

**UNIVERSITY OF HYDERABAD
S.N.SCHOOL OF ARTS AND COMMUNICATION**

**DEPARTMENT OF COMMUNICATION
M.A.COMMUNICATION – SYLLABUS OVERVIEW**

COURSE STRUCTURE

Minimum Required Credits for MA at University of Hyderabad: 76

M.A. Communication Credit Requirements

The M.A. Communication programme is offered, with three streams of specialization, i.e. Communication and Media Studies (CMS), Radio & Video Production (RVP), and Print Journalism & New Media (PNM). The latter two streams are more practice-oriented and many of the courses in those streams, therefore, carry more credits.

The required course credits for each stream of specialization are as follows:

M.A. Communication (CMS): 78

M.A. Communication (RVP): 82

M.A. Communication (PNM): 80

The detailed course structure, semester by semester, is outlined below:

I Semester	II Semester
<ul style="list-style-type: none"> • Introduction to Communication (4 cr) • History of Media (4 cr) • Introduction to Radio Production (6 cr) • Basics of Writing (4 cr) • Media & Society Seminar (2 cr) <p>Total Credits: 20</p>	<ul style="list-style-type: none"> • Communication & Social Change (4 cr) • Media Laws & Ethics (4 cr) • Introduction to Video Production (6 cr) • Introduction to Print & Web Production (6 cr) <p>Total Credits: 20</p>
III Semester	IV Semester
<p><u>Communication & Media Studies</u> <u>Mandatory:</u></p> <ul style="list-style-type: none"> • Communication & Culture + (4 cr) • Communication Research-1 # (6 cr) • Internship (2 cr) <p><u>Must add credits from optional courses:</u> Minimum – 8</p> <p>Total Credits (Min): 20</p>	<p><u>Communication & Media Studies</u> <u>Mandatory:</u></p> <ul style="list-style-type: none"> • Understanding Digital Culture+ (4 cr) • Communication Research-2 (6 cr) <p><u>Must add credits from optional courses:</u> Minimum – 8</p> <p>Total Credits (Min): 18</p>
<p><u>Radio & Video Production</u> <u>Mandatory:</u></p> <ul style="list-style-type: none"> • Advanced Studio Production (6 cr) • Television News Production (6 cr) • Documentary Theory (4 cr) • Internship (2 cr) <p><u>Must add credits from optional courses:</u> Minimum – 4</p> <p>Total Credits (Min): 22</p>	<p><u>Radio & Video Production</u> <u>Mandatory:</u></p> <ul style="list-style-type: none"> • Documentary Production (6 cr) • Genres & Formats (6 cr) • Media Management# (4 cr) <p><u>Must add credits from optional courses:</u> Minimum – 4</p> <p>Total Credits (Min): 20</p>
<p><u>Print Journalism & New Media</u> <u>Mandatory:</u></p> <ul style="list-style-type: none"> • Reporting & Production for Print Media (6 cr) • Special-Interest Reporting (4 cr) • Approaches to Editing (4 cr) • Internship (2 cr) <p><u>Must add credits from optional courses:</u> Minimum – 4</p> <p>Total Credits (Min): 20</p>	<p><u>Print Journalism & New Media</u> <u>Mandatory:</u></p> <ul style="list-style-type: none"> • Features & Analytical Writing (6 cr) • Convergence Journalism (6 cr) • Media Management# (4 cr) <p><u>Must add credits from optional courses:</u> Minimum – 4</p> <p>Total Credits (Min): 20</p>
<p><u>Optional Courses</u></p> <ul style="list-style-type: none"> • Communication & Culture+ (4 cr) • Communication Research-1# (6 cr) • Science & Health Communication@ (4 cr) • Community Media & Public Sphere* (4 cr) • Advanced Radio Production* (6 cr) 	<p><u>Optional Courses</u></p> <ul style="list-style-type: none"> • Understanding Digital Culture+ (4 cr) • Film Theory & Criticism* (4 cr) • Globalization & Communication @ (4 cr) • Media, Conflicts and Disasters* (4 cr)

*Optional course for students of all streams of MA Communication

#Mandatory for stream and open to students of other streams of MA Communication

+Mandatory for stream and open to all other streams and students outside department

@Open to all streams of MA Communication and students outside department

DETAILED COURSE OUTLINES

I SEMESTER

COURSE CODE AND TITLES

COURSE NO	Title of the Course	Credits
CC-401	Introduction to Communication	4 cr
CC-402	History of Media	4 cr
CC-403	Basics of Writing	4 cr
CC-404	Introduction to Radio Production	6 cr
CC-405	Seminar on Media and Society	2cr

II SEMESTER

COURSE CODE AND TITLES

COURSE NO	Title of the Course	Credits
CC-451	Introduction to Video Production	6 cr
CC-452	Communication and Social Change	4 cr
CC-453	Media Laws and Ethics	4 cr
CC-454	Introduction to Print and Web Production	6 cr

III SEMESTER

COURSE CODE AND TITLES

COURSE NO	Title of the Course	Credits
PN-501	Reporting and Production for Print Media	6 cr
PN-502	Approaches to Editing	4 cr
PN-503	Special Interest Reporting	4 cr
RV-504	TV News Production	6 cr
RV-505*	Advanced Radio Production	6 cr

RV-506	Advanced Studio & Field Production	6 cr
RV-507	Documentary Theory	4 cr
CM-508*	Communication Research -1	6 cr
CM-509*	Communication and Culture	4 cr
CM-510*	Community Media and Public Sphere	4 cr
CM-511*	Science and Health Communication	4 cr
CC-512	Internship	2 cr

IV SEMESTER

COURSE CODE AND TITLES

COURSE NO	Title of the Course	Credits
PN-551	Feature & Analytical Writing	4 cr
PN-552*	Media, Conflicts and Disaster	4 cr
PN-553	Convergence Journalism	6 cr
RV-554	Documentary Production	6 cr
RV-555	Genres & Formats	6 cr
CM-556*	Understanding Digital Media & Cyber Culture	4 cr
CM-557	Media Management	4 cr
CM-558	Communication Research-2	4 cr
CM-559*	Globalization and Communication	4 cr
CM-560*	Film Theory and Criticism	4 cr

* Optionals. These courses will be offered depending on the availability of the faculty member/s in that particular semester.

SEMESTER 1

CN401

Introduction to Communication

Instructor: Prof. B.P. Sanjay

Classes: Tuesdays (10am-12pm); Thursdays (10-11am)

Office hours: Tuesdays (3-4) or by appointment

This is an introductory course intended to provide a basic overview of the basic concepts in Communication, Mass Media and Journalism. Beginning with a brief understanding of the relationship between communication and society, the channels of communication leading to mass media will be explained. Although the basic orientation will be focused on India, comparable countries with similar problems and issues will also be discussed. A historical overview of conventional mass media development will be provided that will help us to understand the contemporary situation that is hybrid with convergent platforms interacting with macro and niche sections of our society. This historical overview should be understood in conjunction with a more critical understanding of history provided by another instructor.

The guiding frameworks that define and or regulate their (mass media) functions will be introduced with reference to the role of the State and the Market. Responses by civil society groups to articulate alternate discourse and alternate media will be flagged. The course will also introduce conceptual frameworks pertaining to freedom of press nay media, professional dimensions-objectivity and limits, discourses and relevance of subjectivity and ethics. Towards the end of the course the student is expected to have a fair grounding to at least understand and map communication and media relationships.

Students are expected to understand and follow the Teaching and Evaluation pattern of the University. Attendance and student progression rules and norms needs to be followed in conformity with university rules. It is the responsibility of the student to ensure compliance. End semester excuses including ignorance are unacceptable. Students may read the prospectus of the University for further details.

Continuous assessment:

- The course will have three tests/assignments and two best scores will be taken to compute the semester performance.
- The end semester exam carries a 60 % weight. One of the assignments may be a team presentation to the class that will be assessed for group performance and followed by individual assignments by the group on the presentation.

Issues and topics to be addressed

The course will introduce the following macro aspects of communication and media.

- Working around with definitions and concepts to contextualise the subject
- Levels of communication and their relevance to different layers and strata of our society
- Models and theories and elusive search for non western approaches-issues, strengths and limitations. Basics of non western communication approaches and thoughts will be introduced.
- Brief historical overview of mass media development with specific focus on India (two sessions). A more critical and analytical perspective will be the basis of another course.

- Regulatory framework of mass media-discussion and debates on freedom of the press (nay media), arms length relationship of the State, contradictions and pressures of the market dominance and contemporary media situation in India with comparison to SAARC.
- Issues pertaining to profession and specter of paid news, ethics
- What is national and regional what is local in term of media operations.
- Communication and social change (two sessions) paradigms and text books cases of media centric development.
- Dynamics of communication policy and comparative attempts where codified policies exist
- Introducing media organisations at the national and international level.

These topics are indicative and many sub themes may be introduced.

CC 402

The History of Media in India

Class: Monday (10-11 am) and Wednesday (10 am- 12 pm)

Course instructor: Dr P.Thirumal

Introduction

The course seeks to problematise the conceptual grids relating to the title of the course namely history, media and India. The programme will be informed by a measure of conceptual understanding of various technological and non-technological mediums. Both linear and contextual narrations of history will be deployed.

History pertains to past events and processes. Historiography engages with description, explanation and theorization of certain aspects of history. This course seeks to explore several dimensions relating to histories about Indian languages and literatures, technological media including book, newspapers, photography and films.

Claims to certain forms of historical imagination; the manner in which media locates itself as a prism or as a mirror and the constitutive role of both history and media in shaping and affirming the national political community known as India (especially during the colonial period and after) or other communities premised on region, religion, gender or caste (especially in the postcolonial period), etc shall be discussed and deliberated during the course of the semester.

The course assumes a radically heterogeneous world where nation-state and citizenship are not the only default narratives, it seeks to sympathetically consider visions of communities distinctive pasts and future, where they are grounded on the basis of region, religion, gender, caste and so on.

Coursework

The course is structured around two weekly lectures. Readings for each class are available in the library. The students are required to go through the readings before the class. While the lecture will cover the lessons, additional reading is essential for the students to understand the subject.

During the course of the semester, there will be three assignments in all, two of which will be compulsory. The students will be required to take the two tests and make individual seminar presentation. The two tests will have questions drawn from classroom lectures and the readings.

Readings on History, Medium and India

On History and Historiography-

1. Selected parts from Munslow, Alun. *Deconstructing History*. London: Routledge, 1998
2. Selected parts from Kosambi, D.D. *Introduction to Indian History*. Popular Book Depot, Bombay, 1956.
3. Selected parts from Chatterjee, Partha. *Nation and its Fragments: Colonial and Postcolonial Histories*. Princeton University Press, Princeton, 1994.
4. Chakrabarty, Dipesh. *Subaltern Studies and Postcolonial Historiography*. *Nepantia : Views from South 1:1*, Duke University Press, 2000.
5. Selected parts from Chakravarti, Uma. *Everyday Lives, Everyday Histories, beyond the kings and Brahmanas of Ancient India*. Tulika Books, New Delhi, 2006.

On Language, Education and Technological Media -

1. Selected parts from Pollock, Sheldon. *Language of Gods in the World of Men: Sanskrit, Culture and Power in Premodern India*. Permanent Black, Delhi, 2006.
2. McLuhan, Marshall. *The Medium is the Message*. *The Anthropology of Media, a Reader*, Ed. Askew Kelly and Richard R. Wilk. Blackwell Publishers, 2002.
3. Williams, Raymond. *The Technology and the Society*. *The Anthropology of Media, a Reader*, Ed. Askew Kelly and Richard R. Wilk. Blackwell Publishers, 2002.
4. Selected parts from Stevens, John D. and Hazel Dicken Garcia. *Communication History*. Volume 2. The Sage CoMMText Series. London: Sage Publishers, 1980.
5. Tyler, A. Stephen. *On Being out of Words*. *Cultural Anthropology*, Vol. 1, No. 2. The Dialectic of Oral and Literary Hermeneutics. 1986
6. Poitevin, Guy. *Folk Culture, the Oral and Traditional Forms of Communication*. *Sandhan*. Vol. IV, No. 2, July- December, 2004.
7. Naregal, Veena. *Language Politics, Elites, and the Public Sphere. Western India Under Colonialism*. Permanent Black, New Delhi, 2001.
8. Krishnamurthy, Nadig. *"The History of Journalism in India"*, Mysore Prasaranga 1968.
9. Natarajan. S, *A History of the press in India*, Asia publishing house, 1962.
10. Israel, Milton. *Communications and Power, Propaganda and the press in the Indian nationalist struggle, 1920-47* Cambridge university press, Delhi 1994
11. Robin Jeffrey, *India's Newspaper Revolution* OUP, (1999).

On India and India's-

1. Selected parts from Inden, Ronald. *Imagining India*. Blackwell Publishers, Oxford, 1992.
2. Selected parts from Embree, Ainslie T. *Imagining India: Essays on Indian History*. Edited by Mark Jeurgensmeyer. Oxford University Press, Delhi, 1989.
3. Khilnani, Sunil. *Idea of India*. Penguin, Delhi, 1997.
4. Sudipta Kaviraj. "The Imaginary Institution of India" in *Subaltern Studies* vol 7, OUP, Delhi.
5. Selected parts from Aloysius, G. *Nationalism Without a Nation in India*. Oxford University Press, Delhi, 1997.

Note: Readings for the Seminar will be given separately.

CC403

Basics of Writing

Instructor: Anjali Lal Gupta

Class schedule: 2 p.m. – 3 p.m., Wednesday; 11 a.m. – 1 p.m., Thursday

Consultation hours: 2 – 3:30 p.m., Thursdays or by appointment

Course overview

Writing is crucial to any professional activity, and in media, it is even more so. Whether you are writing a news story or pitching a film idea or creating a persuasive brochure for a consumer product, what you say and how you say it is of paramount importance. Some of you may be here because you enjoy expressing and playing with ideas in words, others because you want to showcase your ideas through sound and image, and still others because you are intrigued by the way media forms work and create meaning in our lives. Writing plays an important role in all these areas, and (perhaps most importantly) in your academic life over the next two years. So pay attention! This is a course about writing with a purpose, that of informing, instructing, persuading or elucidating.

This course will offer an intensive introduction to different genres of writing, primarily in the print and new media space, but also, tangentially, to other forms of media writing. We will learn primarily by doing—no lazy fingers and pens allowed here!—and by reading and critiquing written work.

Learning objectives

- To be able to write efficiently and effectively for different purposes: understand and apply the rules of good grammar, structure and syntax
- To be able to identify and use different writing styles: descriptive, informative, instructional, evocative and persuasive
- To be able to appreciate and learn from good journalistic and other writing
- Your own writing goals (specify): _____

Please note that the schedule of classroom sessions may change for any unanticipated reason.

Tentative class schedule

Dates	Topics
July 27 & 28	Introductions, goal setting Understanding the writing process
August 3 & 4	Thinking about writing: the pre-writing stage From idea to finished work
August 10, 11 & 17	Presentation: Choose a magazine or newspaper article you like and discuss it
August 18 & 24	Genres of journalistic writing: news and the “rest”
August 25, 31	Writing narratives: recreating events from beginning to end
September 1	Describing people and things: show, don’t tell
September 7	Summarizing and extracting: short forms that matter
September 8, 14 & 15	Presentations
MID TERM REVIEW MEETINGS Sept 21 – October 6	
October 13	Reviews
October 19, 20	How to write a personal essay?
October 26, 27	Catering to the screen reader: writing for the web
November 2, 3	Public relations writing – How to write a press release
November 9, 10	Review and wrap up.

Assignments and grading

Your final grade in the course will be based on

- (1) Two class presentations (30%)

(2) Average of the marks of all the weekly writing and critiquing tasks and classwork (70%)

Presentation assignments (30%): This semester you will be required to make two presentations. First presentation: Pick a magazine or newspaper article you like and discuss it. Second we will schedule short presentations by students in groups of three or two, on the following topics. The group will make a 10 minute presentation on the topic.

- The inverted pyramid
- Journalistic writing versus creative writing
- Good beginnings and endings
- The importance of correct grammar and punctuation
- Indian English/Standard English
- Fairness and accuracy in writing
- SMS language and standard spellings
- Speech and writing—what’s the difference?
- Telling non-fiction stories
- English language journalism/regional language journalism—differences in style
- The language of television news
- Social media journalism

Schedule of weekly writing assignments

As mentioned, **70% of the grade** will be based on continuous evaluation of writing tasks done in the class and assigned as homework each week.

Please keep ALL your assignments—those done in class and those done at home. Final assessment will be based on a review of the entire body of work. Take care not to misplace or throw away assignments!

