# SIKKIM UNIVERSITY

*(A Central University Established by an Act of Parliament of India, 2007)*

## LEARNING OUTCOME - BASED CURRICULUM

## M.A. (MASS COMMUNICATION)

**(With effect from Academic Session 2023-24)**


**DEPARTMENT OF MASS COMMUNICATION**

**SIKKIM UNIVERISTY**

**6TH MILE, TADONG - 737102**

**GANGTOK, SIKKIM, INDIA**

# VICE-CHANCELLOR'S MESSAGE

Sikkim University stands at the forefront of embracing the transformative National Education Policy (NEP) 2020. In alignment with NEP 2020's vision and the guidelines of the Learning Outcomes-based Curriculum Framework (LOCF) mandated by the UGC, we have undertaken a comprehensive revision of our curriculum across all departments. This initiative ensures a holistic educational experience that transcends traditional knowledge delivery, emphasizing the practical application of knowledge in real-world scenarios.The shift towards LOCF marks a pivotal change from teacher-centric to learner-centric education, fostering a more active and participatory approach to learning. Our updated curriculum clearly defines Graduate Attributes, Programme Learning Outcomes (PLOs), and Course Learning Outcomes (CLOs), setting clear objectives for our students to achieve. This revision is designed to enable a teaching-learning environment that supports the attainment of these outcomes, with integrated assessment methods to monitor and encourage student progress comprehensively.

A key innovation in our curriculum is the mandatory integration of Massive Open Online Courses (MOOCs) through the SWAYAM platform, enhancing accessibility and the breadth of learning opportunities for students. Our approach encourages multidisciplinary studies through the curriculum while allowing for specialization. The curriculum embodies the policy's core principle of flexibility by enabling mobility for students, thereby allowing the exit and entry of students in the program.

I extend my heartfelt gratitude to our faculty, the Head of the Department, the Curriculum Development Committee members, the NEP coordinators, and the dedicated NEP Committee of Sikkim University for their relentless dedication to updating our curriculum. I appreciate Prof. Yodida Bhutia, the Chairperson, and all dedicated NEP Committee members for their thorough review and integration of LOCF and NEP components into our curriculum.

To our students, I convey my best wishes as we embark on this journey with our updated and inclusive curriculum, aiming not only to enrich their academic knowledge but also to nurture their personal growth, critical thinking, and ability to adapt and innovate in an ever-changing world.

Best wishes,



Prof. Avinash Khare
Vice Chancellor
Sikkim University

# TABLE OF CONTENTS


| | CONTENTS | PAGE |
|---|---|---|
| 1 | Preamble | 1 |
| 2 | Post Graduate Attributes | 2 |
| 3 | Programme Learning Outcomes | 3 |
| 4 | Course Structure of Two-Year MA Mass Communication | 4-6 |
| | **SEMESTER-I** | |
| 5 | MAS-C-501: Introduction to Communication | 6-8 |
| 6 | MAS-C-502: Communication for Social Change | 8-10 |
| 7 | MAS-C-503: Communication & Media History in India | 10-12 |
| 8 | MAS-C-504: Print Journalism | 12-14 |
| 9 | MAS-S-505: Professional Communication Skills | 15-17 |
| | **SEMESTER-II** | |
| 10 | MAS-C-551: Media Laws & Ethics | 18-20 |
| 11 | MAS-C-552: Video Production | 20-22 |
| 12 | MAS-V-553: Cyber Security | 23-25 |
| 13 | MAS-O-554: Communication & Culture | 25-27 |
| 14 | MAS-S-555: Computer Knowledge & its Application | 27-28 |
| 15 | MAS-S-556: Introduction to Photography | 29-30 |
| | **SEMESTER-III** | |
| 16 | MAS-C-601: Media & Communication Research | 31-33 |
| 17 | MAS-O-602: Political Communication | 34-36 |
| 18<br>*OR*<br>19 | MAS-E-603: Public Relations & Corporate Communication<br>*OR*<br>MAS-E-604: Advertising | 37-42 |
| 20<br>*OR*<br>21 | MAS-E-605: Rural Communication<br>*OR*<br>MAS-E-606: Convergent Journalism | 43-48 |
| 22 | MAS-S-607: Radio Jockeying | 49-50 |
| 23 | MAS-P-608: Study Tour | 51 |
| | **SEMESTER-IV** | |
| 24 | MAS-P-651: Internship | 52 |
| 25 | MAS-V-652: Indian Contribution to Communication | 53-55 |
| 26<br>*OR*<br>27<br>*OR*<br>28 | MAS-E-653: Film Studies<br>*OR*<br>MAS-E-654: Media Management<br>*OR*<br>MAS-E-655: New Media Studies | 56-63 |
| 29<br>*OR*<br>30 | MAS-E-656: Radio Production<br>*OR*<br>MAS-E-657: TV Journalism | 63-67 |
| 31<br>*OR*<br>32 | MAS-R-658: Project-Dissertation<br>*OR*<br>MAS-P-659: Project-Production | 68 |

## PREAMBLE

The MA Programme in Mass Communication at Sikkim University started in 2010 during the institute's early phase of expansion. The first syllabus was developed by a Curriculum Development Committee comprising prominent academicians and professionals from the industry. With a blend of theory and practice in the field, the modular syllabus sought to provide students with skill-oriented training as well as build an understanding of the underpinning ideas and theories that explain the skills. The syllabus was subsequently made in unit structure and revised in 2013 and modified further in 2015, 2017, 2018, 2019.

The current revision of the existing syllabus was necessitated because the periodic updating was overdue and also due to the University's implementation of New Education Policy (NEP) 2020 from the academic session 2023-24. A syllabus review committee comprising of the Department's faculty members and three external members— two senior academics and one senior professional from the industry with academic experience — revisited the current syllabus.

This syllabus marks a sharp departure from its earlier versions. While keeping the spirit and the intent of the programme, the current 84-credit syllabus takes forward the key thrust areas of the NEP 2020 and offers multiple choices to the students. While students have to take seven core course and two value added courses from the subject domain, the programme offers various options they can choose from the basket of Elective (i.e., Specialisation) courses, Open (i.e., Interdisciplinary) courses, Skill Enhancement courses, Research and Production courses. Thus, in light of the NEP, nine Elective courses and two Open courses are on offer. Skill Enhancement courses find space for the first time in the syllabus; students are offered four Skill Enhancement courses. These courses complement the professional courses and will enhance the students' professional competencies as they enter various sectors of the media and communication profession.

Drawing upon key concepts in social sciences, communication studies, technology studies and developments in the media environment, the MA programme in Mass Communication profiles and contextualises the changes in the working of the media that arise as much from the proliferation of new technologies as from the shifting trajectory of the media industry. The course necessitates an interdisciplinary approach with communication as the reference point.

## POST GRADUATE ATTRIBUTES

Post Graduate attributes include disciplinary knowledge and understanding in the subject and generic skills that students would acquire and demonstrate on completion of the course. Following are the attributes that students undergoing the PG programme would be expected to inculcate during the course:

**PGA1: Disciplinary Knowledge**: Acquire a comprehensive understanding of the theories, concepts, and practices within the field of mass communication. Develop a strong foundation in specialized areas of mass communication, enabling learners to possess extensive knowledge about the historical, social, cultural, and economic factors that shape the media landscape.

**PGA2: Advanced Communication Skills:** Refined and enhanced communication skills, demonstrating proficiency in oral, written, and digital communication. Capable of crafting compelling and effective messages across various media platforms.

**PGA3: Critical Thinking, Problem-Solving & Communication:** Ability to critically analyze and evaluate complex issues, information and challenges in mass communication. This involves presenting logical arguments, supporting claims with evidence, and engaging in constructive debates and discussions. Capability of developing innovative solutions, evaluating different perspectives, and making informed decisions.

**PGA4: Research and Inquiry Skills:** Exhibit a curiosity for new knowledge and demonstrate the capability to engage in inquiry processes. Adept at critically analyzing media, conducting research, and applying theoretical frameworks to examine media phenomena. Skilled in identifying problems, formulating questions, data collection, analyzing data and interpreting the results.

**PGA5: Strategic Communication:** Develop and implement communication plans and campaigns for diverse audiences. Skilled in identifying communication objectives, target audiences, and selecting appropriate channels and tactics.

**PGA6: Digital Media Proficiency:** Demonstrate expertise in using digital tools and platforms for content creation, distribution, and engagement. Familiarize with social media strategies, data analytics, and emerging technologies in the media landscape.

**PGA7: Ethical and Responsible Communication**: Understanding the ethical considerations and responsibilities associated with mass communication. Navigate ethical dilemmas, adhere to professional standards, and promote integrity, diversity, and social responsibility in communication practices.

**PGA8: Cross-Cultural and Global Communication:** Demonstrate cultural competence and be capable of communicating effectively across diverse cultural and international contexts. Understand the influence of culture on media practices and be sensitive to cultural nuances.

## PROGRAMME LEARNING OUTCOMES

The Programme Learning Outcomes (PLOs) for post graduate course in Mass Communication are as follows:

**PLO 1**: Develop overall insights into the field of media and communication with an ability to connect communication with other disciplines keeping the former as the reference point.

**PLO 2**: Demonstrate advanced knowledge and understanding on the theories, concepts, and practices with relation to various factors that shape the media landscape.

**PLO 3:** Develop interest in various career options in the field of media and communication sector and the ability to make informed decisions about career choice.

**PLO 4:** Train in professional skills for entry-level industry jobs in various sectors of media and communication.

**PLO 5:** Equip with fundamental communication competencies that will enable learners to be productive, effective and successful in the professional workplace.

**PLO 6:** Develop interest in the further study of communication and explore possibilities of pursuing research degrees in the field.

**PLO 7:** Develop fundamental journalistic skills encompassing reporting, research, and storytelling across various media platforms.

**PLO 8:** Develop problem solving skills by applying specific strategies for effectiveness solution and communication.

**PLO 9**: Demonstrate advanced knowledge and understanding of the media research.

**PLO 10:** Participate in democratic debates and discussions.

# COURSE STRUCTURE OF MASTER DEGREE PROGRAMME IN MASS COMMUNICATION

| SEMESTER-I | | | | | | | |
|---|---|---|---|---|---|---|---|
| **Course Code** | **Title of the Course** | **Credit** | **Total Marks** | **Internal Marks** | **Practical Marks** | **End Sem Marks** | **Contact hr/week** |
| MAS-C-501 | Introduction to Communication | 4 | 100 | 50 | 0 | 50 | 3L+1T |
| MAS-C-502 | Communication for Social Change | 4 | 100 | 50 | 0 | 50 | 3L+1T |
| MAS-C-503 | Communication & Media History in India | 4 | 100 | 50 | 0 | 50 | 3L+1T |
| MAS-C-504 | Print Journalism | 4 | 100 | 25 | 25 | 50 | 3L+2P |
| MAS-S-505 | Professional Communication Skills | 4 | 100 | 25 | 25 | 50 | 3L+2P |
| **TOTAL** | | **20** | **500** | **200** | **50** | **250** | |
| **SEMESTER-II** | | | | | | | |
| MAS-C-551 | Media Laws & Ethics | 4 | 100 | 50 | 0 | 50 | 3L+1T |
| MAS-C-552 | Video Production | 4 | 100 | 25 | 25 | 50 | 3L+2P |
| MAS-V-553 | Cyber Security | 4 | 100 | 50 | 0 | 50 | 3L+1T |
| MAS-O-554 | Communication & Culture | 4 | 100 | 50 | 0 | 50 | 3L+1T |
| MAS-S-555 | Computer Knowledge & its Application | 2 | 50 | 25 | 25 | 0 | 4P |
| MAS-S-556 | Introduction to Photography | 2 | 50 | 25 | 25 | 0 | 4P |
| **TOTAL** | | **20** | **500** | **225** | **75** | **200** | |
| **SEMESTER-III** | | | | | | | |
| MAS-C-601 | Media & Communication Research | 4 | 100 | 50 | 0 | 50 | 3L+1T |
| MAS-O-602 | Political Communication | 4 | 100 | 50 | 0 | 50 | 3L+1T |
| **Electives (Students to choose any one course from 603 and 604)** | | | | | | | |
| MAS-E-603 | Public Relations & Corporate Communication | 4 | 100 | 25 | 25 | 50 | 3L+2P |
| MAS-E-604 | Advertising | 4 | 100 | 25 | 25 | 50 | 3L+2P |
| **Electives (Students to choose any one course from 605 and 606)** | | | | | | | |
| MAS-E-605 | Rural Communication | 4 | 100 | 25 | 25 | 50 | 3L+2P |
| MAS-E-606 | Convergent Journalism | 4 | 100 | 25 | 25 | 50 | 3L+2P |
| | | | | | | | |
| MAS-S-607 | Radio Jockeying | 2 | 50 | 25 | 25 | 0 | 4P |
| MAS-F- | Study Tour | 2 | 50 | 50* | 0 | 0 | ** |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 608 | | | | | | | |
| | **TOTAL** | **20** | **500** | **225** | **75** | **200** | |
| **SEMESTER-IV** | | | | | | | |
| MAS-I-651 | Internship | 4 | 100 | 100* | 0 | 0 | ** |
| MAS-V-652 | Indian Contribution to Communication | 4 | 100 | 50 | 0 | 50 | 3L+1T |
| **Electives (Students to choose any one course from 653, 654 and 655)** | | | | | | | |
| MAS-E-653 | Film Studies | 4 | 100 | 50 | 0 | 50 | 3L+1T |
| MAS-E-654 | Media Management | 4 | 100 | 50 | 0 | 50 | 3L+1T |
| MAS-E-655 | New Media Studies | 4 | 100 | 50 | 0 | 50 | 3L+1T |
| **Electives (Choose any one course from 656 and 657)** | | | | | | | |
| MAS-E-656 | Radio Production | 4 | 100 | 25 | 25 | 50 | 3L+2P |
| MAS-E-657 | TV Journalism | 4 | 100 | 25 | 25 | 50 | 3L+2P |
| **Electives (Students to choose any one course from 658 and 659)** | | | | | | | |
| MAS-R-658 | Project-Dissertation | 8 | 100 | 50 | 50 | 0 | ** |
| MAS-P-659 | Project-Production | 8 | 100 | 50 | 50 | 0 | ** |
| | **TOTAL** | **24** | **500** | **275** | **75** | **150** | |
| | **TOTAL AGGREGATE** | **84** | **2000** | **925** | **275** | **800** | |

**Explanation of Course Code**

| **C** | **E** | **S** | **V** | **O** | **F** | **P** | **R** |
|---|---|---|---|---|---|---|---|
| Core | Elective | Skill Enhancement Courses | Value Added Courses | Open | Field Activity | Practicum | Research |

**Note:**

- *To be evaluated internally through formative assessment (Study Tour, Internship, Project)
- ** Study Tour – To be schedule for 10 days, Internship for 1 month, Dissertation and Production are fieldworks
- Semester-end practical examination will be considered as the mode of summative assessment for Computer Knowledge & its Application, Introduction to Photography, Radio Jockey and Project
- Practical are to be evaluated by external examiner through viva-voce
- Contact hr/week - L+T = Lecture + Tutorial; L+P = Lecture + Practical; P = Practical

**SWAYAM**

Students may earn up to 40 percent of the total credits of the programme from SWAYAM (Study Webs of Active–Learning for Young Aspiring Minds). The selection of the course(s) from SWAYAM is subject to their availability during the particular period and at least 75 percent content similarity to the existing courses in the department. The credits and the grade earned by the students in the particular course will be transferred from their ABC and added in their mark statement. SWAYAM Mentor of Department will assist and facilitate the identification of the relevant courses by the students every semester.

# SEMESTER-I

## MAS-C-501
## INTRODUCTION TO COMMUNICATION

| | | |
|---|---|---|
| Semester: First Semester | Course Level: 500 | Total Marks:100 |
| L+ T+ P: 3+1+0 = 4 Credits | Lecture: 45Hrs + Tutorial: 15 Hrs + Practical: 0 Hrs | |

**Course Description:**

This course introduces basic concepts, models and theories informed by communication and allied disciplines. It is assumed that the field of Communication is an interdisciplinary field if inquiry. Understanding and engaging with the field of communication is a recent one. This paper will introduce basic concepts that transcends compartmentalised view of understanding discipline and intends to engage students across disciplines to meaning making of the field. Through readings, discussions, case studies, and assignments, students will develop a critical understanding of the theoretical frameworks that underpin communication practices and research.

