



**MARIAN COLLEGE  
KUTTIKKANAM**

**(AUTONOMOUS)**

MAKING COMPLETE

**Syllabus for**

## **MA IN COMMUNICATION AND MEDIA STUDIES (MCMS)**

Under the Credit and Semester System

(w.e.f. 2021 Admissions)

**Affiliated to Mahatma Gandhi University, Kottayam**



**MARIAN COLLEGE KUTTIKKANAM AUTONOMOUS**

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## MEMBERS OF BOARD OF STUDIES IN COMMUNICATION AND MEDIA STUDIES (PG)

Sl. NO.	Category of Selection	Name & Designation	Official Address for communication with Phone No. & email address
1.	Chairman	Prof. M. Vijayakumar, (Director, MCMS)	Address: Former HoD, Department of Communication & Journalism, Kerala University, No.03 E, Mansions Shruti Apts, Kannammoola, Trivandrum 695 011  Mobile: 9446663178  Email Id: mvijay52@yahoo.co.in
2.	Faculty	Fr. Sobi Thomas (Asst. Professor & Coordinator, MCMS)	Address: Department of Communication and Media Studies, Marian College Kuttikkanam Autonomous, Peermade, Idukki 685 531  Mobile: 9744681411  Email Id: fr.soby@mariancollege.org
3.	Faculty	Dr Michael Puthenthara (Professor)	Address: Puthenthara, Velliappally PO, Pala 686574  Mobile: 9961344664  Email Id: michael.puthenthara@gmail.com
4.	Faculty	Eapen Alexander (Asst. Professor)	Address: Uppoottil House, Eravimangalam PO, Muttuchira, Kaduthuruthy, Kottayam, Kerala 686613  Mobile: 9633264208  Email Id: eapen.alexander@mariancollege.org
5.	Faculty	Aishwarya Pradeep (Asst. Professor)	Address: Uthrathil, Near SBI Bank Road, Thazhe Chowva, Kannur, 670 018  Mobile: 8075235922  Email Id: aishwarya.pradeep@mariancollege.org

6.	Faculty	Kaveri S (Asst. Professor)	Address: No. 17/6 TMA Street, Kammavar Chathiram Opp. House (1st floor), Sriperumbudur, Kanchipuram District 602 105  Mobile: 9500169974  Email Id: kaveri.s@mariancollege.org
7.	Subject Expert from Outside nominated by AC	R. Sreekandan Nair (Managing Director, 24 News & Flowers TV)	Address: Managing Director, 24 News, Flowers TV, Kadavanthra, Kochi  Mobile: 9846018089  Email Id: md@insightmediacity.com
8.	Subject Expert from Outside nominated by AC	Dr. N P Chandrasekharan News Director	Kairali TV, Thiruvananthapuram- 695034  Mob: 9447060178, npc@kairality.in
9.	Expert nominated by VC	Dr. Priya Pradeep (Asst. Regional Director, IGNOU Regional Centre Trivandrum)	Address: Asst. Regional Director, IGNOU Regional Centre Trivandrum, Rajadhani Building, Killippalam, Karamana P.O., Thiruvananthapuram 695 002  Mobile: 9495321789  Email Id: drpriyamol@gmail.com
10.	Meritorious Alumnus	Sruthy Sathyanath (Associate - Content development, Amazon)	Address: Sreyas House, Attappallom PO, Kumily, Idukki, 685509  Mobile: 8921195488  Email Id: sruthyhere18@gmail.com
11.	Representative from Industry/corporate sector or allied field nominated by Principal	P.V. Sunilkumar (Former Head - Photography & Videography, Vikram Sarabhai Space Centre, ISRO)	Address: 'SIVAPRIYA', CRA 184, Former Head (Photography & Videography) Vikram Sarabhai Space Centre, ISRO, Chadiyara, Poojappura, Thiruvananthapuram 695 012  Mobile: 9447470022  Email Id: sunilkumarisro@gmail.com
12.	Special invitees		

**MARIAN COLLEGE KUTTIKKANAM AUTONOMOUS**  
**REGULATIONS GOVERNING MASTER OF ARTS IN**  
**COMMUNICATION AND MEDIA STUDIES (MCMS) PROGRAMME**  
**UNDER THE CREDIT AND SEMESTER SYSTEM (CSS 2021)**

**1 SHORT TITLE**

1.1 These regulations shall be called Marian College Kuttikkanam Autonomous regulations for Master of Arts in Communication and Media Studies (MCMS) under the Credit and Semester System 2021.

**2 SCOPE**

2.1 The regulations provided herein shall apply to the Master of Arts in Communication and Media Studies (MCMS) programme, conducted by Marian College Kuttikkanam Autonomous with effect from 2021 admissions.

**3 TITLE OF THE PROGRAMME**

3.1 The title of the programme shall be **Master of Arts in Communication and Media Studies (MCMS)**.

**4 DEFINITIONS**

4.1 **Academic Bank Account** means an individual account with the Academic Bank of Credits opened and operated by a student, to which all academic credits earned by the student from course(s) of study are deposited, recognised, maintained, accumulated, transferred, validated, or redeemed for the purposes of the award of degree/diploma/certificates, etc. by an awarding institution.

4.2 **Academic Bank of Credits** means an academic service mechanism as a digital or virtual or online entity established by UGC with the approval of the Central Government, to facilitate students to become its academic account holders, thereby paving the way for seamless student mobility between or within degree-granting Higher Educational Institutions through a formal system of credit recognition, credit accumulation, credit transfers, and credit redemption to promote distributed and flexible teaching-learning.

4.3 **Assessment** is the process of collecting, recording, scoring, describing, and interpreting information about the outcome of the learning which is an ongoing process. (Ref. UGC Report in November 2019 on 'Evaluation Reforms in Higher Educational Institutions', page 8).

4.4 **"CADL"** is an acronym for 'Continuous Assessment for Deepening Learning'. This is a mandatory component for all taught courses and optional for other courses.

4.5 **"CARS"** is an acronym for 'Continuous Assessment for Research Skills'. This is a mandatory component for all taught courses and optional for other courses.

4.6 **College** means Marian College Kuttikkanam Autonomous, Kerala.

4.7 **College Continuous Assessment Coordinator** is a faculty member nominated by

the Principal to coordinate the continuous assessment undertaken by various departments within the college. They shall be ex-officio member to the college level examination committee.

4.8 **Continuous Assessment (CA)** is a continuous feedback to the scholar through examinations, assignments etc., which assess the academic progress of the scholar during the semester.

4.9 **Continuous Assessment Coordinator (CAC)** is a faculty member nominated by the department council to coordinate the continuous assessment activities undertaken in the department.

4.10 **Courses:**

- a) **Core Course:** A course, which should compulsorily be studied by a candidate as a core requirement is termed as a Core course.
- b) **Core Elective:** courses are those offered by the main discipline/subject of study which are Discipline Specific Electives.
- c) **Open Elective Course:** is an elective course chosen generally from an unrelated discipline/subject, with an intention to seek exposure. A core course offered in a discipline/subject may be treated as an elective by other discipline/subject and vice versa and such electives may also be referred to



as open elective courses.

- d) **Skill Enhancement Electives Courses** are those courses chosen from a pool of courses designed to provide value-based and/or skill-based knowledge
- e) **Ability Enhancement Electives Courses** are the courses based upon the content that leads to Knowledge enhancement; i. Environmental Science and ii. English etc. These are mandatory for all disciplines.

4.11 **Course Code** means a unique alphanumeric code assigned to each course of a programme.

4.12 **Course Outcomes (CO)** are statements that describe what students should be able to do at the end of a course.

4.13 **Credit** means the standard methodology of calculating one hour of theory or one hour of tutorial or two hours of laboratory work, per week for a duration of a semester (13-15 weeks) resulting in the award of one credit; which is awarded by a higher educational institution on which these regulations apply; and, Credits' for internship shall be one credit per one week of internship, subject to a maximum of six credits.

4.14 **Credit-accumulation** means the facility created by Academic Bank of Credits in the Academic Bank Account opened by students in order to transfer and consolidate the credits earned by them by undergoing Courses.

4.15 **Credit Point (CP)** of a course is the value obtained by multiplying the grade point (GP) by the Credit (Cr) of the course ( $CP = GP \times Cr$ ).

4.16 **Credits-recognition** means the credits earned through a registered Higher Educational Institution and transferred directly to the Academic Bank of Credits by such Higher Educational Institution.

4.17 **Credit-redemption** means the process of commuting the accrued credits in the Academic Bank Account of the students maintained in ABC for the purpose of fulfilling the credits requirements for the award of Degrees or Diplomas or Certificates or Course work for Ph.D. programme etc., by the registered degree-awarding Higher Educational Institutions.

4.18 **Credit-transfer** means the mechanism by which the Registered Higher Educational Institutions are able to receive or provide prescribed credits to individual Academic Bank Accounts in adherence to the University Grants

Commission credit norms for the 'course/s' undertaken by students enrolled in any Registered Higher Education Institution within India.

4.19 **Cumulative Grade Point Average (CGPA)** is the value obtained by dividing the sum of credit points of all the courses taken by the student for the entire programme by the total number of credits and shall be rounded off to two decimal places. CGPA determines the overall performance of a student at the end of the programme.

4.20 **Department** means the Post Graduate Department of Communication and Media Studies, Marian College Kuttikkanam Autonomous offering a programme of study approved by the College as per the rules.

4.21 **Department Council** means the body of all regular faculty members of a Department in the College. Regular faculty members from another department taking a course in the said department can be special invitees.

4.22 **Duration of Programme** means the period of time required for the conduct of the programme. The duration of MCMS programme shall be 4 semesters spread over two academic years.

4.23 **Elective/Optional Course** is a course that leads to specialization in a given discipline.

4.24 **Evaluation** is the process of making judgments based on evidences and interpretations gathered through examination and assessment and on the basis of agreed upon criteria. (Ref. UGC Report in November 2019 on 'Evaluation Reforms in Higher Educational Institutions' page 8)

4.25 **Examination** is a quantitative measure of learner's performance and is held at the end of the academic session or semester. (Ref. UGC Report in November 2019 on 'Evaluation Reforms in Higher Educational Institutions' page 8)

4.26 **Extra Credits** are additional credits awarded to a student over and above the minimum credits required for a programme.

4.27 **Grace Grade Points** mean grade points awarded to course(s), as per the orders issued from time to time, in recognition of meritorious achievements of

a student in NCC/NSS/Sports/Arts and cultural activities or such other similar areas. It is also awarded to students with learning disabilities as per government norms.

4.28 **Grade Point (GP)** means the numeric weightage attached to each letter grade (Ref. UGC Report in November 2019 on 'Evaluation Reforms in Higher Educational Institutions' page 8)

4.29 **Internship** is a period of time during which a student works for a company or organization in order to get experience of a particular type of work or research.

4.30 **Letter Grade or 'Grade'** for a course is a letter symbol which indicates the broad level of performance of a student in a course.

4.31 **Non-Credit Course** is a course for which no credits are awarded. The result of the Non-credit course shall be either 'Pass' or 'Fail'.

4.32 **Parent Department** means the Department in which a student has joined for a degree or diploma or a certificate programme.

4.33 **Plagiarism** is the unreferenced use of other authors' material in projects/dissertations/assignments etc. and is a serious academic offence.

4.34 **Programme** is a collection of courses in which a student enrolls and which contributes to meeting the requirements for the awarding of one or more Certificates/

Diplomas/ Degrees. (Ref. UGC Report in November 2019 on 'Evaluation Reforms in Higher Educational Institutions' page 9)

4.35 **Programme Core Course** means a course having credit and that the students admitted to a particular programme must successfully complete to receive the Degree and which cannot be substituted by any other course.

4.36 **Programme Credit** means the total credit of the MCMS Programme, i.e. 80 credits.

4.37 **Programme Outcomes (PO)** are what knowledge, skills and attitudes a graduate should have at the time of graduation.

4.38 **Programme Specific Outcomes (PSO)** are statements that describe what

the graduates of a specific programme should be able to do.

4.39 **Project** means a regular study undertaken in the college / appropriate institute/ organization under the supervision of a faculty member in the parent department.

4.40 **Repeat Course** is a course that is repeated by a student for having failed in that course in an earlier registration.

4.41 **Semester** means a term consisting of 90 working days, inclusive of tutorials, examinations and other academic activities.

4.42 **Semester End Examination (SEE)** is the examination conducted at the end of the semester for a course.

4.43 **Semester Grade Point Average (SGPA)** is the value obtained by dividing the sum of credit points (CP) obtained by a student in the various courses taken in a semester by the total number of credits taken by them in that semester. The grade points shall be rounded off to two decimal places. SGPA determines the overall performance of a student at the end of a semester.

4.44 **Seminar** means a discourse by a student, expected to train them in self-study, through original contributions and discussions by availing materials including e- resources.

4.45 **SWAYAM (Study Webs of Active-learning for Young Aspiring Minds)** is a programme initiated by Government of India and designed to provide best teaching learning resources to all.

4.46 **Taught Course** is a course supported by class room seminars and lectures.

4.47 **Tutorial** means a class to provide an opportunity to interact with students at their individual level to improve their performance.

4.48 **Weight** is a numeric measure assigned to the assessment units of various components of a course of study

4.49 **Weighted Grade Point Average (WGPA)** is an index of the performance of a student in a course. It is obtained by dividing the sum of the weighted grade points by the sum of weights. WGPA shall be obtained for CA and SEE separately and then the combined WGPA shall be obtained for each course.

4.50 **Workshop** means a smaller session of dedicated learning, conducted with or without the help of an external resource person(s) intended to impart specific skills to participants.

4.51 Words and expressions used but not defined in these regulations shall have the meaning assigned to them in the examination manual of the college or other competent statutory bodies.

\* **They:** The singular they is used as an inclusive and unbiased third person pronoun in order to include all genders.

## 5 PROGRAMME STRUCTURE

5.1 Students shall be admitted to the Master of Arts in Communication and Media Studies (MCMS) Programme under the Faculty of Social Sciences.

Name of the Programme	Master of Arts in Communication and Media Studies
The medium of instruction and examination	English
Programme Duration	Four semesters over a period of two academic years
Total credits required for the successful completion of the programme	80
Minimum attendance required for writing the exam	75%
Working Hours / Semester	450 hours
Working days / Semester	90 days

5.2 The medium of instruction and examination shall be English.

### 5.3 Internship/Project

5.3.1 Project shall be carried out under the supervision of a faculty member of the Communication and Media Studies Department.

5.3.2 A candidate may, however, in certain cases be permitted to work on the project in an Industrial / Research Organization / Institute on the recommendation of the Supervisor.

5.3.3 There should be appropriate continuous assessment of the progress of the projectwork.

5.3.4 The grade and credit for the semester programme project/ internship should be entered in the grade card issued by the College.

5.4 **Comprehensive Viva-Voce** shall be conducted at the end of the fourth semester which covers questions from all courses in the programme.

## **6 ATTENDANCE**

6.1 The minimum requirement of aggregate attendance during a semester for appearing at the Semester End Examination shall be 75%. Condonation of shortage of attendance to a maximum of 10% in a semester can be given only once during the whole period of MCMS programme, subject to the fulfillment of procedure by the applicant.

6.2 If a student represents the College, University, State or Nation in Sports, NCC, NSS or Cultural or any other officially sponsored activities such as College Union / University Union activities, the student shall be eligible to claim the attendance for the actual number of days participated, subject to a maximum of 10 days in a semester based on the specific recommendations of the Head of the Department.

6.3 A student who does not satisfy the requirements of attendance shall not be permitted to appear for the Semester End Examinations.

6.4 Those students who are not eligible even with condonation of shortage of attendance shall repeat the semester along with the junior batches, if permitted.

## **7 BOARD OF STUDIES AND COURSES**

7.1 The Board of Studies for MCMS shall design all courses of the programme.

7.2 The Board shall design and introduce new courses, modify, re-design, and replace any existing courses with new/modified courses to facilitate better exposure and training for the students.

7.3 The syllabus of a course shall include the title of the course, course outcomes, instructional hours, the number of credits, and reference materials.

7.4 Each course shall have a unique alphanumeric code to represent the course.

7.5 Every programme conducted under the Credit and Semester System (CSS) shall be monitored by the Academic Council of the College.

## **8 REGISTRATION**

8.1 A student shall be permitted to register for the programme at the time of admission.

8.2 A student who has registered for the programme shall complete the programme within a maximum of eight continuous semesters from the date of commencement of the programme.

## **9 ADMISSION**

9.1 The admission to the MCMS programme shall be as per the rules and regulations of the College.

9.2 The eligibility criteria for admission shall be as announced by the College from time to time and published in the prospectus/website of the college.

9.3 Candidates admitted to the MCMS programme under Credit and Semester System (CSS) shall be required to have passed any undergraduate Degree Examination of any recognized University or authority by the Mahatma Gandhi University, Kottayam as equivalent thereto with a minimum of 50% marks/CGPA score of 1.80 or equivalent grade.

9.4 Separate rank lists shall be drawn up for reserved seats as per the existing rules of reservation by the state and published.

9.5 The college shall make available a list of all programmes offered by the college in the prospectus/website.

## **10 SELECTION CRITERIA**

10.1 Selection of the students is made based on the rank list prepared as per existing rules of reservation by the State.

10.2 The merit mark will be the cumulative score of marks obtained in the qualifying examination, college entrance test, and personal interview.

10.3 For the preparation of the final rank list, the total marks shall be calculated

out of 200. The breakup of marks shall be Qualifying Examination: 50 marks, Entrance Test: 75 marks, and Personal Interview: 75 marks.

## **11 PROMOTION**

11.1 The promotion of a student is governed by the examination manual of the college.

11.2 A student having 75% attendance and who fails to register for the examination of a particular semester will be allowed to register notionally and is promoted to the next semester, provided the application for notional registration shall be submitted within 15 days from the commencement of the next semester.

## **12 EXAMINATION, EVALUATION, AND GRADING**

12.1 The Department shall ensure that the college examination calendar is strictly followed.

12.2 There shall be provision for credit transfer subject to conditions specified in the examination manual of the College.

12.3 **Evaluation:** The evaluation scheme for each course shall contain two parts; **(a) Continuous Assessment (CA) and (b) Semester End Examination (SEE)**. The ratio between CA and SEE is 2:3 in all taught courses.

12.4 CA and SEE shall be in direct grading for the MCMS programme as per regulations in force in Mahatma Gandhi University, Kottayam.

12.5 Direct Grading for CA and SEE shall be based on 6 letter grades (A+, A, B, C, D, and E) with numerical values of 5, 4, 3, 2, 1, and 0 respectively.

12.6 Grade Point Average (GPA): CA and SEE components are separately graded and the combined grade point with weightage 2 for CA and 3 for SEE shall be applied to calculate the GPA of each course. Letter grades shall be assigned to each course based on the categorization provided below.



Grade	Grade point	Range
A+	5	4.50 to 5.00
A	4	4.00 to 4.49
B	3	3.00 to 3.99
C	2	2.00 to 2.99
D	1	0.01 to 1.99
E	0	0.00

**12.7 Continuous Assessment (CA):** The CA shall be based on a predetermined transparent system involving periodic tests, assignments and seminars (CARS and CADL) in respect of taught courses and based on tests, lab skill/records and viva in respect of practical courses. The weight assigned to various components for CA is as follows.

**12.7.1 Components of Continuous Assessment:**

All three components of the Continuous Assessment are mandatory for taught courses.

**For Taught Courses:**

Component	Assessment Criteria		Weight
1	Continuous Assessment Tests (CAT)	CA1	2.5
		CA2	3.75
		CA3	3.75
2	Continuous Assessment for Research Skills (CARS)		5
3	Continuous Assessment for Deepened Learning (CADL)		5
Total			20

### **13 SEMESTER END EXAMINATION (SEE)**

13.1 There shall be a Semester End Examination of 3 hours duration for all the taught courses.

13.2 A question paper for the taught course may contain five essay-type questions based on the course outcomes with six weights each.

13.3 Evaluation of Internship Report and Project shall be conducted by the Department immediately after the completion of the internship and project work.

13.4 Comprehensive Viva Voce at the end of the fourth semester shall be conducted by two examiners, of which one shall be an external examiner.

13.5 To ensure transparency of the evaluation process, the CA grades awarded to the students in each course in a semester shall be published before the commencement of SEE.

13.6 **Minimum Grades in CA Evaluation:** Minimum Grade in CA Evaluation: A student shall secure minimum C Grade for CA of a course to appear for the SEE of that particular course. Those who failed to achieve minimum C Grade (2 Grade Points) in CA and consequently lost the chance to appear for the SEE, shall be given an opportunity to improve their CA before the conduct of the Save a Semester Examination. For the CA improvement at this stage a student cannot repeat all the CA components, but could appear only for the CA Tests (CA1, CA2 and CA3 only). In case of failure to obtain the required pass grade in the CA retest as explained above, a student can appear for supplementary CA Tests along with the junior batch.