No.	Topic	Task	Suggested length
1	What is good writing?	From your perspective, what counts as good writing? What kind of writing do you enjoy reading and why? Write a short reflective essay on what you think are the characteristics of good writing, with examples.	350 words
2	Straight news with summary leads	Write an inverted pyramid story based on a campus event	250-300 words
3	Brevity and wit	Summarize the assigned report in the form of a short backgrounder.	250 words

4	Telling stories, Handling anecdotes	Interview a friend or a family member about an incident or an experience that has changed them in some significant way. Recount this in a style that would be acceptable for inclusion in a magazine article that is about life-changing moments.	350 words
5	Show, don't tell	Write a snapshot profile of a person from a completely different socio-economic background than yours. You may do these interviews in groups of two. Make sure that you observe the person and their surroundings carefully and weave these observations into your story.	300 words
6	Personal essay that resonates with readers	Connect with your readers using your own life experience.	No specific length
7	Reviewing culture	Write a review essay based on your reading/viewing of a book, film or television show that goes beyond a simple summary of the plot, commenting on the genre and context or body of work of the artist/writer.	350 words
8	Creating mood, setting the scene	Spend some time at a location of your choice—a railway station, bus stop, the lobby of a movie theatre, a shopping complex. Write a short description of the scene that follows the “show, don't tell” approach.	250 words
9	Writing for PR	Produce a press release assuming you are writing for an institution that has released a report on child nutrition in the country.	250 words

PLEASE NOTE THAT DEADLINES FOR ALL ASSIGNMENTS ARE NON-NEGOTIABLE. A 10% PENALTY WILL BE DEDUCTED FOR EACH DAY OF DELAYED SUBMISSION, AND NO SUBMISSIONS WILL BE ACCEPTED BEYOND THREE DAYS OF THE DEADLINE.

ALSO, PLAGIARISM WILL NOT BE TOLERATED.

CC-404

Introduction to Radio Production

(Credits: 6)

Instructor: Vasuki Belavadi

Assessment -- continuous: 60% end-sem: 40%

learning goals

- Understanding radio as a medium
- Different modes of radio broadcasting
- Understanding sound
- Use of equipment for radio production
- Field & studio-based recordings

to achieve these goals, you will be required to...

- Attend all theory and practical sessions **without fail**. There shall be no repeat classes. 75% attendance is mandatory. **Take care of your health**.
- Listen to Radio. Without fail!
- Tune yourself to working in a group. Stick to and complete responsibilities as per job description for a production.
- Strictly adhere to the department equipment policy.
- Read up prescribed/suggested books/handouts given out in the classroom or posted by email— both hard & soft copies.
- Be original in **ALL** your assignments & strictly adhere to announced deadlines.
- Score a minimum of 40 per cent to clear this course.

assignments & grading

- You will complete assignments focussed on learning goals. All assignments will be executed in team-mode.
- STUDENT TEAMS ARE REQUIRED TO STRICTLY ADHERE TO DEADLINES TO ACCOMMODATE PRODUCTIONS PERTAINING TO OTHER COURSES. TEAMS FAILING TO DO SO SHALL NOT BE EVALUATED.
- Assignments and deadlines will be announced in class.
- Remember, **ALL** assignments are **mandatory**. **Failure to attend to and complete assignments will result in loss of marks. You will also not be allowed to take the end-semester examination. No questions asked.**

Classroom hours: As per timetable

Practical application: As per requirement

Consultation with faculty: Any time unless otherwise engaged

also...

- Plan your production needs well in advance and book all equipment at least 14 hours in advance.
- Check all equipment for their efficacy before the production.
- You shall not miss theory sessions of other courses in the announced time-table.
- Remember, pre-production and production costs are to be borne by you.
- **Do not transfer equipment to another team without returning the same to the studio staff. Individuals & teams found to be doing so shall lose borrowing rights for the rest of the semester.**
- Be responsible for all the equipment issued to you and your team. Take care of all equipment as you would, of yourself.
- Return all equipment duly checked and put them back in their proper places.
- Output will have to be submitted as per deadlines on virus-free pen drives.
- Do not install any other software on the computers assigned for audio editing.

Classroom topics:

1. The nature & characteristics of radio as a medium
2. The different forms of radio broadcasting---SW, MW & FM and the fundamental differences among them.
3. Introduction to different genres & formats for radio
4. Differences between field & studio based recordings--the different formats that can be executed in both situations
5. Basics of field recording--tips & tricks
6. Interviewing for radio--the basic principles, questionnaires, tips & tricks.
7. Introduction to digital audio editing

Books:

- *RADIO: the book*, Steve Warren, Elsevier Focal Press, 2005
- *Modern Radio Production: Programming, Performance*, Carl Hausmann et al, Wadsworth Publishing Company, 2006
- *Radio Production*, Robert McLeish, Focal Press, 2005
- *Radio Production Worktext*, David E. Reese et al, Elsevier Focal Press, 2006
- *Creating Powerful Radio*, Valerie Geller, Elsevier Focal Press, 2007

CC 405

Seminar on Media and Society

Credits: 2

Assessment: Continuous assessment

Marks: 50

Time: Every Monday: 11 am – 1pm

Course Anchor: Madhavi Ravikumar

Course Objective

One of the many achievements of this department was the creation of the Media and Society Seminars. This intellectually demanding course deals with substantive issues of current relevance.

In this seminar series, we try to invite academics from various disciplines, media professionals, experts and other specialists for lectures, discussions and interaction on contemporary issues.

Distinguished invitees address, among other questions, issues relating to the Indian Constitution and political system; caste relations in the present day; the changing aspects of science and technology; India's relations with its neighbours and the world. There will also be sessions on the key challenges facing the country, such as the struggle between secularism and pluralism on the one hand and communalism and religious fundamentalism on the other, role of journalists in society, the value of media diversity and pluralism, the effects of concentration of media ownership, the impact of technological change; the growth of the print, broadcast, and new media and their relationship to the development of capitalism; the influence of the Internet and the New Media on the context and practice of journalism; and the impact of convergence, digitisation and vertical integration in the news media.

The course helps students understand different aspects of their future profession.

Must for students

Attend all lectures **without fail**. 85% attendance is mandatory.

Evaluation: Continuous assessment based on Quizzes, lecture summaries and panel discussions.

SEMESTER 2

CC 451

Introduction to Video Production

Credits: 6

CLASS HOURS: MONDAY: 10-12 NOON, WEDNESDAY: 10-12 NOON

CONSULTATION/ TUTORIALS: TUESDAY: 10-11 AM, THURSDAY: 10-11 AM

Instructor: Vasuki Belavadi

LEARNING GOALS:

- Understand visual language; identify shot sizes & achieve good composition

- Put to practice principles underlying pre-production, production and post-production
- Handle video camera to achieve good scenes
- Perform basic edits using digital video editing software

YOU WILL BE REQUIRED TO:

- Attend all theory and practical classes without fail. A minimum of 75% attendance is mandatory. There shall be no repeat classes. Absence shall be limited to a total of **FOUR** classes during the semester **including TWO sessions even on health grounds. Take care of your health. Non-submission of medical certificate in case of health issues immediately will result in loss of attendance.**
- Practice a number of exercises--assigned and unassigned—both individually & in groups.
- Strictly adhere to the equipment policy.
- Read up prescribed/suggested books/handouts given out in the classroom & through e-mail.
- Be original in **ALL** your assignments & strictly adhere to announced deadlines.
- Maintain a diary of exercises you have participated in. **There will be surprise checks on the diaries.**
- **Score a minimum of 40 per cent to clear this course.**

ASSIGNMENTS & GRADING:

- You will be evaluated on a series of assignments executed both individually and in team mode.
- **All assignments/ tests are mandatory.**
- While there will be **no end-sem examination**, there will be surprise tests. **Not working on assignments for whatever reason will mean losing out on grades. No questions asked.**
- You will be evaluated based on results, not just on effort, as at any workplace.
- Late submissions will be marked down by 10 per cent per calendar day including holidays.

YOU WILL:

- Be individually and collectively responsible for all equipment issued to you.
- **Remember, no equipment will be issued four days before the deadline.**
- Identify your equipment needs and book them well in advance completing all formalities. **Check for their performance/ efficacy before taking them out for field work.**
- Return all equipment duly checked and put them back in their proper places. **Students not following equipment guidelines stand to lose equipment privileges for the entire semester/for the entire programme duration.**

Unit One: Intro to visual grammar. Intro to camera & controls. Handling a tripod. Inserting a cassette and recording. Introduction to shots and sizes; their significance in video production. Lenses—narrow and wide-angle, focal length, depth of field, zoom, focus, iris, white balance, shutter speed, viewfinder, menu. Composition principles, framing a picture. Aspect ratio, rule of thirds, proportion, unity, shape, colour, continuity in composition. Basic movements—PAN & TILT, TRUCK, DOLLY. Visual grammar—headroom, nose room, walking room, 1800 rule, shooting over the shoulder (OTS). **Exercises.**

Unit Two: The video production process. Pre-production, Production & Post-production. Above and Below-the-line personnel involved and their responsibilities. Planning a production. A simple video production. Story-boarding. Continuity principles. **Continuity exercise.**

Unit Three: Importance of light & sound. Colour temperature. Basic three-point lighting, using reflectors, bounced light. Basics of sound, types & kinds of microphones. Using microphones for optimum effect.

Unit Four: Basics of editing. Linear & non-linear editing. Aesthetics involved. **Editing exercise.**

Unit Five: TV Transmission. Terrestrial, satellite & cable, CAS, DTH & IPTV. **Assignments.**

	Marks	To be submitted by*
Exercises		
Shot sizes, Pan & Tilt	10	Last week of January 2016
Shooting & editing a scene	25	Last week of February 2016
Continuity Exercise (shooting & editing)	25	Last week of March 2016
Surprise tests	40	Through the semester. One in first week of April 2016

CC505

Communication and Social Change (4 credits)

Instructor: Prof. Vinod Pavarala

Tue 11.00 am-1.00 pm; Thu 11.00 am-1.00 pm

This course is about communication for social change. There is a well-established Development Communication field within the discipline of communication, with a history of about six decades. In the post-WWII years, marked by liberation movements, revolutionary struggles, and post-colonial nation-building efforts in Asia, Africa and Latin America, the world has witnessed the emergence and evolution of a discourse that placed communication processes, tools and techniques at the centre of development models. Over the years, as this dominant paradigm started taking roots, there also emerged a critique or counter-discourse that questioned not only the established notions of development, but also the linear or vertical models of communication that were promoted in the service of 'development'. This course will examine this debate closely, acknowledging the contributions of the early pioneers, but also pointing out the problems with that approach.

During the last two decades, new social movements and non-state actors have been articulating a more people-centred approach to social change, with emphasis on distributive justice, ecological awareness, local knowledge, participation, and gender equity. This course will seek to understand some of these ideas and explore the alternative conceptions of communication and media that these new movements have thrown up. This will include studying various community media projects and participatory communication initiatives that view non-literate, rural poor in the developing countries not as passive receivers of information, but as active producers of content. Finally, we will gain some basic understanding of participatory methods that are useful for engaging in development work and research.

General Readings

Amartya Sen, *Development as Freedom*, Oxford University Press, 1999.

Richard Peet and Elaine Hartwick, *Theories of Development: Contentions, Arguments, Alternatives*, 2nd Ed., Guilford Press, 2009.

Linje Manyozo, *Media, Communication & Development: Three Approaches*, Sage, 2012.

Srinivas Melkote and H. Leslie Steeves, *Communication for Development: Theory and Practice for Empowerment and Social Justice*, 3rd edition, Sage, 2015.

Shirley White with K.Sadanandan Nair and Joseph Ascroft (eds), *Participatory Communication: Working for Change and Development*, Sage, 1994.

Jan Servaes, Thomas Jacobson and Shirley White (eds), *Participatory Communication for Social Change*, Sage, 1996.

Nair and Shirley White (eds), *Perspectives on Development Communication*, Sage, 1993.

Britha Mikkelsen, *Methods for Development Work and Research: A Guide for Practitioners*, Sage, 1995.

Topics/Readings for Discussion

- General Introduction: new development concerns and challenges
- Deconstructing “Development”

Reading

Arturo Escobar, “The Problematization of Poverty: the tale of Three Worlds and Development,” in Escobar, *Encountering Development: The Making and Unmaking of the Third World*, Princeton University Press, 1995.

- Meanings and Historical Evolution of “Development” – Ibn Khaldun, Ferdinand Tönnies, Georg Simmel, Auguste Comte, Emile Durkheim, Adam Smith, Karl Marx
- Themes in Development since World War II
 - I. Modernization, Nationalism & Political Development: Samuel Huntington, SM Lipset, Myron Weiner; Daniel Lerner (*The Passing of Traditional Society*); Y.V. Lakshmana Rao (*Communication & Development*); Wilbur Schramm (*Mass Media & National Development*); Everett Rogers (*Diffusion of Innovations*)

- II. Economic Development & Technological Diffusion: Marshall Plan; W.W.Rostow (*Stages of Economic Growth*); Everett Hagen (entrepreneurship and theory of social change); David McClelland (*The Achieving Society*)
- III. Imperialism and Underdevelopment: Early theories of imperialism and capitalism (James Hobson, Joseph Schumpeter, Rosa Luxemburg); Dependency theory (Andre Gunder Frank); World System Theory (Immanuel Wallerstein); varieties of imperialism, including communication and cultural imperialism (Johan Galtung)
- IV. Revolution, Liberation, and Human Development: Emergence of new wave of thinking since the 1970s; the 'Third World' and alternative models (e.g. China, Cuba); Liberation Theology in Latin America; Conscientization (Paulo Freire)

- The Dominant Paradigm and its critique

Readings

Melkote and Steeves, *Communication for Development*.

Mohan J. Dutta, "Theorizing Social Change Communication" (chapter 1) in *Communicating Social Change: Structure, Culture, and Agency*, Routledge, 2011.

Manyozo, *Media, Communication and Development*. Chapter 1: Media, Communication & Development: Schools of Thought and Approaches

Everett Rogers, "Communication and Development: the passing of the dominant paradigm," 1976 in Alfonso Gumucio-Dagron and Thomas Tufte (eds), *Communication for Social Change Anthology*, 2006.

Arturo Escobar, "Conclusion: Imagining a Post-development Era," in Escobar, *Encountering Development*.

- Themes and Perspectives in Participatory Communication & Development

Concept and philosophy of 'participation'; approaches to participatory communication for development; conceptual framework for participatory message development.

Readings

Shirley White, "Introduction – The Concept of Participation," in White, et al.

Pradip Thomas, "Participatory Development Communication: Philosophical Premises," in White, et al.

Thomas L. Jacobson, "Modernization and Post-Modernization Approaches to Participatory Communication for Development," in White, et al.

Robert White, "Participatory Development Communication as a Social-Cultural Process," in White, et al.

- New Social Movements and Non-Governmental Alternatives

Emergence of new social movements; ecological struggles; anti-big dam movements; politics of knowledge; evolution and typology of NGOs and roles in development.

Readings

Sangeeta Kamat, *Development Hegemony: NGOs and the State in India*, Oxford University Press, 2002. Ch.1: "Development Discourse and the Terrain of Non-Party Political Formations"; and Ch.6: "The NGO-ization of Grassroots Politics".

Anil Bhatt, "Voluntary Action in India: Role, Trends and Challenges," *Economic and Political Weekly*, April 22, 1995.

Joan Mencher, "NGOs: Are they a force for change?" *Economic and Political Weekly*, July 24, 1999.

Harsh Sethi, "Survival and Democracy: Ecological Struggles in India," in Wignaraja (ed).

Kundan Kumar, "Confronting Extractive Capital Social and Environmental Movements in Odisha," *Economic and Political Weekly*, April 5, 2014.

Ponna Wignaraja, "The Knowledge System," in Wignaraja and Sethi (eds), *Participatory Development: Learning from South Asia*.

- Case Studies in Communication & Social Change

Community Newspapers

Khabar Lahariya, a weekly rural newspaper

<http://www.khabarlahariya.org/>; <http://www.comminit.com/democracy-governance/content/khabar-lahariya>

Gaon Connection <http://www.gaonconnection.com/>

Community Radio

Vinod Pavarala and Kanchan K. Malik, "Revitalising Civil Society: Forging Counterpublics with Community Radio," in Pavarala and Malik, *Other Voices: the struggle for community radio in India*, 2007.

Radio Bundelkhand <http://www.devalt.org/>

Sangham Radio

http://www.ddsindia.com/www/dds_news/SanghamRadio.htm

Sudhamshu Dahal, "Power, empowerment and community radio: Media by and for women in Nepal," *Women's Studies International Forum* 40 (2013) 44–55.

Participatory/Community Video

Janardhan Rao Cheeli, "The Power of Visibility: Case Study of Video SEWA," chapter 4 of PhD Thesis, *Community Media for Self-Representation and Social Change: A Study of Participatory Video in India*, University of Hyderabad, 2013.

Rikin Gandhi, "Digital Green: Participatory Video and Mediated Instruction for Agricultural Extension," *Information Technologies and International Development*, Vol 5, Issue 1 | Spring 2009 (Special Issue: Selected Papers from ICTD2007).

Video Volunteers/India Unheard <http://www.videovolunteers.org/>

Children as Media Producers (CAMP), University of Hyderabad <http://camp.commuoh.in/>

ICTs/Mobile Telephony

Manuel Castells, "Mexico's Zapatistas: The First Information Guerrilla Movement," in Castells, *The Power of Identity* (vol.2 of Castells, *The Information Age: Economy, Society and Culture*), Blackwell, 1997.

