

**DEPARTMENT OF ENGLISH
UNIVERSITY OF DELHI
DELHI - 110007**



**Structure of B.A. Honours Journalism professional course (English)
Under Learning Outcomes-based Curriculum Framework (LOCF) for
Undergraduate Education**

*Syllabus applicable for students seeking admission to the
B.A. Honours Journalism professional course (English) and under LOCF
w.e.f. the academic year 2019-20*

Subject to the approval of Faculty of Arts and Academic Council

Structure of B.A. Honours Journalism Professional course (English) under LOCF

Paper Titles	Core Course	Page
Semester III		
1. Introduction to Broadcast Media		5
2. History of the Media		6
3. Advertising and Public Relations		9
Semester IV		
4. Introduction to New Media		11
5. Development Communication		13
6. Media Ethics and the Law		15

Skill Enhancement Course (SEC) (Any two)

Papers 1 and 2 will be offered in the 3rd semester and papers 3 and 4 will be offered in the 4th semester. Students are required to choose any **one** in each semester from the four papers that are to be offered by each college (two in each semester).

Paper Titles	Page
Semester III	
1. Radio Production	24
2. Mobile Journalism	25
Semester IV	
3. Documentary Production	27
4. Animation and Graphics	29

Generic Elective (GE) (Any one in each semester)

Papers 5-8 will be offered in the 3rd semester and papers 8-11 will be offered in the 4th semester. Students of other disciplines may choose any **one** in each semester from the **ten** papers that are to be offered by each college.(minimum two in each semester)

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Semester III

5. Film Appreciation	53
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Semester IV

9. Video Production	62
10. Print Journalism	64
11. Media and Popular Culture	65

CBCS REVISED SYLLABUS 2019 B.A. Journalism (Honors) under LOCF

Sem	CORE	SEC	DSE	GE
III	C5 Introduction to Broadcast Media C6 History of the Media C7 Advertising and Public Relations	SEC 1. Radio Production SEC-2 2. Mobile Journalism		GE(Sem3) 5. Film Appreciation 6. Television Journalism 7. Web Journalism 8. Law, Media and Society
IV	C8 Introduction to New Media C9 Development Communication C10 Media Ethics and the Law	SEC 3. Documentary Production SEC-4 Animation and Graphics		GE (Sem4) 9. Video Production 10. Print Journalism 11. Media and Popular Culture
		Mandatory Internship of 4 to 6 weeks with any media organization		

The B.A.(Hons.) Journalism is a three year full time professional course with an Honors Degree Program, to be taught in six semesters, viz., Semester I, II, III, IV, V and VI.

Scheme of Admission

Eligibility Conditions for Seeking Admission

Admissions to the B.A.(Hons) Journalism professional course shall be based on performance in a **Centralized Admission Test** followed by an interview which will be conducted by the University of Delhi. Presently, the course is being offered in seven colleges of the University of Delhi, viz., Delhi College of Arts and Commerce, Lady Shri Ram College, Kamala Nehru College, Kalindi College, Maharaja Agrasen College, Institute of Home Economics and Bharati College.

Semester III

Introduction to Broadcast Media

Objectives: To understand about the basic concept behind visual and sound. The subject tries to focus on the elementary knowledge of broadcast as a medium. The aim of this subject is for the students to learn visual grammar and identify elements of broadcast news. The student will grasp the skills of handling the cameras, shoot a story and will be able to gather and edit and report a story for television production or gather sound bytes for a radio production.

Unit I-Basics of Sound

Basics of Sound Concepts

Sound-scape, Sound culture

Types of sound-Sync, Non-Sync, Natural sound, Ambience Sound, Sound Design

Microphone- Different kinds of microphones (dynamic, condenser, directional microphones)

Unit II-Basics of image

What is an image?

Digital image- pixel, vector, resolution, EIS (Electronic Image stabilization)

Politics of an image

Ecology of image

Ethics in editing images

Unit III- Basics of Visual

What is a visual?

Visual design tools- Vector tools and pixel manipulation

Visual Culture in media studies

Unit IV-Visual Grammar

Basics of a Camera- (Lens & accessories)

Camera Movement
Types of shots, Focusing, Depth of field, Lighting
Visual Perspective

Unit V- Elements in Broadcast news

Electronic News Gathering (ENG) & Electronic field Production (EFP) (Concept)
Elements of a Television News Story: Gathering, Writing/Reporting.
Elements of a Television News Bulletins
Basics of Editing for TV- Basic Softwares and Techniques (for editing a news capsule)

Learning outcome: By the end of the course students will be able to understand the basic sound, image and visual concepts appreciate the visual grammar and visual perspectives and comprehend various elements in broadcast news. The student will grasp the skills of handling the cameras, shoot a story and will be able to gather and edit and report a story for television. They will also become capable of making TV news bulletins and documentaries.

Suggested Readings:

Zettl Herbert, Television Production Handbook. (Pages: 20-80, 85-135)
Robert c Allen and Annette Hill (Ed- 2004), The Television Reader, Routledge (Page nos: 10- 40)
P.C Chatterjee, Broadcasting in India, New Delhi, Sage 1987(Page nos- 25- 78)
The Radio Handbook, by Carrol Fleming, Routledge (London & New York 2002) (Page nos: 47-105)

Teaching-Learning process: Presentations, news bulletins in English and Hindi on national and private channels (as teaching material)
Documentary--‘The future of Television News’

Key words: Sound, image, visual, visual grammar, visual perspective, broadcast news

History of the Media

Objective: The objective of the course is to introduce the students to the vast history of modern media keeping firmly in mind the relationship between technology, social relations and historical contexts. This would enable them to understand media practice as historically contingent practices and not just limited to technological development.

Unit I-History of Print Media

Media and Modernity
Print revolution and telegraph
Yellow Journalism, Evolution of Press in United States, Great Britain and France
History of the Press in India:
Colonial Period, National Freedom Movement
Gandhi and Ambedkar as Journalists and Communicators

Unit II-Media in the Post Independence Era

Emergency and Post Emergency Era
Changing Readership, Print Cultures,
Rise of Language Press in Indian vernacular

Unit III-Beginnings of Sound Media

Emergence of sound reproduction technology
The coming of Gramophone
Early history of Radio in India
History of AIR: Evolution of AIR Programming

Unit IV-Contemporary Sound Media

Penetration of radio in rural India - Case studies
Patterns of State Control; the Demand for Autonomy
FM: Radio Privatization
Music: Cassettes to the Internet

Unit V-Visual Media

The early years of Photography, Lithography and Cinema
The coming of Television and the State's Development Agenda
Commercialization of Programming (1980s)
Invasion from the Skies: The coming of transnational television (1990s)
Formation of Prasar Bharati

Projects

1. Comparative study of a Community Radio project and any of AIR's Local Radio stations. 2. Such as case studies of radio programmes, trace the transformation of certain traditional musical genres like devotional music, ghazals and folk songs with the advent of cassette technology, presentations on the importance of archiving and archives of films, Newspapers, music and photographs, projects on digital archives of sound and visual media.

Learning outcome: The course will help the student to attain familiarity with the historical evolution of the media. It will enable the student to contextualize the developments of the media and its role though political and economic changes across the world.

Teaching-Learning process: Teaching the paper requires a deep historical and historiographical knowledge. The course demands familiarity with such political concepts such as modernity, development, nationalism, colonialism, post colonialism and globalization to contextualize changes in media.

The students get an opportunity to place key developments in media technologies across history. Class room learning thus can include visual and audio material, periodicals and films to immerse the class in historical experience. Museum visits, visits to photography collections and other such tools from history classroom can enable new methods of learning for a media studies classroom. Student presentations and projects this can be based on a range of themes.

