	SC	2	100
MASC418	Film and Television Acting	Practical	SC	2	100
SECOND SEMESTER					
MASC421	Broadcast Journalism	Practical	HC	3	100
MASC422	Script Writing for Audio Visual Production	Theory	HC	3	100
MASC423	Communication Research Methods	Theory	HC	3	100
MASC424	Digital Media Production	Theory and Practical	HC	1+2	100
MASC425	Communications Management	Theory and Practical	HC	2+1	100
MASC426	Intercultural Communication: Theory and Practice	Theory	HC	3	100
Softcore Courses					
MASC427	Public Speaking Skills for Effective Communication	Practical	SC	3	100
MASC428	Public Affairs Reporting	Theory	SC	3	100
MASC429	Media and Conflict	Theory	SC	3	100
MASC430	Technical and Creative Writing	Practical	SC	2	100
THIRD SEMESTER					
MASC511	International Communication	Theory	HC	3	100
MASC512	Communication for Social Change	Theory	HC	3	100

MASC513	Advertising	Theory	HC	3	100
MASC514	Film Studies	Theory	HC	3	100
MASC515	Digital Cultures	Theory	HC	3	100
MASC516	Internship	Practical	HC	2	100
MASC517	Media Project	Practical	HC	2	100
	Softcore Courses				
MASC518	Aerial Photography	Practical	SC	2	100
MASC519	Health Communication	Theory	SC	3	100
MASC520	Media Aesthetics	Theory	SC	3	100
	FOURTH SEMESTER				
MASC521	Convergence Media and Transmedia Narratives	Theory	HC	3	100
MASC522	Communication laws and Ethics	Theory	HC	3	100
MASC523	Dissertation	Practical	HC	4	100
MASC524	Entrepreneurial Media Project	Practical	HC	3	100
	Softcore Courses				
MASC525	Educational Communication	Theory	SC	3	100
MASC526	Digital Filmmaking	Practical	SC	3	100
MASC527	Algorithmic Cultures	Theory	SC	3	100
	Total Hardcore Credits			66	
	*Total Softcore Credits			32	

***A minimum of 12 credits of softcore courses should be completed by each student to be able to earn masters degree.**

FIRST SEMESTER

Course Code: MASC 411

Course Title: COMMUNICATION PHILOSOPHIES AND THEORIES

Theory; Credits: 3

Hardcore

Course Overview

In this course, students will learn various theories that describe and explain human communication behaviour and interpersonal communication dynamics in face-to-face and mediated setting. Students will study theories in the contexts of the communication field: interpersonal, small group, public, organizational, mass media, intercultural and gender. Students will also be introduced to different schools of communication, their orientations, the development of theoretical inquiry in the field of communication, including Frankfurt School, CCCS, Marxism etc. to understand all forms of media, mediated events, cultures among others. Further, students will be encouraged, through structured assignments, to apply the theories to their own lives. Theories are taught using prescribed reading materials as well as through the use of films and other visual materials.

Learning Outcomes:

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

1. To be knowledgeable about theories that explain a wide range of communication phenomena
2. To enhance communication competence as a result of studying theories
3. To distinguish similarities and differences among theories
4. To understand the ways in which communication inquiry occurs
5. To develop competencies in using theories to analyze actual events
6. To appreciate the current conduct of communication research

COURSE CONTENT

Unit 1: Communication: Origins and Types

Communication Theory: Scope and definitions

Schools of Communication - Types of Communication

Communication Theories: Indian, Eastern and Western philosophies

Human Communication / Interpersonal communication and Cross-cultural Communication

Unit 2: Critical Theory of Communication

Robert Craig's "Communication Theory as a Field"

Raymond Williams: high and low cultures

Stuart Hall: Representation, Identity / Encoding and Decoding

Rhetoric and Persuasion

Overview of models of communication: Shannon & Weaver, David Berlo, Osgood-Schramm, Transmission, Ritual and Publicity models

Unit 3: Marxism and Media

Marxist understanding of Media

Louis Althusser's Ideology and Antonio Gramsci's Hegemony

Theodor Adorno and Max Horkheimer: Culture as Industry

Political Economy of Media

Social Constructionism / Technology determinism vs. social determinism

Information/ Knowledge / Networked Societies

Unit 4: Positivist theories of Communication

Lasswell's Magic Bullet Theory

Symbolic Interactionism/Selective perception, retention / Cognitive dissonance

Cultivation Theory/Spiral of Silence Theory

Agenda-setting /Framing/Priming Theories

Two-step Flow Model

Uses and gratifications Theory

McLuhan: The Medium is the Message/Medium Theory

Diffusion of Information

Unit 5: Applied Communication projects

The last unit will be an Applied Theory programme wherein students can draw on any of the theories learnt and prepare any one of the following though the options are not limited to whatever is specified here

Communication plan for media industry/Communication plan for an NGO

Communication plan for digital media/Communication plan to study a phenomenon

Reviewing a film using theories learnt/Preparing a research agenda

Preparing an outline for documentary on a topic using one of the theories as a lens

Interpersonal communication plan for any organisation

Cross-cultural communication plan for MNCs

Reading List

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

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

McQuail, D. (2010). McQuail's mass communication theory (6th Edition). London: Sage.

Prythoan, A. (2016). Stuart Hall, film studies and the cinema. MATRIZES Journal, 10 (3). 77-88.

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

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

Web resources

https://epgp.inflibnet.ac.in/epgpdata/uploads/epgp_content/library_and_information_science/knowledge_society/05._theories_and_models_of_communication/et/4305_et_et.pdf.

<http://people.unica.it/ernestinagiudici/files/2014/03/CRAIG-COMMUNICATION-THEORY-AS-A-FIELD.pdf>

<http://dmcodysey.org/wp-content/uploads/2013/09/INTRODUCTION-TO-HUMAN-COMMUNICATION.pdf>

<http://catalogue.pearsoned.co.uk/samplechapter/0205353908.pdf>

<https://faculty.georgetown.edu/irvinem/theory/SH-Encoding-Decoding.pdf>

<http://www.revistas.usp.br/matrizes/issue/view/9256>

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Course Code: MASC 412

Course Title: NEWS WRITING AND REPORTING: THEORY AND PRACTICE

Theory; Credits: 3

Hardcore

Course Description and Overview

This course aims to introduce students to reporting different types of news in various settings and scenarios. Writing techniques of the reported stories will also form the part of the course where students will undergo both theoretical and practical sessions on writing. Apart from these the course also focuses on editing news and the principles involved in it. Layout designing using page designing softwares also forms a part of the course whereby students edit and design the story written by them.

Learning Outcomes

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

1. Elaborate on ethics of reporting.
2. Do outdoor field reporting on various issues.
3. Write news for different news platforms.
3. Give headlines to news stories.
4. Write captions for images.
5. Edit news and design newspaper pages using layout design software.

COURSE CONTENT

Unit 1

News Types and Principles of Reporting

Types of news

News elements

Attribution

Responsibilities

Precautions

Unit 2

Types and tools of reporting

Field reporting

Using data for reporting

Reporting courts and communities

Reporting hunger and poverty

Research, Use of RTI, search engines and AI

Unit3

Writing news

Headlines and Captions

Leads

Features and Opinions

Writing for TV

Writing for online media

Unit 4

News editing and functions

Editing principles

Editing Desks

Copy editing

Style sheets
Fonts, columns

Unit 5

News Platforms
News in print media
News in Television
News in Social media
News Websites
Case study

Required Texts and Core Readings

1. Writing and Editing News: KV Krishnaswamy, Orient Blackswan Private Limited, 2015
2. Headline Writing: Sunil Saxena, Sage, 2006.
3. News Reporting and Writing: Alfred Lawrence Lorenz and; John Vivian, Pearson Education, 2006.
4. The Journalist's Handbook: M. V. Kamath, Vikas, 2007.
5. The Elements of Style: Strunk, William and; White, E.B. Longman, 1999
6. Convergent Journalism: The Fundamentals of Multimedia Reporting. Stephen Quinn, Lang Publishing, 2005.

Additional Readings (Suggested)

The Newswriter's Handbook– An Introduction to Journalism: M.L. Stein & Susan F. Paterno, Blackwell, 2005.
The Editor's Toolbox– A Reference Guide for Beginners and Professionals: Buck Ryan & Michael O'Donnell, Iowa State Press, 2001

Journals

Journalism (Sage)
Journalism studies (Taylor & Francis)

Assignments

Students will have to bring out newspapers (4 pages) consisting of stories reported, written and edited individually. Students will also have to make a presentation on an assigned topic.

General Course Policies

Two continuous assessments or formative exams will be conducted during each semester and students will be informed beforehand about the exam schedule. In case, if on any valid reason, a student fails to appear for the exam, s/he may be allowed to request the faculty for a third Internal Test. Students have to put in a minimum of 70 % attendance to be able to write the end semester exams.

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Course Code: MASC 413
Course Title: THE FUTURE OF JOURNALISM
Theory (3) and Practical (1) – 4 credits
Hardcore (5 hours weekly, 15 weeks)

Course Objectives

This course will introduce you to the basic principles of journalism important to journalistic practice. It will engage you in a critical inquiry and discussion through which you will learn the building blocks for modern journalism practice. Also, through collaborative theatre activities, you will explore experientially what waits for you as a future journalist. The key issues in society that journalists must pay attention to will be raised to enable reflection and peer group learning.

Course Outcomes

1. Understand the concepts of truth and information accuracy, verification – evidence, fact-checking and corroboration; fairness and balance, moral judgments, news sources- accurate attribution and confidentiality of anonymous sources.
2. Know the importance of allegiance to citizens and the larger public interest above any other to provide the news without fear or favour; fairly represent the varied viewpoints and interests in society, and to place them in context rather than highlight only the conflicting fringes of debate; to serve as a watchdog over those whose power and position most affect citizens.
3. Nurture independence by encouraging individuals to speak their minds and stimulating the intellectual diversity necessary to understand and accurately cover an increasingly diverse society.
4. Introduce ‘Journalism- storytelling with a purpose’ and the necessity of keeping news comprehensive and in proportion, and not inflating events for sensation, neglecting others, stereotyping or being disproportionately negative.
5. Encourage practice of principles of critical thinking and decision making; Integrity and accountability; Exercising a personal sense of ethics and responsibility and mastering an increasingly complex body of knowledge and specialized skills including a balance of conceptual, philosophical and skills-based content.

Unit 1: Seeking the truth and information accuracy

- News elements and values - Notion of truth – Verification – Evidence, fact-checking and corroboration–Plagiarism. Transparency and accountability vs. ‘Fake News’
- Right to Information: Using RTI as a tool for journalism
- Separation between news and opinion -- Moral judgments
- Working with sources – accurate attribution and protection of sources
- Accuracy as the foundation upon which everything else is built – Speed versus accuracy
- Case Studies and Collaborative Theatre: Investigations and struggles faced in uncovering the truth

Unit 2: Allegiance to citizens and the larger public interest above any other

- To provide the news without fear or favour – Fairly represent the varied viewpoints and interests in society, and to place them in context rather than highlight only the conflicting fringes of debate
- Representation of marginalized and the subaltern: Grassroot journalism
- Taste and representation of issues in the media including- the printed word, the still photograph, the moving image, traditional media and new media
- Gender and sexual orientation – Stereotyping

- Portrayal of women, children, differently abled - how does the media represent them?
- Victims or survivors? Working with survivors of trauma
- Case Studies and Collaborative Theatre: Public-interest journalism

Unit 3: Independence of spirit and mind, rather than neutrality

- Personal integrity – Ethics and Accountability. Who is the media accountable towards? Corporatization of media houses.
- Nurturing independence by encouraging individuals to speak their minds and stimulating the intellectual diversity necessary to understand and accurately cover an increasingly diverse society. Point-of-view journalism
- Fairness and objectivity. The age of freelance journalism. Resisting and Surviving.
 - Libel and Defamation: Also as means for intimidation and silencing the media
 - Sexual Harassment at the workplace: #MeToo Movement in India and Abroad
 - Safety and protection of journalists: Perils of regional and local journalists
- Case Studies and Collaborative Theatre: Independent journalism

Unit 4: Making the significant interesting and relevant

- Journalism – ‘storytelling with a purpose’. Entertainment, infotainment, edutainment
- Continually asking what information has most value to citizens and in what form
- Avoiding trivia and false significance that engenders a trivial society
- Keeping news comprehensive and in proportion, and not inflating events for sensation, neglecting others, stereotyping or being disproportionately negative.
- Media bias, sensationalism and propaganda: In the context of corporates and politicians owning media houses.
- Case Studies and Collaborative Theatre: ‘Storytelling with a purpose’

Unit 5: Principles of critical thinking and decision making

- Exercising a personal sense of ethics and responsibility – a moral compass
- Mastering an increasingly complex body of knowledge and specialized skills including a balance of conceptual, philosophical and skills-based content
- As framers of public discussion, not to neglect the points of common ground where problem solving occurs
 - To serve as a watchdog over those whose power and position most affect citizens
- Ethical concerns in investigative journalism. Trial by media.
- Context, interpretation, comment, criticism, analysis, debate and trolling
- Social Media: New roles for journalism and mobilizing public opinion
- The new trend of Mobile Journalism (MoJo).
- Case Studies and Collaborative Theatre: Our changing journalism world

Pedagogical Approach

Lectures will be supplemented with discussions and critiquing of journalistic content in various media. Theatre activities including role playing, hot seating, simulations and street theatre will be facilitated for students to develop the ability to think critically and practice journalistic principles. Students will engage with writing assignments reflecting their understanding.