Anil K. Gupta, et al., "Knowledge Network for Recognizing, Respecting and Rewarding Grassroots Innovation," in Subhash Bhatnagar and Robert Schware (eds), *Information and Communication Technology in Development: Cases from India*, Sage, 2000. Also: <http://www.sristi.org/hbnew/>

Sebastiana Etzo and Guy Collender, "The Mobile Phone 'Revolution' in Africa: Rhetoric or Reality?" *African Affairs*, 2010.

CG Net Swara <http://cgnetswara.org/>

Nimmi Rangaswamy & Edward Cutrell, "Anthropology, Development, and ICTs: Slums, Youth, and the Mobile Internet in Urban India," *Information Technologies & International Development*, Vol 9, Issue 2 ICTD 2012 Special Issue.

- Methods for Participatory Development and Research

Readings

June Lennie and Jo Tacchi, "Introduction" (Chapter 1) in *Evaluating Communication for Development: A Framework for Social Change*, Routledge, 2013.

Britha Mikkelsen, *Methods for Development Work and Research: A Guide for Practitioners*, 1995.

Evaluation Requirements

Evaluation in the course will be based on your performance in the following:

a) Case Study Presentations (20 marks)

These presentations will be made in groups of 3 students each. Each team would chose from one of the case studies listed above, do the reading (where prescribed), do additional research on the case, and make a 20-minute oral presentation in class. Dates will be decided in class.

b) Radio Project (20 marks)

The class will produce a 13-episode series of Bol Hyderabad that highlights Stories of Change from around the country, including primary interviews with specialists available in the city. Students in teams of 3 will produce each episode. Details will be discussed in class. The series will go on air mid-February and all productions will be completed by March 15, 2016.

The two assignments described above are mandatory. Students will lose 20 marks from the total if they miss or do not submit either one of these.

c) A class test in February. Details will be discussed in class. (20 marks)

d) End-semester Exam. (60 marks)

CC 453

Media Laws and Ethics

Class Hours Office Hours

Monday: 10: 00 a.m. - 11.00 p.m. Wednesday: 2 p.m. - 4 p.m.

Wednesday: 10: 00 a.m. - 12.00 p.m.

INSTRUCTOR: Dr. Kanchan K. Malik

COURSE SUMMARY

The course will link the issue of freedom of expression with that of media responsibility. It will examine the principles and ethics of media in terms of the social, professional and legal obligations of the fourth estate. Outlining the implications of the advancement in and convergence of information and communication technologies for media ethics, the course will focus on the evolution of the code of ethics for media persons. The course will also include an overview of the salient features of the Indian Constitution, and the existing press/media laws and look critically at the relevance of some of these laws in the present context. The establishment and functioning of various national and international organizations that lay down norms for media self-regulation and monitoring of its content and conduct will be discussed.

COURSE GOALS

Students will learn about the following:

- Develop a basic understanding of the Constitution of India, Freedom of Expression/Press/Media, the Indian Legal System and Media Laws.
- Develop a working knowledge and understanding of the principles, concepts and moral reasoning with regard to ethical issues in the media.

COURSE STRUCTURE

The course will comprise lectures and presentations on two days of the week that will cover the areas mentioned in the course outline below. The students will carry out assignments for purpose of continuous assessment. Relevant readings for all the topics will be recommended, but students are encouraged to find articles and cases on their own to supplement these introductory materials. Participation in class discussions will be facilitated if you read in advance about the topic being thrashed out in the class.

ATTENDANCE

You are expected to attend all classes. You are also expected to make assigned presentations in class and participate in discussions that follow. A portion of your internal assessment reflects involvement in class activities. You will be expected to have read assigned material prior to class.

USEFUL WEBSITES FOR COURSE:

<http://www.thehoot.org/web/home/index.php>
<http://www.ifj.org/> and <http://www.ifj-asia.org/>
<http://www.mediaethicsmagazine.com/home/>
<http://www.tehelka.com/>
<http://www.fair.org/index.php>

GRADING

Internal assessment in the course will be of 60 marks and 40 marks have been assigned for the end semester examination:

Internal Assessment: (60 marks: **All** assignments are mandatory).

Class Seminar – Step one: Well-researched write-up on the assigned topic with suitable references to relevant readings: (20 marks)

Class Seminar – Step two: Oral presentation of assigned topic/readings + Participation in Class

Discussion: (20 marks)

Ethical Decision Memos/Assignment: (20 marks)

End Semester Exam: (40 marks)

GENERAL COURSE OUTLINE

I. An introduction to the Indian Constitution: Preamble, Salient features, Fundamental Rights and Duties, Directive Principles of State Policy.

II. Introduction to the Indian Legal System: Lawmakers and Policymakers, the Court System

III. Freedom of Speech and Expression: Constitutional guarantees and restraints viz. Article 19(1) (a) and Article 19(2).

IV. Freedom of Press; Press as a Fourth Estate; Freedom of the Media in India - Constitution and Courts; Public and Private Media

V. Media Laws/Acts/Policies/Reports:

1) Law of Defamation (Section 499-502 of IPC)

2) Official Secrets Act, 1923

- 3) Right to Information Act, 2002
- 4) Contempt of Court, 1971
- 5) Copyright Act, 1957
- 6) Information Technology Act, 2000 (relevant sections)
- 7) Law of Obscenity (Section 292-294 of IPC); Indecent Representation of Women (Prohibition) Act
- 8) Parliamentary Proceedings and Privileges: Law of Parliamentary privileges (Article 105 (3) and 194 (3); Parliamentary Proceedings (Protection of Publication) Act, 1977 (Article 361-A)
- 9) Press Commissions of India
- 10) Press Council of India; Press Council Act. 1978
- 11) Broadcasting Policy/Laws in India

VI. Introduction to Media Ethics:

A. Work ethic, Professional integrity; Responsibility and Accountability towards government, citizen, employer and self.

B. Supportive and adversarial role of a journalist/media person/as a commentator, educator, reflector and communicator; Code of conduct for journalists: Self regulation.

C. Ethical Issues in News/Media Coverage:

- a. Business Pressures
- b. Objectivity and Bias
- c. Covering Crime stories
- d. Sources and Reporters
- e. Trial by Media
- f. Yellow journalism
- g. Invasion of Privacy
- h. Plagiarism
- i. Sting Operations
- j. Paid News and Chequebook Journalism
- k. Communalisation of Public Discourse

D. Ethical Issues in Entertainment

- a. Violence
- b. Censorship
- c. Offensive Material
- d. Profits and Public Trust
- e. Infotainment
- f. Piracy

E. Photojournalism: An Ethical Approach

F. New Media: The Internet

G. Ethical Issues in Advertising

- a. Advertising Standards Council of India (ASCI)
- b. Truth telling (Puffery)
- c. Stereotyping
- d. Special Audiences
- e. Public Relations

(a) List of Readings/Books for References provided separately

(b) Schedule of Presentations by Students will be discussed in the class. Instructor would share the final schedule of presentations on the mailing list.

CC 454

Print & Web Production

6 credits

Instructor: Vasuki Belavadi

CLASS ROOM SESSIONS: Friday, 10-12 noon

CONSULTATION/ TUTORIALS: Saturday, 10-11

Continuous Grading learning goals

- Demonstrate understanding of basic design procedures
- Use and execute projects using tools such as Adobe Indesign, Quark Xpress, Adobe Photoshop
- Demonstrate understanding of Content Management Systems
- Use and execute projects using Wordpress as a platform for online publishing
- Integrate multi-media and publish online

to achieve these goals, you will be required to

- Attend all theory and practical classes without fail. Attendance is mandatory. There shall be no repeat classes.
- Absence shall be limited to a total of **FOUR** classes during the semester **including ONE hour even on health grounds. Take care of your health. Non-submission of medical certificate soon after will result in loss of attendance.**
- Practice a number of exercises--assigned and unassigned—both individually & in groups. **This is mostly a do & learn course. Practice is imperative.**
- Strictly adhere to the Computer Lab policy.
- Read up prescribed/suggested books/handouts given out in the classroom & through e-mail—both hard & soft copies.
- Be original in **ALL** your assignments & strictly adhere to announced deadlines.
- **Score a minimum of 40 per cent to clear this course.**

assignments & grading

- You will be evaluated on a series of assignments graded for 60 marks. **All assignments are mandatory. Not working on assignments for whatever reason will mean losing out on grades. No questions asked.**
- The end-term project will be for 40 marks.

- You will be evaluated based on results, not just effort as at any workplace.
- Late assignments will be marked down **10 per cent less** for each **calendar day (including half days & holidays) past the announced deadline. Technical reasons will not be entertained.**

you will

- Be allowed to take the **major project ONLY** if you have a **minimum attendance of 75 per cent in addition to completing the other minor projects for 60 marks.**
- Be responsible for computers issued/assigned to you and your team. You **shall not** install any software on the computers without the permission of the course instructor/computer lab manager.
- Identify your computer needs and book it well in advance completing all formalities. **Check for their performance/ efficacy before you use them. Report any problem to the computer lab manager immediately.**
- **Students not following computer lab/equipment guidelines stand to lose equipment privileges for the entire semester/for the entire programme duration.**

SEMESTER 3

PN 501

Reporting and Production for Print Media

Credits: 4

Instructor: Dr. Madhavi Ravikumar

Course Objective

This course introduces students to basics of reporting, writing, designing a newspaper.

Reporting

Introduction to reporting and key elements in news reporting. Soft and hard stories & Ingredients of a feature, Lead writing, Essential qualities / characteristics of a reporter, Event to Reader (Four phases of journalism), News sources: Importance of quotes in a story, Art of interviewing, Covering meetings and conferences-Press notes, Covering conflicts and disasters, Development journalism and social responsibilities of a reporter, Importance of aftermath/follow-up stories, How to sell a story-- Importance of 'communication' in every stage of reporting and writing for print and new media

Print Production

Understanding the principles of newspaper design is critical in being able to present news and features in an attractive way. This print production module introduces students to newspaper layout and design, colour and pictures. This course will have a combination of both theory and practical sessions. It will cover the following:

Newspaper design and layout, principles of a newspaper design, examine the constraints in designing newspaper pages, discuss the effect of television and new media on newspaper design, identify the elements of design and their impact on newspaper pages, describe and analyse different parts of a newspaper in relation to design, discuss the role and functions of colour in a newspaper, the basics of typography, Shape and structure, Use of headlines, Use of pictures, Rules and borders and White space.

Hands on training in QuarkXpress and InDesign software to make pages, Adobe Photoshop to edit photos, Adobe Illustrator to add graphics and effects.

Outcome: Students will bring out - UOH DISPATCH (a lab publication) as part of Print production.

PN 502

Approaches to Editing

Credits: 4

Instructor: Dr. Kanchan K. Malik

Tuesday (11 am – 1 pm) and Thursday (12-1 pm)

Course Description

This course introduces students to the basic principles, techniques and professional practice of editing across print media as well as aspects of editing for online publications. Journalism and the roles of journalists continue to evolve. This course will introduce you to what is changing in copy editing – and what is not. We will be discussing the fundamentals of editing that have been vital to news work for generations. We also will be looking at how new technologies, including the Web, and new challenges are affecting copy editing today and for the future. The course takes as its premise that the scrupulous eye and rigorous standards of a trained sub-editor are essential for effectively presenting stories and information in print media. The course focuses on fundamental concepts that underlie editing with a view to provide a springboard for lively in-class discussions. It also follows the traditional “how-to” approaches through which students are expected to learn the full range of sub-editing skills from story selection, copy editing, headline, and caption writing, image sourcing and page layout.

Course Objectives

If your career interest is in editing for print media, this is the course for you. It'll introduce you to how editors think, how editors work and how editors solve the problems encountered especially in news publication every day throughout the world. Students who complete this course will:

- a. Understand the role of sub-editing and demonstrate improved ability to select, organize and evaluate information
- b. Have gained an understanding of how style guides in text editing and design practices are applied for different readerships
- c. Recognize the differences in editorial approach between print and online environments.
- d. Demonstrate an understanding of the diversity of groups in a global society - of issues of gender, racism, ethnicity, disability and class and the way these are linked to issues of media representation, production and reception.

Grading

Your final grade will be determined as follows:

20 Marks	Assessment Item 1
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20 Marks	In-class work, in-class critiques and in-class participation.(Assessment Item 2)
20 marks	Dossier – Analysing Newspaper Editing
40 marks	End Semester Exam/Major Assignment

Assessment Item	Description of Task
<i>1: Assignments: (40%) – Three assignments – 20 marks each – (best two counted)</i>	I – Discover the organizational set-up of your chosen publication that has a print and online version with a view to find out the role of the desk i.e. the editing section within the publication. Research into its target audiences, style guides and approaches to editing. Note the demographics and reading patterns and how these differences can influence editorial approaches in a print and online publication. (1,500 words) II – Students will be given quizzes on spelling, grammar and style. Students will re-write and edit . . . a lot. We will go over previous exercises in class and perhaps involve students in peer editing.
<i>2: Editing Analysis Dossier: (20%) – Aug 11 – Sep 28, 2014 (Seven Weeks)</i>	Weekly Analysis – Analyse and reflect on all aspects of editing for one page each day for 7 weeks i.e. 50 news pages of your chosen publication. [Also include in this: 5 good headlines (including why); 5 bad headlines (including why); and their fixes. Include sources/dates].
<i>3: End Semester Exam (40%) – Nov, 2014</i>	Written examination/Major Assignment

Course Requirements

Students are expected to read the course outline to ensure they are familiar with the subject requirements. Since class discussion and participation in activities form an integral part of this subject, you are expected to attend, arrive punctually and actively participate in classes. If you experience difficulties meeting this requirement, please contact your instructor. Extended absence from class and shortage of attendance will not be condoned and the student maybe debarred from writing the end-semester examination.

Course Work

This course is hands-on and active. Students will learn to edit copy, check facts, write headlines, and make news judgments and layout-related decisions. Approaches to Editing will include lectures with Q&A and discussion as well as assignments. Students will use daily newspapers and a range of magazines and online publications as resources. It is also recommended that each student have a recent edition of the Longman Dictionary of Contemporary English.

Work Schedule

Caution: This calendar will change, though it may not change too often, so please refer to the rescheduling notifications, if any, in your emails.

Week - by - Week

Calendar	Topics & Assignments
Week 1:	Introduction, Syllabus, Course Assignments; Discuss 'Editing Analysis Dossier'

July 22	
Week 1: July 24	Towards Assignment 1 – Q&A <i>Assignment 1: Due on Aug 7, 2014</i>
Week 2: July 31	Newspaper Terms
Week 3: Aug 5, 7	The Editor and The Newsroom (Organizing The Desk) <i>Assignment 1: Submission and presentation on Aug 7, 2014</i>
Week 4: Aug 12, 14	Basic Skills – The Making of a Sub-Editor/ Mechanical vs. Creative Subbing; The Electronic Era.
Week 5: Aug 19, 21	Principles of Editing (Introduction); Six Concepts that underlie Editing – Priority, Unity, Contrast, Clarity, Beauty, and Community.
Week 6: Aug 26, 28	Principles of Editing – Accuracy, Brevity, Clarity; and how to tackle Wordiness Subbing and Rewriting – avoiding Repetition, Redundancy and Clichés
Week 7: Sep 2, 4	Introduction to Headline Writing – Types and Functions of Headlines. Techniques of Headline Writing; Online Headlines, Subheads.
Week 8: Sep 9, 11	Principles of Editing – Grammar, Spellings and Punctuation
Week 9: Sep 16, 18	Principles of Editing – Grammar, Spellings and Punctuation
Week 10: Sep 23, 25	What's the Big Deal About Style? – Style Sheet. AP Style Punctuation Confusing Words Quotation and Attribution The Apostrophe Clichés Words Commonly Confused
Week 11: Sep 30	Gender Sensitive Reporting and Editing
Week 12: Oct 7, 9	Presentation of News: Planning a newspaper; Newspaper Makeup; Effective Layout (Design and Layout rules – Working with dummy); Information graphics
Week 13: Oct 14, 16	Introduction to Photo-Editing – Picture Editing and Caption Writing/ Cropping, Sizing, Outline Writing. <i>Submission of Editing Analysis Dossier</i>

Calendar	Topics & Assignments
Week 14: Oct 21	Presentation of Editing Analysis Dossier + Discussion
Week 15: Oct 28, 30	Presentation of Editing Analysis Dossier + Discussion
Week 16: Nov 4, 6 (Holidays)	--
Week 16/17: Nov 13 - 26	End-Semester Exams

Books for Reference:

News Editing by Bruce H. Westley

Creative Editing by Dorothy A. Bowles, Diane L. Borde

The Copy Editing and Headline Handbook by Barbara G. Ellis

Modern Newspaper Practice by F. W. Hodgson

Editing- A handbook for Journalists by T J S George

Handling Newspaper Text by Harold Evans

News headlines (Editing and Design) by Harold Evans

The Art of Editing by Floyd K. Baskette, Jack Z. Sissors, and Brian S. Brooks

The Careful Writer: A Modern Guide to English Usage by Theodore M. Bernstein

Indicative Readings

The Sub-Editors Companion by Michael Hides

Simple Subs Book by Leslie Sellers

Digital Sub-editing and Design by Stephen Quinn

The Technique of Clear Writing by Robert Gunning

Subediting for Journalists by W. Hicks, T. Holmes

Print journalism By Richard Keeble

Journalism: The Democratic Craft by G. Stuart Adam

Newsthinking: The Secret of Making Your Facts Fall Into Place by Bob Baker

Working with Words by Brian S. Brooks, James Pinson, Jean Gaddy Wilson

Modern News Editing by Mark D. Ludwig

Principles of Editing: A Comprehensive Guide for Students and Journalists by Daryl F. Frazell and George Tuck

Stevens, Luke; (2006) – ‘Online news design - awful or brilliant?’