**Course Learning Outcomes:**
By the end of the course, students will be able to:
CLO 1: Explain the basic nature of communication and its process
CLO 2: Analyse and evaluate different communication models
CLO 3: Develop a critical perspective on the role of communication theories in shaping our understanding of communication phenomena.
CLO 4: Analyse communication from philosophical perspectives

**Unit I: Basic Concepts of Communication**
1.1 Transportation/Transmission
1.2 Culture and communication
1.3 Material and symbolic
1.4 Information and Communication
1.5 Circulation and Flow

**Unit II: Communication Models**
2.1 Linear models – From Rhetoric to Technology (Aristotle's Model, The Shannon-Weaver Model)
2.2 Processual model (From effect to Process)

2.3 Transactional Model
2.4 Spiral of Silence
2.5 Cybernetics

**Unit III: Communication Theories**
3.1 Media effects
3.2 Structure-Function
3.3 Political Economy
3.4. Ideology
3.5. Semiotics
**Unit IV: Philosophical Orientations**
4.1 Positivism
4.2 Phenomenology
4.3 Hermeneutics
4.4 Structuralism/Post Structuralism
4.5 Post Modernism

**Suggested Teaching Learning Strategies**

- Lecture-cum discussion
- Presentations by students on selected topics.
- Guided readings and discussions on theories and models
- Philosophical debates and group discussions
- Discussions on real world media and communication scenarios

**Assessment Framework**

| **Assessment** | **Written Modes** | **Oral Modes** | **Integrated Modes** |
|---|---|---|---|
| **Formative Marks: 50 (25+25 marks)** | Class Test, Assignment | Authentic Problem Solving, Group discussion | Presentation |
| **Summative Marks: 50** | Semester-end examinations conducted by the university will be considered the mode of summative assessment. | | |

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

**Suggested Readings:**


- Baran, S. J., & Davis, D. K. (2015). *Mass communication theory: Foundations, ferment, and future* (7th ed.). Cengage.
- Beebe, S. A., Beebe, S. J., & Redmond, M. V. (2017). *Interpersonal communication: Relating to others* (8th ed.). Pearson.
- Craig, R. T. (1999). Communication theory as a field. *Communication theory, 9*(2), 119-161.
- DeFleur, M. L., & Ball-Rokeach, S. J. (2017). *Theories of mass communication.* Routledge.
- Gudykunst, W. B., & Kim, Y. Y. (2017). *Communicating with strangers: An approach to intercultural communication.* McGraw-Hill.
- Mattelart, A., & Mattelart, M. (1998). *Theories of communication: A short introduction*. Sage.
- McQuail, D. & Deuze, M. (2020). *McQuail's Media & Mass Communication Theory* (7th ed.). SAGE.
- Miller, K. (2019). *Communication theories: Perspectives, processes, and contexts (2nd ed.).* McGraw-Hill.

- Steinberg, S. (2007). *An introduction to communication studies*. Juta.
- West, R. & Turner, L. H. (2018). *An introduction to communication*. Cambridge University Press.
- Windahl, S. & McQuail, D. (2015). *Communication models for the study of Mass Communications*. Taylor & Francis.


## MAS-C-502
## COMMUNICATION FOR SOCIAL CHANGE

| | | |
|---|---|---|
| Semester: First Semester | Course Level: 500 | Total Marks:100 |
| L+ T+ P: 3+1+0 = 4 Credits | Lecture: 45Hrs + Tutorial: 15 Hrs + Practical: 0 Hrs | |

**Course Description:**

This course provides an overview of key theoretical approaches of modernisation, dependency and participatory communication that have influenced the field of development communication. The course aims to give a broad understanding of the relationships between communication and socioeconomic development, and the role that communication plays in promoting social change and development.

**Course Learning Outcomes:**

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

CLO 1: Demonstrate an understanding of key theories around communication, development, culture, behaviour and social change

CLO 2: Apply various theories, methodologies, approaches of communication for social change

CLO 3: Design effective strategies and messages for social change

CLO 4: Identify key issues in sustainable development as a basis for engaging in effective development communication

CLO 5: Analyse the role of ICT and new media in specific development and social change contexts, with societal, cultural and ethical aspects taken into consideration.

**Unit I: Key concepts and approaches in C4D**

1.1 Relationship between Communication and Development
1.2 Communication as input in Development
1.3 Development support Communication
1.4 Development planning and Communication

**Unit II: Approaches to Development Communication**

2.1 Unilinear Approaches
2.2 Linear Approaches
2.3 Dependency theory
2.4 Multiplicity paradigm; Alternative Development

**Unit III: Development discourses and critiques**

3.1 Political economy of development in India

3.2 Participation as Development; Participatory Approaches to Development
3.3 Tyrannies of participation
3.4 From Development to Governance

**Unit IV: ICT4D**
4.1 Strengthening ICT for Development
4.2 Digital Development; women empowerment and development
4.3 ICT4D and Sustainable Development; social entrepreneurs
4.4 Digital Divide to Digital Justice

**Suggested Teaching Learning Strategies**

- Interactive lectures, brainstorming sessions, critical thinking and discussion, reflective writing
- Group discussions, case studies and small group projects
- Individual presentations on selected readings, summaries of readings
- Instructional media (podcasts, videos etc)

**Assessment Framework**

| Assessment | Written Modes | Oral Modes | Integrated Modes |
|---|---|---|---|
| **Formative Marks: 50 (25+25 marks)** | Written test, development news diary, term paper, take-home assignment, quiz | Reflective discussion on a topic/theme, strategic questioning | Term paper writing and presentation, project presentation |
| **Summative Marks: 50** | Semester-end examinations conducted by the university will be considered the mode of summative assessment. | | |

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

**Suggested Readings:**


- Bornstein, D. (2007). *How to change the world: Social entrepreneurs and the power of new ideas*. Oxford University Press.
- Cooke, B., & Kothari, U. (Eds.). (2001). *Participation: The new tyranny?*. Zed books.
- Enghel, F., &Noske-Turner, J. (Eds.). (2018). *Communication in international development: Doing good or looking good?*. Routledge.
- Heeks, R. (2017). *Information and communication technology for development (ICT4D)*. Routledge.
- Mefalopulos, P. (2008). *Development communication sourcebook: Broadening the boundaries of communication*. World Bank Publications.
- Melkote, S. R., & Steeves, H. L. (2015). *Communication for development: Theory and practice for empowerment and social justice*. Sage.
- Nair, K. S., Smith, S. A., & White, S. A. (Eds.). (1993). *Perspectives on development communication*. Sage.
- Servaes, L., & Servaes, J. (2021). Participatory communication for social change. In *Handbook of Communication and Development* (pp. 120-141). Edward Elgar Publishing.
- Singhal, A., & Rogers, E. M. (2001). *India's communication revolution: from bullock carts to cyber marts*. Sage.
- Tacchi, J., & Tufte, T. (Eds.). (2020). *Communicating for change: Concepts to think with*. Springer Nature.

- Thomas, P. N. (2018). *Communication for social change: context, social movements and the digital*. Sage.
- Wilkins, K. G., Tufte, T., & Obregon, R. (2014). *The handbook of development communication and social change*. John Wiley & Sons.


## MAS-C-503
## COMMUNICATION & MEDIA HISTORY IN INDIA

| | | |
|---|---|---|
| Semester: First Semester | Course Level: 500 | Total Marks:100 |
| L+ T+ P: 3+1+0 = 4 Credits | Lecture: 45Hrs + Tutorial: 15 Hrs + Practical: 0 Hrs | |

**Course Description**

The course acknowledges that communication and history are deeply intertwined— while one changes, the other is affected. Making a distinction between media history and history of media, the course privileges the former over the latter. While media history is about the act, agencies and institutions that result in the emergence and sustenance of the media, history of media centres around the medium— the artefact, and is thus narrow in its scope of inquiry. The first unit sets a framework for the course by posing a set of issues and polemics about how communication and history engage with each other over time. The subsequent units deal with actor, agency and institution of communication in India, their evolution and their roles they performed in the society.

**Course Learning Outcomes:**

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

CLO 1: Appraise the strong linkage between communication and history;

CLO 2: Describe India's communication and media history in the context of the larger theoretical framework for studying communication and history;

CLO 3: Appreciate the role and contribution of various media in India in India's political struggle and change; and

CLO 4: Demonstrate an ability to critically explain the present media scenario in India as either a continuum of or break away from the past.

**Unit I: History and Communication: the level playing field**

1.1 History of communication history
1.2 Grand theories, periodisation and historical narratives
1.3 Historicity and communication
1.4 Historiography and communication

**Unit II: Early history of communication in India**

2.1 Communication before the printing press
2.2. The printing press and the public sphere
2.3. Newspapers, public opinion and colonial governance
2.4 Archive, technology and media

**Unit III: Press and political mobilization**

3.1. English versus vernacular press

3.2. Print and nationalism
3.3. Press in post-1947
3.4. Newspaper revolution in post-1977

**Unit IV: Media and social change**
4.1. Cinema and change
4.2. Radio and development
4.3. Television and social transformation
4.4. Cassette culture/video magazine

**Suggested Teaching Learning Strategies**

- Class lecture-cum discussion
- Online recorded video lectures
- Online lectures by identified experts
- Guided readings, discussions, and group discussions
- Presentations by students on selected topics.

**Assessment Framework**

| Assessment | Written Modes | Oral Modes | Integrated Modes |
|---|---|---|---|
| **Formative Marks: 50 (25+25 marks)** | Class Test, Class Assignment, Home Assignment, Open book tests, Article Review | Quiz, Group discussion, | Presentation, Seminars |
| **Summative Marks: 50** | Semester-end examinations conducted by the university will be considered the mode of summative assessment. | | |

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

**Suggested Readings:**


- Bayly, C. A. (1993). *Knowing the country: Empire and information in India*. Cambridge University Press.
- Bell, B., Das, B., Brower, Brower, J, et al. (Eds.). (2005). Media and mediation. Sage
- Briggs, A., and Burke, P. (2010). A social history of media: From Gutenberg to the Internet. Polity Press..
- Burra, R., Rajadhyaksha, A., Chandran, M., et.al. (1981). Film India: Looking back 1896-1960, Directorate of Film Festivals (New Delhi).
- Chatterji, P. C. (1987) Broadcasting in India. Sage.
- Farmer, V. L. (2000). Depicting the nation: Media politics in Independent India. in F. R. Frankel, et al., (Eds.), *Transforming India* (pp. 244-287). Oxford University Press.
- Israel, M. (1994) Communications and power: Propaganda and the press in the Indian nationalist struggle, 1920-1947. Cambridge University Press.
- Jeffrey, R (2000) India's newspaper revolution: Capitalism, politics and the Indian-language press 1977-99. Oxford University Press.
- Johnson, K. (2001) Television and the social change in rural India. Sage.
- Manuel, P. (1993). Cassette culture: Popular music and technology in north India. University of Chicago Press.

- Mehta, N. (2008) India talking: Politics, democracy and news television. In N. Mehta (Ed.), *Television in India: Satellites, politics and cultural Change* (pp 32-61). Routledge.


## MAS-C-504
## PRINT JOURNALISM

| | | |
|---|---|---|
| Semester: First Semester | Course Level: 500 | Total Marks:100 |
| L+ T+ P: 3+0+1 = 4 Credits | Lecture: 45Hrs + Tutorial: 0 Hrs + Practical: 30 Hrs | |

**Course Description:**

The primary objective of this course is to train students for the field of print media journalism. The course focuses on both theory and practice of the print media. Through this course, the students will acquire the skills of writing and editing news and other types of journalistic writings. The students will also get ideas on the working of this medium of print and the entire process of news making and production.

**Course Learning Outcomes:**

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

CLO 1: Write news stories for print media applying the principles of news writing.

CLO 2: Compose other types of journalistic stories for the medium of print by applying different principles of writing

CLO 3: Acquire the skill of designing and producing newspaper

CLO 4: Implement editing skills to edit news stories and other types of journalistic stories

**Unit I: Basic concepts: News determinants and production of news:**

1.1 Understanding news, determinants of news, types of news, hard news and soft news, objectivity in news, influencers of news-market and audience, owners, advertisers,

1.2 Concept of reporting and its significance: objective, interpretative and investigative reporting, importance of research in reporting

1.3 Reporters in action, their qualities and responsibilities, sources of a reporter and the process of cultivation of sources, correspondents as integral parts of the process of news making-principal, political, staff correspondents, stringers and their roles, liners

1.4 Reporting in beats, important beats in a newspaper: political, legal, business, sports, science and technology, women and child, fashion and lifestyle

1.5 News production hierarchy: Editorial department, editor in command of the news room, his roles and responsibilities, other news personnel in a newspaper, their roles and responsibilities

**Unit II: Editing process and significance of the edit page**

2.1 Concept of Editing, importance of editing for a newspaper, editing process, copy editors, hierarchy in the desk, editing techniques and symbols, style sheet, news huddle, application of newer technology in editing, editing software

2.2 Edit page as the mirror of the newspaper, various components in the edit page and their importance: editorials, articles, columns, middle, reviews, letters to the editor, innovations in the edit page,

2.3 Storytelling through photographs, importance of photographs in journalism, Photo journalism, editing a photograph, cropping, enhancing, caption writing, photo placements

2.4 Page layout-modular, horizontal, vertical, parts of a newspaper-mast head, ear panels, bottom spread, gutter space

2.5 Diversifications of a newspaper, newspaper supplements, their importance, concept of newspaper editions and their importance

**Unit III: Journalistic Writings and writing techniques**

3.1 News Writing: Basic principles of good writing, elements of a news, parts of a news story, news writing techniques-inverted pyramid style and its significance, importance of headlines in a story, various types of headlines, writing the lead, exploring with various types of leads-summary, narrative, question, delayed identification, staccato, contrast leads

3.2 Feature writing: understanding feature, importance of features in journalism, different types of features-personality, travelogue, historical, feature writing techniques

3.3 Opinion writing: editorial writing, different types of editorials and their writing techniques, role of the leader writers in a newspaper

3.4 Writing articles: Importance of articles, news vs, features vs articles, concept of syndicate writing, free lancing as a career option

3.5 Review writing: concept of review writing, differences between theoretical, critical and review writing, importance of readers, exploring with different types of review writings-film review writing techniques, book review writing techniques, writing letters to the editor of a newspaper

**MAS-C-504 (B)**

**Unit IV: Practical**

As part of the practical component the students will implement the skills they have acquired of researching, writing, editing and making the finished product by bringing out a soft copy or hard copy of a newspaper. (Hard copy will be Financed by the University) (Viva-voce for 25 marks will be conducted to test the skills they have acquired)

**Suggested Teaching Learning Strategies:**

- Lecture-cum-discussion
- Field assignments
- Writing activities in the class
- Writing activities at home
- Lab activities

**Assessment Framework**

| Assessment | Written modes | Oral modes | Integrated modes |
|---|---|---|---|
| **Formative Marks:50 (25+25 marks)** | Class assignments, home assignments, class test, online test | Oral test, viva-voce | Field assignments, Lab activities, projects |
| **Summative Marks:50** | Semester-end examinations conducted by the university will be considered the mode of summative assessment. | | |

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

**Suggested Readings:**


- Branston, Gill. and Stafford, Roy. (2010). *The media student's handbook*. Routledge.
- Fedler, F, et.al. (2005). *Reporting for the media*. Oxford University Press.
- Hough, G.A. (1988). *News writing*. Kanishka Publications
- Kamath, M.V. (2009). *The journalists handbook*. Vikas Publishing House.
- Meikle, G. (2009). *Interpreting News*. Palgrave Macmillan
- NDTV Style Book. New Delhi.
- Parthasarathi, R. (2009). *Here is the news: Reporting for the media*. Sterling Publishers.
- Srivastava, K.M. (2008). *News reporting and editing*. Sterling Publishers
- Strentz, H. (1992). *News reporters and news sources*. Prentice Hall of India.
- Thomas, E.C. (2001). *Economic and business journalism*. Sterling Publishers.

## MAS-S-505
## PROFESSIONAL COMMUNICATION SKILLS

| | | |
|---|---|---|
| Semester: First Semester | Course Level: 500 | Total Marks:100 |
| L+ T+ P: 3+0+1 = 4 Credits | Lecture: 45Hrs + Tutorial: 0 Hrs + Practical: 30 Hrs | |

**Course Description:**

This course introduces professional communication skills that are central to all roles in the professional environment. Communication professionals, irrespective of their field of endeavour, have to be equipped with some fundamental skills that will enable them to be productive and effective in the workplace. This course will impart the most essential skills to help students become proficient in the craft of communication. This course will be based on practical exercises, assignments, projects and the skills learnt can be deployed in numerous career fields of communication.