General Course Policies

Written tests, assignments and theatre activities will form the basis of evaluation for a maximum of 40% marks. The remaining 60% marks will be assessed through a written end semester examination. Outstanding works submitted by students will be published on The Inquirer website: <http://puinquirer.edu.in/>

Reading List

Reference Books

1. 21st Century Journalism in India: ed. Nalini Rajan, Sage, 2007.
2. An Introduction to Journalism: Carole Fleming et al., Vistaar, 2006.
3. Journalistic Ethics - Moral responsibility in the media: Dale Jacquette, Pearson Education, 2007.
4. Journalism Principles & Practice: Tony Harcup, Vistaar, 2006.
5. Journalism through RTI - Information Investigation Impact: Shyamlal Yadav, 2017.
6. Key Concepts in Journalism Studies: Bob Franklin et al., Vistaar, 2006.
7. Poverty Matters - Covering Deprivation in India: K. Nagaraj, Orient BlackSwan, 2017.
8. Practising Journalism - Values, Constraints, Implications: ed. Nalini Rajan, Sage, 2006.
9. Public Interest Journalism - A Guide for Students: Arvind Sivaramakrishnan, Orient BlackSwan, 2014.
10. The Journalists Handbook: M. V. Kamath, Vikas, 2007.
11. The Professional Journalist: John Hohenberg, Blackwell, reprinted in India by Surjeet, 2007.
12. The RTI Story - Power to the People: Aruna Roy, MKSS Collective, 2018.
13. Understanding Journalism: Lynette Sheridan Burns, Vistaar, 2004.
14. Whose News? The Media and Women's Issues: eds. Ammu Joseph & Kalpana Sharma, Sage, 2006.

Articles

1. Defining the principles of ethical journalism by N. Ram in Practising Journalism - Values, Constraints, Implications: ed. Nalini Rajan, Sage, 2006.
2. 'Murdochization' of news an article by Daya Kishan Thussu in Media, Culture & Society.
3. 'Murdochisation' of the Indian media by Paranjy Guha Thakurta & Alice Seabright.

Web Resources

<http://cij.co.in/RTI.php>

RTI for Journalists: an article by the Centre for Investigative Journalism, New Delhi.

Course Code: MASC 414
Course Title: PHOTOJOURNALISM
Theory (1) and Practical (2) – 3 credits
Hardcore (5 hours weekly, 15 weeks)

Course Objectives

This course introduces you to the basics of digital photography through the use of your Smart phones, DSLR, Mirrorless, Point & Shoot and Compact cameras. Through practical exercises, you will explore the entire process of photojournalistic principles and practice. You will see, read and do a critical appreciation of the work of eminent photographers and photojournalists. This along with responding to the work of your peers, will enable you to identify and develop your creative expression, style and voice.

Course Outcomes

1. Introduce photography – Hands-on training in operation of digital camera (dependent on the model in use) – Experiments with Speed, Aperture and Depth of Field – Experiments with understanding light (under and over exposure).
 2. Introduce photojournalism – Research stories – Spot news, local news, single picture story, human interest stories – Do documentary photography, portraits and photo essay. Give appropriate captions for images – Meet deadlines with the help of technology – Understand the legal and ethical issues involved in photojournalism.
 3. Learn to take photographs - using elements of design, colour and composition to create visually stimulating and storytelling frames – Create your own style and identity - experiment with numerous styles and genres. Practice taking pictures with an individual focus, drawing from our personal and emotional lives. Do candid photography & street photography (Skills required for working with people - explaining your objective, convincing, developing trust, putting your subject at ease, appropriate dressing so that you attract minimum attention, etc.)
 4. Develop the skills needed for editing pictures - examine print quality, format, size, layout, and title, as well as whether words or other visuals are needed – Practice editorial process to develop a concise group of images from a large number of photographs – Learn to be your own critic, stand back, evaluate, and reflect to communicate the intent and content of your photographs.
 5. Critical appreciation of photographs – Studying the works and processes of worldwide eminent photographers and photojournalists.
- Selected work of students will be exhibited in digital format on The Inquirer website.

COURSE CONTENT

Unit 1: Photography: Elements and Principles

- Shutter speed; Aperture; Depth of field; Lens
- Experiments with shutter speed, aperture and DOF (the exposure triangle)
- Experiments with understanding light (under and over exposure), ISO
- File types (RAW, JPG, TIFF, etc.)
- Digital workflow - download, organise and back-up files for easy retrieval

Unit 2: Introduction to photojournalism

- Seeing through photographs, reporting & addressing the course of events
- Reflecting on objectivity/subjectivity, privacy/public interest, reality/fabrication
- Selecting and researching different aspects of a story: topic/news story/long term project, the unusual and newsworthy by reading, observing, scouting an area of town or a particular subject and talking to sources. Mind mapping.

- Covering spot news, local news, features, human interest stories
- Exploring photo-montage, documentary photography, portrait, single picture story and photo essay/picture story
- Ethics. Questions of misrepresentation and digital manipulation
- Women photojournalists: Breaking the glass ceiling

Unit 3: Doing photography

- Composition: Making a picture with visual elements of design, colour, texture, tone, line, shape, symmetry, asymmetry, perspective, negative space, pattern and visual weight to create visually stimulating and storytelling frames
- Understanding the relationship between form and content
- Shooting with output in mind – Horizontal and vertical formats/ frames
- Understanding styles of “Masters of Photography” and identifying your own style
- Creating your own style and identity - experimenting with numerous styles and genres, identifying what you are most interested in. Taking pictures with an individual focus, drawing from our personal and emotional lives. Taking pictures that connect to life, revealing our ways of seeing, communicating perspectives and awareness of our surroundings. Getting closer to subject. Developing photo stories.
- Candid photography & street photography - learning how to work rapidly and unobtrusively in busy environments with minimal equipment and maximum adaptability

Unit 4: Becoming a photojournalist

- Qualities and skills needed to be a photojournalist. Building rapport and trust.
- Editing pictures. Picture selection and sequencing. Examine print quality, format, size, layout, and title, as well as whether words or other visuals are needed.
- Curating photographs. Applying editorial process to develop a concise group of images from a large number of photographs.
- Giving appropriate captions for images and using text, audio and video. Writing human interest stories for your photo essay.
- Professionalism and meeting deadlines with the help of technology
- Showcasing your work on the web, in exhibitions/galleries. Career paths. Photo books.
- Being your own critic and participating in peer review. Learn to stand back, evaluate, and reflect to continuously improve upon the practice of photojournalism.

Unit 5: Understanding & appreciating photographs

Studying the works and processes of eminent photographers and photojournalists. Writing briefly about those who inspire you.

Homi Vyarawalla, Sunil Janah, Raghu Rai, Raghubir Singh, S. Paul, Kishore Parekh, Ashwin Mehta, T.S. Satyan, Prashant Panjiar, Dorothea Lange, Margaret Bourke-White, Ruth Gruber, Diane Arbus, Mary Ellen Mark, Alfred Stieglitz, Edward Jean Steichen, Edward Weston, Paul Strand, Alfred Eisenstaedt, Joel Meyerowitz, Brassai, Walker Evans, Bill Brandt, Henri Cartier-Bresson, Robert Capa, David Douglas Duncan, Irving Penn, W. Eugene Smith, Helmut Newton, Marc Riboud, Robert Frank, Larry Burrows, Bruce Davidson, Lee Friedlander, Don McCullin, Josef Koudelka, Sebastiao Salgado, James Nachtwey, Steve McCurry

Pedagogical Approach

The curriculum provides space to train students in academic/ critical analysis of media. The ultimate aim is not to produce technically competent workers but thinking professionals. The course includes lectures, slide shows, assignments, critiques, in-class discussions, brainstorming, individual / group presentations; and practical exercises for learning photography and

photojournalism which will be reviewed in class by peers and course facilitator as outlined in:
Practice makes perfect!

General Course Policies

Assignments on the following practical exercises will form the basis of evaluation for a maximum of 80% marks. The remaining 20% marks will be given on the basis of a practical test during the end semester examinations. Outstanding works submitted by students will be published on The Inquirer website: <http://puinquirer.edu.in/>

Practice makes perfect!

Let's learn through practical exercises and quizzes:

Assignment 1: Composition and Lens (wide angle shot, close up/portrait, mid shot, any picture of your choice)

Assignment 2: Technical Parameters (Shutter priority mode, aperture priority mode, program mode, manual mode, shallow depth of field, deep depth of field, High ISO at night)

Assignment 3a: Photo Essay Proposal and Mind Mapping (Selection of topic/subject)

Assignment 3b: Photo Essay Planned Shots

Assignment 3c/d/e: Photo Essay (Weekly pictures with text and photo captions)

Assignment 3f: Photo Essay (Final draft and original pictures)

Assignment 4a/b/c: Street photography (Weekly pictures)

Assignment 5a: Photo Essay (Selection of topic/subject)

Assignment 5b: Photo Essay (Final draft with original pictures)

Quiz - 2

Capstone Project: Create a photojournalism project of your choice from any of the following –

News events

Features

Human Interest Stories

Campus Life

Travel Journalism

Sports Photography

Caring for the planet

Documentary Photography

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Course Code: MASC 415

Course Title: DESIGNING TOOLS FOR MODERN JOURNALISM

Practical; Credits: 2

Hardcore

COURSE DESCRIPTION

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

LEARNING OUTCOMES

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

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

COURSE CONTENT

Unit 1

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

Unit 2

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

Unit 3

- Copy editing
- Editing style
- Headline writing
- Headlines

- Typography
- Layout terms
- Font and typeface
- Type anatomy
- Columns
- Hyphenation
- Early type designers

Unit 4

- Issues and challenges in page layout
- Two levels of design
- Basic architecture
- The typography
- The ‘layout pattern’
- Optical weight
- Design objectives
- Focus-Contrast-Balance

Unit 5

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

REFERENCES/RESOURCES

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

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Course Code: MASC 416
Course Title: VISUAL COMMUNICATION DESIGN
Practical; Credits: 2
Hardcore

COURSE DESCRIPTION

This course provides grounding in the fundamental theory and practice of visual communication. It attempts to develop the students' practical skills and explore the technical knowledge required for the creation of imagery in a digital context. It provides a critique of contemporary visual culture, surveying the mechanisms by which meaning is constructed through these images. It also attempts to explore the theoretical approaches to image analysis and applies these approaches to the creation of visual messages

LEARNING OUTCOMES

On successful completion of this paper a student will be able to:

- Apply the principles of visual communication
- Produce different types of visual imagery like logo, poster , altered images etc., in digital forms
- Develop a critical awareness of visual media and culture to the production of new images.

COURSE PREREQUISITE

Knowledge in computer skills pertaining to designing

COURSE CONTENT

Unit 1

- Introduction to vector drawing
- Abstraction: form, line and space
- Vector drawing
- Branding
- Logos and icons

Unit 2

- Introduction to Typography
- Working with fonts
- Introduction to colors and compositing
- Photographic/bitmap imagery: selections, cut-outs, treatments

Unit 3

- Visual Composition
- Basics of composition
- Design and layout development

Unit 4

- Photographic imagery
- Subject, foreground, background and depth
- Masking

Unit 5

- Photorealistic composition
- Light and Colour
- Photorealistic composition

- Resolutions and grain
- Perspectives on image framing
- Effect Filters
- Visual Literacy

REFERENCES

The Elements of Graphic Design (2002)_1 sted_ White, A. W_ New York: Allworth Press.

A History of Graphic Design(1998)_ 1 sted_ Meggs, P. B._ UK: John Wiley and Sons press.

Evans, H. (1974). Editing and design (5th vol.). London: Heinemann.

Friend, C., Challenger, D., and; McAdams, K. (2005). Contemporary editing (2nd ed.). New York: McGraw-Hill.

Harrower, T. (2008). The newspaper designer's handbook (6th ed.). New York: McGraw-Hill.

