



M.A. (JOURNALISM AND MASS COMMUNICATION)

Department of
Mass Communication and Journalism

School of Mass Communication & Journalism
Maulana Azad National Urdu University,
Hyderabad

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Revised Syllabus -w.e.f. 26-08-2026 - Academic Year: 2026-2027
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Sl No	Paper Code and Nature of Paper	Title of the Paper	Credits	Class Duration in Hours		
				L	T	P
Semester – I						
1	Core-1	Introduction to Communication Theory	4	3	1	0
2	Core-2	History of Media	4	3	1	0
3	Core-3	Print Journalism	4	3	1	0
4	Core-4	Print Journalism (Practical's)	4	0	0	8
5	Core-5	English Journalism Skills	4	3	1	0
6	DSE-1	Data Journalism	4	3	1	0
7	DSE-2	Critical Media and Digital Society	4	3	1	0
8	AEC	Ability Enhancement Course (AEC)	2	2	0	0
9	SEC	Skill Enhancement Courses (SEC)	2	2	0	0
10	Core-6	Digital Media Production	2			2
		Total	30			
Semester – II						
1	Core-1	Media Law and Ethics	4	3	1	0
2	Core-2	Radio Production	4	3	1	0
3	Core-3	Radio Production Practical's	4	0	0	8
4	Core-4	Television Journalism	4	3	1	0
5	Core-5	Television Journalism Practical's	4	0	0	8
6	Core-6	Digital Media Projects-II	2			2
7	DSE-1	Film Studies	4	3	1	0
8	DSE-2	Health Journalism	4	3	1	0
9	GE	Video Documentary Production	4	3	1	0
10	AEC	Ability Enhancement Course (AEC)	2	2	0	0
11	SEC	Skill Enhancement Courses (SEC)	2	2	0	0
Internship of one month after Second Semester examination during summer vacations (4 Credits)						
		Total	38			
Semester - III						
1	Core-1	Communication Research	4	3	1	0
2	Core-2	Online Journalism	4	3	1	0
3	Core-3	Short Film Production (CORE)	4	3	1	0
4	Core-4	Short Film Production (Practical's) (CORE)	4	0	0	8
5	Core-5	Digital Media Projects-III	2			4
6	DSE-1	Media Management	4	3	1	0
7	DSE-2	Global Media Studies	4	3	1	0
8	GE	Basics of Photography	4	3	1	0
9	Core-5	Digital Media Production	2			2
		Total	28			
Semester – IV						
1	Core-1	Generative AI & Visual Media	4	3	1	0
2	Core-2	Advertising and Market Research	4	3	1	0
3	Core-3	Public Relation and Corporate Communication	4	3	1	0
4	Core-4	Dissertation	4	3	1	0
5	Core-5	Digital Media Projects-IV	2			4
6	GE	Film Appreciation	4	3	1	0

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		Total	22
		Grand Total	118

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SEMESTER 1

Course Title: Introduction to Communication Theory (CORE)

Course Code:

Scheme of Instruction

Total Duration	:	60 Hrs
Periods/Week	:	4
Credits	:	4
Instruction Mode	:	Lecture/Presentation

Scheme of examination

Maximum Score	:	100
Internal Evaluations	:	30
End Semesters	:	70
Exam Duration	:	3 Hrs

Course Objectives:

This course gives the students the understanding of the fundamentals of communication, the framework in which they operate and major thoughts/concepts related to mass communication.

Course Outcomes:

Through this course, the students get to learn about the basics of communication and the major concepts/thoughts related to mass communication.

Unit	Course Content	Instruction Hours
I	Foundations of Communication & Models 1.1 Nature and Scope of Communication Definitions and essential features of communication, Scope and functions of human communication, Communication as a symbolic, cultural, and meaning-making process, Linear vs. interactive vs. transactional understandings 1.2 Communication Process Elements and mechanics of communication, Encoding, decoding, noise, context, culture, Emergence of feedback and circularity in modern communication theory 1.3 Classical Models of Communication SMR and SMCR, Shannon & Weaver, Mathematical Model, Lasswell's Formula, Osgood-Schramm Circular Model, Wilbur Schramm's Models (field of experience; feedback loops), Gerbner's General Model of Communication (structure + perceptual dimension) 1.4 Advanced and Mid-Century Models Magic Bullet/Hypodermic Needle Model, Limited Effects Tradition, Attitude Change Models - Selective Exposure, Selective Perception, Cognitive Dissonance, Lazarsfeld's Two-Step Flow of Communication, Newcomb's ABX Model (balance and social equilibrium) 1.5 International and Non-Western Perspectives Hamid Mowlana, Majid Tehranian, Communication theory from a Global South perspective	15
II	Normative Theories of Media Systems 2.1 Classical Normative Theories Authoritarian Theory, Libertarian Theory Communist (Soviet) Theory, Social Responsibility Theory 2.2 Post-War and Development-Era Normative Approaches Development Media Theory, Democratic Participant Theory 2.3 Contemporary Extensions: Media accountability, transparency, and ethical governance, Hybrid media systems (state-market-platform relationships), Global communication governance and AI-driven regulatory challenges	15

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III	Sociological & Cultural Theories of Communication 3.1 Sociological Approaches Socialization through media, Media-society relationships, Dependency Theory and contemporary digital dependency 3.2 Audience-Oriented Theories Cultivation Analysis, Agenda Setting, Uses and Gratification Theory 3.3 Critical & Cultural Theorization: Marxist Theory, Neo-Marxist developments (ideology, hegemony, media power), Critical Cultural Studies: meaning, representation, popular culture	15
IV	Milestones, Schools of Thought & Intellectual Lineages 4.1 Major Schools in Communication Thought Frankfurt School (culture industry, ideology critique), Birmingham School (cultural studies, subculture, resistance), Chicago School (interactionism, community, early media sociology) 4.2 Landmark Research Traditions Media effects research, Political communication traditions (propaganda, persuasion, public opinion), Public sphere debates (Habermas & contemporary critiques), Information society, network society, and platformization, Attention Economy Theory, Data Capitalism Theory 4.3 Key Thinkers in Communication and Media Theory Walter Lippmann, Harold Lasswell, Wilbur Schramm, Herbert Schiller, Stuart Hall, Manuel Castells, Noam Chomsky, Elihu Katz, George Gerbner, Raymond Williams 4.4 Emerging Directions Algorithmic communication, AI, automation, and media epistemology, Digital infrastructures and datafication,	15

Examination and Evaluation Pattern: - Internal Assessment 30 marks and External Assessment 70 marks.

Text Books and References:

Watson, J. (2003). Media Communication: An Introduction to Theory and Process. Palgrave

Baran, Stanley J. Introduction to Mass Communication: Media Literacy and Culture. 11th ed., McGraw-Hill Education, 2021.

McQuail, Denis, and Mark Deuze. McQuail's Media and Mass Communication Theory. 7th ed., SAGE Publications Ltd, 2020

Carey, James W. Communication as Culture: Essays on Media and Society. Routledge, 1989, New York / London

A First Look at Communication Theory. McGraw-Hill, 3rd Edition

Siebert, Fred, Theodore Peterson, and Wilbur Schramm. Four Theories of the Press: The Authoritarian, Libertarian, Social Responsibility, and Soviet Communist Concepts of What the Press Should Be and Do. University of Illinois Press, 1956.

Gerbner, George, et al. Cultivation Analysis: New Directions in Media Effects Research

Hall, Stuart. Selected Essays from "Encoding/Decoding". In Culture, Media, Language: Working Papers in Cultural Studies, 1972-79, edited by Stuart Hall, et al., Routledge, 1980

McCombs, Maxwell E. Setting the Agenda: Mass Media and Public Opinion. 2nd ed., John Wiley & Sons, 2018.

Hesmondhalgh, David. The Cultural Industries. 4th ed., SAGE Publications Ltd, 2018.

Kellner, Douglas. Media Culture: Cultural Studies, Identity and Politics Between the Modern and the Postmodern. (Publisher, year depend on edition — e.g., Routledge)

Habermas, Jürgen. The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society. Translated by Thomas Burger and Frederick Lawrence, MIT Press, 1991

Castells, Manuel. The Rise of the Network Society. 2nd ed., Wiley-Blackwell, 2010

قریشی، ناصر الدین ڈاکٹر. ابلاغیات کا تعارف.

خان، سہیل احمد پروفیسر. ابلاغی نظریات

الاسلام، خورشید ڈاکٹر. ابلاغی سماجیات

حسن، زید پروفیسر. میڈیا اور ثقافت

مسعود، طاہر ڈاکٹر. ابلاغیات: نظریات اور مباحث

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SEMESTER 1

Course Title: History of Media (CORE)**Course Code:****Scheme of Instruction**

Total Duration	:	60 Hrs
Periods/Week	:	4
Credits	:	4
Instruction Mode	:	Lecture

Scheme of examination

Maximum Score	:	100
Internal Evaluations	:	30
End Semesters	:	70
Exam Duration	:	3 Hrs

Course Description:

This course provides a comprehensive historical exploration of media evolution, tracing the journey from the invention of the printing press to the rise of digital and social media platforms. It examines how each technological revolution—print, electronic, broadcast, and digital—has fundamentally reshaped human communication, culture, politics, and social structures. The course adopts a global perspective while integrating specific case studies from the Indian context to understand the local nuances of media history.

Course Outcomes:

Upon successful completion of this course, students will be able to: Trace the chronological and thematic evolution of media technologies and their societal impact. Analyze the interplay between media technologies, power structures, and cultural change. Critically evaluate the impact of different media eras on journalism, public discourse, and individual identity. Contextualize contemporary media phenomena within a broader historical framework.

Unit	Course Content	Instruction Hours
I	The Gutenberg Galaxy: The Print Revolution and its Aftermath The Printing Press as an Agent of Change: The technological innovation by Johannes Gutenberg and its diffusion. The Rise of the Public Sphere: Jürgen Habermas's concept and its application to the coffee houses, salons, and early newspapers. Knowledge, Reformation, and Revolution: The role of print in the Scientific Revolution, the Protestant Reformation, and the American/French Revolutions. The Birth of Modern Journalism: The rise of the pamphlet, the periodical, and the daily newspaper. The Indian Context: Early printing in India; the role of missionaries; newspapers and the nationalist public sphere (e.g., Hickey's Bengal Gazette, Kesari, Young India).	15
II	The Age of Electro-Magnetic Media: Shrinking Time and Space The Telegraph and the Newswire: The invention of the telegraph and the rise of news agencies (Reuters, AP); the standardization of time and language. The Phonograph and Cinema: The birth of recorded sound and the moving image; the creation of mass entertainment and celebrity culture. The Wireless World: Marconi and the invention of radio; its impact on politics (e.g., FDR's fireside chats) and wartime propaganda. The Indian Context: The introduction of the telegraph in colonial India; the founding of All India Radio (AIR) and its role in the freedom struggle and nation-building.	15
III	The Broadcast Century: Television and the Mass Audience From Radio to Television: The technological and cultural transition.	15

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	Network Era and Mass Culture: The rise of broadcast networks, scheduled programming, and the concept of "prime time." The Global Village? Marshall McLuhan's theories and the global flow of television programming. Television, Consumerism, and Politics: The role of TV advertising; the impact of television on political campaigns and public opinion. The Indian Context: The SITE experiment; the era of Doordarshan monopoly; the impact of the Ramayana serial; the satellite television revolution post-1991.	
IV	<i>The Digital Turn: Internet, Participatory Culture, and Social Media</i> The Origins of the Internet: From ARPANET to the World Wide Web. From Audience to User: The shift from one-to-many to many-to-many communication; the rise of participatory culture and blogs. The Age of Platforms: The rise of Facebook, YouTube, Twitter, and the "platform society." Algorithmic Culture and Datafication: How algorithms shape our access to information and culture. Challenges and Futures: Misinformation, echo chambers, surveillance capitalism, the crisis of legacy journalism, and the quest for digital public infrastructure. The Indian Context: The IT revolution; the rise of the "WhatsApp University"; social media and political campaigning; digital divides.	15
Examination and Evaluation Pattern: - Internal Assessment 30 marks and External Assessment 70 marks.		
Text Books and References:		
Castells, M. (2010). <i>The Rise of the Network Society</i> . Wiley-Blackwell.		
Jenkins, H. (2006). <i>Convergence Culture: Where Old and New Media Collide</i> . NYU Press.		
Van Dijck, J., Poell, T., & de Waal, M. (2018). <i>The Platform Society</i> . Oxford University Press.		
Zuboff, S. (2019). <i>The Age of Surveillance Capitalism</i> . PublicAffairs.		
Udupa, S. (2018). <i>Gaali Cultures: The Politics of Abusive Exchange on Social Media</i> . International Journal of Communication.		

SEMESTER 1

Course Title: Print Journalism (CORE)**Course Code:****Scheme of Instruction**

Total Duration :	60 Hrs
Periods/Week :	4
Credits :	4
Instruction Mode :	Lecture

Scheme of examination

Maximum Score :	100
Internal Evaluations :	30
End Semesters :	70
Exam Duration :	3 Hrs

Course Description

This course provides a comprehensive understanding of the principles, practices, and evolving role of print journalism in the Indian context. Students will move beyond the theoretical to gain hands-on experience in the core skills of print media, including news writing, feature writing, editing, headline writing, and page design.