**Course Learning Outcomes:**

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

CLO 1: Deploy personal skills for professional success by demonstrating the ability to handle complex communication culture, etiquettes and situations

CLO 2: Use Symbolic, Verbal & Nonverbal Communication to communicate effectively in the everyday workplace

CLO 3: Write clearly and concisely to communicate with the target audience/readers

**Unit I – Personal Skills for Professional Success**

1.1 Understand communication culture in the organization

1.2 Communication protocols with customers, Communication Etiquettes

1.3 Developing a Learning & Research Mindset

1.4 Critically Thinking, Analytical Skills & Advocacy

1.5 Collaboration and Teamwork

**Unit II – Symbolic, Verbal & Nonverbal Communication in a professional environment**

2.1 Symbolic communication, Cultural symbols & meaning, Multicultural, Intercultural, and Cross-Cultural Exchanges

2.2 Non-Verbal Communication - Facial expressions, Kinesics, Paralinguistics, Body language and posture, Proxemics, Gaze, Haptics, Appearance, Chronemics, Physiological responses

2.3 Non-verbal behaviour in cross cultural interactions

2.4 The art of Public Speaking & Pitching, Personal Branding, Interview Etiquette

2.5 Digital Communication Psychology, Online Communication Etiquette

**Unit III - Professional Writing Communication**

3.1 Writing Principles, Understanding the Audiences/Readers, Culture & Context

3.2 Writing Skills – Styles, Tone, Tenor, Writing Covering Lettre, CV/Resume

3.3 Creative, Technical and Business Writing Process

3.4 Business Writing Skills - Business letters, Questionnaires, Reports, Brochures, Value Proposition Documents, Fact Sheets & other organizational artifacts, Job descriptions, Memorandum

3.5 Communicating using Digital Tools, writing professionally for digital media, Handling Complex Digital Communication situations

**MAS-S-505 (B)**

**Unit IV – Practical**

4.1 Team Project - Study an organization/local business ventures to understand it communication culture *Or* Teamwork on creating and presenting an effective Communication Strategy for a unique hypothetical organizational problem/event/situation

4.2 Observe and report on Non-Verbal Communication in an AV of your choice

4.3 Personal Branding on Digital platforms along with a CV and a covering letter
(Viva-voce will be conducted to evaluate the professional communication skills acquired by the students)

**Suggested Teaching Learning Strategies**

- Lecture-cum discussion
- Workshops
- Flipped Classroom
- Presentations by students
- Learning by doing, simulated workplace scenarios, role plays and team works

**Assessment Framework**

| Assessment | Written Modes | Oral Modes | Integrated Modes |
|---|---|---|---|
| **Formative Marks: 50 (25+25 marks)** | Class Test, Assignment | Think-Pair-Share, Role Playing, Viva-voce | Presentation, Authentic Problem Solving |
| **Summative Marks: 50** | Semester-end examinations conducted by the university will be considered the mode of summative assessment. | | |

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

**Suggested Readings:**


- Bakker, A., & Derks, D. (eds). (2013). *The psychology of digital media at work*. Routledge.
- Barksdale, K. (2012). *DigiTools: Communication, information, and technology skills*. Cengage Learning.
- Darics, E. (2015). *Writing online – A guide to effective digital communication at work*. Business Expert Press.
- Dhawan, E. (2021). *Digital body language: How to build trust and connection No matter the distance.* St. Martin's Press.
- Foster, M. L., & Brandes S. H. (eds.). (1980). *Symbol as sense: New approaches to the analysis of meaning*. Academic Press.
- Gallo, C. (2016). *Talk like TED: The 9 public-speaking secrets of the world's top minds.* Pan Macmillan India.
- Garner, B. A. (2012). *HBR guide to better business writing*. Harvard Business Review Press.
- Goffman, E. (2021). *The presentation of self in everyday life*. Knopf Doubleday Publishing Group.

- Goman, C. K. (2008). The nonverbal advantage: Secrets and science of body language at work. Berrett-Koehler Publishers, Inc.
- Reiman, T. (2008). *The power of body language: How to succeed in every business and social encounter*. Pocket Books.
- Robert H. W. (2000). *Understanding audiences: Learning to use the media constructively*. Routledge.
- Roman, K., & Raphaelson, J. (2000). *Writing that works: How to communicate effectively in business*. Collins Reference.
- Stone, D., Patton, B., & Heen, S. (2010). *Difficult conversations: How to discuss what matters most*. Penguin Books.


QUEST KNOWLEDGE WISDOM
SIKKIM UNIVERSITY
ESTD 2007

## MAS-C-551
## MEDIA LAWS & ETHICS

Semester: Second Semester | Course Level: 500 | Total Marks:100

L+ T+ P: 3+1+0 = 4 Credits | Lecture: 45Hrs + Tutorial: 15 Hrs + Practical: 0 Hrs

**Course Description:**

The course provides an overview of the press and media laws in India as well as the Constitution of the country. It also aims to provide the students with a critical dimension of ethical issues related to mass media by using relevant case studies. Ethical dilemmas encountered by media professionals and communications specialists, including challenges posed by global technologies are also explored.

**Course Learning Outcomes:**

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

CLO 1: Define basic legal terminology pertaining to media and journalistic practice

CLO 2: Apply media laws to case studies and evaluate the relative merits and demerits of laws and ethical questions pertaining to media

CLO 3: Demonstrate an ability to think critically and make fair and reasoned judgment about news, issues and events.

CLO 4: Employ journalistic standards and practices in a variety of newsgathering settings.

CLO 5: Determine the provisions provided to the journalist

CLO 6: Interpret cases and rulings in media law and ethics cases.

**Unit I: Constitutional Scope of Freedom**

1.1 Fundamental Rights, Duties of Citizens.

1.2 Freedom of Expression: Overview of the Constitution of India,

1.3 Freedom of the Press- Substance of Article 19, Interpretation of Article 19 and Reasonable Restrictions.

1.4 Limits of Transparency: Privileges of the legislature - Article 105, Article 194 and Article 19 (A); Judiciary and contempt of Court; Information and the bureaucracy: Official Secrets Act; Lokpal; RTI

**Unit II: Jurisprudence and Media**

2.1 Boundaries of Freedom of Expression: Media Content- Morality, Public Interest, Women & Minorities; Advertisement, Indecent Representation of Women (Prohibition) Act

2.2 Defending Individual Rights: Trial by Media, Defamation- IPC Article 499-500, Libel, Slander, Provisions for Defences; Interpreting Right to Privacy

2.3 Protecting the State: Colonial Legacies; Restrictions through IPC and CrPC

2.4 Accumulation of Interests: Anti-Trust ideas; Consumer Protection and Consumer Courts; Liability and Foreign Media; Working Journalist Act, 1955

**Unit III: Media Related Acts in India**

3.1 Registration of Books and Newspaper Act, 1867; Copyright Act, 1957.

3.2 Prasar Bharati Act.

3.3 Cyber Laws in India: IT Act and its amendments and limitations

3.4 Institutional agencies**:** RNI and its Duties, Broadcast regulations and I&B Ministry, Press Commissions and their recommendations, Press Council of India- formation, composition, role, power, guidelines; Censor board, Censorship Act and Procedures; Cable T.V. Network Regulations Act.

**Unit IV: Media Ethics**

4.1 Ethics: what and why of ethics; Truth, Fairness and Objectivity, Case Studies in Indian context; Tangible Property- Knowledge and Copyright; Ownership and Usage Right, Fair Use and Piracy

4.2 Basics of Media Ethics: Press Council Code of Ethics, PCI Guidelines on Privacy and Public Interest; Advertising Standards Council of India Guidelines; News Broadcasters' Association Code

4.3 Regulation of Broadcasting, Cable, Internet and Political Speech; misinformation and disinformation, bias and news plagiarism, obscenity and indecency, whistle-blowers and sources

4.4 Media and self-regulation; self-regulatory bodies; Regulations on emerging technologies; Debates about AI, Computer generated works and copyright.

**Suggested Teaching Learning Strategies**

- Interactive lectures, brainstorming sessions, critical thinking and discussion, reflective writing
- Group discussions, case studies and small group projects
- Individual presentations on selected readings
- Instructional media (podcasts, videos etc)

**Assessment Framework**

| **Assessment** | **Written Modes** | **Oral Modes** | **Integrated Modes** |
|---|---|---|---|
| **Formative Marks: 50 (25+25 marks)** | Written test, term paper, quiz, take-home assignment | Moderated discussion, debates, strategic questioning | Presentation, case analysis |
| **Summative Marks: 50** | Semester-end examinations conducted by the university will be considered the mode of summative assessment. | | |

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

**Suggested Readings:**


- Basu, D. D. (2022). *Introduction to the constitution of India*. Lexis Nexis.
- Basu, D.D. (2010). *Laws of the press.* Lexis Nexis.
- Christians, C. G., Fackler, M., Richardson, K. B., & Kreshel, P. (2020). *Media ethics: Cases and moral reasoning*. Routledge.
- Gaon, A. H. (2021). *The Future of copyright in the age of artificial intelligence*. Edward Elgar Publishing.
- Kashyap, S. (2010). *Indian constitution: Conflicts and controversies.* Vitasta Publishing.
- Lillie, W. (2011). *And introduction to ethics*. Allied Publishers.
- McBride, K., & Rosenstiel, T. (Eds.). (2013). *The new ethics of journalism: Principles for the 21st century*. Sage/CQ Press.
- Ross, S. D., Reynolds, A., & Trager, R. (2019). *The law of journalism and mass communication*. Sage/CQ Press.

- Thakurta, P. Guha. (2012) *Media ethics-truth, fairness and objectivity*. Oxford University Press.
- Ward, S. J. (2011). *Ethics and the media: An introduction*. Cambridge University Press.


## MAS-C-552
## VIDEO PRODUCTION

| | | |
|---|---|---|
| Semester: Second Semester | Course Level: 500 | Total Marks:100 |
| L+ T+ P: 3+0+1 = 4 Credits | Lecture: 45Hrs + Tutorial: 0 Hrs + Practical: 30 Hrs | |

**Course Description:**

The course intends to train the students to make a career in the field of television and video production. It will enable them with the skill sets required to produce various kinds of content for different platforms. Any kind of video production demands operating and working with different kinds of sophisticated equipment for which some amount of technical knowledge is required. This course is designed in such a way that the students will acquire these technical know-how.

**Course Learning Outcomes:**

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

CLO 1: Operate video camera and other equipment necessary for video production

CLO 2: Produce audio-visual content of different genres

CLO 3: Design and write scripts for different video formats

CLO 4: Acquire video editing skills by editing audio visual content applying different techniques of editing

**Unit I: Video production process**

1.1 Understanding visual grammar-perception of vision and visual elements, compositional techniques for visual images

1.2 Composing moving images-shot as the basic element, purpose of a shot, classification of Shots, shots classified by-shot angles and lens angles, camera movement and height, framing techniques

1.3 Camera operation: various parts of a camera and their functions and control, different camera accessories and their usage and control, camera lens and their functions,

1.4 Understanding ENG and EFP production— basic difference, single and multi-camera production, different formats of video production-documentary, fiction films, corporate films, reality shows, news and news-based programmes, interview-based programmes, television serials, musical programmes and music videos, insta-reels, public service announcements, advertisements, promotional videos

1.5 Video Production Process-stages of production, personnel involved in different stages and their roles and responsibilities, director as the creative head and in control of production, producer as the key person of the production process

**Unit II: Pre-Production: Fiction and non-fiction**

2.1 Pre-production process for non-fiction (documentary): generating ideas, creating the mind map, research, conducting recce, writing the treatment and creative concept, preparing the budget, writing the proposal, developing the script

2.2 Script as the blueprint of production, different types of scripts-double column, narrative, screenplay, storyboarding, elements of a script, different script terminologies and their usage

2.3 Pre-production process for fiction: Generating story ideas, narrative elements, developing the plot, principles of plot construction, writing the creative concept and treatment, writing the proposal

2.4 Understanding the importance of aesthetics, considering the mise-en-scene, selecting the cast and crew members, selecting locations for filming, writing different types of scripts for different purposes

2.5 Production planning for fiction and non-fiction, conducting shot division and script breakdown, auditioning, finalising the cast, sets and costumes, props, preparing the shooting schedule, production briefings, equipment hiring and preparing the templates for different purposes, role of the production manager

**Unit III: Production and Post production**

3.1 Understanding lighting for video production, importance of lighting, sources of lights, basic lighting techniques for indoor and outdoor production, lighting accessories

3.2 Importance of sound in video production, sources of sound, types of sound, SFX, types and use of microphone for different types of programmes, audio console

3.3 Production stage (outdoor): Rehearsing, planning for camera placements and movements on location, blocking, shooting, preparing the log-sheet on location

3.4 Post-production: editing, online and offline editing, video console, montage vs continuity editing, voice over, dubbing, rough cut, preparing the final cut, VFX, elements of music, closing the file

3.5 Marketing and promotion planning-getting sponsors, conceive a marketing plan, promotion and distribution strategies

**MAS-C-552 (B)**

**Unit IV: Practical**

Students will produce a short duration fiction or non-fiction audio-visual content (max 10 minutes duration). (Viva-voce for 25 marks will be conducted to test students' pre-production, production and post production skills)

**Suggested Teaching Learning Strategies:**

- Lecture
- Hands on training
- Writing exercises
- Field activities
- Lab activities

**Assessment Framework**

| Assessment | Written modes | Oral modes | Integrated modes |
|---|---|---|---|
| **Formative Marks:50 (25+25 marks)** | Class assignments, home assignments, class test, online test | Oral test, viva-voce, | Field activities, Projects, group activities |
| **Summative Marks:50** | Semester-end examinations conducted by the university will be considered the mode of summative assessment. | | |

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

**Suggested Readings:**


- Belavadi, V. (2013). *Video production*. Oxford.
- Compesi, R., & Gomez, J. (2018). *Introduction to video production: Studio, field and beyond*. Routledge.
- Friedman, A. (2010). *Writing for visual media*. Focal Press.
- Kellison, C., Morrow, D., & Morrow, D. (2020). *Producing for TV and new media: A real world-approach for producers*. Routledge.
- Kenworthy, C. (2006). *Digital video production cook book*. O'Reilly.
- Leonard, S. (2007). *The art of video production*. Sage.
- Millersen, G., & Owens, J. (2020). *Television production*. Routledge.
- Musburger, R.B., & Ogden, M. R. (2014). *Single camera video production*. Focal Press.
- Owens, J. (2017). *Video production handbook*. Focal Press.
- Zettl, H. (2015). *Television production handbook*. Cengage Learning.

## MAS-V-553
## CYBER SECURITY

| | | |
|---|---|---|
| Semester: Second Semester | Course Level: 500 | Total Marks:100 |
| L+ T+ P: 3+1+0 = 4 Credits | Lecture: 45Hrs + Tutorial: 15 Hrs + Practical: 0 Hrs | |

**Course Description:**

The evolution of Information Communication Technology (ICT) and growing security concerns demands flexible and generally comprehensive approach to the issue of cyber security. The rapid growth of ICT has raised various complex questions which need to be addressed. A need has been felt to address cyber security broadly, as also in sufficient depth so that even students from non-technical streams will develop a more complete picture of the cyber security issues. The syllabus has been prepared with an aim to create more aware, responsive and responsible digital citizens, thereby contributing effectively to an overall healthy cyber security posture and ecosystem.

**Course Learning Outcomes:**

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

CLO 1: Recognize and understand the basic terminologies related to cyber security and cyber security threat landscape

CLO 2: Identify Social Media Scams & Frauds and develop a deeper understanding with various cyber - attacks that target computers, mobiles and persons

CLO 3: Recognize the type and nature of cybercrimes and know how to report these crimes through the prescribed legal and Government channels.

CLO 4: Analyse and evaluate existing legal framework and laws on cyber security.

CLO 5: Analyse and evaluate the importance of personal data its privacy and security.

**Unit I: Overview of Cyber security**

1.1 Cyber security increasing threat landscape

1.2 Cyber security terminologies- Cyberspace, attack, attack vector, attack surface, threat, risk, vulnerability, exploit, exploitation, hacker.,

1.3 Non-state actors, Cyber terrorism, Protection of end user machine, Critical IT and National Critical Infrastructure, Cyberwarfare

1.4 Case Studies on cyber security

**Unit II: Cyber Crimes**

2.1 Cyber-crimes targeting Computer systems and Mobiles - Data diddling attacks, spyware, logic bombs, DoS, DDoS, APTs, virus, Trojans, ransomware, data breach.,

2.2 Online scams and frauds- email scams, Phishing, Vishing, Smishing, Online job fraud, Online sextortion, Debit/ credit card fraud, Online payment fraud,

2.3 Cyberbullying, website defacement, Cyber- squatting, Pharming, Cyber espionage, Cryptojacking, Darknet- illegal trades, drug trafficking, human trafficking.

2.4 Social Media Scams & Frauds- impersonation, identity theft, job scams, misinformation, fake newscyber crime against persons - cyber grooming, child pornography, cyber stalking., Social Engineering attacks, Cyber Police stations, Case studies.

**Unit III: Cyber Law**

3.1 Cyber- crime and legal landscapearound the world,
3.2 IT Act,2000 and its amendments. Limitations of IT Act, 2000.
3.3 Cyber-crime and punishments,
3.4 Cyber Laws and Legal and ethical aspects related to new technologies- AI/ML, IoT, Blockchain, Darknet and social media, Cyber Laws of other countries, Case Studies.

**Unit IV: Data Privacy and Data Security**

4.1 Defining data, meta-data, big data, non- personal data.
4.2 Data protection, Data privacy and data security, Personal Data Protection Bill and its compliance, Data protection principles,
4.3 Big data security issues and challenges, Data protection regulations of other countries- General Data Protection Regulations (GDPR), 2016Personal Information Protection and Electronic Documents Act (PIPEDA)
4.4 Social media- data privacy and security issues.

**Suggested Teaching Learning Strategies**

- Lecture-cum discussion
- Case Study approach
- Presentations by students on selected topics.