Moen, D. (1989). Newspaper layout and design (2nd ed.). Iowa: Iowa State University Press.

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Course Code: MASC417

Course Title: INFOGRAPHICS AND DATA JOURNALISM

Theory; Credits: 3

Soft-core

Course Overview

This course introduces students to the basics of the modes of representing data visually. Students will learn how to design successful charts and maps, and how to convey compelling storytelling pieces. This course teaches include Adobe Illustrator and other online tools and the principles of Graphic Design and of Interaction Design to visualize information.

Learning Objectives

To analyze and critique infographics and visualizations in newspapers, books, TV etc.

To plan for data-based storytelling through charts, maps, and diagrams

To design infographics and visualizations that are attractive and informative

To apply the rules of graphic design and of interaction design to infographics and visualizations

To use Adobe Illustrator to create infographics

COURSE CONTENT

Unit 1: Data Journalism Literacy

Defining Data journalism

Brief history of Computers in Journalism

Understanding elements of data story - Data Fundamentals

Handling primary and secondary data

Role of data janitor: cleaning and organizing the data

Four key areas of Data Journalism: Deploying computer-assisted reporting,

Practicing precision journalism, Visualizing data mapping and charting, Programming to obtain and analyse data for writing journalistic stories

Unit 2: Trends in Data Journalism

Drone Journalism, Sensor Journalism, Virtual and Augmented Reality Journalism

Computer-assisted reporting, Data journalism, and computational journalism

Open-source Culture

Shift from Investigative Journalism to Data Journalism

Different sort of Data resources - DIY Database

Unit 3: Working with tools and Creating Information Graphics

Understanding statistical concepts and software: Google Spreadsheets. Microsoft Excel

Mapping and visualization tools and software: Infogram, Tableau, Esri mapping software, Google Fusion etc.

Working with open source tools

Teaching Advanced Data Skills: Visualization and Programming Visualising data

Understanding informational graphics – Use of colours, symbols, text,

Infographics and the internet

Storytelling with Data Visualization

Activity:

Using a tool to create the visualised data on public affairs

Unit 4: Dealing with Social data

Using data in investigative reporting: Counting crime, hate tracker, farmer's suicide etc.,

Handling scientific, economic and business data - Handling social data – Handling health data - Ethical issues in Data Journalism

Activity:

Using a tool to create the visualised data on social, cultural issues

Unit 5: Project

Working with experts in media houses to create an infographic/data journalism Project.

Reading List

Data Journalism Handbook. Edited by Jonathan Gray, LilianaBounegru and Lucy Chambers
Data + Design By Trina Chiasson, Dyanna Gregory

CIJ Data Journalism Handbook by Elena Egawhary and Cynthia O’MurchuScraping for Journalists
by Paul Bradshaw

Data journalism beyond legacy media: The case of African and European civic technology organizations

Fink, K and Anderson, CW (2015) Data Journalism in the United States. Journalism Studies, 16 (4).
pp. 467-481. ISSN 1461-670X

Baharah R. Heravi. 2018. “3WS of Data Journalism Education.” Journalism Practice 0(0): 1-18.

Greg Treadwell, Tara Ross, Allan Lee, Jeff Kelly Lowenstein. 2016. “A Numbers Game: Two Case Studies in Teaching Data Journalism.” Journalism & Mass Communication Educator 71(3): 297-308.

Deb Halpern Wenger, Lynn C. Owens, Jason Cain. 2018. “Help Wanted: Realigning Journalism Education to Meet the Needs of Top U.S. News Companies.” Journalism & Mass Communication Educator 73(1): 18-36.

Course Code: MASC418

Course Title: FILM AND TELEVISION ACTING

Practical; Credits: 2

Soft-core

Unit-1

Thokaapiyar's Meipaadugal- 8, Bharathamuni's Natyasastram, Naatupurakalai, Therukoothu of Tamilnadu.

Unit-2

Breathing exercises, Voice speech and diction, text and subtext, mimicry.

Unit-3

Stanislavsky's Method acting, Brecht's alienation theory, Meyerhold's bio mechanism.

Unit-4

Importance of Improvisation, mime and Body language.

Unit-5

Differences between Radio drama, Television play and Film acting. Film acting analyses by critically observing films.

References:

Stanislavsky's Method Acting

An actor prepares

BharathaNatyasastram

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SECOND SEMESTER

Course Code: MASC421

Course Title: SCRIPT WRITING

Theory; Credits: 3

Hardcore

Learning Outcomes:

To understand the world of words from different perspective,

To learn fictional and non-fictional writing.

To practice visual thinking.

To do visual research, script research. Audience research

To appreciate and analyse popular and serious scripts

Unit 1: Narrative structure

Script organization. Fundamentals of writing: Understanding the world of words, roots, text and subtext, idioms and phrases, simile and metaphor, tongue twister and visual twister, riddles, a quick comment, satire (religious, political, social, historical, literary, geographical, science, gender)

Visual thinking: Practice to visualize the words, Understanding the concept of words and converting the visuals into words.

Types of films: Fictional Short film and non-fictional short films

Short films of different genres and styles (realistic or formalistic)

Long films of different genres and styles. (realistic or formalistic)

Fictional long films and non-fictional long films (realistic or formalistic)

Unit 2: Visual Thinking

Visualization with all five senses, synaesthesia, Visualization without sound and visualization of sound. Visualization without colour, Visualization of three Dimensional world on two dimensional screen, Visualizing for the nose, .Visualizing for the tongue,. Visualizing for the touch.

Approach:

Atypical approach, Logical approach, Ethical approach, Personal approach, Historical Approach, reliability, Utility value, Intellectual pleasure vs Physical sensation, Golden Mean or MIDDLE PATH.

Unit 3: Scripting Process and Techniques

Research: Script research-resource for story writing (personal experience, other people's experience, books, novels, history, epics. Audience research (Target audience), production research, technical research. Stages of scripting (8 stages). Idea, synopsis, three part outline, complete treatment – One line treatment, Master-scene script, shooting script, story board.

Unit 4: Structure of Scripts

Narrative Structure: Exposition (character, time, space and conflict), raising action, conflict (external and Internal), climax and crisis, falling action, resolution.

Curtain raiser, character introduction, conflict introduction, conflict raises, climax, crisis, and conclusion.

Unit 5: Script organization

Registration of the story, title, story writer should be registered in writers association, Legal rights from story writer. Writers Association, Target audience consideration, title, significance of the title, title registration, story registration, script registration.

Pedagogical approach

The course includes, classroom lectures, script discussion, script writing, script reading and analysis, dialogue analysis, screenplay analysis and making films (short and long films- short films are individual films long films should be made in groups.)

References:

Aristotle. Poetics. A translation and commentary for student of literature. Translations by Leon Golden commentary by O.B. Hatdison. Jr. Prentice-Hall-INC, Englewood Cliffs, 1968.

Egri, Lajos. The Art of Dramatic Writing. New York: Simon and Schuster, 1946.

Miller, William. Screenwriting for Narrative Film and Television. New York: Communication Arts Books, 1980.

Monaco, J. How to Read a Film. New York: Oxford University Press, 1997.

Vale, Eugene. The Technique of Screen and Television Writing. New York: A Touchstone Book, 1986.

Outcomes: The students will be able to be a scriptwriter for different types of film and Television production. Pedagogue in Script writing.

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Course Code: MASC 422
Course Title: BROADCAST JOURNALISM
Practical; 3 Credits
Hardcore

Course Description and Overview

The course will introduce students to the practical aspects of television news production through demonstrations and workshops. Practical assignments will form a regular part of the course with hands on training on reporting, writing and use of electronic media tools for news production and dissemination.

Learning Outcomes

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

- Report news, including live reporting, for Television
- Produce audio visual news stories
- Write news for television news
- Use video and audio equipment for television reporting
- Use online platforms for diffusion of content
- Produce news bulletin

Unit 1: Basics of RWE

Tools of news gathering
Preparing for reporting and interview
Researching for news, features and analysis

Unit 2: Writing for television news

Writing for visuals
Writing for different types of stories
On the spot writing
Rewriting wire news
Breaking news
Writing for/preparation of bulletin

Unit 3: Use of resources

Smartphones for reporting and; editing
Laptop for editing
DSLR for reporting
Professional Video camera for field reporting and indoor news production
Microphones and; uses in reporting

Unit 4: TV news production

Outdoor reporting
Editing news stories
News production for social media
Indoor news bulletin production

Unit 5: Distribution

Use of Social media for content distribution
Timely updating of News portals
Working of television news channels

Required Texts and Core Readings

1. Managing Television News– A Handbook for Ethical and Effective Producing: B. William Silcock et al., Routledge, 2007.
2. Script to Screen– An Introduction to TV Journalism: Sharda B. Kaushik, Macmillan, 2003.
3. Writing and Producing Television News: Eric K. Gormlyand; Blackwell, reprinted in India by Surjeet, 2005.

Viewing news

Watching news on various TV news channels.

Assignments

Writing script for television news on topics assigned by the course teacher

Producing 4 no.s of 60 sec video stories

Producing 2 no.s of feature stories not less than 180 sec's.

Contribution to production of news bulletin.

General Course Policies

The Assignments will form the basis of evaluation for a maximum of 80% marks. The remaining 20% marks will be given on the basis of a practical test during the semester end examinations.

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Course Code: MASC 423

Course Title: COMMUNICATION RESEARCH METHODS

Theory; Credits: 3

Hardcore

Course Overview

This course provides an overview of the concepts, research methods, and tools by which communication research is designed, conducted, interpreted, and critically evaluated. The primary objectives of this course are to help students become well versed in communication research by exposing them to social science research methods in Communication discipline. The course also aims to help students understand how empirical research is conducted. Students will have a better understanding of the process of research and its importance in various career paths. Aspects of communication research will be explored through readings, lectures, published research, and statistical problems.

Learning Objectives:

1. To master the concepts and technical vocabulary of communication research, and be able to use this language appropriately.
2. To comprehend the relationship between theory and research methods in the study of communication as a social science
3. To assess the ethical choices of researchers in conducting and presenting research
4. To compare and contrast four major research methods (experimental, survey, textual analysis, and naturalistic inquiry) used to investigate communication behavior
5. To develop skills necessary for conducting communication research
6. To develop the ability to clearly communicate, both orally and in writing, the findings of original communication research to a lay audience
7. To become an intelligent consumer of research—able to read, understand, explain and critically evaluate communication and other research reported in scholarly journals as well as in the popular press.

Learning Outcomes:

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

COURSE CONTENT

Unit 1: Introduction to Communication Research

Philosophy of Research - Inductive and Deductive Research -Epistemology and

Ontology of Research

Quantitative and Qualitative Research Methods

Research Design - Variables - Scales of measurement

Research Questions and Research Design

Hypothesis Testing, Primary and Secondary data

Unit 2: Quantitative Methods and Textual Analysis

Survey Method – Tools of data collection – Experimental Research

Descriptive Statistics – Inferential Statistics: Chi-square, t-test, ANOVA

Content Analysis
Semiotic Analysis
Discourse Analysis/Critical Discourse Analysis (CDA)

Unit 3: Ethnography and Visual Analysis

Ethnography
Focus Group Discussion/Interviews and Observations
Digital Ethnography / Auto-ethnography
Visual Analysis Methods: Visual Anthropology, Multimodal Analysis

Unit 4: Doing Research

Researching news
Applied Media Research
Researching Films, Television content
Researching Digital Spaces

Unit 5: Coding and Report Writing

Reporting Research Results
Coding Qualitative Data
Open access Journals - APA - MLA - CMS styles - Zotero and Mendely for Research
Management - Structure of a thesis

Course Code: MASC 424
Course Title: DIGITAL MEDIA PRODUCTION
Theory (1) & Practical (2) – 3 credits
Hardcore (5 hours weekly, 15 weeks)

Course Objectives

This course will introduce you to the world of multimedia storytelling through hands-on experience individually and in groups. You will learn the building blocks for digital media production. You will explore what it is to be a journalist and a storyteller. Along with peer group learning, you will also focus on developing skills in areas of interest to you.

Course Outcomes

1. Introduce the process of digital media storytelling– Preparing and conducting effective interviews – Reporting, writing and structuring immersive content for the web and mobile journalism.
2. Hone the art and skill of becoming storytellers – Case Studies – Reporting the alternate perspective –Creating One Minute Video Stories.
3. Know your audience – Gauging relevance of ideas to your audience – Planning the treatment of the story through multi-modal media.
4. Develop skills for social media storytelling – Optimal use of different platforms – Using video, audio, music, photographs, graphics, animation – Copyright and fair use for multimedia elements.
5. Produce and deliver the stories – Implementing your production plan with a time schedule and deadlines – Publishing your work on The Inquirer website.