Course Outcomes:

Explain the history, structure, and business model of the print media industry in India. Identify and differentiate between various news beats and genres of writing specific to the Indian context (e.g., political, civic, and developmental reporting). Apply the fundamentals of news writing to craft clear, concise, accurate, and engaging hard news and feature stories. Demonstrate proficiency in copy editing, proofreading, and crafting compelling headlines and captions. Apply basic principles of typography and layout to design reader-friendly newspaper pages. Critically assess the challenges and opportunities for print media in the era of digital convergence.

Unit	Course Content	Instruction Hours
I	Foundations of Print Journalism Key Focus Areas Evolution of Indian press; key theories (Fourth Estate, Social Responsibility); core principles (news values, objectivity); editorial processes and page design.	15
II	Advanced Reporting and Editing Specialized reporting (political, development, business); in-depth editing skills; feature and editorial writing; headline crafting.	15
III	Indian Print Media: Industry, Laws, and Ethics Industry structure and management; readership trends; legal framework (Press laws, defamation); professional ethics and codes of conduct.	15
IV	The Future of Print in the Digital Age Challenges from digital media; convergence (e-papers, social media); new business models (paywalls, niche publications); future prospects in India.	15

Examination and Evaluation Pattern: - Internal Assessment 30 marks and External Assessment 70 marks.

Text Books and References:

The Elements of Journalism by Bill Kovach & Tom Rosenstiel
· Manufacturing Consent by Edward S. Herman and Noam Chomsky
· The Sociology of News by Michael Schudson
· Comparing Media Systems by Daniel C. Hallin and Paolo Mancini
· Public Opinion by Walter Lippmann
· The Associated Press Stylebook by The Associated Press
· Inside Reporting by Tim Harrower
· On Writing Well by William Zinsser
· The Universal Journalist by David Randall
· Mass Communication in India by Keval J. Kumar
· The Indian Media: Illusion, Delusion, and Reality by Paranjape, Makwana & Bhadania

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· The Press in India: A New History by S. Natarajan
· Reporting India by Prem Prakash
The Elements of Journalism by Bill Kovach & Tom Rosenstiel
· Manufacturing Consent by Edward S. Herman and Noam Chomsky
· The Sociology of News by Michael Schudson

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SEMESTER 1

Course Title: Print Journalism (Practical's) (CORE)**Course Code:****Scheme of Instruction**

Total Duration	:	120 Hrs
Periods/Week	:	8
Credits	:	4
Instruction Mode	:	Practical

Scheme of examination

Maximum Score	:	100
Internal + External Evaluations	:	50 +50
End Semesters	:	
Exam Duration	:	Practical

Course Objectives: This is a hands-on course where you will learn how to be a print journalist. You will learn how to find news, report it accurately, write different types of stories, and understand how a newspaper page is designed. The goal is to give you the practical skills needed to work in a newsroom.

Course Outcomes: The main outcomes of this unit are to train students as a beginner journalist. This Practical paper will assist students to be able to report a News Story professionally, to understand Process of Reporting, and get familiar with basic terminology of Reporting & Editing and to understand the needs and uses of computer in reporting, and editing field. In addition, Students will be able to Sub and Package different types of News, gather different types of News related to Society and students will be prepared to enter as a Print Media Journalist in the field.

Unit	Course Content	Instruction Hours
I	<i>Finding and Reporting the News</i> Finding Story Ideas: How to spot news in your community. Pitching your story to an editor. News Sources: How to develop and talk to sources. Using the Right to Information (RTI) Act to get official data. Covering Key Areas: Basics of covering the Police and Courts (understanding FIRs, court procedures), and Local Government (municipal meetings). Mobile Journalism: Using your phone to take good photos and videos for your stories. Ethics and Law: Understanding the basics of defamation and privacy laws in India. What You Will Do: File one RTI and write a short report on what you find. Write two reports from a beat you choose (e.g., local market, police station).	30
II	<i>Writing Different Types of Stories</i> The News Report: Mastering the inverted pyramid structure. Writing a strong opening sentence (lead). Beyond the Basic Report: The Feature Story: Telling a human-interest story. The Profile Story: Writing about a person in an interesting way. The Opinion Piece (Op-Ed): Writing a persuasive article with your viewpoint. Headlines: Writing catchy and accurate headlines for print and online. Editing Your Work: Checking your own writing for errors, clarity, and fairness. What You Will Do: Write one hard news report and one feature story on a local event. Write a profile of a interesting person in your community. Practice writing headlines for different stories.	30

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III	<i>In-Depth and Data Journalism</i> Investigative Thinking: What makes a story "investigative"? Planning a deep-reporting project. Finding the Story in Data: How to read government data (like budgets or education reports) to find a news angle. Creating simple charts from data. Writing Long-Form Stories: Structuring a longer, more detailed article to keep readers engaged. Fact-Checking: How to verify information and avoid spreading misinformation. What You Will Do: Find a story in a simple data set (provided by the instructor) and write a short data-driven report. Write a proposal for one investigative story idea, explaining how you would repo	30
IV	<i>Editing and Newspaper Design</i> The Editor's Job: How to edit a reporter's story for mistakes, length, and style. Introduction to Design: Basic principles of making a newspaper page look good – using headlines, photos, and text effectively. Learning InDesign: A hands-on introduction to Adobe In Design software to design a simple newspaper page. The Final Project: Working in a team to create your own small newspaper or magazine from scratch. What You Will Do: Edit a story written by another student. Use In Design to design a front page for a newspaper. Final Team Project: Create a 4-page newspaper with your team. a)	30
Examination and Evaluation Pattern: - Internal Assessment 50 marks & External Assessment 50 marks.		
Text Books and References:		
1. Srivastava, K. M. (1987). News Reporting and Editing. New Delhi: Sterling Publisher.		
2. Sharma, K. C. & Pathak, Anupama (2011).. Reporting and Editing in Journalism. New Delhi: Deep & Deep Publications Pvt. Ltd.		
3. Das, Ajay (2010) Journalism: Editing and Reporting. Delhi: Neha Publishers and Distributors.		
4. Dayal, Kameshwar. (2011) Media Occupations and Professionals. New Delhi: Cyber Tech Publications		
5. Ravindran, R. K. (2015) Handbook of Reporting and Editing. Delhi: D K Publishers and Distributors Pvt. Ltd.		
6. Mukherjee. (2010). Reporting Editing & Press Laws, Kolkata: Alpana books.		
7. Kumar, Praveen (2010) Mass Communication and writing skills, New Delhi: Centrum Press.		
8. Dubey, Neelam (2010) Media, Journalism and Prostitution. New Delhi: Surendra Publication.		
9. Singh, Manorama (2007) Sting Operation. New Delhi: Discovery Publishing House.		
10. Prakash, Arun. (2012) Textbook of Editing & Reporting, Delhi: Neha Publishers and Distributors.		
11. Sharma, Diwakar. (2004) Mass Communication Theory and Practice in the 21st Century. Delhi: Deep & Deep Publication Pvt. Ltd.		
12. Gandhi, Ved Prakash (2007) Electronic Media Communication and Management, Elements and Areas. New Delhi: Kanishka Publisher		

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SEMESTER 1

Course Title: English Journalism Skills (CORE)**Course Code:****Scheme of Instruction**

Total Duration	:	60 Hrs
Periods/Week	:	4
Credits	:	4
Instruction Mode	:	Lecture

Scheme of examination

Maximum Score	:	100
Internal Evaluation	:	30
End Semesters	:	70
Exam Duration	:	3Hrs

Course Objectives: Build confidence in English language usage within journalistic contexts. Enhance reading comprehension of English news materials. Strengthen oral communication for interviews and presentations. Cultivate critical thinking and analytical skills necessary for journalism.

Course Outcomes: Write basic news stories and reports in English with proper structure and clarity. Transition between languages strategically in journalistic contexts. Identify and correct common grammatical errors in English writing. Apply journalistic principles to various English writing formats.

Unit	Course Content	Instruction Hours
I	Building Blocks: Essential Grammar for Journalists: Understanding Sentence Structure: Subject — Verb-Object Patterns — Common Writing Errors in Indian English Contexts — Identifying and Eliminating Redundant Words — Vocabulary Building: Synonyms & Antonyms — Grammar Troubleshooting: That/which, who/whom — Dangling Modifiers— Punctuation Essentials	15
II	News Writing Foundations: The Inverted Pyramid Structure — Crafting Effective Headlines and Leads — Sourcing and Attribution — Choosing Appropriate Words — Achieving Objectivity and Balance	15
III	Feature Writing and Storytelling: Differences Between News and Feature Writing — Human Interest Stories — Structure: Beginning, Middle, End with Effective Transitions — Feature Leads that Capture Attention — Alternative Structures: Hourglass and Focus Styles — Developing an Editorial Voice	15
IV	The Subbing Process: Copy editing for Accuracy, Balance, and Consistency — Proofreading and Correction Marks — Mock Exercises on Copy Editing	15
Examination and Evaluation Pattern: - Internal Assessment 30 marks & External Assessment 70 marks.		
Text Books and References:		
1. Rangaswami, Subramaniam. Journalism in India: From the Earliest Times to the Present Day (Sterling Publishers) 2. Hicks, Wynford. English for Journalists (Routledge) - Indian edition 3. Puri, Narain D. Practical Journalism: How to Write News (Anmol Publications) 4. Chauhan, Swati & Singh, Suraj. Professional Communication Skills (PHI Learning) 5. Joseph, Ammu. Journalism: Ethics and Codes (Oxford University Press India) 6. Menon, Krishna. Everyday English for Journalists (Konark Publishers) 7. Katyal, Akhil. The New Indian Journalism (Sage Publications India) 8. Rodrigues, Usha M. & Ranganathan, Maya. Indian News Media: From Observer to Participant (Sage Publications)		

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SEMESTER 1

Course Title: Data Journalism (DSE)
Course Code:

Scheme of Instruction

Total Duration	:	60 Hrs
Periods/Week	:	4
Credits	:	4
Instruction Mode	:	Lecture

Scheme of examination

Maximum Score	:	100
Internal Evaluations	:	30
End Semesters	:	70
Exam Duration	:	3 Hrs

Course Objectives: This course introduces students to the concepts, principles and practices of Data Journalism and develops their ability to locate, collect, clean, analyse, interpret and visualise data for journalistic purposes. It familiarises students with public and digital data sources, spreadsheets, data analysis tools, data visualisation, computer-assisted reporting and data-driven storytelling. The course also emphasises the ethical, legal and editorial considerations involved in the use of data in journalism, including the use of the Right to Information (RTI) Act for journalistic investigations.

Course Outcomes: After completing this course, students will be able to explain the concept, evolution, significance and contemporary practices of Data Journalism; identify, access and evaluate reliable data sources for journalistic investigations; collect, organise, clean and analyse datasets using spreadsheets and basic digital tools; apply basic statistical concepts and techniques to interpret data accurately; create effective charts, graphs, info-graphics and data visualizations for journalistic storytelling; develop data-driven news stories using appropriate research, analysis and narrative techniques; apply principles of accuracy, transparency, privacy, copyright and ethics while working with data; and use RTI and publicly available databases as resources for data-based journalistic investigations.

Unit	Course Content	Instruction Hours
I	Introduction to Data Journalism and Data Sources: Meaning, concept and characteristics of Data Journalism; evolution and history of Data Journalism; importance and significance of data-driven journalism; Data Journalism and Computer-Assisted Reporting (CAR); Data Journalism in the digital media environment; understanding data sources and resources for journalistic stories; public data, government databases, census data and institutional records; open data and online databases; search engines and advanced techniques for finding data; crowdsourced and community-generated data; introduction to investigative data journalism; case studies of major data-driven investigations such as WikiLeaks and Cablegate, Panama Papers and other global investigations; use of the Right to Information (RTI) Act for data collection and investigative journalism; identifying credible and verifiable data sources; and challenges and limitations of data-based journalism.	15
II	Data Collection, Spreadsheets and Data Analysis: Understanding datasets, data tables and data sheets; structured and unstructured data; primary and secondary data for journalism; public records and open datasets; introduction to spreadsheets for journalists; rows, columns, cells, worksheets and workbooks; data entry, importing and exporting datasets; sorting, filtering and organising data; basic spreadsheet functions and formulas; calculating percentage, percentage change, mean, median, minimum and maximum; ranking and comparison of data; identifying patterns, trends	15

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	and relationships in datasets; data cleaning and preparation; identifying and correcting errors in datasets; common data problems including missing values, nulls, duplicates, inconsistent formats and outliers; basic principles of statistical interpretation for journalists; techniques for extracting, analysing and interpreting statistical data; and avoiding misleading conclusions and misrepresentation of data.	
III	Data Visualisation and Data-Driven Storytelling: Concept and importance of data visualisation; information design and visual communication; principles of effective data visualisation; types of charts and graphs including bar charts, line charts, pie charts, scatter plots, maps and tables; statistical graphics and their journalistic applications; infographics, their concept, types and applications; designing effective infographics for news storytelling; choosing appropriate visualisations for different types of data; interactive and digital data visualisation; data maps and geographical storytelling; introduction to tools and platforms for creating charts, graphs, maps and infographics; visual hierarchy, accuracy, clarity and accessibility; avoiding distortion and misleading visualisation; combining text, numbers and visuals in data stories; and case studies of effective data visualisation in journalism.	15
IV	Data-Driven News Production, Ethics and Future of Data Journalism: Data cleaning and preparation using appropriate digital tools; introduction to OpenRefine and similar data-cleaning tools; transforming datasets into news stories by identifying questions, analysing evidence and developing narratives; techniques of writing and narrating data-driven stories; data interpretation and verification; presenting data in print, television, web and mobile journalism; Data Journalism and investigative journalism; Data Journalism and citizen journalism; Data Journalism and digital journalism; business and sustainability models of Data Journalism; ethical issues in Data Journalism including accuracy, transparency, attribution and accountability; privacy, consent, confidentiality and protection of sensitive data; copyright, licensing and responsible use of datasets; algorithmic bias, data bias and representational problems; misinformation, manipulated data and verification; challenges faced by Data Journalists; emerging technologies including Artificial Intelligence, automation and data journalism; present and future prospects of Data Journalism in India; and development of a data-driven news story supported by a dataset, analysis and visualisation.	15

Examination and Evaluation Pattern: - Internal Assessment 30 marks and External Assessment 70 marks.