<http://design2-0.com/articles/online-news-design-awful-or-brilliant/>

Stevens, Luke; (2006) – ‘Breaking the rules in news design’

<http://design2-0.com/articles/breaking-the-rules-in-news-design/>

URLs

<http://www.theslot.com/>; <http://www.poynter.org/>; <http://www.copydesk.org/>

<http://www.grammarbook.com/>; http://www.journalism.org/resources/j_tools

<http://www.cjr.org/resources/lc/>

PN 503

Special Interest Reporting

Credits: 4

Instructor: Anjali Lal Gupta

Monday 11 a.m. to 1 p.m.; Wednesday 12 p.m. to 1 p.m.

Course Outline

New journalists rarely get entry-level jobs as specialists. Yet ‘Special Interest Reporting’ or ‘Specialized Journalism’ or ‘Beat Reporting’ should be part of a young journalist’s training and prospective plans. General assignment reporters are asked to cover a range of stories from a product launch to hike in petrol prices to sub-standard midday meals being served in village schools, but events and issues cannot fully be explained by spot or straight reporting alone. That’s where journalists who are experts in specific fields come into the picture. Their stories give more background, analysis and interpretation.

A beat reporter’s expertise must include the ability to communicate new information and analysis in lucid and simple language. She also needs to have the drive to understand the nuances of a field and present them clearly. Senior beat journalists spend years working on their domains after initially proving themselves as good general assignment reporters.

This course is a theoretical and skills-based intensive Journalism course. It will offer students the opportunity to explore and experiment with a variety of beats in journalistic writing.

Lectures, assignments, and reporting exercises simulating tasks expected of professional journalists constitute classes. Students are required to participate actively through discussion and classroom activities that will include writing and critique. You are expected to keep up with the assigned readings and come prepared to discuss them in class.

A broad listing of topics is given below; please note that topics are by no means static! Classes will explore issues thrown up by discussions.

Learning Objectives

- Students will be able to grasp the basics of writing on beats. They will be able to grasp the more pertinent characteristics of beat reporting: what is the 'something extra' that beat reporters have to work on. They will develop the ability to engage in specific areas of specialization.
- Students will be able to apply the news reporting tools in beat reporting.
- Students will be able understand the requirements of reporting on municipal corporations, crime, courts, and sports. etc.
- Students will also know what is required for writing on development, lifestyle and science and technology.
- Understanding the importance of sustaining reader interest with lucid language.

Course material will consist of occasional handouts and of course, the media landscape that we all inhabit—newspapers, magazines, fiction, and other prose forms, as well as blogs and other online texts. Students are especially requested to track beats such as crime, courts, sports etc from across media. Students must read one English language newspaper every day and at least one magazine regularly, and bring their observations, likes and dislikes to class!

Students are expected to attend class regularly and to notify the instructor of the reason for any absences. Assignments must be turned in on time; deadlines are not negotiable. Plagiarism is unacceptable. No marks will be awarded if assignments are found to have been plagiarized. Participation in class discussions is important.

Assignments:

Regular homework exercises will be commented on and marked, and will become part of a file that will be cumulatively assessed at the end of the semester, contributing to 70% of the total grade.

The remaining 30% grade will be given for two in-depth presentations.

RV 504

Television News Production

Instructor: Dr. P. Kennedy

Course Description

This course deals in depth with the principles and techniques of Electronic News Gathering. Emphasis will be given to hands-on training, which will give students the necessary skills for TV journalism. Each student will complete several practical exercises individually and in groups by the end of this course. The course will also map the historical trajectory of Television news – its basis, beliefs, theories and practices.

Course Objectives:

- Understand the working of a TV news organisation
- Write effective copy for television news bulletins
- Exercise news judgment effectively
- Shoot footage, sound bytes, stand-ups, and edit news stories
- Learn to capsule a full length news bulletin
- Plan and execute Current Affairs Programmes
- Understand news cultures and news institutions

Course Texts:

- Ted White. Broadcast News - Writing, Reporting and Producing. Focal Press, 2005.
- Stephens, Mitchell, Broadcast News – Radio Journalism and an Introduction to Television, Holt, Rinehart and Winston, 2003.

Other Readings:

- Stuart Allen (Ed.). The Routledge companion to News and Journalism. 2010.

Grading and Evaluation: Students will be graded and evaluated on the basis of their performance in assignments and exercises.

a. News Story/Report	30 marks	Individual grading
b. News Bulletin	30 marks	Group grading
d. Current Affairs show	40 marks	Group grading

Total **100 marks**

* Group grading will be done through team evaluation, for all the projects.

Attendance: 75% attendance is mandatory for both theory and practical classes.

RV 505

Advanced Radio Production

Credits: 6

Instructor: Dr. Vasuki Belavadi

Assessment: Continuous: 60% End-sem: 40%

learning goals

- Understanding programming for a radio station
- Creating promos for shows
- Creating Stationalities
- Producing special shows like radio drama/documentary etc

to achieve these goals, you will be required to...

- Attend all theory and practical sessions **without fail**. There shall be no repeat classes. 75% attendance is mandatory. **Take care of your health.**
- Listen to Radio. Without fail!
- Tune yourself to working in a group. Stick to and complete responsibilities as per job description for a production.
- Strictly adhere to the department equipment policy.
- Read up prescribed/suggested books/handouts given out in the classroom or posted by email— both hard & soft copies.
- Be original in **ALL** your assignments & strictly adhere to announced deadlines.
- Score a minimum of 40 per cent to clear this course.

assignments & grading

- You will complete assignments focussed on learning goals. Some assignments will be executed in team-mode.
- STUDENT TEAMS ARE REQUIRED TO STRICTLY ADHERE TO DEADLINES TO ACCOMMODATE PRODUCTIONS PERTAINING TO OTHER COURSES. TEAMS FAILING TO DO SO SHALL NOT BE EVALUATED.
- Assignments and deadlines will be announced in class.
- Remember, **ALL** assignments are **mandatory**. **Failure to attend to and complete assignments will result in loss of marks. You will also not be allowed to take the end-semester examination. No questions asked.**

Classroom hours: As per timetable

Practical application: As per requirement

Consultation with faculty: Any time unless otherwise engaged

also...

- **Every student/ team will be required to have the script/production cleared before it is produced/aired.**
- Plan your production needs well in advance and book all equipment at least 14 hours in advance.
- Check all equipment for their efficacy before the production.
- You shall not miss theory sessions of other courses in the announced time-table.
- Remember, pre-production and production costs are to be borne by you.
- **Do not transfer equipment to another team without returning the same to the studio staff. Individuals & teams found to be doing so shall lose borrowing rights for the rest of the semester.**
- Be responsible for all the equipment issued to you and your team. Take care of all equipment as you would, of yourself.
- Return all equipment duly checked and put them back in their proper places.
- Output will have to be submitted as per deadlines on virus-free pen drives.
- Do not install any other software on the computers assigned for audio editing.

Topics

1. **Writing for radio - characteristics of the radio as a medium**
2. **Using sounds and music to create a certain environment, emotion or effect**
3. **Producing a stationality/ promo - keeping in mind the features of your station.**
4. **Segmenting drive time shows into 15 min segments/ capsule.**
5. **Producing theme-based segments.**
6. **Producing Radio Drama**
7. **Researching & producing a radio documentary.**

Assignments:

Sl. No	Assignment	Deadline	Marks
1	Station promos/stationalities (2)+Prog promo (1)+Day Special Promo (1)	August 20, 2014	10
2	Segments (four episodes)	Sept 10, 2014	10
3	Drive time shows (morning-2+evening-2)	Sept 25, 2014	20
4	Radio Drama	Oct 10, 2014	30
5	Radio Documentary	Oct 30, 2014	30
Total marks			100

RV 506

Advanced Studio & Field Production

Credits: 6

Instructor: Dr. P. Kennedy

Assessment – Continuous: 60%; End-Semester: 40%

learning goals

- Understand video & broadcast technology
- Understand the differences between ENG (Electronic News Gathering) & EFP (Electronic Field Production.)
- Execute complex studio productions

to achieve these goals, you will be required to...

- Attend all theory and practical classes without fail. Attendance is mandatory. There shall be no repeat classes. Absence shall be limited to a total of **FOUR** classes during the semester **including ONE** session even on health grounds. Take care of your health.
- Practice a number of exercises--assigned and unassigned—both individually & in groups.
- Read up prescribed/suggested books/handouts given out in the classroom—both hard & soft copies.
- Be original in **ALL** your assignments & strictly adhere to announced deadlines.
- Score a minimum of 40 per cent to clear this course.

assignments & grading

- You will be evaluated on a series of assignments graded for 100 marks. You will be evaluated on the role designated/ you take up for an assignment.
- **Two learning exercises will be followed by a series of assignments. Three of the eight assignments to be executed across the semester can be repeats of programmes already on TV. However, the remaining five will be original concepts developed by you. Discuss each concept and get clearance before actually executing the same.**
- Not working on any of the assignments will mean losing out on grades. No questions asked.
- You will be evaluated based on results, not effort as at any workplace.
- Late assignments will be marked down **10 per cent less** for each **calendar day (including half days & holidays) past the announced deadline.**

you will also...

- Strictly adhere to the regulations governing studio & field equipment.
- Be responsible for the upkeep of the studio & equipment.
- Be responsible for all the equipment issued to you and your team. Take care of all equipment as you would, of yourself.
- Identify your equipment needs and book them well in advance completing all formalities. **Check for their performance/ efficacy before your shoot.**

- **Return all equipment duly checked and put them back in their proper places.**

Unit One: Analogue & Digital Technology. Working of a TV set. Broadcast standards. Tape formats. Transmission Technologies—Terrestrial, Satellite & Cable, DTH, IPTV.

Unit Two: Electronic News Gathering & Electronic Field Production techniques. Recap of multi-camera production techniques. DSNG, OB Van, Pre-production & production work in ENG & EFP.

Unit Three: Multi-camera studio—requirements et al. Cues & Commands, Planning complex studio productions. **(Exercises/ Productions)**

Unit Four: EFP—covering sports. Plotting camera positions. Covering entertainment programmes in a non-studio environment.

PRESCRIBED READING:

- Vasuki Belavadi, **VIDEO PRODUCTION**, OXFORD UNIVERSITY PRESS
- Gerald Millerson, **TELEVISION PRODUCTION**, Focal Press, 13th edition
- Herbert Zettl, **TELEVISION PRODUCTION HANDBOOK**, Wadsworth, 6th edition

RV507

Documentary Theory

Credits: 4

Class Timings: Monday: 11 am – 1 pm; Friday: 10 am – 12 noon

Instructor: Dr. E. Sathya Prakash

Course Description

This course provides the students with an opportunity to study the theories, and histories of documentary film. As part of the course, students will get an opportunity to watch, analyse and review some of the best international and Indian documentaries. Students films made in the department and from other departments across the country/world will be shown to help them benchmark their own projects. Alongside, the course will focus on training the students in researching, organising, and visualising video documentaries. The course will also have reading sessions of relevant non-fiction works to help them in visualizing and conceptualizing complex issues. The students will work on a group proposal by the end of the semester and that would be used for shooting in the Documentary Production course in the following semester.

Course Texts

- Michael Rabiger, *Directing the Documentary*, Focal Press, 2009.

- Richard Kilborn and John Izod., An Introduction to Television Documentary – Confronting Reality, Manchester University Press, 1997.

Additional Readings

- Jayashankar & Monteiro, A Fly in the Curry – Independent documentary Film in India, Delhi: Sage, 2016
- Sanjit Narwekar, Films Division and the Indian Documentary, Publications Division, Ministry of I & B, 1992.
- Bill Nichols, Introduction to Documentary, Indiana University Press, 2001.
- Michael Renov (ed.), Theorizing Documentary, Routledge: NY, 1993.
- Barnouw, Erik, Documentary: A History of the Non-Fiction Film (New York and Oxford: Oxford University Press, 1974). A useful and readable history.

Grading and Evaluation

Students will be graded and evaluated on the basis of their performance in documentary proposals, class test, exercises and final documentary project.

a. Class test	20 marks
b. Documentary Reviews	20 marks
c. Documentary Proposal	20 marks
d. Final Exam	60 marks
Total	100 marks

Attendance: 75% attendance is mandatory for both theory and practical classes.

CM508

Communication Research-1

Credits: 6

Instructor: Prof. Vinod Pavarala

Class: Tue 10.00 a.m.-12.00; Thu 10.00 a.m.-11.00 a.m; Fri 10:00 a.m.-12:00 p.m.

Course Objectives and Structure

The overall objective of the course is to enable students in the Communication Studies Stream to gain the necessary knowledge of communication research methodology and develop skills which will help them design, implement, and report research findings with ease. The course also prepares students for their work on part two of this course next semester, when they are required to submit their thesis.

At the end of the course, the student should develop a better understanding of:

- The philosophical/theoretical foundations of social science research.
- Communication/Media research within the traditions of social science research.
- The various approaches, methodologies, procedures and tools used in communication research.
- Understand quantitative and qualitative data
- Design, carry out and report independent data in the area of communication/media studies.

The course is broadly divided into the following components:

- (a) The research process—from proposal to final report
- (b) The methodologies—quantitative and qualitative
- (c) Data collection tools; report writing
- (d) Additional components such as ethics in research, annotation and referencing, as may be required to achieve the desired level of competence.

The course is intensive and applied. You will be doing several class exercises, assignments, as well as tests. You will also be doing a compulsory project as part of the course. The marks for the course are divided as follows:

- 60 marks for major research project and assignments
- 40 marks for the semester-end examination

This has been done keeping in view the nature of the course, its design and the expectation from you as a student. Not all assignments are necessarily given equal weightage. Thus, it is better if you treat *all* assignments as compulsory.

Course Requirements

Research Proposal (30 marks)

You will work in pairs on a research proposal. The proposal should include: a) Statement of the research(able) problem b) background of the study {based on review of literature relevant to the subject} c) Objectives and d) Methodology {including sample, research tool, etc.}. ***Please note that students in the Communication Studies stream will have to actually carry out the research and write a thesis in the fourth semester as part of their Dissertation requirement. They will also be allotted a guide this semester with whom they work until the dissertation is submitted.***

- Each student is required to submit a one-page, typed write-up stating the topic of their research and the rationale for the topic no later than **August 2**.

Deadlines for submission of various components of the proposal will be as follows:

Statement of the problem:	August 18
Review of literature:	September 23
Objectives of study:	October 7
Methodology:	October 21
Final Proposal:	November 11

✓ All deadlines will be followed strictly. Late submissions will result in deduction of marks.

✓ Submit **two** typed copies of the final proposal, adhering to standard academic style. ***You will not be allowed to write the semester-end examination if you fail to submit the proposal.***

Please remember that for students in the Communication Studies stream the proposal is your preparatory work for the MA Thesis on the same topic that you would be submitting in the next (IV) semester.

Assignments (30 marks)

5 assignments: each 10 marks, counting the three best for final calculation. Topics and deadlines for assignments will be announced from time to time during the semester.

End-Semester Exam (40 marks)

The end-semester exam will include both long and shorter essays. The format and topics for the exam will be announced later.

Detailed Topics

The Research Process

What is Research? The Logic of Social Science Research; Issues in Social and Behavioural Science; Defining Research Problems; Inductive and Deductive Reasoning; Causation vs. Prediction; Macro vs. Micro.

Conceptual Foundations of Research

Concepts, Definitions (conceptual/operational); The Congruence Problem; Theory: functions and types; Models; Relationship between theory, models, and empirical research. Variables (dependent/independent/control/continuous and discrete).

The Methodologies—Quantitative and Qualitative

Research approaches: Principles of Positivism; Critique of Positivism; The Phenomenological Turn in Social Sciences; Nature and Objectives of Qualitative Research.

Measurement

Measurement: Nature of measurement; Levels of measurement (Scales: nominal/ordinal/interval/ratio); Validity (content/empirical/construct); Reliability (test-retest/parallel forms/ split-half).

Sampling Techniques

The Logic of Sampling; Population and Sample; Non-probability Sample Designs (Convenience/Purposive/Quota); Probability Sample Designs (Simple Random/Systematic/Stratified/Cluster). **ASSIGNMENT 1**

Experimental Research Designs

Classic experimental design; Causal inferences (covariation/nonspuriousness/time order); Components of a Research Design (comparison/manipulation/control/ generalizability); Types of Designs.

Survey Research

The Mail Questionnaire; The Personal Interview; Principles of Interviewing; Telephone Interview; Questionnaire Construction (content/types/format/sequence/ biases); Tests, Scales, Unobtrusive Measures. **ASSIGNMENT 2**

Participant Observation and Interviewing

Principles of Ethnographic Field Research; Participant/Observer Continuum; Strategies for entering, watching, listening, recording, and analyzing; Unstructured/Semi-structured interviews.