13.7 For all semesters, Semester Grade Point Average (SGPA) with letter grades is given (CA+SEE) as below:

**13.7.1 Semester Grade Point Average (SGPA)\***

Range	Grade	Indicator
4.50 to 5.00	A+	Outstanding
4.00 to 4.49	A	Excellent
3.50 to 3.99	B+	Very good
3.00 to 3.49	B	Good (Average)
2.50 to 2.99	C+	Fair
2.00 to 2.49	C	Marginal (Pass)
Up to 1.99	D	Deficient (Fail)

\* The grading system will change in accordance with the amendments made by regulations from time to time in Mahatma Gandhi University, Kottayam.

**13.7.2. Grades for the Programme (CGPA) are given below**

Range	Grade	Indicator
4.50 to 5.00	A+	Outstanding
4.00 to 4.49	A	Excellent
3.50 to 3.99	B+	Very good
3.00 to 3.49	B	Good (Average)
2.50 to 2.99	C+	Fair
2.00 to 2.49	C	Marginal (Pass)
Up to 1.99	D	Deficient (Fail)

\* The grading system will change in accordance with the amendments made by regulations from time to time in Mahatma Gandhi University, Kottayam.

**13.8 Minimum Grade in CA Evaluation:** A student shall secure minimum C Grade for CA of a course to appear for the SEE of that particular course. Those who failed to achieve minimum C Grade (2 Grade Points) in CA and consequently lost the chance to appear for the SEE, shall be given an opportunity to improve their CA before the conduct of the Savea Semester Examination. For the CA improvement at this stage a student cannot repeat all the CA components, but could appear only for the CA Tests (CA1, CA2 and CA3 only). In case of failure to obtain the required pass grade in the CA retest as explained above, a student can appear for supplementary CA Tests along with the junior batch.

**13.9 Credit Point (CP)** of a course is calculated using the formula:

$$CP = Cr \times GP, \text{ where } Cr = \text{Credit}; GP = \text{Grade point}$$

**13.10 Semester Grade Point Average (SGPA)** of a Semester is calculated using the formula:  $SGPA = TCP / TCr$ , where TCP = Total Credit Point of that semester =  $\sum^n CPI$

$$TCr = \text{Total Credit of that semester} = \sum^n Cr_i \text{ Where } n \text{ is the number of courses in}$$

that semester.

**13.11 Cumulative Grade Point Average (CGPA)** of a Programme is calculated using the formula:  $CGPA = \frac{\sum(TCP \times TCr)}{\sum TCr}$  / GPA shall be round off to two decimal places

**13.12 Pattern of Questions:** Questions shall be set to assess knowledge acquired, standard, and application of knowledge in new situations, critical evaluation of knowledge and the ability to synthesize knowledge. The pattern of questions for SEE shall be as follows:

Nature of questions	Number of questions to be answered	Weight for each question	Total Weight
Five questions with <b>Either Or</b> options e.g. 1(A) Or 1 (B)	5	6	30

- Each question may or may not contain sub-divisions.
- If a question contains sub-divisions, the total weight for all the sub-divisions together shall be 6.
- The ***Either Or*** questions within a question shall measure the same outcomes.
- The question paper of a course shall be set in such a way that all five questions cover all the modules and assess all outcomes defined for the course.
- A question may measure multiple outcomes.
- The question shall be prepared in such a way that the answers can be awarded A+, A, B, C, D, E grades.

## **14 AWARD OF DEGREE**

14.1 The successful completion of all the courses with a minimum of 'C' grade shall be the requirement for the award of degree by the Mahatma Gandhi University, Kottayam.

## **15 ONE TIME BETTERMENT OPTION**

A candidate will be permitted to improve the CGPA of the programme within a continuous period of four semesters immediately following the completion of the programme allowing only once for a particular semester. The CGPA for the betterment appearance will be computed based on the SGPA secured in the original or betterment appearance of each semester whichever is higher.

If a candidate opts for the betterment of CGPA of a programme, they have to appear for the SEE of the entire semester(s) excluding practicals/ project / comprehensive viva. One-time betterment option is restricted to students who have passed in all courses of the programme at the regular (first) appearance.

## **16 EXTRA CREDIT FOR SWAYAM COURSES**

16.1 All students are encouraged to pursue SWAYAM course from <https://swayam.gov.in/> and obtain extra credits.

16.2 After successful registration of SWAYAM courses, students shall inform in writing to the Faculty Advisor concerned. The Faculty Advisors shall furnish the consolidated details to the HoD and the HoD shall forward the details to the Controller of Examinations.

16.3 The extra credits obtained from SWAYAM course will be shown in the consolidated mark sheet/grade sheet provided the proof of successful completion is submitted to the Controller of Examination before the commencement of the final semester-end examination.

## **17 TRANSITORY PROVISION**

Notwithstanding anything contained in these regulations, the Principal of the College shall, for a period of two years from the date of coming into force of these regulations, have the power to provide by the order that these regulations shall be applied to any programme with such modifications as may be necessary.

## **INTRODUCTION TO MCMS PROGRAMME**

The two-year MA in Communication and Media Studies (MCMS) programme aims at endowing students with a rich hybrid of talents in disciplines related to communication and media studies. The department would provide facilities for audio-visual production and editing for all media to enable the students to learn the craft of media production in a professional environment aided by a team of professionally competent academicians. The programme aims at imparting hands-on experience in presenting and producing programmes for the media with a social focus.

Emphasis will be placed on practical components so as to facilitate students to acquire technical know-how in video production, advertising, corporate communications, print and broadcast journalism, photography, digital media, public relations etc. The mission of the department is to produce a dynamic community of multi-tasking media practitioners with distinctive acumen. The course also intends to help students acquire an all-round perspective and clarity of understanding in the discriminative and effective use of techniques in designing audio-visual contents and print texts for the media.

### **PROGRAMME OUTCOMES (PO)**

- 1) Domain knowledge
- 2) Communicative competence
- 3) Proficiency in using modern technologies
- 4) Reflective response to ethical and social issues
- 5) Sustainability values
- 6) Critical thinking and problem solving
- 7) Entrepreneurship and leadership
- 8) Team work
- 9) Self-Directed and life-long learning

## **PROGRAMME SPECIFIC OUTCOMES (PSO)**

On the successful completion of the MCMS programme, the students will be able to:

- PSO1:** gather and disseminate the news through various media like print, radio, television, and internet;
- PSO2:** create, edit and design content for digital media in a professional environment;
- PSO3:** conceive an idea, shoot and edit video-based fictional and non-fictional content, including radio and television commercials for broadcast;
- PSO4:** coordinate and manage brand image through effective application of Public Relations and Corporate Communication; and
- PSO5:** identify and respond to the various legal and ethical issues that concern the field of communication and media studies.

## **TEACHING METHODOLOGY**

In teaching communication, an interactive method is adopted as it is the best method and more preferable to lecture - only method. Therefore, all classes are unavoidably interactive where students are encouraged to express themselves creatively. Papers in communication skills comprise theory and application sessions separately and their assessments are also based on both. Teaching methodology is wide-ranging and is adapted to the subject. Generally, we follow an assortment of teaching methods like lecture-demonstrations, seminars and symposium presentations by the faculty members as well as students, class discussions, panel discussions, brainstorming sessions, teaching and teaching criticism by peers, voice delivery exercises, shooting and production exercises and meet-the-master's programme are also part of the teaching methodology.

## **EVALUATION METHODS**

In any given course a part of internal assessment of students is based on their creative and participative contributions in the class. Practical and research capabilities are evaluated on a timely basis. Peer criticism and peer evaluation,



under the guidance of an instructor, are powerful skills that the students can learn. Students also evaluate the teaching method(s) employed by the faculty member, either by open sharing or by feedback. This helps faculty members to improve their teaching methods as per the suggestions from the students.

## **PEDAGOGY**

The pedagogy adopted for the curriculum transaction consists of:

- Lectures and seminars
- Case studies
- Flipped classrooms
- Contextual learning
- Presentations
- Expert lectures
- Industrial visits
- Practical sessions
- Special training and workshops
- Internships
- Technical sessions and lab hours

### SCHEME AND SYLLABUS OF MCMS PROGRAMME

Semester	Course code	Name of the Courses	Hours/ Week	Credit	Total Credit/ Sem.
SEMESTER I	PMS2101	Paradigms of Communication	4	4	21
	PMS2102	Print Media Journalism	5	4	
	PMS2103	Introduction to Film Studies	5	4	
	PMS2104A	Creative Writing for Media (Elective)	3	3	
	PMS2104B	Sports Journalism (Elective)			
	PMS2104C	Science and Environmental Journalism (Elective)			
	PMS2105	Photography (Practical)	4	3	
	PMS2106	Print Media Productions (Practical)	4	3	
	PMS2107	Technical Writing (Non-credit)			
SEMESTER II	PMS2108	Television Journalism and News Production	5	4	21
	PMS2109	Communication Research	5	4	
	PMS2110	Advertising Concepts and Practice	4	4	
	PMS2111A	Intimate Journalism (Elective)	4	3	
	PMS2111B	Magazine Journalism (Elective)			
	PMS2111C	Film Curation (Elective)			
	PMS2112	Videography and Video Editing (Practical)	5	4	
	PMS2113	Internship Practice I		2	
	PMS2114	News Reading and Compering (Non-credit)			
SEMESTER III	PMS2115	Radio Programme Production	4	3	21
	PMS2116	Public Relations and Corporate Communication	4	3	
	PMS2117	Development Communication	4	3	
	PMS2118A	International Communication (Elective)	4	3	
	PMS2118B	Event Management (Elective)			
	PMS2118C	Digital Media Marketing (Elective)			
	PMS2119	Multimedia Production (Practical)	3	3	
	PMS2120	Travel Vlogs (Practical)	3	3	
	PMS2121	Sound Designing (Practical)	3	3	
PMS2122	Grooming for Media (Non-credit)				
SEMESTER IV	PMS2123	Media and Aesthetics	3	2	17
	PMS2124	Media Laws and Ethics	4	3	
	PMS2125	Film Theories	4	3	
	PMS2126	Short Film and Documentary Production (Practical)	4	2	
	PMS2127	Dissertation	10	3	
	PMS2128	Comprehensive Viva Voce		2	
	PMS2129	Internship Practice II		2	
	PMS2130	Massive Open Online Course (Non-credit)			
		Total Credits		80	80
	PMS2131	Value-Added Course – Performing and Production Arts	Total Hours - 30		



# **SEMESTER I**

### PMS2101: PARADIGMS OF COMMUNICATION

Semester	Credits	Weights		Instructional Hours	Course Type
I	4	CA	SEE	72	Core - T
		20	30		

#### Course Description:

The course envisages a comprehensive approach to the dynamics of human communication in principle and practice. It helps to understand the role of communication as a problem solver in divergent social situations, at personal and collective levels. It also envisages the development of communication skills.

#### Course Outcomes:

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

<b>PMS2101.CO1:</b>	acquire skills to demonstrate, with examples, communication as 'sharing' in different life situations;
<b>PMS2101.CO2:</b>	identify barriers to communication and suggest remedies to minimise them;
<b>PMS2101.CO3:</b>	ability to categorise different levels of communication in practice;
<b>PMS2101.CO4:</b>	evaluate the impact resulting from the absence of communication on a live-alone individual; and
<b>PMS2101.CO5:</b>	describe a situation in which the role of information and persuasion of communication is admirably executed.

#### Course Modules:

##### Module I: Key Ideas in Communication

(10 hours)

Evolution of communication – functions of communication – types of communication – process and elements of communication – communication barriers – listening – 7Cs in communication.

**Module II: Communication Models****(25 hours)**

Perception and communication – Shannon and Weaver – Schramm – SMCR – Frank Dance and others – transactional model – Johari window.

**Module III: Concepts in Communication****(15 hours)**

Impact of opinion leaders – concept and models of gate keeping – cognitive consistency – cognitive dissonance, communication process – exposure, retention, recall – demassification.

**Module IV: Communication Philosophies****(15 hours)**

Major and minor theories of communication – magic bullet theory – agenda-setting theory – cultivation theory – the spiral of silence – media dependency – social learning – uses and gratification – catharsis theory – new media.

**Module V: Communication Trends****(10 hours)**

Contemporary communication – participatory communication – communication and social change – formation of public opinion – impact of technology (ICT) on communication – social media communication.

**REFERENCE:**

1. Denis McQuail (2010, 6<sup>th</sup> edition), **McQuail's Mass Communication Theory**, New Delhi: Sage Publications Ltd.
2. John Vivian (2016, 12th edition), **The Media of Mass Communication**, London: Pearson.
3. Keval J Kumar (2011, 4th edition), **Mass Communication in India**, Ahmedabad: Jaico Publishing House.
4. Margaret H. DeFleur and Melvin Defleur (2009), **Mass Communication Theories: Explaining Origins, Processes, and Effects**, New York: Routledge.
5. Marshall McLuhan (1994), **Understanding Media: The Extensions of Man**, New York: MIT Press.
6. Seema Hasan (2013, 2<sup>nd</sup> edition), **Mass Communication: Principles and Concepts** New Delhi: CBS Publishers and Distributors Ltd.

## PMS2102: PRINT MEDIA JOURNALISM

Semester	Credits	Weights		Instructional Hours	Course Type
I	4	CA	SEE	90	Core - T
		20	30		

### Course Description:

When several boundaries which separate different types of media are converging into a digital mediascape a journalist becomes a multitasker working with speed and precision in various media platforms. This course is intended to familiarise the basic concepts of news and how to utilise new digital devices in the collection and presentation of information.

### Course Outcomes:

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

<b>PMS2102.CO1:</b>	demonstrate a comprehensive understanding of the different news factors in the existing socio-cultural environment;
<b>PMS2102.CO2:</b>	apply news gathering techniques for print media;
<b>PMS2102.CO3:</b>	create content for print media and interpret its meaning;
<b>PMS2102.CO4:</b>	attain technical competence to use the software in editing and designing the content; and
<b>PMS2102.CO5:</b>	evaluate the historical and contemporary journalistic practices and content.

### Course Modules:

#### Module I: Introduction to Print Media Journalism (10 hours)

Nature and scope – journalism as a craft, profession, and industry – news elements/factors – role and responsibilities of a journalist in a social system.

## **Module II: News Gathering Techniques (20 hours)**

Familiarisation of news gathering techniques through reporting of news beats – actual incidents and interviews – familiarisation of news operations in news bureau and news desk – familiarisation of the journalistic glossary.

## **Module III: News Writing, Designing, and Analysis (25 hours)**

Writing, editing, headlining, and designing of news – various styles of reporting – guided analysis of selected stories – ethics in reporting.

## **Module IV: Software for Editing and Designing (25 hours)**

Typing and word processing exercises and familiarisation of edit and page design software – the creation of tables, charts, infographics, and other visual elements – photo editing.

## **Module V: Status of Print Media (10 hours)**

Major milestones in the global history of print media – the concept of fourth and fifth estates – emerging concepts and trends in print media reporting (adversarial journalism, advocacy journalism, advertorials, cheque book journalism, embedded journalism, gonzo journalism, lapdog journalism, hyperlocal journalism, diasporic journalism – media convergence and fragmentation – media monopoly – future of the newspaper in the digital age.

### **REFERENCE:**

1. Harold Evans (1984), **Newman's English, Handling Newspaper Text, News Headlines, Pictures on a Page and Newspaper Design (in 5 volumes)**, London, National Council for Training of Journalists.
2. Melvin Mencher (2007), **News Reporting and Writing**, London, Oxford University Press.
3. Bob Franklin and Martin Hamer (2006), **Key Concepts in Journalism Studies**, New Delhi, Vistaar Publications.
4. Ambrish Saxena (2007), **Fundamentals of Reporting and Editing**, New Delhi, Kanishka Publishers.
5. Paul V Sheehan (1972), **Reportorial Writing**, New York, Chilton Books.



6. Edward J Friedlander and John Lee (2011), **Feature Writing: The Pursuit of Excellence**, New Delhi, PHI Learning,
7. James Glen Stovall (2006), **Writing for the Mass Media**, New Delhi, Pearson.
8. John Vivian (2012), **The Media of Mass Communication**, New Delhi, Pearson.
9. Seema Hasan (2010), **Mass Communication: Principles and Concepts**, New Delhi, CBS Publishers.
10. KM Shrivastava (2015), **News Reporting and Editing**, New Delhi, Sterling Publishers.
11. John Bender Lucinda Davenport and others (2011), **Reporting for the Media**, London.
12. Bruce D Itule and Douglas A Anderson (2006), **News Writing and Reporting for Today's Media** , New York, McGraw Hill.
13. Bill Kovach (2014, 3rd Edition), **The Elements of Journalism**, New York, Three Rivers Press.
14. Charanjit Ahuja and Bharat Hiteshi (2016), **Print Journalism: A Complete Book of Journalism**, Gurgaon.Partridge, Publishing.
15. V Vilanilam (2005), **Mass Communication in India: A Sociological Perspective**, New Delhi, Sage Publications.
16. M V Kamath (2009), **Professional Journalism**, Noida, Vikas Publication House.
17. M V Thomas (2014), **Malayalam Newspapers and the Freedom Movement in Kerala**, Kochi, Kerala Media Academy.
18. Nalini Rajan (2005), **Practicing Journalism: Values, Constraints, Implications**: New Delhi, Sage Publications.
19. Puthuppally Raghavan (2008), **Kerala Pathrapravarthana Charithram**: Thrissur, Kerala Sahitya Akademi.
20. Rangaswami Parthasarathy (2005), **Journalism in India: From the Earliest Times to the Present Day**, New Delhi, Sterling Publishers Pvt. Ltd.
21. Robin Jeffrey (2012), **Media and Modernity**, New Delhi, Orient Blackswan Private Limited.

### PMS2103: INTRODUCTION TO FILM STUDIES

Semester	Credits	Weights		Instructional Hours	Course Type
I	4	CA	SEE	90	Core - T
		20	30		

#### Course Description:

This course focuses on the study of the production, aesthetics, and history of the most important visual medium the cinema. Students will learn to evaluate the film narration and historical aspects of cinema.

#### Course Outcomes:

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

<b>PMS2103.CO1:</b>	evaluate cinema as a textbook;
<b>PMS2103.CO2:</b>	evaluate the film theories and movements;
<b>PMS2103.CO3:</b>	evaluate the popular, parallel, and regional films;
<b>PMS2103.CO4:</b>	evaluate current developments of popular cinema in India; and
<b>PMS2103.CO5:</b>	apply film studies to broader understanding and analysis of films.

#### Course Modules:

##### Module I: Elements of Film (15 hours)

Basic terminologies in use, basics of film techniques, the grammar of cinema – concepts of time, space, character, dialogue, music and sound effects – mise en scene – montage – various types of shots – editing: chronological editing, cross-cutting, continuity editing, continuity cuts, jump cuts, and match cuts.

##### Module II: A Brief History of World Cinema (25 hours)

Introduction to the history of world cinema – silent and sound films – a brief history of Indian cinema – characteristics of early Indian cinema – a brief history of major regional film industries – a brief history of Malayalam cinema – the evolution of film

language – cinema as a contemporary art form – major film genres: documentary, narrative, avant-garde, feature films, short films, thriller, melodrama, musical, horror, western, fantasy, animation, film noir, expressionist, historical, mythological and road movies – diasporic cinema – cinema and literature - adaptation of literary works into movies – stardom and star system – film studios.

### **Module III: Film Movements and Theories**

**(15 hours)**

Film theories: auteur theory, feminist film theory, Marxist film theory, post-colonial theory, post-structuralism theory, psychological film theory, soviet montage theory, and structuralist film theory – major film movements: German expressionism, French new wave, Italian neo-realism, new queer cinema, Indian new wave.

### **Module IV: Growth of Cinema**

**(20 hours)**

Major turning points and trends in Indian cinema: recent trends in film production in India, digital film production – the impact of the multiplex system, OTT platforms – globalisation of Indian cinema – major film organisations: FFSI, Children’s Film Society India – Films Division: CBFC, NFAI, NFDC, FTII, IFFK, IFFI, ICFFI, DFF, and KSFDC – Academy awards – Dadasaheb Phalke Award – JC Daniel Award – national and state film awards – film ethics: copyright issues – eminent personalities of world cinema – eminent personalities of Indian cinema – renowned filmmakers of Malayalam cinema.

### **Module V: Analysis of Movies**

**(15 hours)**

Technical analysis of a film: genre, premise, plot and sub-plots, theme, treatment and narrative structure, scene breakdowns, scripting, and screenplay, casting, music, technical tools, and artistic implements – Cabinet of Dr. Caligari (1919) – Battleship Potemkin (1925) – Modern Times (1936) – Bicycle Thieves (1948) – Breathless (1960) – Rashomon (1950) – Mother India (1957) – Patherpanchali (1955) – Elippathayam (1982), and Piravi (1989).