Assessment: As per rules of the University of Delhi University

Keywords: History, media, democracy, sound media, visual media, historiography, media and nationalism, post colonial media, media and state control.

Essential Readings:

Briggs, A and Burke, P, Social History of Media: From Gutenberg to the Internet, (Polity Press , 2010)(Chapter 2 and Chapter 5)

Jeffrey, Robin, India's News Paper Revolution: Capitalism, Politics and the Indian Language Press,(New Delhi, Oxford 2003)

David Page and William Crawley, Satellites Over South Asia, (Sage, 2001) Chapter 2,chapter 8 and Chapter 9.

Eric Barnouw and Krishnaswamy, Indian Film, (New York, Oxford University press, 192nd Edition, Chapters "Beginnings," & "Three Get Started,"

Early communication system in India (part - I) - YouTube

<https://www.youtube.com/watch?v=9WocwNyyo8g>

Suggested Readings

Jeffrey, Robin. "Communications and capitalism in India, 1750–2010." South Asia: Journal of South Asian Studies 25, no. 2 (2002): 61-75.

V. Ratnamala, ambedkar and media

http://roundtableindia.co.in/index.php?option=com_content&view=article&id=4992:ambedkar-and-media&catid=119:feature&Itemid=132

Manuel, Peter Cassette Culture ,Chicago, University of Chicago Press, 1993, Pages 1- 32

Satellite Television: An Impact on Social Participation, Sabharwal, Tarjeet, ISBN 978-81-8457-064-9, Kanishka Publishers, 2008

Chatterjee, P.C, Broadcasting in India page (New Delhi, Sage, 1991) -39-57

Neurath P. —Radio Farm Forum as a Tool of Change in Indian Villages,” Economic Development of Cultural Change, vol 10, No. 3 (pp 275-283)

Das, Biswajit, “Mediating Modernity: Colonial Discourse and Radio Broadcasting in India, Communication Processes Vol 1: Media and Mediation, B. Bel, B. Das, J. Brower, Vibhodh Parthasarathi, G. Poitevin (Ed.) (Sage 2005)

Parthasarathi, Vibhodh, “Constructing a New Media Market: Merchandising the Talking Machine” in *Communication Processes Vol 1: Media and Mediation*, B. Bel, B. Das, J. Brower, Vibhodh Parthasarathi, G. Poitevin (Ed.) ,Sage 2005

Thirumal, P., and C. Lalrozami. Modern Mizoram: History, Culture, Poetics. Taylor & Francis, 2018. (Chapter 1)

Francis Robinson (1993) Technology and Religious change: Islam and the impact of Print; Modern Asian Studies, Vol 27, No. 1 (Feb) pp. 229-251.

Seminar Issue October 1997, Indian Language Press

Neyazi, Taberez Ahmed, and Akio Tanabe. "Introduction: democratic transformation and the vernacular public arena in India." In *Democratic Transformation and the Vernacular Public Arena in India*, pp. 17-40. Routledge, 2014.

Maya Ranganathan, The Pan Tamil rhetoric in regional media, in Ranganathan, Maya, and Usha M. Rodrigues, *Indian media in a globalised world*. SAGE Publications India, 2010.(83-105)

G.N.S Raghavan, *Early years of PTI, PTI story: Origin and Growth of Indian Press*,(Bombay, Press Trust of India, (1987), 92-119

Melissa Butcher *Transnational Television, Cultural Identity and Change*, (New Delhi, Sage, 2003) 49-77

Advertising and Public Relations

Objective: The course aims to familiarize students with the concepts and techniques of advertising and public relations. The course will help students to understand techniques of marketing communications to launch and build branded products and services by the tactful integration of old and new media.

Unit I-Introduction to Advertising

Meaning and history of Advertising

Importance and Functions of advertising

Advertising Theories and Models-AIDA model,

DAGMAR Model, Maslow's Hierarchy Model, communication theories applied to advertising

Types of advertising and new trends

Economic, cultural, psychological and social aspects of advertising

Ethical & regulatory aspects of Advertising-Apex Bodies in Advertising-AAAI,

ASCI and their codes.

Unit II- Advertising through print, electronic and online media

Types of Media for advertising and their characteristics;

Advertising Objectives, Marketing, marketing mix, role of advertising in the marketing mix;

Market Segmentation, Positioning and Targeting

Media selection, Planning, Scheduling

Marketing Strategy and Research and Branding

Creativity, USP, appeals, copy writing

Advertising department vs. Agency-Structure, and Functions

Advertising Budget

Campaign Planning, Creation and Production

Unit III- Public Relations-Concepts and practices

Introduction to Public Relations

Growth and development of PR

Importance, role and functions of PR

Principles and tools of Public relations
Organization of public relations: In house department versus consultancy.
PR in govt. and Private Sectors
Government's print, electronic, publicity, film and related media organizations

Unit IV- PR-Publics and campaigns

Research for PR
Managing promotions and functions
PR campaign-planning, execution, evaluation
PR in political and election campaigns
Role of PR in crisis management
Corporate social responsibility
Ethical issues in PR
Apex bodies in PR- IPRA, PRSI codes.

Unit V– Social Media Marketing

Digital, Social & Interactive Media
Social Media Technologies and Management
Integrated Marketing Communication (IMC): IMC approach, facets, barriers to the implementation of IMC
Developing social networks
Social media strategies, tactics and ethics
Social media tools
Measurement strategies and ROI

Learning Outcome: This paper will help students to grasp the concepts and skills required for advertising and public relations and the importance of effective brand positioning using integrated marketing communications. The students will also learn to critically evaluate advertisements and understand the importance of ethical practices in advertising and PR.

Teacher-Learning Process: Lecture method, Power point Presentations, class discussions, Debates, Special lectures by advertising and public relations experts, planning effective campaigns for advertising and public relations.

Assessment: As per rules of University of Delhi

Key words: Advertising, public relations, branding, integrated marketing communications.

Essential Readings:

Chunawalla, Advertising Theory and Practice, Himalaya Publishing House
Jethwaney Jaishri, Advertising, Phoenix Publishing House
Jefkins Frank Butterworth, Public Relation Techniques, Heinmann Ltd.
Cutlip S.M and Center A.H., Effective Public Relations, Prentice Hall

Suggested Readings:

David Ogilvy, Ogilvy on Advertising, Pan/Prion Books
Frank Jefkins, Advertising Made Simple, Rupa & Co.
Heath Robert L, Handbook of Public Relations, Sage Publications,
Dennis L. Wilcoxe & Glen T, Public Relations, Pearson
Kaul J.M., Noya Prakash, Public Relation in India, Calcutta
Belch George E., Belch Michael A., Purani Keyoor (2007) Advertising & Promotion, an Integrated Marketing Communications Perspective (McGraw Hill)

Semester IV

Introduction to New Media

Objective: This paper will introduce students to the new media environment and digital culture. They will not only learn about the visual content and design of websites but also gauge how online media is monetized, distributed and repurposed for an ever-evolving online audience.

Unit I- Key Concepts and Theory

Defining new media and digital media; terminologies and their meaning; information and communication technologies ICT, advocacy journalism, multiplier effect, technological determinism, mobile-mediated-communication (MMC), networked society.

