

AJK MASS COMMUNICATION RESEARCH CENTRE

JAMIA MILLIA ISLAMIA

NEW DELHI - 25

SYLLABUS

MA in Convergent Journalism

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INTRODUCTION

M.A. Convergent Journalism Programme at the AJK Mass Communication Research Centre aims to train aspiring journalists and media communicators to meet the challenges of the evolving media scene. It strives to make students competent in multiple modalities of production and distribution and prepare them for a complex, convergent and fluid media environment. The programme endeavors to train students to become thinking practitioners with a strong sense of ethics.

The AJK Mass Communication Research Centre's MA Convergent Journalism students train on high-quality professional equipment in state-of-the-art facilities, with ample access to a skilled faculty and seasoned media professionals from India and abroad. Students receive cross-platform training in print, radio, video, and web and social media techniques and are required to produce projects using multiple modalities that showcase their news and narrative skills.

Journalism today exists in an environment marked by convergence and cross-ownership, in a broader context of scientific, technological and structural change. The forces of innovation, competition, entrepreneurship, urbanization, automation, and globalization, along with changes in the social fabric itself, will continue to alter journalism routines and the ethics of being a professional information provider. The programme strives to equip the students with necessary conceptual, theoretical and practical skills to meet the challenges of this constantly changing media scenario.

In addition to providing technical skills training in news and narrative forms, AJK MCRC's two-year MA Convergent Journalism Programme seeks to forge a professional ethic in which journalism and media communicators understand the importance of anticipating technical and business innovations, as well as keeping up with research that affects their field. MA Convergent Journalism graduates should adapt this ethic of developing professional skills and broad-based expertise and develop rewarding careers that serve the information needs of India, its various regions, and the world beyond its borders.

Structure of the Programme

The programme follows semester system and there will be four semesters spread over a period of two years. There will be no choice in the case of compulsory courses. In the case of elective courses, students can choose one course from the given list in each semester. Please note that the current University requirement is 6 CBCS courses for a postgraduate degree. This consists of 4 Theory papers and 2 Skill based papers. The CBCS course offerings will be modified as per the University ordinances or MCRC offerings.

Semester 1

PRINT JOURNALISM THEORY (COMPULSORY COURSE)
PRINT JOURNALISM PRACTICAL (COMPULSORY COURSE)
PHOTO JOURNALISM THEORY (COMPULSORY COURSE)
PHOTO JOURNALISM PRACTICAL (COMPULSORY COURSE)
SOUND FOR MEDIA (COMPULSORY COURSE)
MASS COMMUNICATION THEORY (COMPULSORY COURSE)
ETHICAL JOURNALISM
INTRODUCTION TO MULTIMEDIA PRODUCTION (COMPULSORY COURSE)
CBCS THEORY
CBCS SKILLS (Students may opt for CBCS based on availability of seats)

Semester 2

RADIO JOURNALISM THEORY (COMPULSORY COURSE)
RADIO JOURNALISM PRACTICAL (COMPULSORY COURSE)
ONLINE JOURNALISM (COMPULSORY COURSE)
CONTEMPORARY INDIA AND THE WORLD (COMPULSORY COURSE)
INTRODUCTION TO VIDEO THEORY (COMPULSORY COURSE)
INTRODUCTION TO VIDEO PRACTICAL (COMPULSORY COURSE)
PRINT AND PHOTO JOURNALISM (COMPULSORY COURSE)
CBCS THEORY
CBCS SKILLS (Students may opt for CBCS based on availability of seats)

Semester 3

IMMERSIVE MEDIA AND BIG DATA FOR JOURNALISM (COMPULSORY COURSE)
DOCUMENTARY THEORY (COMPULSORY COURSE)
TELEVISION JOURNALISM AND DOCUMENTARY PRODUCTION (COMPULSORY COURSE)
BROADCAST TELEVISION AND NEWS PRODUCTION (COMPULSORY COURSE)
INTRODUCTION TO BROADCAST TELEVISION (COMPULSORY COURSE)
MULTIMEDIA JOURNALISM (COMPULSORY COURSE)
INTRODUCTION TO CONVERGENT MEDIA PROJECT (COMPULSORY COURSE)
RESEARCH METHODS (COMPULSORY COURSE)
CBCS THEORY