Text Books and References:

- Anderson, C. W. (2018). Apostles of certainty: Data journalism and the politics of doubt. Oxford University Press.
- Appelgren, E., & Lindén, C.-G. (2020). Data journalism: A systematic literature review. Journalism Studies.
- Borges-Rey, E. (2016). Unravelling data journalism: A study of data journalism practice in British newsrooms. Routledge.
- Bounegru, L., & Gray, J. (Eds.). (2021). The data journalism handbook: Towards a critical data practice. European Journalism Centre.
- Bradshaw, P. (2017). The online journalism handbook: Skills to survive and thrive in the digital age. Routledge.
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- Meyer, P. (2002). Precision journalism: A reporter's introduction to social science methods. Rowman & Littlefield.
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SEMESTER 1

Course Title: Critical Media and Digital Society (DSE)**Course Code:****Scheme of Instruction**

Total Duration	:	60 Hrs
Periods/Week	:	4
Credits	:	4
Instruction Mode	:	Lecture + Practical

Scheme of examination

Maximum Score	:	100
Internal Evaluations	:	30
End Semesters	:	70
Exam Duration	:	3 Hrs

Course Objectives: Critically examine media as a social, cultural, political and economic institution rather than merely as a channel of communication. Engage with advanced approaches to media literacy, critical information literacy and platform literacy in contemporary media environments. Analyse relationships among media power, ownership, representation, public discourse and democratic participation. Evaluate digital inequalities, platformisation, algorithmic mediation and datafication with particular attention to India. Develop advanced capacities for verification, ethical judgement and critical engagement with AI-generated, synthetic and networked media. Understand transformations in media industries, audiences and professional practice and assess emerging opportunities in research and media work.

Course Outcomes: Apply advanced conceptual perspectives to analyse media institutions, texts, technologies and audiences. Critically evaluate how ownership, political economy, platforms and algorithms shape visibility, representation and public discourse. Assess media plurality, democratic communication and the changing public sphere in legacy and digital environments. Analyse structural digital inequalities across class, caste, gender, region, language, disability and technological access in India. Evaluate misinformation, disinformation, synthetic media and AI-mediated communication using advanced verification and literacy principles. Critically interpret changes in media labour, creator cultures, audience practices and emerging professional and research domains.

Unit	Course Content	Instruction Hours
I	Media, Power and Social Structures Media as institution and cultural system: mediation, power and the social construction of reality Political economy of media: ownership, concentration, commodification and commercialisation Media institutions, ideology and hegemony: consent, contestation and counter-publics Public sphere and democratic communication: deliberation, participation and limits of mediated citizenship Representation and symbolic power: intersectional approaches to caste, class, gender, religion, region and minority identities News values, gatekeeping and framing as processes of selection, visibility and meaning-making Globalisation, localisation and transnational media flows Media systems and institutional change in India: public, private, community and platform-based media	15
II	Critical Media Literacies and Information Disorder From media literacy to critical media literacy: power, ideology, agency and participation Information disorder: misinformation, disinformation, malinformation and coordinated influence Advanced verification: source triangulation, visual and contextual verification, and provenance Propaganda, persuasion and strategic communication in networked	15

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	environments Attention economy, virality and affect: emotion, outrage and engagement in information circulation Synthetic media and generative AI: deepfakes, authenticity, disclosure, provenance and epistemic trust Platform literacy: affordances, recommender systems, moderation and visibility Media literacy interventions: prebunking, civic resilience and evaluation of literacy initiatives Indian information environment: multilingual misinformation, electoral communication, communal sensitivity and crisis communication	
III	Platforms, Data and Digital Inequalities Platformisation of media: infrastructures, intermediaries and changing producer–audience–institution relations Datafication and surveillance: data extraction, profiling, targeted communication and surveillance capitalism Algorithmic power: ranking, recommendation, discoverability, bias and accountability Digital divide as multi-level inequality: access, skills, usage, outcomes and meaningful connectivity Digital inequality in India: rural–urban, gender, caste, class, linguistic, regional, disability and generational dimensions Digital inclusion, accessibility and assistive media: participation beyond connectivity Indian-language internet and vernacular digital cultures: opportunities, exclusions and platform dynamics Digital public infrastructure and mediated citizenship in India: information, services and participation Privacy, consent, data protection and digital rights as media-literacy concerns	15
IV	Contemporary Media Ecosystems, Audiences and Futures Hybrid media systems: interaction among legacy media, platforms, creators, communities and political actors Audience transformation: participatory cultures, fandoms, prosumption and networked publics Creator and influencer economies: platform labour, monetisation, authenticity and commercial communication Changing media labour: precarity, automation, freelancing, entrepreneurial journalism and multi-skilling AI in media industries: editorial assistance, production, personalisation, audience analytics and ethical challenges Media trust, credibility and institutional legitimacy in fragmented information environments Alternative, independent and community media: voice, representation and democratic participation Media sustainability and emerging business models: subscriptions, memberships, philanthropy and platform dependence Emerging domains: computational communication, data journalism, verification, audience research, media entrepreneurship and AI governance	15
Examination and Evaluation Pattern: - Internal Assessment 30 marks and External Assessment 70 marks.		

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Text Books and References:
1. Couldry, N., & Hepp, A. (2017). The mediated construction of reality. Polity.
2. Deuze, M. (2023). Life in media: A global introduction to media studies. MIT Press.
3. Fuchs, C. (2021). Social media: A critical introduction (3rd ed.). SAGE Publications.
4. Hobbs, R. (2021). Media literacy in action: Questioning the media (2nd ed.). Rowman & Littlefield.
5. McQuail, D., & Deuze, M. (2020). McQuail's media and mass communication theory (7th ed.). SAGE Publications.
6. Noble, S. U. (2018). Algorithms of oppression: How search engines reinforce racism. New York University Press.
7. Potter, W. J. (2021). Media literacy (10th ed.). SAGE Publications.
8. Tufekci, Z. (2017). Twitter and tear gas: The power and fragility of networked protest. Yale University Press.
9. UNESCO. (2021). Media and information literate citizens: Think critically, click wisely! UNESCO.
10. Wardle, C., & Derakhshan, H. (2017). Information disorder: Toward an interdisciplinary framework for research and policy making. Council of Europe.
11. Zuboff, S. (2019). The age of surveillance capitalism: The fight for a human future at the new frontier of power. PublicAffairs.
1. حجازی، مسکینعلی۔ (2004)۔ ابلاغیہ عامہ سنگم پبلیکیشنز۔
2. حجازی، مسکینعلی۔ (2003)۔ صحافت سنگم پبلیکیشنز۔
3. خورشید، عبدالسلام۔ (2006)۔ فیض صحافت مکتبہ کاروان۔
4. حسن، مہدی۔ (2006)۔ ابلاغیات سنگم پبلیکیشنز۔
5. فارقلیط، محمد عثمان۔ (2003)۔ صحافت اور اسکیزم ہداریاں مکتبہ جامعہ ملیٹڈ۔

SEMESTER 2

Course Title: Media, Laws and Ethics (CORE)**Course Code:****Scheme of Instruction**

Total Duration	:	60 Hrs
Periods/Week	:	4
Credits	:	4
Instruction Mode	:	Lecture

Scheme of examination

Maximum Score	:	100
Internal Evaluation	:	30
End Semesters	:	70
Exam Duration	:	3Hrs

Course Objectives: Explain the constitutional guarantees and reasonable restrictions on freedom of speech and expression in India and apply them to media scenarios. Identify and interpret the principal Indian statutes, rules and regulatory bodies that affect print, broadcast and digital media. Analyse landmark judicial decisions and their implications for online and offline journalism. Apply codes of journalistic conduct and ethical decision-making frameworks to real newsroom dilemmas.

Course Outcomes: Demonstrate knowledge of constitutional provisions (Article 19(1) (a) and Article 19(2) limits) to press freedoms. Apply relevant provisions of IPC, IT Act, Press & Registration of Books Act, Cable & Cinematograph Acts, RTI, and other statutes to hypothetical legal problems. Critically evaluate codes and self-regulatory mechanisms (Press Council norms, NBSA/NBF, industry codes). Resolve practical newsroom ethical dilemmas using ethical theory and professional codes.

Unit	Course Content	Instruction Hours
I	Constitutional foundations and freedom of expression: Freedom of speech & expression: Article 19(1)(a) and “reasonable restrictions” under Article 19(2) — Fundamental rights v. press freedoms: Key Supreme Court pronouncements on press liberty — Parliamentary privileges and reporting of Parliament and sub-judice cases.	15
II	Criminal & civil law: defamation, contempt, official secrets and privacy: Defamation (civil and criminal): elements, defences, remedies (IPC §§499–500 overview) — Contempt of Court- Official Secrets Act & Sedition — RTI Act and its use by journalists	15
III	Regulatory frameworks: Statutes and rules affecting media: Press & Registration of Books Act, Cinematograph Act, Cable Television Networks (Regulation) Act, Prasar Bharati Act, and I&B Ministry guidelines — Information Technology Act, Digital Personal Data Protection Act 2023, IT (Intermediary Guidelines & Digital Media Ethics Code) Rules 2021.	15
IV	Media ethics, professional codes & emerging issues: Norms of Journalistic Conduct (Press Council) — Data Privacy, data protection (overview of Indian data protection debates), and publication ethics — AI Ethics in Journalism, Platform Regulation, Deepfake Policy in India	15

Examination and Evaluation Pattern: - Internal Assessment 30 marks & External Assessment 70 marks.

Text Books and References:

Jain, M. P. (2003). Hindustan Ki Qanooni Tareekh. New Delhi: National Council for the Promotion of Urdu Language (NCPUL).
 Basu, D. D. (2012). Introduction to the Constitution of India . New Delhi: Prentice Hall of India.
 Habeebuddin, K. (1995). Siyasaat: Hukumat Hind Aur Siyasat. New Delhi. Maktaba Islamia.
 Hussain, M. S. (2013). Ablaghiyaat. New Delhi. Educational Publishing House.
 Jaffrelot, C. (2012). India Since 1950: Politics, Economy and Culture. New Delhi: Cambridge University Press.
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Rodrigues, U. M. (Ed.). (2012). Indian Media in a GLocalized World. New Delhi: Sage Publications Pvt Ltd.

Shanker, B. L., & Rodrigues, V. (2015). Indian Parliament - A Democracy at Work . New Delhi: Oxford University Press

Srinivas, M. N. (1989). Jadeed Hindustan Mein Zaat Paat. New Delhi: National Council for the Promotion of UrduLanguage (NCPUL).

Paranjy Guha Thakurta, Media Ethics: Truth, Fairness and Objectivity (Oxford University Press, 2nd ed.).

Kiran Prasad (ed.), Media Law and Ethics: Readings in Communication Regulation (B.R. Publishing).

M. P. Jain, Indian Constitutional Law (latest edition)

Cable Television Networks (Regulation) Act, Cinematograph Act, Press & Registration of Books Act — government texts / Ministry of I&B materials

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SEMESTER 2

Course Title: Radio Production (CORE)**Course Code: Core-2****Scheme of Instruction**

Total Duration	60 Hrs
Periods/Week	4
Credits	4
Instruction Mode	Lecture /Presentation

Scheme of examination

Maximum Score	100
Internal Evaluations	30
End Semesters	70
Exam Duration	3 Hrs

Course Objectives: Through this course the students are taught from the basics of Radio, its technology, reach, characteristics to the hands-on experience of Radio Production. The objective is to make them learn about the medium (Radio) and to make use of it for their own ideas.

Course Outcomes: By the end of this course the students should be able to know Radio (as a medium) thoroughly. They also must be able to write for this medium. They should also be able to know how to develop ideas, research, write script, give voice over, record and edit the audio. They must also be able to produce programs in different genres of Radio. Through this course the students are helped to acquire skills for the job market in Radio.