Unit 1: Digital media storytelling

Where do ideas come from?

Preparing and conducting effective interviews

Planning and strategizing news gathering and documentary production

The skill of asking the right questions

Sifting, sorting and choosing information

Online storytelling forms

Reporting, writing and structuring immersive content for the web and mobile journalism

Working with sources – making notes – using quotes correctly

Practical Exercises

Unit 2: Becoming storytellers

How to find stories every day?

Crowd sourcing your content

Case Studies of Scroll, Quint, BuzzFeed, ScoopWhoop stories

Reporting the alternate perspective

Understanding the digital storytelling model

Choosing formats for news stories documentary production

Creating One Minute Video Stories

Social media tools

Mobile Journalism (MoJo)

Practical Exercises

Unit 3: Knowing your audience

Engaging online audiences

Doing a pre-survey to gauge relevance of ideas to your audience

Analysing the responses and freezing your production plan

Elements of a good lead

Writing the story

Planning the treatment of the story through multi-modal media

Practical Exercises

Unit 4: Social media storytelling

How to use video

Optimal use of different platforms – Facebook – Twitter – Instagram – Hashtag trending – Live videos – Vlogs – Trending topics

How to use audio and music

How to use photographs

How to use graphics and animation

Using documents and press releases

Copyright and fair use for multimedia elements

Practical Exercises

Unit 5: Producing and delivering the stories

Implementing your production plan with a time schedule and deadlines

Reviewing your progress at regular intervals and modifying plan if necessary

Completing your post-production, reviewing and submitting within the deadline

Publishing your work on The Inquirer website

Doing a peer review and audience feedback

Using feedback for improving your content, packaging and delivery

Practical Exercises

Pedagogical Approach

A combination of lectures, tutorials, group discussions, practical exercises and review of work by peers and course facilitator using the media as outlined in: Practice makes perfect!

General Course Policies

Written and practical assignments, including multi-media presentations and videos, will form the basis of evaluation for a maximum of 80% marks. The remaining 20% marks will be given on the basis of a practical test during the end semester examinations. Outstanding works submitted by students will be uploaded on The Inquirer website: <http://puinquirer.edu.in/>

Practice makes perfect!

Let's learn through practical exercises:

As part of this course, students you have a choice of digital media productions to choose from:

1. Text Board News Stories
2. Video News Features
3. Photo Features/Photo Essays
4. Aural News Features
5. Short Documentaries on contemporary issues
6. Long form journalistic writing/documentaries
7. Infographics and data-based stories for a converged news media environment
8. Editing stories and curating photographs for online publishing

The areas you can cover include, but are not limited to:

Local news, Features, Campus life, Science and Environment, Sports, Travel, Healthcare, Human interest stories, Opinion pieces

You will have to pitch your proposals and in consultation with the faculty, prepare a production plan for the entire semester with a minimum of eight deliverables (any one of the above mentioned work or a combination of the above) in the semester.

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Course Code: MASC 425

Course Title: COMMUNICATIONS MANAGEMENT

Theory (2) and Practical (1) – 3 credits

Hardcore (4 hours weekly, 15 weeks)

Course Objectives

This course introduces the field of communications management, including public relations and corporate communications. What are the various possibilities for organizations, communities, NGOs, charities, celebrated personalities, political personalities, political bodies, nations, etc. to manage their communications and be leaders in their fields, will be explored through this course. This will also require critical observation of communications management in various media including interpersonal communication and the web, print, radio, television, outdoors, and event management. The aim of this course is to develop you as an effective and successful professional in the field of communications management.

Course Outcomes

1. Introduce definitions, origin and development – Historic PR campaigns, case studies – Competencies for internal and external communication – Corporate communication publics.
2. Understand the role of PR in branding and brand communications – Role of PR as an effective means of organisational and social communication in marketing and communications strategy – PR and corporate identity – Corporate social responsibility, corporate community involvement & cause-related marketing – Corporate communication in crisis management.
3. Through discussion of case studies, brand manuals, online websites, events management, to understand how organisational identity is build and communicated with internal and external stakeholders – How media and business to business relationships are developed – Necessity of governance and ethics – Anticipating crisis communication – Practicing social responsibility and community involvement.
4. Experientially explore the building blocks of Managerial Communications – Apply the competencies of listening and non-verbal communication – Work towards building teams and leadership development – Reflect on best practices for communication in team crisis, conflict resolution and problem solving.
5. Familiarize with government information services – Analyse international and global communications management – Necessity of transparency, accessibility, interactivity – Moving from two-way asymmetric to two-way symmetric approach – Integrated 360 degree approach and digital communication.

COURSE CONTENT

Unit 1: Introduction to public relations and corporate communication

Definitions, origin and development

Historical PR campaigns

Scope and functions

Professionalism, ethics and regulation

Tools of PR & corporate communication

Competencies for internal and external communication

Research and evaluation – Creativity & innovation – Preparation of PR campaign plans

Corporate communication publics

Unit 2: Components of communications management

Role of PR in branding and brand communications

Role of PR as an effective means of organisational and social communication in marketing and communications strategy
PR and corporate identity
Corporate social responsibility, corporate community involvement & cause-related marketing
Corporate communication in crisis management

Unit 3: Communicating organisational identity – Case Studies

Building and communicating organisational identity
Communicating with internal and external stakeholders
Media and business to business relationships
Governance and ethics
Academic institutions and nonprofit PR
Social responsibility of business and community involvement
Crisis communication

Unit 4: Managerial communications – Capacity Building

Listening and non-verbal communication
Role of communication in building teams
Communication approaches in leadership development
Communication in team crisis and conflict resolution
Challenges of communication and problem solving

Unit 5: PR practices – Preparing for the Future

Government information services and e-Governance
Public relations and globalisation
International and global communications management
Necessity of transparency, accessibility, interactivity
From two-way asymmetric to two-way symmetric approach
From corporate social responsibility to human social responsibility
Integrated 360degree approach and digital communication

Pedagogical Approach

A combination of lectures, tutorials, group discussions and case studies, role plays, media relations techniques, etc. Individual and group practical exercises which will be reviewed in class by peers and course facilitator. These would include any of the following: organising logistics for events, gathering research, pitching stories, writing press releases, e-mails, creating campaigns, brand manuals, brand identity, building and communicating organisational identity.

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General Course Policies

Quizzes, written and practical assignments, including multi-media presentations and videos, will form the basis of evaluation for a maximum of 40% marks. The remaining 60% marks will be assessed through a written end semester examination. Outstanding works submitted by students will be uploaded on The Inquirer website: <http://puinquirer.edu.in/>

Reading List

Corporate Communication – Principles and Practice: Jaishri Jethwaney, Sage, 2018.
Effective Public Relations: S. M. Cutlip & A. C. Center, Prentice Hall, 2008.
Handbook of PR in India: D. S. Mehta, Allied, 1997.
Handbook of Public Relations: Philip Lesley, Jaico, 2000.
International Communications Strategy – Developments in Cross-Cultural Communications, PR

and Social Media: Silvia Cambie and Yang-May Ooi, Kogan Page, 2009.
Practical Public Relations: Sam Black, Prentice, 1983.
The Public Relations Handbook: Alison Theaker, Routledge, 2008.

Web Resources

The Era of Corporate Social Responsibility is Ending | Rachel Hutchisson | TEDxWilmington, @
<https://www.youtube.com/watch?v=N8dXNzCIVxg>

The social responsibility of business | Alex Edmans | TEDxLondonBusinessSchool, @
<https://www.youtube.com/watch?v=Z5KZhm19EO0>

Re-thinking corporate social responsibility: Andy Le Seelluer at TEDxStHelier, @
<https://www.youtube.com/watch?v=jga4s0Ei7Zs>

Evolution of PR in India and its present status by Prof. Jaishri Jethwaney, @
<http://www.newswriters.in/2015/10/10/evolution-of-pr-in-india-and-its-present-status/>

Book Review on "Corporate Communication", @
https://www.youtube.com/watch?v=iu1I_zkq444

Career in Public Relations, @
<https://www.youtube.com/watch?v=zdiNCOixLBA>

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Course Code: MASC 426

Course Title: INTERCULTURAL COMMUNICATION

Theory; Credits: 3

Hardcore

COURSE DESCRIPTION

This course examines various intercultural communication theories and principles. It tries to develop a range of intercultural communication competencies needed to understand real life situations well and develop approaches towards conflict resolutions. The course discusses the factors underlying cultural variations and codes. Last but not least, the course provides overall experience about various intercultural communication perspectives.

LEARNING OUTCOMES

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

1. Assess various intercultural communication theories and principles
2. Understand the factors underlying cultural variations and codes
3. Appreciate the causes and significance of intercultural differences in verbal and non-verbal communication
4. Apply intercultural communication knowledge to real-world contexts
5. Develop a range of intercultural communication competencies.

COURSE CONTENT

Unit 1: Introducing intercultural communication

Defining interpersonal and intercultural communication: concepts and terminology

Taxonomies of cultural patterns: Hall, Hofstede and others

Unit 2: Processes of intercultural communication

Perceptual processes

Identity and bias in intercultural communication

Verbal intercultural communication

Nonverbal intercultural communication

Listening within and across cultures

Unit 3: Intercultural communication competence

The ethics of communication

Developing intercultural communication competence

The synergy principle

Unit 4: Contexts

Intercultural communication across different contexts

Intercultural communication and the mass media

Intercultural communication in interpersonal relationships

Unit 5: Issues and challenges

Issues and challenges of intercultural communication

Intercultural business communication

REFERENCES

Ting-Toomey, S. and; L. Chung (2004) Understanding intercultural communication. USA: Roxbury

Publishing Co.

Chaney, L. and; S. Martin (2006) Global business etiquette: a guidebook to international communication and customs. USA: Praeger.

Gudykunst, W. (ed). (2003) Cross-cultural and intercultural communication. USA: Sage.

Novinger, T. (2001) Intercultural communication: a practical guide. Austin: University of Texas Press.

Klyukanov, I. E. (2005). Principles of intercultural communication. Boston: Pearson.

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Course Code: MASC 427

Course Title: PUBLIC SPEAKING SKILLS FOR EFFECTIVE COMMUNICATION

Practical – 3 credits

Softcore (6 hours weekly, 15 weeks)

Course Objectives

This is a life skills course that will enable you to be an effective communicator, leader and team-player in any situation. Experientially and creatively, you will develop public speaking skills based on a foundation of Theatre-in-Education and Self Development. It will introduce the components of effective communication, including the usage of verbal and non-verbal communication. You will engage with deep listening and learn through inter-personal communication, group work and individual assignments. It aims to build your potential to communicate with diverse audiences with confidence, compassion, clear thinking, and empathy.

Course Outcomes

1. Introduce the processes and principles of effective communication – Overcoming barriers to communication – Taking initiative, building trust, team-work, self-confidence, and leadership skills.
2. Know the art and skill of effective communication – Building your own style of assertive communication; verbal communication skills; and non-verbal communication skills.
3. Practice deep listening, critical thinking and analysing skills– Ideating, planning and preparing concepts.
4. Develop skills for public speaking – Knowing and engaging your audience – Demonstrating confidence, enthusiasm, clarity and understanding.
5. Develop and practice skills for oral presentations; extempore speaking; group discussions; seminars and question & answer sessions.

COURSE CONTENT

Unit 1: Introduction to effective communication

- Processes and principles of effective communication
- Overcoming barriers to communication
- Building trust, team-work and collaborative communication
- Taking initiative, building self-confidence and leadership skills
- Finding your voice and identifying your strengths and interests

Unit 2: Building verbal and non-verbal communication skills

- The art and skill of effective communication
- Building your own style of assertive communication
- Verbal communication skills
- Non-verbal communication skills including posture, body language, eye contact, and voice modulation.

Unit 3: Building deep listening, critical thinking and planning skills

- Critical thinking and analysing skills
- The art of visualisation
- Deep listening and interviewing skills
- Ideating, planning and preparing concepts.

Unit 4: Understanding one's audience and building life skills

- Skills for public speaking
- Knowing your audience
- Engaging your audience
- Role of the personality, interpersonal skills and language proficiency
- Demonstrating confidence, enthusiasm, clarity and understanding.

Unit 5: Preparing for a wide range of communication settings

- Skills for oral presentations
- Extempore speaking
- Group discussions
- Seminars and question & answer sessions.

Pedagogical Approach

Through various theatre techniques, the curriculum will introduce essentials of public speaking skills for effective communication theoretically and practically. You will see and hear videos of eminent public speakers. You will also receive training for public speaking presentation skills through practical exercises in verbal communication and non-verbal communication. You will maintain a self-reflective journal in which you will record your learning experiences in this course and also share with your peers and the course facilitator.