Semester 4

CONVERGENT MEDIA PROJECT (COMPULSORY COURSE)
ADVANCED MEDIA THEORY (COMPULSORY COURSE)
ACADEMIC SEMINAR AND THESIS (COMPULSORY COURSE)
BEAT REPORTING (COMPULSORY COURSE)

CONVERGENT MEDIA PROJECT DISTRIBUTION (COMPULSORY COURSE)
PUBLIC RELATION & CORPORATE COMMUNICATION/ ADVERTISING (ELECTIVE)
CBCS THEORY

In order to pass the final exams, the students will have to secure a minimum of 40% marks in theory and practical separately. To be eligible to appear in the final exams students will be required to attend a minimum of 75% of all the classes and practicals. Any student not fulfilling this condition will not be allowed to appear in the final examination and will be subject to the existing rules and regulations of AJK MCRC.

CREDITS DISTRIBUTION

SEMESTER 1

S.NO	PAPER NAME	UET	IAT	UEP	I A P	TOTAL	CREDIT (T+P)
1,2	PRINT JOURNALISM	75	25	50	50	200	3T+2 P
3,4	PHOTO JOURNALISM	75	25	50	50	200	3T+3P
5	SOUND FOR MEDIA	75	25	-	-	100	3 T
6	MASS COMMUNICATION THEORY	75	25	-	-	100	3T
7	ETHICAL JOURNALISM	75	25	-	-	100	3T
8	INTRODUCTION TO MULTIMEDIA PRODUCTION			50	50	100	2P
9	CBCS THEORY	75	25	-	-	100	4T
10	CBCS SKILLS	75	25	-	-	100	4T
						1000	30

SEMESTER 2

S.NO	PAPER NAME	UET	IAT	UEP	I A P	TOTAL	CREDIT (T+P)
11,12	RADIO JOURNALISM	75	25	25	25	150	3T+2P
13	ONLINE JOURNALISM	75	25	-	-	100	4T
14	CONTEMPORARY INDIA AND THE WORLD	75	25	-	-	100	2T
15,16	INTRODUCTION TO VIDEO	75	25	25	25	150	4T+2P
17	PRINT AND PHOTO JOURNALISM			25	25	50	3P
18	CBCS THEORY	75	25	-	-	100	4T
19	CBCS SKILLS	75	25	-	-	100	4T
						750	29

SEMESTER 3

S.NO	PAPER NAME	UET	IAT	UEP	IAP	TOTAL	CREDIT (T+P)
20	IMMERSIVE MEDIA AND BIG DATA FOR JOURNALISM	75	25	-	-	100	3T
21	DOCUMENTARY THEORY	75	25	-	-	100	3T
22	TELEVISION JOURNALISM AND DOCUMENTARY PRODUCTION	-	-	50	50	100	3P
23	BROADCAST TELEVISION AND NEWS PRODUCTION	-	-	50	50	100	3P
24	INTRODUCTION TO BROADCAST TELEVISION	75	25	-	-	100	3T
25	MULTIMEDIA JOURNALISM	75	25	-	-	100	3T
26	INTRODUCTION TO CONVERGENT MEDIA PROJECT			50	50	100	2P
27	RESEARCH METHODS	75	25	-	-	100	3T
28	CBCS THEORY	75	25	-	-	100	4T
						900	29

SEMESTER 4

S.NO	PAPER NAME	UET	IAT	UEP	IAP	TOTAL	CREDIT (T+P)
28	CONVERGENT MEDIA PROJECT	-	-	75	75	150	6P
29	ADVANCED MEDIA THEORY	75	25	-	-	100	3T
30	ACADEMIC SEMINAR AND THESIS	-	-	50	50	100	3P
31	BEAT REPORTING	-	-	25	25	50	2P
32	CONVERGENT MEDIA PROJECT DISTRIBUTION	-	-	25	25	50	2P
33, 34	PUBLIC RELATION & CORPORATE COM/ ADVERTISING	75	25	-	-	100	3T
35	CBCS THEORY	75	25	-	-	100	4T
						650	23

SEMESTER-1

Print Journalism Theory

The course offers an introduction to journalism, emphasizing journalistic writing conventions for print and Web media. It also introduces the basics of newsgathering, reporting, copyediting, and ethical news practices. In addition to traditional reporting and editing, the course provides a basic introduction to the demands of writing for public relations practitioners and bloggers.