**Assessment Framework**

| Assessment | Written Modes | Oral Modes | Integrated Modes |
|---|---|---|---|
| **Formative Marks: 50 (25+25 marks)** | Class Test, Self-Test, Online Test, Objective Test, Class Assignment, Home Assignment, Reports | Oral Test, Viva-Voce, Group Discussion, Role Playing, Quiz, Seminar | Presentation, Seminars, Poster Presentations |
| **Summative Marks: 50** | Semester-end examinations conducted by the university will be considered the mode of summative assessment. | | |

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

**Suggested Readings:**


- Belapure, S., & Godbole, N. Cyber security: Understanding cyber crimes, computer forensics and legal perspectives. Wiley India.
- Information Warfare and Security by Dorothy F. Denning, Addison Wesley.
- Security in the Digital Age: Social Media Security Threats and Vulnerabilities by Henry A. Oliver, Create Space Independent Publishing Platform.
- Data Privacy Principles and Practice by Natraj Venkataramanan and Ashwin Shriram, CRC Press.
- Information Security Governance, Guidance for Information Security Managers by W. KragBrothy, 1st Edition, Wiley Publication.

- Auditing IT Infrastructures for Compliance by Martin Weiss, Michael G. Solomon, 2nd Edition, Jones Bartlett Learning.

## MAS-O-554
## COMMUNICATION & CULTURE

| | | |
|---|---|---|
| Semester: Second Semester | Course Level: 500 | Total Marks:100 |
| L+ T+ P: 3+1+0 = 4 Credits | Lecture: 45Hrs + Tutorial: 15 Hrs + Practical: 0 Hrs | |

**Course Description:**

This course is designed to problematize the concept of culture and to think critically about the complex relationship between communication and culture from a multidisciplinary perspective and the role communication and culture play in contemporary life. It will focus on a range of theoretical perspectives to the study of culture and its application in understanding certain significant contemporary cultural artefacts by locating them within a broader global and societal context of communication.

**Course learning outcomes:**

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

CLO 1: Demonstrate an understanding of the role of communication and culture in contemporary life

CLO 2: Engage in critical analysis of culture and its intricate relationship with notions of identity

CLO 3: Examine the integral relationships of cultural institutions, ideologies, artefacts and production

CLO 4: Examine cultural messages critically in the midst of a complex society and how and what they communicate to us

**Unit I: Communication, culture and Media**

1.1 Defining culture and understanding the fundamental connection between culture and communication

1.2 Complexities of culture and cultural identities

1.3 Mass culture and popular culture

1.4 Media as Social Institution

**Unit II: Culture, subculture and Resistance**

2.1 Early proponents and research traditions in cultural studies; The culture industry and its critique

2.2 Cultural Pluralism, Multiculturalism; Media Manufacturing of Culture

2.3 Counter Culture; Subcultures and Resistance

2.4 Edward Said's Orientalism

**Unit III: Communication, Culture and Identity**

3.1 The Politics of culture

3.2 Representations of Gender in popular culture
3.3 Ethnocentrism Vs cultural relativism
3.4 Sexuality and Culture

**Unit IV: Globalization, Culture and Communication**
4.1 Convergence and audience produsers
4.2 Media convergence and participatory culture
4.3 Deterritorialization of culture; global digital culture and South Asia
4.4 Internet as a cultural forum; global flow and contra-flow

**Suggested Teaching Learning Strategies**

- Interactive lectures, brainstorming sessions, critical thinking and discussion, reflective writing
- Group discussions, case studies and small group projects
- Individual presentations on selected readings
- Instructional media (podcasts, videos etc)
- Co-operative learning

**Assessment Framework**

| Assessment | Written Modes | Oral Modes | Integrated Modes |
|---|---|---|---|
| **Formative Marks: 50 (25+25 marks)** | Written test, term paper, quiz | Moderated discussion, strategic questioning | Presentation, cultural event analysis |
| **Summative Marks: 50** | Semester-end examinations conducted by the university will be considered the mode of summative assessment. | | |

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

**Suggested Reading:**


- Benjamin, W. (1969). The work of art in the age of mechanical reproduction. In *media and cultural studies: Keyworks*. Blackwell Publishing.
- Campbell, R., R Martin, C., & Fabos, B. (2016). *Media and culture mass communication in a digital age 10*. Macmillan Higher Education.
- Carey, J. W. (2008). *Communication as culture, revised edition: Essays on media and society*. Routledge.
- Featherstone, M. (2006). Genealogies of the Global. *Theory, Culture & Society*, 23(2-3), 387-392.
- Gauntlett, D. (2008). *Media, gender and identity: An introduction*. Routledge.
- Hebdige, D. (2012). *Subculture: The meaning of style*. Routledge.
- Jenkins, H. (2008). *Convergence culture: Where old and new media collide*. New York University.
- Punathambekar, A., & Mohan, S. (2019). *Global digital cultures: perspectives from south asia* (p. 327). University of Michigan Press.
- Williams, R. (1958). Culture is Ordinary. In B. Highmore, (2002), *The Everyday Life Reader* (pp. 91-100). Routledge
- Said, E. W. (1977). Orientalism. *The Georgia Review*, 31(1), 162-206.
- Terhi, R. (2005). *The Media and Globalisation*. Sage

- Thussu, D. K. (2006). *Media on the move: Global flow and contra-flow*. Routledge.


## MAS-S-555
## COMPUTER KNOWLEDGE & ITS APPLICATION

| | | |
|---|---|---|
| Semester: Second Semester | Course Level: 500 | Total Marks:50 |
| L+ T+ P: 0+0+2 = 2 Credits | Lecture: 0Hrs + Tutorial: 0 Hrs + Practical: 60 Hrs | |

**Course Description:**

This course is designed to provide students with an understanding of basic computer skills necessary to function in a digital age and to excel in their academic and professional careers. Students will gain hands-on experience using computer technology for effective communication.

**Course Learning Outcome:**

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

CLO 1: Develop an understanding of computer systems and their applications in mass communication, including virtual learning platforms.

CLO 2: Gain knowledge of content management systems (CMS) and their functions, including the ability to manage digital content using a CMS.

CLO 3: Develop practical skills in word processing, spreadsheet creation and organization, data analysis and graphical representation, multimedia presentation design and delivery, and internet navigation.

CLO 4: Enhance communication skills by learning to effectively use email for professional communication.

**Unit I - Introduction to Computer Systems, Virtual Learning & CMS**

1.1.Fundamentals of Computer Systems
1.2.Computer as a Mass Communication Tool
1.3.Virtual Learning interactive platforms
1.4.Content Management System (CMS) features and functions
1.5.Manage digital content using CMS

**Unit II – Application, Communication & Internet Navigation**

2.1 Advanced Word Processing Skills
2.2 Using spreadsheets to create, organize analyse and represent data graphically
2.3 Designing & delivering effective multimedia presentations
2.4 Internet Navigation Skills
2.5 Effective Email Communication

**Practical**

Creating a multimedia PowerPoint presentation on a given topic, provide hyperlinks to word and excel documents, the presentation should also contain sound, motion, and interactive elements. (Viva-voce will be conducted to evaluate the computer skills acquired by the students)

**Suggested Teaching Learning Strategies**

- Flipped Classroom
- Lab-work, learning by doing
- Simulated workplace scenarios and role plays
- Presentations by students

**Assessment Framework**

| Assessment | Written Modes | Oral Modes | Integrated Modes |
|---|---|---|---|
| **Formative Marks: 25 (10+15 marks)** | Class Test/Quiz, Assignment | Viva-Voce, Role Playing | Presentation |
| **Summative Marks: 25** | Semester-end practical examination will be considered the mode of summative assessment. | | |

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

**Suggested Readings:**


- Barker, D. (2016). *Web content management*. O'Reilly Media.
- Cane, A. (2019). Excel 2019: *A Comprehensive Beginners Guide to Learn Excel 2019 Step by Step from A – Z*. M. S. Publishing
- Morville, P., & Callender, J. (2018). *Search patterns: Design for discovery (2nd ed.).* O'Reilly Media.
- Nichols, K. P. (2015). *Enterprise content strategy: A project guide*. XML Press.
- Poatsy, M. A., Mulbery, K., Hogan, L., Davidson, J., Lau, L., Lawson, R., Williams, J., Rutledge, A. M., & Kosharek, D. (Eds.). (2020). *Exploring Microsoft Office 2019 Introductory*. Pearson.
- Robinson, M. (2020). Speak, inspire, empower: *How to give persuasive presentations to boost your confidence and career.* (self-published).
- Strawbridge, M. (2006). *Netiquette: Internet etiquette in the age of the blog.* Software Reference Ltd.
- Steel, G. (2020). *Google Classroom: A Professional Google Classroom Step by Step Guide for Teachers and Students to Master Google Classroom, Extensions and Apps, Manage Virtual Classrooms and Improve Distance Learning*. Christian Bianco.
- Thareja, R. (2019). *Fundamentals of Computers*. Oxford University Press
- Wempen, F., Hattersley, R., Millett, R., & Shoup, K. (2014). *Computing fundamentals*. Wiley.

## MAS-S-556
## INTRODUCTION TO PHOTOGRAPHY

| | | |
|---|---|---|
| Semester: Second Semester | Course Level: 500 | Total Marks:50 |
| L+ T+ P: 0+0+2 = 2 Credits | Lecture: 0Hrs + Tutorial: 0 Hrs + Practical: 60 Hrs | |

**Course Description:**

The course introduces the students to the art of Photography and its basic technicalities. It includes the essential skills required to conceptualise the idea, execute it and produce the final product. Emphasising on both theory and practical aspects of photography, students will gain practical knowledge of different kinds of photography.

**Course Learning Outcomes:**
By the end of the course, students will be able to:
CLO 1: Define different terminology on digital photography
CLO 2: Operate any type of still camera
CLO 3: Differentiate between different types of light and their use
CLO 4: Put to use the technical knowledge in practical and produce photographs

**Unit I: Introduction to Photography**
1.1 Meaning and Definition of Photography; Film and Digital photography; types and Genres
1.2 Digital Camera: characteristics of a digital camera; types, parts, film and digital image sensor, and their basic functions; Accessories and Settings
1.3 Types of Lenses- Normal, Wide and Tele
1.4 Understanding lights – Definition; Principles; Reflection; Direct light and Indirect Light; Shadow as subject; Natural light and Artificial light; Lighting adjustment (exposure, brightness, contrast, saturation, etc.)

**Unit II: Production**
2.1 Editing Software, Elements of Visual design
2.2 Composition- Exposure Triangle, Framing, Depth of Field
2.3 Cropping; resizing an image; color balance; Understanding different file formats
2.4 Focus and sharpness corrections

**Practical**
Students shall submit 10 pictures each based on different genre given to them (production and post-production) (Viva-voce will be conducted to evaluate the skills acquired by the students)

**Suggested Teaching Learning Strategies**
- Lab-work, learning by doing
- Location shooting
- Shooting in studio
- Photography with Storytelling Strategy
- Presentations by students

**Assessment Framework**

| Assessment | Written Modes | Oral Modes | Integrated Modes |
|---|---|---|---|
| **Formative Marks: 25 (10+15 marks)** | Sessional Test, Class Assignment, Objective Test | Quiz, Oral Test | Editing Exercise, Producing and editing of Photographs, Presentations, Portfolios, Poster Presentations, Field Assignments |
| **Summative Marks: 25** | Semester-end practical examination will be considered the mode of summative assessment. | | |

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

**Suggested Readings:**


- Upton, B., & Upton, J. (1989). *Photography*. Harper Collins.
- Wells, L. (1998) *Photography: A Critical Introduction*. Routledge.
- Sartore, J. (2012). *Fundamentals of Photography*. The Great Courses.
- Freeman, J. (2022). *The Complete Book of Photography*. Colour Library Books.
- Barnbaum, B. (2017). *The Art of Photography*. Rocky Nook.
- Sontag, S. (2008). *Susan Sontag on Photography*. Penguin UK.
- Peterson, B. (2020). *Understanding Portrait Photography*. Watson-Guptill.
- Marie W. M. (2014). *Photography: A Cultural History*. Pearson.
- Bradbury, R. (2021). *Lighting and Flash Photography*. Ammonite Press.
- Lisa D., & Brad B., (2012). *Adobe Photoshop CS6 Bible*. John Wiley and Sons.


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# SEMESTER-III

## MAS-C-601
## MEDIA & COMMUNICATION RESEARCH

| | | |
|---|---|---|
| Semester: Third Semester | Course Level: 600 | Total Marks:100 |
| L+ T+ P: 3+1+0 = 4 Credits | Lecture: 45Hrs + Tutorial: 15 Hrs + Practical: 0 Hrs | |

**Course Description**

The course is designed to introduce students to the theoretical and methodological approaches used in media and communication research. Students will learn how to design and conduct research projects, analyse data, and interpret findings. It aims to create a foundation and interest in communication research and develop skills required for both quantitative and qualitative research techniques. Through readings, class discussions, and hands-on projects, students will develop critical thinking skills and gain an understanding of the role of research in the field of communication and media industry.

**Course Learning Objectives**

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

CLO 1: Identify a potential and researchable topic
CLO 2: Design a study in the form of a research proposal
CLO 3: Synthesise different information and write a literature review on an approved topic
CLO 4: Illustrate ethical considerations involved in conducting research

**Unit I: Introducing Media Research**

1.1 Importance of knowledge, Methods of Acquiring knowledge, Principles of scientific research, Nature and scope of communication research., Major landmarks in communication research. Communication research in India.
1.2 Types of Research: Basic. Applied, Descriptive, Exploratory, Analytical, Case Study, Historical.
1.3 Elements of Research: Concepts and constructs, Definitions- conceptual and operational, Assumptions, Variables and types of variables, Nature and level of measurement, Concepts of reliability and validity,
1.4 Steps in research process: Problematising a research area, finalising the research topic, Literature review, formulating study objectives, research questions, hypotheses, Basic format of a thesis or dissertation, Referencing and bibliography.
1.5 Ethical Dimensions of research.

**Unit II: Research Designs & Approaches-I**

2.1 Research Designs: Concept and types of research designs.
2.2 Sampling: Population and sample, Probability and non-probability sampling— types and sampling procedures, Sample size issues, Sampling error.
2.3 Experimental Research Design: Solomon Four Group- Post Test Only Control Group.

2.4 Survey Research: Advantages and disadvantages, constructing questions, Questionnaire design, Pretesting, Gathering data.
2.5 Content analysis: Definition, uses and limitations, Steps in content analysis— defining unit, construct categories, quantification system, training of coders, coding the content, Inter-coder reliability, data analysis, drawing inferences.

**Unit III: Research Designs & Approaches-II**
3.1 Qualitative research: Field observations, Focus group.
3.2 Quantitative research: How to use SPSS.
3.3 Ethnography: Grounded theory
3.4 Research in print media
3.5 Social media research

**Unit IV: Data Processing and Application**
4.1 Coding and Tabulation, Analysis and Interpretation
4.2 Frequency Distribution, Measures of central tendency and dispersion, Normal Curve, Hypothesis Testing.
4.3 Longitudinal research: Census.
4.4 What to Research and How to Research
4.5 Preparing a Research Proposal

**Suggested Teaching Learning Strategies**
- Class lecture-cum discussion
- Online recorded video lectures
- Online lectures by identified experts
- Guided readings and group discussions of select case studies
- Presentations by students on selected topics.

**Assessment Framework**

| **Assessment** | **Written Modes** | **Oral Modes** | **Integrated Modes** |
|---|---|---|---|
| **Formative Marks: 50 (25+25 marks)** | Class Test, Class Assignment, Home Assignment, Open book tests, Article Review | Quiz, Group discussion | Presentation, Seminars |
| **Summative Marks: 50** | Semester-end examinations conducted by the university will be considered the mode of summative assessment. | | |

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

**Suggested Readings:**

- Berger, A. (2000). *Media and communication research methods: An introduction to qualitative and quantitative approaches*. Sage.
- Brooker, W., Jermyn, D., (Eds.). (2003). *The audience studies reader*. Routledge.
- Bryman, A. (1994). *Analysing qualitative data*. Routledge.
- Creswell, J. (2009) *Research design: Qualitative, quantitative, and mixed methods approaches*. Sage.
- Davies, M.M., & Mosdel, N. (2006). *Practical research methods for media and cultural studies*. Edinburgh University Press.

- Klaus B. J., & Jankowski, N., (1991). *A handbook of qualitative methodologies for Mass Communication research*. Routledge.
- Machin, D.(2002). *Ethnographic research for media studies*. Arnold.
- Nachmias, D., & Nachmias, C. (1999). *Research methods in social sciences*. St. Martin Press.
- Wimmer, R. D., & Dominick, J.R. (2011). *Mass media research: An introduction.* Wadsworth.