General Course Policies

Weekly self-reflective journal entries and practical oral assignments, including individual and group presentations, will form the basis of evaluation for a maximum of 80% marks. The remaining 20% marks will be given on the basis of a practical oral test during the end semester examinations.

Reading List

Effective Communication and Public Speaking: S. K. Mandal, Jaico, 2007.

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

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

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Course Code: MASC428
Course Title: PUBLIC AFFAIRS REPORTING
Theory; Credits: 3
Soft-core

COURSE DESCRIPTION

This course examines the process of gathering information and writing news stories about issues that concern the public, otherwise called public affairs. The course discusses relevant legislations and access to information on matters of public interest such as activities of government, Government bodies/ agencies, courts and systems of governance. It also covers laws on defamation, censorship and limitations of the press. The role, responsibilities of public affairs reporters will be discussed along with providing practical experience in reporting public affairs stories.

LEARNING OUTCOMES

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

1. Practice within the legislation relevant to public affairs reporting including defamation.
2. Access information from a variety of sources of public records and report them effectively.
3. Critically analyze and evaluate how the media present issues of diversity.
4. Write effectively and analytically for the general public within appropriate format.
5. Demonstrate an awareness of ethical behavior required of journalists.

BRIEF OUTLINE OF THE COURSE

Unit 1: Introduction to public affair stories

- Gather public affairs stories - Report cultural affairs in a sensitive way
- Where to go for useful information on the internet
- Awareness about existing laws and legal systems
- Information is not just a necessity for people – it is an essential part of good government.
- The media play a special role in transmitting this information to the public

Unit 2: Local public affairs reporting

- Journalists have a vital role to play in bringing information about local public affairs to the attention of the public.
- They need to have a thorough knowledge of the public bodies that they will be reporting on and the issues that are currently being debated within those public bodies.
- The journalist needs to know the best way to write about these issues in an interesting manner that is neither too simple nor too complex.

Unit 3: Reporting on governmental systems

- One of the most important tasks of the media is as a watchdog over respective governments.
- Political reporters therefore have one of the most important tasks in journalism.
- They need to be very knowledgeable about the system of government operating in the country in which they are working – whether it is a monarchy or democracy constitutional

Unit 4: Intercultural and cross-cultural reporting

- Most societies are made up of a variety of cultural or ethnic groups.

- Journalists must learn to understand something of these cultures if they wish to be effective.
- All cultures, whether they are the majority or the minority, deserve to have their voice heard.
- Majority and minority representation in journalism

Unit 5: Freedom of the press, editorial control and media ownership

- Each year two major surveys are released plotting the increase or decrease in press freedom around the world.
- But the concept of press freedom is not as clear cut as many believe.
- It is something that most journalists strive for no matter which country they live in.

REFERENCES

Pearson, M. (2004). The journalist's guide to media law: dealing with legal and ethical issues. (2nded.). Sydney: Allen and Unwin.

Sissons, H. (2006). Practical journalism: How to write news. London: Sage Publications.

Street, J. (2001). Mass media, politics and democracy. New York: Palgrave.

Tanner, S.J.(2002). Journalism: investigation and research. Sydney: Pearson Education

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Course Code: MASC 429
Course Title: MEDIA AND CONFLICT
Theory; Credits: 3
Soft-core

Course Description and Overview

The course will delve into the meaning and theories of conflict and also look into the current and past violent conflicts around the globe including in India. The role of media in those conflicts and the development of media technologies will be examined in the light of increasing collaboration between media, military and the defense industry.

Learning Outcomes

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

Core Themes and Topics of Course

Conflict

- Meaning and theories
- Nature of conflicts
- Conflicts in India

History and coverage of conflict

- Evolution of media
- Evolution of media technology
- Evolution of war coverage

Media conflict influence

- Media coverage influence on Society
- Media influence on conflict
- Conflict's influence on media

Politics, politicians and propaganda

- Changing landscape of politics
- Propaganda and conflict
- Manipulating information (post truth)

Information war

- Military - media interest clash
- Media's interest
- Terrorism – revolution debate
- Ethical dilemma
- Media and conflict prevention and resolution

Required Texts and Core Readings

1. War and Media - Reporting conflict 24/7: Daya Kishan Thussu and Des Freedman, Sage, 2003.
2. War and Media – The emergence of diffused war: Andrew Hoskins and Ben & Loughlin, Wiley, 2013
3. Arquilla, J., and; Ronfeldt, D. (1993). Cyberwar is coming!. Comparative Strategy, 12(2),41-165. https://www.rand.org/content/dam/rand/pubs/reprints/2007/RAND_RP223.pdf
4. Theories of violent conflict - An introduction. Jolle Demmers, 2012. Routledge.
5. Peace and Democratic Society: Amartya Sen
6. Role of Media in Peace building: How Media Can Play its Role in Ensuring Peace LAP LAMBERT Academic Publishing (2013)

7. Emery, E. (1972). *The Press and America: an Interpretative History of the Mass Media*. New Jersey: Prentice Hall Inc., pp. 507-551: *The Press in Modern War*.
8. Castells, M. (1996-8). *The Information Age: Economy, Society, and Culture*. Oxford and Malden, Massachusetts: Blackwell Publishers, Vol. 2 (1998)
9. Gowing, N. (1997). *Media Coverage: Help or Hindrance in Conflict Prevention?* New York: Carnegie Commission on the Prevention of Deadly Conflict.
https://www.carnegie.org/media/filer_public/78/82/78825ad8-9e6e-4898-b4f3-2f721d197115/ccny_report_1997_media.pdf

Additional Readings (Suggested)

Journals

Films

Assignments

Course Code: MASC430
Course Title: TECHNICAL AND CREATIVE WRITING
Theory; Credits: 2
Soft-core

This course aims to train students on technical and specific job-oriented writing skills for the digital ecosystem.

Learning Outcomes:

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

- Understand the characteristics of feature stories
- Understand different kinds of features (i.e. profile, how-to, etc.)
- Write tightly, clearly and colorfully
- Understand the principles of technical writing
- Create content for the digital media
- Create learning designs that maximize retention and behavioral transfer
- Adapt design strategies for different types of content

Unit 1: Creative Writing

- Formal and informal writing
- What is Creative Writing?
- Devices of Creative Writing

Unit 2: Feature Writing

- Types of newspaper feature stories and finding story ideas
- Writing the newspaper features
- Types of magazine feature stories
- Writing magazine feature stories
- Feature writing, multimedia storytelling

Unit 3: Technical Writing

- Role of a Technical Writer
- Principles of Technical Writing
- Working with Images and Illustrations
- Use of tools (Macromedia RoboHelp and Adobe Framemaker)

Unit 4: Writing for the Web

- Writing content for websites
- Creating banner advertising and digital campaign
- Writing content for social media

Unit 5: Instructional Designing

- What is Instructional Design?
 - Techniques for designing effective training
 - Writing content for e-learning projects
 - Simulations, RPGs, Scenarios and Games
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THIRD SEMESTER

Course Code: MASC 511

Course Title: ADVERTISING AND BRANDING COMMUNICATION

Theory; Credits: 3

Hardcore

COURSE DESCRIPTION:

Advertising is a major component of marketing communication. It is the back-bone of media and a big universal business domain. The course incorporates various dimensions of advertising and associated practices. Along with nurturing a critical observation of advertisements, the course aims to build up a holistic view on developing and executing an advertising campaign successfully. Apart from the concepts and classroom teachings, the students will be encouraged to materialise their ideas in a creative and methodological manner.

LEARNING OUTCOMES:

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

1. Understand the basic aspects of advertising and related practices.
2. Develop a critical mind and advertising literacy.
3. Successfully devise and execute an advertising campaign for different media.
4. Nourish their creative and artistic sense.

COURSE CONTENT:

Unit 1: Introduction to Advertising Concepts

Introduction to advertising. Definition and concepts.

Evolution of advertising in the world and in India.

Rural advertising in India.

Defining advertising and its role in integral communication.

The marketing mix; social marketing and public service.

Unit 2: Advertising Agencies & Structures

Types of advertising and media for advertising.

Examples and demonstrations. Global advertising and; advertising conglomerates.

Types of advertising agencies. Advertising and marketing communications services departments.

Advertising agency structure and processes; functions; commission system. Agency client relationships.

Advertising agencies in India.

Unit 3: Planning and Strategising campaigns

Strategy and planning of advertisement campaigns.

Budgeting and media planning.

Market segmentation.

Process of market research.

Purpose and necessity.

Basics of scientific marketing research.

Methods and tools.

Unit 4: Branding and Image Building

Case studies: advertising campaigns. Global and Indian.

Developing an advertising campaign.

Introduction to branding.

Definition and concepts.

Brand Positioning and the role of advertising.

Positioning strategies.

Case studies. Analyzing global and Indian brands.

Unit 5: Creative: Copy, Visualisation and Design

Introducing copy writing.

Creative copy writing.

Writing for different media Synergy between copy and art.

Writing to persuade.

Visualization - layout and production, colour psychology and typography Ethical aspects of advertising.

Apex bodies in advertising. Rules and regulations. Copy writing exercises.

REFERENCES

J. V. Vilanilamand; A. K. Varghese, 2008, Advertising Basics: J. V. Vilanilamand; A. K. Varghese, Sage

Publications.

Tata McGraw-Hill, 2006, Brand Positioning – Strategies for Competitive Advantage, Subroto Sengupta.

Kenneth E. Cloward; Donald Baack, 2007, Integrated Advertising, Promotion and; Marketing Communications, Pearson.

David Ogilvy, 1985, Ogilvy on Advertising, Vintage.

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Course Code: MASC 512

Course Title: COMMUNICATION FOR SOCIAL CHANGE

Theory; Credits: 3

Hardcore

Course Description and Overview

This course aims to introduce the concept of development and the agreements and contradictions among various schools of thought. Apart from which the role of communication in furthering various discourses of development will be looked into. The use of various mediums for the purpose of communicating development/change will also form a part of the course.

Learning Outcomes

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

1. Elaborate development and social change.
2. Explain various perspectives of development
3. Elaborate the role of communication in social change and development.
3. Take up research on topics with communication as the core area of focus in social change and development.
4. Understand the meaning and importance of traditional media in communicating change.
5. Produce content for different media platforms on topics related to development.

COURSE CONTENT

Unit 1: Introduction to Development

- Meaning, concept, and approaches to development.
- Characteristics and Indices of development
- Paradigms of development.
- Mainstream and; Alternative approaches to development

Unit 2: Perspectives and approaches to development

- Social, cultural, economic and political
- Need based approach
- Sustainable development approach
- Human development approach
- Development and freedom
- Rights based approach
- Participatory approach
- International goals of development

Unit 3: Social problems and Communication for change

- Understanding social problems
- Social change and role of media
- Emerging perspectives.
- Strategies for development communication.

Unit 4: Research for development communication

- Identifying stakeholders

- Field techniques for data collection
- Participatory techniques
- Computer-assisted reporting and research.

Unit 5: Mediums and uses

- Inter-personal and group communication –
- traditional media
- folk songs, folk dances, folk theatre, folk tales, puppetry, folk games and street theatre
- Legacy media
- New Media
- Developing message and selecting channel
- C4D production.

Required Texts and Core Readings

1. Melkote, S. R., and; Steeves, H. L. (2015). Communication for development: theory and practice for empowerment and social justice. SAGE Publications India.
2. Servaes, J., Jacobson, T. and; White, S.A. (Eds.), Participatory Communication for social change. Thousand Oaks: Sage
3. Wilkins, KG. (Ed.) (2000). Redeveloping communication for social change: Theory practice and power. UK: Rowman and Littlefield Publishers.
4. McPhail, T. L.(2009). Development communication: Reframing the role of media. UK: Wiley Blackwell
5. Doing Development Research: eds Vandana Desai and; Robert B. Potter, Sage, 2006.
6. Folk Media for Development– A Study of Karnataka’s Traditional Media: N. Usha Rani, Karnataka Book, 2009.
6. Organizing for Social Change– A Dialectic Journey of Theory and Praxis: Michael J. Papa et al., Sage, 2006.
7. Participatory Rural Appraisal– Principles, Methods and Application: N. Narayanasamy, Sage, 2009.
8. LinjeManyozo (2006): Manifesto for Development Communication: Nora Quebral and the Los Baños School of Development Communication, *Asian Journal of Communication*, 16:1, 79-99

Additional Readings (Suggested)

Journals

Journal of Development Studies

Communication Studies

Journal of Health Communication

Health Communication

Yojna

Kurukshetra

Films

Watching films on development issues

Inequality for all (Robert Reich): for understanding inequality

Mine – Story of a sacred mountain (Survival International): for understanding conflict, culture and rights over resources.