Objectives

- To understand the joys of being a print journalist – a non-writer who meets the informational and aesthetic needs of news audiences
- To help students understand news values and the way that professionals critically evaluate information
- To build personal information databases and develop a research mindset
- To learn conventions and develop habits that will help students excel at interpretative and investigative journalism
- To develop an understanding of the legal and ethical roles of journalists, their evolution and relationship within a socially responsible profession
- To make class participants more informed and critical producers and consumers of news media
- To prepare students for further courses in journalism, mass communication and strategic communication concentrations

Unit 1: Newsroom structure and Contemporary Journalism News Values

- Structure of a newspaper, magazine, or news website
- Recent history of journalism
- Understanding news and news values
- Information subsidies and working with public relations professionals
- Specialization and understanding beats

Unit 2: Newsgathering Techniques

- Developing a journalist's toolbox
- Parsimony and avoiding clichés
- News gathering techniques
- Developing reporting skills
- Researching stories
- Building databases of ideas and information

Unit 3: Developing Stories / Ideation

- How to get story ideas
- Story mapping
- Pitching stories and working with editors
- Triangulating and cross-checking information

Unit 4: Developing Story Ideas into Printable Stories

- Writing news reports within basic news structures
- Structuring stories logically and conventionally
- Styles of intros
- Copyediting and revising stories
- Evaluating and reworking news from wire services and other media for print

Unit 5: Specialized Areas

- Sidebars, profiles, updates, follow-ups, team reporting, investigative reporting

- Human interest pieces, features, narrative non-fiction, interpretive reporting
- Column writing, opinion pieces, editorials, advertorials
- Writing for beats: Sports, business, politics, crime, fashion, food, technology, arts and entertainment, cinema

Relevant Readings: (These are the types of readings that could help students in this course. But individual instructors will provide more detailed readings as part of the teaching plan.)

1. Modern Newspaper Reporting by F W Hodgson.
2. Copy Editing 3rd Edition by Butcher J (Cambridge University Press, 1992)
3. Editing for Print by Geoffrey Rogers (MacDonald Book 1993)
4. Art and Production by N.N. Sarkar
5. Writing Feature Articles by Brendan Hennessy (Focal Press)
6. Headlines Writing by Sunil Saxena (Sage)
7. Newspaper Journalism: A Practical Introduction by S Pape and S Featherstone. (Sage)
8. Writing Feature Articles by Brendan Hennessy.

Examples of Magazines with Non-Fiction Feature Writing

- Caravan
- Granta
- The New Yorker
- Spectator

Evaluation

Total Marks: 100 (Final exam 75 marks; 25 marks internal assessment)

Print Journalism Practical

The course helps students learn through practice. The aim is to expose students to situations and ideas that they will have to face in newsrooms and on field. Through hands-on training the students will be introduced to the nuances of writing and editing for print and online media.

Objectives

- To develop crucial journalism skills involved in researching writing, editing and rewriting
- To understand the different stages of journalism writing and production
- To learn and practise basics of a design using softwares

Unit I

- Writing intros for hard news.
- Nut paragraph writing
- Quotes: Direct quotes, indirect quotes and the art of paraphrasing.
- Attribution in journalism

Unit II

- Writing copies from press releases, statements and reports
- Handling breaking news
- Making news from social media and live events
- Verifying news, spotting fake news

Unit III

- Incorporating data and making sense of numbers
- Rewriting copies: Checking news value, facts, grammar and refining copies
- Writing for different media: Print, Online and Graphics
- Writing headlines, sub-heads and captions

Unit IV

- Introduction to newspaper design
- Basics of Adobe Indesign
- Practicals of Adobe Indesign
- Making individual pages
- Making a newspaper/tabloid (Final Product)

The students are expected to submit assignments from time to time as a part of course. These assignments will be graded. The students should be able to write impeccable news copies by the end of the semester. They will submit a newspaper/tabloid as a final product.