Unit II- Understanding Virtual & Digital Culture

Understanding digital cultures, online Communities,
Participatory culture, Blogs, Vlogs, Social Media Trends

Unit III- Digitization of Content: Debates & Concerns

Authorship and what it means in a digital age

Piracy, copyright, copy-left and open source

Digital archives, digital media ownership,

How are new media monetized, new media and ethics

Unit IV-Overview of Web Writing

Linear and non-linear writing, writing for the web

Online reporting, linking, multimedia, building narratives with multimedia

Unit V- Visual and Content Design

Website planning and visual design

Content strategy and audience analysis

Brief history of blogging, creating and promoting a blog

Setting up a website/blog

Projects: Create a news website to understand the use of digital media for activism and journalism. Teacher and students will function as an Editor and Reporters, gathering multi-media content for the class website. The website will reflect unique multimedia productions from each student produced during the course of the semester. These productions will include shooting and editing videos, audios and pictures for the web, packaging text and content for an online audience.

Learning Outcome: By the end of the course students will be able to critically assess and synthesize new media theories, analytical approaches, and practices, connect disparate theories and understand their development and contribution to the field of new media studies; critique and contribute to debates about digital media ownership, economics, intellectual property, regulation, privacy, identity, sociality, infrastructure, and equity; understand user behaviour and participatory cultures online, audience analysis for production of content for websites and blogs, integration of social media and journalism.

Teaching-Learning Process: Other methods will include lectures, class exercises of tracking individual social media consumption and class discussions on new media trends, social media campaigns as well as other significant debates on topical issues.

Assessment Method: As per rules of the University of Delhi

Key words: social media, new media, piracy, copyright, cyber-security, trends, campaigns, digital culture, digital divide, blog, multimedia

Essential Readings:

Vincent Miller. *Understanding Digital culture*. Sage Publications, 2011

Lev Manovich. 2001. "What is New Media?" in *The Language of New Media*

Cambridge: MIT Press. pp. 19-48.

Siapera, Eugenia., *Understanding New Media*. Sage, 2011

Digital Disconnect: How capitalism is turning the internet against democracy, Robert McChesney

Jenkins, Henry. (2006). *Convergence Culture: Where Old and New Media Collide*. New York,NY: NYU Press.

New Media: A critical introduction by Lister, Dovey, Giddings, Grant and Kelly

Suggested Readings:

Baym, Nancy K., *Personal Connections in the Digital Age*. Polity, 2010.(Chapter 3)

Goldsmith, Jack, and Tim Wu. 2006. *Who Controls the Internet? Illusions of Borderless World*. Oxford University Press US.

O'Reilly, Tim. (2005). *What is web 2.0: Design patterns and business models for the next generations software*. O'Reilly.com, retrieved from <http://oreilly.com/web2/archive/whatis-web-20.html>

Grossman, "Iran Protests: Twitter, the Medium of the Movement"

Lemann, Nicholas. 2006.

Amateur Hour: Journalism without Journalists. The New Yorker, August 7. Available at http://www.newyorker.com/archive/2006/08/07/060807fa_fact1

Xiang, Biao. 2005. "Gender, Dowry and the Migration System of Indian Information Technology Professionals" Indian Journal of Gender Studies 12: 357-380.

Spreadable Media: Creating value and meaning in a networked culture, Jenkins, Ford, & Green

The Culture of Connectivity: A critical history of social media, Jose Van Dijck

Mobile Interfaces in Public Spaces: Locational privacy, control, and urban sociability, de Souza e Silva and Frith

Development Communication

Objective: The course will familiarize students with concepts pertaining to development and the important approaches to development communication. The students will also understand the facets of various development programs and schemes in India and learn to evaluate their strengths and weaknesses.

Unit I- Development: Concept, concerns, models

Concept of development

Measurement of development Measurement of development- PQLI, HDI, GDI

Development versus growth

Human development

Development as freedom

Models of development

Basic needs model

Nehruvian model

Gandhian model

Panchayati Raj

Developing countries versus developed countries

17 UN Sustainable Development goals- A summary

Unit II- Development communication

Development communication: Concept and approaches

Paradigms of development: Dominant paradigm, dependency, alternative paradigm

Development communication approaches – diffusion of innovation, empathy, magic multiplier

Alternative Development communication approaches:

Participatory Development

Gender and development

Development support communication – definition, genesis, area, Woods triangle

Unit III- Mass Media as a tool for development

Role of media in development: An overview of the role of print, radio & TV in development communication in India;

Role of development agencies and NGOs in development communication;

Critical appraisal of development communication programmes and government schemes: SITE, Krishi Darshan, Kheda, MNREGA;

ICT for development, e-governance, e chaupal, national knowledge network;

Narrow casting - community radio;

Development support communication in India in the areas of: Agriculture, health & family welfare, poverty, literacy:

In Agriculture: Radio farm forums; Krishi darshan; Agricultural extension;

In Health & Family welfare: Pulse polio; National Rural Health mission;

In Poverty: Jan DhanYojna; MNREGA;

In Literacy: National Literacy Mission; Mid-day meals.

Unit IV-Practicing development communication

Strategies for designing messages for print, radio and television;

Using new media technologies for development

Development Journalism and rural reporting in India

Unit V- Rural Journalism

Information needs in rural areas

Rural newspapers

Use of traditional/folk media for rural development

Critical appraisal of mainstream media's reporting of rural problems and issues;

Specific features of tribal society;

Information needs in tribal setting;

Tribal communication programs

Projects: Students under the guidance of the faculty must undertake visits to mohalla clinics, NGOs, Women's Self Help groups, Special schools for underprivileged students and other such initiatives in the city to develop content for blogs/ newsletters./magazines from the visits. Interaction with rural journalists and video volunteers (eg.Khabar Lehariya) must be arranged too.

Learning Outcome: This paper will help students to develop an understanding and sensitivity towards developmental concerns. It will equip students with critical skills to understand the importance of effective development communication strategies to spread development messages among the poor and weaker sections of society.

Teacher-Learning Process: Lecture method, Power point Presentations, class discussions, Debates, Special lectures by development journalists and NGO representatives, designing development communication messages for different media.

Assessment: As per rules of University of Delhi

Key words: Development, development communication, DSC, rural journalism, tribal communication.

Essential Readings:

Rogers Everett: *Communication and Development- Critical Perspective*, Sage, New Delhi, 2000

Srinivas R. Melkote & H. Leslie Steeves: *Communication for Development In The Third World*, Sage Publications.

Belmont CA: *Technology Communication Behavior*, Wordsworth Publication, New Delhi, 2001.

D V R Murthy: *Development Journalism, What Next?* Kanishka Publication, New Delhi, 2007.

Amartya Sen: *Development as freedom*, Alfred A Knopf, New York, 1999.

Suggested Readings:

UNDP: *Human Development Report* (published every year), Oxford University Press, New Delhi.

World Bank: *World Development Report* (published every year) Oxford University Press, New Delhi.

Wilbur Schramm: *Mass Media and National Development- the role of information in developing countries*, UNESCO/ Stanford University Press, 1964.

Ghosh & Pramanik: *Panchayat System in India*, Kanishka Publication, New Delhi, 2007.

Shivani Dharmarajan: *NGOs as Prime Movers*, Kanishka Publication, New Delhi, 2007.

What Do We Mean By Development: An Article by Nora C Quebral in *International Development Review*, Feb, 1973, P-25.

Media Ethics and the Law

Objective: The objective of the paper is to discuss the legal provisions and the reasonable restrictions that are prescribed in the Constitution. It is also intended to make students to have a debate on ethical issues and their professional code of conduct etc. This will help them to understand some of the growing media practices and tendencies that are affecting the media consumption patterns in the country.

Unit I-Ethical framework and media practice

Freedom of expression (Article 19(1) (a) and Article 19(1)2)

Freedom of expression and defamation- Libel and slander, Issues of privacy and surveillance in society

Right to Information Idea of Fair Trial/Trial by Media; Intellectual Property Rights

Media ethics and cultural dependence

Student Presentations-

Photocopied material for study packs in India; Aaron Swartz.