Unit	Course Content	Instruction Hours
I	Fundamentals of Radio & Modern Radio Landscape Introduction to Radio: nature, scope, importance Radio as a mass medium: strengths & limitations, Development of Radio in India: public service, private FM, community radio, campus radio Licensing basics, Types of Broadcast: AM (MW/LW), SW, FM, Satellite radio, Web Radio / Internet Streaming Radio, Basic Radio Station Infrastructure	15
II	Sound, Acoustics & Production Basics Understanding Sound: pitch, loudness, frequency, timbre Human hearing, Basic Acoustics: soundproofing vs sound treatment Production Studios: layout, small/medium setups Microphones: types, pick-up patterns, Cables, connectors, simple signal flow, Sound Effects, ambience, use of music, Filters: echo, reverb, EQ	15
III	Writing & Presentation for Radio Writing for the Ear: simplicity, clarity, conversational flow Radio Programme Genres: – Talk, Interview, Discussion – Features, Documentary – Drama & Fiction – Music-based programmes – News bulletins, news features – Radio commercials / PSA Voice Skills: narration, pauses, emphasis, tone Presentation Techniques: pacing, mic handling basics	15
IV	Modern Audio Production: Recording, Editing, Mixing & Digital Tools A. Recording Tools & Methods Digital recording workflow, USB/XLR microphones for studios & podcasts Audio interfaces, headphones, pop filters, Portable recorders (Zoom/Tascam) Field recording basics for interviews & ambience B. Editing & Mixing Intro to digital editing, Noise reduction, EQ, compression, Multitrack editing and layering, Using music, ambience & SFX appropriately, Export formats: WAV, MP3 (broadcast vs online) C. Contemporary Software	15

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	Audacity, Adobe Audition, Reaper, GarageBand (Mac users) D. Digital Workflows & New Trends Radio automation basics (Zetta, RadioBoss), Podcast production workflow Cloud storage & remote collaboration, Smart speaker platforms and mobile listening trends, AI based apps that help in script writing, editing and overall production	
Examination and Evaluation Pattern:- Internal Assessment 30 marks and External Assessment 70 marks.		
Text Books and References:		
McLeish, Robert. Radio Production. Focal Press, 2014.		
Keith, Michael C., and Joseph M. Krause. The Radio Station: Broadcasting, Podcasting, and Streaming. Routledge, 2020.		
McLeish, Robert & Jeff Link. Radio Production: A Guide to Broadcast Journalism. Routledge, 2015.		
Albrecht, Michael. The Radio Handbook. Routledge, 2019.		
Louis, E. Digital Audio Editing Fundamentals. Focal Press, 2017		
ڈاکٹر شکیل احمد — ریڈیو نشریات: فن اور تکنیک		
پروفیسر اقبال انصاری — ابلاغ عامہ: نظریات و عملی پہلو		
پروفیسر اسلم انصاری — ریڈیو صحافت		
ڈاکٹر سید تجمل حسین — برقی ابلاغ: تعارف و مبادیات		
ڈاکٹر محمد اسلم پرویز — میڈیا ٹیکنالوجی: بنیادی تصورات		

SEMESTER 2

Course Title: Radio Production (Practical's) (CORE)**Course Code:**

Scheme of Instruction

Total Duration	:	120 Hrs
Periods/Week	:	8
Credits	:	4
Instruction Mode	:	Practical

Scheme of examination

Maximum Score	:	100
Internal + External Evaluations	:	50+50
Exam Duration	:	Practical/Viva

Course Objectives: After studying this lesson, student will be able to understand how to use microphones on radio, voice modulation, identify music and sound effects for radio production, classify the different stages of radio program production, and produce different programmes.

Course Outcomes: After this course student, will able to develop different types of content for radio. They can understand how to write for radio and can communicate well without visual media.

Unit	Course Content	Instruction Hours
I	Script Through this practice, the students will learn about the various stages of script writing namely how to conceive and idea, elaborate on it, do research, prepare rough draft and then final script. The script is to be written for a radio program of 5 minutes. The students will have to write script on any TWO (5 MARKS EACH) of the following: - Social Advertisement - Humorous Program/Satire - Musical Program - Short skit	30
II	Interview This is a very basic Radio exercise. The students will have to conduct ONE interview for the Radio medium, which will be of 5 minutes. The students can interview any person on the campus but it should be relevant to their course. The student will learn to write the script, ask questions, record the voice and edit.	30
III	News Feature, Jingle/RJ Programme The students will have to prepare ONE news-based program for Radio. The student will have to write the script and the headlines and then the news. This program should not be of more than 5 minutes. They students can also make a Reporting for Radio in this segment. The student will have to prepare a Jingle or an RJ Program for which he/she shall write a script also. It should not be of more than 5 minutes.	30
IV	Radio Documentary The students shall be writing the script, recording and editing a documentary of a relevant topic. This program should not be of more than 15 minutes. This will be their final product through which they will learn about the various stages of Radio production. There will be a viva for this program to be conducted by an external examiner.	30
Examination and Evaluation Pattern: Internal Assessment 50 marks and External Assessment 50 marks.		

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SEMESTER 2

Course Title: Television Journalism (CORE)**Course Code:****Scheme of Instruction**

Total Duration	:	60 Hrs
Periods/Week	:	4
Credits	:	4
Instruction Mode	:	Lecture

Scheme of Examination

Maximum Score	100
Internal Evaluations	30
End Semesters	70
Exam Duration	3 Hrs

Course Objectives: The aim of this course is to provide a comprehensive understanding of the development and evolution of Broadcast Journalism in the Indian context. The course is designed to train students in the skills, techniques, and professional practices required in the broadcast industry, with a particular focus on Television Journalism. Students will receive hands-on training in the art and craft of TV journalism which includes News writing and presentation for television, Understanding the workflow of news production in television news channels. By the end of the course, students will be equipped with the technical and editorial competencies needed to pursue journalistic and production roles in the TV industry.

Course Outcomes: Upon successful completion of the course, students will be able to create and produce basic news stories/shows (news packages) and edit them using computer-based tools, gain practical knowledge of the best traditions and practices in Television Journalism through project-based learning, demonstrate proficiency in shooting and editing TV packages independently, Presenting and reporting news on television, conducting interviews, operating a TV camera, Producing and directing TV segments. Moreover, the students will be able to create and produce and script one documentary in a group of any genre/formats.

Unit	Course Content	Instruction Hours
I	Introduction to Television News History of Television Journalism in India, Current Scenario of Indian TV News Channels, Nature and Purpose of Television News, Types of News Programmes: News Bulletins, Feature-based News Shows, Talk Shows and Panel Discussions, Role of Television in Modern Journalism, Elements of a News Bulletin, News Selection Criteria, News Sources, Planning of a TV News Story, Writing TV News Story, Writing for Visuals, Editing News, ENG/EFP/News Studio Production, Layout of the TV News Story: Split Screen Format, Visualization of News, and Sub-Titling, Dubbing. Television reporting: Visualising news, Research, investigation, PTC, VO, news package-editing.	15
II	Basic Parts of a Video Camera Types of Camera, Video Camera Format, Basic Characteristics of camera, Lenses, Focal Length, Filters, Iris, Viewfinder, White Balance, Exposure, Beam-Splitter, Shutter Speed, Imaging Device (CCD), Depth of Field, Filters, Aspect Ratio, Resolution, Gain, Colour Temperature, Colour Bars, Camera Support Systems: Monopod, Tripod, Dolly, Crane, Different types of Shots and angles, Shot, Scene and Sequence, Studio PCR, Microphones, Video and Audio Tracks, Dubbing.	15

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III	Television Interviews and News Presenting Skills	15
	Types of Interviews, Techniques of Effective Interviewing, Preparing Questions, Listening and Responding, Managing Time and Flow, Conducting Panel Discussions, Moderation Skills, Managing Multiple Guests, Maintaining Neutrality, Role and Responsibilities of News Anchors and Presenters, Qualities of a Good Newsreader/Presenter: Language and Grammar, Pronunciation and Diction, Vocabulary and Clarity, Speed and Breathing Control, Emphasis and Pitch Variation, Body Language and Eye Contact, Using the Teleprompter: Reading Techniques, Breaking News and Flash News	
IV	Documentary and Non-Fiction Films:	15
	Definition and characteristics, Importance and purpose, differences between documentary and fiction/feature films, History and Evolution of Documentary, Early pioneers, Cinéma Vérité, Different Types and genres of TV Documentary, Modern trends (Netflix era, docu-series), Milestones in documentary filmmaking, Field shooting techniques, Theoretical Concerns and Ethics, Objectivity vs. Subjectivity, Representation of truth and reality, Impact on subjects and audiences, Script development, Research in Documentary Production, Identifying credible sources, Archival research and fact-checking, Scripting and Structure of Documentary, Copyright and licensing,	

Examination and Evaluation Pattern:- Internal Assessment 30 marks and External Assessment 70 marks.

Text Books and References:

- Andrew, B. (2000). Broadcast Journalism: Techniques of Radio and TV News. Focal Press.
- Bhatt, S. C. (1991). Broadcast Journalism: Basic Principles. Sage Publications.
- Chatterji, P. C. (1991). Broadcasting in India. Sage Publications.
- Cohler, D. K. (1985). Broadcast Journalism: A Guide for the Presentation of Radio and Television News. Prentice-Hall.
- Fang, I. E. (1982). Television News. ABC News Communication Arts Books.
- Hartley, J. (1982). Understanding News. Methuen Publisher.
- Herbert, Z. (2007). Television Production Handbook. Thomson Wadsworth.
- Hough, G. A. (2004). News Writing. Kanishka Publishers.
- Kriwaczek, P. (1997). Documentary for the Small Screen. Focal Press.
- Nancy, R. (2013). On Camera: How to Report, Anchor and Interview (2nd ed.). Focal Press.
- Rizvi, G. Barqi Sahafat.
- Sarwari, M. A. Barqi Sahafat.
- Samiurrahman, Dr. TV News wa Production: Fun aur Tariqa-e-Kaar.
- Shamsi, S. H. Television ki Sahafat.
- Osmani, A. Television Nashriyat: Tareekh tahreek taknik. 557 Laksmi Publications.
- White, T. (2013). Broadcast News Writing, Reporting and Production (6th ed.). Focal Press.
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- Bhatt, S. C. (1991). Broadcast Journalism: Basic Principles. Sage Publications.
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SEMESTER 2

Course Title: Television Journalism (Practical's) (CORE)**Course Code:**

Scheme of Instruction		Scheme of examination	
Total Duration	: 120 Hrs	Maximum Score	: 100
Periods/Week	: 8	Internal Evaluations	: 50
Credits	: 4	External Evaluations	: 50
Instruction Mode	: Practical	Exam Duration	: Practical

Course Objectives: By the end of the course, students will be able to understand and apply the basic techniques of television news and programme production; develop skills in recording and editing Vox-Pops, VO and VOSOTs; write scripts and produce short television news stories using video, natural sound, narration and sound bites; develop introductory skills in stand-ups/PTCs and integrate them into VOSOT productions; plan, conduct and edit studio-based television interviews; develop scripting skills for television features, special news stories and documentaries; and apply basic production, storytelling, interviewing, scripting, camera and editing techniques in television production.

Course Outcomes: After successful completion of the course, students will be able to demonstrate basic skills in television news production and storytelling; produce and edit Vox-Pops, VO and VOSOTs using appropriate video, natural sound, narration and sound bites; plan and execute stand-ups/PTCs and integrate them effectively into television news stories; conduct and edit studio-based television interviews; prepare scripts for television features, special news stories and documentaries; and demonstrate practical skills in research, scripting, shooting, interviewing, narration, production and editing through completed television projects.

Unit	Course Content	Instruction Hours
I	VOX-POP, VO & VOSOT In the VOX-POP project, each student will record interviews on any topic. Each student chooses a topic, shoots video, and edits a 20-30 second segment. In the VO project each student use video and natural sound to help tell a story. Each student chooses a topic, writes copy, shoots video, narrates and edits a 60 second segment. The VOSOT is comprised of video, the natural sound associated with that video and a short sound bite to tell a story. The video rolls over the anchorman or reporter speaking and then opens up full for the sound on tape (SOT). Each Student shoots their own footage, conduct interviews, write, narrate and edit the VOSOTS. Completed projects run approximately 45-60 seconds.	30
II	VOSOT WITH STAND-UP (PTC) Students learn introductory techniques of —stand-ups/PTC. The stand-up, the on-location appearance of the reporter on camera, will be written, taped and added to the VOSOT. Each Student will shoot their own footage, conduct interviews, write, narrate and edit the VOSOTS with. Completed projects run approximately 45-60 seconds - and-ups /PTC.	30
III	INTERVIEW Students learn introductory techniques of -TV Interview. Students will be taught how to produce and direct a TV interview in a studio. A group of two students will prepare a TV Interview of any personality and conduct interviews of duration of 10-15 minutes on online setup in the studio and edit it.	30

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IV	FEATURE/TV DOCUMENTARY Student will be graded (50 marks) on scripting for special TV News Story/Feature or TV Documentary of duration of 25 Minutes. The two best Scripts (either Documentary or special News Story/Feature) will be selected for final production Among Two Group of students which will carry 25 marks.	30
Examination and Evaluation Pattern: - Internal Assessment 50 marks and External Assessment 50 marks.		