Assignments

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

Each student will produce media content on topics related to development. Specific topics will be assigned to the students by the course coordinator. Apart from it students will form teams to produce street plays/puppetry and stage them.

Visits to sites of work of NGO's working in the area of agriculture, health, education, sanitation etc will be undertaken.

Students will produce a term paper/research paper at the end of the semester to demonstrate their understanding of the course.

General Course Policies

Two continuous assessments or formative exams will be conducted during each semester and students will be informed beforehand about the exam schedule. In case, if on any valid reason, a student fails to appear for the exam, s/he may be allowed to request the faculty for a third Internal Test. Students have to put in a minimum of 70 % attendance to be able to write the end semester exams.

Course Code: MASC 513
Course Title: FILM STUDIES
Theory; Credits: 3
Hardcore

Learning Objectives:

The course introduces different genres of filmmaking, and different styles of filmmaking. It also inspires the students to become a filmmaker, film critique. It gives a glimpse of biography and filmography of International filmmakers. The importance of film censorship and film laws and ethics.

COURSE CONTENT

Unit 1: Film Genre

Popular Genres: Romantic genre, mythological, historical, epic style, biographical, autobiographical, action genres, comedy genre, tragedy

Unit 2: Film styles

Hollywood narrative structure, Popular Indian Cinema, Parallel Indian, Indian filming cinema in English, German expressionism, French neo Realism, French New wave, Italian Neo realism, French surrealism. French Impressionism.

Unit 3: Reviews versus Criticism

Film review, film appreciation and film criticism (art, society and culture).

Unit 4: Indian and International film directors

Filmmakers style of world cinema and Indian cinema. (Top ten International Directors),
Top Ten Indian Directors, Indian Cinema and world cinema.

Unit 5:

Indian film rules, Iranian Film rules, American film rules, British film rules, film festivals, film associations, film fans, gender and film (Dream girls of India and World). Supers stars of the world and India.

REFERENCES

- Andrew, Dudley. *The Major Film Theories: An Introduction*. Oxford: Oxford University Press, 1976.
- Aristotle. *Poetics*. A translation and commentary for student of literature. Translations by Leon Golden commentary by O.B. Hatdison. Jr. Prentice-Hall-INC, Englewood Cliffs, 1968.
- Arora, Sushil. *Cyclopaedia of Indian Cinema*. New Delhi: Anmol Publications Pvt. Ltd, 2004.
- Berger, A.A *Media Analysis Techniques*. Thousand Oaks: Sage Publications, 1998.
- Berger, John. *Ways of Seeing*. New York: Penguin Books, 1972.
- Bignall, Jonathan. *Semiotics: An Introduction*. Manchester: Manchester University Press, 1997.
- Bord Well, David and Kristin Thompson. *Film Art: An Introduction*. The McGraw-Hill Companies, Inc, New York: 1997.
- Braudy, Leo and Cohen Marshall. (eds). *Film Theory and Criticism: Introductory Readings*. Oxford: Oxford University Press, 1999.
- Casebier, Allan. *Film Appreciation*. New York: Harcourt Brace, Jonanovich, 1976.
- Ceram, C.W. *Archeology of the cinema*. New York: Harcourt, Brace and World, 1965.
- Gokulsing, K. Moti, and WimalDissanayake. *Indian Popular: A Narrative of Cultural Change*. New Delhi: Orient Longman, 1998.

- Guy, R. History of Tamil Cinema, Madras: Government of Tamil Nadu, 1990.
- Hayward, Susan. Key Concepts in Cinema Studies. London and New York: Routledge, 2004.
- MacCann, Richard Dyer. Film: A Montage of Theories. New York: E. P. Dutton and; co., Inc, 1966.
- Mahambare, Gangadhar. Dictionary of Films and Film Technology. New Delhi: Anmol Publication Pvt. Ltd, 2002.
- Manvell, Dr. Roger. (Ed) The international Encyclopedia of films. New York: Rainbird Reference Book Limited, 1975.
- Mascelli, Joseph V. The Five C's of Cinematography. Los Angeles: Silman James Press, 1965.
- Metz, Christian. Film Language: A Semiotics of the Cinema. Trans by Michael Taylor. New York: Oxford University Press, 1974.
- Miller, William. Screenwriting for Narrative Film and Television. New York: Communication Arts Books, 1980.
- Monaco, J. How to Read a Film. New York: Oxford University Press, 1997.
- Mulvey, L. "Visual Pleasure and Narrative Cinema," Screen, vol, 16, no.3, 1975.).
- Mulvey, Luara. Visual Pleasure and Narrative Cinema, Film Theory and Criticism. (Ed). Leo Braudy and Marshall Cohen. New York: Oxford University Press, 1999.
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Course Code: MASC 514

Course Title: GLOBAL COMMUNICATION SYSTEMS AND POLICIES

Theory; Credits: 3

Hardcore

Learning Objectives:

1. This course aims to introduce various communication systems across the world.
2. This course also aims to discuss the politics of control, hegemony of international communication systems by a few global corporate companies.

COURSE CONTENT

Unit 1: Global communication Theories

Modernization theory - Dependency theory - Structural

Imperialism - Hegemony - Critical theory - The public sphere. Theories of the information society - Discourses of globalization.

Unit 2: Understanding global media systems

Structure of media markets. Media beyond western world. Alternate media systems. Towards a more democratic, participatory public sphere. Rise of Al Jazeera from global south.

Unit 3: International Scenarios

International Commission for the Study of Communication Problems, chaired by Nobel Laureate Seán MacBride: Many Voices One World, 1980. NWICO. WSIS and further developments.

Unit 4: Issues in global communication systems

The privatization of telecommunications – Key players in the global satellite industry - The global media marketplace - Global news and information networks. Setting the global news agenda. Regionalization and localization in the media market- Contraflow in global media - Global culture & discontents - Media exports from the South to the North.

Unit 5: Global media in the Internet age

The dawn of the Internet age - From a “free flow of Information to “free flow of commerce” -The Internet as a political tool.

Suggested Readings:

Thomas L. McPhail (2009), Global Communication: Theories, Stakeholders, and Trends, 2nd Edition, Wiley-Blackwell. ISBN: 978-1-405-15010-1

DayaKishanThussu (Ed.) (2009). International Communication: A Reader

Arnold S. de Beer (2008) Global Journalism: Topical Issues and Media Systems

Terry Flew (2018) Understanding Global Media Paperback – Import.

Antonio Lopez (2012). The Media Ecosystem: What Ecology Can Teach Us about Responsible Media Practice (Manifesto Series)

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Course Code: MASC 515
Course Title: DIGITAL CULTURES
Theory; Credits: 3
Hardcore

Course Overview

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

Learning Outcomes

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

1. Engage with theoretical concepts underlined in the syllabus from action and reflection perspectives
2. Demonstrate an understanding of identity as a concept in the context of digital media spaces from the perspectives of modernity, postmodernity and neo-liberal agendas.
3. Critically evaluate space and time in mediated topography with special emphasis on digital media.
4. Exhibit sound theoretical and applied knowledge of public sphere, democracy and governance as they function within the realms of digital media spaces
5. Present theoretical concepts through short films, pastiche, digital art, mash-ups and remixes
6. Situate theoretical concepts dealing with digital divide, DIY cultures, post-humanism, gaming cultures in local contexts in order to understand social phenomena at the micro level.
7. Keep abreast with a wide gamut of technological developments and their implications for differentiated audiences
8. Critically engage with the intersection of digital technologies and gender, class, caste, race, ethnicity etc.

COURSE CONTENT

Unit 1: Theories of New Media

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

Unit 2: Reality and Images as cultures of capitalism

Real and hyperreal; simulation and simulacra: Jean Baudrillard
Society of the Spectacle: Guy Debord – Spectacle in digital media and; Games
Public Sphere; Networked individualism – issue based publics in cyberspace
Online Communities and networks - digital activism
Digital Divide – Digital/Informational/Communicative Capitalism

Unit 3: Intersection of space, time and cultures

Space and Time in digital media
Space, urban representations and narratives in GIS, Google etc.
Production of space: Lefebvre

Foucault's Heterotopia and place making in Games, social media
Deleuzian space: Smooth and Striated space

Unit 4: Digital Identity

Big Data, Algorithms and Identity
Foucault – self, sexuality and biopolitics
Performative Identity – Judith Butler
Goffman – Presentation of the self
Cyborgian identity – Donna Haraway
Posthumanism: Rosi Braidotti
Racism in Cyberspace
Gendered discourses in digital media spaces

Unit 5: Case Studies

Contemporary issues and phenomena occurring in the digital space will be studied under this unit using theoretical frameworks discussed.

Required Texts and Core Readings

1. Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction"
2. Ihde, Don (2002) *Bodies in technology*. Minneapolis London: University of Minnesota Press.
3. Baudrillard, Jean (1995) *Simulacra and simulation*. Ann Arbor: University of Michigan Press.
4. Berger, John (2008) *Ways of seeing*. London: Penguin.
5. Bolter J. D. and Grusin R. A. (2000) *Remediation: understanding new media*. Cambridge, Mass: MIT Press
6. Manovich L. (2001) *The language of new media*. Cambridge, Mass: MIT Press. Available at: <http://www.netlibrary.com/urlapi.asp?action=summary&v=1&bookid=138702>.
7. Shanken E. A. (ed.) (2014) *Art and electronic media*. London: Phaidon Press Limited.
8. Lunenfeld, Peter. "Hyper-aesthetics: Real-time Theory," Snap of Grid
9. Livingstone, Sonia. "The Changing Nature of Audiences." In Angharad N. Valdivia, *The Blackwell Companion to Media Studies*. London: Blackwell, 2003. 337-359.
10. McLuhan, Marshall. "The Medium is the Message." In Meenakshi Gigi Durham and Douglas Kellner (eds.), *Media and Cultural Studies: Keywords*. Oxford: Blackwell, 2001. 129-138.
11. Miller, Toby, and Geoffrey Lawrence. "Globalization and Culture." In Miller (ed.), *A Companion to Cultural Studies*. Oxford: Blackwell, 2001.

Journals

Firstmonday
Fibreculture
Convergence

Films

Watching films on digital media and presenting case studies

Surrogate, Avatar - cyborgs
Matrix - Hyperreality

Inception - Spatiality

Interstellar - Spatiality

Queer films such as Brokeback Mountain - Identity

Cuckoo (Tamil film) – to understand the concept of flaneur, heterotopia and Lefebvre's space

Assignments

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

A class blog/website will be maintained in which contemporary issues concerning digital media and social phenomena will be captured on a regular basis.

Course Code: MASC 516
Course Title: INTERNSHIP
Practical: Credits: 3
Hardcore

Each student will have to undergo a six-week attachment in any of the media such as newspapers, magazines, radio, television, agencies of advertising and public relations/corporate communication, digital marketing, or any other identified by the students and faculty jointly/individually.

Students should produce a report on their training presenting what they learnt and experience they gained during the internship. Their presentations will be evaluated by a team of faculty members for 80 marks and in the final end semester, each student will be evaluated for 20 marks.

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Course Code: MASC 517
Course Title: MEDIA PROJECT
Practical; Credits: 2
Hardcore

Each student will have to produce a media project that includes, but not limited to, television news bulletins, public relations campaigns, social media strategies, media writing works that students can demonstrate by way of writing short stories with illustrations, newspaper production, radio programmes and features, documentaries and short films essentially of social issues and experimental in nature, multimedia projects, digital photographic works, photojournalism assignments, infographics and data journalism projects, advertising campaigns, working with local communities and developing campaigns on health and other related issues, working with NGOs to develop media collaterals, etc.

Students will be evaluated for 80 marks by a team of faculty members and later their work will be evaluated in the final end semester exams for 20 marks. Continuous assessment will be done to evaluate the following:

Idea
Writing/Conceiving Script/
Collection of Materials
Processing/Editing/textual and video content
Designing and Post-production

Students have the option to work individually or in groups of two for each assignment. Group members will receive the same grade for the assignment turned in.

Modalities of the project can be as follows:

Video assignment / Print / Podcasting / Multimedia /

Importance of deadlines

We are using professional standards for this course. As such, deadlines are firm and may not be negotiated. It is important that you are able to meet deadlines, not only for your course grade, but to prepare you for the demands of the professional workplace. Therefore, any work turned in late without prior arrangements will receive a zero for the activity concerned.

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Course Code: MASC518
Course Title: AERIAL PHOTOGRAPHY
Theory; Credits: 2
Softcore

COURSE INTRODUCTION

The course provides an understanding on Aerial photography and its use and significance in different social and spatial contexts. Half of the course will give theoretical explanations on the use of Aerial Photography, the techniques involved in taking aerial images, aesthetics of aerial imagery, legal liabilities that has to follow, and the prevailing rules and regulations pertaining to aerial photography. The reminder of the course will provide the students an opportunity to engage in aerial photography through practical sessions and make them use different software to process and edit the images.