Attack on Freedom of artists and authors

Unit II- Media Technology and Ethical Parameters

Live reporting and ethics Legality and Ethicality of Sting Operations,

Phone Tapping etc.

Ethical issues in Social media (IT Act 2000, Sec 66 A and the verdict of The Supreme Court)

Discussion of Important cases-eg- Operation Westend

Some Related laws- Relevant sections of Broadcast Bill, NBA guidelines

Student Presentations- Tehelka's Westend .

School Teacher Uma Khurana case

Unit III- Representation and ethics

Advertisement and Women

Pornography related laws and case studies- Indecent representation of Women (Prohibition) Act, 1986 and rules 1987,

Protection of Women against Sexual Harassment Bill, 2007, Sec 67 of IT Act 2000 and 292 IPC etc

Student Presentations: Students will submit on above mentioned topics

Unit IV- Media and Regulation

Regulatory bodies, codes and ethical guidelines

Self regulation, media content- Debates on morality and accountability: taste, culture and taboo, censorship and media debates

Unit V- Media and Social Responsibility

Economic Pressures, Media reportage of marginalized sections- children, dalits, tribals, gender, differently-abled, old-aged persons, media coverage of violence and related laws - inflammatory writing (IPC 353), Sedition- incitement to violence, hate Speech.

Relevant case studies – Attack on civil liberties of individuals and social activists

Learning outcome: Through this paper the students will be grasp the nuances and the legal provisions laid down in the Constitution of India. They will also understand the contemporary media practices through contemporary debates.

Teaching-Learning Process: Teachers can discuss the legal provisions and can take students to Parliamentary houses, and court hearings to make them familiar with the working conditions. Organizing debates in the classroom on ethical challenges in the media field would help them to understand several aspects of media profession.

Assessment Method: As per rules of the University of Delhi.

Key words: Broadcast Bill, NBA guidelines, PCI, Ethical issues in Social media, Media reportage of marginalized sections, Media coverage of violence and related laws - inflammatory writing (IPC 353)

Essential Readings:

Thakurta, Paranjoy Guha, Media Ethics, Oxford University Press, 2009
Barrie mc Donald and Michel petheran Media Ethics, mansell, 1998 □

Austin Sarat Where Law Meets Popular Culture (ed.), The University of Alabama Press, 2011

Vikram Raghvan, Communication Law in India, Lexis Nexis Publication, 2007
IyerVekat, Mass Media Laws and Regulations in India-Published by AMIC, 2000
William Mazzarella, Censorium: Cinema and the Open Edge of Mass Publicity

Suggested Readings:

Raminder Kaur, William Mazzarella, Censorship in South Asia: Cultural Regulation from Sedition to Seduction
Linda Williams, Hard Core: Power, Pleasure, and the "Frenzy of the Visible"

SKILL ENHANCEMENT COURSE

SEMESTER III

Radio Production

Objectives: To learn about different formats of radio and to understand pre-production, production and post production techniques of radio.

Unit I-Broadcast Production Techniques

Working of a Production Control Room & Studio:
Types and functions, acoustics, input and output chain, studio console
Personnel in Production process – Role and Responsibilities

Unit II-Gathering sound

Sound recording and sound mixing (basic principles for sound editing)
Voice reports, vox populi for radio, audio byte, news links and running order
Sound recording machines (introduction to working on different devices used for sound recording like Marantz, H1N1 Zoom, Pocket recorders etc)

Unit III-Stages of Radio Production

Pre-production – (pitching ideas, research for a peg, writing a radio script)
Production–Creative use of Sound; Listening, Recording, using archived sounds (execution, requisite, challenges)
Post-production

Unit IV-Digital Editing

Understanding & packaging radio content for digital media
Learning a sound editing software like Audacity or Adobe Audition

Creative use of Sound Editing using sound effects, transitions and the use of silence
Digital editing of sound and audio compression

Unit V-Broadcast Formats

Public service advertisements*

Jingles*

Radio magazine*

Interview

Talk Show

Discussion

Feature

Documentary

Podcast

Suggested Exercise- Producing any Radio format mentioned in the Unit 1 (Duration-5 minutes).

**Only introductory in nature. These formats will be dealt with in detail in Advanced Broadcast paper.*

Learning outcome: Student will be able to identify various radio formats; Understand broadcast production techniques; Learn recording and editing of radio program in close tandem with the teacher by understanding the techniques unique to radio production.

Assessment Method: As per rules of the University of Delhi

Key Words: audio byte, sound mixing, sound editing, studio console, recording, production, sound effects, transitions, podcast, voice reports, vox populi for radio, audio byte, news links and running order

Essential Readings:

- Aspinall, R. (1971) *Radio Production*, Paris: UNESCO.
Flemming, C. (2002) *The Radio Handbook*, London: Routledge.
Keith, M. (1990) *Radio Production, Art & Science*, London: Focal Press.
Mc Leish, R. (1988) *Techniques of Radio Production*, London: Focal Press.
Nisbett, A. (1994) *Using Microphones*, London: Focal Press.

Suggested Readings:

- Reese, D.E. & Gross, L.S. (1977) *Radio Production Work*, London: Focal Press.
Siegel, E.H. (1992) *Creative Radio Production*, London: Focal Press.
Pannu p, Tomar Y (2011) *Communication Technology for Development*, IK International Publishing House.
Waddell Gebre E. (2013) *Complete Audio Mastering - Practical Techniques*, Tab Books
Valerie Geller (2015), *Beyond Powerful Radio, A Communication Guide to the Internet Age*, Routledge

SEMESTER III

Mobile Journalism

Objectives: This course will introduce students to the use of mobile technology in journalism. It will help students become adept with using hand-held smart phone technology for news-gathering and reporting.

Unit I-Mobile Journalism- An introduction

Definition, concept and nature
Evolution from mobile telephony to mobile journalism
Multi-platform uses of MOJO, convergent journalism
Benefits and scope of MOJO

Unit II- Use of Mobile phones in Journalism

Use of mobile journalism in news-rooms, sources of news-gathering
Impact of mobile technology on broadcast journalism
Citizen journalism and UGC
Limitations of using mobile phones for journalism

Unit III Storytelling using mobile phones

Techniques of data gathering, photography, video-recording through smart phones
Visual Storytelling techniques
Vertical Storytelling using smart-phones
Interviewing, Editing, Post production

Unit IV- MOJO- Tools, Resources and Applications

Social networks, Social media and mobile journalism
Mobile Journalism Communities
Applications of mobile journalism- creating mobile capsules
Podcasts, shorts, vlogs, live streaming, etc.
Case Studies-
Use of mobile phones in rural India for e-governance and e-agriculture
Use of mobile phones during natural disasters and emergency situations

Unit V- Ethical Concerns

Ethical and Legal Aspects of MOJO
Issues of Authenticity
Opportunities and Challenges
Future of Mobile Journalism

Learning Outcome: The course will make students well-versed with use of mobile technology for gathering news, reporting and editing. It will impart necessary skills for use of mobile phones in composing pictures, audio and video recording.

Teaching-Learning process: Lectures, class-room discussions, case studies, YouTube videos and assignments meant to impart the technical know-how of using mobile phones for reporting and editing.