Readings

- Print Journalism: A Critical Introduction by Richard Keeble
- Subediting and Production for Journalists: Print, Digital & Social (Media Skills) by Wynford Hicks
- Butcher's Copy-editing: The Cambridge Handbook for Editors, Copy-editors and Proofreaders by Judith Butcher and Caroline Drake
- Newspaper Journalism: A Practical Introduction by S Pape and S Featherstone. (Sage)

Evaluation

Total Marks: 100 (50 marks internal assessment, 50 Marks Viva Voce)

Photojournalism Theory

The course aims to give students an understanding of both the theory and practice of photojournalism. The course has been structured in a way to enable adequate exposure to the practice of photojournalism through a range of practical exercises, presentations and group discussions. The theoretical aspect will inform and build the analytical faculties of the students to assess, self-reflect and critically examine their own practice in context to contemporary practices adopted by the photojournalistic community, whereas the practical sessions will help develop essential skills for taking quality photographs. The students will have to be self-driven and remember at all times to undertake extensive research at their own-end.

Objectives

- Understanding of the history of photojournalism and documentary photographic practice
- Aesthetic and technical sense of photography including visual storytelling skills, understanding and interpreting images.
- Critical awareness and analytical abilities to read images and write academic papers on photography

Unit 1: Introduction to Photojournalism

- Basics of photojournalism: Visual reading of images: Students learn to read and interpret images through deconstructing visual codes and symbols (CS Pearce, Sasuerre)
- Introduction to iconic images: Visual interpretation of iconic images and writing essays analyzing them (Eddie Adams, Vietnam & Kevin Carter Vulture Child, images)
- Relationship between text and images; introduction to visual research methods and referencing styles. (People of India – text and image)
- Introduction to the works of master photographers to build aesthetic abilities of composition, framing, visual storytelling skills through presentations and group discussions (Sebastiao Salgado, Raghu Rai, Homai Vyarawalla, Sunil Jannah, Raghubir Singh)

Unit 2: The published page, ethics and contemporary challenges of photojournalism

This unit aims to equip students with the historical and critical contexts of photojournalism, documentary photography and contemporary editorial practices concerning photography.

This unit aims to provide students with:

- The historical and theoretical contexts of photojournalism that inform the practice and deployment of photojournalism across print and electronic media
- Critical readings and debates on photography; political, ethical, and moral issues that confronts practitioners within the media.
- Introduction to the history of photography in India and Japanese photography- students research on the topic and make presentations in the class; talks by subject experts.

The students will write one essay of approximately 2,000 words each on a theme mutually agreed with the tutor. Students will also present a written proposal or synopsis of the essay at a time agreed with course leader, and make presentations in class.

Unit 3: Photography for publication & the photo story

This unit aims to equip students with the technical understanding essential for executing specific single-image assignments and the understanding to effectively read photographs as well improve their visual research skills as an integral part of planning and executing photographic assignments.

- Produce stand-alone images that successfully communicate an event, situation or person through personal vision, intention, composition, research and content
- Introduction to the structural elements of a photo story, techniques and how visual meaning changes in different contexts of production and consumption
- Students research on visual stories, write proposals and make presentations
- Photograph the story through structured weekly assignments; edit their images, manage workflow and make weekly presentations either in the format of a traditional photo story or a multimedia format for websites

Books and Articles related to Photography

- 1) On Photography; Susan Sontag
- 2) A Very Brief Introduction to Photography; Steve Edwards
- 3) Camera Indica; Christopher Pinney
- 4) Coming of Photography to India; Christopher Pinney
- 5) Camera Lucida; Roland Barthes
- 6) Art in the Age of Mechanical Reproduction; Walter Benjamin.
- 7) River of Fire; Raghubir Singh
- 8) Camera Chronicles of Homai Vyarawalla; Sabeena Gadihoke.
- 9) Sunil Jannah; Oxford University Press. Introduction to Robert Lebeck, Kiosk: a history of Photojournalism, 1839-1973 (Steidl, 2002)

Evaluation

Total Marks: 100 (Final exam 75 marks; 25 marks internal assessment)

Photo Journalism Practical

The course aims to give students an understanding of the practice of photojournalism. It has been structured in a way to enable adequate exposure to the practice of photojournalism through a range of practical exercises, presentations and group discussions. The practical sessions will help to develop essential skills for taking quality photographs. The students will have to be self-driven and remember at all times to undertake extensive research at their own-end.