COURSE OUTCOME

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

1. Get to know the history and basics of aerial photography
2. Understand the techniques and operational modalities of drones
3. Practical knowledge of drone operation and digital image processing
4. The legalities and regulations pertaining to aerial photography

COURSE PREREQUISITE

Basic understanding in photography

BRIEF OUTLINE OF THE COURSE

Unit 1: Introduction to Aerial Photography

Basic definitions- Transformational history of aerial photography- Use and purposes of aerial photography- Advantages of aerial photography- Contemporary applications- Aerial photography in India.

Unit 2: Aerial Cameras and Types of Aerial Photography

Different types of aerial cameras- Types of aerial photographs based on position of camera axis- Vertical photographs- Low oblique photographs- High oblique photographs- Types of aerial photographs based on scale of photographs.

Unit 3: Techniques and Operational Modalities

Overview of a drone- Operation of drones- Safety and precautionary measures- Pre-flight checklist- Weather and site safety check- Remote control/ transmitter- Right stick- Left stick-Trim buttons- Applications of aerial photography- Land acquisitions- Road and railway engineering- Country planning- Civil protection and Disaster management- Geological surveys-Movie production and advertisements- Journalism- Surveillance and Monitoring system.

Unit 4: Image Processing and Aesthetics

Aesthetics of photographs- Color and composition- Digital processing of images-Introduction to software- Adobe Photoshop- Apple photos.

Unit 5: Legal Liabilities and Regulations

Government regulations and restrictions- Controls over operation of drones- Categories of operation- Open category- Specific operation category- Certified operation category.

REFERENCES

Principles of remote sensing: An introductory textbook (Tempfli, K., N. Kerle, G.C.Huurneman and L.L.F. Janssen, Editors). 2009, published by the International Institute for Geo-Information Science and Earth Observation (ITC).

Drones (The Ultimate Guide): How they work, learning to fly, how to fly, building your own drone, buying a drone, how to shoot photos-Paperback.

DRONES: The Ultimate Do-It-Yourself Manual (Step-by-Step) Kindle Editionby Casey Publishing (Author).

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Course Code: MASC519
Course Title: HEALTH COMMUNICATION
Theory; Credits: 3
Softcore

Course Description and Overview

The course will introduce students to various public health programmes being implemented in the country. It will look into to planning, design and execution of a public health communication campaign. Tools for communicating health messages will also form a part of the course. Basics about public health issues like immunization, maternal health, sanitation and vector borne diseases will be introduced along with case studies.

Learning Outcomes

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

1. Select and use appropriate medium for communication of health messages.
2. To plan, design and execute different types of public health communication campaigns through proper research.
3. Work in the communication cells of various development organizations.
4. Use participatory communication assessment tools.
5. Produce message targeting different types of audience.

UNIT 1

Introduction to public health – Meaning of public health, Status of public health in India, Public health infrastructure in India, Public health programmes in India.

UNIT 2

Introduction to health communication – Meaning of health communication, Health communication theories, Health Communication issues, Conceptions of health, illness and well being

UNIT 3

Role of communication in public health – Culture, identity and; health. Health communication in public health, Enhancement of the quality of life, Soliciting co-operation from stake holders, Facilitating adoption process.

UNIT 4

Health Communication approaches and action areas – Interpersonal communication, Public relations and public advocacy, Community mobilization, Constituency relations

UNIT 5

Planning, implementation and evaluation of public health communication campaign - Health communication planning process, Situation analysis and audience profile, Identifying programme objectives and strategies, Implementation, monitoring and evaluation. C4D production.

Required Texts and Core Readings

1. Health Communication – From Theory to Practice: Renata Schiavo, Wiley, 2007.
2. Communicating Health: A Culture-centered Approach: Mohan J Dutta, Polity, 2008.
3. Communication for Development: Theory and Practice for Empowerment and Social Justice: Srinivas Raj Melkote and H. Leslie Steeves, Sage, 2015
4. Health Communication: Richard K Thomas, Springer, 2006
5. Communication of Innovations– A Journey with Everett Rogers: eds Arvind Singhal and;

James W. Dearing, Sage, 2006.

6. Clarifying Communication Theories– A Hands-on Approach: Gerald Stone et al., Blackwell, reprinted in India by Surjeet, 2004.

7. Communication Technology and Human Development– Recent Experiences in the Indian Social Sector: Avik Ghosh, Sage, 2006.

Additional Readings (Suggested)

Seale, C. (2003). Media and health.Sage.

Wainwright, D. (Ed.). (2008). A sociology of health.Sage.

Journals

Health Communication (Tailor & Francis)

Journal of Health Communication (Tailor & Francis)

Assignments

Weekly readings will be provided to students. Further, each and every student will be given a topic to read and present. Each student will produce media content on topics related to health. Specific topics will be assigned to the students by the course coordinator. Students will produce a term paper/research paper at the end of the semester to demonstrate their understanding of the course.

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Course Code: MASC520
Course Title: MEDIA AESTHETICS
Theory; Credits: 3
Softcore

Unit-1: Narrative Aesthetics

Story and plot, Story structure, Internal structure, external structure, Simple structure, complex structure.

Unit-2: Film Aesthetics

Camera aesthetics-Aesthetics of composition -form, colour, lighting.

Aesthetics of editing- simple editing and complex editing.

Realistic editing and formalistic editing.

Aesthetics of Sound-Dialogue, ambience, incidental, music and silence.

Special effects (visuals and audio).

Unit-3

Performance-Theatrical performance, Film and Television performance.

Body language, scene practicals, yoga.

Practical exercises like voice speech and diction (voice culture)

Unit-4

Art direction, make- up, hairstyle, costume and jewellery.

Unit-5

Music appreciation –Fundamentals Indian classical music, folk music, folk art, western classical and contemporary musics.

Identifying the instrument and its sound.

Dance appreciation- Fundamentals Indian classical dance, folk dance and theatre, western classical and contemporary dances.

References:

Bord Well, David and Kristin Thompson. *Film Art: An Introduction*. The McGraw-Hill Companies, Inc, New York: 1997.

Braudy, Leo and Cohen Marshall. (eds). *Film Theory and Criticism: Introductory Readings*. Oxford: Oxford University Press, 1999.

Casebier, Allan. *Film Appreciation*. New York: Harcourt Brace, Jonanovich, 1976.

Ceram, C.W. *Archeology of the cinema*. New York: Harcourt, Brace and World,1965.

Gokulsing, K. Moti, and Wimal Dissanayake. *Indian Popular: A Narrative of Cultural Change*. New Delhi: Orient Longman, 1998.

Hayward, Susan. *Key Concepts in Cinema Studies*. London and New York:Routledge, 2004.

Mascelli, Joseph V. *The Five C's of Cinematography*. Los Angeles: Silman James Press, 1965.

Metz, Christian. *Film Language: A Semiotics of the Cinema*. Trans by Michael Taylor. New York: Oxford University Press, 1974.

Monaco, J. *How to Read a Film*. New York: Oxford University Press, 1997.

Neale, S. *Cinema and Technology: Image, Sound, and Colour*. London:Macmillan/British Film Institute Publishing, 1985.

Nelmes, Jill. (ed), *An Introduction to Film Studies*. London: Routledge, 2003.

Phillips, H. Williams, *Film: An Introduction*, Boston: Bedford/ST. Martin's, 1999.

Rajadhyasha, Ashish and Paul Willemen.*Encycloepadia of Indian Cinema*. New Delhi: Oxford University Press, 1995.

FOURTH SEMESTER

Course Code: MASC 521

Course Title: CONVERGENCE MEDIA AND TRANSMEDIA NARRATIVES

Theory; Credits: 3

Hardcore

Course Overview

This course will enhance and broaden your understanding of the major components of stories by viewing storytelling through a global lens. We will be studying structure, theory, and the effects of culture on storytelling. You will develop skills to understand the power of stories more profoundly; to use them in your own lives and within the frameworks of organizations, marketing and advertising; to identify better social change strategies; and to become aware of all the new professional and academic fields that are recognizing the importance of storytelling to enhance effectiveness and emotional connection.

Learning Objectives

1. To have a deeper connection to the power of story and its creative attractiveness in terms of one's own work.
2. Understanding how stories continue to have meaning in the present day in new forms like transmedia and webisodes, in older forms like oral storytelling, and in advertisements, marketing and messaging in both the profit and non-profit sectors.
3. To cultivate skills in how stories can strengthen strategies for social change and to apply those skills to specific interests and passions.
4. To enhance collaborative creative abilities through group discussion, giving and responding to feedback, and collective brainstorming.
5. To grasp the political economy of network and platform capitalism and digital commons.
6. To learn technical writing and e-learning instructional designing strategies

COURSE CONTENT

Unit 1: Transmedia and Convergence: Critical Introduction

Convergence and Communication / Theories of convergence

Transmedia and Crossmedia /

Political economy of convergence and transmedia

Transmedia and Fandom: Henry Jenkins

Digital labour in convergence and transmedia industries

Transmedia storytelling for journalism, advertising, marketing and fiction

Regulations, Policies and Ethics related to VR and other new tools

Peer-to-peer production

Unit 2: E-learning

Interactivity and Navigation in E-learning

Authoring Tools

Simulation, Scenarios, RPGS, Games in e-learning

Instructional Design – ADDIE, ARCS, Gagne’s Nine Instruction of Events
Developing Storyboard-ID Design Document-Courseware Development
SCORM based content
Use of social media tools in e-learning

Unit 3: Virtual Reality Immersive journalism

Potential of Virtual Reality – The Future of Narrative Journalism – Overview of VR trends – Ethics of immersive journalism – Experiencing VR using tools - Creating Immersive and Interactive media experiences – VR as a Narrative Reality

Unit 4: Digital Marketing

Content Strategy
Social Media Advertising – Social Media Marketing
Search Engine Optimisation – Digital Advertising – Influencer Marketing – Email Marketing
Analytics and Metrics for marketing and advertising

Unit 5: Projects

VR Journalism (Students can work with industry experts and create new journalism related experiences. Students can work with already existing content/brands or create one from the scratch).
Remix and Media mash-ups signifying transmedia narratives

Course Code: MASC 522

Course Title: COMMUNICATION LAWS AND ETHICS

Theory; Credits: 3

Hardcore

Learning Objectives:

1. Introducing the constitution of India, media laws and ethics is the primary aim of this course.
2. This course aims to sensitize the issues related to ethical dilemmas, challenges in understating complexities of the ethical codes followed by the communication industries.

COURSE CONTENT

Unit 1: Introduction to Indian Constitution

Indian Constitution: The First Step: Cabinet Mission to Objectives Resolution. Constituent Assembly. People & Rights, Principles of Governance and Duties. Minority, Women and Backward Rights. Land Reforms and Acquisition. Federalism: Linking the States and the Centre. Three Pillars: Executive, Legislature, Judiciary. Major Parts and Chapters of the Constitution.

Unit 2: Jurisprudence

Indian Judiciary and Jurisprudence: Basic ideas and fundamental principles of law. 'l'aprincede de legalite' - the 'principal of legality'. 'A government based on principles of law and not of men'. Three principles of rule of law: Supremacy of Law; Equality before the law; Predominance of Legal Spirit. Courts in India: Supreme Court, High Courts and subordinate courts. The Judgment Information system (JUDIS).

Unit 3: Criminal Justice System in India

Classification of crime. Victims of crime. Police. Administration. Accountability. Prosecutorial and Judicial process. Judicial System: Administration. Judges. Special Courts. Penalties – Types of penalties. Prisons. Extradition and Treaties.

Unit 4: Media Laws and Privacy

Press Laws: Freedom of the press, copyright issues, fair use policies, cyber laws, IPC, CrPC, Sediton, Libel, Contempt of court, privacy issues.

Unit 5: Ethics

Morals vs Ethics. Utilitarian approach, Deontology, *summumbonum*, benefit of the larger good. Code of ethics.