ASSIGNMENT 3

Focus Group Discussions

Role of focus groups; Potential and limitations; organisation of focus groups; role of moderator.

ASSIGNMENT 4

Content Analysis

Sampling in Content Analysis; Quantitative and Qualitative Content Analyses; Coding in Content Analysis; Strengths and Weaknesses. **ASSIGNMENT 5**

Ethical Issues in Research

Informed Consent; Privacy; Anonymity and Confidentiality; Plagiarism; Researcher Identity; Objectivity.

Readings

1. Roger D. Wimmer & Joseph R. Dominick. (2005). *Mass Media Research: An Introduction*: Wadsworth Pub Co

2. David Silverman (2004). *Doing Qualitative Research: A Practical Handbook*, 2nd Revised Edition: Sage
3. Arthur Asa Berger. (2004). *Media Analysis Techniques*. Sage CommText Series
4. M. Q Patton. (2002). *Qualitative research & evaluation methods* (3rd ed.) Sage
5. Klaus Bruhn Jensen (2002). *A handbook of Media and Communication Research*. Routledge
6. Arthur Asa Berger. (2000) *Media and Communication Research Methods: An Introduction to Qualitative and Quantitative Approaches*. Sage
7. Denzin, N.K., & Lincoln, Y.S. (Eds.). (2000) *Handbook of Qualitative Research*. Sage
8. Anselm L. Strauss & Juliet M. Corbin. (1998). *Basics of Qualitative Research; Techniques and Procedures for Developing Grounded Theory*, 2nd Revised Edition (Paperback). Sage
9. Anders Hansen et al. (1998). *Mass Communication Research Methods*. Macmillan
10. John Corner et al (eds). (1997). *International Media Research*. Routledge
11. Dennis McQuail (1997) *Audience Analysis*. Sage
12. Susanna Hornig Priest. (1996). *Doing Media Research: An Introduction*. Sage
13. David L. Altheid. (1996) *Qualitative Media Analysis*. Sage
14. Shearon A. Lowery and Melvin De Fleur. (3rd ed 1995). *Milestones in Mass Communication Research*. Longman
15. Arthur Asa Berger. (1991) *Media Research Techniques*. Sage
16. William J. Goode and Paul K.Hatt. (1952) *Methods in Social Research*. McGraw Hill

CM 509

Communication and Culture

Instructor: Dr. P. Thirumal

Course Description

This course familiarizes students to the vocabulary, method and interpretative strategies generally used in Cultural Studies and related fields like Film Studies and Performance Studies. Emphasis is placed on interdisciplinary approaches to understand how cultural process and cultural commodities are produced, circulated and consumed. Even as the course engages with the complex nature of both agential and non-agential aspects of mass cultural production and consumption, it seeks to study art as a distinct phenomenon. This course is also a response to the curious location of the Department of Communication within a School of Arts rather than a School of Social Science or Humanities. Students are required to participate in discussion, research and seminars.

Course Structure

Lectures by the instructor will be supplemented by student presentations. The following will constitute the work students are required to do for evaluation purposes:

- *Class Presentations:* Each student is required to select one of the readings listed in the syllabus and present it in class. The presentation must consist of a good summary of the article/chapter selected and a critical assessment of the author's position/perspective. Any literal rendition of the article/chapter will automatically result in reduction of marks. *Students will not be*

permitted to read directly from photocopies of the readings during their presentations. The student will also be responsible for initiating a classroom discussion on the topic.

MANDATORY (20 marks)

- *Class Test:* The first test will be scheduled late August or early September. Exact date and topics for the test will be announced in the class. A second class-test may be held towards the end of the semester if there is a need.

(20 marks)

- *Term Paper:* Each student is required to select some aspect of contemporary popular culture and write a critical essay.

MANDATORY (20 marks)

- *Final Exam:* End-semester exam will include the entire syllabus. (60 marks)

Lectures based on list of readings

1. Immanuel Kant. *What is Enlightenment?* <http://www.artoftheory.com/what-is-enlightenment_immanuel-kant/>
2. Walter Benjamin. "The Work of art in the age of Technological reproduction." During, Simon, Ed. *The Cultural Studies Reader (Third Edition)*. New York: Routledge, 1993. Pp 59-80.
3. Dick Hebdige. "Subculture and Style." During, Simon, Ed. *The Cultural Studies Reader (Third Edition)*. New York: Routledge, 1993. Pp 429-440.
4. Paul Gilroy. "The crisis of 'race' and raciology. During, Simon, Ed. *The Cultural Studies Reader (Third Edition)*. New York: Routledge, 1993. Pp 264-280.
5. Leo Lowenthal, "Historical Perspectives on popular culture." *American Journal of Sociology*, Vol. 55. No. 4 (Jan. 1950) .Pp 323-332.
6. Raymond Williams. "Culture is ordinary." Williams, Raymond. *Resources of Hope: Culture, Democracy Socialism*. London, Verso: 1989. Pp 3-18.
7. Pierre Bourdieu, *Distinction*. Harvard University Press, 1987.
8. Laura Mulvey "Visual Pleasure and Narrative Cinema" (1975) , *Screen* 16.3 Autumn, 1975, pp. 6-18
9. Judith Butler. "Subversive bodily acts." During, Simon, Ed. *The Cultural Studies Reader (Third Edition)*. New York: Routledge, 1993. Pp 371-382.
10. Louis Althusser, "Ideology and ideological state apparatuses" *Lenin and Philosophy and Other Essays*, Monthly Review Press 1971.
11. "A Cultural Approach to Communication", James W Carey (1989), in *Communication As Culture: Essays on Media and Society*, Routledge, London, pp 13 – 36
12. Gadamer, Selected parts of Truth and Method.
13. Heidegger, The Origin of the work of art. Heidegger, Martin. *Off the Beaten Track*. Cambridge University Press, 2002.

Readings For Seminar

(Other readings may be included based on student interest)

- "Mass Culture and Popular Culture," in Dominic Strinati, *An Introduction to Theories of Popular Culture*.
- Colin MacCabe, "Defining Popular Culture".

- “The Frankfurt School and the Culture Industry,” in Strinati.
- “Marxism, Political Economy and Ideology,” in Strinati.
- “Culturalism,” in John Storey, *Introduction to Popular Culture*.
- Stuart Hall, “Encoding/Decoding,” in Simon During (ed), *The Cultural Studies Reader*.
- “Structuralism, Semiology and Popular Culture,” in Strinati.
- Janice Radway, “Interpretive Communities and Variable Literacies: the functions of romance reading,” in Chandra Mukerji and Michael Schudson (eds.), *Rethinking Popular Culture*.
- Radhika Parameswaran, “Reading Fictions of Romance: Gender, Sexuality, and Nationalism in Postcolonial India,” *Journal of Communication*, December 2002.
- Sachidananda Mohanty, “Female Identity and Conduct Book Tradition in Orissa: The Virtuous Woman in the Ideal Home,” *Economic and Political Weekly*, January 24, 2004.
- Roland Barthes, “The Photographic Message.”
- Selected parts from Christopher Pinney, *Camera Indica: the Social Life of Indian Photographs*, 1997.
- Selected parts from Deepa Srinivas, “Amar Chitra Katha: History, Masculinity and the Consolidation of the Indian Middle Class 1969-1991,” Ph.D Dissertation, CIEFL, 2000.
- Pallabi Chakravorty, “Hegemony, Dance and Nation: The Construction of the Classical Dance in India,” *South Asia*, 21:2, 1998.
- Selected parts from Peter Manuel, *Cassette Culture: Popular Music and Technology in North India*, 1993.
- John Connell and Chris Gibson, “World Music: Deterritorializing place and identity,” *Progress in Human Geography*, 28, 3 (2004).
- Sadhana Naithani, “Political Ideology and Modernisation of Folklore: A Study of Three Contemporary Indian Artists,” *Volksliedforschung*, 41, Jahrg, 1996.
- Arun Saldanha, “Music, Space, Identity: Geographies of Youth Culture in Bangalore,” *Cultural Studies*, 16(3), 2002.
- Boria Majumdar, “Cricket in Colonial India: The Bombay Pentangular, 1892–1946,” *The International Journal of the History of Sport*, 19, 2-3, 2002.
- Paul Dimeo, “Colonial Bodies, Colonial Sport: ‘Martial’ Punjabis, ‘Effeminate’ Bengalis and the Development of Indian Football,” *The International Journal of the History of Sport*, Vol.19, No.1 (March 2002).
- Boria Majumdar, “Politics of Leisure in Colonial India, *Lagaan* – Invocation of a Lost History,” *Economic and Political Weekly*, September 1, 2001.
- Nissim Mannathukkaren, “Subalterns, Cricket and the ‘Nation’: the silences of *Lagaan*,” *Economic and Political Weekly*, December 8, 2001.
- Frank Conlon, “Dining Out in Bombay,” in *Consuming Modernity*.
- A.R. Venkatachalapathy, “‘In those days there was no coffee’: Coffee-Drinking and Middle-Class Culture in Colonial Tamil Nadu,” *Indian Economic and Social History Review*, 39, 2&3, 2002.
- Arjun Appadurai, “How to Make a National Cuisine: Cookbooks in Contemporary India,” *Comparative Studies in Society and History*, vol.30, no.1 (Jan 1988).
- Rupal Oza, “Showcasing India: Gender, Geography, and Globalization,” *Signs*, 26:4, Globalization and Gender (Summer, 2001).
- Paul Routledge, “Consuming Goa: Tourist Site as Dispensable Space,” *Economic and Political Weekly*, July 22, 2000.

CM 510

Community Media & the Public Sphere

Credits: 4

Instructor: Dr. Kanchan K. Malik

Monday: 10.00 – 11.00 am; Wednesdays: 2.00 – 5.00 pm

Office Hours: Monday: 2.00 – 4.00 pm

Course Description

Globalization in the media arena has led to concentration of ownership of the cultural industries in the hands of ever fewer corporate communications conglomerates and eroded the autonomy and sovereignty of civil society. This is evident in the fact that even as we have an expanded menu of media outlets, the uniformity of the content renders meaningless the increase in the number of information sources. Further, the commercialization of media and communications has had negative consequences for individual and community identity, cultural and linguistic diversity, and political participation. However, a number of civil society organizations in the developing countries are challenging the hegemony of the mainstream media by seeking access to media technologies for citizens, especially the poor and the marginalized.

This course will examine the emergence of such community media in India through the efforts of several grassroots organizations that are working to empower communities for social change. We will focus on the three significant characteristics that identify community media, i.e. community participation, non-profit making, and community ownership and management. While specific case studies will help understand the theory and philosophy behind such initiatives, field-level interactions at project sites will provide a ring-side view of the process through which semi-literate (or even non-literate), rural poor are redefining media spaces and, thereby, attempting to forge an alternative public sphere.

The intention of this course is to:

1. Introduce students to conceptual frameworks for understanding “community media”
2. Provide examples of community media initiatives from around the world with a view to establish a link with practices in this field; and
3. Give hands-on experience of making a community radio programme by involving the stakeholders within a community development organization.

Course Structure

This course will examine community media from theoretical, empirical, and practical perspectives. The course will be structured around readings/lectures, classroom presentations by students, a few film/documentary screenings and field work. Some sessions will feature guest speakers.

Evaluation

The following will constitute the work students are required to do for the purpose of evaluation (All assignments are mandatory):

CLASS PRESENTATIONS: Each student will make one (or more) class presentation/s of the reading/s assigned to him/her. The student should follow a seminar format and provide a good summary of the

article/chapter of a book, and lead the discussion (lead discussant) in the class. Other students will be expected to have gone through the reading in accordance with the schedule of presentations and participate in class discussion [You may also be required to co-facilitate class discussion for any one reading]. Evaluation will be based on student's own presentation and the quality of contribution to the class when others are presenting. **(20 marks)**

FIELD WORK – PRODUCTION OF A COMMUNITY RADIO PROGRAMME: Each student will select a non-governmental/community-based organization (NGO/CBO) that is engaged in some activity related to social change, especially among deprived sections of the society. Through interviews with people involved and visits to field sites, each team will conceptualize, plan, and produce a community radio programme about the organization, its objectives, and communication strategies. These will be broadcast on *Bol Hyderabad*, the campus-community radio station of University of Hyderabad. **(20 marks)**

CASE-STUDY: Each student will carry out a case-study of any one community media initiative (indicative list given at the end of the syllabus) and make a multi-media presentation of their research (may be based on desk review and not necessarily field-work). **(20 marks)**

END-SEMESTER EXAMINATION (April 1-14, 2016): (40 marks)

Topics/Readings for Discussion

Week 1: Introductions (January 13)

Course outline, readings, assignments, expectations and requisites for the semester.
Theoretical and Conceptual entry points for thinking about/discussing Community Media.

Week 2: Conceptualizing Community Media – 1 (January 18 & 20)

Required:

Bailey, Olga; Cammearts, Bart; and Carpentier, Nico (2008) *Understanding Alternative Media*, New York: Open University Press (Chapter 1: "Four Approaches to Alternative Media," pp.3-34.)
Atton, Chris. (2001). "Approaching Alternative Media: Theory and Methodology." Scotland: Napier University
Downing, John. (2008) "Social Movement Theories and Alternative Media: An Evaluation and Critique," *Communication, Culture & Critique*, 1.1 pp. 40-50.

Recommended:

Rennie, E. (2006). *Community Media: A Global Introduction*. Lenham, Boulder, New York, Toronto, Oxford: Rowman and Littlefield Publishers Inc.

Week 3: Conceptualizing Community Media – 2 (January 25, 27)

Required:

Fuchs, C. (2010). Alternative Media as Critical Media. *European Journal of Social Theory*, 13(2), 173-192.
Rodríguez, Clemencia (2001) *Fissures in the Mediascape: An International Study of Citizens' Media*. Cresskill: Hampton Press (chapter 1: "From Alternative Media to Citizens' Media," pp. 1-24.)
Bosch, T. (2010). Theorizing Citizens' Media: A Rhizomatic Approach. In in Rodríguez, C., D. Kidd & L. Stein. (eds)., *Making our Media: Global Initiatives Toward a Democratic Public Sphere. Vol. 1: Creating New Communication Spaces* (pp. 71-89). Cresskill: Hampton Press Inc.

Recommended:

Lewis, P. (1993). *Alternative Media in a Contemporary Social and Theoretical Context*. In Peter Lewis, *Alternative Media: Linking Global and Local* (pp. 15–25). Paris: UNESCO.
The Alternative Media Handbook. Kate Coyer, Tony Dowmunt and Alan Fountain London; New York: Routledge, 2007

Week 4: Rethinking Public Sphere (February 1, 3)

Required:

Habermas, J. (1964). *The Public Sphere: An Encyclopedia Article*. *New German Critique*, No. 3 (Autumn, 1974), 49-55.

Fraser, N. (1990). *Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy*. *Social Text*, No. 25/26, 56-80.

Calhoun, C. (1993). *Introduction: Habermas and the Public Sphere*. In C. Calhoun, *Habermas and the Public Sphere* (pp. 1-48). MIT Press.

Recommended:

Negt, O., & Kluge, A. (1993). *Public Sphere and Experience Toward and Analysis of the Bourgeois and Proletarian Public Spheres*. University of Minnesota Press.

Knödler-Bunte, E., Lennox, S., & Lennox, F. (Winter, 1975). *The Proletarian Public Sphere and Political Organization: An Analysis of Oskar Negt and Alexander Kluge's The Public Sphere and Experience*. *New German Critique*, No. 4, 51-75.

Week 5 – Conceptualising ‘Community’ (February 8, 10)

Required:

Bailur, Savita (2012) “Who is the community in community radio? *Economic and Political Weekly*, April 28, 2012; 47 (17). pp. 92-99.

Browne, Donald R. (2012). *What is ‘Community’ in Community Radio? A Consideration of the Meaning, Nature and Importance of a Concept in Gordon, Janey (ed.) Community Radio in the Twenty-First Century*; Switzerland: Peter Lang

Howley, Kevin (2002) “Communication, Culture and Community: Towards a Cultural Analysis of Community Media,” *The Qualitative Report*, Volume 7, Number 3 September, 1-21.

Week 6: Listening to the Community Radio programmes (February 15, 17)

Week 7: The Civil Society debate (February 22, 24)

Required:

Couldry, Nick. 2010. *Voice as value* pp 1-20 in Nick Couldry’s *Why Voice Matters: Culture and Politics After Neoliberalism*; Goldsmiths, University of London, UK: SAGE Publications Ltd

Sudipta Kaviraj, “In Search of civil society”, pp. 287-323. In Sudipta Kaviraj and Sunil Khilnani (eds), *Civil Society: History and Possibilities*. Cambridge University Press, 2001.

Roman Hájek & Nico Carpentier (2015): *Alternative mainstream media in the Czech Republic: beyond the dichotomy of alterative and mainstream media*, *Continuum: Journal of Media & Cultural Studies*.