SEMESTER 2

Course Title: Film Studies (DSE)

Course Code:

Scheme of Instruction

Total Duration	:	60 Hrs
Periods/Week	:	4
Credits	:	4
Instruction Mode	:	Lecture

Scheme of examination

Maximum Score	:	100
Internal Evaluation	:	30
End Semesters	:	70
Exam Duration	:	3Hrs

Course Objectives: By the end of the course students should be able to understand key components of film form (mise-en-scène, cinematography, editing, sound, narrative) and how they produce meaning. Apply basic film theory and approaches (formal, auteurist, ideological, feminist, and postcolonial) to film texts. Read films critically and write structured film analyses using academic conventions. Situate Indian cinema historically and culturally within global film histories and industries.

Course Outcomes: : Students who successfully complete the course will be able to: Identify and explain filmic techniques and terminology. Perform close readings of scenes and whole films, linking form to meaning. Use at least two theoretical approaches to interpret a film or sequence. Demonstrate knowledge of major periods and trends in Indian cinema.

Unit	Course Content	Instruction Hours
I	Elements of Film Form: mise-en-scène (setting, costume, performance), cinematography, editing, sound (diegetic & non-diegetic) — Narrative and story vs plot	15
II	Film Theory & Approaches: Formalism and Auteur Theory (Sarris, Bazin debates briefly) — Structuralist and semantic approaches (narrative analysis — Bordwell and Thompson overview) — Ideological criticism: Marxist, psychoanalytic and feminist film theory	15
III	World & Indian Cinema: Silent to sound cinema; Classical Hollywood system; European Modernisms (German Expressionism, Soviet Montage, French New Wave) — Development of Indian cinema - Rise of commercial Hindi cinema — Select Regional Cinemas	15
IV	Contemporary Issues: Star systems, fans and film publicity — Documentary & Censorship, Regulation and Law (with reference to Indian contexts).	15

Examination and Evaluation Pattern: - Internal Assessment 30 marks & External Assessment 70 marks.

Text Books and References:

Anand, U. (1969). Theatre Ki Kahani. New Delhi: National Council for Education Research and Training (NCERT).
 Ansari, F. (2012). Hindustani Cinema Ka Aaghaaz Aur Artakah. New Delhi: Modern Publishing House.
 Ashk, P. P. (2000). Hindustani Cinema Ke Pachaas Saal. New Delhi: Modern Publishing House.
 Ashq, P. P. (2010). Hamara Cinema. New Delhi: National Council for the Promotion of Urdu (NCPUL).
 Bhowmik, S. (2008). Cinema and Censorship. New Delhi: Orient Blackswan.
 Dwyer, R., & Pinney, C. (Eds.). (1999). Pleasure and the Nation. New Delhi: Oxford University Press.
 Hayward, S. (2006). Cinema Studies. London: Routledge.
 Monaco, J. (2000). How to Read Film: The World of Movies, Media, Multimedia: Language, History, Theory. London: Oxford University Press.
 Mubarki, M.A. (2016). Filming Horror: Hindi Cinema, Ghosts and Ideologies. New Delhi: Sage Publications.
 Rajadhyaksha, A. (2016). Indian Cinema: A Very Short Introduction. New Delhi: Oxford University Press.
 Viridi, J. (2006). Cinematic Imagination. New Delhi: Permanent Black.

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SEMESTER 2

Course Title: Health Journalism (DSE)**Course Code:****Scheme of Instruction**

Total Duration	:	60 Hrs
Periods/Week	:	4
Credits	:	4
Instruction Mode	:	Lecture/Practical

Scheme of examination

Maximum Score	:	100
Internal Evaluations	:	30
End Semesters	:	70
Exam Duration	:	3 Hrs.

Course Objectives: The main objective of this paper is to enrichment of students regarding health journalism and helps them to equip with concept and practices of health journalism. The paper is designed to acquaint the students with all domain of health journalism and familiar them about public-private health care system, health policy, reporting on health care issues and new aspect and opportunity in health journalism.

Course Outcomes: The main outcomes of the subject are to make students handy to write and report on health issues. After completing, the paper students will equip with the all domains knowledge of health-care system and acquaints with healthcare report writing skills and methods.

Unit	Course Content	Instruction Hours
I	Healthcare and Journalism- An overview Health care and Journalism, Needs of Healthy Life, Public Health Care Aspects, Introduction to diseases, Newborn & Child Health, Old Age Health care, Vaccine Overview, Vaccine Herd Immunity, Vaccine- preventable infectious diseases, Vaccine Myths, Vaccine Side effects, Antibiotic Overview, Antibiotic Resistance in India, Public Health & Sustainable Development Goals, CAS	15
II	Writing for Health Journalism Healthcare as journalism beat, General Principals of Health Journalism Writing, Types of writings, writing for Print media, Broadcast media and web media, Significance of Health Journalism, Healthcare reporting, Sources of health reporting, Medical Report Writing, Ethics in Health Journalism, Healthcare laws	15
III	Healthcare facilities & Public Health Service Healthcare facilities in India, Primary Health Care Centre, Medical Education regulatory bodies, Role of Public-private entities in healthcare sector, Public Health service provider institutions- NGO's, WHO, UNDP, UNICEF NHRM etc. Public health awareness campaign- Pulse Polio, HIV-AIDS, TB etc.	15
IV	New Aspects and Approaches in Health Journalism Health communication theories & approaches, New trends in health journalism, Health journalism and Information technology, Health Journalism Magazines, Broadcast programmes on Health Journalism, Web programme on health journalism, Social media and Healthcare, Rural Health Facilities.	15

Examination and Evaluation Pattern: - Internal Assessment 30 marks & External Assessment 70 marks.

Text Books and References:

1. Baggott, R. (2011). Public Health:Policy& Politics. New york: Palgrave macmillan .
 2. Gupta, S., &Nikhat, S. (1989). BaachoKeSahet. New Delhi: N C P U L.
 3. Levi, R. (2001). Medical Journalism: Exposing Fact, Fiction, Fraud. New Jersey, USA: Wiley-Blackwell.
 4. Nair, P. (2005). Education and Health Infrastructure: An Overview. Hyderabad: ICFAI Univ. Press
 5. Pandya, R. (2010). Community health education. Jaipur: Rawat publications.
- Sawa, R. J. (1992). Family Health Care. New Delhi : Sage Publications.

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SEMESTER 2

Course Title: Video Documentary Production (GE)**Course Code:****Scheme of Instruction**

Total Duration	:	60 Hrs
Periods/Week	:	4
Credits	:	4
Instruction Mode	:	Lecture

Scheme of examination

Maximum Score	:	100
Internal Evaluations	:	30
End Semesters	:	70
Exam Duration	:	3 Hrs

Course Objectives: This course introduces key issues, debates and movements in documentary film, internationally, illustrated with screenings of selected documentary classics. It also aims to sensitize students to the formal elements and changing language of documentary film. It also explores the history of documentary film in India, locating it in the context of shifting discourses on state, nation, gender and development.

Course Outcomes: Students will know the basics techniques of Documentary Production, how to generate an idea, script writing and visualize it. They will be able to make a documentary proposal and will understand the ethical considerations as a documentarian. Moreover, they will be able to know how to plan and research a story, identify and secure interviewees and how to shoot and edit the documentary film.

Unit	Course Content	Instruction Hours
I	Documentary Film in India Documentary Film in India: A Historical Introduction, Documentary Film and the State Emergence of 'Independent Documentary' Censorship and Documentary in India. Films Division and documentaries.	15
II	Documentary and Non-Fiction Films Documentary and Non-Fiction Films: Definition, Nature, Different Genres and Styles, History and Theoretical Concerns, Difference between Documentary and Feature. The Language of Documentary Film: Modes and Authorial Positions The aesthetics, ethics and politics of representation Changing modes of production and distribution Influence of digital technologies	15
III	Documentary Production Documentary Production- The Process of Production: Pre-production- concept, research and reconnaissance; Writing a proposal and budget; Elements of script writing- visualization, treatment, the Presentation Structure, producing a shooting script, Interviewing techniques, Narrations and Ambience, Music in Documentary Films	15
IV	Documentary Production: Development of idea Documentary Practical- Development of idea, making documentary proposal, Writing Script, Research, Handling camera, interviewing, Shooting, Voice over, Narration, Arrangement of shots, Editing. Documentary screenings: Students will be assessed for their regular attendance in the documentary screening and individual presentations/ write-ups based on their interpretation and understanding of various documentaries.	15
Examination and Evaluation Pattern: - Internal Assessment 30 marks and External Assessment 70 marks.		
Text Books and References:		
1. Grieson, J. Garieson on Documentry . University of California Press		
2. Sanjit, N. (1992). Film Division and Indian Documentries. Amazon		
3. Jayasankar K. P. & Anjali, M. (2016). A Fly in the Curry: Independent Documentary Film in India. Sage Publication.		
4. Sharma, Aprna. (2015). Documentary Films in India. Palgrave Macmillan, a division of		

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Macmillan Publishers Limited.
5. Sutoris, P. (2016). Visions of Development: Films Division of India and the imagination of Progress, 1948-1975. Oxford University Press India.
6. Aitken, I. (2005). Encyclopedia of the Documentary Film. New York: Routledge.
7. Barnouw, Erik. (1993). Documentary: A History of the Non-Fiction Film, New York: Oxford University Press, 2nd revised edition.
8. Goldsmith, David A. (2003). The Documentary Makers: Interviews with 15 of the Best in the Business. Hove, East Sussex: Roto Vision.
9. Tobias, Michael. (1997). The Search for Reality: The Art of Documentary Filmmaking. Studio City, CA: Michael Wiese Productions.
10. Nazimuddin, N. (2019). Documentary: tareekh va irteqa. Karachi: Ashiana Publications.

SEMESTER 2

Course Title: INTERNSHIP

Course Code:

Scheme of Instruction

Scheme of examination

Total Duration :

Periods/Week :

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Credits : 2

Instruction Mode : Internship

Maximum Score : 50

Internal Evaluations : 10 (on the basis of internship report)

End Semesters : -

Internship Duration : 4 weeks

Each student shall work for a period of four to six weeks in a media organization (e.g. newspaper, TV Channel, production house, ad agency, market research firm, IT Company, NGO etc.) at the end of Second semester. Each student shall make a written presentation on his/her experiences achievement and learning which he/she had during the period of internship. During the internship period, the student is expected to participate, contribute and learn the ropes of the work/activities of the organizations. The student should also submit a certificate given by the organization detailing the work done by the student and his/her contribution to the organization. This internship will carry two (02) Credit. Two (02) credits will be awarded based on students participation in workshop, Guest lectures, Field visits, departmental research and surveys organised by the department as well as students participation in tutorials / presentation of the students held during all the semesters.

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SEMESTER 3

Course Title: Communication Research**Course Code:****Scheme of Instruction**

Total Duration	:	60 Hrs
Periods/Week	:	4
Credits	:	4
Instruction Mode	:	Lecture

Scheme of examination

Maximum Score	:	100
Internal Evaluations	:	30
End Semesters	:	70
Exam Duration	:	3 Hrs

Course Objectives: To develop a comprehensive understanding of the theoretical foundations of communication research. To equip students with research skills necessary for academic / industry applications. To enable students to design research in various communication contexts. To build proficiency in data collection, analysis, and interpretation techniques

Course Outcomes: Upon successful completion of this course, students will be able to: Demonstrate advanced knowledge of communication research paradigms and methodologies. Formulate research problems and questions appropriate for communication inquiry. Design methodologically sound research proposals for both academic and industry applications. Apply appropriate data collection methods for specific research questions

Unit	Course Content	Instruction Hours
I	Introduction to Communication Research: Nature, Scope, and significance in contemporary society — Evolution of mass media research methods — Role of research in media practice: Academic & Administrative Debates; Scientific Inquiry: Types of research: Exploratory, descriptive, explanatory — Research Design — Research questions formulation and problem identification — Research Ethics	15
II	Research Methodologies in Communication: Quantitative Research Approaches: Survey research: Online, telephone, mail, and in-person — Content analysis; Qualitative Research Approaches: In-depth interviews and focus groups — Ethnographic methods and participant observation — Textual and Discourse Analysis — Case studies and Historical Research	15
III	Research Framework And Analysis: Concept formation and operationalization — Types of variables — Developing testable hypotheses — Measurement validity and reliability; Sampling Methods: Probability sampling techniques — Non-probability sampling techniques — Sample size determination; Statistical Analysis in Communication Research: Descriptive statistics & Inferential statistics — Statistical significance	15
IV	Data Collection Strategies: Questionnaires and interview protocols — Observation techniques and recording methods; Primary & Secondary data sources and databases; Data Processing and Visualization: Data visualization techniques and tools — Creating effective tables, graphs, and charts; Research Communication: Research report writing and structure — Academic publishing and presentation	15
Examination and Evaluation Pattern: - Internal Assessment 30 marks and External Assessment 70 marks.		
Text Books and References:		
Hansen, A., & Machin, D. (2019). Media and Communication Research Methods. Palgrave Macmillan.		
Kothari, C.R. (2021). Research Methodology: Methods and Techniques (4th ed.). New Age International.		
Wimmer, R.D., & Dominick, J.R. (2022). Mass Media Research: An Introduction (11th ed.). Cengage Learning.		
Gunter, B. (2012). Media Research Methods: Measuring Audiences, Reactions and Impact. SAGE Publications.		