Objectives

The course will help the students to achieve the following

- To acquire the necessary technical skills to take professional photographs
- To develop an aesthetic understanding of photojournalism practice
- To acquire skills to work with editing softwares like Adobe Lightroom and Adobe Photoshop

Unit: 1 Camera Operation and Lighting

- Operating a DSLR camera
- Introduction to lighting equipments and techniques

Unit: 2 Editing Skill sets

- Basics of photo editing, handling and cataloguing images using Adobe Lightroom and Photoshop
- Application of visual design softwares in the context of photojournalism and the question of ethics

Unit 3: The Major Project

- The major project is the culmination of the knowledge and skills acquired by the students during the period of the module. The students are expected to research on a topic of journalistic & visual merit, which they will propose the same in the class followed by execution and submission of the photo story along with captions and an academic paper critically examining their photographic practice in context to the photo story, fully referenced.
- Students bring together skills, experience and critical abilities acquired during the course to produce a substantial body of photographic work to a professional standard, reflecting career aims and aspirations.

Evaluation: 100 (50 marks internal assessment, 50 marks viva voce)

Sound for media

The paper aims to familiarize the students with the technical and aesthetic aspects of sound recording and sound design. Through practical exercises, the students will learn professionally record sound for radio and television productions.

Objectives

- To introduce the basic principles of sound production for radio and television
- To familiarize the students with different types of microphones and other audio recording instruments
- To introduce the basics of sound editing and sound design.

Unit 1: Introduction to sound

- Air pressure, waveforms, amplitude, frequency, phase
- Bit depth, sampling, bit rate, distortion, resonance
- File compression. Audio file formats
- Mono and stereo sound

Unit 2: Sound qualities

- Rhythm, Intensity, Pitch, Timbre, Bass and Silence
- Hi-fi vs low-fi sound, Sound perspective (3D feel), Texture
- Natural sound (Ambience, Speech and Dialogue etc)
- Sound creation (Studio sounds, Inventing sounds and sound creation in software)

Unit 3 Sound recording

- Microphones: construction and usage
- Recording practices (location recording, recording in a studio)
- Devices for recording, sound tracks

Unit 4 Sound for narrative

- Music and Ambience
- Creating Soundscape
- Off-screen, on-screen and non diegetic sound
- Sound for video (News Stories, Documentaries and Internet Videos)

Unit 5 Sound in arts and academics

- Sound for installations, galleries and performances
- Interactive media and sound
- Sound in academics (Anthropology, Ethnography, Cultural Studies etc)

Relevant Readings

- Sound Design by David Sonnenschein
- The Sound Effects Bible by Ric Viers
- Silence by John Cage
- Noise Water Meat by Douglas Kahn
- Sound by Caleb Kelly

Evaluation: 100 (75 Theory exam, 25 Internal Assessment)

Mass Communication Theory

The purpose of this course is to give students a theoretical foundation so they can better understand media and their role in society. This course will enable aspiring journalists to question common assumptions, interrogate texts and develop ethical concerns for the effects of their work. Theory helps media practitioners understand the power of communication and the changes it can bring about in socio-political processes. Exposing media students to a multiplicity of theoretical perspectives should make them more versatile and responsible communicators.

Objectives

- To have a basic understanding of key communication and persuasion theories.
- To trace the development of various theoretical schools and communication models.
- To develop a critical perspective for analyzing and understanding media texts.
- To understand the process, elements, characteristics, importance, function and role of mediated communication in society.
- To develop multiple perspectives for analyzing and dealing with media and international press systems.
- To help students integrate theory into their production processes.
- To understand the importance, application and growth of communication in development objectives for communicators.
- To prepare students for more advanced academic study and the application of media theories.

Unit 1: Basics of Mass Communication

Introduction to communication:

- Definitions, History, Elements and Process of communication
- Barriers to communication
- Types of communication

Critical communication perspectives:

- Bias, objectivity and stereotyping
- Narrative theory

Unit 2: Communication Models and Theories

Communication models:

- Rhetoric, SMCR, Shannon & Weaver, Newcomb, Westley-McLean, Schramm and Shoemaker
-

Mass communication theories:

- Mass society theory, magic bullet theory, limited effects theory, two-step flow, agenda setting, uses and gratification, functionalism and semiotics

Unit 3: Cultural Studies

- Culture, ideology and hegemony
- Media, democracy and the state
- Political economy
- Spiral of silence
- Public sphere
- Post-modernism, post-structuralism
- The digital turn

- Communication media and empire
- Markets Globalization and Ownership patterns
- Politics of representation

Relevant Readings: (These are the types of readings that could help students in this course. But individual instructors will provide more detailed readings as part of the teaching plan.)