Assessment: As per rules of University of Delhi

Key words: citizen journalism, visual storytelling, convergent journalism, multimedia, new-gathering, vertical storytelling

Essential Readings:

Mobile Story telling: A journalist's guide to the smartphone galaxy, by Wytse Vellinga and Björn Staschen, Independently published (March 27, 2018)

MOJO: The Mobile Journalism Handbook: How to Make Broadcast Videos with an iPhone or iPad, by Ivo Burum and Stephen Quinn (Focal Press, 2015)

Democratising Journalism through Mobile Media: The Mojo Revolution, by Ivo Burum, New York, 2016

Convergent Journalism- The Fundamentals of Multimedia Reporting, New York, 2005 by Stephen Quinn, New York, 2005

Suggested Readings:

The Live-Streaming Handbook: How to create live video for social media on your phone and desktop, by Peter Stewart (Routledge, 2017)

Nick Garnett blog- <http://nickgarnett.co.uk/>

SEMESTER IV

Documentary production

Objectives: This course will enable the students to learn basics of the non-fiction documentary form, learn how documentary has been used in journalism, learn the history of documentary and Indian documentary history, conceptualize, script and direct a short documentary film.

Unit I-Understanding the Documentary

Introduction to the debate on realism

Six Modes of Documentary Representation:

Participatory, Expository, Observational, Performative, Reflexive, and Poetic
Camcorder Cults, Mocumentary.

Defining the Subject/Social Actor/Participant

Ethical Debates in the Documentary Encounter

Unit II- Documentary Production: Pre-Production

Researching the Documentary

Research: Library, Archives, location, life stories, ethnography

Writing a concept: telling a story

Writing a Treatment, Proposal and Budgeting

Structure and scripting the documentary

Unit III- Documentary Production: Production

Documentary Sound

Documentary Cinematography – a responsive filmic encounter

Shooting Schedule, Shot Breakdown, & Call list

Unit IV- Documentary Production: Post-Production

Grammar of editing

Use of editing in Transitions: Scenic Realism & Sound Effects and Visual Effects

Unit V- Historical Context

Documentary Movement of India: History, Evolution, Growth.

Distribution and Exhibition Spaces (Traditional and Online)

Funding of a documentary- Sponsors, Public service funding, Crowd funding

Learning Outcome: Through readings, instruction, practice, and projects, students will: learn to develop skills in documentary form; improve knowledge about language of documentary film, including shots composition and editing. It will also help them gain a better understanding of storytelling in documentary production.

Teaching-Learning process: By the end of the course the students would be able to conceptualize and ideate through workshops and peer-review, use sound and visuals in film, shoot a short film of 5 minutes

Assessment method: As per rules of the University of Delhi.

Key words: Documentary, Non-fiction, video.

Essential Readings:

Charles Musser “Documentary” in Geoffrey Nowell Smith ed The Oxford History of World Cinema Oxford University Press: 1996, 322-333

Michael Renov “The Truth about Non Fiction” and “Towards a Poetics of Documentary” in Michael Renov ed. Theorizing Documentary AFI Film Readers, New York and London: Routledge: 1993, 1-36

Trisha Das How to Write a Documentary

A History of the Indian Documentary Film, Sanjit Narwekar, 1996.

Double Take by PSBT

DOX magazine

Nichols, Bill (2001) Introduction to Documentary, Indiana University Press: Bloomington.
Lancaster, Kurt (2010) DSLR Cinema Crafting the Film Look With Video, Focal Press
Hampe, Barry (2007) Making Documentary Films and Videos, Holt Paperbacks
Fitzgerald, Jon (2017) Film making for Change, Michael Wiese Productions

Suggested Screenings:

1. Nanook of the North by Robert J Flaherty
2. Michael Moore: Roger and Me
3. Standard Operating Procedure by Errol Morris
4. I am 20 by SNS Sastry
5. Ram Ke Naam by Anand Patwardhan
6. Season Outside by Amar Kanwar
7. In The Forest Hangs A Bridge by Sanjay Kak
8. Q2P by Paromita Vohra
9. Gulabi Gang by Nishtha Jain
10. Pinch Of Skin by Priya Goswami
11. We Have Not Come Here To Die by Deepa Dhanraj
12. Films by PSBT
13. Human Flow by Ai Weiwei
14. Born Into Brothels by Zana Briski
15. Fire In The Blood by MSF
16. Dying laughing by Gravitas Ventures
17. The Out List by HBO
18. Celluloid Man by PK Nair
19. One representative film of each documentary mode as an example.

SEMESTER IV

Animation and Graphics

Objective: This skill enhancement paper is designed to introduce some of the basics of current animation and graphics practices and its history. As it is a technical curriculum, the colleges offering the paper should provide necessary technical assistance and enable the students to produce an animation project under the practical assignments. The exercise will help them to understand the importance of visual art and graphic elements in the media today.

Unit I- Introduction to animation and graphics

History of art and design

History of animation and visual effects

Elements of graphic design

Principles of animation drawing

Unit II- Overview of animation techniques- Planning, Designing & Writing

Planning for animation

Character designing for animation

Basic compositing and visual effects

Writing for animation

Basics of 2D and 3D animation

Techniques of photographic composition, video editing, digital compositing

Unit III- Uses and applications of graphics & animation

Designing for the web- interactive designs for new media

Stop motion animation

Branding design, Advertising design

Digital illustrations

Unit IV Typography

Understanding difference between calligraphy and typography

Application of calligraphy in design

Understanding typefaces- typeface and fonts

Logo designs, thematic posters

Unit V- Project & Production

Students to create an animation project not less than 3 minutes long using any or a combination of the following techniques- 2 D animation, 3 D animation, stop motion animation, visual effects

Learning Outcome: The students will grasp the necessary skills to apply the elements of visual art and will be able to design and create an animation. They will also be able to produce the same in 2D and 3D formats.

Teaching-Learning Process: Teachers teaching this paper should be able to teach the historical emergence of graphics and animation and discuss their role in making media content an interesting and visually appealing. Apart from giving examples from different media about using graphics and animation, students should be facilitated to plan their own storylines and assisted to design them.

Assessment Method: As per Delhi University Rules

Key word: Graphics, Animation, 2D and 3D animation, photographic composition, video editing, digital compositing

Essential Readings:

A Concise History of Art: G.Buzin

Meggs' History of Graphic Design : Philip B. Meggs, Alston W. Purvis

Graphic Design History: A Critical Guide :Johanna Drucker, Emily Mcvarish

The Elements of Graphic Design: Space, Unity, Page Architecture, and Type: Alexander W. White

Exploring the Elements of Design: Mark A. Thomas, Poppy Evans

Suggested Readings:

The Art of Composition : Michael Jacobs

The Art of Pictorial Composition :Wolehonok

Basic Principles of Photography : Gerald Millerson

The Art of Pictorial Composition :Wolohomok

Enchanted Drawings: The History of Animation: Charles Solomon

GENERIC ELECTIVE PAPERS

SEMESTER III

Film Appreciation

Objective: The course introduces students to the medium of film through key themes of film language, film movements, genres and theoretical paradigms. It also familiarizes them with key debates and history of Indian cinema.