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# MAS-O-602
# POLITICAL COMMUNICATION

Semester: Third Semester | Course Level: 600 | Total Marks:100

L+ T+ P: 3+1+0 = 4 Credits | Lecture: 45Hrs + Tutorial: 15 Hrs + Practical: 0 Hrs

**Course Description:**

Political communication is a cross-disciplinary field of study that brings together concepts from communications, political science, journalism, sociology, psychology, history, and rhetoric, among others. The course intends to expose the students to the theoretical and operational foundations of political communication and the ways politics is communicated in elite, electoral, and everyday settings. By orienting the students with the existing relationship between media and politics in a rapidly changing media environment of the world and India, the course aims to develop a critical understanding of the role of media and communication in politics. The course moves beyond the realm of electoral politics and dwells on alternative politics as well. It further looks beyond mainstream media — to the field of alternate and digital, and social media.

**Course Learning Outcomes**:
By the end of the course, sstudents will be able to:
CLO 1: Describe the basic principles and theories of political communication
CLO 2: Deconstruct political messages of political and non-political parties/ entities on/by the media and evaluate their effectiveness
CLO 3: Identify the roles of media and technology in shaping political communication;
CLO 4: Critique the impact of political campaigns on public opinion

**Unit I: Political communication: Concept, relationship and tools**
1.1 Political Communication: Conceptual foundation; Elements of political communication.
1.2 Political communication: Theoretical approaches
1.3 Political Processes: Impression management, Hype-and-Legitimacy, Politicking deals and alliances, substantive delivery, and coercion.
1.4 Public Opinion and Democracy
1.5 Political campaigns and messaging: Opinion polls, Election campaigns, Election coverage.

**Unit II: Communicating Politics**
2.1 Mediatization of Politics: Creating a public, Relationship between politicians; news media as a political institution, media ownership—politicians-industrialist connection/nexus.
2.2 Personalisation of politics
2.3 Constructing identities: Building national identity/ subnational identity, myth-making (case studies)
2.4 Spin-doctoring: The Art of political public relations
2.5 Agencies: Politicians as performers, advertising specialists; political marketing; journalists as researchers; journalists as celebrities.

**Unit III: Communicating Non-party Politics**
3.1 Non-party Political Process: Non-party as alternative political actors, Civil society in India.

3.2 Movements-media Relationships: Movement and Media as interacting systems; power and dependency, framing, effects of movement on media coverage; effects of media on socio-political movements.
3.3 People's Politics/ Movement and Media: Case Studies
3.4 Alternative media and alternate Politics: Alternative media as space for alternate politics; Alternate media as a space for alternative media production, distribution and consumption, Case studies.
3.5 Media Diplomacy — case studies

**Unit IV: Digital Media and Politics**

4.1 Democratising Media and Politics: New media platforms and emerging trends; Social media and politics; Case studies from India and other countries.
4.2 Internet media and protest: Creation of communities—By interest and geography, Internet and terrorism
4.3 Internet governance: Participation of citizen public in governance; digital divide; politics of internet; Internet control— case studies from India;
4.4 Social media campaign: Hashtag trends; microblogging and photo sharing platforms
4.5 New media and elections/ Social media and competitive electoral populism

**Suggested Teaching Learning Strategies**

- Class lecture-cum discussion
- Online recorded video lectures
- Online lectures by identified experts
- Case studies
- Guided readings, discussions, and group discussions
- Presentations by students on selected topics.

**Assessment Framework**

| Assessment | Written Modes | Oral Modes | Integrated Modes |
|---|---|---|---|
| **Formative Marks: 50 (25+25 marks)** | Class Test, Class Assignment, Home Assignment, Open book tests, Article Review, term paper | Quiz, Group discussion, | Presentation, Seminars |
| **Summative Marks: 50** | Semester-end examinations conducted by the university will be considered the mode of summative assessment. | | |

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

**Suggested Readings:**


- Aelst, P. V., Sheafer, T., & Stanyer, J. (2012). The personalization of mediated political communication: A review of concepts, operationalizations and key findings. *Journalism, 13*, 203-220.
- Bennett, W.L., & Entman, R. M. (Eds). 2001. Mediated politics: Communication in the future of democracy. Cambridge University Press.

- Caprara, G. V. (2007). The personalization of modern politics. *European Review*, *15* (2), 151-164.
- Chomsky, N. (1989). *Necessary illusion: Thought control in democratic societies*. South End Press.
- Curan, J (Ed.). (2010). *Media and Society*. Bloomsbury.
- Downey, J., & Neyazi, T.A. (2014). Complementary and competitive logics of mediatization: Political, commercial and professional logics in Indian media. *International Journal of Press/Politics,* 19 (4), 476-495.
- Garrett, R.K., Bimber, B., & Gil de Zuniga, H. (2012). New ICTs and the study of political communication. *International Journal of Communication,* 6, 214–231.
- Louw, P. E. (2005). *The media and the political process*. Sage.
- McNair, B. (2003). *An introduction to political communication*. Routledge.
- Williams, C.B. (2017). Introduction: Social media, political marketing and the 2016 U.S. election. *Journal of Political Marketing*, *16* (3-4), 207-211.


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## MAS-E-603
## PUBLIC RELATIONS & CORPORATE COMMUNICATION

| | | |
|---|---|---|
| Semester: Third Semester | Course Level: 600 | Total Marks:100 |
| L+ T+ P: 3+0+1 = 4 Credits | Lecture: 45Hrs + Tutorial: 0 Hrs + Practical: 30 Hrs | |

**Course Description:**

The objective of this course is to offer a wide and thorough introduction to public relations and corporate communications for students who are interested in pursuing a career in the industry. Drawing upon the legacy of PR as much as the expansion and reinvention of its toolkit in the digital age, it demonstrates the role of the corporate brand as a brand house, an employer and member of the community. It shows the necessary synergies of Corporate Communications with marketing and HR. It explores the changing role of PR as a tool through case studies in India and across the world.

**Course Learning Outcomes:**

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

CLO 1: Appraise and critique the principles, concepts and theories in the functional areas of public relations

CLO 2: Formulate PR and corporate communication plans utilizing different tools and techniques

CLO 3: Acquire the skill set required for a public relations and corporate communication professional

**Unit I: Conceptual Understanding – PR and Corporate Communication**

1.1 Strategic communication-conceptual understanding and applications to organizational context, different types of strategic communication

1.2 Understanding the basic concepts of PR, organizational public and their characteristics, theories of PR

1.3 Concept of Corporate Communication-core elements of corporate communication, identity, image and reputation

1.4 Understanding inter-relationships between-PR Versus Corporate Communication, Organizational Communication Vs PR, Stakeholder Communication Vs Corporate Communication, Corporate Communication versus Marketing Communications, concept of IMC

1.5 Ethics and Professionalism in PR and Corporate Communication, Professional standards and codes of conduct in PR and Corporate Communication, ethical considerations in using AI for PR, Case studies

**Unit II: Practicing Public Relations:**

2.1 R Tools and their Applications-Media Monitoring Tools, Influencer Marketing Platforms, Social Media Management Tools, Analytics and Measurement Tools, Crisis Management Tools, case studies

2.2 Advanced skills for the PR professional-Marketing Skills, Writing and Communication, Data Analysis and Measurement, Crisis Management, Strategic Thinking and Management, Media Relations, Managing Multicultural Communication

2.3 Understanding stakeholder relations and management, theoretical framework

2.4 Dimensions of PR in the digital space-digital tools for PR-videos, Instagram reels, Facebook reels, ChatGPT, WhatsApp messaging, etc., Online Reputation Management (ORM), Online crisis communication, Online media relations
2.5 New dimension of PR-personal branding, Political PR and celebrity branding, case studies

**Unit III: Practicing Corporate Communication:**
3.1 Understanding the Dimensions of Corporate Communication, Identi ty elements and their management, the concept of image management, corporate branding, reputation management, employer branding, case studies
3.2 Skills required for Corporate Communicators-Writing skills, Role-playing skills, Active listening skills, Group brainstorming skills, Presentation skills, Cross-Cultural communication skills
3.3 Advanced skills for Corporate Communication-Develop Communication strategy for different stakeholder groups, Contextualizing messages, Developing contextual activities, Measure performance of corporate communication initiatives
3.4 Designing and deploying a Corporate Communication Strategy, Case studies
3.5 Understanding Corporate governance and its significance, transparency and disclosure, the concept of triple bottom line and CSR practices as ways of good governance, understanding CSR in the light of stakeholder theory and legitimacy theory, CSR and reputation management, case studies

**MAS-E-603 (B)**

**Unit IV: Practical**
As part of the practical component, the students will carry out a project. This project will be on developing a PR or Corporate Communication strategy for an organization. The students will thoroughly study an organization, identify the communication need for the organization and design the strategy. (Viva-voce for 25 marks will be conducted to test PR or Corporate Communication strategy designed by the students)

**Suggested Teaching Learning Strategies:**
- Lecture-cum-discussion
- Case studies analysis and discussion
- Individual and group presentations by students on selected themes
- Writing activities in the class/home
- Role playing

**Assessment Framework**

| Assessment | Written modes | Oral modes | Integrated modes |
|---|---|---|---|
| **Formative Marks:50 (25+25 marks)** | Class assignments, home assignments, class test, online test | Oral test, viva-voce, group discussions | Presentations, Projects |
| **Summative Marks:50** | Semester-end examinations conducted by the university will be considered the mode of summative assessment. | | |

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

**Suggested Readings:**


- Kitchen, Philip J. (2004). Public Relations: Principles and Practice. Thomson Business Press.
- Podnar, Klement. (2014). Corporate Communication: A Marketing Viewpoint. Routledge.
- Caywood, Clarke. (2012). The Handbook of Strategic Public Relations and Integrated Marketing Communication. McGraw Hill Education.
- Jethwaney, Jaishri. (2018). Corporate communication: Principles and Practice. Sage Publications Pvt Ltd.
- Barry, Amanda. (2008). PR Power: Inside Secrets from the World of Spin. London: Virgin Books.
- Cutlip, S. M, Center, A. H, and Broom, Glen M, (2000). Effective Public Relations. New York: Prentice Hall.
- Kotler, P and Keller, Kevin Lane. (2016). Marketing Management. Pearson India Education Services.
- Sutherland, Karen E. (2021). Strategic social media management: Theory and practice. Springer.
- Turner, Jamie. (2012). How to use social media monitoring tools. Pearson Education
- Breakenridge, Deirdre. (2008). PR 2.0: New media, new tools, new audiences. New Delhi, Pearson Power.
- Sponder, Marshall. (2012). Social media analytics: effective tools for building, interpreting and using metrics. The McGraw Hill Companies.


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# MAS-E-604
# ADVERTISING

| | | |
|---|---|---|
| Semester: Third Semester | Course Level: 600 | Total Marks:100 |
| L+ T+ P: 3+0+1 = 4 Credits | Lecture: 45Hrs + Tutorial: 0 Hrs + Practical: 30 Hrs | |

**Course Description:**
This course provides an overview of advertising as a communication tool used by organisations to reach target audiences in the context of overall integrated marketing communication. The course will cover various aspects of advertising, including planning, creative strategy, and media selection. It explores the principles, practices, and strategies of advertising— for both traditional and digital platforms. Students will learn how to plan, create, and execute effective advertising campaigns across various media channels, including print, broadcast, outdoor and digital platforms. It is designed to build critical thinking and channel skills toward possible careers in the industry. For the academically inclined, it offers an interesting entry point into communication and cultural studies.

**Course Learning Outcomes:**
By the end of the course, sstudents will be able to:

CLO 1: Locate the role and functions of advertising in the context of the marketing mix
CLO 2: Identify the marketing communication objectives and develop/design creative briefs for products
CLO 3: Develop effective advertising campaigns and media planning strategies based on the target audience and campaign goals by applying underpinning concepts and theories
CLO 4: Conceive and compose creative advertisement messages for various media platforms
CLO 5: Plan digital advertising campaigns for maximum RoI and impact.

**Unit I: Understanding Advertising**

1.1 Concepts: Characteristics of Ad, Ad in the marketing mix, social and economic role of advertising, PR and advertising, propaganda and advertising, Integrated Marketing Communication; Ad and political economy, ideology and myth.
1.2 Advertising Agency: functions, structure, formats; the creative process; Special service groups.
1.3 Ad Typologies: Classification of Ads, media types.
1.4 Ad communication process: Communication response hierarchy-traditional and alternate models; Maslow's hierarchy of needs theory, Consumers Involvement-FCB model, KIM-Lord model
1.5 Brand, Branding and Communication, Brand Equity, Market Segmentation.

**Unit II: Ad Planning, Creative Process, and Media Planning**

2.1 Setting objectives: Sales versus communication-oriented objectives; DAGMAR.
2.2 Planning a Campaign: Fundamentals, Ad strategy, Big Idea-creative techniques to generate big idea; Preparing Strategy Statement & Creative Brief, Creative execution elements: Message appeals, message formats, message tone, message structure, Production and design decisions.
2.3 Creative execution in print media: Elements of print advertising, Headlines-functions & types, Caption/sub-heads, tagline/slogan, Body copy, various copywriting approaches, visuals, types of visuals, design elements, Layout design principles
2.4 Creative execution in broadcast media: popular structure of radio commercials, making TV commercials-the process, case studies.

2.5 Media Planning: The concept and scope of Media Planning; Media planning and media buying, Preparing a media plan; Cost consideration – CPT/CPM calculation.

**Unit III: Digital Advertising**

3.1 Overview: Concept; the emergence of digital advertising, advantages of digital advertising over traditional advertising; Types of digital ads— search ads, display ads, social media ads.

3.2 Planning and Strategy: Setting goals and objectives for digital advertising, identifying the target audience, conducting market research, Budgeting for digital advertising, Developing a media plan.

3.3 Creating Effective digital ads: Understanding the principles of good ad digital design, creating compelling ad copy, Incorporating strong call-to-action, Choosing appropriate ad formats, Utilising multimedia elements

3.4 Implementing and Managing Digital Ad Campaigns: Setting up advertising accounts, Targeting and bidding strategies, SEO and SEM tools, Monitoring and analysing campaign performance (CTR, Conversion Rates), Testing and optimising ads

3.5 Future Trends and Challenges: Emerging technologies in digital advertising, Changing consumer behaviour and its impact, Regulatory and ethical issues in the digital advertising industry, Future opportunities and challenges

**MAS-E-604 (B)**

**Unit IV: Practical**

Students will have to develop an IMC/advertising campaign for a 'product' (real or hypothetical) and deliver an IMC pitch. Apart from the creative strategy and media planning, it may also, as per the instruction of the course teacher, include the production of a dummy ad for one relevant medium. Students will present their work for external evaluation in the form of an IMC pitch wherein they will also appear for the viva for 25 marks.

**Suggested Teaching Learning Strategies**

- Class lecture-cum discussion
- Case Studies
- Online lectures by identified experts
- Guided readings, discussions, and group discussions
- Presentations by students on selected topics.

**Assessment Framework**

| Assessment | Written Modes | Oral Modes | Integrated Modes |
|---|---|---|---|
| **Formative Marks: 50 (25+25 marks)** | Class Test, Class Assignment, Home Assignment, Open book tests, Article Review | Quiz, Group discussion, presentation | Presentation, Seminars, group exercises. |
| **Summative Marks: 50** | Semester-end examinations conducted by the university will be considered the mode of summative assessment. | | |

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

**Suggested Readings:**


- Barthes, R. (1977). *Image – Music, Text*. Fontana.
- Batra, R., Myers, J. G., & Aaker, D. A. (2000). *Advertising management*. Prentice Hall.
- Chaffey, D., & Ellis-Chadwick, F. (2019). Digital marketing: Strategy, implementation, and practice. Pearson Education Limited.
- Geddes, B. (2016). *The complete guide to digital advertising*. AdAlysis.
- Holt, D. (2003). How to build an iconic brand. *Market Leader, (Summer)*, 35-42.
- Jefkins, F. (1994). *Advertising*. Macmillan India Limited.
- McFall, Liz (2004). *Advertising: A cultural economy*. Sage.
- Ogilvy, D. (1985). *Ogilvy on advertising*. Vintage.
- Russel, J. T. (2004). *Advertising procedure*. Prentice Hall.
- Shah, K. (2014). *Advertising and integrated marketing communication*. McGraw Hill Education.


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# MAS-E-605
# RURAL COMMUNICATION

| | | |
|---|---|---|
| Semester: Third Semester | Course Level: 600 | Total Marks:100 |
| L+ T+ P: 3+0+1 = 4 Credits | Lecture: 45Hrs + Tutorial: 0 Hrs + Practical: 30 Hrs | |

**Course Description:**

Students of mass communication need a broader introduction to the socio-political and economic realities of rural India, in all its complexities, where they are provided inputs on the contemporary rural issues. In rural communication, the core objectives of mass communication are to Inform people, build public opinion, persuade, circulate government policies, disseminate health and education programmes, provide pleasure and entertainment, establish social contact and linkage, help in facing disaster and calamity. All these objectives are integrated to make the course curriculum a holistic one that enables the facilitation of rural engagement thereby subsequently paving a way for the progress of the rural communities involved as an outcome of the same. There is a reasonable balance between theory and practice in the communication curriculum, not for preparing grand theorists or abstract empiricists but for the real time implementation of the learnt curriculum.