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Brennen, B.S. (2017). Qualitative Research Methods for Media Studies (2nd ed.). Routledge.
Kumar, R. (2019). Research Methodology: A Step-by-Step Guide for Beginners (5th ed.). SAGE Publications.
Baran, S.J., & Davis, D.K. (2020). Mass Communication Theory: Foundations, Ferment, and Future (8th ed.). Oxford University Press.
Berger, A.A. (2019). Media and Communication Research Methods: An Introduction to Qualitative and Quantitative Approaches (5th ed.). SAGE Publications.
Rao, S. (2018). Making of Media Content: From Concept to Delivery in the Digital Era. PHI Learning.
Singh, K. (2015). Quantitative Social Research Methods. SAGE Publications.
Lindlof, T.R., & Taylor, B.C. (2017). Qualitative Communication Research Methods (4th ed.). SAGE Publications.
Hansen, A., & Machin, D. (2019). Media and Communication Research Methods. Palgrave Macmillan.

SEMESTER 3

Course Title: Online Journalism (CORE)**Course Code:****Scheme of Instruction**

Total Duration	:	60 Hrs
Periods/Week	:	4
Credits	:	4
Instruction Mode	:	Lecture

Scheme of Examination

Maximum Score	100
Internal Evaluations	30
End Semesters	70
Exam Duration	3 Hrs

Course Objectives: The emergence of New Media has affected everyone in today's world. The student of Mass Communication can ignore the New Media at his/her own peril. Through this course the student is taught the basics of this medium, the technology involved, its architecture, its variety, reach, effect and issues.

Course Outcomes: By the end of this course the students should be able to know Web (as a medium) thoroughly. They also must be able to write for this medium. They should be able to write/edit/hyperlink for web journalism. Through this course the students acquire skills for the ever expanding job market in the field of web media.

Unit	Course Content	Instruction Hours
I	Foundations of Web & Online Media 1.1 Understanding Web Media Meaning and evolution of Web/New Media, Key characteristics and limitations of online media, Difference between traditional media and digital/interactive media 1.2 Basic Internet Concepts Internet as an information and communication system, Brief introduction to CDOT, ISPs, Basic types of Internet access: broadband, mobile data, Wi-Fi, Simple overview of how websites work, Introductory idea of HTTP, hyperlinks, browsing 1.3 Media Convergence Meaning and forms of convergence (technological, content, audience), Convergent multimedia newsroom: basic idea, Impact of convergence on news production and distribution	15
II	Online Journalism as a Practice 2.1 Web as a Journalistic Medium Evolution and emergence of online journalism, Defining convergent journalism, Web as a platform for news, features, multimedia stories, Overview of Indian news portals and digital-first platforms, Role of social media platforms (Facebook, X/Twitter, YouTube, Instagram) 2.2 Writing for Online Media Characteristics of web writing (clarity, brevity, scannability), Writing news, features, explainers, reviews for digital platforms, Headline writing, hyperlinking, captioning, Online research and evaluating source credibility 2.3. Online Publishing Forms E-papers, E-zines, newsletters, Online entertainment media, Introduction to alternative and citizen-driven online media	15
III	Digital Storytelling & Participatory Journalism 3.1 Elements of Digital Storytelling Multimedia components: text, audio, visuals, video, graphics, Principles of structuring a digital news story, Interactivity and audience engagement, Blogs, Microblogs & Emerging Formats. 3.2 Blogging as journalism, Microblogging (X/Twitter), liveposts, threads, User-generated content and participatory journalism	15

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	3.3 Ethical, Legal & Social Dimensions Ethical challenges: accuracy, verification, fairness, misinformation, ethical use of UGC, Legal issues: IPR, copyright, plagiarism, fair use, basic cyber laws, Social concerns: digital divide, online harassment/trolling, platform algorithms	
IV	Digital Tools, Field Skills & Mobile Journalism 4.1 Basic Digital Tools for Journalists Smartphones, digital cameras (basic), audio recorders, microphones, Laptops/tablets for reporting, Simple text/photo/audio/video editing tools, File organisation and cloud storage basics 4.2 Practical Online Skills Search engines for research, Online fact-checking tools, Email creation/management, Sending/receiving documents, photos, videos, Safe downloading/uploading, Social media for news gathering, verification, audience engagement 4.3 Multimedia Journalism Basics Meaning of multimedia storytelling, Combining text, audio, photos, video, Intro to basic production workflows, Embedding media in web stories 4.4 Mobile Journalism (MoJo) Meaning & significance, Smartphone use for video, audio, photography, Quick-edit apps, Simple mobile apps for quick edits, Live reporting using mobile platforms, Understanding algorithm, Basics of App based news, Use of AI in different aspects of Digital Journalism	15
Examination and Evaluation Pattern:- Internal Assessment 30 marks and External Assessment 70 marks.		
Text Books and References:		
Briggs, Mark. Journalism Next: A Practical Guide to Digital Reporting and Publishing. CQ Press, 2015.		
Craig, Richard. Online Journalism: Reporting, Writing, and Editing for New Media. Cengage Learning, 2004.		
Foust, James C. Online Journalism: Principles and Practices of News for the Web. Routledge, 2021.		
Hermida, Alfred. Tell Everyone: Why We Share and Why It Matters. Doubleday Canada, 2014.		
Kolodzy, Janet. Convergence Journalism: Writing and Reporting across the News Media. Rowman & Littlefield, 2013.		
Ward, Mike. Journalism Online. Focal Press, 2002.		
Allan, Stuart. Online News: Journalism and the Internet. Open University Press, 2006.		
احمد، سید ابرار۔ آن لائن صحافت: مبادیات اور رجحانات۔ ایجوکیشنل پبلشنگ ہاؤس، 2019۔		
قریشی، ناصر الدین۔ ڈیجیٹل میڈیا کا تعارف۔ نیشنل کونسل برائے فروغ اردو زبان، 2017۔		
خال، سہیل احمد۔ ابلاغیات جدید۔ ادارہ نشریات اردو، 2014۔		
صدیقی، ابرار احمد۔ نو میڈیائی ابلاغ: مفہیم اور تناظر۔ اردو اکیڈمی دہلی، 2020۔		
نعمانی، عارف۔ سائبر صحافت اور اردو میڈیا۔ عارف اکیڈمی، 2018۔		

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SEMESTER 3

Course Title: Short Film Production (CORE)**Course Code:****Scheme of Instruction**

Total Duration	:	60 Hrs
Periods/Week	:	4
Credits	:	4
Instruction Mode	:	Lecture

Scheme of Examination

Maximum Score	100
Internal Evaluations	30
End Semesters	70
Exam Duration	3 Hrs

Course Objectives: This course aims to develop students' understanding of the creative, technical and professional processes involved in short film production. It introduces students to idea development, research, fiction writing, screenplay and dialogue writing, character development, narrative structure, visual storytelling, directing and production planning. The course familiarises students with cinematography, mise-en-scène, sound, editing and post-production, while encouraging students to develop original short-film concepts suitable for contemporary digital platforms, film festivals and professional production environments.

Course Outcomes: After successful completion of the course, students will be able to develop and evaluate original ideas for short films; apply principles of fiction writing, characterisation, narrative structure, conflict and dramatic construction; prepare loglines, synopses, treatments, beat sheets and professional screenplays; demonstrate an understanding of visual storytelling, mise-en-scène, shot design, cinematography, sound and editing; develop production plans including budgeting, scheduling, casting, location planning and resource management; apply appropriate directing techniques for fiction-based short films; and demonstrate professional creative and production skills required to develop short films for digital platforms, film festivals and contemporary media environments.

Unit	Course Content	Instruction Hours
I	Idea Development, Story and Fiction Concept and idea development for short films; fiction and non-fiction forms; sources of ideas; theme, premise, logline and synopsis; research and story development; genre and genre conventions; storytelling and visual narrative; elements of fiction; character, setting, conflict and motivation; protagonist and antagonist; character arc; point of view; narrative structure; three-act structure; beginning, middle and end; dramatic construction; climax and resolution; treatment and beat sheet; adaptation and originality; contemporary short-film formats.	15
II	Screenplay and Dialogue Writing Principles of screenplay writing; screenplay format and conventions; scene construction; sequence; action and description; visual writing; scene headings; transitions; dialogue writing; subtext; character voice; pacing and rhythm; screenplay structure; writing for sound and image; screenplay revision and rewriting; script breakdown; shooting script; storyboard and shot division; professional screenplay development; pitching and presentation of short-film ideas.	15

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III	Direction, Visual Language and Production Design	15
	Role and responsibilities of the director; director's interpretation of the screenplay; visualising the script; mise-en-scène; composition and framing; shot sizes and camera angles; camera movement; continuity; blocking and staging; directing actors; casting; rehearsal; location selection and recce; production design; costumes, make-up and props; lighting for fiction; cinematography for short films; shot listing and storyboarding; production planning, scheduling and budgeting; ethical and professional practices in film production.	
IV	Sound, Editing and Professional Short-Film Production	15
	Principles of production sound; dialogue recording; microphones and sound design; ambience, effects and music; visual and audio continuity; principles of editing; assembling scenes and sequences; rhythm, pace and narrative structure in editing; rough cut and fine cut; colour correction and basic colour grading; titles and credits; basic post-production workflow; final mastering and delivery formats; film posters, trailers and promotional material; film festivals, digital platforms and online distribution; copyright, permissions and credits; portfolio development and professional presentation of short films.	
Examination and Evaluation Pattern:-Internal Assessment 30 marks and External Assessment 70 marks.		
Practical/Project Components Students will develop an original short-film concept and prepare a logline, synopsis, character profiles, treatment, screenplay, shooting script, storyboard, production plan, budget and shooting schedule. Selected projects may be taken forward for production in the practical paper. Students will also undertake scene-writing and screenplay exercises, visual storytelling exercises, location and character development exercises, and analysis of selected contemporary short films.		
Text Books and References:		
Ascher, S., & Pincus, E. (2013). The filmmaker's handbook: A comprehensive guide for the digital age (4th ed.). Plume. Block, B. (2020). The visual story: Creating the visual structure of film, TV and digital media (3rd ed.). Routledge. Bordwell, D., Thompson, K., & Smith, J. (2020). Film art: An introduction (12th ed.). McGraw-Hill Education. Brown, B. (2016). Cinematography: Theory and practice: Image making for cinematographers and directors (3rd ed.). Focal Press. Brown, B. (2019). Motion picture and video lighting (3rd ed.). Routledge. Cooper, P., & Dancyger, K. (2005). Writing the short film (3rd ed.). Focal Press. Dancyger, K. (2018). The technique of film and video editing: History, theory, and practice (6th ed.). Routledge. Egri, L. (2009). The art of dramatic writing: Its basis in the creative interpretation of human motives. Wildside Press. Field, S. (2005). Screenplay: The foundations of screenwriting. Delta. Katz, S. D. (1991). Film directing shot by shot: Visualizing from concept to screen. Michael Wiese Productions. McKee, R. (1997). Story: Substance, structure, style and the principles of screenwriting. ReganBooks. Murch, W. (2001). In the blink of an eye: A perspective on film editing (2nd ed.). Silman-James Press. Proferes, N. T. (2018). Film directing fundamentals: See your film before shooting (4th ed.). Focal Press. Rabiger, M., & Hurbis-Cherrier, M. (2020). Directing: Film techniques and aesthetics (6th ed.). Focal Press.		

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Seeger, L. (2010). Making a good script great (3rd ed.). Samuel French.

Snyder, B. (2005). Save the cat! The last book on screenwriting you'll ever need. Michael Wiese Productions.

Trottier, D. (2014). The screenwriter's bible: A complete guide to writing, formatting, and selling your script (6th ed.). Silman-James Press

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SEMESTER 3

Course Title: Short Film Production (Practical's) (CORE)**Course Code:**

Scheme of Instruction		Scheme of Examination	
Total Duration	: 120 Hrs	Maximum Score	: 100
Periods/Week	: 8	Internal +External Evaluations	: 50+50
Credits	: 4		
Instruction Mode	: Practical	Exam Duration	: Practical

Course Objectives: This practical course provides hands-on training in the complete process of short film development and production. Students will translate original ideas and screenplays into finished audio-visual works through practical exercises in directing, cinematography, production design, sound recording, acting, editing and post-production. The course emphasises collaborative production, professional workflows, creative problem-solving and the development of short films suitable for academic, festival and digital-platform presentation.

Course Outcomes: After successful completion of the course, students will be able to develop an original short-film project from concept to final production; prepare and implement professional screenplays, shooting scripts, storyboards and production plans; demonstrate practical skills in directing, cinematography, camera operation, lighting, sound recording and production design; direct actors and manage locations, crew and production schedules; apply editing, sound design, colour correction and basic post-production techniques; work collaboratively in different production roles; and complete and present a professionally produced short film suitable for academic screening, film festivals and digital platforms.