Unit I- Language of Cinema

Language of Cinema I – Focus on visual Language: Shot, Scene, Mis-en-scene, Deep focus, Continuity Editing, Montage

Unit II-Language of Cinema II

Focus on Sound and Color: Diegetic and Non-Diegetic Sound; Off Screen Sound; Sync Sound; the use of Color as a stylistic Element
Difference between story, plot, screenplay

Unit III- Film Form and Style

German Expressionism and Film Noir
Italian Neo-realism
French New-Wave
Genre and the development of Classical Hollywood Cinema (Western, Film Noir, Musicals)

Unit IV-Alternative Visions

Third Cinema
Non Fiction Cinema
Introduction to Feminist Film Theory
Auteur- Film Authorship with a special focus on Satyajit Ray or Hitchcock

Unit V - Hindi Cinema

Beginning of Indian Cinema (Phalke, Slent Cinema)
Arrival of Sound to Post Independence Era
1950s - Cinema and the Nation (Guru Dutt, Raj Kapoor, Mehboob)

The Indian New-Wave
Globalisation and Indian Cinema

Project: Suggested Class Screenings

Recommended Screenings or clips

Unit I

- Rear Window (1954) Alfred Hitchcock (Language of Cinema)
- Battleship Potempkin (1925) Sergei Eisenstein (Language of Cinema)
- Man with a Movie Camera (1929) Dziga Vertov

Unit II

- Rome Open City (1945) by Roberto Rossellini (Italian Neo Realism)
- Metropolis ((1927)) Fritz Lang/ German Expressionism
- Double Indemnity (1944) Billy Wilder (Film Noir)
- Breathless (1960) Jean Luc Godard (French New Wave)

Unit III

- Pather Panchali (1954) Satyajit Ray
- Clips from The hour of the Furnaces (1968) by Fernando Solanas
- Battle of Algiers (1966) Gillo Pontecorvo (Third cinema)
- Nanook of the North (1922) Robert Flaherty (Non-Fiction Cinema)

Unit IV

- Nishant (1975) Shyam Benegal (Indian New wave)
- Pyaasa (1957) Guru Dutt
- Mother India (1957) Mehboob Khan
- Jagte Raho (1956) Raj Kapoor

Learning Outcome: The students will grasp the visual language of cinema and will be able to understand cinema beyond its entertainment value.

Teaching-Learning Process: Teaching the course demands knowledge in the history of cinema and its formal characteristics. Students who are familiar with the visual language of cinema through an omnipresence of film material in public sphere can be made to think of cinema as a medium beyond its entertainment value. Bringing the course material in conversation with key themes of our society and history is an essential part of the classrooms. Film screenings and screening of clips in class is an inbuilt aspect of the course and thus classrooms have to have good screening facilities. Students can be encouraged to work on projects that correspond to various film movements in the world, analyze film clips, and undertake visits to film archives and produce journals / blogs as a collective project on films.

Assessment: As per Delhi University Rules

Keywords: film language, film movement, film genre, film theory, Hindi cinema

Essential Readings:

Villarejo, Amy. *Film studies: The Basics*. Routledge, 2006.(For Unit I) P 1-54

A Nowell –Smith.G.*The Oxford History of World Cinema*. Oxford: Oxford University Press, 1996. (Unit II, III, IV)

Duggal, Menon & Bhattacharya. *Film Studies: An Introduction*, Worldview Publications, New Deli, 2019. (for Unit I, II, IV and V)

Mishra, Vijay. *Bollywood cinema: Temples of desire*. Routledge, 2013.(chapter 3 chapter 4,Chapter 5)

Suggested Readings:

Anandam P. Kavoori & Punanthambekar Eds.*Global Bollywood*, New York: New York University Press. 2008. Pages 17-41, 223-240

Paul Schrader —Notes on Film Noir in John Belton ed. *Movies and Mass Culture* New Brunswick, New Kersey: Rutgers University Press: 1996 pg.153-17

Robert Stam, "The Cult of the Auteur," in *Film Theory: An Introduction*. Massachusetts &Oxford Blackwell Publishers: 2000

Andre Bazin, —The Ontology of the Photographic Image|| from his book: *What is Cinema Vol.I* Berekeley, Los Angeles and London: University of California Press: 1967, 9-16

Sergei Eisenstein, —A Dialectic Approach to Film Form|| from his book *Film Form: Essays in FilmTheory* (Edited and Translated by Jay Leyda) San Diego, New York, London: A Harvest/Harcourt Brace Jovanovich, Publishers: 1977, 45-63

Tom Gunning, "Non-continuity, Continuity, and Discontinuity: A theory of Genres in Early Films,"in Thomas Elsaesser, ed. *Early Cinema: Space, Frame, Narrative*. London: British Film Institute, 1990,86-94

David Bordwell, "Classical Hollywood Cinema: Narrational Principles and Procedures" in Philip Rosen, ed. *Narrative, Apparatus, Ideology*. New York: Columbia University Press, 1986, 17-34.

Richard Dyer —*Heavenly Bodies: Film Stars and Society*|| in *Film and Theory: An Anthology* Massachusetts, U.S.A & Oxford, U.K: Blackwell Publishers: 2000, 603-617

Madhava Prasad. *Ideology of Hindi Film* New Delhi: Oxford University Press. 1998

Television Journalism

Objective: The course will introduce the students to the basics of TV journalism, and advanced electronic news gathering techniques.

Unit I– Understanding TV Journalism

Organizational structure of TV news channels

Modern TV newsroom: Input/output and Assignment Desks

Visual sources for TV: servers, graphics, archives, MSR and OB

TV Reporters Tools and techniques
Locating TV stories, Developing TV stories
Structuring a TV news report, V/O's, packages & story formats.
PTC: Opening, Bridge and closing.
Introduction to The equipment: Shooting, recording and editing.

Unit II– Writing for TV

The writing process- Thinking audio -video
Planning and structuring the copy for various audio visual inputs
Editing bytes, procuring & editing visuals – archives, graphics & other sources
Broadcast styles and techniques of writing, Rewriting agency copy, writing for bytes and
Outside Broadcast (OB) copy
Understanding the pitfalls of broadcast punctuation and presentation

Unit III– TV News Production

The production team and the process: Line producers, field producers and their role
The production process, Gate keeping and the run downs
Back timing and going on air, News analysis and experts
Commercials and promo breaks, Headlines
Discussion and talk shows& organizing studio for TV news programs

Unit IV– The Changing Newsroom

Live reporting: organizing thoughts and adlibbing, DSNG, Multiple OB locations and Split screen, V/O from field and technical challenges.
Satellite link for News reporting: Satellite bookings & co-ordination with local TV channels, booking local editing facilities
Planning news stories of cultural and social interest on the sidelines
Satellite phones, broadband, optical fiber and internet & 3G based solutions

Unit V– Practical Work and Exercises

TV writing for different types of visuals
Structuring TV news reports
Reporting TV news stories
Different types of PTC
Interactive OB exercises
Facing the camera and voice training
Studio anchoring and Use of Teleprompter

Voice over

Moderating studio news programs

Learning Outcome: The students will become capable of making TV News bulletins, documentaries and other programs.

Teacher-learning Process: Lecture-method, discussions, debates, power-point presentations, screening films and documentaries on television journalism

Keywords: TV Journalism, broadcast journalism, live reporting

Essential Readings

Bignell, Jonathan, Jeremy, Orlebar, and Patrica Holland, *The Television Handbook*, London: Routledge, 2005.

Chatterji, P.C., *Broadcasting in India*. New Delhi: Sage, 1987.

Fleming, Carole, and Pete Wilby, *The Radio Handbook*, London: Routledge, 2002.

Orlebar, Jeremy, *The Practical Media Dictionary*, London: Arnold, 2003.

Page, David, and William Crawley, *Satellites over South Asia*, (1st edition), New Delhi: Sage Publications, 2001.

Suggested Readings:

Rajagopal, Arvind, *Politics after Television*, (1st Edition), Cambridge UK: Cambridge University Press, 2001.

Saksena, Gopal, *Television in India*, (1st Edition), New Delhi: Vikas Publication House, 1996.

Starkey, Guy, and Andrew Crisell, *Radio Journalism*, (1st edition), Los Angeles: Sage, 2009.

Thussu, Daya Kishan, *News as Entertainment*, (1st edition), Thousand Oaks California: Sage, 2007.

Verma, and Adarsh Kumar, *Advanced Journalism*, (1st edition), New Delhi: Har- Anand Publications, 1993.