**Course Learning Outcomes:**

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

CLO 1: Develop an understanding about the dynamics of rural communication and participation which will enable them to communicate effectively in the rural setting

CLO 2: Conduct communication research in rural context, analyse and document data which will help them to explore factors effecting communication

CLO 3: Identify and respond to community communication needs by designing effective communication strategies for rural audiences and inculcate multiple perspectives of problem solving through communication.

**Unit I: Rural Communication and Participation**

1.1 Community and Rurality-Concept and Definition, Rural Development, Role of Communication in Rural Development

1.2 Communication Structure in Rural Settings-Folk and Conventional Media, Radio in Rural Communication, Intercommunity Communication, Intracommunity Communication

1.3 Rural Communication Channels - Village Meetings, Village Market, Community Clubs, Religious gatherings

1.4 Rural Governance - Rural local governance bodies and their role in development and communication, Village Development Planning

1.5 Role of Communication Channels in Local Participation, Governance and Rural Community Engagement

**Unit II: Documenting & Communicating Development in Rural Settings**

2.1 Documentation and Communication - Story of a Village, Local Culture and Traditions, Transformation, Access to Media, Media Habits & Penetration. Communicating Reforms, Policies and Programmes for Rural Communities and Rights, Role of Civil Society & SHG's

2.2 Assessing the Urban Rural Divide, Communication Divide-Disparity in terms of Knowledge and Infrastructure, Health Communication, Natural Disaster Communication, Agricultural

Communication, Educational Communication. Managing Crisis and Emergency Communication

2.3 Communication Research in Rural Context- Ethnographic Research-PAR-Survey-EAR-FGD
2.4 Communication and Extension Activities in Rural Settings, ICT and Rural Governance
2.5 Rural Development Scenario in North-East

**Unit III: Channelizing Development in Rural Context**

3.1 Theories & Concepts of Community Media – Habermas's Theory of Communicative Action, Ronald Robertson's Globalization Process, Contextualising Paulo Freire in the Process of Rural Development and Rural Communication
3.2 Context Specific Communication-Respect for Local Culture, Tradition, Language and Folk Art Forms
3.3 Utilising Intracommunity Communication Channels, Exploring Community Media for Participatory Communication
3.4 Disseminating Community Specific Communication, Disbursing Local Knowledge, Mobilising participatory Action and Rural Development
3.5 Designing communication strategies, Monitoring and Evaluation

**MAS-E-605 (B)**

**Unit IV: Rural Communication Practical (Field Study)**

- Mapping communication problems in rural settings.
- Designing communication strategy and model in a rural context based on the existing communication channels in rural settings.
- Execute the problem-solving strategy and evaluate the outcome
- Report writing on the communication practices and strategies applied
  (Viva-voce for 25 marks will be conducted to test students' application of rural communication methods and strategies in the field to bring a social change)

***(Field visits to the villages to be funded by the university)***

**Suggested Teaching Learning Strategies**

- Lecture-cum discussion
- Experiential Learning
- Case Study Approach
- Presentations by students

**Assessment Framework**

| **Assessment** | **Written Modes** | **Oral Modes** | **Integrated Modes** |
|---|---|---|---|
| **Formative Marks: 50 (25+25 marks)** | Class Test, Assignments | Group discussion/ Fishbowl technique | Presentation, Field Assignment, Authentic Problem Solving |
| **Summative Marks: 50** | Semester-end examinations conducted by the university will be considered the mode of summative assessment. | | |

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

**Suggested Readings:**


- Berrigan, F. J. (1979). *Community Communications: The Role of Community Media in Development.* Paris: UNESCO
- Castello, R. D. & Braun, P. M. (eds) (2006). *Framework on Effective Rural Communication for Development.* Food and Agriculture Organization of the United Nations
- Freire, P. (1970). *Pedagogy of the Oppressed*. Continnum
- Gaikwad, V. R., Tripathi, B. L., Haque, S. M. S. (1973). *Rural Social Structure and Communication in an Indian Village. India: Centre for Management in Agriculture*. Indian Institute of Management.
- Grimshaw, D. J., & Kala, S. (Eds.). (2011). *Strengthening Rural Livelihoods: The impact of information and communication technologies in Asia*. International Development Research Centre.
- Berger, A. A. (2019). *Media and Communication Research Methods: An Introduction to Qualitative and Quantitative Approaches. (4th ed.).* Sage
- Singh, K. (2009). *Rural Development: Principles, Policies and Management. (3rd ed.).* Sage.
- Patil, D. A. (2010). *Communication for Rural Development in India: From green Revolution to "E" Revolution*. Serials Publication.
- Ray, S. N. (1995). *Communication in Rural Development: A Public Policy Perspective*. Indian Institute of Advanced Study.
- Woods, M. (2011). *Rural Geography: Processes, Responses and Experiences in Rural Restructuring.* Sage.


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# MAS-E-606
# CONVERGENT JOURNALISM

| | | |
|---|---|---|
| Semester: Third Semester | Course Level: 600 | Total Marks:100 |
| L+ T+ P: 3+0+1 = 4 Credits | Lecture: 45Hrs + Tutorial: 0 Hrs + Practical: 30 Hrs | |

**Course Description:**

This course will explore the intersection of journalism and technology, focusing on the ways in which digital and multimedia platforms have changed the landscape of news gathering and dissemination. Students will learn about the principles and practices of convergence journalism and develop the skills necessary to produce multimedia content across a variety of digital platforms, including websites, social media, podcasts, and mobile apps. The course will also explore the ethical and legal issues surrounding convergence journalism and its impact on the media industry. The paper aspires to train the students who would become successful journalists in the emerging field of Convergent Journalism.

**Course Learning Outcomes:**

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

CLO 1: Design and host an online news portal

CLO 2: Operate, manage and troubleshoot online news portals

CLO 3: Produce content for the convergent media platforms (Portal, wikis, podcasting, reels-embedding)

CLO 4: Practice the legal and ethical norms involved in convergence journalism

CLO 5: Use digital tools and technologies to enhance their reporting and storytelling skills

**Unit I Perspectives on Convergence**

1.1 Convergence-Concept and Definition, Convergence Culture-Time Space Convergence, The Need for Convergence; Evolution of Internet and convergent media; Blurring Boundaries between News and Entertainment. Difference between non-convergent and convergence journalism; Screen time, Implications of convergence on journalism and society.

1.2 Media Convergence-Technology, Perspectives on Media Convergence, Convergence Continuum Model, Digital Economy; Business and revenue models of Convergent media.

1.3 Characteristics of Convergent Journalism-Interactivity, Choice with Respect to Content and its Source, Inter-textuality, Non-linearity, Multi-Mediability, Cross Media Content Sharing.

1.4 Professional Convergence-Polyvalence in Journalistic Profession-Functional Polyvalence-Thematic Polyvalence-Polyvalence of Media

1.5 Convergence in Journalism- Writing across different Platforms, Networked Journalism.

**Unit II Basic of Convergence Journalism**

2.1 News Writing Structures: Inverted Pyramid and Narrative Structure, Three Act Structure, The Changing Paradigms in Convergence Journalism.

2.2 Shift from gatekeeping to gate watching; Converged News Room Practices, Role of the Editor, Changing role of Convergent Journalist;

2.3 Concept of screen time: The concept, Challenges with shrinking time spent on convergent media by users

2.4 Writing for the Web-Story Idea, Dealing with the Sources, Verifying the Sources, Documenting the Event using Accessible Multimedia Technologies.

2.5 Writing-News, Features, Opinion Pieces, Blogs, writing guidelines for Convergent media; Wiki Journalism; Media Laws with a special focus on Convergent journalism.

**Unit III: Convergence Journalism in Practice**

3.1 Planning for an online news portal, designing, hosting, and launching a news portal; Text, Images, Podcasting, Video for the Web, Podcasting, Graphic Narratives; Content Management System.

3.2 Understanding the Audience in the Convergent Media, Interactive story telling techniques; Importance of Audience Feedback

3.3 Mobile Journalism (MOJO): Use smartphones for content development, Mobile News reporting through smart technologies, Mobile journalism toolkit, MOJO manual; Multi accessibility of content through cloud computing, Apps.

3.4 Using social media to enhance traffic to convergent journalism, Social Media Management SEO, Digital Marketing, Target Audience Analysis, Social media platform guidelines

3.5 Case studies of successful convergence journalism projects; best practices for producing high-quality convergence journalism, Future trends in convergence journalism.

**MAS-E-606 (B)**

**Unit IV: Practical**

Students in groups will plan, design and create their respective dynamic News Portals (not personal blogs). Embedded videos and audio related to original news collected by students, preferably from in and around the state will be included in the news portal. News in texts, images, video clips with PTC and a section featuring a Podcast will constitute the News Portal. Ethical and legal norms need to be strictly followed while working on such a project.

**Suggested Teaching Learning Strategies**

- Class lecture-cum discussion
- Practical demonstration and exercises
- Online lectures by identified experts
- Guided readings, discussions, and group discussions
- Field exercises by students
- Presentations by students on selected topics.

**Assessment Framework**

| Assessment | Written Modes | Oral Modes | Integrated Modes |
|---|---|---|---|
| **Formative Marks: 50 (25+25 marks)** | Class Test, Class Assignment, Home Assignment, Open book tests, Article Review | Quiz, Group discussion | Field activities, Projects, group exercises |
| **Summative Marks: 50** | Semester-end examinations conducted by the university will be considered the mode of summative assessment. | | |

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

**Suggested Readings:**


- Bull, A. (2015). *Multimedia journalism: A practical guide*. Routledge.
- Felder, L. (2011). *Writing for the web: Creating compelling web content using words, pictures and sound*. Pearson Education India.
- Filak, V. F. (2014). *Convergent journalism: An introduction: Writing and producing across media*. CRC Press
- Heinrich, A. (2014). *Network journalism: Journalism practice in interactive spheres*. Routledge.
- Jenkins, H. (2006). *Convergence culture: Where old and new media collide*. New York University Press.
- Kolodzy, J. (2012). *Practising convergence journalism: An introduction to cross media story telling*. Routledge.
- Lugmayr, A., & Zotto, C.D. (2016). *Media convergence handbook: Journalism, broadcasting and social media aspects of convergence*. *Vol.1.* Springer.
- Quinn, S. (2005) *Convergent journalism: The fundamentals of multimedia reporting*. Peter Lang.
- Siapera, E., & Veglis, A. (2012). *The handbook of global online journalism*. Willey-Blackwell.
- Wilkinson, J. S., Grant, A.E., & Fisher, D. J. (2012). *Principles of convergent journalism.* OUP.

## MAS-S-607
## RADIO JOCKEYING

| | | |
|---|---|---|
| Semester: Third Semester | Course Level: 600 | Total Marks:50 |
| L+ T+ P: 0+0+2 = 2 Credits | Lecture: 0Hrs + Tutorial: 0 Hrs + Practical: 60 Hrs | |

**Course Description:**

A radio jockey is a professional who entertains and informs the audience through various radio programmes. Such is the popularity of radio jockeying among fans that often, these professionals become celebrities associated with their shows. As the space for radio broadcasts is expanding, so is the scope for radio jockeys. This course is designed to train students in the skill of jockeying and to become better communicators and storytellers on the radio. This course will expose students to the broadcast industry and to the technical and creative aspects of radio programming. Students will be trained in radio jockeying with due emphasis on speaking skills, voice modulation, script writing, presentation of live programs, and interacting with the audience.

**Course Learning Outcomes:**

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

CLO 1: Acquire the anchoring skills required to produce a radio programme.

CLO 2: Develop writing skills for radio shows and will be able to speak professionally through voice-modulation techniques.

CLO 3: Utilize the skills and host both live and recorded broadcasting programs using the equipment of a professional studio setup.

**Unit I: Basics of Radio Programming**

1.1 Relevance of Radio in Contemporary Society

1.2 Radio Station Organisation and Management, Production Process in Radio Stations; Radio Programming- from conception to execution of ideas

1.3 Usage of mics- Dynamic mic, condenser mic, ribbon mic, Uni-directional, Bi-directional, omni-directional mics, Hand mic, Head set mic, quadraphonic mic and wireless mic, lapel etc.

1.4 Audio Recording and Editing- mono, stereo, surround sound, eco etc.; Sound Editing Software

**Unit II: Radio formats and Genres**

2.1 Radio Jockeying- Importance of Voice Modulation (Tone, Pacing, Volume and Pauses) and speaking skills in radio jockeying; hosting and anchoring; live shows; command over language; link/liners; bumpers; sweepers; console; sparkles

2.2 Radio Jingles; Commercial advertisement; Interview: Methods (Scripted, Semi- Scripted, Ad-Lib), Format (Opening, The body, The Closing), Live and Taped Interviews- Pre-production, Writing lyrics/script, direction and recording, selection of music, final editing.

2.3 Breakfast Shows, Afternoon Shows, Night Shows, Shows based on festival or special day, theme-based shows.

2.4 Podcasts: writing scripts, recording, and editing; digital convergence of audio and video

**Practical**

Students shall write their original scripts for different program assigned to them from the following formats/ genres:

3.1 Radio Interviews (10-15 mins)
3.2 Podcast (10 mins)
3.3 Theme based programme (10 mins)
(Viva-voce will be conducted to evaluate the skills acquired by the students)

**Suggested Teaching Learning Strategies**

- Lab-work, learning by doing
- Studio Recording
- Role plays
- Presentations by students

**Assessment Framework**

| Assessment | Written Modes | Oral Modes | Integrated Modes |
|---|---|---|---|
| **Formative Marks: 25 (10+15 marks)** | Sessional Test, Class Assignment, Script Writing | Quiz, Impromptu interviews and voice modulation activities, Group Discussion | Editing Exercise, Producing and editing of Radio programmes, Presentations |
| **Summative Marks: 25** | Semester-end practical examination will be considered the mode of summative assessment. | | |

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

**Suggested Readings:**


- Kohli, S. (2015). *Radio jockey handbook*. Fusion Books.
- Geller, V. (2012). *Beyond powerful radio: A communicator's guide to the Internet age news, talk, information & personality for broadcasting, podcasting, Internet, radio*. Focus Press.
- Gupta, S. (2011). *Romancing the microphone: Be a radio jockey*. Rupa & Company.
- Hendricks, J.A., & Mims, B. (2018). *The radio station: Broadcasting, podcasting, and streaming*. Taylor & Francis.
- Joseph, L. B. (2019) *How to make type talk; The relation of typography to voice modulation.* Creative Media Partners.
- McLeish, R., & Link, J. (2015). *Radio production*. Focal Press.
- Priestman, C. (2002). *Web radio: Radio production for Internet streaming.* Routledge.

## MAS-F-608
## STUDY TOUR

| | | |
|---|---|---|
| Semester: Third Semester | Course Level: 600 | Total Marks:50 |
| L+ T+ P: 0+0+2 = 2 Credits | Lecture: 0Hrs + Tutorial: 0 Hrs + Practical: 60 Hrs | |

**Study Tour**

Study tour would be a tour for a brief period of one week to 10 days to be compulsorily undertaken by the students during the course of third semester. The place for the study tour will be identified by the Department every year. The objective of such a tour is to expose the students to the operations of various media industry and cultural diversity of the country that has a bearing on the programme's outcome. On return from the tour, the students will submit a detailed report of the visit, their experiences and learning and will also make a presentation. The report and the presentation will be evaluated internally by an evaluation committee to be constituted by the Head/ In-charge of the Department. Out of total 50 marks, 20 marks will be allotted to the written report, 10 marks for students conduct, timeliness, interaction, and activities during the tour to be given by the teacher on duty accompanying the students in the tour, and 20 marks for the presentation. The University will make adequate provision for financial support for such a study tour.

# SEMESTER-IV

| MAS-I-651<br>INTERNSHIP | | |
|---|---|---|
| Semester: Fourth Semester | Course Level: 600 | Total Marks:100 |
| L+ T+ P: 0+0+4 = 4 Credits | Lecture: 0Hrs + Tutorial: 0 Hrs + Practical: 120 Hrs | |

**Internship**

Internship is a compulsory activity to be undertaken by the students during the winter vacation in between Semester III and Semester IV spreading over a period of at least 30 days. It will be the primary responsibility of the students to identify the specific organisation where s/he would like to do the internship. In case the student is unable to do so on her/his own, the Department may help the students connect to organisations for which the student has to submit a written request for the same. The objective of such an internship programme is to enable the students get a hands-on training of the industry operations and to help students take an informed choice as regards their career options. On return from the internship, the students will have to submit their daily diary and a full report as per a prescribed format to be framed by the Department. In addition, the students will also have to make a presentation on their experiences and learning from the internship. Out of total 100 marks, 70 marks will be allotted to the written submissions, and 30 marks to the presentation. Students will get financial assistance as per the University's policy on Internship. To facilitate the process, the HoD/In-charge may appoint a faculty member in the Department as the Internship Co-ordinator.