Unit	Course Content	Instruction Hours
I	Story Development and Screenplay Development of an original short-film idea; theme, premise and logline; synopsis and treatment; character development; conflict and narrative structure; scene construction; screenplay and dialogue writing; screenplay revision; preparation of shooting script, storyboard and shot list.	30
II	Pre-Production and Production Planning Script breakdown; casting and auditions; location recce; production design; costumes, props and make-up; budgeting; scheduling; call sheets; crew responsibilities; equipment planning; shot planning; production permissions; safety and ethical considerations.	30
III	Short Film Production Directing and staging; working with actors; camera placement and movement; composition and continuity; lighting; production sound; dialogue recording; ambient sound; cinematography; visual storytelling; single-camera production; directing scenes and managing the production crew. Practical Output: Production of selected scenes and/or a complete short film.	30

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IV	Editing, Sound and Final Film Ingesting and organising footage; rough cut and fine cut; continuity editing; narrative rhythm and pacing; transitions; dialogue editing; sound effects and ambience; music; voice-over; colour correction and basic grading; titles and credits; final audio mix; export and mastering; poster and trailer preparation; screening and critical evaluation.	30
Examination and Evaluation Pattern: - Internal Assessment 50 marks and External Assessment 50 marks.		
Practical Exercises: Students shall undertake screenplay and scene-writing exercises, character-development exercises, storyboard and shot-list preparation, cinematography exercises, lighting exercises, production-sound exercises, directing exercises, continuity exercises, editing exercises and short-film scene production before undertaking the final project.		

SEMESTER 3

Course Title : Media Management (DSE)
Course Code :

Scheme of Instruction		Scheme of examination
Total Duration	: 60 Hrs	Maximum Score : 100
Periods/Week	: 4	Internal Evaluations :30
Credits	: 4	End Semesters :70
Instruction Mode	: Lecture	Exam Duration : 3 hrs

Course Objective: By the end of the course, students will be able to understand the principles and practices of management and media management; explain the structure, ownership and functioning of media organizations in India; analyse the economic, technological and managerial factors affecting print, television and digital media; understand the roles of different departments in media organizations; understand the principles, types and processes of event management; apply basic skills in event planning, promotion, communication and marketing; develop event proposals and manage teams and activities; understand sponsorship, stakeholder management, legal compliance and risk management; evaluate the role of traditional and digital media in event promotion; and develop managerial, organizational, communication and problem-solving skills for careers in media and event management.

Course Outcomes: After successful completion of the course, students will be able to describe the basic concepts and functions of management and apply them to media organizations; explain media ownership patterns, organizational structures and departmental functions; analyse the economic, technological and regulatory factors affecting media organizations; identify the principles, types and processes of event management; plan and design events using appropriate communication, promotion, marketing and sponsorship strategies; prepare basic event proposals and understand budgeting, legal requirements and risk management; use traditional and digital media for event promotion and audience engagement; and demonstrate managerial, leadership, teamwork, communication and problem-solving skills relevant to media management and the event industry.

Unit	Course Content	Instruction Hours
I	Management & Media Management Management – Definition & Nature; Principles and need for Management. Media Management: Definition, Concept and Principles of Media management and their significance in the Digital Age; Organizational principles and their importance; Role of Technology in Media Operations and Management	15
II	Media Ownership Pattern & Various Types of Media Organization Media ownership pattern in India, Organizational structure of Print Media & Television Channel; role and responsibilities of various departments. Economics of Newspapers and Television Channels, FDI in media Industry. Government Media Organization: Publication Division, Photo Division, PIB, Film Division & CBFC, News agency: PTI & UNI, Doordarshan & All India Radio, TAM, BARC and various broadcasting associations	15
III	Principles of Event Management Definition; nature and scope of Event Management, Historical Perspective, Introduction to event Management, Different types of event management. Event Promotion: elements in promotion (Public Relations and Event Communication), role of Traditional and Digital Media in event promotion and strategic planning, Event Design. Career opportunities in Event Industry.	15

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IV	Event Planning & Team Management Principles of event Management, concept, designing & creative methods of organising event, types of events, roles and responsibilities of Event Manager and event team, planning of events. Event proposal. Event marketing: definition, nature, process of event marketing. Event sponsorship: concept, identifying the sponsor, types of sponsorships. Legal and Risk Management in Events: Permits, Contracts, Insurance, Crisis Planning.	15
Examination and Evaluation Pattern:- Internal Assessment 30 marks and External Assessment 70 marks.		
Text Books and References:		
Albarran, A. B. (2010). Management of electronic media (4th ed.). Wadsworth Publishing.		
Chaturvedi, B. K. (n.d.). Media Management. New Delhi: Global Vision Publishing.		
Gilbert, C. (2000). Talking stock: Journalism and publicity traded newspaper. Iowa State Press.		
Herrick, D. F. (2012). Media management in the age of giants: Business dynamics of journalism (2nd ed.). Surjeet Publications.		
Hollifield, C. A., & Wicks, J. L. (2008). Media management: A casebook approach (4th ed.). Routledge.		
James, R., & Trager, R. (2006). Balancing on the wire: The art of managing media organizations. Cengage Learning.		
Roberts, G. (2002). Breach of faith: A crisis of coverage in the age of corporate newspapering. University of Arkansas Press.		
Roberts, G., & Kunkel, L. R. (2001). Leaving readers behind: The age of corporate newspapering. University of Arkansas Press.		
Sahay, M. (2006). A textbook of media management. Delhi: Medha Publications.		
Suresh, K. (2011). Media management: Emerging trends. New Delhi: Kanishka Publishers.		

SEMESTER 3

Course Title : Global Media Studies (DSE)
Course Code :

Scheme of Instruction

Total Duration : 60 Hrs
Periods/Week : 4
Credits : 4

Scheme of examination

Maximum Score : 100
Internal Evaluations : 30
End Semesters : 70

Course Objectives:

The objective of this paper is to make the students abreast with communication at Global level. The cultural dimension of communication is also taught to the students. to provide students with a thorough understanding of how media differ around the world and to develop an appreciation of cultural differences.

Course Outcomes:

By the end of this course the students should be able to know about global Communication, the problems, issues and challenges related to international communication.to help students develop skills in primary research about global media and communication. Students should be familiar with the concepts of regionalism and regionalization.

Unit	Course Content	Instruction Hours
I	Global Communication & International News Flow What is Globalization, Why does it Matter: Meaning and concept, Historical overview, Information society, Global village ,Western cultural Imperialism: the political economy of global media, International News Flow: Free, fair and balanced flow of communication, One-way free flow, Two-way flow of communication, New World Information and Communication Order (NWICO), Embedded journalism, International efforts in regulating news flow and mass media, McBride Committee report, Democratization of information flow and media systems	15

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II	Transnational News Organization Global News Agencies and Media Organizations and their role in International Communication, Effects of globalization on media systems and their functions; transnational media ownership and issue of sovereignty and security; Issues in international communication, Foreign radio and TV channels, Internet and digital communication, Criticism and violence against media persons, Intellectual property rights, ITU, WAC, IOJ, AMIC	15
III	Inter-cultural Communication Culture, definition, process, Culture as social institution Eastern and Western perspective, Inter-cultural communication: definition, process Eastern and Western cultures, Inter-civilization dialogue.	15
IV	Barriers in Cultural Communication Barriers in inter-cultural communication, Religious, political and cultural barriers, UN's efforts in promoting inter-cultural communication, Mass media monopoly, Field trips to UN local units, Foreign Desks of print and electronic media	15

Examination and Evaluation Pattern: - Internal Assessment 30 marks and External Assessment 70 marks.

Text Books and References:

1. Mohammad, A. (1997). International communication and Globalization. Sage Publication.

2. Oatey, H. S., & Kottloff, H. Handbook of Intercultural Communication. Mouton de Gruyter.

3. Kumar, K. J. (2012). Mass communication in India (4th ed.). Mumbai: Jaico Publication.

4. James, S. (1979). The Ethnographic Interview. Wadsworth Group.

5. Lewis, R. D. (2006). When Cultures Collide, Leading Across Cultures (3rd edition). Nicholas Brealey Publishers

6. Hall, Edward T., (1990). The Hidden Dimension, Anchor Books - a Doubleday Anchor Book

7. Hofstede, G. (2007). Culture's Consequences: Composing Values, Behaviours, Institutions and Organisations Across Nations (2nd ed.). Sage Publications.

8. Osland, J. (1995), The Adventure of Working Abroad, John Wiley & Sons

9. Jandt, F. E. (2012). An Introduction to Intercultural Communication: Identities in a Global Community, (Eighth Edition)

10. Parkinson, E. (2005). International and Intercultural Public Relations: A Campaign Case Approach, Pearson

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SEMESTER 3

Course Title: Basics of Photography (GE)

Course Code:

Scheme of Instruction

Total Duration	:	60 Hrs
Periods/Week	:	4
Credits	:	4
Instruction Mode	:	Lecture /Practical

Scheme of examination

Maximum Score	:	100
Internal Evaluations	:	30
End Semesters	:	70
Exam Duration	:	3 Hrs

Course Objectives: This course familiarizes the students with all technical aspects of still photography equipment, materials, processes and image editing with hands-on exercises. Moreover, this course will enable students to learn photography as an expression of art.

Course Outcomes: After familiarizing with the basics of still photographic techniques, students will equip with job-oriented skills in still photography.

Unit	Course Content	Instruction Hours
I	Photography: DSLR & its functioning DSLR (Digital Single Lens Reflex Camera) and its functioning, various parts of camera, types of digital camera. Key components of DSLR- light path, lens elements, mirror, viewfinder, sensor, resolution, memory cards.	15
II	Visual language. What is visual grammar? Visual language. What is visual grammar? Perception, Picture Composition- Rule of Thirds, Symmetry, Geometry, Shape, colour. What is a shot? Classification of shot, Exposure modes, light, colour temperature.	15
III	Introduction to Photoshop Introduction to Photoshop, Introduction to compression formats, Digitizing conventional photographs, Manipulation of Digital Images using Adobe Photoshop	15
IV	Practical and Assignment Work Practical and Assignment Work: Shooting with Digital Cameras, Photography and Presentation	15

Examination and Evaluation Pattern: - Internal Assessment 30 marks and External Assessment 70 marks.

Text Books and References:

1. Upton, and Upton. (2010). Photography. 11th Edition- Pearson Publication.
2. Langford, M. J. (1965). Basic Photography: The Guide for serious Photographers. Focal Press
3. Adrian, D., & Phil, F. (1998). Digital imaging for photographers, Focal Press 3rd Edition,
4. Long, B.(2012). Complete Digital Photography. Delmar Cengage Learning; 7th Revised edition.
5. Jon,t. (2012). Understanding Digital Cameras. Published by Delmar Cengage Learning; 7th Revised edition.
6. Rose, C.(1997). Teach Yourself Digital Photography in 14 Days. Techmedia.
7. Agfa. (1994). An Introduction to Digital Scanning. Published by Agfa-Gevaert.
8. Agfa. (1994). An Introduction to Digital Photo Imaging. Published by Agfa.
9. Patterson, F. (1989). Photography and the Art of Seeing. Key Porter Books.
10. Barnbaum, B. (2010). The Art of Photography: An Approach to Personal Expression. Rocky Nook.
11. Williams, John, B. (1990). Image Clarity: High Resolution Photography. Focal Press.
12. Jenni, B. (2004). Complete Book of Photography, Amphoto Books WestonGuptill Publications.
13. Sharma, O.P. (2003). Practical Photography. Hind Pocket Books.

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SEMESTER 4

Course Title: Generative AI & Visual Media (CORE)

Course Code:

Scheme of Instruction

Total Duration	:	60 Hrs
Periods/Week	:	4
Credits	:	4
Instruction Mode	:	Lecture / Practical

Scheme of examination

Maximum Score	:	100
Internal Evaluations	:	30
End Semesters	:	70
Exam Duration	:	3 Hrs

Course Objectives: To help students understand the basics of computers and digital tools used in graphics. To introduce students to simple graphic design (posters, banners, social media designs). To teach basic animation using easy software (Canva, Krita, Flipbooks, Pivot animation, Pencil2D). To build students' creativity and visual imagination. To gradually expose students to industry tools like Photoshop & Blender at a basic level.

Course Outcomes: After completing the course, students will be able to: Use a computer confidently for graphic work. Design simple posters, logos, banners and infographics. Create basic 2D animations. Understand visual design and colour usage. Build a small portfolio of basic graphic and animation work.