Recommended:

Revitalising Civil Society: Forging Counterpublics with Community Radio In Other Voices: the Struggle for Community Radio in India, Los Angeles, London, New Delhi and Singapore: SAGE Publications pp. 81-108

Week 8: Media Globalization and Hegemony (February 29, March 2)

Required:

Media Globalization through Localization by Jan Servaes and Rico Lie In Servaes, Jan (ed) (2008). *Communication for Development and Social Change*. Los Angeles, London, New Delhi and Singapore: SAGE Publications pp. 180-198

Siochrú, S. Ó. (2004). "Social Consequences of the Globalization of the Media and Communication Sector: Some Strategic Considerations" Working Paper No. 36. Geneva: World Commission on the Social Dimension of Globalization: International Labour Office.

Pavarala, Vinod and Malik, Kanchan K. (2007). "Mixed Signals: Radio Broadcasting Policy in India" In *Other Voices: the Struggle for Community Radio in India*, Los Angeles, London, New Delhi and Singapore: SAGE Publications pp. 81-108

Week 9: Participatory Communication – Towards Media Democratization (March 7, 9)

Required:

White, Shirley A. 1994. 'The Concept of Participation: Transforming Rhetoric to Reality', in Shirley A. White, K. Sadanandan Nair and Joseph Ascroft (eds.), *Participatory Communication: Working for Change and Development*. New Delhi: Sage Publications.

Huesca, Robert. "Tracing the History of Participatory Communication Approaches to Development: A critical appraisal." In Servaes, Jan (ed) (2008). *Communication for Development and Social Change*. Los Angeles, London, New Delhi and Singapore: SAGE Publications pp. 180-198

Kidd, Dorothy. (1998). "Chapter 3: The Commons and Enclosures." Ph.D. Dissertation. Simon Fraser University. Burnaby Canada.

Week 10: Community Media and Gender (March 14, 16)

Required:

Guijt, I. and Shah, M.K. (1998). "Waking up to Power, Conflict and Process," In Guijt, I. and Shah, M.K. (eds.), *The Myth of Community: Gender Issues in Participatory Development*, London: Intermediate Technology Publications

Riaño, Pilar. (1994). "Women's Participation in Communication: Elements of a Framework." In: Riaño, Pilar (ed.), *Women in Grassroots Communication*. USA/UK/India: Sage: pp. 3-29

Pavarala, Vinod and Malik, Kanchan Kumar. "Community Radio and Women: Forging Subaltern Counterpublics." In Rodríguez, Clemencia, Dorothy Kidd and Laura Stein (eds). (2010) *Making Our Media: Global Initiatives Towards a Democratic Public Sphere* USA: Hampton Press. pp. 95-113

Week 11: Presentations of Case Studies and Discussions (March 21, 23)

Suggested list of Community Media

Initiatives for case study assignment: Community

Radio

Sangham Radio

Bundelkhand Radio

Gurgaon ki Awaaz

Rudino Radio

Tilonia Radio

Community Video

DDS Community Media Trust

Video Volunteers

Drishti

Video Sewa

CAMP

Other Community Media

Khabar Lahariya – Bundeli for 'News Waves'

Haiderpur Darpan

Gaon Connection

Pratibadh (Wall Newspaper)

Shikshamitra

Alfaz-e-Mewat
TashiDelek
Radio Active

Mahita
The Modern Story

CGnet Swara
Mobile Vaani

Bibhaban-The Experimental
Theatre Company
Hypokrites

Chanderi Ki Awaz
Saiyere Jo Radio

CM 511

Science and Health Communication

Credits: 4

Instructor: Dr. Usha Raman

Course description

Media and communication professionals have for long played a key role in building the public understanding of science. From columns in the daily newspaper to specialized magazines dealing with personal health and popular science to regular television and radio programmes on health, to public information dissemination by the science and health establishment, there are several contexts where communicators play a crucial role. Science is an important social activity, as is the design and delivery of health, and it is important that young journalists and communicators have the intellectual and practical tools to be able to question, appreciate and translate these domains for public consumption and use.

This course will provide an introduction to the theory and practice of science and health communication, from critique of media coverage of science, technology and health, to the strategic ways in which communication may be used to further social objectives involving aspects of health and science. In doing so, the course covers the closely related practices of science and health journalism, public communication of science, health literacy and education, and health campaigns. Participants will critically examine a wide range of media coverage, while also learning from science and health campaigns run by social and private organizations in the country. The course will also explore the role of communication against the global dynamics of big science, the health industry, the politics of health, and people's science movements.

Each semester, a section of the readings and discussions will focus on one or two themes of contemporary interest in the areas of science and health, allowing for a fuller understanding of communication dynamics with reference to these topics. Possible themes include:

- Population health and the technologies of reproduction
- Health, medicine and wellness: politics and profit
- Technologies of life: from genetics to bionics
- Cutting edge science for peace and war
- Infectious disease and chronic disease
- Communicating research in the social sciences

The course aims to

- Provide an understanding of how science and health are covered by the popular media
- Impart the basic skills and insights needed to write about science and health for the popular media
- Provide an understanding of the structure, politics, culture and economics of the science and health establishment
- Impart the basic skills and insights required to plan and execute simple science literacy/health communication campaigns

The course will combine classroom discussions and lectures with an intensive workshop-like practical component which will include journalistic writing, social communication through a variety of media, and campaign planning.

Key topics

- What is science? The role of science in society.
- The media-science dynamic: journalistic culture versus science culture
- Major controversies in science journalism
- How science is funded and conducted
- Principles of science journalism: from science news to detailed features
- Talking to scientists and doctors: asking the right questions
- Reading and reporting research
- The health system in India: organization and actors
- Public health and private health
- Talking to doctors and others: developing sources for health reporting
- Building health literacy
- Social and behavior change communication: theory and practice
- Campaigns for social and behavior change

Assignments

Task	Description	Percentage of marks
Book review	A critical review of a popular science book selected from the list provided	10%
Presentation	Each student will explore the media coverage of a scientific controversy and make a comprehensive presentation in class.	10%
Science/Health feature	A mid-length popular feature about any topic of current relevance in health	10%
Health campaign	Working in groups, students will design a campaign and develop the appropriate messaging for various collateral, and also include a monitoring and evaluation plan	10%

The final examination will contribute toward 60% of the final grade. Deadlines announced in class are final.

Tentative reading list (to be further developed)

Blum, Deborah, Knudson, Mary & Marantz Henig, Robin (2005). *A Field Guide for Science Writers: The Official Guide of the National Association of Science Writers*.

Cohn, Victor & Cope, Lewis, eds. (2011) *News and Numbers: A Writer's Guide to Statistics*.

Corcoran, N. (Ed.). (2013). *Communicating health: strategies for health promotion*. Sage.

Cornell, J. (2009). Advocates, adversaries, and adjuncts: the ethics of international science journalism from a US perspective. *Ethics Sci Environ Polit*, 9, 17-24.

Dentzer, S. (2009). Communicating medical news—pitfalls of health care journalism. *New England Journal of Medicine*, 360(1), 1-3.

Hancock, Elise. *Ideas into Words: Mastering the Craft of Science Writing*. Baltimore and London: Johns Hopkins, 2003.

Mukherjee, R. (2015). 'You are the first journalist and you are the last journalist who will ever come here': Nuclear secrets and media practices of access-trespass. *Media, Culture & Society*, 0163443715613640.

Schiavo, Renata. (2013). *Health communication: From theory to practice*. John Wiley & Sons.

Schwitzer, G., Mudur, G., Henry, D., Wilson, A., Goozner, M., Simbra, M., ... & Baverstock, K. A. (2005). What are the roles and responsibilities of the media in disseminating health information?. *PLoS Med*, 2(7), e215.

Sood, S., Shefner-Rogers, C., & Skinner, J. (2014). Health communication campaigns in developing countries. *Journal of Creative Communications*, 9(1), 67-84.

Viswanath, K., & Kirbat, P. (2000). Genealogy of a controversy: development of an anti-fertility vaccine. *Economic and Political Weekly*, 718-725.

From the popular press:

Crichton, Michael.

<http://www.nytimes.com/2006/03/19/opinion/19crichton.html?pagewanted=1&sq=gene%20patents&st=Search&scp=2&r=0>

Davis, Nicola. <https://www.theguardian.com/science/2014/apr/10/write-science-feature-wellcome-trust-writing-prize>

Rathi, Akshat. <https://www.theguardian.com/science/2014/apr/24/how-to-avoid-common-mistakes-in-science-writing>

Sample, Ian. <https://www.theguardian.com/science/2014/mar/28/news-story-research-paper-wellcome-trust-science-writing-prize>

In addition:

Students will also be encouraged to read a selection from the list provided here:
<http://niemanreports.org/articles/books-every-science-writer-should-read/>

CC512

Internship

Credits: 2

Description

The Department of Communication recognizes the sweeping changes occurring in various modes of communication as a result of technological revolution as it does in the case of evolving dynamics of communication. It is these changes that make journalism & communication education exciting for both students and faculty members at the department. The Department is acutely aware of our mission to train students to be successful communicators, irrespective of the sector they choose to specialise and the careers they decide to pursue.

Accordingly, students are offered a fine balance of theory and practical inputs in these various areas by faculty trained in nationally and internationally reputed institutions and an array of distinguished practitioners. Further, since we firmly believe in making them industry-ready at the time of graduation, we also seek to provide expanded opportunities. Students get to participate in research and consultancy projects taken up by faculty members throughout the year. This is besides the various national and international seminars/conferences/colloquium that the department organises regularly.

An extended form of giving students an opportunity to apply their skills in compelling real-world settings is **Internships**. Internships provide them valuable insights in a real-life, work environment in locations such as Radio/TV channels, production houses, NGOs, advertising, public relations, newspapers, digital media, internet, CSR wings of corporate houses, communication/media research houses etc. Students choose the area of work and the location in India, and rarely, with prior approval, also abroad.

It is mandatory for every student to go through an internship for 4-6 weeks in a communication-related organization of their choice. They also get to earn **TWO CREDITS** on successful and satisfactory completion of their internship. **At the end of the internship, the Department sends out evaluation forms to the employers. The evaluation is normally done by the internee's immediate supervisor in the organisation and returned to the Internship Coordinator in confidence.**

Students are required to read the **Guide to Internship** before approaching the Internship Co-ordinator.

SEMESTER 4

PN 551

Features and Analytical Writing

Instructor: Anjali Lal Gupta

Tuesday 11 a.m. to 1 p.m.; Thursday 11 a.m. to 1 p.m.

Course Outline

Journalistic writing spans a whole range of genres, from the cut-and-dried inverted pyramid that tells the story as directly and efficiently as possible, to the reflective, descriptive, analytical, narrative and anecdotal forms that make other kinds of storytelling possible.

This course will offer students to explore and experiment with a variety of topics and structures in journalistic writing. The course will be run like a workshop, and students are expected to participate actively through discussion and classroom exercises that will include writing and critique of writing.

The highlight of the course would be the production and launch of the annual magazine **Vantage**.

A broad listing of topics is given below, but please note that digressions and deviations may occur depending on the routes class discussions take!

Learning Objectives

- Students will be able to grasp the characteristics of features and straight news: what is the 'something extra' that Analysis brings to the table. They will develop the ability to analyse.
- Students will be able to apply the news reporting tools in feature and analytical writing
- Ability to balance fact and opinion.
- Understanding the importance of sustaining reader interest.
- Students will be able understand the requirements of writing features on conflict.
- Students will be able to grasp the basics of writing on beats.
- Students will be able to write food and travel features
- Students will be able to write a feature on a crime beat (covering police station.)
- Students will know what is required for writing on Science and Technology
- Students will be able to produce a magazine

Students are expected to read features from across the media landscape – newspapers, magazines, blogs regularly, and bring their observations, likes and dislikes to class!

Participation in class discussions is important.

Assignments:

Regular homework exercises will be commented on and marked, and will become part of a file that will be cumulatively assessed at the end of the semester, contributing to 50% of the total grade.

Vantage features writing and editing will contribute to 50% of the grade.

Tentative schedule

January 5 (Tuesday)

Course overview, Overview of Vantage Production

Reading of Kurt Vonnegut's advice to writers and journalists, foremost of which is find a subject you care about.

Screening of TED Talk:

- Sarika Bansal: Solutions Journalism is good journalism. It is not enough that journalists highlight only what's wrong and hope for society to create better laws or provide proper oversight. It's important to note and cover what can bring change and who the drivers of change are.
- ASSIGNMENTS: 1. Reflect on all the places you went to, activities you engaged in and the people you met and the insights those experiences brought. *Due January 7.*
2. Presentations on a longform narrative piece that made an impact on you. Discuss what aspects of good journalistic writing the piece exhibits (such as leads, news sources, nutgraphs, interviews/quotes, background information etc.) *Due January 14.*

January 7 (Thursday)

- In the wake of ready availability of instant news, the extra value that news organisations must add is analysis – writing that discerns the significance of events, insights and not just information. The importance of placing events in a wider context. A handout of Columbia Journalism Review analytical piece by Shiela Coronell, Steve Coll and Derek Kravitz "Rolling Stone's investigation: 'A Failure That Was Avoidable.'" Discussion on approach to the issue and the journalists' well-reasoned perspective on where Rolling Stone went wrong in its reporting on an alleged gang rape.
- *Inclass assignment: Write a piece on the insights gathered during your holidays. Mention how those insights would be useful for your peers!*

January 12 (Tuesday)

- Discussion on the city that you don't see or the invisible city for possible story ideas for Vantage. Browsing through the Tata Institute of Social Sciences student publication 'Footnotes'.
- Discussion on Sarah Koenig's style of investigating and bringing understanding to issues she covers before she judges the characters in her radio magazine, the Serial podcast. Listening to the New Yorker podcast interview of Sarah Koenig. Discussion on 'In Cold Blood' by Truman Capote, a landmark book on non-fiction narrative reporting.

January 14 (Thursday)

- Presentations on a longform narrative piece that made an impact on you citing all the necessary ingredients such as leads, nutgraphs, quotes, background information etc.

January 16 (Saturday)

- **Field visit to Madhapur Police Station**, interaction with Station House Officer, and other staff, observing the inmates who are brought in for questioning.

First Major Assignment: Write a 800-word feature on any aspect of the visit to the police due January 28

January 19 (Tuesday)

Skype Lecture on ‘Conflict Reporting’ with Prashant Rao Former AFP Baghdad Bureau Chief and Current Deputy Editor with New York Times.

In-class Assignment: Choose a feature by Prashant Rao and discuss the interview questions and approach he could have adopted for getting quotes from officials and ordinary Iraqis.

January 21 (Thursday)

- How to get started on beat writing?
- Screening of short snippets of advice for young reporters by Christine MacDonald of The Detroit News, Chad Livengood, the Education Reporter from the Jackson Citizen Patriot and Eric Morath, the Chrysler Reporter of The Detroit News.
- The motivations of an inspired crime feature writer – the example of Edna Buchanan

In-class Assignment: Research on a recent crime report and write about the details of background research and the completeness of sources (official, overview and case studies/unofficial sources) that went into them.

January 28 (Thursday)

- Writing about food and travel: What are the ingredients of good food and travel stories?
- **Second Major Assignment:** Find stories of food writing over the past few months. Explore the city over the weekend and write about remote, quirky food joints that have not been covered by other magazines or newspapers. Due February 9

February 1-3 (Monday to Wednesday)

- Workshop on Narrative Journalism with Dilip Dsouza. Discussion of Vantage story ideas.

February 4 (Thursday)

- Lecture by Dr Usha Raman on ‘Writing on Science and Technology.’ How to make sense of scientific data and connect with your readers.

- *Inclass Assignment: Compare two reports on science issues for the ease with which the reader can understand them and for the interest they are able to generate.*

February 9 (Tuesday)

- Lecture by Ratna Rao Shekar, Editor of Wow! Hyderabad on ‘Magazine Production.’ Discussion on vantage – how to constitute the Editorial Team

February 11 (Thursday)

DISCUSSION ON VANTAGE – Brainstorming and sharpening story ideas and constituting the Editorial Team. **Two story ideas from each student.**

February 13 (Saturday)

- ‘Approach to Design and Layout of a Magazine’ by Design Consultant Editor of Wow! Hyderabad (tentative)
- ***Deadline for the application for the position of Chief Editor***

All through February onwards: Story gathering exercise for Vantage – meeting and interviewing official sources and case studies.

Editorial processes all through February: Reporters, Desk and Chief Editors write, fact-check, rewrite, design!

February 23 (Tuesday)

First draft of stories to be seen by Dr Usha Raman Ma’am and Anjali Ma’am

Assignment: Write a short feature on the insights and learnings you gathered while reporting for Vantage (due March 3).

February 25 (Thursday)

Dr Usha Raman – Working through an edit with the Editorial Desk team using the projector and editing one of the stories on the screen to show what kind of changes they should be making, what queries to raise etc.

March 3 (Tuesday)

Session with Design Consultant to decide where specific stories, photographs, interviews etc would be placed in InDesign.

Assignment due: Write a short feature on the insights and learnings you gathered while reporting for Vantage.

March 3 - March 15 Completing the editing of Vantage features.

March 15 (Tuesday), 17 (Thursday), 19 (Saturday) & 22 (Tuesday)

Design Consultant's guidance in the lab while uploading final stories in InDesign.

Finalising Vantage on InDesign

March 24 (Thursday)

Vantage goes to print.