**REFERENCE:**

1. Andrew Dix, (2005), **Beginning Film Studies**, New Delhi: Viva Publishing.
2. David A Cook (2016), **A History of Narrative Film**, New York: W W Norton and Company.
3. David Bordwell and Kristin Thompson (1996), **Film Art: An Introduction**, New York: McGraw-Hill.
4. Gokulsing Moti and Dissanayake Wimal (1998), **Indian Popular Cinema: A Narrative of Cultural Change**, London: Trentham Books
5. James Monaco (1981), **How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media**, New York: Oxford University Press
6. Satyajit Ray (1994), **Our Films, Their Films**. London: Hyperion
7. Susan Hayward (2005), **Cinema Studies: Key Concepts**, London: Routledge
8. Yves Thoraval (2000), **The Cinemas of India**, Mumbai: Macmillan Publishers India

### PMS2104A: CREATIVE WRITING FOR MEDIA (ELECTIVE)

Semester	Credits	Weights		Instructional Hours	Course Type
I	3	CA	SEE	54	Elective - T
		20	30		

#### Course Description:

This course is designed to enhance the readability of print media through innovative factors of story narration. It introduces writing in various genres using creative exercises, assignments, workshops, and seminars intended to initiate literary writing.

#### Course Outcomes:

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

<b>PMS2104A.CO1:</b>	create unique content related to different media platforms;
<b>PMS2104A.CO2:</b>	create powerful headlines and captions;
<b>PMS2104A.CO3:</b>	create hyperlocal content for media;
<b>PMS2104A.CO4:</b>	create and maintain a blog; and
<b>PMS2104A.CO5:</b>	create and develop research and editing skills.

#### Course Modules:

##### **Module I: Introduction to Creative Writing (15 hours)**

Define the various elements of creative writing – familiarise the process of creative writing – formal and informal use of language for communication – perspectives of the writer and the reader.

##### **Module II: Writing for the Print Media (15 hours)**

Writing headlines – analysing newspaper articles– planning and writing a newspaper article – writing headlines – captions – leads and intros.

##### **Module III: Writing for Radio, Television, and Film (10 hours)**

Radio: understanding the language of radio presenters – planning a news list – writing script for a radio programme – Television: writing a script, finding the right story angle

– Film: writing a screenplay – writing a film review – adapting a short story to a screenplay.

**Module IV: Creative Writing in Other Forms (10 hours)**

Book reviews, film reviews, travelogues, memoirs, diary entry, biography, autobiography, blogs, advertisements, tourist brochure, and resume.

**Module V: Writing hyperlocal stories (10 hours)**

Familiarise hyper localism – analysing hyperlocal stories, and writing hyperlocal stories.

**REFERENCE:**

1. Linda Anderson (2006), **Creative Writing**, London: Routledge.
2. Janelle Adsit (2018), **Critical Creative Writing: Essential Readings on the Writer's Craft**, New York: Bloomsbury Academic.
3. Scott Barry Kaufman and James C Kaufman (2009), **The Psychology of CreativeWriting**, Cambridge: Cambridge University Press.
4. Richard Palmer (1993), **Write in Style, A Guide to Good English**, London: Routledge Study Guides.

### PMS2104B: SPORTS JOURNALISM (ELECTIVE)

Semester	Credits	Weights		Instructional Hours	Course Type
I	3	CA	SEE	54	Elective - T
		20	30		

#### Course Description:

This course aims to develop awareness among students on the importance of sports in a global paradigm. Sports have been a major source of revenue and have played an important role in sustaining the economy of world powers. The key aspects of sports journalism highlight the unassailable role it has played in informing people about worldwide trends in social issues apart from being a medium of entertainment.

#### Course Outcomes:

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

<b>PMS2104B.CO1:</b>	evaluate different sports and games;
<b>PMS2104B.CO2:</b>	create content based on sports data;
<b>PMS2104B.CO3:</b>	write sports content for print media;
<b>PMS2104B.CO4:</b>	produce sports content for broadcast media; and
<b>PMS2104B.CO5:</b>	prepare sports content for the new media.

#### Course Modules:

##### Module I: Introduction to Sports Journalism (10 Hours)

Definition of sports news – characteristics of a sports journalist – sports journalism: trends and theories.

##### Module II: Sports Journalism in Print Media (15 Hours)

Analysis of sports news – sports news for the newspaper – sports writing for magazines – design of sports pages.

**Module III: Sports Journalism in Broadcast Media (15 Hours)**

Sports journalism for radio – sports news in public and private broadcasting services – live telecast – sports channels and coverage of different sports.

**Module IV: Sports Journalism in New media (10 Hours)**

Sports journalism: digital age – various aspects of sports writing in new media – social media's influence on sports journalism – citizen journalism in sports.

**Module V: Key Terms and Rules of Different Sporting Events (10 Hours)**

Introduction to major sporting events – rules and key terms of different sporting events popular around the globe – major personalities in different sporting events.

**REFERENCE:**

1. Kathryn T Stofer (2019), James R. Schaffer, Brian A. Rosenthal, **Sports Journalism: An Introduction to Reporting and Writing**, Rowman and Littlefield, U K.
2. Abraham Aamidor (2003), **Real Sports Reporting**, Indiana University Press.
3. Phil Andrews (2005), **Sports Journalism: A Practical Introduction**, SAGE publication.
4. Thakur, K C (2010), **Sports Journalism**, New Delhi: Cyber Tech Publications.



## PMS2104C: SCIENCE AND ENVIRONMENTAL JOURNALISM (ELECTIVE)

Semester	Credits	Weights		Instructional Hours	Course Type
I	3	CA	SEE	54	Elective - T
		20	30		

### Course Description:

Studies on science and the environment have become a crucially relevant and important area at a time when climate change worries statesmen, scientists, and people at large. Here students learn how to tell impactful stories across platforms for a variety of audiences. The goal for emerging journalists is to better communicate science news; from wildlife biology to environmental health.

### Course Outcomes:

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

<b>PMS2104C.CO1:</b>	evaluate and create content based on science and environmental journalism;
<b>PMS2104C.CO2:</b>	evaluate the different trends in science and environmental journalism;
<b>PMS2104C.CO3:</b>	write scientific and environmental content for the print media;
<b>PMS2104C.CO4:</b>	produce scientific and environmental content for the broadcast media; and
<b>PMS2104C.CO5:</b>	create scientific and environmental content for the new media.

### Course Modules:

#### Module I: Ecosystem and Environmental Communication (15 hours)

Concept of the ecosystem: structure and functions of the ecosystem – biodiversity and its conservation – role of the individual in conservation of natural resources; Madhav Gadgil committee report – conservation initiatives in the community – introduction to environmental communication.

## **Module II: Environmental Journalism (10 hours)**

Environmental biography: purpose and relevance of environmental communication – genres – obstacles in the field of environmental journalism – environmental movements: Navdanya Movement, Chipko movement, Save Silent Valley movement, and Narmada Bachao Andolan movement – development alternatives.

## **Module III: Media and Science (10 hours)**

Science and society: communication of science to the public, public attitude about science stories – the role of media in public awareness of science – environmental issues and sustainable development – disaster management – the role of NGOs in environmental conservation.

## **Module IV: Nature writing (10 hours)**

Environmental literature – communicating science through media – writing environmental issues – qualities of a science and environmental reporter.

## **Module V: Covering Science and Environment (15 hours)**

Knowledge-based reporting – environmental advocacy through media – structuring the science beat: accuracy in reporting science and environmental news – ethics in science and environmental reporting – environment protection acts and rules in India.

### **REFERENCE:**

1. Anthony Wilson (2017), **Handbook of Science Communication**, New York: CRC Press.
2. David Warren Burkett (1973), **Writing Science News for Mass Media**, New York: Gulf Publishing Co.
3. Graham Chapman, Kevel J Kumar, Coroline Froser and Ivor Gober (1997), **Environmentalism and the Mass Media: The North/South Divide**, London: Routledge.
4. J V Vilanilam (1993), **Science Communication and Development**, New Delhi: Sage Publications.
5. Nicholas Russell (2009), **Communicating Science**, Cambridge: Cambridge University Press.

6. Ramachandra Guha (2016), **Environmentalism**, India: Penguin Random House.
7. Michael Puthenthara (2020), **Environmental Reflections**, Pala: Winco publishers.

## PMS2105: PHOTOGRAPHY (PRACTICAL)

Semester	Credits	Weights		Instructional Hours	Course Type
I	3	CA	SEE	72	Core - P
		20	30		

### Course Description:

This course covers basic concepts and practice of digital photography, including understanding and use of the camera, lenses, and other basic photographic equipment. The course will address aesthetic principles as they relate to composition, space, exposure, light, and colour.

### Course Outcomes:

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

<b>PMS2105.CO1:</b>	interpret the basics of photography;
<b>PMS2105.CO2:</b>	apply the exposure triangle in photography;
<b>PMS2105.CO3:</b>	apply framing and composition;
<b>PMS2105.CO4:</b>	apply the techniques of lighting in photography; and
<b>PMS2105.CO5:</b>	create and design a portfolio of work.

### Course Modules:

#### Module I: Introduction to Photography (15 hours)

Photography – definition and concept – a brief history of photography – scope of photography – types of photography – handling camera and tripod.

#### Module II: Basics of Photography (15 hours)

The type of cameras: SLR and DSLR – the structure of DSLR camera – three pillars of photography (exposure triangle): shutter speed, aperture, and ISO – white balance – lens: types and characteristics – focus, focal length, and depth of field– camera accessories – image formats: JPEG and RAW files.

**Module III: Framing and Composition****(10 hours)**

Definition of framing and composition – rules of composition: rule of thirds, golden triangle rule, centered composition, symmetry, leading lines, fill the frame, leave negative space, isolate the subject, rule of space (headroom and nose room), and experiment with bokeh.

**Module IV: Basics of Lighting****(15 hours)**

Characteristics of light: quantity or intensity of light, quality or hardness of light, colour or temperature of light and direction of light – the importance of light in photography – basic lighting techniques: three-point lighting – lighting equipment – natural light and artificial light – hard and soft light.

**Module V: Practical Photography****(20 hours)**

Indoor and outdoor photography practical sessions.

**EVALUATION PATTERN****Continuous Assessment**

- Continuous assessment will consist of four assignments.
- All the assignments are to be submitted in the Moodle platform.
- The students are required to submit the first assignment on or before the end of the third week from the commencement of the semester; the second assignment before the sixth week; the third assignment before the ninth week and the fourth assignment before the twelfth week.
- The maximum weights awarded for each assignment shall be decided by the faculty in charge in accordance with the course outcomes.
- The assignments are for the attainment of course outcomes.
- The attainment of course outcomes will be evaluated based on technical expertise, quality of the work, application of the equipment, and timely submission.

- The weight distribution of course outcomes:

<b>Course outcomes</b>	<b>Weights</b>
CO1	4
CO2	4
CO3	4
CO4	4
CO5	4
<b>Total</b>	<b>20</b>

### **Semester End Assessment**

- A practical examination followed by viva-voce will be conducted to evaluate the attainment of course outcomes.
- A viva voce will be conducted by three internal examiners including the faculty in charge selected by the department council.
- The weight distribution of course outcomes:

<b>Course outcomes</b>	<b>Weights</b>
CO1	6
CO2	6
CO3	6
CO4	6
CO5	6
<b>Total</b>	<b>30</b>

### **REFERENCE:**

1. Michael Freeman, **Black and White Photography: The Timeless Art of Monochrome in the Post - Digital Age** (2017), London: Ilex Press.
2. Bryan Peterson, **Learning to See Creatively: Design, Colour, and Composition in Photography** (3<sup>rd</sup> edition, 2015), New York: Amphoto Books.

3. Henry Carroll, **Photographers on Photography: How the Masters See, Think and Shoot**  
(2018) London: Laurence King Publishing.
4. Bruce Barnbaum, **The Art of Photography: A Personal Approach to Artistic Expression**  
(2017), New York: Rocky Nook.
5. Henry Carroll, **Read This If You Want to Take Great Photographs of People**  
(2015), London: Laurence King Publishing.

## PMS2106: PRINT MEDIA PRODUCTIONS (PRACTICAL)

Semester	Credits	Weights		Instructional Hours	Course Type
I	3	CA	SEE	72	Core - P
		20	30		

### Course Description:

This course is designed to provide the students an opportunity to learn different software programmes related to print media. They will be able to edit photos, design and layout pages for publication.

### Course Outcomes:

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

<b>PMS2106.CO1:</b>	apply the computer software for editing text and headlining;
<b>PMS2106.CO2:</b>	apply software for computer-assisted editing and proofreading;
<b>PMS2106.CO3:</b>	apply software for layout and design;
<b>PMS2106.CO4:</b>	create textual and visual content for news and features; and
<b>PMS2106.CO5:</b>	create a portfolio of photo editing and designing.

### Course Modules:

#### Module I: Introduction to Print Media Productions (10 hours)

Introduction to print media – copy editing and proofreading – standard size for various print media productions – guidelines for caption editing – setting headlines.

#### Module II: Introducing Typesetting Software (10 hours)

Page setting – font selection – table setting – inserting infographics and images – inserting citation and bibliography – inserting contents – introducing Malayalam typing software – Unicode.

#### Module III: Photo Editing Software (15 hours)

Introduction to photo editing software – format and resolution – exploring the toolbar – working with images – resizing and cropping images – understanding layers – titles – photo retouching – colour correction – creating special effects – exporting the work.



**Module IV: Page Design Software****(15 hours)**

Introduction to page design software – understanding toolbar – page layout and design – principles of layout.

**Module V: Practical Exercise****(25 hours)**

Producing weekly newsletters and newspapers.

**EVALUATION PATTERN****Continuous Assessment**

- Continuous assessment will consist of four assignments.
- All the assignments are to be submitted in the Moodle platform.
- The students are required to submit the first assignment on or before the end of the third week from the commencement of the semester; the second assignment before the sixth week; the third assignment before the ninth week and the fourth assignment before the twelfth week.
- The maximum weights awarded for each assignment shall be decided by the faculty in charge in accordance with the course outcomes.
- The assignments are for the attainment of course outcomes.
- The attainment of course outcomes will be evaluated based on technical expertise, quality of the work, application of the equipment, and timely submission.
- The weight distribution of course outcomes:

<b>Course outcomes</b>	<b>Weights</b>
CO1	4
CO2	4
CO3	4
CO4	4
CO5	4
<b>Total</b>	<b>20</b>

**Semester End Assessment**

- A practical examination followed by viva-voce will be conducted to evaluate the attainment of course outcomes.
- A viva voce will be conducted by three internal examiners including the faculty in charge selected by the department council.
- The weight distribution of course outcomes:

<b>Course outcomes</b>	<b>Weights</b>
CO1	6
CO2	6
CO3	6
CO4	6
CO5	6
<b>Total</b>	<b>30</b>

## PMS2107: TECHNICAL WRITING (NON-CREDIT)

Semester	Credits	Weights		Instructional Hours	Course Type
I	0	CA	SEE	15	Non-credit
		50	--		

### Course Description:

Technical writing is an emerging area of content creation minimising the gap between technical experts and the end-users of consumer goods and services. The course is designed to familiarise the students with the various stages of the documentation process and summarise larger texts to make them clear, concise, and unambiguous.

### Course Outcomes:

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

<b>PMS2107.CO1:</b>	demonstrate proficiency in technical writing;
<b>PMS2107.CO2:</b>	apply different types of technical documentation;
<b>PMS2107.CO3:</b>	apply writing skills in different stages of technical writing;
<b>PMS2107.CO4:</b>	apply the principles of technical writing; and
<b>PMS2107.CO5:</b>	create content using popular styles and standards.

### Course Modules:

#### **Module I: Evolution and Development (3 hours)**

Evolution and development of technical writing and its career prospects.

#### **Module II: Introduction to Documentation Process (3 hours)**

Familiarisation of the various aspects of technical writing – different types of documentation – an introduction to the process and guidelines in writing technical information.

#### **Module III: Styles and Standards (3 hours)**

Popular styles and standards in the industry – ethical standards in writing.

**Module IV: Stages of Documentation Process****(3 hours)**

Various stages of documentation process – planning – research – organization of writing – indexing – editing – reviews – post mortem.

**Module V: Mapping****(3 hours)**

Mapping: Document Development Life Cycle (DDLC) – Software Development Life Cycle (SDLC) – Product Development Life Cycle (PDLC) and Software Quality Assurance (SQA).

**General Guidelines**

1. It is a non-credit course offered in workshop mode with a subject expert.
2. The duration of the workshop shall be a minimum of 15 hours.
3. Each student is expected to submit a detailed workshop report immediately after the completion of the workshop.
4. An online examination will be conducted after the workshop.
5. Each student should produce a service/ product manual which will be evaluated by the subject expert.
6. A student should acquire a minimum of a 'C' grade to pass the examination.

**Evaluation Criteria and Allocation of Weights**

- a. 25 weights for online examination
- b. 10 weights for producing a service/ product manual
- c. 15 weights for the workshop report

**REFERENCE:**

1. Meenakshi Raman and Sangeetha Sharma (2011), Technical Communication, New Delhi, OUP.
2. Rajmohan Joshi (2016), **Writing Skills for Technical Purposes**, New Delhi, Isha Books.

3. Harton Williams (2011), **Designing and Writing Online Documentation**, New Delhi, Cengage Learning.
4. Kelly Nicole (2006), **Sentence Structure of Technical Writing**, Massachusetts, MIT.

## **SEMESTER II**

## PMS2108: TELEVISION JOURNALISM AND NEWS PRODUCTION

Semester	Credits	Weights		Instructional Hours	Course Type
II	4	CA	SEE	90	Core - T
		20	30		

### Course Description:

This course is intended to impact a comprehensive understanding of the theoretical framework of TV reportage and to provide hands-on experience in news gathering, scripting, producing, and presenting news in a professional studio environment.

### Course Outcomes:

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

<b>PMS2108.CO1:</b>	comprehend the nature and characteristics of television news;
<b>PMS2108.CO2:</b>	conceptualise programme ideas, do research, gather information, and write scripts for news, news programmes, and documentaries;
<b>PMS2108.CO3:</b>	produce and present TV news reports and news based documentaries;
<b>PMS2108.CO4:</b>	evaluate television programmes; and
<b>PMS2108.CO5:</b>	analyse ethical issues in TV programmes.

### Course Modules:

#### Module I: Introduction to TV Journalism (20 hours)

Characteristic and unique nature of television news – different categories of news and current affairs programmes – different programme presentation styles – recent trends in TV journalism – broadcast channel ownership patterns – rating systems.

#### Module II: Conceptualisation and Scripting (25 hours)

The conceptualisation of programme ideas – research – news gathering – scripting.

#### Module III: News Production and Presentation (15 hours)

Shoot for news (both interior and exterior) – news writing styles – writing to pictures – various presentation styles – news compilations – news packages: teasers, scrolls, headlines, leads – live reportage – live discussion – voice modulation – familiarisation of studio environment – scheduling – budgeting – archives – animation hubs – cloud computing – production and presentation exercises.

**Module IV: Critical Analysis of TV News Programmes (18 hours)**

Analysis of major television programmes in Indian and international channels – Self post-mortem of TV station's programmes – seminar discussions on controversial TV reportage.

**Module V: Ethical Issues in TV News (12 hours)**

Seminar presentation of ethical issues in television news reporting in India and abroad.

**REFERENCE:**

1. Frank Barnas (2017), **Broadcast News Writing, Reporting and Producing**, London, Routledge.
2. Herbert Zettl, **Television Production Handbook**, California, Wadsworth.
3. Stephen Cushion and Justin Lewis (2010), **The Rise of 24-hour News Television: Global Perspectives**, New York Peter Lang Publishers.
4. Andrew Utterback (2015), **Studio Television Production and Direction: Concepts, Equipment and Procedures**, Andrew Utterback London, Andrew Utterback.
5. Gerald Millerson(1992), **Video Production Handbook**, London, Focal Press.



## PMS2109: COMMUNICATION RESEARCH

Semester	Credits	Weights		Instructional Hours	Course Type
II	4	CA	SEE	90	Core - T
		20	30		

### Course Description:

The course is designed to inculcate critical thinking, reasoning, and analytical ability to quantify data and arrive at conclusions. Research orientation is an essential skill for excelling in the field of journalism and academics.

### Course Outcomes:

On successful completion of the course, the student will be able to:

<b>PMS2109.CO1:</b>	apply different concepts of research;
<b>PMS2109.CO2:</b>	apply different techniques used for research;
<b>PMS2109.CO3:</b>	analyse different research methodology designs;
<b>PMS2109.CO4:</b>	evaluate research problems; and
<b>PMS2109.CO5:</b>	create research proposals.

### Course Modules:

#### Module I: Introduction to Research (18 hours)

Definition – significance and characteristics of research – research problem: sources of the problem, delimiting a problem, evaluation of a problem – theory-building – deduction, induction – operational definition of concepts, nature, and scope of communication research – evaluation of communication research in India – reliability, and validity in research.