Suggested Readings:

Basu DD (2010) Law of the Press. Lexis Nexis. ISBN-10: 8180386228

Roy L. Moore , Michael D. Murray (2012). Media Law and Ethics (Routledge Communication Series) 4th Edition. ISBN 978-0-415-89462-3

Nhamo A. Mhiripiri and Tendai Chari (2017). Media Law, Ethics, and Policy in the Digital Age. ISBN13: 9781522520955

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Course Code: MASC 523
Course Title: DISSERTATION
Theory; Credits: 4
Hardcore

Purpose

A scientific study is to be conducted in the course, which is reported in the form of a dissertation. Identification of the research problem, methodology and theoretical framework and the collection / creation of empirical material in the form of textual analysis, content analysis, narrative analysis, ethnography, visual research methods or quantitative research methods are to be carried out in consultation with the supervisor. The student must carry out an in-depth study of some part of the communication or cultural topic such as development communication, journalism, digital cultures, political communication, visual cultures, health communication, film studies, television and radio studies, e-learning, environment, advertising, public relations etc. in the degree project. Students are encouraged to build their thesis on theoretical frameworks from models and theories of communication, culture studies, informatics, journalism, film studies, media and political economy, advertising and public relations, education, games, critical theories, semiotics, discourse analysis, and other emergent theoretical approaches.

Contents

The Master's Dissertation is expected to be a significant piece of work that (1) demonstrates knowledge of the field of research and its literature, and (2) presents a validated contribution to the academic field of study defined by the thesis advisor.

The student works with the support of a supervisor to author an academic paper. The academic paper must include an analysis of a scientific problem relevant to the subject (media and communication studies). The degree project must include a description and critical discussion of previous research, selected theories, methodology, results, discussion and conclusion. In case of studying single case or phenomenon, methodologies will differ and studies that call for less attention on methods are presented but the same needs to be approved by the supervisor.

The work is to be presented and discussed during every phase of the dissertation in class, wherein all faculty members, constituting Thesis Committee, supervising the dissertation will evaluate every student's presentation. Students must submit their dissertation proposal one semester before they plan to submit their final thesis. The final thesis will be considered as completed only after the Supervisor approves all documentations, chapters, and the final thesis submitted before the given deadline. The dissertation is thus to be evaluated collectively for 50 marks and the remaining 30 marks will be awarded by respective supervisors.

Learning outcomes

After completing the course students will be able to:

- 1) demonstrate in-depth knowledge of research issues in media and communication studies.
- 2) be able to identify and formulate appropriate research questions and identify appropriate methodological and theoretical approaches to find answers to those questions
- 3) be able to design and carry out a qualitative or quantitative empirical study
- 4) demonstrate the ability to search for, collect, evaluate and critically interpret relevant literature and empirical material using relevant theoretical framework
- 5) be able to critically discuss research literature, their empirical results and implications to society

- 6) have the ability verbally and in writing to communicate the research project to the academic target group
- 7) demonstrate the ability to make scientific, social and ethical assessments
- 8) demonstrate the ability to identify the need for further knowledge

Plagiarism

There is zero-tolerance towards plagiarism and students are expected to submit originally written dissertations. The dissertation should have a minimum of 80 pages. Plagiarism, if found any in the dissertation will lead to the rejection of the thesis.

Importance of deadlines

We are using professional standards for this course. As such, deadlines are firm and may not be negotiated. It is important that you are able to meet deadlines, not only for your course grade, but to prepare you for the demands of the professional workplace. Therefore, any work turned in late without prior arrangements will receive a zero for the activity concerned.

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Course Code: MASC 524

Course Title: ENTREPRENEURIAL MEDIA PROJECT

Theory; Credits: 3

Hardcore

Entrepreneurship is key to every industry and entrepreneurial projects give insights on becoming self-employed and equip students with the knowledge and transferable skills applicable across creative industries. This course enables students to imbibe skills and the spirit of entrepreneurship through hands on experience in designing and developing a project that underpins innovation, marketing, finance and business networks.

Entrepreneurial media project aims to give exposure to understanding how to behave entrepreneurially in this dynamic and rapidly growing area of the economy, including recognizing and acting on opportunities for business growth and self-employment. Experience with relevant industries and working with entrepreneurs and business advisors help students excel in the course and fulfill the project successfully.

To complete this course, students will carry out a Major Entrepreneurial Project, a group project, with guidance from a supervisor where they will be encouraged to take a creative venture of their own devising to proof-of-concept stage, allowing them to pitch effectively to investors or employers by the time of completion. Students are encouraged to identify media partners for innovation from media industries. Students can also work with other disciplines like engineering, business and computer science. For instance, entrepreneurial journalism can be an attempt to identify new sustainable business models, create new journalism tools, teach students new skills, and incubate new-media initiatives.

The project will be evaluated based on the following:

Modules

Innovation

Creative Start-ups

Media Entrepreneurship

Business Networks for Entrepreneurs

Entrepreneurship in the media sector

Entrepreneurial Finance

Innovation-driven Marketing

Major Project

Incubating media projects

Students can make use of the possibilities of new media to come up with innovative entrepreneurial ideas. Working with NGOs students can refine their ideas through exposures in innovation, marketing, financial analysis, technology, leadership, and communication.

Creating Digital Media Products

Creating cutting-edge digital media products for regional and national media companies and other organizations. Students with ideas for digital products or media-related businesses also may develop their entrepreneurial ventures in the lab. They then have the opportunity to present their prototypes to local investors and experienced entrepreneurs.

Importance of deadlines

We are using professional standards for this course. As such, deadlines are firm and may not be negotiated. It is important that you are able to meet deadlines, not only for your course grade, but to prepare you for the demands of the professional workplace. Therefore, any work turned in late without prior arrangements will receive a zero for the activity concerned.

Course Code: MASC525

Course Title: EDUCATIONAL COMMUNICATION

Theory; Credits: 3

Softcore

Unit I:

Media in Education: Instructional Communication Theory - Perspective on inquiry: Representation, conversation and reflection. Major Learning theories : Behaviourism -Contiguity Theory - Gestalt Theory - Robert Gagné & Information Processing Model and its Implications to Instructional Design - B.F. Skinner - Classical Conditioning - Jean Piaget -Theory of Development - Lev Vygotsky - Situated cognition and activity theory – Social Development Theory - Situated Cognition Perspective on Learning on Demand – Howard Gardner: Theory of Multiple Intelligences - Albert Bandura and Social Learning Theory -Cognitive Dissonance - Social Judgment Theory -Cooperative Learning.

Unit II:

Communication Technology in Education: Meaning, Scope and Choice – Systems approach to instruction and instructional designs - Audio visual technology: projected and non-projected aids - Individualized instruction: Keller Plan- Personalized System of Instruction (PSI)- Self-paced instruction; Advanced Techniques in Education: Multimedia, interactive video, video conferencing.

Unit III:

Instructional Media - Concept, Selection, Use and Variety, video programmes, e-Learning Resources: e-Learning, e-books, e-journals, etc. Web- based Learning: Access and Teaching Issues.

Unit IV:

Educational Television – From SITE (Satellite Instructional Television Experiment) to INSAT – Cable TV, Community Television – Instructional television – Country wide classroom– Different types of programmes and formats suited for educational broadcast: TV Documentaries, Interview, Quiz programmes, children’s programme, and Edutainment programmes.

Unit V:

Components of e-learning: CBT, WBT and Virtual Classroom - E-Learning Tools -Learning Management Systems: Definition – Components – LMS Vs LCMS.

References:

Documentary Story Telling: Sheila Curran Bernard, Focal Press, 2007.

Using Edu-tainment for Distance Education in Community Work: Esta De Fossard, Sage,2008.

Writing and; Producing for Television and; Film: Esta De Fossardand; John Riber, Sage, 2006.

Writing &Producing Radio Dramas: Esta De Fossard, Sage, 2005.

Course Code: MASC526
Course Title: DIGITAL FILMMAKING
Theory; Credits: 3
Softcore

Unit 1

Traditional film - Digital film – Film as communication – Entertainment – Types of films - short films, Long films – Genres – Fiction and Non-fiction.

Unit 2

Budget – Small budget – Medium budget - Big budget – Crowd funded film – Script – Discussions – Screen writing - Story Boarding - Shooting schedules – Locations – Casting - Crew – Release forms.

Unit 3

Digital formats - Techniques used in modern film – Production equipments- digital cameras, recorders ,projectors, and computer – Indoor shoot – Outdoor shoot – Studios – Lighting –Shooting format –Digital Storage.

Unit 4

Styles of Editing- realistic editing, formalistic editing – Digital editing techniques– Editing Softwares –Premiere pro, Avid, Final Cut Pro – Effects – Transitions – Chroma key–Exporting – Exporting formats –Sound – Dubbing - Dialogue and dialect, Music and its culture, atmosphere or ambience – incidental sound - Silence – Noise – Audio mixing – Balance.

Unit 5

Film promotion - Copy right – Indian Censorship – Film associations-actor, filmmaker, writer, producer, technicians – Distributing – Projection - Digital Screening – YouTube – Target audience – Film festivals.

References:

- Bord Well, David and Kristin Thompson. *Film Art: An Introduction*. The McGraw-Hill Companies, Inc, NewYork: 1997.
- Braudy, Leo and Cohen Marshall. (eds). *Film Theory and Criticism: Introductory Readings*.Oxford: OxfordUniversity Press, 1999.
- Casebier, Allan. *Film Appreciation*. New York: Harcourt Brace, Jonanovich, 1976.
- Ceram, C.W. *Archeology of the cinema*. New York: Harcourt, Brace and World, 1965.
- Hayward, Susan. *Key Concepts in Cinema Studies*. London and New York: Routledge, 2004.
- Mascelli, Joseph V. *The Five C's of Cinematography*. Los Angeles: Silman James Press,1965.
- Metz, Christian. *Film Language: A Semiotics of the Cinema*. Trans by Michael Taylor. New York: OxfordUniversity Press, 1974.
- Monaco, J. *How to Read a Film*. New York: Oxford University Press, 1997.
- Neale, S. *Cinema and Technology: Image, Sound, and Colour*. London: Macmillan/British Film InstitutePublishing, 1985.
- Nelmes, Jill. (ed), *An Introduction to Film Studies*. London: Routledge, 2003. Phillips, H. Williams, Film: An Introduction, Boston: Bedford/ST. Martin's, 1999.
- Rajadhyasha, Ashish and Paul Willemen.*Encyclopaedia of Indian Cinema*.New Delhi Oxford UniversityPress, 1995.
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Course Code: MASC527
Course Title: ALGORITHMIC CULTURES
Theory; Credits: 3
Softcore

Course Overview

Researchers claim that the contemporary use of automated (“algorithmic”) systems to produce, consume, curate, mediate, store, and sell social and cultural life heralds a set of pivotal transformations for culture itself. To investigate these latest claims, this course surveys and examines contemporary research that considers the implications of computational processes that treat culture as data. The course will draw from science and technology studies, information science, anthropology, communication, media studies, legal theory, sociology, and computer science, with additional contributions from psychology and philosophy.

Learning Outcomes

Understand algorithms and culture

Learn how identities play out in the data world

Research on algorithmic practices in different spheres

Read across disciplinary boundaries from philosophy, law, sociology, anthropology, communication studies etc. to understand algorithms

Unit 1: Introduction

What is Algorithm?

Why study Algorithms and Culture?

Unit 2: Algorithms and Cultures

Thinking critically about and Researching Algorithms

Algorithmic Culture

The Relevance of Algorithms

Unit 3: Algorithmic Discrimination

Algorithm and Bias

Algorithms and Oppression

Racial discrimination and algorithms

Gender and Algorithms

Unit 4: Algorithms, labour and judgment

Algorithms in News industry

Algorithms and Media

Algorithms and labour

Algorithms and human judgment

Unit 5: Algorithm, Self and Identity

Algorithmic Self

Algorithmic Governance

Algorithmic ideology

References

- Galloway, A. R. (2014). The Cybernetic Hypothesis. *Differences* 25(1): 107-131.
- Diakopoulos, Nicholas. 2015. "Algorithmic Accountability." *Digital Journalism* 3 (3): 398-415. http://www.nickdiakopoulos.com/wp-content/uploads/2011/07/algorithmic_accountability_final.pdf
- boyd, danah, Karen Levy, and Alice Marwick. 2014. and;TheNetworkedNature of Algorithmic Discrimination.and; Open Technology Institute.<http://www.danah.org/papers/2014/DataDiscrimination.pdf>
- Thrift, Nigel, and Shaun French. 2002.The Automatic Production ofSpace.and; Transactions of the Institute of British Geographers 27(3):309-335.
- Napoli, Philip M. 2014. and;On Automation in Media Industries:Integrating Algorithmic Media Production into Media Industries Scholarship.and; Media Industries 1(1).
- Emilee Rader and Rebecca Gray. 2015. Understanding User BeliefsAbout Algorithmic Curation in the Facebook News Feed. In Proceedings of the 33rd Annual ACM Conference on Human Factorsin Computing Systems (CHI '15). 173–182.
- Rouvroy, A., and; Stiegler, B. (2016). The digital regime of truth: from the algorithmic governmentality to a new rule of law. *La Deleuziana: Online Journal of Philosophy*, 3, 6-29.
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