Unit	Course Content	Instruction Hours
I	Generative AI: Concepts, Visual Media & Creative Workflows Understanding Generative AI - Artificial Intelligence, Machine Learning and Generative AI, Generative AI vs conventional AI Generative AI in Visual Communication - AI and the changing nature of visual storytelling, AI-assisted ideation and visualization Prompting for Visual Media - Anatomy of an effective prompt, Subject, action, setting, composition and style, Camera and photographic language in prompts, Lighting, colour and mood, Aspect ratio and platform-specific requirements, Negative prompts and iterative prompting, Prompt refinement and maintaining consistency Introduction to Visual AI Tools Students are introduced to selected contemporary tools	15
II	AI-Assisted Image, Graphic & Video Production AI for Image Creation and Enhancement - Text-to-image generation, Image-to-image transformation, Generative fill and object replacement, Background generation and replacement AI for Graphic Design - AI-assisted poster and banner development, Social-media creatives, Thumbnail generation, Infographic ideation AI-Assisted Video Production - Text-to-video and image-to-video concepts, AI-generated B-roll, AI-assisted storyboarding, Shot generation and visualization AI-Assisted Audio - Text-to-speech and synthetic voices, Voice enhancement and noise removal	15
III	Generative AI in Journalism, Advertising & Digital Storytelling AI in Journalism AI-assisted research and story ideation, Visualisation of complex information, AI-generated illustrations for explanatory journalism AI in Documentary & Film	15

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	• Concept development, Script and treatment development, Storyboarding, Pre-visualisation AI in Advertising & Brand Communication • Consumer insight and creative ideation, AI-generated advertising concepts AI for Social & Digital Media • Short-form video creation, Reels/Shorts visual development, Thumbnail and title optimisation E. Case Studies • AI-generated news visuals, AI-assisted advertising campaigns, AI-generated film/video	
IV	AI Ethics, Verification, Copyright & Professional Practice Synthetic Media & Deepfakes • Deepfake images, videos and audio, Face swapping and identity manipulation Verification & Detection • Identifying AI-generated images and videos, Reverse image search, Metadata and provenance Ethics of Generative AI • Truth and authenticity, Disclosure of AI-generated content, Consent and identity Copyright & Intellectual Property • Copyright and AI-generated works, Training data and intellectual property, Ownership and authorship Professional AI Policy for Media Organisations • Permitted uses, Restricted uses, Disclosure requirements	15
Examination and Evaluation Pattern: - Internal Assessment 30 marks and External Assessment 70 marks.		
Text Books and References:		
Scott, J. (2003). How to write for Animation. USA: Penguin.		
Wright, J. A. (2005). Animation Writing and Development: From Script Development to Pitch. Focal Press.		
Hart, J. (2007). The Art of Storyboard. Focal Press.		
Lasseter, J. & Daly, S. (2009). Toy Story (The art and making of the animated film). Disney Editions.		
Wellins, M. (2005). Storytelling through Animation. Cengage Learning.		
Lanier, L. (2007). Maya Professional Tips and Techniques. Sybex.		
(2007). The Art of Maya: An Introduction to 3D Computer Graphics. Autodesk Maya Press.		
Read, H. (1974). The Meaning of Art. Faber & Faber.		
Kurtz, B. D. Visual Imagination. Prentice Hall College Div.		
Arnheim, R. (2004). Art & Visual Perception: A Psychology of the Creative Eye. University of California Press.		
Lauer, D. (2011). Design Basics. Wadsworth		
White, W. A. (2011). The Elements of Graphic Design. Allworth Press.		
Blair, P. (1994). Cartoon Animation. Walter Foster.		
Norling, E. (1999). Perspective Drawing. Dover Publications Inc.		

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SEMESTER 4

Course Title: Advertising & Market Research (CORE)**Course Code:****Scheme of Instruction**

Total Duration	:	60 Hrs
Periods/Week	:	4
Credits	:	4
Instruction Mode	:	Lecture

Scheme of examination

Maximum Score	:	100
Internal Evaluation	:	30
End Semesters	:	70
Exam Duration	:	3Hrs

Course Objectives This course introduces students to the interconnected functions of advertising, marketing, consumer behaviour, media planning, and market research. Students will understand traditional and digital advertising practices, the structure of the advertising industry, the creative and strategic elements of ad campaigns, and the role of consumer insights. The paper aims to prepare students for careers in advertising agencies, branding, consumer research, sales promotion, digital media, PR, and marketing consultancy.

Course Outcomes: After completing the course, students will be able to: Understand theories, principles, and evolution of advertising. Analyse various media and their suitability for different advertising goals. Evaluate advertising regulations, ethical practices, and industry standards in India. Understand consumer behaviour, segmentation, brand-building, and sales promotion. Conduct basic market research and interpret consumer insights. Study and evaluate successful advertising campaigns using frameworks. Apply advertising concepts to create effective campaign strategies.

Unit	Course Content	Instruction Hours
I	Origin and Growth of Advertising – Development of Modern Advertising – Evolution of Advertising in India; Elements of Advertising, Features of Advertising, Types of Advertising	15
II	Definition of Advertising – As Communication Process – Marketing Communication / Promotion Mix – Principles & Objectives – Classification of Advertising, Characteristics of Different Mediums: Print Media – Concept of Out-of-Home Media(OOH) and Indoor Media – New Media.	15
III	Role of an Ad Agency – Various Departments of an Ad Agency – Client Agency Relationship, Campaign Planning – Brand Building Campaign – Characteristics & Features – Defining Target Markets – Factors influencing an Ad Campaign	15
IV	Advertising and Creativity Copy Writing: Headline, Sub-headline, Slogan, Photo, Body Copy, Illustration – Layout Considerations – Layout Patterns – Typography – Advertisements for Different Media	15
Examination and Evaluation Pattern: - Internal Assessment 30 marks & External Assessment 70 marks.		
Text Books and References: Ahtaramullah, M. Saneeti Tanzeem Aur Intazam. New Delhi Azeem, M.A. & Sahaab, Z.H. (2009). Marketing Management. Himalaya Publishing Brierly, S. (2002). The Advertising Handbook. London: Routledge. Fletcher, W. (2010). Advertising: A Very Short Introduction. London: Oxford University Press. Gerard, J. T. (2004). Effective Advertising. London: Response Books. Gupta, O. (2009). Advertising In India. New Delhi: Gyan Book Pvt Ltd. Gupta, R. (2012). Advertising: Principles and Practices. New Delhi: S. Chand. Jain, S., & Jethwaney, J. (2007). Advertising Management. New Delhi: OUP.		
Kazmi, S. H., & Batra, S. K. (2002). Advertising and Sales Promotion (Second ed.). New Delhi: Excel Books. Sage Handbook of Advertising. (2007). London: Sage. Sengupta, S. (2008). Brand Positioning: Strategies and Practice for Competitive Advantages. New		

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Delhi: Tata Mac GrawHill .

Tiwari, S. (2007). The (Un) common Sense of Advertising: Getting the Basics Right. New Delhi: Response Books.

Vilnilam, J. V., & Verghese, A. K. (2012). Advertising Basics! A Resource Guide for Beginners. New Delhi: Sage.

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SEMESTER 4

Course Title: Public Relations & Corporate Communication (CORE)

Course Code:

Scheme of Instruction

Total Duration	:	60 Hrs
Periods/Week	:	4
Credits	:	4
Instruction Mode	:	Lecture

Scheme of examination

Maximum Score	:	100
Internal Evaluations	:	30
End Semesters	:	70
Exam Duration	:	3 Hrs

Course Objectives: The main objective of this paper is to equip students with analytical public, Private and Corporate Communication issues from a range of academic and Practical Perspective as well as train them to communicate effectively in the business world with the emerging concepts, principles and strategies in relation to better decision making in the area of Public Relation and Corporate Communication.

Course Outcomes: The main outcome of this paper is to train students with clearly, concisely and strategically writing in range of formats and media. Develop a communication campaign or plan that incorporates the key elements of planning, including situation analysis, strategies, objective, research, target audiences, key messages and evaluation as well as equip with them analytically thinking about communication problems and identify creative solution as per industry demand.

Unit	Course Content	Instruction Hours
I	Evolution and History of Public Relations Public Relations (PR)- An Introduction, Origin of PR in world & India, Definition & Significance of PR, Basic Principles of PR, Kinds of PR, Publicity, Propaganda, Public Affairs, Lobbying, Marketing PR, Corporate PR, Publicity Bureau, Public relation Process, PRCE Model. PR Ethics	15
II	Public & Corporate communication and its Strategic management PR tools & technique, PR Campaigns, PR in Central and State Govt. PR in Private entities, PR in Corporate Industries, Difference among Public, Private and Corporate Public Relations, Public Relations regulatory Institutions, Corporate Communication and Management, PR's Planning, Stakeholders, Disaster Management, Conflict Resolution, Role of PR in Crisis, Digital Crisis Communication	15
III	Stakeholders, Customer and Media Relations Publics in Public Relations, Customer and Media Relations, Medium of PR- Press Conference, Press Releases, Broachers, Circular, Meeting, Exhibitions, House Journal, Newsletters, Open House, Press kit, Press briefing, Tele-Conferencing, e-mail, suggestion Boxes, Backgrounders, Rejoinders etc. Feedback and evaluation of PR, Political PR Campaigns	15
IV	Event Management & its Strategies Introduction of Event Management (EM), Strategies for EM- Planning, Developing, Organizing and Execution of Events, tool and Technique of Event Management, Precautions during EM, Significance of EM, EM Elements	15

Examination and Evaluation Pattern: - Internal Assessment 30 marks and External Assessment 70 marks.

Text Books and References:

1. Singh, JK. (2014) Media and Public Relations. New Delhi: APH Publishing Corporation
2. Verma, Shekhar. (2011) Advertising and Public Relations. New Delhi: Sonali Publications.
3. Winterson, David. (2010) Advertising and Corporation Communication. New Delhi Centrum Press.
4. Fernandez, Joseph (2009) Corporate Communication: A 21st Century Primer. New Delhi:

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Response Books.
5. Butterick, Keith (2012) Introducing Public Relations: Theory and Practice. New Delhi: Sage Publication.
6. Brown, Rob (2010) Public Relations and the social web: How to use Social Media and Web 2.0 in Communications. London: Kogan Page Ltd.
7. Sharma, Diwakar (2004) Public Relations: An emerging specialized profession New Delhi: Deep & Deep Publication Pvt. Ltd.
8. Banik, Dr. G.C. (2005) PR & Media Relations. Delhi: Jaico Publishing House
9. Ganesh, S. (1999) Introduction to Public Relations. Delhi: Indian Publishers and Distributors
11. Moore, H. Frazier & Kalumpa, Fran B. (2002) Public Relations: Principle cases and Practice. Delhi: Surjeet Publications

SEMESTER 4

Course Title: Dissertation
Course Code: Core-4

Scheme of Instruction

Total Duration : 60 Hrs
Periods/Week : 4
Credits : 4
Instruction Mode : Practical

Scheme of examination

Maximum Score : 100
Internal + External Evaluations : 50+50
End Semesters :
Exam Duration : Viva-Voce etc.

Course Objectives: The basic objective of this course is to inculcate the idea of academic research in the mind of students.

Course Outcomes: They can learn how to do research for a given topic and they can imply methodology to do the research and share their conclusion for the benefit of society.

Every student will be assigned a Media topic/issue at the beginning of the 4th Semester and will be asked to work under the supervision of an internal supervisor. The Dissertation will be on the topics relating to any media issue taught in MCJ. Students should submit their Dissertation by the first week of March. It should be research-based. Presentation should be made both for Internal and External assessment. The Internal presentation will be in front of the entire Faculty of the Department before it is submitted. Each Faculty member will be allotted groups of students depending on their specialization and interest, to guide the students and assess their Dissertation. The Faculty members will help the students in selecting the topic and method for research. Dissertation shall be evaluated by the external evaluator on five parameters viz., Language, Content, Originality, Power Point Presentation and Viva Voce each carrying equal weightage. The faculty members shall also be present during the presentations. The marking pattern for dissertation of 100 marks is given below:

Marks	Language	Content	Originality	Power Point Presentation	Viva Voce
Internal	10	10	10	10	10
External	10	10	10	10	10

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SEMESTER 4

Course Title: Film Appreciation (GE)**Course Code: GE**

Scheme of Instruction

Total Duration	:	60 Hrs
Periods/Week	:	4
Credits	:	4
Instruction Mode	:	Lecture

Scheme of examination

Maximum Score	:	100
Internal Evaluations	:	30
End Semesters	:	70
Exam Duration	:	

Course Objectives: By the end of the course, students will be able to: Recognize and name basic film techniques (camera, editing, sound, mise-en-scène). Situate important Indian films historically and culturally. Develop curiosity for further study of film history and contemporary Indian film culture.

Course Outcomes: After completing this course, students will be able to: Identify and explain the fundamental aspects of film form and technique. Recognize key trends and figures in Indian and world cinema. Evaluate films as cultural and social texts, linking them to context and audience. Develop a lifelong appreciation for cinema as an art form and tool for communication.

Unit	Course Content	Instruction Hours
I	What is film appreciation? Active vs passive watching — Form: The Shot & Camera: Frame/ mise-en-scene, shot, camera movement, types of shots.	15
II	Editing & Montage: Cuts, continuity editing, montage - Diegetic vs non-diegetic sound, background score.	15
III	Narrative & Storytelling: Plot vs story, narration, flashbacks — Genre & Star System in Hindi Cinema — Popular genres (melodrama, action, masala, social realist).	15
IV	History: Silent, Studio Era, Golden Age: Key historical moments and their social context — Art cinema / parallel cinema, Contemporary Hindi Cinema.	15
Examination and Evaluation Pattern: - Internal Assessment 30 marks and External Assessment 70 marks.		
Text Books and References:		
Bollywood: A Guidebook to Popular Hindi Cinema — Tejaswini Ganti. Ideology of the Hindi Film: A Historical Construction — M. Madhava Prasad. Beyond the Boundaries of Bollywood: The Many Forms of Hindi Cinema — Rachel Dwyer (ed.)		