#### Module II: Research Process (25 hours)

Review of literature: primary and secondary sources – identifying research gap – research design: concept, theoretical and conceptual framework – normal distribution – sampling design: universe, population, and sample – importance and size of a sample

– census method and sample survey, probability and non-probability sampling, merits and demerits of sampling error – variables and constants – measurement and scaling techniques – scales of measurements – hypothesis: meaning, formulation, and testing of hypothesis – type I and type II errors.

**Module III: Research Methods and Data Collection (16 hours)**

Types of research – methods, and techniques of data collection: primary and secondary data, field observations – tools of data collection: descriptive and analytical surveys – advantages and disadvantages of data collection techniques – constructing questions, pilot studies, and pre-tests.

**Module IV: Analysis of Data (15 hours)**

Tabulation and analysis of data: descriptive statistics, use of statistical software for quantitative data analysis – software for qualitative data analysis – data processing: interpretation of data – data coding – data analysis: univariate and bivariate analysis of data – parametric and non-parametric tests for hypothesis testing.

**Module V: Research Report Writing (16 hours)**

Research reports – different types of reports, different formats of research reports – chapterisation: footnotes and bibliography – referencing styles in research – ethics in research, ethical issues related to publishing – plagiarism.

**REFERENCE:**

1. C R Kothari (2013, 2nd edition), **Research Methodology: Methods and Techniques**, New Delhi: New Age International private limited.
2. John W Creswell and J. David Creswell (2018, 5th edition), **Research Design: Qualitative, Quantitative, and Mixed Methods Approaches**, New York: Sage Publications Ltd.
3. Roger D Wimmer and Joseph R Dominick (2015, 10<sup>th</sup> edition), **Mass Media Research: An Introduction**.
4. Nathan R Durdella (2018), **Qualitative Dissertation Methodology: A Guide for Research Design and Methods**: New York: Sage Publications Ltd.
5. Patricia Leavy (2017), **Research Design: Quantitative, Qualitative, Mixed Methods, Arts-Based, and Community-Based Participatory Research Approaches**, New York: The Guilford Press.

## PMS2110: ADVERTISING CONCEPTS AND PRACTICE

Semester	Credits	Weights		Instructional Hours	Course Type
II	4	CA	SEE	72	Core - T
		20	30		

### Course Description:

The course aims at making students knowledgeable in all aspects of advertising, integral to contemporary ethos. It confirms that advertising primarily fulfills a marketing function rather than being mere publicity and entertainment-oriented activity, although both elements are embedded in its practice. Advertising attracts, generates interest and desire culminating in a purchase.

### Course Outcomes:

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

<b>PMS2110.CO1:</b>	achieve competence to formulate a marketing strategy as the 'fundamentum' for creating advertisements;
<b>PMS2110.CO2:</b>	write a creative brief founded on an advertising strategy to create advertisements;
<b>PMS2110.CO3:</b>	evaluate the role of an advertising agency in the advertising business;
<b>PMS2110.CO4:</b>	critically analyse television commercials; and
<b>PMS2110.CO5:</b>	create advertisements based on Unique Selling Propositions (USP) of products and services.

### Course Modules:

#### Module I: Advertising Concepts

**(15 hours)**

Marketing concept – marketing strategy – hierarchy of needs – target segmentation- advertising strategy – advertising creativity – AIDA – DAGMAR – advertising economics – advertising and society – branding.

**Module II: Advertising Agency****(15 hours)**

Role of an advertising agency in the advertising business – types of Ad agencies – Ad agency structure – Indian Newspaper Society (INS) – agency accreditation – agency compensation. – advertising in India.

**Module III: Print Media Advertisement****(20 hours)**

Advertisement structure – headlines strategies – logo – types of advertisements – advertising appeals – testimonials – ASCI and ethics in advertising.

**Module IV: TV Commercials****(15 hours)**

Principles underlying film/TV commercials – making of commercials – writing for commercials – critique of commercials – imitating/ learning from cinema – ad clutter – product placement, integration, immersion.

**Module V: Advertising Media****(10 hours)**

Types of media for advertising – direct advertising – broadcast advertising – digital advertising – advertising research – media planning – audience measurement – INTAM, TAM, TRP, BARC – social media advertising.

**REFERENCE:**

1. David Ogilvy (1985), **Ogilvy on Advertising**, New York: Vintage Books.
2. George E Belch and Michael A Belch (2014, 10th edition), **Advertising and Promotion: An Integrated Marketing Communications Perspective**, New York: McGraw-Hill.
3. George Felton (2013, 3rd edition), **Advertising: Concept and Copy**, New York: W. W. Norton and Company.
4. Jogender Mehta (2008), **Advertising, Marketing and Sales Management**, Jaipur: Book Enclave Publishers.
5. Joseph Sugarman (2006), **The Adweek Copywriting Handbook: The Ultimate Guide to Writing Powerful Advertising and Marketing Copy from One of America's Top Copywriters**, New York: Wiley Publishers.
6. Michael Puthenthara (2012), **Advertising**, Kochi: Kerala Media Academy.

7. S A Chunawalla and K C Sethia (2010), **Foundation of Advertising: Theory and Practice**, Bombay: Himalaya Publishing House.
8. Sandra Moriarty, Nancy D Mitchell and William D Wells (2016, 10th edition), **Advertising and IMC: Principles and Practice** Noida: Pearson Education India.

### PMS2111A: INTIMATE JOURNALISM (ELECTIVE)

Semester	Credits	Weights		Instructional Hours	Course Type
II	3	CA	SEE	72	Elective - T
		20	30		

#### Course Description:

The focus of the print media has now been shifted to interpretative and exclusive news, particularly intimate stories of ordinary people, whose emotionally or passionately charged stories attract more readers. This course specialises in the creative treatment of reality using literary and fictional elements.

#### Course Outcomes:

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

<b>PMS2111A.CO1:</b>	evaluate intimate journalistic practices for specialisation;
<b>PMS2111A.CO2:</b>	evaluate content using intimate journalistic principles;
<b>PMS2111A.CO3:</b>	write intimate journalistic content for print media;
<b>PMS2111A.CO4:</b>	produce intimate journalistic content for broadcast media; and
<b>PMS2111A.CO5:</b>	create intimate journalistic content for new media.

#### Course Modules:

##### **Module I: Historical Understanding (10 hours)**

A historical understanding of the literary and fictional styles of reporting incidents – chronicling the life of people or a movement through guided research.

##### **Module II: Critical Analysis (20 hours)**

Critical analysis of selected non-fictional literary reports – new journalistic reports and intimate journalism reports identifying the endearing emotional factors – critical thinking elements.

##### **Module III: Writing Intimate Journalism Stories (20 hours)**

Formulation of ideas and themes for writing intimate journalism stories – project ideas – data collection.

**Module IV: Editing Intimate Journalism Stories (15 hours)**

Reporting, editing, and re-editing intimate journalism stories – critical analysis of students' work.

**Module V: Finalisation and Publication (10 hours)**

Final editing and designing of intimate journalism stories for publication.

**REFERENCE:**

1. Bob Franklin and Martin Hammer (2006), **Key Concepts in Journalism Studies**, New Delhi, Vistaar Publications.
2. Stephen G Bloom (2004), **Inside the Writer's Mind; Writing Narrative Journalism**, New Delhi, Surjeet Publications.
3. Walt Harrington (1997),,, **Intimate Journalism: The Art and Craft of Reporting Everyday Life**, London, Sage Publishers.
4. Willian E Blundel (1998), **The Art and Craft of Feature Writing**, Los Angeles Penguin Random House.
5. Josy Joseph (2016),,, **A Feast of Vultures: The Hidden Business of Democracy in India**, New Delhi, Harper Collins.
6. Subir Ghosh with Paranjoy Guha Thakurtha (2016), **The Messenger**, New Delhi, Author Upfront.
7. Viju B (2019), **Flood and Fury**, New Delhi, Penguin Random House.

### PMS2111B: MAGAZINE JOURNALISM (ELECTIVE)

Semester	Credits	Weights		Instructional Hours	Course Type
II	3	CA	SEE	72	Elective - T
		20	30		

#### Course Description:

As a medium with more shelf life, magazines are considered as archival material. This course offers specialisation in comprehensive reporting with the visionary thinking needed to produce magazines along with expertise in designing and understanding the market trends.

#### Course Outcomes:

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

<b>PMS2111B.CO1:</b>	apply text, images, and design to reflect industry standards;
<b>PMS2111B.CO2:</b>	apply the principles of design and layout in magazine production;
<b>PMS2111B.CO3:</b>	apply interview and research skills for content creation;
<b>PMS2111B.CO4:</b>	create content for general and special interest magazines; and
<b>PMS2111B.CO5:</b>	create magazines and e-zines.

#### Course Modules:

##### **Module I: Introduction to Magazine Journalism (15 hours)**

A brief history of magazines- magazine journalism scenario in India – future of magazines in the digital era- characteristics of magazines.

##### **Module II: Types of Magazines (20 hours)**

Types of magazines: general and special interest magazines, news magazines, literary magazines, socio-cultural magazines, travel magazines, environmental magazines, farm magazines, music magazines, online magazines and flight magazines – video magazines– e-magazines – webzines.



**Module III: Cover Story (15 hours)**

Cover and cover story – functions of the cover design formats – cover blaze – cover lines; contents page; cover story selection criteria: length, strength, importance, promotability, and illustratable.

**Module IV: Writing Different Types of Articles (15 hours)**

Magazine articles – features – film reviews – book reviews – profiles – columns – cartoons- regulars and fillers – interviews.

**Module V: Designing and Production of Magazines (10 hours)**

Format – layout – typography – colour – photos – illustrations – infographics and blurbs.

**REFERENCE:**

1. Morrish, John (1996), **Magazine Editing**, London: Routledge.
2. Dick, Jill (2004), **Writing for Magazine**, New Delhi: Unistar.
3. Mc Kay, Jenny (2000), **The Magazine's Handbook**, London: Routledge.
4. Nelson Roy Paul (1998), **Articles and Features**, New York: Houghton Mifflin.
5. Summer, David E and H G Miller (2006), **Features and Magazine Writing**, New Delhi: Surjeet Publications.
6. Davis, Antony (1988), **Magazine Journalism Today**, London: Heinmann.
7. Rout, Robert (1996), **Modern Magazine Editing**, New York: Brown Publishers.
8. Tim Holmes and Liz Nice (2012), **Journalism Studies: Key Studies**, London: SAGE Publications Ltd.

### PMS 2111C: FILM CURATION (ELECTIVE)

Semester	Credits	Weights		Instructional Hours	Course Type
II	3	CA	SEE	72	Elective - T
		20	30		

#### Course Description:

The Film Curation course explores the diverse ways in which films are selected and presented to an audience. The programme provides a strong academic foundation and relates the latest theoretical thinking to critical practice. It encourages independence of intellectual thought and spirit, equipping one with the necessary skills and historical and critical knowledge to nurture film and film culture. The course offers students a theoretical, historical, and critical understanding of film, which they will apply practically in film curating and programming by the end of the programme. A critical reading about the available literature about the film and their authors and a scan through the rating sites and film suppliers are essentially required for entry into this course.

#### Course Outcomes:

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

<b>PMS2111C.CO1:</b>	demonstrate the proficiency in collecting data on major international festivals;
<b>PMS2111C.CO2:</b>	attain skills to communicate with major film marketing agencies, festival curators, and embassy officials;
<b>PMS2111C.CO3:</b>	distinguish the various genres, categories of film and understand the uniqueness of major film festivals;
<b>PMS2111C.CO4:</b>	attain skills to communicate with major stakeholders in the film industry across the world; and
<b>PMS2111C.CO5:</b>	attain skills to curate films for festivals and schedule screenings, seminars, open forums, press meets, and marketing events.

## **Course Modules:**

### **Module I: Introduction to Film Curation (15 hours)**

Understanding practicalities of film exhibition – distribution and preservation in the changing digital landscape and study the practice of film criticism and comment, including reviewing and critical writing about films – filmmakers and the broader culture.

### **Module II: Major Stakeholders of Film Industry (20 hours)**

Film genres – profile creation of major film authors, DoPs, and other creative artists from various countries and languages – major production companies – international collaborative productions.

### **Module III: Film Festivals (15 hours)**

Collection of film festival data from various sources- major film festivals.

### **Module IV: Communication Methods (15 hours)**

Familiarisation of the procedure to obtain films from festival agents – festival curators and embassy officials.

### **Module V: Conduct of a Film Festival (10 hours)**

Curation of film festivals – preparation of screening schedule – organisation of seminars and workshops – conduct of the open fora.

## **REFERENCE:**

1. Bosma P (2015) **Film Programming: Curating for Cinemas, Festivals, Archives**, London: Wallflower Press.
2. Conn Holohan (2016) **Introduction: Mapping the European Cinematic Studies in European Cinema**, London: Bloomsbury.
3. Elsaesser T. (2005), **European Cinema: Face to Face with Hollywood**. Amsterdam: Amsterdam University Press.
4. Frey, M (2015), **The Spectre of “Democratization” in the Digital Age” in The Permanent Crisis of Film Criticism**, Amsterdam University Press.
5. Elsaesser, T. (2005), **European Cinema: Face to Face with Hollywood**, Amsterdam University Press.

## PMS2112: VIDEOGRAPHY AND VIDEO EDITING (PRACTICAL)

Semester	Credits	Weights		Instructional Hours	Course Type
II	4	CA	SEE	90	Core - P
		20	30		

### Course Description:

Video production is a unique course that inculcates theory and practical knowledge in its optimum ratio. The students will learn the basic principles related to videography as theory. They will also learn to develop ideas, produce, edit and release videos. The practical sessions will help students to manage and handle camcorders and to familiarise themselves with various video editing software programmes.

### Course Outcomes:

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

<b>PMS2112.CO1:</b>	apply different production practices in broadcast media, television, and multi-camera production;
<b>PMS2112.CO2:</b>	create and develop project ideas;
<b>PMS2112.CO3:</b>	create a professional video using lighting and audio recording equipment;
<b>PMS2112.CO4:</b>	create and design broadcast packages by incorporating elements of sound, light, and voice-over; and
<b>PMS2112.CO5:</b>	produce videos with the help of video editing software.

### Course Modules:

#### Module I: Introduction to Videography (20 hours)

Introducing video production stages: frame, shot, scene, and sequence – types of shots – camera movements – camera angles – shot composition and framing: proportion, 180- degree rule, rule of thirds, pictorial balance, continuity – 5 C's of cinematography – multi-camera production.

#### Module II: Understanding Video Camera (15 hours)

Types of video camera – fundamentals of handling video camera – balancing camera in hands and on shoulders – camera mounting and balance — video camera mounts: tripods, dolly, cranes, slider, glide cam, drone, and gimbal – basic video camera parts – iris – video camera accessories– zebra stripes – gain and noise – understanding colour balance – safety measures in handling equipment – various video formats.

**Module III: Practical session on Videography (25 hours)**

Indoor and outdoor lighting – videography.

**Module IV: Video Editing (15 hours)**

Introduction to video editing – linear and nonlinear editing – introducing various editing software – understanding video formats – video capture – timeline tools – layers – preview monitor – trimming clips – applying transitions – special effects – superimposition – working with keyframes – compositing – music and sound – colour correction – titling – chroma key usage – rendering – exporting to different video formats.

**Module V: Practical Exercise (15 hours)**

Production of video projects.

**EVALUATION PATTERN**

**Continuous Assessment**

- Continuous assessment will consist of four assignments.
- All the assignments are to be submitted in the Moodle platform.
- The students are required to submit the first assignment on or before the end of the third week from the commencement of the semester; the second assignment before the sixth week; the third assignment before the ninth week and the fourth assignment before the twelfth week.
- The maximum weights awarded for each assignment shall be decided by the faculty in charge in accordance with the course outcomes.
- The assignments are for the attainment of course outcomes.
- The attainment of course outcomes will be evaluated based on technical expertise, quality of the work, application of the equipment, and timely submission.

- The weight distribution of course outcomes:

Course outcomes	Weights
CO1	4
CO2	4
CO3	4
CO4	4
CO5	4
<b>Total</b>	<b>20</b>

### Semester End Assessment

- A practical examination followed by viva-voce will be conducted to evaluate the attainment of course outcomes.
- A viva voce will be conducted by three internal examiners including the faculty in charge selected by the department council.
- The weight distribution of course outcomes:

Course outcomes	Weights
CO1	6
CO2	6
CO3	6
CO4	6
CO5	6
<b>Total</b>	<b>30</b>

### REFERENCE:

1. Vasuki Belavadi (2013), **Video Production**, New Delhi: Oxford University Press India.
2. James C Foust, Edward J Fink, and Lynne S Gross (2017), **Video Production: Disciplines and Techniques**, London: Routledge.
3. Donald L Diefenbach (2007), **Video Production Techniques: Theory and Practice From Concept to Screen**, London: Routledge.

4. James C Foust (2017), **Video Production: Disciplines and Techniques**, London: Routledge.
5. Joseph V Mascelli (1998), **Five C's of Cinematography: Motion Picture Filming Techniques**, New York: Silman-James Press.
6. Blain Brown (2016), **Cinematography: Theory and Practice: Image Making for Cinematographers and Directors**, London: Routledge.

### PMS2113: INTERNSHIP PRACTICE I

Semester	Credits	Weights		Instructional Hours	Course Type
II	2	CA	SEE	--	Core - P
		30	20		

#### Course Description:

The students are expected to undergo an internship for four weeks either in the field of communication or media studies during the semester. The students are expected to submit weekly reports on the Moodle platform at the end of every week. The entire set of activities undertaken during the internship should be documented for final submission and an internship report should be submitted within one week after completing the internship period. At the end of the internship, the students will be duly evaluated by the departmental faculty based on the attainment of course outcomes.

#### Course outcomes:

On successful completion of the course, the student will be able to:

<b>PMS2113.CO1:</b>	analyse the work atmosphere in a media organisation;
<b>PMS2113.CO2:</b>	apply theoretical knowledge to work in a media organisation;
<b>PMS2113.CO3:</b>	evaluate the different departments in a media organisation;
<b>PMS2113.CO4:</b>	create content for a media organisation; and
<b>PMS2113.CO5:</b>	create a portfolio of the work completed.

#### General Guidelines for Internship

- There shall be internship placements for not less than four weeks either in the field of communication or media studies during the semester.
- The Internship process involves working under the mentorship of a professional of the concerned organisation and also with a faculty member of the Department.



- During the internship, the students are expected to submit weekly internship reports on the Moodle platform towards the end of each week.
- The weekly report will be assessed based on the progression of their work at the organisation and timely submission. The weekly report will carry 30 weights in the continuous assessment.
- The students are required to submit an internship report within one week on completion of the internship period.
- Failure of timely submission of the weekly and final internship reports will make the student ineligible for the SEE Viva Voce.
- The report shall consist of a minimum of twenty-five pages and the report shall carry 10 weights in the evaluation. The report shall be assessed as part of the semester-end assessment.
- A minimum of a 'C' Grade is required for a pass.
- One bound copy and a soft copy of the report should be submitted to the department for evaluation.

**Evaluation Pattern:**

<b>Continuous Assessment (CA)</b>	<b>Semester End Examination (SEE)</b>
Weekly reports (30 weights)	Final internship report (10 weights)
	Viva voce (10 weights)

**Continuous Assessment**

- The weight distribution of course outcomes:

<b>Course outcomes</b>	<b>Weights</b>
CO1	6
CO2	6
CO3	6
CO4	6
CO5	6
<b>Total</b>	<b>30</b>

**Semester End Assessment**

- The weight distribution of course outcomes:

<b>Course outcomes</b>	<b>Weights</b>
CO1	4
CO2	4
CO3	4
CO4	4
CO5	4
<b>Total</b>	<b>20</b>

### PMS2114: NEWS READING AND COMPERING (NON-CREDIT)

Semester	Credits	Weights		Instructional Hours	Course Type
II	0	CA	SEE	15	Non-credit
		50	--		

#### Course Description:

The news presentation practices and technologies of television journalism are changing at a rapid pace. This course helps the students to have an overview of the basic concepts of news reading, compering, and the contemporary styles of presentation. Practical exercises will be given to the students to transform them into industry-ready professionals.

#### Course Outcomes:

On successful completion of the course, the student will be able to:

<b>PMS2114.CO1:</b>	apply skills necessary for verbal communication;
<b>PMS2114.CO2:</b>	apply and develop analytical and critical thinking skills for preparing news;
<b>PMS2114.CO3:</b>	demonstrate appropriate and credible sources for news stories;
<b>PMS2114.CO4:</b>	apply psychological determinants of effective communication; and
<b>PMS2114.CO5:</b>	present programmes for various TV formats.