Baruah, U.L., *This is All India Radio*. (1st Edition), New Delhi: Publication Division, Ministry of Information and Broadcasting, Govt. of India, 1983.

Bhatt, S.C., *Satellite Invasion of India*, (1st Edition), New Delhi: Gyan Publication House, 1994.

Sabharwal, Tarjeet, *Satellite Television: An Impact on Social Participation*, Kanishka Publishers, 2008

Web Journalism

Objective: The course will introduce the students to web journalism and its tools. This will also give them the added advantage to have a multi-dimensional knowledge of media.

Unit I– Basics of Web Journalism

The origin and development of web journalism – historicizing web journalism
Critical cultural perspective of web journalism - its role in changing society and culture

Web journalism - Redefining journalism concepts and practices

Web journalism ethics and rise of humanitarian code of ethics

Unit II– Convergence: Issues & Perspectives

Convergence: impact & new forms, Changes due to convergence

Web journalism and its distinct characteristics, Functions of web Journalism
The structure and formation of new media industry, the distinct structure and workflow of news room for web journalism

New media Economics

Unit III– Forms and Formats of Web Journalism

Writing for web journalism Photo, audio and video for web – their different narrative forms

And techniques

Info-graphics and data visualization, multimedia package and multi-media documentary

New forms of journalism and latest narrative devices – blogs, social media and beyond

News website and its different production stages

Researching online, online news sources, news gathering process, verification and fact check Editing for web

Packaging and distribution of online news, online advertising and marketing

Unit IV– Ethical and Legal Issues in Journalism

Cyber laws and regulatory Framework, IT Act

Cyber Crime, Cyber Terrorism, Cyber Security, Cyber defense, Cyber-attack, Surveillance

Community Informatics, Open Source Approaches, Activism in Cyberspace

Unit V– Practicing Web Journalism

Critical analyses of latest case studies

Producing multi-media documentary

Blogging: Content creation & circulation practices

Learning Outcome: The course will help the students to acquire web journalism skills and enable them to creatively and meaningfully engage in the cyberspace.

Teaching-Learning Process: Lecture method, Power point presentations, Special Lectures, Videos etc.

Assessment method: As per rules of the University of Delhi.

Key words: web journalism, web media, online media, multimedia

Essential Readings:

Blaine, M., *The Digital Reporter's Notebook*. London: Routledge, 2013.

Bradshaw, P., and L. Rohumaa, *Online Journalism Handbook*. New York: Pearson, 2011.

Brigg, M., *Entrepreneurial Journalism- How to build what is next for news*. Washington DC: CQ Press, 2011.

Brigg, M. *Journalism Next*. Washington DC: CQ Press, 2016.

Curran et.al. *Misunderstanding the Internet*. New York: Routledge, 2012.

Doctor, Ken, *Newsonomics, USA*: Martin's Press, 2010.

Friend and Singer. *Online Journalism ethics*, New York: ME Sharpe, 2007.

Suggested Readings:

Hill, S., and P. Lashmar, *Online Journalism -The Essential Guide*, 2013.

Jim, H., *Online Journalism: A critical Primer*. London: Pluto Press, 2001.

Jones, and Lee, *Digital Journalism*. London: Sage, 2011.

Ray, T. *Online Journalism: A basic text*. Cambridge: Cambridge University press, 2006.

SEMESTER III

Law, Media and Society

Objective: This paper will lead the students to the ethical and legal debates pertaining to journalism. This will give them an overview about the ethical framework, media regulations and its practice.

Unit-I Ethical Framework and Media practice

Freedom of expression, Article 19 (1)(a) and Article 19 (1)(2) Freedom of expression and defamation-Libel and slander Issues of privacy and Surveillance in Society

Right to Information

Idea of Fair Trial/Trial by Media
Intellectual Property Rights
Media ethics and cultural dependence

Unit-II Media Technology and Ethical Parameters

Live reporting and ethics
Legality and Ethicality of Sting Operations, Phone Tapping etc
Ethical issues in Social media (IT Act 2000, Sec 66 A and the verdict of The Supreme Court)
Discussion of Important cases—examples - Operation Westend
Some Related laws- Relevant sections of Broadcast Bill, NBA guidelines

Unit-III-Representation and ethics

Advertisement and Women Pornography
Related Laws and case studies- Indecent representation of Women (Prohibition) Act, 1986 and rules 1987, Protection of Women against Sexual Harassment Bill, 2007, Sec 67 of IT Act 2000 and 292 IPC etc

Unit IV-Media and Regulation

Regulatory bodies, Codes and Ethical Guidelines
Self Regulation
Media Content-Debates on morality and accountability: Taste, Culture and Taboo
Censorship and media debates

Unit V-Media and Social Responsibility

Economic Pressures
Media reportage of Gender
Media coverage of violence and related laws-inflammatory writing (IPC 353), Seditious incitement to violence, hate speech.

Projects: Students will undertake assignments based on the recent debates revolving around media ethics and media regulation. They will be also required to analyze media coverage of violence and related laws.

Photocopied material for Study Packs in India; Aaron Swartz; Attack on freedom of artists and authors.

Tehelka's Westend; School Teacher Uma Khurana case

Learning Outcome: This paper will add the knowledge base of the student and will make them aware of media laws and also the changing society.

Teacher-learning Process: Lecture-method, discussions, debates, power-point presentations, screening films and documentaries on the subject

Assessment Method: As per rules of the University of Delhi.

Key words: media laws, society, hate speech, coverage on gender, violence

Essential Readings:

Barua, Vidisha, Press & Media Law Manual, New Delhi: Universal Law Publishing, 2004.

Iyer Vekat, Mass Media Laws and Regulations in India, New Delhi: AMIC, 2000.

Kamath, Nandan(Ed.), Law Relating to Computers, Internet and Ecommerce, New Delhi: Universal Law Publishing, 2003.

Nanda, Vartika(Ed.), Media Law and Ethics, Kanishka Publishers, 2018

Pathak, Juhi P, Introduction to Media Laws and Ethics, New Delhi: Shipra Publications, 2014.

Suggested readings:

Ravindranath, P.K, Press Laws and Ethics of Journalism, New Delhi: Author Press, 2004..

Saxena, Ambrish, Freedom of Press and Right to Information in India, New Delhi: Kanishka Publication, 2004.

Singh, Yatindra, Cyber Laws, New Delhi: Universal Law Publishing, 2004.

Thakurta, Paranjay Guha, Media Ethics, New Delhi: Oxford University Press, 2009.

Venkateshwaran, K.S., Mass Media Laws and Regulations in India, New Delhi: Bahri Sons India Research Press, 2000.

Constitution of India (Article 19 (1) and 19 (2) 105,194

Austin Sarat Where Law Meets Popular Culture (ed.), The University of Alabama Press, 2011

Vikram Raghvan, Communication Law in India, Lexis Nexis Publication, 2007

Iyer Vekat, Mass Media Laws and Regulations in India-Published by AMIC, 2000.

William Mazzarella, Censorium: Cinema and the Open Edge of Mass Publicity

Raminder Kaur, William Mazzarella, Censorship in South Asia: Cultural Regulation from Sedition

to Seduction

Linda Williams, Hard Core: Power, Pleasure, and the "Frenzy of the Visible"

SEMESTER IV

Video production

Objectives: The course will help students to learn to operate a video camera, Capture well composed video images, capture great sound, Edit video and audio into a compelling story.