March 29 (Tuesday)

Launch of Vantage

PN 552

Media, Conflicts and Disasters (Elective)

Credits: 4

Instructor: Anjali Lal Gupta

Course Overview

An armed conflict often refers to a state of open, militaristic, mostly prolonged conflict carried on between nations, regions, or factions. Disaster, by one definition, is a sudden accident or a natural catastrophe that causes great damage or loss of life.

The typical first reaction of news organizations and journalists to a crisis, manmade or natural, is to rush to break news of these events. This is indeed essential.

Timely coverage acts as a vital information resource, and puts the spotlight on state's response, thereby impelling governments to provide adequate rescue and relief operations.

Veteran journalist Michael Marcotte says that besides telling what is happening where at the time of a crisis, news media offer communication lifeline, saving lives by relaying critical information to and from affected parties. He adds that they also present a community forum, giving citizens a way to come together, share concerns and support one another during difficult times. So, even as breaking news is priority for news organizations, journalists need to think hard and prepare thoroughly for reporting on crisis situations.

There is a need that both journalists and those who study the media engage in sufficient scrutiny, analysis, and debate about news coverage of conflicts and disasters.

This course will focus on critique of media coverage of armed conflicts and natural disasters in India. It will equip the students to take a critical look at the current state of conflict and disaster reporting in the country – its practices, shortcomings and challenges. Analysis of the nature and extent of impact the

media coverage of crises has on governments and general public will be encouraged. A section will introduce students to skills required as journalists to prepare and report on military combats and disasters.

Course objectives

- Give an understanding of how conflicts and disasters are covered by mainstream media.
- Students will be able to read text, comprising shots, sound bytes and words in reports on conflict and disaster and assess the purpose of these components.
- Students will be able to critically look at the economics and structure of news organizations and analyse in what way they facilitate or hinder adequate coverage of issues related to crises.
- Give the ability to comparatively analyze resources offered to journalists by international media and Indian news organizations.
- Introduce practical tips and skills required to cover conflicts and stay safe in conflict and disaster zones.

The course will combine lectures and discussions on readings of critical analysis and media reports. It will also hold classroom discussions on screenings of broadcast media reportage on conflict. Students are expected to participate actively through discussion and classroom exercises that will include presentations, writing and critique of writing.

Key topics

- What kind of events classify as armed conflicts and disasters? – Political unrest among militarized groups, floods, drought, earthquake, plane or train crash etc.
- Reporting cases of conflict has direct and immediate impact on people’s lives.
- Case studies of news coverage of ongoing and recent conflict situations and disasters – Nepal earthquake, armed conflict between Maoists and Salwa Judum in Chattisgarh, Kashmir insurgency, encounter killings in the North East etc.
- Social media playing an active role in the reportage of conflict.
- Journalistic ethics of dealing with victims and survivors.
- The need for newsrooms to invest in new skills for journalists to cover conflicts and disasters.
- How social media betters and complicates coverage
- Resources available to international and national journalists for reporting on natural and manmade disasters.

Assignments

Task	Description	Percentage of marks
Review of coverage by a channel or publication of an armed conflict over	A critical review of coverage of an armed conflict by either a news channel or a print/online publication. 1000 words.	10%

a month.		
Presentation	Each student will read two critical readings on media coverage of natural disasters/armed conflict and make a comprehensive presentation in class.	20%
An essay that comparatively analyses coverage by foreign media such as BBC, CNN, and AlJazeera and that by Indian media	A 1200 word essay feature about any topic of current relevance in armed conflict	20%

The final examination will contribute toward 50% of the final grade. Deadlines are to be strictly followed.

Reading list (tentative)

- Covering and Explaining Conflict in Civil Society – Edited by Nalini Rajan, Orient Blackswan, 2014
- Placing The Poor In The Flood Path: Post-Disaster Slum Resettlement In Chennai – By Karen Coelho, The Caravan, 4 January 2106
- Should the media rethink how they cover disasters? – By Yvonne Roberts and Charlie Beckett, The Guardian, 28 March 2015
- “Murdochisation” of the Indian Media – By Paranjoy Guha Thakurta, Frontline, 30 July – 12 August 2011
- India’s Middle Class Hungers for Undemocratic Change – By Salil Tripathi, The Wall Street Journal, 21 April 2011
- Models of Online Activism and their Implications for Democracy and Climate Change – By Sally Hill, *Foundation for Democracy and Sustainable Development*, April 2010
- Indian media in quake-hit Nepal: Grace, empathy thrown to the winds – By Krittivas Mukherjee, Hindustan Times, 9 May 2015
- #GoHomeIndianMedia: a Reporter Covering Nepal Weighs In – By Vishnu Som, ndtv.com, 5 May 2015

PN 553

Convergent Journalism

Credits: 6

Instructor: Dr. Madhavi Ravikumar

Wednesday: 9 am to 11 am; Friday: 11am to 1 pm.

Course Outline

Objectives: While the earlier centuries will be remembered for the advent of different technologies, the current century will be for the convergence of not only technologies, but also for the convergence of ideas, ideologies and cultures. In journalism too, convergence is taking place at the levels of technology, media ownership and the presentation and packaging of news. The process which began with the convergence of technologies is now strengthening the concept of cross media ownership, where media companies encourage cross- promotion and content sharing among print, online, and television platforms owned by the same company. Nowadays a journalist is expected to write articles, shoot photos and videos, and be versed with web tools. Keeping in view the needs of today's media industry this module has been designed to integrate the course of print, broadcast, (radio and television), online and photojournalism for the students.

Goals of the course:

- To provide a greater understanding of convergent media and storytelling across print, video, visual and online.
- An understanding of the different writing and presentation styles best suited for stories in print, broadcast and online media, and how to apply those styles to produce well-written stories.
- Experience working as part of a team, with clearly defined roles and responsibilities, to develop and execute online reporting projects.
- Improved understanding of news website planning, production and design.
- An appreciation of the issues that media outlets face in a networked, digital world.
- The ability to conceptualize and successfully execute a multi-media news package.

Course outline

- Introduction of Convergence Journalism
- Overview: Multimedia reporting
- Writing: Print vs. Web
- Writing for the web: Effective web writing requires some special writing techniques. Students need to incorporate these techniques in (a) blog posts, (b) Twitter tweets and (c) social media reporting (Storify).
- Mobile news reporting: Focus on the use of mobile devices such as regular digital camera, smartphones, tablets. Students need to create (a) audio story, (b) audio photo slideshow, (c) video story and (d) live-tweet story.
- What makes for good digital storytelling
- How journalists use social media

- Audio photo slideshow
- Online video storytelling
- Data visualization: Students should be able to make use of popular web tools to create data visualization projects: infogram for Excel tabular data and Google Maps for customized maps.
- Multimedia storytelling: practice digital multimedia reporting and work in groups on (a) event Storify project, (b) event live blogging and (c) create standalone multimedia story package.
- Additional topics in digital journalism
- Work on final project

Course outcomes

After taking this module, students will be able to:

- Work with content management system (CMS) (WordPress)
- Write content that is optimized for online audience
- Use social media to report and share news
- Curate news with Storify
- Gather and edit digital audio
- Shoot and edit digital photos
- Create and share audio photo slideshow
- Create and share video news story
- Create interactive, multimedia online reporting package
- Create interactive Google map
- Create data visualization
- Be familiar with current practices and technologies in digital reporting
- Evaluate legal and ethical issues in digital reporting
- Cross-promoting the stories on social media as well as search engine optimization (SEO).
- The business side (selling the story).

Teaching

The class will be taught in stages that build upon each other. The first stage is the training period, which includes gaining familiarity and confidence with the equipment and beginning to understand the nature of story. The second stage includes learning about audience, beginning to pitch stories, learning about the internal structure of the story and producing the first for-publication piece. The third stage is advanced skills, including pitching stories and working on more complex, character-driven stories for digital publication.

Grading and evaluation

App evaluations, homework, participation and attendance: 5 percent

Stage 1 stories: 20%

Stage 2 stories: 20%

Stage 3 stories: 20%

Live event story: 10%

Final assignment: 30%

Workshop and lectures:

Photojournalism workshop

Skype lectures on digital interfaces and convergence journalism

Readings:

- Convergent Journalism: An Introduction by Stephen Quinn and Vincent Filak
- The Elements of Digital Storytelling <http://www.inms.umn.edu/elements/index.php>
- What is “Narrative” Anyway by Chip Scanlan - Poynteronline
- Reporters without Borders, “Handbook for Bloggers and cyber Dissidents”
<http://www.rsf.org/rubrigue.php3>
- Journalism in a digital age by Christopher Harper
- Convergence Culture (where old and new media collide) by Henry Jenkins
- Digitalizing the news by Pablo Bocszowski
- Digital journalism interactive online training modules by The Poynter Institute
- Convergence: News Production in a Digital Age Author(s): Eric KlinenbergSource: Annals of the American Academy of Political and Social Science, Vol. 597, CulturalProduction in a Digital Age
- Convergence: Always Already, AlreadyAuthor(s): Judd Ethan RuggillSource: Cinema Journal, Vol. 48, No. 3 (Spring, 2009)

RV 554

Documentary Production

Credits: 6

Coordinator: Dr. E. Sathya Prakash

Course Description

This is a production course and provides continuity to the course on Documentary Theory (RV 507). Each student will be part of a group that produces a documentary (up to 30 min). A production teacher will be assigned as supervisor for each of the groups. The Documentary project will be monitored and evaluated continuously in the pre-production, production and Post-Production stages. A Timeline for all stages - Proposal, Recce, Shooting, Paper Edit, First Assembly and Final Edit will be strictly enforced. This is a six credit course.

Grading and Evaluation

Students will be graded and evaluated on the basis of their performance in documentary proposals, paper edit and the final documentary project.

a. Team Proposal	20 marks *	group grading
b. Paper Edit	20 marks *	group grading

d. Final Output*

60 marks*

Individual and group grading

Total: 100 marks

Attendance: 75% attendance is mandatory for both theory and practical classes.

*The final edited output of the Documentary Project will be evaluated for 60 marks. There will be two components in the grading one would be group component and the other will be individual contribution to the output.

RV 555

Genres and Formats

Credits: 6

Instructor: Dr. P. Kennedy

Class Timings:

Tuesday: 11 AM – 1PM; Thursday - 11 AM – 1PM

learning goals

- To understand and identify different genres and formats for TV
- To produce music video
- To produce fiction for television

to achieve these goals, you will be required to...

- Attend all theory and practical sessions without fail. There shall be no repeat classes. 75% attendance is mandatory.
- Watch a lot of television. Without fail!
- Tune yourself to working in a group. Stick to and complete responsibilities as per job description for a production.
- Strictly adhere to the video equipment policy.
- Read up prescribed/suggested books/handouts given out in the classroom—both hard & soft copies.
- Be original in ALL your assignments & strictly adhere to announced deadlines.
- Score a minimum of 40 per cent to clear this course.

assignments & grading

- You will complete assignments focussed on learning goals. All assignments will be executed in team-mode.
- Two teams will produce one music video each. Deadline: February 25, 2016. 50 marks
- Two teams will produce one 10-15 min fiction film each. Deadline: March 24, 2016. 50 marks
- STUDENT TEAMS ARE REQUIRED TO STRICTLY ADHERE TO DEADLINES TO ACCOMMODATE PRODUCTIONS PERTAINING TO OTHER COURSES. TEAMS FAILING TO DO SO SHALL NOT BE EVALUATED.

- Remember, ALL assignments are mandatory. Failure to attend to and complete assignments will result in loss of marks.

also...

- Plan your production needs well in advance and book all equipment at least 24 hours in advance.
- Use equipment designated by the instructor for a production.
- Plan shooting and editing of your projects only on designated days. You shall not miss theory sessions of other courses announced in the time-table.
- Remember, the department is NOT in a position to subsidise any of your productions.

Classroom hours:

Classroom sessions will be held initially to introduce you to the various genres, pre-production, production and post-production requirements. It's basically a 'learn-as-you-do' course.

Project Requirements

Production teams will be required to turn in the following for each of the productions as applicable:

- PRE-PRODUCTION: Storyboards, beat sheets, music tracks, locations & schedules, shooting scripts, cast & crew sheets etc.
- PRODUCTION: Review of rushes after every shoot. Reshoots may be required depending on the review
- POST-PRODUCTION: The productions will be delivered in mpeg-2 format on a DVD-complete with the DVD case & cover design with credits etc. The DVD shall also contain the script/ beat sheet/ lyrics/ storyboard/ mp3 track, working stills, a synopsis of the project. In the case of fiction, the DVD will be delivered long with an mpeg-2 of the video, script, storyboard & credits, working stills, the cover design.

Remember that adherence to the process will carry 40% of the total marks assigned to your project.

Classroom topics:

- Introduction to television genres. Identifying various genres.
- Music video as a genre. Types of music videos. Tips on producing music videos. Selecting a music track. Visualising and storyboarding the music track. Visuals as metaphors. Beat sheets. Composition and shot lengths. Editing a music video. Packaging a music video.
- Fiction. Story & conflict. Characterisation, dialogue writing. Basics of scriptwriting & formatting. Planning a 10-15 min fiction film. Script analysis. Discussion on production requirements. Equipment, locations, sets, casting talent. Handling performers. Camerawork and editing for fiction. Packaging fiction.

PRESCRIBED READINGS:

- Lara M. Schwartz, Making Music Videos, Billboard Books
- Ivan Cury, Directing and Producing for Television, Focal Press
- Pat Cooper and Ken Dancyger, Writing the Short Film, Focal Press
- Jeremy Orlebar, Digital Television Production, Arnold

Supporting material:

Will be shared online.

CM 556

Understanding Digital Media and Cyber Culture

Credits: 4

Instructor: Dr. Usha Raman

Class timings: Tuesday & Friday: 2:00 p.m. to 4 p.m

Course Description

The rapid growth of information and communication technologies, including the internet and various other forms of digital media, has had an undeniable impact on social, cultural and political life. This course aims to provide students with the background to develop original approaches to the study of new media, the role they play in transforming and being transformed by society, the policies that shape their development and use, and the place they occupy in reality and imagination. Popular and academic accounts suggest that tools like the Internet are changing the boundaries and structures of such traditional institutions as the family and community, and academic, state and commercial organizations, and are having a far reaching impact on the way we think and carry out the daily activities of living.

In this course, we will explore the history and assimilation of these digital technologies, primarily the internet and related tools, in social and cultural life. We will also look at how technology changes substance, and how content/purpose in turn influences or shapes the use of technology.

Course format

The course will follow a seminar format, and students are expected to participate actively in the class discussions—participation will contribute to the overall grade. We will also look at current trends and issues related to ICTs as they are discussed in the news media.

Students are expected to attend class regularly and to notify the instructor of the reason for any absences. **Assignments must be turned in on time; deadlines are not negotiable. Late submissions will attract a penalty of 10% per day and no assignments will be accepted after a 3-day delay.**

Assignments:

1. Response papers: You will write a series of short response papers (250-350 words) based on the papers we will be reading. These will be written in the class in response to a question based on a particular day's reading. These will not be announced in advance, so you are expected to keep up with the readings. **(20 marks total; average of all responses)**
2. Presentation: Each of you will be responsible for presenting and leading discussion on one of the readings from the syllabus, beginning Week 4. You must discuss the presentation with me and submit an outline before the presentation. This schedule will be drawn up by the end of Week 2. **(10 marks)**
3. Term paper: A discussion paper of around 2500 words on any issue related to digital media and cyberculture drawn either from the readings and class discussions or other contemporary concerns. This should be based on readings from both the academic and popular literature and may include interviews or personal observations. **(10 marks)**

The final examination will contribute to the remaining 60 percent of your grade. All internal assignments are compulsory.