#### Course Modules:

##### Module I: Effective Communication

**(3 hours)**

Effective verbal communication – the quality of voice – good pronunciation – modulation – clarity – sight-reading and uniqueness of speech delivery – skills in the use of language – expressive use of body language – facial expressions – facing the camera – the sense of pace – timing and style – the sense of rhythm – patience and perseverance.

**Module II: Qualities of an Anchor****(3 hours)**

Qualities and qualifications of a news anchor – screen test and audition – functions and responsibilities – familiarity with modern studios – equipment and production process – interactivity – modern styles of news reading – interviewing and compering – presenting corporate videos.

**Module III: News Presentation****(3 hours)**

News press conferences – press releases – scheduled programmes – regular beats– visual story – writing to pictures – basic formats of news presentation.

**Module IV: Types of TV Programmes****(3 hours)**

Understanding the medium – TV formats and types for TV programmes – TV news script format – fundamentals of writing and reporting for TV – reporting skills – types of news interview – anchoring – live show and packaging.

**Module V: Stages of Production****(3 hours)**

Preparation of a video brief– developing an idea into a story – script, and storyboard – production schedule – budget – floor plan – lighting plan and shooting script – production of a programme – post-production.

**General Guidelines**

1. It is a non-credit course offered in workshop mode with a subject expert.
2. The duration of the workshop shall be a minimum of 15 hours.
3. Each student is expected to submit a detailed workshop report immediately after the completion of the workshop.
4. An online examination will be conducted after the workshop.
5. A student should acquire a minimum of a 'C' grade to pass the examination.

**Evaluation Criteria and Allocation of Weights**

1. 20 weights for online examination

2. 15 weights for news bulletin production
3. 15 weights for the workshop report

The weight distribution of course outcomes:

<b>Course outcomes</b>	<b>Weights</b>
CO1	10
CO2	10
CO3	10
CO4	10
CO5	10
<b>Total</b>	<b>50</b>

## **SEMESTER III**

## PMS2115: RADIO PROGRAMME PRODUCTION

Semester	Credits	Weights		Instructional Hours	Course Type
III	3	CA	SEE	72	Core - T
		20	30		

### Course Description:

The course takes the students from the origin, through evolution and the maximum advancement points of radio. It enables students to produce different types of radio programmes.

### Course Outcomes:

On successful completion of the course, the student will be able to:

<b>PMS2115.CO1:</b>	evaluate the characteristics and functions of radio broadcasting;
<b>PMS2115.CO2:</b>	apply the modern digital technologies in production;
<b>PMS2115.CO3:</b>	create scripts for different types of radio programmes;
<b>PMS2115.CO4:</b>	create and present different types of radio programmes; and
<b>PMS2115.CO5:</b>	create a portfolio of radio programmes for different types of radio stations.

### Course Modules:

#### Module I: Introduction to Radio Broadcasting (15 hours)

Characteristics of radio – public broadcasting and commercial broadcasting – the concept of narrowcasting – AM, FM and DRM – types of radio: community radio, internet Radio – AIR – commercial broadcasting policy – community radio policy.

#### Module II: Radio Programmes (18 hours)

Evolution of radio programmes – formats of radio programmes – news-based programmes in radio – moderating techniques – entertainment radio programmes – special audience and LIVE programmes – radio in formal and non-formal education – radio in development – discussion over innovative programmes.

**Module III: Writing for Radio****(15 hours)**

Basic principles – basics of scriptwriting: from idea to script – planning and preparation for radio interviews – the art of interviewing – format of radio news – radio news bulletins and news reports – scripting for various types of radio programmes.

**Module IV: Radio Programme Production****(15 hours)**

Production elements – audio technology – theory, perspective and principles of sound – microphones: types and features – radio station equipment – voice training – modulation, tonality, and emphasis – errors and emergencies during the broadcast – listeners' feedback.

**Module V: Radio Stations****(12 hours)**

Public and private radio stations in India – radio newsroom – organisation and structure: different radio personnel – nature of jobs – qualities of RJ – analysis of radio programmes.

**REFERENCE:**

1. K M Shrivastava (2010), **Broadcast Journalism in the 21st Century**, Noida, Sterling Publishers and Distributors Pvt Ltd.
2. Paul Chantler and Peter Stewart (2009), **Essential Radio Journalism: How to Produce and Present Radio News**, London, A and C Black publishers.
3. Paul Chantler and Peter Stewart (2016), **Basic Radio Journalism**, London, Routledge.
4. Peter Stewart and Ray Alexander (2016) **Broadcast Journalism, (7th edition)**, London, Routledge.
5. Robert McLeish and Jeff Link (2015), **Radio Production, (6th edition)**, London, Routledge.
6. Vartika Nanda (2017), **Radio Journalism in India**, Kanishka Publishers and Distributors, New Delhi.



## PMS2116: PUBLIC RELATIONS AND CORPORATE COMMUNICATION

Semester	Credits	Weights		Instructional Hours	Course Type
III	3	CA	SEE	72	Core - T
		20	30		

### Course Description:

The course aims at confirming that communication evolves. Corporate communication is the apex level of public relations in its evolutionary path. Public relations are tactical while corporate communication is strategic, transforming an organisation into a corporate citizen.

### Course Outcomes:

On successful completion of the course, the student will be able to:

<b>PMS2116.CO1:</b>	manage different perceptions regarding established companies;
<b>PMS2116.CO2:</b>	execute corporate communication emanating from a high-profile firm;
<b>PMS2116.CO3:</b>	comprehend the concept and application of integrated communication of a reputed company;
<b>PMS2116.CO4:</b>	demonstrate corporate citizenship through programmes and activities fulfilling social responsibility; and
<b>PMS2116.CO5:</b>	manage a crisis through communication.

### Course Modules:

#### Module I: Principles of Public Relations

(15 hours)

Concept, meaning, and definition – scope of public relations – history of public relations – misconceptions of public relations – public relations and integrated communication – public relations marketing – public relations advertising – public relations in India.

**Module II: Public Relations Practices (15 hours)**

Public consultancies and agencies – presentation skills – public relations research – ethical public relations – public methods and tools.

**Module III: Corporate Communication (15 hours)**

Corporate communication as the apex level of public relations evolution – Herb Schmertz and Mobil Oil – integrated marketing communication – corporate communication as corporate strategy.

**Module IV: Corporate Citizenship (15 hours)**

Fulfilling corporate social responsibility programmes – crisis management communication.

**Module V: Event Management (15 hours)**

Various events requiring relevant communication – exhibitions and trade fairs – conferences and seminars.

**REFERENCE:**

1. Edward L Bernays (2016), **Public Relations**, New Delhi: Snowball publishing.
2. Iqbal Sachdeva (2009), **Public Relations: Principles and Practices**, New York: Oxford Higher Education.
3. Keith Butterick (2011), **Introducing Public Relations: Theory and Practice**, New Delhi: Sage South Asia Publications.
4. Philip Lesly (2002), **Handbook of Public Relations and Communications**, Mumbai: Jaico Publishing House.
5. Sandra Stahl (2018), **The Art and Craft of PR: Creating the Mindset and Skills to Succeed in Public Relations Today**, New Delhi: Sage Publications Pvt. Ltd.
6. Michael Puthenthara(2012), **Public Relations**, Kochi: Kerala Media Academy.

## PMS2117: DEVELOPMENT COMMUNICATION

Semester	Credits	Weights		Instructional Hours	Course Type
III	3	CA	SEE	72	Core - T
		20	30		

### Course Description:

Development communication orients students to various dimensions of development and communication for social change. The curriculum provides strong theoretical foundations for learning in the participatory development process. The course enhances the capacity of the students in participatory methodologies and innovative communication techniques.

### Course Outcomes:

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

<b>PMS2117.CO1:</b>	analyse different perspectives of development;
<b>PMS2117.CO2:</b>	analyse the role of the media as a catalyst to development;
<b>PMS2117.CO3:</b>	demonstrate the ability to understand development issues in different countries;
<b>PMS2117.CO4:</b>	analyse case studies of developmental communication campaigns; and
<b>PMS2117.CO5:</b>	evaluate different perspectives of sustainable development.

### Course Modules:

#### Module I: Concept of Development (15 hours)

Meanings and definitions of development – the process of development – approaches to development – problems and issues in development – characteristics of developing societies – the difference between developed and developing nations – developmental issues – development journalism.

**Module II: Paradigms of Development (15 hours)**

Development paradigms – theories and models of development communication: basic needs approach, liberation theology, contributions of Daniel Lerner, Wilbur Schramm, Everett M. Rogers, Adam Smith, Thomas Malthus, Ricardo, Rostow, Karl Marx, Abraham Maslow, and Srinivas R. Melkote – Gandhian profile study of BG Verghese and P Sainath – Nehruvian model of development.

**Module III: Media and Development Communication (15 hours)**

Role of media in development – ICT for development communication – designing development communication programmes and projects – community radio and development – television and radio programmes for rural India.

**Module IV: Development Communication Policy in India (15 hours)**

Role of government – foreign investments and role of multinational corporations – international organisations for development such as World Bank, UNDP, and IMF – development communication policy in India – action plan – democratic decentralisation under the Panchayati Raj Act – case studies of developmental problems related to environmental issues – analysis of contemporary national development.

**Module V: Ethics and Development (15 hours)**

Ethical perspectives of development – critical appraisal of mainstream media's reportage on rural problems and issues – development journalism and rural reporting in India – roles and responsibilities of a development reporter – People's Archive for Rural India (PARI) – case studies of development communication.

**REFERENCE:**

1. Dipankar Sinha (2013), **Development Communication**, New Delhi: Orient Blackswan Private Limited.
2. J.V. Vilanilam (2009), **Development Communication in Practice: India and the Millennium Development Goals**, New Delhi: Sage India.
3. Srinivas Raj Melkote and H Leslie Steeves (2001), **Communication for Development in the Third World**, New York: Sage Publication.
4. Srinivas Raj Melkote (2015), **Communication for Development: Theory and Practice for Empowerment and Social Justice**, New Delhi: Sage India.

5. Uma Narula (2007), **Development Communication: Theory and Practice**, New Delhi: Har Anand Publication.
6. K Sadanandan Nair, Joseph R Ascroft and Shirley White (1994), **Participatory Communication Working for Change and Development**, Sage Publishing, Ithaca, USA.

### PMS2118A: INTERNATIONAL COMMUNICATION (ELECTIVE)

Semester	Credits	Weights		Instructional Hours	Course Type
III	3	CA	SEE	72	Elective - T
		20	30		

#### Course Description:

The course is designed to provide knowledge about international media organisations and their policies. The purpose of this course is to examine the history and role of international communication systems.

#### Course Outcomes:

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

<b>PMS2118A.CO1:</b>	evaluate the diverse aspects of cross-cultural communication;
<b>PMS2118A.CO2:</b>	evaluate the role of dominant news agencies;
<b>PMS2118A.CO3:</b>	analyse the contribution of ICTs in sustaining media imperialism;
<b>PMS2118A.CO4:</b>	explain media convergence and its impact; and
<b>PMS2118A.CO5:</b>	evaluate the 'CNN effect' and the 'operation restore hope.'

#### Course Modules:

##### **Module I: Introduction to International Communication (15 hours)**

The historical context of international communication – political, economic, and cultural dimensions of international communication – globalisation of media – Reporters without Borders – international relations and propaganda – international information flow – criticism and violence against media persons.

##### **Module II: Media and Global Communication (15 hours)**

Role of media in international communication – international news flow: international, regional and internal disparities – international news agencies and syndicates – transnational media corporations – media's role in international relations and diplomacy – cross-media ownership – global homogenisation – cultural hybridity –

alternative media – media convergence – imperialism: structural imperialism, cultural imperialism, media imperialism.

**Module III: International Issues and Concerns (15 hours)**

Communication as a human right – the role of international organisations – contemporary global communication politics-free flow of trade – protecting intellectual property – the global digital divide – the democratisation of information flow and media systems – the impact of new communication technology on news flow – Foreign Direct Investment (FDI) in media.

**Module IV: Communication and Information as a Global Issue (15 hours)**

Communication for peace and conflict transformation – issues in international communication – free access to new media – cross border migration – UNESCO's efforts in removing imbalances in news flow – New World Information and Communication Order: MacBride Commission Report.

**Module V: Case Study Analysis (15 hours)**

Issues in international news reporting – un role in global communication: UNESCO, UNICEF and who – key figures in international communications: Edward Herman, Cees Hamelink, Annabelle Sreberny, Hamid Mowlana, and Sean MacBride.

**REFERENCE:**

1. Cees J Hamelink (2015), **Global Communication**, London: Sage Publications Ltd.
2. Daya Kishan Thussu (2018,3rd edition), **International Communication: Continuity and Change**, New Delhi: Bloomsbury Academic.
3. Mark D. Alleyne (1995), **International Power and International Communication**, London: Palgrave Macmillan Publishers.
4. Stella Ting-Toomey and Leeva C. Chung (2011), **Understanding Intercultural Communication**, Oxford: Oxford University Press.
5. V. S. Gupta (2005), International Communication: **Contemporary Issues and Trends in Global Information Revolution**, New Delhi: Concept Publishing Co.
6. William B. Gudykunst and Bella Mody (2001), **Handbook of International and Intercultural Communication**, London: Sage Publications.

### PMS2118B: EVENT MANAGEMENT (ELECTIVE)

Semester	Credits	Weights		Instructional Hours	Course Type
III	3	CA	SEE	72	Elective - T
		20	30		

#### Course Description:

The purpose of this course is to enable the students to acquire general knowledge about event management and to become familiar with management strategies and techniques.

#### Course Outcomes:

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

<b>PMS2118B.CO1:</b>	classify the different events that need to be managed;
<b>PMS2118B.CO2:</b>	apply the principles of successful event management;
<b>PMS2118B.CO3:</b>	evaluate the procedures involved in the effective conduct of an event;
<b>PMS2118B.CO4:</b>	develop a set of policies for the better performance of an event; and
<b>PMS2118B.CO5:</b>	specify the key decision-makers of an event.

#### Course Modules:

##### **Module I: Introduction to Event Management (15 hours)**

Nature, scope, and significance of event management – definition – the distinction between everyday events and a larger event – size and type of events – event team – code of ethics – the role of event management – events as part of PR and corporate campaigns.

##### **Module II: Event Planning and Realisation (15 hours)**

Settings – goals, and objectives – identification of target groups – situation analysis – planning strategies and execution – pre-event and post-event activities – logistics –



money, and manpower – time and technological support – measuring effectiveness – understanding the importance of meetings, press conferences, and conventions.

### **Module III: Marketing for Event Business (15 hours)**

Difference between marketing, advertising, and event management – the difference between event marketing and advertising – nature of event marketing – marketing mix, fundraising, and sponsorship – special features of event marketing – event promotion – trends and challenges – marketing communication: image, branding, advertisement, publicity, and public relations – five W's of event marketing – marketing equipment and tools – marketing skills for event management.

### **Module IV: Event Communication and Presentation Skills (15 hours)**

Importance of communication in event management – written communication – verbal communication – presentation of reports – presentation skills – preparing event proposal – use of planning tools – budget preparation.

### **Module V: Analysis of Media Events (15 hours)**

Critical analysis of the events conducted and managed by the media organisations measuring the success and failure of an event – analysis of events.

#### **REFERENCE:**

1. Alan Albarran, Bozena Mierzejewska and Jaemin Jung (2005), **Handbook of Media Management and Economics**, London: Routledge.
2. Alex Genadinik (2015), **Event Planning: Management and Marketing For Successful Events**, Philadelphia: Create Space Independent Publishing Platform.
3. B.K. Chaturvedi (2009), **Media Management**, New Delhi: Global Vision Publishing House.
4. Graham Berridge (2007), **Events Design and Experience**, London: Butterworth Heinemann.
5. P K Ravindranath (2010), **News Media Management**, New Delhi: Authors Press.
6. Peter Pringle, Michael F Starr and William McCavitt (1995), **Electronic Media Management**, London: Focal Press.

### PMS2118C: DIGITAL MEDIA MARKETING (ELECTIVE)

Semester	Credits	Weights		Instructional Hours	Course Type
III	3	CA	SEE	72	Elective - T
		20	30		

#### Course Description:

This course is designed to provide the students an opportunity to compare the old method of traditional marketing to this new method of marketing strategies to promote the brand and its sales worldwide.

#### Course Outcomes:

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

<b>PMS2118C.CO1:</b>	differentiate key goals and stages of digital campaigns;
<b>PMS2118C.CO2:</b>	evaluate the potential of digital marketing platform;
<b>PMS2118C.CO3:</b>	develop digital marketing plans;
<b>PMS2118C.CO4:</b>	demonstrate practical skills in SEO and SMM; and
<b>PMS2118C.CO5:</b>	demonstrate practical skills in social media and blogs.

#### Course Modules:

##### **Module I: Introduction to Digital Marketing (15 hours)**

Understanding digital media – advantages of digital media – principles of digital media marketing – key concepts in digital media – traditional versus digital media.

##### **Module II: Search Engine Optimisation (SEO) (15 hours)**

How the search engine works – introduction to SEO – on-page optimisation – off-page optimisation – SEO audit, tools, and measurement – SEO resources – careers in SEO.

##### **Module III: Search Engine Marketing (SEM) (15 hours)**

Introduction to SEM – Google Adwords – Google network – Adwords terminologies – types of campaign.

**Module IV: Social Media Marketing (SMM)****(15 hours)**

Introduction to social media – Facebook marketing – Instagram marketing – LinkedIn marketing – Twitter marketing – SMM tools – creating a successful social media strategy.

**Module V: Tools and Content Writing****(15 hours)**

Web analytics – Google analytics – webmaster tool – AdSense – Google forms – introduction to content writing – core principles of content writing – the importance of blogs – principles of writing blogs – content writing for social media platforms.

**REFERENCE:**

1. Seema Gupta (2018), **Digital Marketing**, Chennai: McGraw Hill Education (India) Private Limited.
2. Bhatia Puneet Singh (2017), **Fundamentals of Digital Marketing**, Pearson Education India.
3. Vandana Ahuja (2015), **Digital Marketing**, Oxford University Press.
4. Tasner M (2015), **Marketing in the Moment: The Digital Marketing Guide to Generating More Sales and Reaching Your Customers First**, Pearson.
5. Blanchard O (2014), **Social Media ROI: Managing and Measuring Social Media Efforts in Your Organization**.
6. Wilson Ozuem and Yllka Azemi (2018), **Digital Marketing Strategies for Fashion and Luxury Brands**, United States of America: IGI Global.

### PMS2119: MULTIMEDIA PRODUCTION (PRACTICAL)

Semester	Credits	Weights		Instructional Hours	Course Type
III	3	CA	SEE	54	Core - P
		20	30		

#### Course Description:

This course is designed to allow the students to apply technical knowledge and skills to actual multimedia production situations. The key focus will be on the variety of production work through active team participation. Students will learn various professional multimedia production techniques and changing media technology.

#### Course Outcomes:

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

<b>PMS2119.CO1:</b>	apply the basic principles of multimedia production;
<b>PMS2119.CO2:</b>	apply specialised individual multimedia design and production skills;
<b>PMS2119.CO3:</b>	design multimedia content by utilizing current technologies;
<b>PMS2119.CO4:</b>	create multimedia content by applying basic designing principles; and
<b>PMS2119.CO5:</b>	create images using sophisticated graphical tools.

#### Course Modules:

##### Module I: Introduction to Multimedia

**(10 hours)**

Multimedia: definition, nature, and characteristics of multimedia – application, and relevance of multimedia – application of multimedia.

## **Module II: Visual Language (15 hours)**

Introduction to visual language – designing principles: contrast, balance, emphasis, movement, white space, proportion, hierarchy, repetition, rhythm, pattern, unity, and variety – colour in design – the collaboration of various elements in multimedia production.

## **Module III: Image and Graphic Creation (15 hours)**

Introduction of various graphic designing software – creating and manipulating images using painting, drawing, and editing software – making and using charts, diagrams, vectors, and colours – multimedia formats: JPEG, TIFF, GIF, PNG, layers, RGB, CMYK, contrast, brightness, slicing contrast ratio, aspect ratio, grayscale, and filters – image enhancing techniques.

## **Module IV: Multimedia Production (10 hours)**

Brainstorming: idea, one line, scene order, script, storyboard, templates, UI, and designing – navigation – hotspots and buttons – various elements and its placements – sound designing – animation – titling – special effects – chroma key.

## **Module V: Application of Designing (10 hours)**

Multimedia design – the science of visualisation – introduction to graphic design.

### **EVALUATION PATTERN**

#### **Continuous Assessment**

- Continuous assessment will consist of four assignments.
- All the assignments are to be submitted in the Moodle platform.
- The students are required to submit the first assignment on or before the end of the third week from the commencement of the semester; the second assignment before the sixth week; the third assignment before the ninth week and the fourth assignment before the twelfth week.
- The maximum weights awarded for each assignment shall be decided by the faculty in charge in accordance with the course outcomes.
- The assignments are for the attainment of course outcomes.
- The attainment of course outcomes will be evaluated based on technical expertise,

quality of the work, application of the equipment, and timely submission.