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## MAS-V-652
## INDIAN CONTRIBUTION TO COMMUNICATION

| | | |
|---|---|---|
| Semester: Fourth Semester | Course Level: 600 | Total Marks:100 |
| L+ T+ P: 3+1+0 = 4 Credits | Lecture: 45Hrs + Tutorial: 15 Hrs + Practical: 0 Hrs | |

**Course Description:**

The idea of communication has endured since time immemorial ever since human civilization began. However, theorizing and developing a perspective to understand communication is recent. This is particularly true of India. This is not to deny that the idea and practice of communication in the cultural and religious life of the people within the overall Indian knowledge systems were rich, effervescent and extensive. The course seeks to look at some of the critical contributions of India to the field by examining ideas, practices and phenomena of communication in ancient, medieval and modern India as evidenced by credible scholarly works that sought to document and scrutinize these. Such an engagement helps us strengthen and problematize communication studies in India and opens up an Indian way of engaging with communication.

**Course Learning Outcomes:**

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

CLO 1: Explain some of the essential tenets of communication in ancient India, and appraise the richness and strengths of the ideas and practice of communication in India of the past

CLO 2: Describe communication practices in pre-colonial and colonial India, and critique how the intervention of media transformed the culture and religious life of the people in India

CLO 3: Apply the contributions of key Indian figures like Gandhi and Ambedkar to communication and relate their relevance in the contemporary Indian and global context

CLO 4: Appraise different non-conventional areas of communication otherwise normally beyond the mainstream study of the field.

**Unit I: Communication in Ancient India**

1.1 The Phenomenology of Verbal Communication in Ancient India
1.2 Communication in the cultural tradition of India
1.3 Truthfulness as a standard for speech in ancient India
1.4 The Rhetoric of Communication in Ancient India
1.5 Buddhist perspective of communication theory

**Unit II: Communication in pre-colonial and colonial India**

2.1 Culture and communication in medieval India: Pigeons, runners, postal traditions and letter writers
2.2 Social awakening and political mobilization by key Indian figures during British rule
2.3 Communication and Governance in Colonial India
2.4 Language, speech communities and Identities
2.5 Surveillance and Communication in early modern India

**Unit III: Communication and mediated culture in India**

3.1 God posters and transformation of devotional traditions
3.2 Comics and storytelling tradition
3.3 Recorded sound and religious music
3.4 Cultural epics as a resource for communication studies
3.5 Resilience of Traditional Folk Medium

**Unit IV: Intellectuals and Institutions of Communication in India**

4.1 Gandhian thought and communication
4.2 Ambedkar's pragmatism and communication
4.3 Caste, community and Communication in India
4.4 Power of Bollywood outside India/ Bollywood as India's soft power
4.5 Community media in India

**Suggested Teaching Learning Strategies**

- Class lecture-cum discussion
- Online lectures by identified experts
- Guided readings, discussions, and group discussions
- Presentations by students on selected topics.

**Assessment Framework**

| Assessment | Written Modes | Oral Modes | Integrated Modes |
|---|---|---|---|
| **Formative Marks: 50 (25+25 marks)** | Class Test, Assignment | Authentic Problem Solving, Group discussion | Presentation |
| **Summative Marks: 50** | Semester-end examinations conducted by the university will be considered the mode of summative assessment. | | |

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

**Suggested Readings:**


- Das, B. (2021). *Gandhian thought and communication: Rethinking the Mahatma in the media age*. Sage.
- Dissanayake, W. (1982). The phenomenology of verbal communication: A classical Indian view. *Semiotica, 4*(1/4), 207-220.
- Dissanayake, W. (1983). Communication in the cultural tradition of India. *Media Development, 30(*1), 27-30.
- EPG Pathshala. Module 14. *Culture and Communication in Ancient India*. P3: Media, Culture and Society.
- EPG Pathshala. Module 15. *Culture and Communication in Medieval India*. P3: Media, Culture and Society.
- EPG Pathshala. Module 16. *Communication and Governance in Colonial India*, P3-Media, Culture and Society.
- Gangal, A., & Hosterman, C. (1982). Towards an examination of the rhetoric of ancient India. *Southern Communication Journal, 47*(3), 277-291.
- Ghosh, A. (2010). Communication and popular culture in India. In Y. Singh (Ed.) *Social sciences: Communication, anthropology and sociology* (pp. 213-230). Longman Pearson.
- Hong, Y. (2021).The power of Bollywood: A study on opportunities, challenges, and audiences' perception of Indian cinema in China. *Global Media and China 6*(3), 345–363. https://doi.org/10.1177/20594364211022605

- Jain, N.C., & Mtukumalli, A. (1996). The role of silence in India: Implications for intercultural communication research. *Education in Asia, 16*(2-4),152-158.
- Javidi, A., & Javidi, M. (1991). Cross-cultural analysis of interpersonal bonding: A look at East and West. *Howard Journal of Communication, 3*(1/2),129-138.
- Jayawardena, R.D.K. (1986). Communication theory: The Buddhist viewpoint. *Media Asia,13*(1),29-31.
- Kirkwood, W.G. (1989). Truthfulness as a standard for speech in ancient India. *Southern Communication Journal, 54*(3), 213-234.
- Kirkwood, W.G. (1990). Shiva's dance at sundown: Implications of Indian aesthetics for poetics and rhetoric. *Text and Performance Quarterly, 10*(2), 93-110.
- Kirkwood, W.G. (1997). Indian thought and the intrapersonal consequence of speaking: Implications for ethics in communication. In J.D. Aitken & L.J. Shedlestsky (Eds.), *Intrapersonal communication process,* (pp. 220-226). Speech Communication Association.
- Malik, K.K., & Pavrala, V. (2022). *Community radio in South Asia: Reclaiming the airwaves*. Routledge.
- Merriam, A.H. (1975). Symbolic action in India: Gandhi's nonverbal persuasion. *Quarterly Journal of Speech, 61*(3), 290-306.
- Oliver, R.T. (1971). *Communication and culture in ancient India and China*. Syracuse University Press.
- Pritchett, W. (1995). The world of Amar Chitra Katha. In L.A. Babb & S.S. Wadley (Eds.), *Media and transformation of religion in South Asia (*pp.76-106). University of Pennsylvania Press.
- Qureshi, R.B. (1995). Recorded music and religious music: The case of Qawwali. In L.A. Babb & S.S. Wadley (Eds.), *Media and transformation of religion in South Asia* (pp.139-166). University of Pennsylvania Press.
- Rao, R.N. (2013). Navigating "truthfulness" as a standard for ethical speech: Revisiting speech in ancient India. *China Media Research, 9*(1). pp 26+ https://go.gale.com/ps/i.do?p=AONE&u=googlescholar&id=GALE|A321463717&v=2.1&it=r&sid=AONE&asid=af7211a3.
- Singh, A., & Das, B. (2021). Caste, community and communication in India: Revisiting D.N. Mazumdar's contribution and beyond. In B. Das & D.P. Majhi (Eds.), *Communication and power*. Sage.
- Smith, D. (1995). Impact of 'God Posters' on Hindus and their devotional traditions. In L.A. Babb & S.S. Wadley (Eds.), *Media and transformation of religion in South Asia* ( pp. 24-50). University of Pennsylvania Press.

# MAS-E-653
# FILM STUDIES

| | | |
|---|---|---|
| Semester: Fourth Semester | Course Level: 600 | Total Marks:100 |
| L+ T+ P: 3+1+0 = 4 Credits | Lecture: 45Hrs + Tutorial: 15 Hrs + Practical: 0 Hrs | |

**Course Description:**

Film making is considered as one of the latest improvisations in the field of Mass Communication. Essentially an intertextual form of communication, it has been able to provide scholars of mass communication a platform in the last hundred odd years to get involved in theoretical arguments. This course explores the history, theory, and narratology of film, with an emphasis on critical analysis and interpretation. Students will study classic and contemporary films, learn to analyze film, and engage with debates and issues in film studies.

**Course Learning Outcomes:**

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

CLO 1: Explain the history and development of cinema and examine films with an awareness of the social, cultural, and political contexts in which they were made and received

CLO 2: Deconstruct the narratology of cinema to examine the ways that narrative structures our perception of the world around us.

CLO 3: Describe film theories, film technique, styles and genres

CLO 4: Discuss and debate on issues in films, and gain a perspective on the significance and value of film as a social, cultural and artistic form which will enable students torelate theoretical aspects of film studies to the art of film making and finding new levels of meaning within film

**Unit I: Film: A Historical Perspective**

1.1 History of World Cinema, History of Indian Cinema

1.2 Language of Films: cinematography, editing, sound, and mise-en-scene

1.3 Film Schools, Russian Formalism, Realism, Italian Neo Realism, German Expressionism, French New Wave, Indian New Wave, Indian Neo Realism

1.4 Independent cinema and alternative film practices

1.5 The Rise of the Subaltern Cinema

**Unit II: Film Narratology**

2.1 Narrative-Concept and Definition, Film as a Narrative Art

2.2 Narrative Fiction/Nonfiction, Narrative Structure, Narrative Elements

2.3 Plot-Subplot-Deviant Plot Structuret-3 Act Structure

2.4 Linear & Non-Linear Narrative

2.5 Structural Analysis of Narrative

**Unit III: Film Genre, Theory & Analysis**

3.1 Film Genre - Genre Analysis, Genre Types-Romance, Horror, Film Noir, Social Melodrama, Comedy, Fiction, Documentary

3.2 Film Theories - Semiotics and film, Psychoanalytic film theory, Feminist film theory, Queer theory in film, Realist Film Theory, Auteurist Film Theory

3.3 Intertextuality, The Contradictory Text, Intertextuality and Transtextuality in Cinema

3.4 Cinema as Text, Textual System, Textual Analysis
3.5 Representation in Cinema- Race, Ethnicity Class, Caste, Sexuality, Gender & Nationality

**Unit IV: Film Screening and Analysis**
4.1 Screening & Analysis of classic, contemporary and popular films
4.2 Authorship - Director and styles
4.3 Screening & Analysis on film techniques, themes, genres
4.4 Screening & Analysis on representations
4.5 Screening & Analysis on film narratology

**Suggested Teaching Learning Strategies**

- Lecture-cum discussion
- Film Screenings with discussions
- Presentations by students on selected topics.
- Critical Discussions on the art of film making and film makers
- Group Discussion on social, cultural and artistic form and issues in cinema

**Assessment Framework**

| Assessment | Written Modes | Oral Modes | Integrated Modes |
|---|---|---|---|
| **Formative Marks: 50 (25+25 marks)** | Class Test, Home Assignment | Socratic Seminar, Group discussion | AV Presentation |
| **Summative Marks: 50** | Semester-end examinations conducted by the university will be considered the mode of summative assessment. | | |

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

**Suggested Readings:**


- Bazin, A. (2004). *What is cinema?.* University of California Press.
- Corrigan, T. (2016). *A short guide to writing about film.* Pearson.
- Kolker, R. (2016). *Film, form, and culture.* McGraw-Hill Education.
- Mast, G., & Kawin, B. (2019). *A short history of the movies*. Pearson.
- Metz, C. (1974). *Language and cinema*. (D. J. Umiker-Sebeok, Trans.). De Gruyter Mouton.
- Prasad, M. M. (2009). Fan bhakti and subaltern sovereignty: Enthusiasm as a political factor. *Economic and Political Weekly*, *44*(29), 68–76.
- Prince, S. (2016). *Movies and meaning: An introduction to film.* Pearson.
- Rajadhyaksha, A., & Willemen, P. (2012). *Encyclopaedia of Indian cinema*. Taylor & Francis.
- Ray, S. (2017). *Deep Focus.* Harper Collins.
- Wexman, V. W. (Ed.). (2019). *Film and authorship*. Rutgers University Press.

# MAS-E-654
# MEDIA MANAGEMENT

| | | |
|---|---|---|
| Semester: Fourth Semester | Course Level: 600 | Total Marks:100 |
| L+ T+ P: 3+1+0 = 4 Credits | Lecture: 45Hrs + Tutorial: 15 Hrs + Practical: 0 Hrs | |

**Course Description:**

Mass communication is essentially an organized business activity which operates in conformity with the rules of the market. The students are to be trained to understand the complex variables responsible for reaping profit by selling an intellectual product. This is an open paper and designed with a view to provide a glimpse of media house operation and media economics to the students from other allied subjects such as Management and Commerce.

**Course Learning Outcomes:**

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

CLO 1: Appraise the principle concepts and theories in the functional areas of management

CLO 2: Analyse and critique different economic, marketing, ownership and other factors that influence media operations

CLO 3: Examine the programming techniques of different electronic media organizations

CLO 4: Appraise the importance of audience research and the techniques of doing so

**Unit I: Media Management: conceptual and theoretical framework:**

1.1 Understanding a media organization, media as a business and media as a social institution, specificity and generalization of a media organization

1.2 Understanding management, concept of media management, Importance of management in a media organization

1.3 Theoretical framework of management, evolution of management thoughts, different schools of management-classical school, human relations school and modern school of management

1.4 Functional aspects of Management, general managerial functions and their application to media organizations, different managerial levels in a media organization, required skills of managers at each level

1.5 Indian Media industry-overview of the industry, prospects and challenges of the industry, overview of the recent trends, managing the media in the new millennium

**Unit II: Media economics and ownership implications:**

2.1 Understanding Media economics-conceptual framework, global media trend and the factors affecting this business dynamics, characteristics of Indian media industry, scale and scope of economics

2.2 Understanding media market-dual product market of media, geographic market, types of market structure, structure of media markets

2.3 Concept of media ownership and how it impacts media business, media ownership patterns in India, recent trends-vertical integration, cross media ownership, conglomerate ownership

2.4 Business models of different media organizations, issues around ownership in India-, TRAI recommendations and their relative impact on Indian media business,

2.5 Understanding financial management-conceptual framework, setting priorities and financial goals, role of the general manager, understanding media budgeting techniques, break-even analysis

**Unit III: Media organizations and programming concept:**

3.1 Organizational structure of a newspaper organization, roles, responsibilities of each department and department personnel

3.2 Organizational structure of a radio station, roles and responsibilities of each department and departmental personnel

3.3 Organizational structure of a television station, roles and responsibilities of each department and departmental personnel

3.4 Programming in a media organization- concept of programming and its importance, sources and acquisition model of programming for a television network affiliates, independent-television station-first-run syndication, off-network syndication, ad-hoc networks, local programming, barter system

3.5 Programming strategies in a radio station-target existing audiences, develop a niche, format variables, programming strategies for different television stations for different day parts, local affiliate programming, independent programming strategies

**Unit IV: Media audience research and media entrepreneurship:**

4.1 Understanding Media Audience-in terms of reach, access, exposure and media effects, concept of target audience, influence of advertising and marketing in content creation,

4.2 Audience research and its importance in content creation, Audience segmentation by marketers-the process of psychographic and demographic data collection and their analysis, geodemographic research data, audience measuring techniques

4.3 Media entrepreneurship-concept of entrepreneurship, characteristics of entrepreneurs, media entrepreneurship, case studies of successful media entrepreneurs.

4.4 FDI in Indian media, corresponding scenario and issues, understanding media management in the digital era, convergence of management

4.5 Understanding media pluralism in the contemporary environment, maintaining a uniform voice in the globalized world

**Suggested Teaching Learning Strategies:**

- Lecture-cum-discussion
- Case study analysis and discussion
- Presentations by students

**Assessment Framework**

| Assessment | Written modes | Oral modes | Integrated modes |
|---|---|---|---|
| **Formative Marks:50 (25+25 marks)** | Class test, online test | Oral test, | Presentation, |
| **Summative Marks:50** | Semester-end examinations conducted by the university will be considered the mode of summative assessment. | | |

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

**Suggested Readings:**


- Albarran, Alan B. (2017). *Management of electronic media*. Cengage Learning.
- Doyle, G. (2005). *Media ownership: The economics & politics of convergence & concentration in the UK and European media*. New Delhi. Sage
- Eastman, S. T., & Ferguson, A. D. (2013). *Electronic media: Programming strategies and practices*. Wadsworth Cengage learning.
- Herman, E. S. and McChesney, R. W. (2004). *The global media: The new missionaries of corporate capitalism.* Continuum.
- Herrick, D. F. (2012*). Media management in the age of giants: Business dynamics of journalism*. University of Mexico Press.
- Kohli, V, (2013). *The Indian media business*. Sage.
- Kothari, G. (1995). *Media management in India*. Rawat Publication.
- Rantanen, T. (2005). The media and globalization. Sage.
- Suresh, K. (2003). *Media management: Emerging trends*. ICFAI University Press.
- Thomas, A O. (2006). *Transnational media and contoured markets: Redefining Asian television and advertising*. Sage.

# MAS-E-655
# NEW MEDIA STUDIES

Semester: Fourth Semester | Course Level: 600 | Total Marks:100

L+ T+ P: 3+1+0 = 4 Credits | Lecture: 45Hrs + Tutorial: 15 Hrs + Practical: 0 Hrs

**Course Description:**

The learning objectives of this course are to give students understanding about the manifold dimensions of the new media and enable them to analyse and evaluate the changing narratives that this media has brought about. The course also focuses on providing a critical overview of new media and its relationship with the rapidly changing contours of journalism, culture and politics of the world.