Unit I-Understanding camera

Video equipments and components

Lens

Imager

Recorder

Memory card

camera angle

Framing of shot

Camera movement

Lighting

Unit II- Classification of video programs

Fiction - short film , Tv Serial

non fiction - News reel, Documentaries, Docudrama

Participatory video

Unit III-Scripting for video production

Conceptualisation , research, resee, scripting, Shooting script

Story board

Scripting for fiction

Scripting for non fiction

Scripting for news reel

Scripting for documentary and documentary, docu drama

Unit IV-Production

Scheduling

Location

Set design

Filming

Managing sound

Unit V-Post production

Types of editing - linear and non linear

Editing camera footage edit

Editing soundtrack

Visual special effects

Computer generated imagery (CGI)

Learning Outcomes: Through readings, instruction, practice, and projects, students will develop skills in contemporary video technology , operating cameraaudio, lighting and other television production equipment. It will also help them improve knowledge about language of

film, including shots composition and continuity editing. They will gain a better understanding of storytelling in narrative and non- narrative video production.

Teaching-Learning process: Shooting various shots and camera angles using sound and visuals in film; shoot a short film of 5 minutes

Assessment method: As per rules of the University of Delhi.

Key words: shots, camera angles, light, sound

Essential Readings:

Broadcast News: Writing, Reporting and Producing, Ted White and Frank Bernas, Focal Press, Focal Press, Oxford, 2010

Television Journalism by Ivor Yorke, Routledge.

Pannu P , Tomar YA. *Communication Technology for Development (Chapter 18,19)*. IK International Publishing House (2011)

An introduction to writing for Electronic Media: Scripwriting Essentials Across the Genres, Roberts B. Musburger, Focal Press, Oxford, 2007

Practice of Looking: An Introduction to visual Culture, Marita Sturken and Lisa Cartwright oxford University Press, Oxford, 2001

Print Journalism

Objective: This paper will lay the foundation stone for the student to decipher the world of print journalism. This paper will provide a detailed overview of almost every important dimension of print journalism.

Unit I-Introduction to Print

News-Definition; types of news

Brief on various types of publications- Newspapers, Magazines

Types of newspapers-Based on size, periodicity & content, tabloid, broadsheet etc

Types of magazines – based on format, periodicity and content

Unit II-Genesis of the Press and Basics of Journalistic Writing

Press in India–Before and after Independence

Emergency Era and the contemporary issues

Inverted pyramid style

Leads- significance and types Headlines- functions and types Sources of news, elements of news Editorial page-structure and content

Unit III-Newsroom organization and set up

Departments/Sections of a Newspaper Organization Functions and responsibilities of the Editor

Functions, duties and responsibilities of News Editor, Chief Sub-Editor, Sub- Editors and Reporters

Unit IV-Writing for Newspapers and Magazines

Features and article writing, Column Writing

Writing for niche magazines and audiences

Book reviews and Film reviews

Unit V-Contemporary Issues in Print Media

Editorial Freedom, Media Trial, Sting Operations

Ethics of Journalism Regulatory Body –PCI

Objectivity, agenda setting, fake news

Projects: Students will undertake assignments based on writing variety of stories for print media. They will also be required to create their own newsletter comprising of all the crucial elements of print journalism.

Learning Outcome: This paper will increase the understanding of the student about print media and make them aware about different shades of this media.

Teacher-learning process: Lecture-method, discussions, debates, power-point presentations, videos on debates related to print media

Assessment Method: As per rules of the University of Delhi.

Key words: print media, magazines, tabloids, leads, headlines, sting operations, press council of India

Essential Reading:

Editing: A Handbook for Journalists, T.J.S.George, IIMC, New Delhi, 1989

Professional Journalism: M.V. Kamath, Vikas Publications

Groping for Ethics in Journalism: Eugene H.Goodwin, Iowa State Press

Journalism: Critical Issues: Stuart Allan, Open University Press

Modern Newspapers Practice: Hodgson F.W.Heinemann London, 1984.

Suggested readings:

News Writing and Reporting: Bruce D.Itule and Douglas A.Anderson, McGraw Hill Publication, 2000.

News Writer's Handbook: An Introduction to Journalism : M.L.Stein, Susan Paterno & R. Christopher Burnett. Blackwell Publishing, 2006.

An Introduction to Journalism: Carole Flemming and Emma Hemmingway.Vistaar Publications, 2006.

The Newspaper's Handbook: Richard Keeble, Routledge Publication, 2006

Media and Popular Culture

Objective: The course builds upon the introductory course on media offered in the first semester. The familiarity with the debates on history of media forms, modernity, democracy and communication processes would ideally help them appreciate the critical theoretical frameworks that develop across disciplines. The course thus would enable them understand key concepts in political economy, critical theory, cultural studies, audience studies and gender studies and critically analyze contemporary media culture.

Unit I-Understanding Culture

Mass Culture, Popular Culture, Folk Culture
Media and Culture

Unit II- Critical Theories

Frankfurt School
Media as Cultural Industries
Political Economy
Ideology and Hegemony

Unit III-Representation

Media as Texts
Signs and Codes in Media
Genres
Representation of nation, class, caste and gender issues in Media

Unit IV-Media and Technologies

Technological Determinism
Marshall McLuhan -Medium is the Message, Hot and Cold Media, Global Village

Unit V-New Media and Cultural Forms

Folk Media as a form of Mass Culture
Live performance and Television
Audience in live Performance

Project: Assignments can take rather creative forms like group blogging, journal entries, short films and posters. Students can be encouraged to do projects on analysis of TV shows, cultural symbols, folk performances and music shows. They can also take up challenging themes like the representation of caste, gender and nation in contemporary media.

Teaching and Learning Process: The course demands an active engagement with contemporary media forms in its diversity of music, films, graffiti, new media and

folk media in order to enable the students to engage with omnipresence of media critically. Based strongly on critical theory, it requires the ability to breakdown the concepts for students through these examples. . A whole range of teaching materials like films, posters, blogs and other media can be used in the classroom for this purpose.

Learning Outcome: Engaging with very contemporary themes, the student develops a grip over the nature, effect and complexity of media and audiences

Assessment: As per Delhi University Rules

Keywords: Critical theory, Political economy of media, cultural studies, Representation, Semiotics

Essential readings:

AS Media Studies: An Essential Introduction Edited by Philip Rayner, Peter Wall and Stephen Kruger, Routledge (Covers Unit II, III, IV and V)

John Fiske, 1982, Introduction to Communication Studies, Routledge (Covers Unit II, Ideology and Meanings and Unit III Signs and codes)

Dennis McQuail, 2000, (fourth Edition) Mass Communication Theory, London, Sage (Covers Unit IV, Media Technologies)

Baran and Davis, Mass Communication Theory (covers Unit II, III and IV)

John Storey. Cultural Theory and Popular Culture: An Introduction. London:

Pearson Longman. 2009 Kevin Williams, Understanding Media Theory (Covers Unit II, III and IV)

Suggested Readings

Media Cultures by Nick Stevenson, 2002, Second Edition, SAGE

Chatterji, Roma. "Folklore and the construction of national tradition." Indian Folklife 19 (2005).

Rege, Sharmila. "Conceptualising Popular Culture: 'Lavani' and 'Powada' in Maharashtra." Economic and political weekly (2002): 1038-1047.

Uberoi, Patricia. "Feminine identity and national ethos in Indian calendar art." Economic and Political Weekly (1990): WS41-WS48.

Punathambekar, Aswin. "Reality television and the making of mobile publics: The case of Indian Idol." in The Politics of Reality Television, pp. 154-174. Routledge, 2010.

Ranganathan, Maya. "The archetypes of Sita, Kaikeyi and Surpanakha stride the small screen." In Rodrigues, Usha M., and Maya Ranganathan. Indian news media: From observer to participant. SAGE Publications India, 2014.

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