- The weight distribution of course outcomes:

<b>Course outcomes</b>	<b>Weights</b>
CO1	4
CO2	4
CO3	4
CO4	4
CO5	4
<b>Total</b>	<b>20</b>

### **Semester End Assessment**

- A practical examination followed by viva-voce will be conducted to evaluate the attainment of course outcomes.
- A viva voce will be conducted by three internal examiners including the faculty in charge selected by the department council.
- The weight distribution of course outcomes:

<b>Course outcomes</b>	<b>Weights</b>
CO1	6
CO2	6
CO3	6
CO4	6
CO5	6
<b>Total</b>	<b>30</b>

### **REFERENCE:**

1. Gillian Rose (2016, 4th edition), **Visual Methodologies: An Introduction to Researching with Visual Materials**, New Delhi: Sage Publications.
2. John Walker and Sarah Chaplin (1997), **Visual Culture**, New York: Manchester University Press.

3. Nicholas Mirzoeff (2009, 2nd edition), **An Introduction to Visual Culture**, London: Routledge.
4. Peter Bridgewater (1981), **An Introduction to Graphic Design**, New Jersey: Chartwell Books.
5. Richard Howells and Joaquim Negreiros (2005, 2nd edition), **Visual Culture**, Cambridge: Polity Press.
6. Russell N Baird (1987), **The Graphics of Communication: Typography, Layout, Design, Production**, London: Holt Rinehart and Winston.
7. Tony Thwaites, Lloyd Davis, and Warwick Mules (2002), **Introducing Cultural and Media Studies: A Semiotic Approach**, London: Palgrave.
8. W J T Mitchell (2018), **Image Science: Iconology, Visual Culture, and Media Aesthetics**, Chicago: University of Chicago Press.

### PMS2120: TRAVEL VLOGS (PRACTICAL)

Semester	Credits	Weights		Instructional Hours	Course Type
III	3	CA	SEE	54	Core - P
		20	30		

#### Course Description:

From its evolutionary stage of personalised content writing, blogging, and vlogging have now become highly skilled professional activities aimed at special interest groups who seek quality content. This course aims at producing video blogs (vlogs) with informative and entertaining content on tourist destinations with an emphasis on healthcare, wellness centers, and ethnic foods available in these places.

#### Course Outcomes:

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

<b>PMS2120.CO1:</b>	analyse famous vlogs on healthcare, wellness, ethnic foods, and travel;
<b>PMS2120.CO2:</b>	evaluate reliable sources for creating content;
<b>PMS2120.CO3:</b>	write content for blogs;
<b>PMS2120.CO4:</b>	write scripts and produce vlogs; and
<b>PMS2120.CO5:</b>	create and sustain blogs in specialised areas.

#### Course Modules:

##### Module I: Basics of Blogging (10 hours)

Introduction to blogging – fundamental principles of blogging.

##### Module II: Analysis Blogs (10 hours)

Critical analysis of blogs – exploring health, food, and travel blogs – content creation for blogs.

##### Module III: Content Creation (14 hours)

Gathering data – specialisation – the creation of textual content.



**Module IV: Technical Expertise for Blogging****(14 hours)**

Specialised photography and editing – food and travel photography – photo editing techniques in food and travel photography.

**Module V: Maintaining a Blog****(12 hours)**

Creation and maintenance of blogs.

**EVALUATION PATTERN****Continuous Assessment**

- Continuous assessment will consist of four assignments.
- All the assignments are to be submitted in the Moodle platform.
- The students are required to submit the first assignment on or before the end of the third week from the commencement of the semester; the second assignment before the sixth week; the third assignment before the ninth week and the fourth assignment before the twelfth week.
- The maximum weights awarded for each assignment shall be decided by the faculty in charge in accordance with the course outcomes.
- The assignments are for the attainment of course outcomes.
- The attainment of course outcomes will be evaluated based on technical expertise, quality of the work, application of the equipment, and timely submission.
- The weight distribution of course outcomes:

<b>Course outcomes</b>	<b>Weights</b>
CO1	4
CO2	4
CO3	4
CO4	4
CO5	4
<b>Total</b>	<b>20</b>

### Semester End Assessment

- A practical examination followed by viva-voce will be conducted to evaluate the attainment of course outcomes.
- A viva voce will be conducted by three internal examiners including the faculty in charge selected by the department council.
- The weight distribution of course outcomes:

Course outcomes	Weights
CO1	6
CO2	6
CO3	6
CO4	6
CO5	6
<b>Total</b>	<b>30</b>

### REFERENCE:

1. Anderson, E N (2005), **Everyone Eats: Understanding Food and Culture**. New York: New York University Press.
2. Counihan, Carole, and Penny Van Esterik (1997), **Food and Culture: A Reader**. Second Edition, New York: Routledge, Keller-Brown, Linda, and Kay Mussell, Editors.
3. Korsmeyer, Carolyn (1992), **Ethnic and Regional Foodways in the United States: The Performance of Group Identity**. Knoxville: University of Tennessee Press.
4. Berg, (1984) Long, Lucy, **Culinary Tourism**, Lexington: University of Kentucky Press.
5. Charleston (2014), **Create Space** Independent Publishing Platform.
6. Watson, James, and Melissa Caldwell (2005), **The Cultural Politics of Food and Eating**, A Reader. Malden, MA.

## PMS2121: SOUND DESIGNING (PRACTICAL)

Semester	Credits	Weights		Instructional Hours	Course Type
III	3	CA	SEE	54	Core - P
		20	30		

### Course Description:

This course aims to impart practical knowledge of audio techniques along with the conceptual skills surrounding the theory of sound design. After completing this course, the student will have a significant technical toolkit of sound design techniques.

### Course Outcomes:

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

<b>PMS2121.CO1:</b>	analyse sound design as both an artistic and technical process;
<b>PMS2121.CO2:</b>	analyse the responsibilities of a sound designer;
<b>PMS2121.CO3:</b>	apply basic editing and mixing functions in a digital audio workstation;
<b>PMS2121.CO4:</b>	record original sound effects, background, and voice recordings; and
<b>PMS2121.CO5:</b>	create an original sound design.

### Course Modules:

#### Module I: Introduction to Sound (10 hours)

The basics of sound – elements of sound – frequency and amplitude – advantages of digital audio over analogue audio – conversion of binary numbers to decimal and vice versa – sampling – aliasing – quantisation – dither – S/E ratio – pulse code modulation – analogue to digital conversion – digital audio reproduction – MIDI (musical instrument digital interface).

#### Module II: Studio Acoustics and Sound Equipment (15 hours)

Microphones – patterns of microphones – types of microphones: hand-held, studio, mounted, headset, and shotgun – sound mixer – mixing consoles – mixer design and applications – mixer connectors – inputs and outputs – the channel – equalisation

– dynamic section – gain stages – signal processors – dynamic range control – gain riding – compressor or limiter – compression ratio – the slope of the compression – curve – metering – expanders or gates – threshold – attach – hold – release – key inputs – studio monitors – PA speakers – speaker designs – connecting and combining speakers with amplifiers – recording equipment – audio cables and interconnections.

### **Module III: Digital Audio Workstation (Audio Editing Software) (15 hours)**

Familiarity with audio editing software – understanding the terms: automation, panning, channel EQ, the “Q” value, equalisation, pass filters, and bandpass filters – I/O modules – short cuts (Windows and Mac) – recording and editing – processing of sound – mixing – the evolution of mixing – mixing styles – mechanics of mixing – elements of mixing – master mix – mixing in surround – mastering – mixing vs mastering – mastering effects – meters and DSP – EQ – dynamics – maximising and limiting – stereo imaging – harmonic exciter – meters.

### **Module IV: Stages of Production in Sound Designing (10 hours)**

Pre-production: reading script for audio cues, songs, conversation with directors, composers, and audio location recce – production: the frame and boom shadow, room tone – post-production: folly, mixing, dubbing, BGM, and recording.

### **Module V: Practical Work (10 hours)**

Dubbing – song recording – mixing – live audio recording.

## **EVALUATION PATTERN**

### **Continuous Assessment**

- Continuous assessment will consist of four assignments.
- All the assignments are to be submitted in the Moodle platform.
- The students are required to submit the first assignment on or before the end of the third week from the commencement of the semester; the second assignment before the sixth week; the third assignment before the ninth week and the fourth assignment before the twelfth week.
- The maximum weights awarded for each assignment shall be decided by the faculty in charge in accordance with the course outcomes.

- The assignments are for the attainment of course outcomes.
- The attainment of course outcomes will be evaluated based on technical expertise, quality of the work, application of the equipment, and timely submission.
- The weight distribution of course outcomes:

<b>Course outcomes</b>	<b>Weights</b>
CO1	4
CO2	4
CO3	4
CO4	4
CO5	4
<b>Total</b>	<b>20</b>

#### **Semester End Assessment**

- A practical examination followed by viva-voce will be conducted to evaluate the attainment of course outcomes.
- A viva voce will be conducted by three internal examiners including the faculty in charge selected by the department council.
- The weight distribution of course outcomes:

<b>Course outcomes</b>	<b>Weights</b>
CO1	6
CO2	6
CO3	6
CO4	6
CO5	6
<b>Total</b>	<b>30</b>

**REFERENCE:**

1. Farnell, Andy (2010), **Designing Sound**. MIT Press.
2. Ament, Vanessa Theme (2009), "**What We Use for Performing the Props.**" Chapter 8 in *The Foley Grail: The Art of Performing Sound for Film, Games, and Animation*. 1st ed. Focal Press.
3. Borwick, John (1995), **Sound Practice: A Handbook**. Oxford University Press.
4. Salkin, Glyn (1996), **Sound Recording and Reproduction**. Oxford: Focal Press.
5. Mike Collins (2004), **Choosing And Using Audio And Music Software**, first edition, Focal Press.
6. Tomlinson Holman (2008), **Surround sound up and running**, Second edition, Focal Press.
7. Davis Gary and Jones Ralph, **Sound Reinforcement Handbook**, 2nd edition.
8. Alten R Stanley, **Audio in Media**, Focal Press, 10th edition.
9. Huber Miles David and Runstein E. Robert, **Modern Recording Techniques**, 7th edition, Focal Press.

### PMS2122: GROOMING FOR MEDIA (NON-CREDIT)

Semester	Credits	Weights		Instructional Hours	Course Type
III	0	CA	SEE	15	Non-credit
		50	--		

#### Course Description:

This course is aimed at equipping the students as industry-ready professionals. The emphasis would be to mentally groom them to initiate themselves in understanding the modus operandi of news collection and presentation, utilizing the most modern techniques in the industry.

#### Course Outcomes:

On successful completion of the course, the student will be able to:

<b>PMS2122.CO1:</b>	recognize the organizational behavior patterns practiced in media houses;
<b>PMS2122.CO2:</b>	appreciate the importance of self-motivation and realisation in the workplace to attain maximum output;
<b>PMS2122.CO3:</b>	interpret the significance of teamwork in the media organisations in creating quality outputs;
<b>PMS2122.CO4:</b>	apply the acquired technical knowledge wisely in the professional domains; and
<b>PMS2122.CO5:</b>	attain the ability to equip oneself to suit the requirements of the industry.

#### Course Modules:

##### Module I: Dealing with Self

**(3 hours)**

Developing a creative mindset, being proactive, identifying the leadership qualities in oneself, empathy, sympathy, loyalty and follow-through, styles of leadership, teamwork capability, reading weak signals, loss of motivation – work stress versus work depression – anxiety, and depression management strategies – ecotherapy

techniques – working remotely.

**Module II: Dealing with People**

**(3 hours)**

Understanding the organisational and cultural context, affective, continuous, and normative commitments to the organization – positive workplace – communication skills – facing interviews – soft skill development – group communication – teamwork – language usage – logical reasoning – problem-solving – flexibility – strategy planning – tactics and execution – community management.

**Module III: Dealing with Media**

**(3 hours)**

Media management – data ecosystem – integrated media planning – marketing, dynamics of promotion – platforms, placement, and people – media business models – digital transformation – innovative media technologies – media buying and advertising – media metrics – content marketing – entrepreneurial journalism – harvesting social media strategies – optimising content and technology – SEO techniques – the importance of feedback.

**Module IV: Dealing with Culture**

**(3 hours)**

Cultural competence and cultural sensitivity – active listening – engagement – company culture – community culture – engagement and dialogue – team building – digital culture – understand how content works on the social web – skills and capabilities – corporate culture and types.

**Module V: Dealing with Ethics**

**(3 hours)**

Developing media literacy – critical thinking – constructive criticism – media analytics and analytical positioning – media framing – types of ethics – ethical journalistic practices – case studies.

**General Guidelines**

1. It is a non-credit course offered in workshop mode with a subject expert.
2. The duration of the workshop shall be a minimum of 15 hours.
3. Each student is expected to submit a detailed workshop report immediately after the completion of the workshop.
4. An online examination will be conducted after the workshop.
5. A student should acquire a minimum of a 'C' grade to pass the examination.



### Evaluation Criteria and Allocation of Weights

4. 20 weights for online examination
5. 15 weights for news bulletin production
6. 10 weights for the workshop report

The weight distribution of course outcomes:

Course outcomes	Weights
CO1	10
CO2	10
CO3	10
CO4	10
CO5	10
<b>Total</b>	<b>50</b>

### REFERENCE :

1. Dennis Mumby& Steve May (2004), **Engaging Organisational Communication Theory and Research: Multiple Perspectives**, Sage.
2. Fawn Fitter, Beth Gulas(2002), **Working in the Dark: Keeping Your Job While Dealing with Depression**, Hazelden.
3. Susuan K Jones, J Steven Kelly (2016), **The IMC Case Book: Cases in Integrated Marketing Communication**.
4. Catherine Zhou, Nick Smith & Robert Wollan (2010), **Social Media Management Handbook**.
5. David Giles (2003), **Media Psychology**, Routledge.
6. Chuck Hemmann, Ken Burbary (2013), **Digital Marketing Analytics: Making Sense of the Consumer data in the digital world**.
7. Leve Manovich (2010), **Cultural Analytics**, MIT Press.

## **SEMESTER IV**

## PMS2123: MEDIA AND AESTHETICS

Semester	Credits	Weights		Instructional Hours	Course Type
IV	2	CA	SEE	54	Core - T
		30	20		

### Course Description:

This course highlights the significance of aesthetic values in the media industry, and the learnings of media to understand, and interpret media in various significant ways. Modern media gives more emphasis to the way it is presented to its audience. This makes it imperative for the media person to possess a sense of aesthetics in presenting news and views.

### Course Outcomes:

On successful completion of the course, the student will be able to:

<b>PMS2123.CO1:</b>	analyse contemporary media;
<b>PMS2123.CO2:</b>	analyse and interpret media;
<b>PMS2123.CO3:</b>	interpret different media designs;
<b>PMS2123.CO4:</b>	evaluate visual media designs; and
<b>PMS2123.CO5:</b>	apply designing principles in media.

### Course Modules:

#### Module I: Introduction to Art and Design (10 hours)

Introduction to art – forms of art: visual arts, drawing, painting, filmmaking, and photography – major styles and movements in art: expressionism, impressionism, classism, cubism, dadaism, minimalism, rococo, surrealism, and pop art.

#### Module II: Introduction to Aesthetics (15 hours)

Introduction to aesthetics – nature of aesthetics – western understanding of aesthetics – Indian understanding of aesthetics – the idea of beauty in west and east, aesthetic experience – aesthetic attitude – aesthetic judgment.

#### Module III: Elements and Principles of Design (15 hours)

Elements of design, painting, and colouring: meaning of colour – colour principles – understanding colour in different media – the process of design: functions of design – designing fundamentals in publications: layout designs – design analysis in newspaper and advertisement.

**Module IV: Emerging Media Trends and Techniques (10 hours)**

Social media contents: memes and meme culture – the concept of opinion leadership – podcast – gaming and entertainment streams.

**Module V: Media Literacy (10 hours)**

Mediated and non-mediated media – media determinants – media culture in society – the role of media: fundamental rights – rights and responsibilities of media: social institutions and interpretation of media.

**REFERENCE:**

1. Gillian Rose (2016), **Visual Methodologies: An Introduction to Researching with Visual Materials (4th edition)**, New Delhi: Sage Publications.
2. John Walker and Sarah Chaplin (1997), **Visual Culture**, New York: Manchester University Press.
3. Nicholas Mirzoeff (2009), **An Introduction to Visual Culture (2nd edition)**, London: Routledge.
4. Peter Bridgewater (1981), **An Introduction to Graphic Design**, New Jersey: Chartwell Books.
5. Richard Howells and Joaquim Negreiros (2005), **Visual Culture**, Cambridge: Polity Press.
6. Russell N Baird (1987), **The Graphics of Communication: Typography, Layout, Design, Production**, London: Holt Rinehart and Winston.
7. Tony Thwaites, Lloyd Davis, and Warwick Mules (2002), **Introducing Cultural and Media Studies: A semiotic Approach**, London: Palgrave.

### PMS2124: MEDIA LAWS AND ETHICS

Semester	Credits	Weights		Instructional Hours	Course Type
IV	3	CA	SEE	72	Core - T
		30	20		

#### Course Description:

The course is designed to have an overview of several aspects of laws regarding media in India. The practice of journalism is regulated by various codes of ethics. A brief acquaintance with digital journalism is also presented, as well as issues impacting media in the 21st century.

#### Course Outcomes:

On successful completion of the course, the student will be able to:

<b>PMS2124.CO1:</b>	analyse Indian laws relating to the media;
<b>PMS2124.CO2:</b>	analyse the need and relevance for the regulation of media;
<b>PMS2124.CO3:</b>	evaluate the core issues of media ethics in online journalism;
<b>PMS2124.CO4:</b>	evaluate serious professional misconduct in the conduct of journalism; and
<b>PMS2124.CO5:</b>	apply the universal code of ethics in the practice of journalism.

#### Course Modules:

##### **Module I: Constitution of India (15 hours)**

Salient features of the Constitution of India applicable to the media – history of media ethics – three kinds of ethics – universal code of ethics – the IFJ global charter of ethics for journalists.

##### **Module II: Overview of Indian Press Laws (15 hours)**

History of press laws in India – Indian penal code – The Contempt of Court Act, 1971 – civil and criminal law of defamation – Official Secrets Act – Right to Information Act (RIT) – Intellectual Property Right – Information Technology Act, 2000 – Objectionable Advertisement Act, 1954.

**Module III: Media Ethics****(15 hours)**

Theories impacting media ethics – ethics relating to entertainment media – digital media ethics – UNESCO-INFO Ethics Congress – ICIE – intercultural dimensions of media ethics – media ethics and other fields of applied ethics – serious professional misconduct – code of ethics of the Society of Professional Journalists.

**Module IV: Online Journalism****(15 hours)**

Hutchins Commission – principles of online journalism – concepts, types, and characteristics of online journalism – role and value of online journalism – current trends and challenges – criticism of online journalism – cyberspace and government regulation.

**Module V: Media Laws****(15 hours)**

Laws, Bills, and Acts related to media profession – Press Council – Press Commissions – other national and international organisations – media ethics in the 21<sup>st</sup> century – core media issues.

**REFERENCE:**

1. Bidyut Chakrabarty, **Indian Constitution: Text, Context and Interpretation** (2019), New York: SAGE Publications.
2. Granville Austin, **The Indian Constitution: Cornerstone of a Nation** (2019), UK: Oxford University Press.
3. Juhi P Pathak, **Introduction to Media Laws and Ethics** (2014), New Delhi: Shipra publications.
4. Kiran Prasad, **Media Law and Ethics: Readings in Communication Regulation** (2008), New Delhi: B R publishing corporation.
5. M Neelamalar, **Media Laws and Ethics** (2009), New Delhi: Prentice Hall India.
6. Rajeev Bhargava, **Politics and Ethics of the Indian Constitution** (2009), London: Oxford University Press.
7. Roy I Moore, **Media Laws and Ethics: A Casebook** (2008), UK: Routledge.

## PMS2125: FILM THEORIES

Semester	Credits	Weights		Instructional Hours	Course Type
IV	3	CA	SEE	72	Core - T
		20	30		

### Course Description:

Film theory is a set of scholarly approaches within the academic discipline of film studies. The course is aimed at a conceptual framework for understanding film's relationship to reality, the other arts, the individual viewers, and society at large. The learner-centered approach emphasises students' innovative thinking through critical analysis of selected movies.

### Course Outcomes:

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

<b>PMS2125.C01:</b>	analyse the conceptualisation of film theories;
<b>PMS2125.C02:</b>	evaluate different film theories;
<b>PMS2125.C03:</b>	demonstrate the ability to relate contemporary realities with evolving theories of cinema;
<b>PMS2125.C04:</b>	evaluate the work of film scholars and theorists; and
<b>PMS2125.C05:</b>	evaluate the visual elements of international and national cinema.