- Mass Communication Theory: An Introduction by Denis Mcquail.
- Theories of Communication: A Short Introduction by a Mattelart.
- Understanding Media by Marshall McLuhan.
- Understanding Media Theory by Kevin Williams (Arnold 2003)
- Mass Communication Theories and Research by Alixis Tann.
- Communication Studies: An Introductory Reader, Edited by J Corner Hawthorn.
- The Process and Effects of Mass Communication by Wilbur Schramm and F. Roberts (Illinois 1971)
- Key Concepts in Television Studies by Bernadette Casey, Neil Casey, Ben Calvert, Liam French and Justice Lewis (Routledge)
- Communication and Social Change by P.C. Joshi.
- Designing Messages for Development by Bella Modi (Sage Publications 1991)
- The Myth of the Information Revolution: Social and Ethical Implications of Communication Technology Edited by Michael Trabant.

Evaluation

Total marks: 100 (Written Exam: 75, Internal Assessment: 25)

Punctuality and professionalism will be taken into account while awarding the internal marks.

Ethical Journalism

This course examines the legal framework and ethical constraints that professional journalists and strategic communicators should know, particularly those laws and ethics that directly affect newsgathering and news dissemination. As such, it acquaints journalism students with Article 19 and Indian media laws and regulations, copyright issues, and the types of evolving ethical and social responsibilities today's media professionals will encounter.

Unit 1:

- History and Overview of Indian Media Law
- Brief history of press laws in India: Before and after independence
- Freedom of expression and speech under the Constitution of India.
- Laws governing the reporting of court proceedings and contempt of court.
- Laws governing coverage of the proceedings of Parliament and state assemblies and press privileges
- Right to information and the Official Secrets Act
- Laws concerning the use of the airwaves, Internet, telephony, and e-media
- Laws against defamation and libel
- Press Council of India

Unit 2:

- Codes of ethics and moral reasoning for ethical journalists
- Theoretical approaches to ethics: The golden mean, categorical imperative, the principle of utility, the veil of ignorance, Judeo-Christian ethics
- Conventional ethical journalism standards: Accuracy, truth, objectivity, fairness, balance, naming and protection of sources, conflict of interest, editorial and business firewalls
- Reporting on underprivileged and vulnerable people
- Good taste and the ethics of aesthetics

Unit 3:

- Legal and Ethical Media Practices
- Writing within the law
- Press rights and responsibilities toward victims and the accused
- Responsibilities to victims
- Dealing with sensational material
- Managing private rights, privacy, and public interest

Relevant Readings: (These are the types of readings that could help students in this course. But individual instructors will provide more detailed readings as part of the teaching plan.)

1. Press Laws by D.D. Basu (Prentice Hall)
2. Press Laws by Subir Ghosh.
3. Journalistic Ethics by P.K. Bandhopadhyay and Kuldeep S. Arora.
4. Journalism Ethics by Phillip Seib & Kathy Fitzpatrick.
5. Ethics, Copyright & the Bottom Line by Eastman Kodak.
6. Mass Communication Law and Ethics by Roy L. More.

Evaluation

Total Marks: 100 (75 marks written exam, 25 marks internal assessment)

Punctuality and professionalism will be taken into account while awarding the internal marks.

Introduction to Multimedia

This paper aims to familiarize students to the integration of text, graphics, drawings, still and moving images for effective storytelling. The students will be introduced to basics of multimedia journalism, software and platforms that aid such storytelling.

Unit 1:

- Introduction to multimedia and hypermedia
- Elements of multimedia
- Characteristics of hypermedia
- Transmedia and cross media journalism

Unit 2:

- Why convergence matters
- Cross platform stories
- Linear and non-linear storytelling
- Tools for multimedia journalism

Unit 3:

- Brainstorming and planning stories
- Reporting a multimedia story
- Interviewing, getting quotes and information and
- Doing collaborative stories
- Basics of using mobile phones for covering stories

Unit 4

- Structuring and writing a story
- Introduction to software for digital stories
- Editing and rewriting
- Pitching and publishing stories

Relevant readings

1. The Principles of Multimedia Journalism by Richard Koci Hernandez and Jeremy Rue
2. Writing and Editing for Digital Media by Brian Carroll
3. Convergent Journalism: An Introduction by Vincent Filak
4. The Multimedia Journalist: Storytelling for Today's Media Landscape by Jennifer George-Palilonis
5. Convergence Culture by Henry Jenkins

Evaluation

Total Marks 100 (50 marks internal assessment, 50 marks viva voce)

The students will have to produce stories in groups for the final product.