**Course Learning Outcomes:**

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

CLO 1: Appraise and critique new media in the light of changing landscape of the society

CLO 2: Critically examine the impact and relations of social media with society

CLO 3: Infer and critique the changing dimensions of journalism in the online medium

CLO 4: Appraise new media culture and importance of digital literacy

**Unit I: Introduction to new media and theoretical framework:**

1.1 What is new about new media and its interface with old media, New media communication process, characteristics of new media, different types of new media,

1.2 New media technology, Information and Communication Technology, concept of information overload and information anarchy

1.3 Technological innovations and its impact on society, understanding the theory of social construction of technology vis a vis technological determinism

1.4 Nuances of democratic and non-democratic aspects of the medium, accessibility and peripheries of the new media, process of fragmentation and convergence at play,

1.5 Evolution of Information society, information society theories-Daniel Bell and other theorists, Manual Castell and concept of network society, idea of media ecology

**Unit II: Social media and society:**

2.1 Social media and communication dynamics, notion of participation and participatory culture in the new media

2.2 Power and political economy of social media, the limits of the participatory social media hypothesis, case studies-Google's political economy

2.3 Concept of identity in the social media-, identity constructs- real, split and multiple identities, issues and debates around identity contours, networked identity and post-modern identity

2.4 Social media as ideology-Understanding representation in the new media situation, Stuart Hall's theory of representation

2.5 Habermas concept of public sphere and application to new media, Social media and Public sphere

**Unit III: Online content and new trends:**

3.1 Online content creation, User generated content, YouTube and post television,

3.2 Online journalism-new way of creating and delivering news, its impact on the news industry, debates around citizen journalism

3.3 New practices in the field of journalism-Twitter news, data journalism, blogging and vlogging-new ways of information dissemination and sharing

3.4 Online audience- pivotal role of the audience, participatory, immersive and fragmented, online communities, the idea of belonging and being anonymous in the online environment

3.5 Audience activism in the social media, communication power in the Arab Spring and the occupy movement, new ways of social resistance

**Unit IV: New media culture, ethics and importance of digital literacy:**

4.1 Ethical issues in new media domain, changing perception of surveillance in the new media, privacy in the social media

4.2 Globalization, neo-liberalism and the new media, debates over digital divide and democratic participation in the new media

4.3 Everyday life in cyber space, technological shaping of everyday life, everyday cyber culture, theories of cyber culture

4.4 Understanding the post humanitarian aspect of the new media, the idea of post feminism

4.5 Learning from network dysfunctionality, young people online, importance of new media literacy, acquiring the new media toolkit

**Suggested Teaching Learning Strategies:**

- Lecture-cum-discussion
- Case study analysis
- Presentations by students
- Term paper

**Assessment Framework**

| Assessment | Written modes | Oral modes | Integrated modes |
|---|---|---|---|
| **Formative Marks:50 (25+25 marks)** | Class test, online test, term paper | Oral test, | Presentations, |
| **Summative Marks:50** | Semester-end examinations conducted by the university will be considered the mode of summative assessment. | | |

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

**Suggested Readings:**


- Aitchison, J, Jenkins, Simon and Lewis, Diana. (2003). *New Media Language.* London: Routledge
- Dewdney, Andrew and Ride, Peter. (2006). *The New Media Hand Book. London:* Routledge
- Fuchs, Christian and Sandoval, Marisol. (2006). *Critique, Social Media and the Information Society.* London: Routledge
- Hartley, John, Burgess, Jean and Bruns, Axel. (2013). A Companion to New media Dynamics. Wiley-Blackwell
- Creeber, Glen and Martin, Royston, (Eds.,) (2009). *Digital Cultures: Understanding New Media*. UK: McGraw Hill Publication
- Ward, Mike. (2007). Journalism Online. Focal Press

- Harries, Dan (Ed.,) (2002). *The New Media Book*. British film institute
- Lievrouw, Leah A. & Livingstone, S. (2006). *Handbook of New Media*: Social shaping and consequences. London: Sage
- Lister, Martin, Dovey, Jon, Giddings, Seth, Grant, Iain and Kelly, Kieran. (2009). *New Media: A Critical Introduction*. London: Routledge
- Papachirisi, Z. (Ed.,) (2010). *A Networked Self: Identity, Community and Culture on Social Network Sites.* New York. Routledge


## MAS-E-656
## RADIO PRODUCTION

| | | |
|---|---|---|
| Semester: Fourth Semester | Course Level: 600 | Total Marks:100 |
| L+ T+ P: 3+0+1 = 4 Credits | Lecture: 45Hrs + Tutorial: 0 Hrs + Practical: 30 Hrs | |

**Course Description:**

The course introduces the medium of radio to the students and its basic working principles. It treats the medium across different settings like All India Radio, FM Broadcasting, Community Broadcasting and Educational Broadcasting. This course also discusses Podcasts as an audio medium. Emphasising both theory and practical aspects of radio production, students will be trained in producing various types of radio programmes.

**Course Learning Objectives:**

After doing this course the students will be able to:

CLO 1: Identify the technical aspects of radio as a medium.

CLO 2: Use different Sound editing tools and software to produce a professional programme for radio.

CLO 3: Apply the techniques of voice modulation.

CLO 4: Produce programmes and shows suitable for various radio platforms such as All India Radio, Commercial Radio and Podcasts.

**Unit I: Sound and Radio**

1.1 Development of Radio as a Mass Medium, Relevance of Radio in Contemporary society

1.2 Technical and Operating Principles, the function of sound, silence, human voice an music on the radio, Elements and characteristics of Radio; Human voice- Voice culture, Voice training and Modulation

1.3 Principle of Sound – Frequency, Low/Mid/High Amplitudes, Wavelength- AM and FM, Pitch, Spectrum, Infrasonic, Ultrasonic, Acoustics, Reverberation and Echo

1.4 Microphones –Types: Floor Stand, Tables and Lapel Mikes, Camera Mikes, Wireless Mikes; Positioning of microphones and Recording techniques.

1.5 Studio Acoustic, Sound Level Controls – Manual, Automatic, Digital Recording, Digital Filters, Multi-Track Production Techniques, Sound Effects, Distort.

**Unit II: Radio Programming Formats- Pre and post-Production**

2.1 News: Commercial Broadcasting – Music Promo, Sparkles, Teaser, Radio Jockeying, Radio Streaming, Announcer, Ad-Lib, Compere, Narration, Voiceover, Compilation of News

2.2 News: Radio documentary, Feature, Radio Drama, Radio Jingle, Radio Interview, Phone-in programme, PSAs

2.3 Community Radio: Introduction; Operating a community radio; gathering, recording, editing of production of final product, Community Radio programmes

2.4 Audio Editing Software

2.5 Audience Understanding, Fixed Point Charts, Audience Research

**Unit III: Commercial Radio and Podcasting**

3.1 Commercial Radio- FM Radio Channels, Production and Management, From Wavelengths to Digital

3.2 Story-telling in FM Radio- writing for FM, hosting and anchoring, editing

3.3 Introduction to podcasting, Podcast as a medium, Radio vs Podcasts, Radio as a tool for Primary Education, Use of Radio by Jail Administration, Use of Radio by Traffic Police, Use of radio and Podcasting by Delhi Police

3.4 Story Development for a Podcast, Recording/ Editing Techniques

3.5 Audience Engagement: Social-Media in Podcasting.

**MAS-E-656 (B)**

**Unit IV: Practical**

Students will choose any one format from (1) and (2) each and produce a show for their final project.

1. a) Individual PSA (45 Seconds-1 Min)
   b) Radio Jingle for Radio Stations- (30-45 secs)
   c) Radio Commercial Advertisement- (30 secs)

2. a) Interview for FM Radio;
   b) Community Radio programmes- (10-15mins);
   c) Podcast- (10 mins)

(Viva-voce for 25 marks will be conducted to test students' ability to produce various types of radio programmes)

**Assessment Framework**

| Assessment | Written Modes | Oral Modes | Integrated Modes |
|---|---|---|---|
| **Formative Marks: 50 (25+25 marks)** | Sessional Test, Class Assignment, Script Writing, | Quiz, Impromptu interviews and voice modulation activities, Group Discussion | Editing exercises, Producing and editing of Radio programmes, Presentations |
| **Summative Marks: 50** | Semester-end examination conducted by the university will be considered the mode of summative assessment. | | |

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

**Suggested Reading:**


- Kaempfer, R. & Swanson, J. (2012). *The Radio Producer's Handbook*. Allworth Press
- Hendricks, J.A., & Mims, B. (2015). *The Radio Station: Broadcast, Internet, and Satellite*. Routledge.
- McLeish, R., & Link, J. (2015). *Radio Production*. Focal Press.
- Hendricks, J.A., & Mims, B. (2018). *The Radio Station: Broadcasting, Podcasting, and Streaming*. Taylor & Francis.
- Reese, D.E., Gross, L.S., &Gross, B. (2006). *Radio Production Worktext: Studio and Equipment*. Focal Press.
- Sauls. S.J. & Craig A. Stark. (2016). *Audio Production Work Text Concepts, Techniques and Equipment*. Routledge.
- Stephenson, A. R., Reese, D.E., & Beadle, M.E. (2005). *Broadcast Announcing Worktext: Performing for Radio, Television, and Cable*. Taylor & Francis.
- Truesdell, C. (2007). *Mastering Digital Audio Production: The Professional Music Workflow with Mac OS X*. Wiley Publishing Inc.
- Whitakaer, J.C. (2003). *Master Handbook of Audio Production: A Guide to Standards.* McGraw-Hill
- Woodhall, W. (2010). *Audio Production and Postproduction*. Jones and Bartlett Publishers.

# MAS-E-657
# TELEVISION JOURNALISM

Semester: Fourth Semester | Course Level: 600 | Total Marks:100

L+ T+ P: 3+0+1 = 4 Credits | Lecture: 45Hrs + Tutorial: 0 Hrs + Practical: 30 Hrs

**Course Description:**

This course is designed to provide students with an understanding of producing content for television/video journalism. The course covers television news reporting, editing & production techniques, with an emphasis to develop advanced skills in TV journalism and production, including visual storytelling and various kinds of reporting.

**Course Learning Outcome:**

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

CLO 1: Explain the functioning of television journalism industry

CLO 2: Report news stories to audiences in an informative, interesting and unbiased way

CLO 3: Anchor TV News by presenting news stories to audiences in well-articulated manner and with proper time management

CLO 4: Apply advanced techniques in TV journalism and production to create compelling and informative news stories

CLO 5: Produce a TV news program concept for a channel

**Unit I: Introduction to Television Journalism**

1.1 Introduction to TV Journalism - Basic concepts and principles of TV journalism, Sources, Ethics and values in TV journalism

1.2 Understanding the medium - The process of television journalism

1.3 TV Newsroom Operations, Roles & Responsibilities –Workflow, Broadcasting and transmission; TV news studio - Set up and functioning, Studio Control Room & Production Control Room

1.4 Trends in News Broadcasting – Emphasis on Digital Platforms, Remote News Gathering, Interactive Graphics, Personalization

1.5 Television beyond the Box - On-Demand, Distributed, and Mobile Viewing

**Unit II: TV News Reporting**

2.1 Functions & Qualities of a TV News Reporter, Producer, Assignment/News Editor, News Presenter; Anchoring: Handling Teleprompter, Live Interview, Art of TV News Anchoring

2.2 Types of TV News Production – New & Current Affair, Magazine Shows, Specific audience programming, TV Talk shows, Special Interviews, Forums and Discussion programmes

2.3 Making special bulletins – Crime, Sports, Agriculture, Showbiz, Weather, Investigative stories and various beats of reporting. Formats for reporting and storytelling in television journalism

2.4 Handling Controversial Subject Matter, Interviews and Public Opinions

2.5 Manging Sources of TV News, Whistleblowers; Citizen Journalist

**Unit III: TV News & News Based Program Production**

3.1 Pre-Production - Idea Generation, Pre-requisites of a Producer & Director, Teams, Concept Development, Research, Script, Program Planning Checklist, Floor Plan & its design elements

3.2 Production – Video Equipment, Camera Work, Light, Audio, Recording & Presentation of News Bulletin, Communication during recording, Teleprompter, Production staff & crew, Studio floor & Control room, Storage devices, Production Switcher. News stories on mobiles.
3.3 Post Production – Types of Editing, Editing Suite, Editing Team, Process of editing a news, Mixing & Use of Effects, Compilation of News Bulletin, Background Voice and Voiceover
3.4 Outdoor News Gathering & Reporting - Live U, OV Vans, MOJO Kit
3.5 Recent Advances in News Broadcasting - AI in News Rooms, Voice-Controlled Devices, The NextGen TV Technology, Augmented Reality Graphics, Live streaming in OTT, the Virtual Cloud Technology

**MAS-E-657 (B)**

**Unit IV: TV Journalism Practical**

The students should work in teams and put to use the principles of studio production to package a news bulletin utilizing various formats for reporting and storytelling in television journalism.
They should also do a studio-based interviews or panel discussions on an issue that interests them. (Viva-voce for 25 marks will be conducted to test students' skills in TV News Production)

**Suggested Teaching Learning Strategies**

- Lecture-cum discussion
- Learning by Doing
- Workshops
- Presentations by students

**Assessment Framework**

| Assessment | Written Modes | Oral Modes | Integrated Modes |
|---|---|---|---|
| **Formative Marks: 50 (25+25 marks)** | Class Test/ Class Assignments | Role Playing | Presentation, Field Assignment |
| **Summative Marks: 50** | Semester-end examinations conducted by the university will be considered the mode of summative assessment. | | |

**Suggested Readings:**


- Cruikshank, S. A., Eschenfelder, C. C., & Coleman, K. (2022). *A complete guide to television, field and digital producing*. Routledge.
- Cushion, S. (2012). *Television journalism*. SAGE.
- Dass, R. (2022). *Mobile Journalism*. Prabhat Prakashan.
- Kagal, A. (Ed.). (2016). *More news is good news: Untold stories from 25 Years of Television News*. HarperCollins.
- Kalra, R. J. (2012). *The ABC of News Anchoring: A guide for aspiring anchors*. Pearson Education.
- Keller, T. (2019). *Television news: The heart and how-to of video storytelling (4th ed.)*. Routledge.
- Papper, R. A. (2015). *Broadcast News and Writing Stylebook, (5th ed.)*. Focal Press
- Sidlow, F. M., & Stephens, K. (2022). *Broadcast News in the digital age: A guide to reporting, producing and anchoring online and on TV*. Routledge, Taylor & Francis Group.
- Thompson, R., & Malone, C. (2004). *The Broadcast Journalism Handbook: A Television News Survival Guide*. Rowman & Littlefield.
- Yorke, I., & Alexander, R. (2013). *Television news (4th ed.)*. Taylor and Francis.

## MAS-R-658: PROJECT-DISSERTATION/ MAS-P-659: PROJECT-PRODUCTION

Semester: Fourth Semester | Course Level: 600 | Total Marks:100

L+ T+ P: 0+0+8 = 8 Credits | Lecture: 0Hrs + Tutorial: 0 Hrs + Practical: 240 Hrs

**MAS-R-658: Project-Dissertation**

Individual students will have to complete a dissertation on any of the subjects in the areas of Communication, Media, and Journalism. Students have to submit the dissertation as per the deadline set by the department. The students are required to choose the topic of their dissertation in consultation with their dissertation guide as allocated by the department. The choice of the students with respect to their dissertation topic has to be given in writing to the department. The Department will allocate guides to the students in a formal meeting of the faculty members. The dissertation and project will be marked jointly by the internal faculty and the external examiner. The average of marks given by internal faculty members shall be counted out of 50% and the external examiner shall mark out of the remaining 50%.

**MAS-P-659: Project-Production**

**Students will choose any one of the following. All works and content should be original.**

**i) Print (Reporting, Editing, Designing & Printing)**

a. Broadsheet – 4 Sides (Team of minimum 4) or
b. Tabloid - 8 Sides (Team of minimum 4) or
c. Magazine – 20 Pages (Team of minimum 4)

**ii) Radio (Preproduction, Production & Post Production)**

a. Drama – 20 Minutes (Team of minimum 2) or
b. Radio Report (news based)– 30 minutes (Team of minimum 2) or
c. Radio Magazine - 30 minutes (Team of minimum 2)
d. Podcast - 20 Minutes (Team of minimum 2)

**iii) Video Production/ Film (Preproduction, Production & Post Production)**

a. Documentary Film – 15 to 20 Minutes (Team of minimum 5) or
b. Fiction Short Films – 10 to 15 minutes (Team of minimum 5) or
c. Promo – minimum 5 minutes + Music video – minimum 5 minutes + An Advertisement- minimum 60 seconds (Team of minimum 5)

**iv) Convergent Journalism (Should have Multimedia Content)**

a. News Website – Minimum 3 tabs with 5 articles/post each (Individual) or
b. News Blog – Minimum 10 articles/post (Individual)