### Course Modules:

#### Module I: The Origin of Film Theory

**(15 hours)**

The origin of film theory – overview of early attempts to theorise film narrative – classical film theory – linguistic film theory – auteur theory – semiotics – narratology – formalism – structuralism – realism and modernism – Soviet montage and Marxist theory - film-noir – surrealism – other major film theories: apparatus, male gaze, cognitive, scribe, screen, psychoanalytical and feminist theories.

## **Module 2: Film Movements and Contemporary Theories (15 hours)**

German expressionism – French impressionism – Italian neo-realism – French avant-garde – cinema verite – new wave cinema in Japan, Britain, Sweden, and India – underground cinema – neo-noir and neo-formalism – Dogme 95 – Queer cinema – New generation cinema in India – Haptic theory and participatory cinema – computer-generated imagery cinema of Hollywood.

## **Module 3: Brief Sketches of Film Theorists and Scholars (15 hours)**

Dziga Vertov – Lev Kuleshov – Sergei Eisenstein – Vsevolod Pudovkin – Andre Bazin – Francois Truffaut – Laura Mulvey – Germaine Dulac – James Monaco – Rudolf Arnheim – Bela Balazs – Siegfried Kracauer – Fredinand Saussure – Richard Dreyer – Christian Metz – Andrew Sarris – Paul Rotha – Stanley Cavell – Alexandre Artuc – Slavoj Zizek – Dudley Andrew – Henri Langlois.

## **Module 4: Contributions of Film Journals (15 hours)**

Contributions of journals to the theory and criticism of cinema – Cahiers du Cinema – Positif – Sight and Sound – Screen – Film Quarterly – Journal of Cinema and Media Studies – Cinemaya.

## **Module 5: Film Analysis (15 hours)**

Critical analysis and participatory discussion on five international movies, five Indian movies and two Malayalam movies which are globally acclaimed.

### **REFERENCE:**

1. Laura Mulvey (2006, **Death of 24x a Second: Stillness and Moving Image.**
2. Ed Emile Bickerton (2009), **A Short History Cahiers du Cinema.**
3. Peter Wollen(1972). **Signs and Meanings in Cinema.**
4. Eds Lawrence Radish and Michael Cimen, **Positive 50 years: Selections from the French Film Journal.**
5. Joseph V Mascelli, Davis Stump, **5 C's of Cinematography, Digital Cinematography,** Focal Press.
6. Michael Rabiger, **Directing,** Focal Press.



7. Laura U Marks, **The Skin of the Film: Intercultural Cinema, Embodiment and the Senses**, Duke University Press.
12. Rudolf Arnheim(1967), **Film As Art**, University of California Press.
13. D N Rodowick (2007), **The Virtual Life of Film**,Harvard University Press.
14. Andre Bazin (1967), **What is Cinema Volume I**, California University Press.
15. John Hill and Pamela Church Gibson (1968), **The Oxford Guide to Film Studies**, Oxford University Press.
16. David Bordwell and Kristin Thompson (1996), **Film Art: An Introduction**, New York, McGraw Hill.

## PMS2126: SHORT FILM AND DOCUMENTARY PRODUCTION (PRACTICAL)

Semester	Credits	Weights		Instructional Hours	Course Type
IV	2	CA	SEE	54	Core - P
		20	30		

### Course Description:

This course is aimed at a deeper understanding of the visual stories created in popular film formats, documentaries, and short films. The students shall be able to differentiate the nature of contents, shooting format, and aesthetic value of these two formats.

### Course Outcomes:

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

<b>PMS2126.CO1:</b>	evaluate the different stages in documentary and short film production;
<b>PMS2126.CO2:</b>	evaluate documentaries and short films;
<b>PMS2126.CO3:</b>	apply the principle modes of documentary and short film making;
<b>PMS2126.CO4:</b>	apply filmmaking ethics and aesthetics; and
<b>PMS2126.CO5:</b>	create a documentary or short film integrating all the elements of production.

### Course Modules:

#### Module I: Introduction to Documentary (10 hours)

A brief history of documentary – modern documentary – definitions of documentaries – the significance of documentary – narrative styles of documentary – various documentary genres – documentary festivals.

#### Module II: Documentary Production Process (15 hours)

Preproduction: developing an idea, research for the documentary, scripting for documentary and crew selection – production: interviews for the documentary, shooting for documentary, the significance of location and sync sound – post-production: narration, editing, BGM, titling, and subtitling.

**Module III: Introduction to Short Film (10 hours)**

Difference between short film and feature film – contemporary trends in a short film – major short film festivals – short film genres.

**Module IV: Short Film Production Process (15 hours)**

Preproduction: developing an idea, research for short film, scripting for short film, shot division, storyboard, location recce, character sketching, director role, cast and crew, budgeting, and scheduling – production: production design, shooting for a short film, sync sound, setting colour tone of the film, visual blocking, subtest and role of production controller – post-production: editing, dubbing, BGM, sound mixing, VFX, colouring, titling, subtitling, and distribution.

**Module V: Documentary and Short Film Production (10 hours)**

Each student has to produce a documentary of a minimum of 10 minutes duration. The students also will produce 3 to 15 minutes long short films in groups.

**EVALUATION PATTERN**

**Continuous Assessment**

- Continuous assessment will consist of four assignments.
- All the assignments are to be submitted in the Moodle platform.
- The students are required to submit the first assignment on or before the end of the third week from the commencement of the semester; the second assignment before the sixth week; the third assignment before the ninth week and the fourth assignment before the twelfth week.
- The maximum weights awarded for each assignment shall be decided by the faculty in charge in accordance with the course outcomes.
- The assignments are for the attainment of course outcomes.
- The attainment of course outcomes will be evaluated based on technical expertise, quality of the work, application of the equipment, and timely submission.

- The weight distribution of course outcomes:

<b>Course outcomes</b>	<b>Weights</b>
CO1	4
CO2	4
CO3	4
CO4	4
CO5	4
<b>Total</b>	<b>20</b>

### **Semester End Assessment**

- A practical examination followed by viva-voce will be conducted to evaluate the attainment of course outcomes.
- A viva voce will be conducted by three internal examiners including the faculty in charge selected by the department council.
- The weight distribution of course outcomes:

<b>Course outcomes</b>	<b>Weights</b>
CO1	6
CO2	6
CO3	6
CO4	6
CO5	6
<b>Total</b>	<b>30</b>

### **REFERENCE:**

1. Barry Hampe (2007), **Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries**, Holt Paperbacks, New York.
2. Erik Barnouw (1993), **Documentary: A History of Non-Fiction Film**. London: Oxford University Press.

3. Genevieve Jolliffe and Andrew Zinnes (2012), **The Documentary Film Makers Handbook: The Ultimate Guide to Documentary Filmmaking**, London: Continuum.
4. Jacob Bricca (2017), **Documentary Editing: Principles and Practice**, London: Routledge.
5. Michael Rabiger (2014, 6th edition), **Directing the Documentary**, London: Routledge.
6. Peter Rea (2015), **Producing and Directing the Short Film and Video**, UK: Routledge.
7. Maureen Ryan (2017), **Producer to Producer: A Step-by-Step Guide to Low- Budget Independent Film Producing** California: Michael Wiese Productions.
8. Clifford Thurlow and Max Thurlow (2013), **Making Short Films: The Complete Guide from Script to Screen**, New York: Bloomsbury Academic.
9. Michael Rabiger (2013), **Directing: Film Techniques and Aesthetics**, UK: Routledge.
10. Michael Rabiger (2016), **Developing Story Ideas**, New York: Routledge.

### PMS2127: DISSERTATION

Semester	Credits	Weights		Instructional Hours	Course Type
IV	3	CA	SEE	180	Core - P
		30	20		

#### Course Description:

Each student is required to prepare a dissertation paper in any area of communication and media studies duly approved by the head of the department and under the guidance of a teacher of the department in partial fulfilment of the PG programme. Students are to present the final report before an examination board consisting of the Director or HoD, respective guide, and an external examiner.

#### Course Outcomes:

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

<b>PMS2127.CO1:</b>	attain a solid academic base in the topic of research;
<b>PMS2127.CO2:</b>	analyse and synthesise research findings;
<b>PMS2127.CO3:</b>	interpret existing literature;
<b>PMS2127.CO4:</b>	apply theoretical frameworks to the chosen area of study; and
<b>PMS2127.CO5:</b>	apply scientific techniques and draw logical conclusions.

#### Format of Dissertation

- Title of the Study
- Declaration
- Certificate
- Acknowledgment
- Abstract
- Table of Contents
- List of Tables
- Chapter 1: Introduction

- Chapter 2: Review of Literature
- Chapter 3: Methodology
- Chapter 4: Data Analysis
- Chapter 5: Conclusion and Recommendations
- Bibliography
- Reference
- Appendix

**General Guidelines:****Submission of Proposal**

The students are expected to submit the topic and a research proposal to the concerned guide for approval. The proposal should consist of the purpose and objectives of the study which will be evaluated as a part of the continuous assessment. The student has to submit a proposal for approval within one week after the commencement of the fourth semester.

**Introduction**

After getting the approval, the student has to prepare and submit the introduction chapter within two weeks. The number of pages expected for this chapter is 15 to 20.

**Review of Literature**

The student has to refer to the existing literature and finalise the scheme of work for research. After consultations with the guide, a final draft has to be prepared. The number of pages expected for this chapter is 15 to 25.

**Methodology**

The methodology to be used in the research is to be finalised within a week in consultation with the subject guide. The number of pages expected for this chapter is 5 to 10.

**Data Analysis**

Analysis of collected data is to be done and submitted for evaluation. Software recommended by the guide should be used to analyse data. Appropriate/relevant graphs or charts should be included to explain the data. The number of pages expected for this chapter is 20 to 50.

### **Conclusion and Recommendations**

In this chapter, the analysed data should be interpreted and conclusions made *vis-à-vis* the existing theories/ concepts in the area of study. While concluding the study the researcher should discuss his/her limitations of the study and suggest/recommend new themes/ideas for future studies. The number of pages expected for this chapter is 3 - 6.

### **Format of Research Writing**

- The document should be prepared in Times New Roman font style with 12 font sizes and 1.5 cm line space.
- To avoid plagiarism follow in-text citations using standard style sheets. For all citations, the APA system should be followed.
- The Dissertation paper has to be submitted (two printed copies in bound form and a soft copy) as per the schedule duly notified from the department, failing which his/her candidature is liable to be cancelled.
- Total pages (from title page to appendix) expected is 80 to 110.

### **Submission of Dissertation**

- The completed work needs to be submitted to the guide and further to the HoD and Director for final approval.
- The final dissertation should have the signature of the candidate.
- The dissertation, authenticated by the concerned guide and HoD/Director should be submitted to the Controller of Examinations, through the Director/HoD for valuation. There shall be a viva voce examination with an external examiner, the guide, and Director/HoD.



### Evaluation of Dissertation

- The dissertation will be evaluated at two stages – during preparation and after the submission.
- Students have to consult the assigned guides throughout the process, which will be evaluated by the department internally based on the criteria as detailed below.
- There will be a SEA (Semester End Assessment) for programme projects based on the written report and viva. The ratio of CA and SEA will be 3:2.
- Weights for evaluation are as follows:

Continuous Assessment (CA)	Semester End Assessment (SEA)
Chapter submissions (30 weights)	Final dissertation submission (5 weights)
	Viva voce (15 weights)

### Continuous Assessment

- The weight distribution of course outcomes:

Course outcomes	Weights
CO1	6
CO2	6
CO3	6
CO4	6
CO5	6
<b>Total</b>	<b>30</b>

### Semester End Assessment

- The weight distribution of course outcomes:

Course outcomes	Weights
CO1	4
CO2	4
CO3	4
CO4	4
CO5	4
<b>Total</b>	<b>20</b>

### REFERENCE:

1. Chindhade, S. and A. Thorat (2009), **An Introduction to Research**, Mumbai: Cambridge University Press.
2. **MLA Handbook for Writers of Research Papers** (7th edn. 2009), New York: MLA Association.
3. Adam Sirjohn (2004), **Research Methodology: Methods and Techniques**, Delhi: New Age International.
4. Miller, R. H. (1995), **Handbook of Literary Research**, Methuen.
5. Lenburg, Jeff (2007), **Guide to Research**, Viva Books.
6. Abdul Rahim, F. (2005), **Thesis Writing: A Manual for Researchers**, New Delhi: New Age International.
7. Hunt, Andy (2005), **Your Research Project**, New Delhi: Foundation Books.
8. Punch, K.E. (1998), **Introduction to Social Research**, London: Sage.

### PMS2128: COMPREHENSIVE VIVA VOCE

Semester	Credits	Weights		Instructional Hours	Course Type
IV	2	CA	SEE	--	Core - P
		--	50		

#### Course Description:

At the end of the fourth semester, there shall be a comprehensive Viva Voce examination of all core courses taught during the MCMS Programme. The objective of this course is to evaluate the theoretical and practical knowledge the student acquired during the MCMS Programme.

#### Course Outcomes:

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

<b>PMS2128.CO1:</b>	demonstrate professional communication skills;
<b>PMS2128.CO2:</b>	evaluate the progress of oneself.
<b>PMS2128.CO3:</b>	apply the integrated knowledge gathered from different courses;
<b>PMS2128.CO4:</b>	apply current knowledge about the industry; and
<b>PMS2128.CO5:</b>	apply professional standards and ethics;

#### General Guidelines:

- This examination shall be conducted by a panel of examiners consisting of one external examiner and two internal examiners selected by the Department Council.
- The students will be asked questions to assess the attainment of the outcomes of the courses discussed during all four semesters.
- The student will be given a chance to change the asked question upon request; however, there will be a subsequent reduction in the grades.
- To obtain a pass, the candidate has to secure a minimum of a 'C' grade.

- The students who fail to secure the minimum pass grade shall reappear for the viva voce examination along with the subsequent batches.
- The interview panel will frame the questions to assess domain knowledge, industry awareness, current affairs, and communication skill.
- The weight distribution of course outcomes:

<b>Course outcomes</b>	<b>Weights</b>
CO1	10
CO2	10
CO3	10
CO4	10
CO5	10
<b>Total</b>	<b>50</b>

### PMS2129: INTERNSHIP PRACTICE II

Semester	Credits	Weights		Instructional Hours	Course Type
IV	2	CA	SEE	--	Core - P
		30	20		

#### Course Description:

The students are expected to undergo an internship for eight weeks either in the field of communication and media during the second semester. The students are expected to submit weekly reports on the Moodle platform at the end of every week. The entire set of activities undertaken during the internship should be documented for final submission and an internship report should be submitted within one week after completing the internship period. At the end of the internship, the students will be duly evaluated by the departmental faculty based on specific evaluation criteria.

#### Course outcomes:

On successful completion of the course, the student will be able to:

<b>PMS2129.CO1:</b>	analyse the work atmosphere in a media organization;
<b>PMS2129.CO2:</b>	apply theoretical knowledge to work in a media organization;
<b>PMS2129.CO3:</b>	evaluate the different departments in a media organization;
<b>PMS2129.CO4:</b>	create content for a media organization; and
<b>PMS2129.CO5:</b>	create a portfolio of work completed.

#### General Guidelines for Internship

- There shall be internship placements for not less than eight weeks either in the field of communication or media studies during the semester.
- The Internship process involves working under the mentorship of a professional of the concerned organisation and also with a faculty member of the Department.

- During the internship, the students are expected to submit weekly internship reports on the Moodle platform towards the end of each week.
- The weekly report will be assessed based on the progression of their work at the organisation and timely submission. The weekly report will carry 30 weights in the continuous assessment.
- The students are required to submit an internship report within one week on completion of the internship period.
- Failure of timely submission of the weekly and final internship reports will make the student ineligible for the SEE Viva Voce.
- The report shall consist of a minimum of twenty-five pages and the report shall carry 10 weights in the evaluation. The report shall be assessed as part of the semester-end assessment.
- A minimum of a 'C' Grade is required for a pass.
- One bound copy and a soft copy of the report should be submitted to the department for evaluation.

**Evaluation Pattern:**

<b>Continuous Assessment (CA)</b>	<b>Semester End Assessment (SEA)</b>
Weekly reports (30 weights)	Final internship report (10 weights)
	Viva voce (10 weights)

**Continuous Assessment**

- The weight distribution of course outcomes:

<b>Course outcomes</b>	<b>Weights</b>
CO1	6
CO2	6
CO3	6
CO4	6
CO5	6
<b>Total</b>	<b>30</b>

**Semester End Examination**

- The weight distribution of course outcomes:

<b>Course outcomes</b>	<b>Weights</b>
CO1	4
CO2	4
CO3	4
CO4	4
CO5	4
<b>Total</b>	<b>20</b>

### PMS2130: MASSIVE OPEN ONLINE COURSE (NON-CREDIT)

Semester	Credits	Weights		Instructional Hours	Course Type
IV	0	CA	SEE	--	Non-credit
		--	--		

#### Course Outcomes:

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

<b>PMS2130.CO1:</b>	evaluate the area of specialization;
<b>PMS2130.CO2:</b>	apply necessary skills to implement acquired professional knowledge;
<b>PMS2130.CO3:</b>	create progressive skills that respond to the dynamic world;
<b>PMS2130.CO4:</b>	create new space for experimentation; and
<b>PMS2130.CO5:</b>	create and deliver MOOC content.

#### General Guidelines:

- Students are expected to enroll for a media-related open course with a duration of not less than eight weeks from the SWAYAM platform.
- The students can enroll for their Massive Open Online Course (MOOC) at any time during the last two semesters of the programme, provided they complete the course and obtain the certificate before the end of the final semester-end examination.
- The students after shortlisting courses of their interest are expected to get approval from the head of the department before they start the course.
- Domains can be from any area of communication and media studies.
- Students should carry out the assignments and clear the academic requirements set by the course provider in the SWAYAM platform.
- The students must produce the course completion certificate after the duration of the MOOC course and before the completion of the fourth-semester theory exams to obtain a pass for the non-credit course.



### PMS2131: VALUE-ADDED COURSE

Sl. No	Course code	Title	Total Hours	Credit
1	PMS2131	Performing and Production Arts	30	--

#### Course Description:

Performing and Production Arts is designed to provide students with the knowledge, skills, and understanding necessary to access and progress to degree-level study or employment in the performing arts. They provide an opportunity for those who have an interest in the performing arts to explore, develop and test their creativity within a qualification structure which is stimulating, demanding, and provides a supportive transition from general to more specialised study.

#### Course Outcomes:

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

<b>PMS2131.CO1:</b>	evaluate the different performing arts;
<b>PMS2131.CO2:</b>	evaluate the aesthetic elements of performing arts;
<b>PMS2131.CO3:</b>	create and produce different art programmes;
<b>PMS2131.CO4:</b>	create/perform different art forms; and
<b>PMS2131.CO5:</b>	create and develop artistic aptitude.

We also propose a value-added non-credit course Performing and Production Arts open to all PG students on campus. The 30-hour intensive training for this course is organised in workshop mode. It will be set apart for imparting training in the performing and production-related discipline. Any PG student who has a special interest in theatre studies can join these courses and fine-tune their talents, which may enable them to improve their extra-curricular skills in performing arts.

This non-credit course gives students a broad diagnostic experience and develops an understanding of performing arts as a collaborative activity. It provides opportunities

for those who are intrigued and motivated by the arts to explore, develop and test their creativity within a structure that will provide a sound base of skills and knowledge.

Subject experts in the concerned areas of study will be invited to conduct the workshop. Practical orientation would be the focus of this value-added non-credit course.



# APPENDIX

**SAMPLE QUESTION PAPERS****MARIAN COLLEGE KUTTIKANAM (AUTONOMOUS)****M A COMMUNICATION AND MEDIA STUDIES DEGREE EXAMINATION****Model Question Paper****SEMESTER I****PMS2101: PARADIGMS OF COMMUNICATION**

Time: Three Hours

Maximum: 30 Weights

(Answer the following five questions. Each question carries 6 weights)

**BUNCH I**

(A) Evolution of human being from 'Homo Habilis and Homo Erectus' to 'Cro- Magnon man' (Homo sapiens-sapiens) is linked to the development of human communication, passing through five stages culminating in mass communication. Explain

OR

(B) ICTS (Information and Communication Technologies) have helped to achieve a quantum jump in human communication. Substantiate with examples.

**BUNCH II**

(A) Apply the process of communication in a classroom situation and delineate the various elements involved.

OR

(B) Explain how attitudes and status consciousness are barriers to effective communication; also indicate other barriers.

**BUNCH III**

(A) Evaluate the importance of 'appearance' and 'sound' while communicating in a lecture situation.

OR

(B) What is a social space for communication? How will you maintain it in Bus travel or at a

party?

**BUNCH IV**

(A) Describe the various types of communication. Analyse the functions of interpersonal communication between friends or family members.