Plagiarism is considered a serious offence in this class (and in general). All submitted work must be original and otherwise properly referenced. Any plagiarized submissions, in part or whole, will automatically be marked zero

Course Readings

Week No.	Issue	Readings
Week 1	Intro to ICTs Jan 12, 15	<ol style="list-style-type: none"> 1. Postman, N. Five things we need to know about technological change. 1998. 2. New media and new technologies, Lister M, Doyer J, Giddings S, Grant I and Kelly K. New media and new technologies. Pages 9-96 in <i>New Media: A Critical Introduction</i> (Lister et al, eds). London: Routledge. 2005
Week 2	Intro to ICTs Jan 19, 22	<ol style="list-style-type: none"> 1. New media and new technologies, Lister et. al (contd.) 2. Culture Digitally Dialogue: http://culturedigitally.org/2012/10/the-habitus-of-the-new/ 3. Lievrouw, L. (2010). New media design and development: Diffusion of innovations v social shaping of technology. In L. Lievrouw, & S. Livingstone (Eds.), <i>Handbook of new media: Social shaping and social consequences of ICTs</i>, Updated student edition. (pp. 246-266). London: SAGE Publications Ltd. doi: http://dx.doi.org/10.4135/9781446211304.n14 4. Culture Digitally Dialogue: http://culturedigitally.org/2012/01/affordances-technical-agency-and-the-politics-of-technologies-of-cultural-production-2/
Week 3-4	Understanding the IT Revolution Jan 29, Feb 2-5	<ol style="list-style-type: none"> 1. Holmes, D. (2005). Introduction—a second media age? In <i>Communication theory: Media, technology, society</i>. (pp. 1-20). London: SAGE Publications Ltd. doi: http://dx.doi.org/10.4135/9781446220733.n1 2. The Information Technology Revolution - Castells, Manuel (1996, second edition, 2000) in <i>The Rise of the Network Society, The Information Age: Economy, Society and Culture Vol. I</i>. Malden, (pp. 28-76) MA; Oxford, UK: Blackwell. ISBN 978-0-631-22140-1. 3. Take the Long View (John Naughton, 2012) Pages 9-41 in <i>What you really need to know about the Internet: From Gutenberg to Zuckerberg</i>. London: Quercus.
Week 4-5	The socio-politics of information society	<ol style="list-style-type: none"> 1. Reconsidering Political and Popular Understandings of the Digital Divide - Neil Selwyn, <i>New Media & Society</i>, Vol. 6, No. 3. (1 June 2004), pp. 341-362, doi:10.1177/1461444804042519 2. Media as practice - Nick Couldry in <i>Media, Society, World: Social Theory</i>

	Feb 9-12, 16-19	<p>and Digital Media Practice (Chapter 2), London: Polity. 2012.</p> <p>3. The other information city, Lawrence Liang, cultural intelligence, worldinformation.org, Aug. 2005. Can be accessed online at: http://cscs.res.in/dataarchive/textfiles/textfile.2007-09-19.8780755530</p>
Week 6	Internet, Public Sphere & Post-modernity Feb 23-26	<p>1. Poster, M (1995). "Cyberdemocracy; The Internet and the Public Sphere," in Reading Digital Culture, ed. David Trend (London: Blackwell, 2001), 259-271</p> <p>2. Introduction: identity in the age of the internet, Turkle S. in Life on the Screen, New York: Simon & Schuster 1995.</p> <p>3. Haraway, Donna (1991). A Cyborg Manifesto Science, Technology, and Socialist-Feminism in the Late Twentieth Century," in Simians, Cyborgs and Women: The Reinvention of Nature (New York; Routledge, 1991), pp.149-181</p>
Week 7	Identity & Community Mar 1-4	<p>1. Raman U & Kasturi S (2014). Performing the self online: transnational identity and blogging from domestic spaces. In Sahoo A and de Kruijf J G (eds), Indian Transnationalism Online. London: Ashgate Publishing.</p> <p>2. Swaminathan R. Self, Selfhood and a Selfie: The Anatomy of a Virtual Body and Digital Identity. (Draft, 2014) http://www.inter-disciplinary.net/at-the-interface/wp-content/uploads/2014/10/swaminathan_webpaper.pdf</p> <p>3. Syme, Rachel: Selfie—the revolutionary potential of your own face. https://medium.com/matter/selfie-fe945dcba6b0#.d333v9gbc</p>
Week 8	The Social Network Mar 8-11	<p>1. Papacharissi, Zizi (2002). The virtual sphere: The internet as a public sphere New Media & Society February 2002 4: 9-27</p> <p>2. Participating in the always-on lifestyle, Danah Boyd in Mandiberg, M. (2012). <i>The social media reader</i>. New York: New York University Press pp. 71-76.</p> <p>3. Jacquelyn Burkell, Alexandre Fortier, Lorraine (Lola) Yeung Cheryl Wong & Jennifer Lynn Simpson (2014) Facebook: public space, or private space?, Information, Communication & Society, 17:8, 974-985, DOI: 10.1080/1369118X.2013.870591</p> <p>4. Van Dijk J (2013). 'You have one identity': performing the self on Facebook and LinkedIn. Media, Culture & Society 35 (2): 199-215</p>
Week 9	Privacy & Surveillance Mar 15	<p>1. How should we think about privacy, Jaron lanier, in Science & Society Nov. 2013.</p> <p>2. Four puzzles from cyberspace, Lawrence Lessig in <i>Code</i>. New York: Basic Books pp.9-28.</p>

Week 9/10	Online Activism and Online collectivities Mar 18, 22	<ol style="list-style-type: none"> 1. Couldry, N (2014). The myth of 'us': digital networks, political change and the production of collectivity. <i>Information, Communication & Society</i>. doi: 10.1080/1369118X.2014.979216 2. Raman U & Mukhpalkar S. (2013) From social media to social action. In Rajan, N and Jayaram M (eds), <i>Covering and explaining conflict in civil society</i>. Hyderabad: Orient Blackswan. 3. Brian D. Loader, Ariadne Vromen & Michael A. Xenos (2014) The networked young citizen: social media, political participation and civic engagement, <i>Information, Communication & Society</i>, 17:2, 143-150, DOI: 10.1080/1369118X.2013.871571
Week 10/11	Gaming, Cyber-ethnography Mar 25	<ol style="list-style-type: none"> 1. Digital games as new media, Seth Giddings and Helen W. Kennedy in Rutter, J., & Bryce, J. (2006). <i>Understanding digital games</i>. London: Sage Publications, pp. 129-147. 2. Community, identity and digital games, Martin Hand and Karenza Moore in Rutter, J., & Bryce, J. (2006). <i>Understanding digital games</i>. London: Sage Publications, pp. 166-182.
Week 12	Mobility, Memes and Virality Mar 29	<ol style="list-style-type: none"> 1. Leah A. Lievrouw (2012): THE NEXT DECADE IN INTERNET TIME, <i>Information, Communication & Society</i>, 15:5, 616-638. 2. Zittrain, J. (2009), <i>The Future of the Internet and How to Stop It</i>, London: Penguin pp. 2-35, 153-174. 3. Goggin, G. (2011). Ubiquitous apps: politics of openness in global mobile cultures. <i>Digital Creativity</i>, 22(3), 148-159. 4. Watkins, Jerry, Kathi R. Kitner, and Dina Mehta. "Mobile and smartphone use in urban and rural India." <i>Continuum</i> 26.5 (2012): 685-697. 5. Bauckhage, C. (2011) Insights into internet memes. Proceedings of the Fifth AAAI International Conference on Weblogs and Social Media. 2011. http://www.aaai.org/ocs/index.php/%20ICWSM/ICWSM11/paper/viewFile/2757/3304
Week 12	March 31	Presentations Keywords & wrap up

Other media:

The secret history of social networking. <http://www.bbc.co.uk/podcasts/series/shsn>

The culture digitally podcasts. <http://culturedigitally.org/category/podcast/>

The dark side of data. http://www.ted.com/playlists/130/the_dark_side_of_data.html

Clips from the third episode of the BBC programme 'The Virtual Revolution' investigating 'The Cost of Free': <http://www.bbc.co.uk/virtualrevolution/makingofprog3.shtml>

Video of Danah Boyd speaking on 'Privacy and Publicity' at the SXSW 2010: <http://www.youtube.com/watch?v=kl0VANhvxk>

BBC World Service Documentaries: The revenge porn avengers, 12 December 2012 <http://www.bbc.co.uk/programmes/p01mvzgy>

Suggested Readings:

1. O'Reilly, T. (2005) 'What is Web 2.0?', available at: <http://oreilly.com/web2/archive/what-is-web-20.html>
2. Gauntlett, D. (2011), *Making is Connecting: The social meaning of creativity, from DIY and knitting to YouTube and Web 2.0*. Cambridge: Polity. Extracts and other material available at: <http://www.makingisconnecting.org/>
3. Wasik, B. (2011) 'Self-Organized, Hyper-networked Revolts – Coming to a City Near You', in *Wired*, 20.01, 16th December, available at: http://www.wired.com/magazine/2011/12/ff_riots/
4. Lovink, Geert (2010) *Ten Theses on Wikileaks*. Blog post available at: <http://networkcultures.org/wpmu/geert/2010/08/30/ten-theses-on-wikileaks/>
5. Benkler, Yochai (2011) A Free, Irresponsible Press: WikiLeaks and the Battle over the Soul of the Networked Fourth Estate. Available online at: http://benkler.org/Benkler_Wikileaks_current.pdf
6. Papacharissi, Z. (2010), 'Privacy as a Luxury Commodity', *First Monday* 15(8). Available at: <http://firstmonday.org/htbin/cgiwrap/bin/ojs/index.php/fm/article/view/3075/2581>
7. Boyd, D. (2007), 'Why Youth (Heart) Social Network Sites: The Role of Networked Publics in Teenage Social Life' in D. Buckingham (ed.) *Youth, Identity and Digital Media*, Cambridge, MA: The MIT Press, pp. 119-142. Available at: <http://www.danah.org/papers/WhyYouthHeart.pdf>
8. Buckingham, D. (2008), 'Introducing Identity' in D. Buckingham, *Youth, Identity, and Digital Media*, Cambridge, MA: The MIT Press, 2008. Available at: <http://www.mitpressjournals.org/doi/pdf/10.1162/dmal.9780262524834.001>
9. News in the interstices: The niches of mobile media in space and time, John Dimmick, John Christian Feaster and Gregory J. Hoplamazian *New Media & Society February 2011 13: 23-39, first published on May 18, 2010*
10. War on Instagram: Framing conflict photojournalism with mobile photography apps, Meryl Alper *New Media & Society 1461444813504265, first published on September 18, 2013*
11. Sarai Reader 3: Shaping Technologies. <http://sarai.net/sarai-reader-03-shaping-technologies/>

GRADING POLICY

Assignments will be evaluated on the following criteria:

1. Extent to which the student has addressed/explored the question or issue. Does the student demonstrate a grasp of the theoretical principles and their application? Has the student made an effort to go beyond the class readings and acquire a deeper understanding?
2. Clarity of argument. How clearly is the paper structured? Is there a logical flow of ideas and sufficient evidence to support the points made?
3. Originality of ideas and presentation.

The grades will reflect an evaluation of the above criteria, and may be interpreted as follows:

A +: >70% : Outstanding on all three criteria

A: 65 – 70%: Excellent on at least criteria 1 and 2, and very good on criteria 3

B+: 60 – 64%: Very good on criteria 1 and 2 and reasonably good on criteria 3

B: 55 - 59-%: Reasonably good on all three criteria

C: 50--54%: Adequate on all three criteria

D: 40-49% : Barely adequate

CM 557

Media Management (Elective)

Credits: 4

Instructor: Dr. E. Sathya Prakash

Course Description:

The twin objectives of this paper would be a) to provide a good grounding in fundamentals of media economics and b) to analytically study organizational structures and management practices in the media industry. Alongside, the course will also engage with the distinctness of media market, media consumer and production choices. The course will provide an overview of the print, broadcast, cable, music and film industries, in their business and regulatory environments.

Course Objectives:

1. To achieve a comprehensive understanding of media economics.
2. To theorise current business and economic trends in Publishing, Broadcasting, Film, Web, and in the auxiliary industries of media especially advertising.

Course Texts:

- Gillian Doyle, Understanding Media Economics, Sage (2002)
- Robert Picard, Media Economics - Concepts and Issues, Sage (1989)

Other Readings:

- Alan B. Albarran, Sylvia M. Chan-Olmsted, Michael O. Wirth, Handbook of Media Management and Economics, Routledge (2006)
- Peter K. Pringle, Electronic Media Management, Focal Press (2006)

- Vanitha Kohli, *The Indian Media Business*, Sage (2010)
- Alison Alexander, James Owers, Rod Carveth (ed), *Media Economics - Theory & Practice*, Lawrence Erlbaum Associates, New Jersey (1993)

Grading and Evaluation: Students will be graded and evaluated on the basis of their performance in class test, presentation and semester-end examination.

- a. Class Test 20 marks
- b. Classroom Presentation 20 marks
- d. End-Semester examination 60 marks

Total 100 marks

CM 558

Communication Research-2

Credits: 6

Coordinator: Prof. Vinod Pavarala

Course Description

This is part two of the communication research course of the third semester. In this semester, students take forward the research proposal submitted and formalized in the previous semester by completing data collection and learning to analyze that data. The course will impart training in undertaking both quantitative and qualitative data analyses, and in research writing. Students will learn not only the concepts and approaches in analysis, but will also be given exposure to computer-aided analysis with the aid of software such as SPSS (statistical analysis) and NVivo (qualitative analysis).

Students continue to work in the same teams and under the same thesis supervisor allotted to them last semester. Regular sessions will be held to offer various modules on analysis and research writing. Collective and one-on-one sessions will also be held to review the progress made by each team. The course culminates in the submission of a written thesis at the end of the semester.

Schedule & Evaluation

Data collection report (20%) **February 15, 2017**

Analytical strategy (20%) **February 27, 2017**

Pre-submission seminar (20%) **April 6, 2017**

Final Thesis (40%) **April 20, 2017**

Readings

Strauss, Anselm (1987), *Qualitative Analysis for Social Scientists*, Cambridge University Press.
 Blaikie, Norman (2003), *Analyzing Quantitative Data: from description to explanation*, Sage Publications.
 Berger, Arthur Asa (2011), *Media Analysis Techniques* (4th ed), Sage Publications.

CM 559**Globalization and Communication (Elective)****Credits: 4****Instructor: Prof. B.P. Sanjay****Class timings: Tuesdays: 9-11 am; Thursdays: 9.00—11.00 am****Office hours: Tuesdays and Thursdays 12—1pm (or by appointment)**

Please note that this is an optional course. The course will be offered if there is a minimum registration of 10 and will not be offered if the registration is less than 5.

Course Description

Trade and Commerce, expansion, control and empire building including colonization are processes that are described as precursors to globalization. Communications in the broadest sense to include technologies and techniques of transport followed by media related technologies such as print, telegraph, broadcast and their variants are recognized as key variables in such efforts. “Global Village” is a cliché often used. It embeds interconnectivity and the power of communication and media. The dominant discourse is celebratory in nature. However, at all stages of the process and corresponding developments, there have been underlying criticism of domination, imperialism, hegemony, dependence, homogenization, intercultural issues and concerns etc. Such discourses are also contained in debates of wide spread asymmetry between and within nations. The relevance for this course is subsumed in such frameworks.

Globalisation is considered as an “inevitable reality”. Nations have to contend with the consequences and so-called advantages. There are critics and enthusiasts. Communication processes and Media as instruments/channels are considered as the backbone for facilitating globalization and therefore communication flows and media becomes a central focus of the course.

The course will address communications/media’s role and growth in the process of Globalisation by focusing both on the Institutions and content. One of the guiding frameworks for the course will be analysis of historical aspects of the constitution of world information and communication order and the debates thereof.

There will be three major themes that this course will address in a sequence. The context for the emergence of a call for a new world information and communication order will form the introductory base for the course which will be examined against the backdrop of colonization and the experience and concerns of “independent” nations. The issues raised within the framework of NWICO will constitute the reading material for this theme. The second theme that arises from the debates pertains to culture and the arguments that relate to notions of imperialism and autonomy. The search for and formulations of communication and media policies will be addressed as part of this theme. The third theme will be the contemporary responses where the conflicts, synergies and cooperation across state, market and civil society are discussed. Global media companies, scope for public service media institutions and the so-called global/local initiatives will be taken up for case study discussions. The three main themes and the discussions thereof will be spaced out during the 14 week instruction for the course. Supporting discourses with regard to dissent in matters of sports, pageants, trade and “manufactured dissent” will be addressed in the context of the nature and spread of networks and social media.

Macro issues addressed with regard to the global context will be specifically applied to the dynamics of communication and media flows within the country. Theoretical formulations across a few disciplines,

international agencies documentation and case studies will form the reading material. Reading list and other details will be provided to registered students.

Internal assessment is based on written short tests, presentations in group and individual mode and discussion of assigned reading texts/books.

Schedule

- First test: February 2, 2016
- Second presentation/reading text: February 25 and 27, 2016
- Third in class test or submission deadline for term paper: March 15, 2016.

Please note that attendance requirement as per university rules is 75 % and students having less than the prescribed attendance will not be allowed to write the end semester examinations.

The instructor will not be in a position to reschedule a make-up test or presentation for any student.

CM 560

Film Theory and Criticism

Credits: 4

Instructor: Dr. E. Sathya Prakash

Course Description:

This course is intended to (re)introduce Film to students as a subject of study and reflection. Apart from basic theories of Film, the course looks at the various movements and ideologies that enriched the study of films over the course of a century. This course will have lectures, screenings and seminars. A lot of films will be screened as part of the course. A list of relevant book chapters and articles will be given later for seminar presentations.

Course Texts:

1. Gianetti, Louis D., *Understanding Movies*, Prentice-Hall, NJ, 1976.
2. Nichols, Bill (Ed), *"Movies and Methods"*, Vols I and II, Seagull Books, Calcutta, 1993.
3. Andrew, Dudley J. *The Major Film Theories – An Introduction*, OUP, 2008.
4. Thorval, Yves, *Cinemas of India*, Macmillan, 2000.

Other Readings:

1. Nelmes, Jill (Ed), *An Introduction to Film Studies*, Routledge, 2007.
2. Easthope, Antony (ed), *Contemporary Film Theory*, Longman, 1993.
3. Roberge, Gaston, *The Subject of Cinema*, Seagull Books, Calcutta, 2005.

Grading and Evaluation: Students will be graded and evaluated on the basis of their performance in Internals and semester-end examination. Best two of the three internals will be considered for final grading.

a. Class Test	20 marks
b. Classroom Presentation	20 marks
c. Film Review	20 marks
d. End-Semester examination	60 marks
Total	100 marks