OR

(B) Intrapersonal communication demonstrates one's self-awareness or self-concept. Apply to yourself the levels of self-awareness as indicated in The Johari Window.

**BUNCH V**

(A) In a democratic situation both the Free Press (Libertarian) and Social Responsibility (SR) theory of mass communication are valid. But in certain instances, there is a conflict between the two. How will you apply both to the Indian situation?

OR

(B) Development Media theory supported by UNESCO has several elements found in the social responsibility theory as well as Democratic Participant Media Theory. Discuss with reference to the Indian situation.

**MARIAN COLLEGE KUTTIKKANAM (AUTONOMOUS)**  
**M A COMMUNICATION AND MEDIA STUDIES DEGREE EXAMINATION**

**Model Question Paper**

**SEMESTER I**

**PMS2102: PRINT MEDIA JOURNALISM**

Time: Three Hours

Maximum: 30 Weights

(Answer the following five questions. Each question carries 6 weights)

**BUNCH I**

(A) Identify the news factors in the following news item and suggest ideas for a follow-up story.

**Peaceful revolution under way in Belarus: Opposition leader**

Svetlana Tikhanovskaya addresses European Parliament

**AGENCE FRANCE-PRESSE**  
MINSK

Belarusians have risen up in a "peaceful revolution", their exiled opposition leader said on Tuesday as authorities in the isolated ex-Soviet country crack down on protesters calling for new elections.

Demonstrators have flooded the streets of Belarus demanding the resignation of authoritarian leader Alexander Lukashenko since he claimed a sixth term in disputed elections this month.

The 65-year-old President, often dubbed "Europe's last dictator", dispatched his security services to disperse protesters following his claim to have won 80% of the vote, in a response condemned by rights groups and EU leaders.

Leading opposition figure



Svetlana Tikhanovskaya said in her address to the European Parliament that the country was witnessing its largest demonstrations in recent history following the vote.

"Belarus has woken up. We are not the opposition any more. We are a majority now. A peaceful revolution is taking place," she said, speaking in English via video link.

Ms. Tikhanovskaya fled to neighbouring Lithuania after claiming victory in the August 9 ballot that went ahead without independent observers and was rejected by EU leaders.

OR

(B) Identify the news factors in the following news item and suggest ideas for a follow-up story.

# Kremlin slams German doctors

'No ground for criminal probe until reason behind Navalny's illness is identified'

AGENCE FRANCE-PRESSE  
MOSCOW

The Kremlin on Tuesday accused German doctors of being too hasty after they said tests on Russian opposition leader Alexei Navalny indicated he had been poisoned.

Mr. Navalny, 44, who is one of the fiercest critics of President Vladimir Putin, is being treated at Berlin's Charite hospital after falling ill on a flight in Siberia last Thursday.

He was treated in a hospital in Siberia before being transferred to Germany.

His supporters claim he was poisoned by something in his cup of tea at a Siberian airport before taking a flight to Moscow, pointing the finger of blame at Putin.



Alexei Navalny

The German clinic said on Monday that clinical tests "indicate poisoning with a substance from the group of cholinesterase inhibitors," substances that are used in nerve agents as well as some medicines and insecticides.

Kremlin spokesman Dmitry Peskov claimed that Rus-

sian medics had diagnosed Mr. Navalny's condition in a similar way to German doctors but did not know what caused it.

## 'Lot of other versions'

"The medical analysis of our doctors and the German ones absolutely matches. But the conclusions differ. We don't understand why our German colleagues are in such a hurry. The substance hasn't yet been established," he told journalists.

He cast doubt on the German government's statement that it was "fairly likely" that Mr. Navalny was poisoned, saying there could be another cause for his illness. "We can only partially agree... There is a likelihood

of something else too."

Asked whether he believed that Mr. Navalny had been poisoned for his political activities, Mr. Peskov said: "We can't consider anything because we don't know whether this was a poisoning."

He acknowledged this was a possibility, saying that poisoning "can be seen as one of the many versions."

Mr. Peskov said that until the substance that caused Mr. Navalny's condition was identified, there were no grounds for opening a criminal investigation into the poisoning. He said Russian medics had detected a low level of the cholinesterase enzyme and treated him with the antidote atropine.

## BUNCH II

(A) As a reporter of science and technology for a national newspaper's news bureau in Thiruvananthapuram suggest two story ideas and identify the potential sources of your story.

OR

(B) M.G.University, Kottayam has proposed to build an international campus in Kottayam or Kochi. What/ who are the sources you will contact for writing an in- depth story about the proposed campus? What documents will you analyse for information?



### BUNCH III

- (A) Condense the following story for publication in the “news at a glance” column in the front page of a newspaper in the web page of a news portal.

<p><b>SPECIAL CORRESPONDENT</b> <b>THIRUVANANTHAPURAM</b></p> <p>M.R. Bijulal, the senior accountant at the Additional Sub-Treasury, Vanchiyoar, who is accused of siphoning off ₹2 crore from the Special Treasury Savings Bank (STSB) account of the District Collector, will be summarily dismissed from service, Finance Minister T.M. Thomas Isaac has said.</p> <p>Orders in this regard would be issued in a few days after completing the procedures, Dr. Isaac said on Monday.</p> <p>He said that the incident amounted to a cybercrime of grave implications.</p> <p>Bijulal was placed under suspension pending investigation on Saturday.</p> <p>The State government has formed a special investigation team comprising three officers of the Finance De-</p>	<p>partment and an officer of the National Informatics Centre (NIC) to investigate all aspects of the case. The team will assist Rajesh Kumar Singh, Additional Chief Secretary (Finance), in his investigation and will file its report in five days.</p> <p>On the basis of the report, action, if called for, will be initiated against senior treasury officials.</p> <p>The team will also examine whether any other officer at the Additional Sub-Treasury had played a role in the embezzlement.</p> <p>The government has initiated a mass transfer at the Additional Sub-Treasury, Vanchiyoar. All officials except Sub-Treasury Officer Babu Prasad, who uncovered the crime, would be moved out, the Minister said.</p> <p>The decisions were taken</p>	<p>at a high-level meeting convened by the Finance Minister. Mr. Rajesh Kumar Singh and senior treasury and NIC officials attended.</p> <p>Police officers who carried out an inspection at the Additional Sub-Treasury seized the computer and hard disk for forensic examination. The Vanchiyoar police registered cases against Bijulal and his wife on Saturday.</p> <p><b>Anticipatory-bail plea</b> Bijulal, who is yet to be taken into custody, has filed a plea for anticipatory bail at the District Principal Sessions Court, Thiruvananthapuram.</p> <p>Meanwhile, Bijulal's wife Simi claimed to media that she was unaware of the illegal cash transfers. She was also not aware of the amount in her accounts, she said.</p>
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- (B) Analyse critically a story you have read yesterday. Study the sourcing of the story, the angle of the story and the subjective/ objective interpretation of the story.

### BUNCH IV

- (A) Identify any one of the fake stories you have seen in the social media and critically analyse its content.

OR

- (B) Discuss the use of teaser in a newspaper by citing examples from English newspapers published in Kerala. Do you have any innovative idea for designing teasers in print media?

### BUNCH V

- (A) Write script for a two-minute teaser for the fourth edition of Kuttikkanam International Film Festival. The theme of the festival is “Road Movies on Immigrants”.

OR

- (B) Write script for a two-minute Radio programme for the fourth edition of Kuttikkanam International Film Festival. The theme of the festival is “Road Movies on Immigrants”.

**MARIAN COLLEGE KUTTIKKANAM (AUTONOMOUS)**

**M A COMMUNICATION AND MEDIA STUDIES DEGREE EXAMINATION****Model Question Paper****SEMESTER I****PMS2104B: SPORTS JOURNALISM**

Time: Three Hours

Maximum: 30 Weights

(Answer the following five questions. Each question carries 6 weights)

**BUNCH I**

(A) Prepare a script for a television news story based on the history of Olympics.

OR

(B) Write a news story about India's cricket world cup preparations.

**BUNCH II**

(A) Describe a set in a tennis match with detailed description of each game.

OR

(B) Explain about Duckworth Lewis system in International cricket.

**BUNCH III**

(A) Compare and analyse sports pages of two national dailies

OR

(B) Analyse the social media pages of FC Barcelona

**BUNCH IV**

(A) Elucidate on the factors contributing to the popularity of Cricket over India's national game, hockey.

OR

(B) Elaborate on an incident against racial discrimination in the history of sporting events.

**BUNCH IV**

(A) Write a short note about the impact of ISL on Indian football.

OR

(B) Write a detailed profile about Michael Phelps.

**MARIAN COLLEGE KUTTIKANAM (AUTONOMOUS)**

**M A COMMUNICATION AND MEDIA STUDIES DEGREE EXAMINATION****Model Question Paper SEMESTER II****PMS2108: TELEVISION JOURNALISM AND NEWS PRODUCTION**

Time: Three Hours

Maximum: 30 Weights

(Answer the following five questions. Each question carries 6 weights)

**BUNCH I**

(A) A the News Director of a 24x7 IPTV news channel suggest an innovative programme idea to explain to the audience any one of the development schemes introduced by the union or state government.

OR

(B) We know that there is no “reality” in reality shows now being broadcast by TV channels. Can you suggest an innovative idea for a genuine reality show and explain the organization of this show?

**BUNCH II**

(A) The gold smuggling through diplomatic channels in the Trivandrum International Airport is an on-going controversial investigative story done differently by different TV News Channels. Critically analyse the “positioning and framing” of this story in two different channels.

OR

(B) Discuss in detail the “framing” of any one of the TV news stories broadcast recently by any one of the national or international TV news channels.

**BUNCH III**

(A) Following are the news material of two stories- Story A. How do you produce a story based on one of these stories? Discuss in detail your news gathering and production strategies.

Story A

## 'Centre may consider a second stimulus once infections abate'

Revival will come when psychology of pandemic begins to ebb: Somanathan

PRESS TRUST OF INDIA  
MUMBAI

The government may look at introducing a second set of fiscal stimulus measures once the COVID-19 infections abate and the psychological fears in people's minds ebb, a top Finance Ministry official said on Tuesday.

The government has also observed that 40% of the cash transfers directly into the beneficiaries' accounts recently have been saved and not spent, leading to a feeling that there are limitations of the stimuli measures and hence, making timing the most important factor, Union Expenditure Secretary T. V. Somanathan said.

The government's first



**Wary of exposure:** Normal economic activity is in 'abeyance' now and is attributable to fears among the people. • AP

round of fiscal stimulus was announced in late March. The RBI delivered two deep rate cuts before surprising all with a pause this month, leading some analysts to opine the government will

have to do the heavy lifting now. Mr. Somanathan said normal economic activity is in 'abeyance' right now and it has nothing to do with what the government has done or not done, but attri-

buted the same to fears among the people.

"Right now, the evidence is the problem is not susceptible of stimulation by fiscal or government measures. It's not as if people are waiting for something to be done by the government and then they are ready to go out and resume normal economic activity," he noted.

He also said the health situation remains 'very vulnerable' in many parts and services activity beyond finance and insurance, like cinema halls, malls and restaurants had been severely impacted.

"The revival will really come when the psychology of the pandemic begins to ebb," he said.

OR

(B) Following are the news material of two stories- Story B. How do you produce a story based on one of these stories? Discuss in detail your news gathering and production strategies.

## Wide-ranging reforms must for sustainable growth: RBI

Annual report warns of downshift in output post-pandemic

PRESS TRUST OF INDIA  
MUMBAI

Cautioning that India's potential output may undergo a structural downshift following the pandemic, the Reserve Bank on Tuesday made a strong case for deep-seated and wide-ranging reforms to regain losses and return to the path of sustainable economic growth.

The pandemic will inflict deep disfiguration on the world economy and the shape of the future will be heavily contingent upon the evolving intensity, spread and duration of COVID-19 and the discovery of a vaccine, the RBI said in its 'assessment and prospects' which forms part of the central bank's Annual Report



for the year 2019-20.

Post-COVID-19, the overwhelming sense is that the world will not be the same again and a new normal could emerge, it said.

### 'Global competitiveness'

"In a post-pandemic scenario, deep-seated and wide-ranging structural reforms in factor and product mar-

kets, the financial sector, legal architecture, and in international competitiveness would be needed to regain potential output losses and return the economy to a path of strong and sustainable growth with macroeconomic and financial stability," the RBI said.

"India's potential output can undergo a structural downshift as the recovery driven by stimulus and regulatory easing gets unwound in a post-pandemic scenario," it noted. The 2008 global financial crisis occurred after years of robust growth with macroeconomic stability; by contrast, COVID-19 hit the economy after consecutive quarters of slowdown, the central bank added.

**BUNCH IV**

(A) Suggest a story idea to present a 90- second report on Rebuild Kerala Project of the government. What will be the angle of your story? How do you organize your reporting team? Do you intend to use past clipping or infographics? Discuss in detail the contents and presentation style of your story.

OR

(B) Suggest a mobile journalism story idea and give details of your production and presentation.

**BUNCH V**

(A) News portals and IPTVs specializing in genuine and positive stories of development are visited by many viewers. Assess critically the news content in any one of those portals/ channels.

OR

(B) Do you support appointment of ombudsman in TV news channels? Present your views with evidences to substantiate your arguments.

**MARIAN COLLEGE KUTTIKKANAM (AUTONOMOUS)**  
**M A COMMUNICATION AND MEDIA STUDIES DEGREE EXAMINATION**  
**Model Question Paper SEMESTER II**  
**PMS2110: ADVERTISING CONCEPTS AND PRACTICES**

Time: Three Hours

Maximum: 30 Weights

(Answer the following five questions. Each question carries 6 weights)

**BUNCH I**

(A) Advertising being marketing communication, develop a marketing strategy for any consumer product of your choice to be marketed in Kerala.

OR

(B) Specify the differential advantage that makes the above product appealing to the target segment intended in the marketing strategy

**BUNCH II**

(A) Specify the USP of a car which runs on new tyres made of three layers of materials, such as rubber, fibre and steel.

OR

(B) Identifying USP as 'convenience', to which target segment would you address your advertisement?

**BUNCH III**

(A) Admitting that you have a thorough knowledge of a full-fledged advertising agency, which department of the agency would you like work in?

OR

(B) Client servicing requires the ability to get along with people and to go the extra mile to fulfill the demands of a client – would you like to work in such an agency?

**BUNCH IV**

(A) As the media planner of an ad agency what would be your priorities in developing a workable media plan and schedule for a consumer durable product?

OR

(B) Specify the advertising objectives, strategy and the target group for marketing a consumer durable product.

**BUNCH V**

(A) Given an option of join an Indian advertising agency in Kerala or outside the State which ad agency you would choose? What prompted your decision?

OR

(B) Indian advertising, with some exceptions, has the tendency to present publicity stunts than do professional advertising - Comment.

**MARIAN COLLEGE KUTTIKKANAM (AUTONOMOUS)**  
**M A COMMUNICATION AND MEDIA STUDIES DEGREE EXAMINATION**  
**Model Question Paper SEMESTER II**  
**PMS2111A: INTIMATE JOURNALISM (ELECTIVE)**

Time: Three Hours

Maximum: 30 Weights

(Answer the following five questions. Each question carries 6 weights)

**BUNCH I**

(A) New Journalism, an American literary movement in the 1960s and 70s pushed the boundaries of traditional journalism and non-fiction writing. An extension of this literary genre of journalism is intimate journalism in the 1990s. How do you make a comparative assessment of the changing styles of the new journalism and intimate journalism?

OR

(B) "The anti-war movements, the feminist movements and the anti-apartheid movements were instrumental in the experimentation of a new art and craft of journalistic writing named new journalism". Analyse any one of the stories in Nicolaus Mills' "New Journalism: An Anthology" to examine this observation.

**BUNCH II**

(A) Present a critical analysis of any one of the stories in Walt Harrington's anthology, "Intimate Journalism: The Art and Craft of Reporting Everyday Life".

OR

(B) Discuss the literary style of B. Viju's "Flood and Fury".

**BUNCH III**

(A) Suggest an intimate journalism story idea on one of the Indian environmental activists. Discuss the social relevance of the story and the style of your presentation?

OR

(B) How do you construct an intimate story on the flood victims in Kerala? What will be the focus of the story? Who/what are your sources of information? What will be your news gathering strategy? Discuss the style of construction the story.



### BUNCH IV

(A) How do you re-construct the following story by re-visiting the area and meeting the people affected by the toxic waste and the officials responsible for polluting the environment?



OR

(B) Critically analyse the "endearing" factors in any one of the literary journalism stories you have read from a Malayalam/ English anthology or a story published in a magazine recently.

### BUNCH IV

(A) The story of an Adivasi, Madhu, killed by a crowd of people for stealing rice from a shop remains a haunting story in our conscience. Can you do a follow-up story in the intimate style? Discuss your strategy to re-visit hunger.

OR

(B) If you are asked to focus on the theme "Right to Livelihood" what will be your story idea? Discuss in detail.

**MARIAN COLLEGE KUTTIKKANAM (AUTONOMOUS)**  
**M A COMMUNICATION AND MEDIA STUDIES DEGREE EXAMINATION**  
**Model Question Paper SEMESTER III**  
**PMS2115: RADIO PROGRAMME PRODUCTION**

Time: Three Hours

Maximum: 30 Weights

(Answer the following five questions. Each question carries 6 weights)

**BUNCH I**

(A) Write a script for a radio drama spanning not more than 5 minutes.

OR

(B) Prepare a script for a radio documentary on history of radio.

**BUNCH II**

(A) Compare and analyse a phone in programme from both public and private service broadcasting.

OR

(B) Write a detailed analysis of the programmes of Club FM.

**BUNCH III**

(A) Prepare a two-side script depicting sound effects and content for a educational radio programme.

OR

(B) Create a script for a women-oriented radio programme.

**BUNCH IV**

(A) Prepare a production design for a radio programme.

OR

(B) Elaborate on the pre-production process of an agricultural radio show.

**BUNCH V**

(A) Create a proposal for radio programme idea of your choice.

OR

(B) Explain the different stages of creating a radio show with an example.

**MARIAN COLLEGE KUTTIKANAM (AUTONOMOUS)**  
**M A COMMUNICATION AND MEDIA STUDIES DEGREE EXAMINATION**  
**Model Question Paper SEMESTER III**  
**PMS2020A: INTERNATIONAL COMMUNICATION (ELECTIVE)**

Time: Three Hours

Maximum: 30 Weights

(Answer the following five questions. Each question carries 6 weights)

**BUNCH I**

(A) International communication has become global communication and is deeply involved in cross cultural communication. Specify two aspects of inter cultural communication.

OR

(B) Language has great importance in cross cultural communication, does this lead to conflict or harmony? Give examples

**BUNCH II**

(A) Media play a crucial role in global communication. Is this a controlling role or facilitating role? Discuss citing the example any one of dominant news agencies

OR

(B) Which are the News Agencies that involve in free flow of news?

**BUNCH III**

(A) Basic understanding of cultural diversity is the key to cross cultural communication. Substantiate.

OR

(B) Awareness of Individual cultures and mutual acceptance are critical considerations of intercultural communication. Discuss giving one example.

**BUNCH III**

(A) Social identity being complex and fluid, Specify the social identities of an international footballer of your choice.

OR

(B) The social identities of the cricketer, M.S. Dhoni are several. Discuss

**BUNCH V**

(A) Differentiate between the cultural issues of India and the West.

OR

(B) Describe with two examples the phenomenon called 'cultural shock

**MARIAN COLLEGE KUTTIKKANAM (AUTONOMOUS)**  
**M A COMMUNICATION AND MEDIA STUDIES DEGREE EXAMINATION**  
**Model Question Paper SEMESTER III**  
**PMS2118B: EVENT MANAGEMENT (ELECTIVE)**

Time: Three Hours

Maximum: 30 Weights

(Answer the following five questions. Each question carries 6 weights)

**BUNCH I**

(A) Apply the principles of the Chain type of media ownership to an event of your choice and evaluate its success.

OR

(B) Which type of media ownership is the most effective one in managing a national event like IPL?

**BUNCH II**

(A) In the context of event to be managed, apply two essential techniques for successfully using media in a competitive Basketball match.

OR

(B) Clear, concise and focused message is an essential technique of media management in a seminar on environmental problems in Kerala

**BUNCH III**

(A) Event Manager plays a key role in the conduct of an event. Who are the other key decision makers? If you are the event manager, how would you go about fulfilling your responsibility?

OR

(B) Detailed planning is a critical event management function. How would you evaluate the success of the planning?

**BUNCH IV**

(A) Relative to vertical integration are materials, suppliers, production and distribution. Apply these principles to event of your choice.

OR

(B) Vertical integration is either forward or backward or balanced (forward + backward) which is the most appropriate in managing a mega event.

**BUNCH V**

(A) Based on the five C's of event management evaluate and judge the quality and success of a National Book Festival in the city of Kochi

OR

(B) Policies help performance better and also its evaluation. How many policies could be there in an International Film Festival? Name six of them.