Semester-II

Radio Journalism Theory

The course aims to train the students in news reporting for radio. They will learn to search and develop sources, pitch story ideas and produce a news bulletin. They will be familiarized with working in a radio studio and develop indoor recording and mixing techniques. The students will explore various programming formats and promotional styles through class sessions, listening to radio stations and station analysis exercises. The course will develop their voices for presentation and reporting style through voice modulation exercises.

Objectives

- To understand the art of news reporting
- To understand the production & designing process and produce news bulletin
- To understand different programming formats
- To learn modulation techniques and develop voice for radio

Unit 1

- Radio station functioning and content: various departments, station identity and station sound, connective and participatory programming.
- Programme format V/s Station format: Music and Non music formats, different formats- talk, discussion, interviews, magazine show, fillers documentary, features etc.
- Finding a unique format and identity, changing the format.

Unit 2

- Writing for Radio: Formal and informal styles, writing according to formats.
- Working in a radio studio: types and functions, acoustics, input and output chain,
- studio console: recording and mixing.
- Narration and presentation techniques for radio: Voice modulation- Informal style.
- (Workshop mode)

Unit 3

- News reporting for radio: News stories-Pitching and treatment, structuring and designing a radio bulletin
- Beat reporting: Identifying and working for a news beat, reporting for hard and soft news.
- News presentation and reporting for radio: Voice modulation- formal style (workshop mode)

Unit 4

- Constructing a documentary: conceptual and technical elements. Role of narrative, story telling, ambience and transitions
- Content research: Internal and external research, station and programme research.

- Determining RAM: portable people meter, diary method. Listenership elements- Cume, TSL, and AQH

Unit 5

Radio projects: radio interview, production & reporting for news stories, production and presentation of news bulletin, and radio documentary (workshop production)

Relevant Readings

These are the types of readings that could help students in this course. But individual instructors will give more specific reading lists as part of their teaching plan.

1. A.Berger, A. (1990). Script writing for radio & tv . New Delhi: SAGE.
2. Broughton, I. (1981).The art of interviewing for television, radio & film. TAB Books Inc.
3. Chuck, C. Reporting for radio .
4. Herbert, J. Techniques of radio journalism
5. Lorenz, A. L., & Vivian, J. News: Reporting and writing. Pearson Education.
6. Newby, J. Inside broadcasting . Routledge.
7. NPR, Sound reporting: The national public radio guide radio journalism and production
8. Phillips, L. A. Public radio: Behind the voices

Evaluation:100 marks (Final exam 75 marks; 25 marks internal assessment)

RADIO JOURNALISM PRACTICAL

The paper will train students to search and develop sources, pitch story ideas and produce a news bulletin. The course will develop the students' voices for presentation and reporting style through voice modulation exercises.

Objectives

- To learn modulation techniques and develop voice for radio
- To understand the mechanism of studio recording
- To understand promotional techniques for a radio station
- To produce news shows

Unit 1

- Finding a unique format and identity, changing the format.
- Working in a radio studio: types and functions, acoustics, input and output chain, studio console: recording and mixing.
- Narration and presentation techniques for radio: Voice modulation- Informal style.

Unit 2

- Beat reporting: Identifying and working for a news beat, reporting for hard and soft news.
- News presentation and reporting for radio: Voice modulation-formal style
- Radio projects: radio interview, production & reporting for news stories, production and presentation of news bulletin, and radio documentary

Unit 3

- Presenting news Feature and live dispatches.
- Designing promotional techniques, other media promotion, cost effective and cost free promotion.
- Life cycle of a station- programming and promotional techniques during various stages.
- Rjing and Anchoring techniques

Relevant listening

Tune into these frequencies and check the website for online radio/podcast that could help the students in the course. But individual instructors will give more specific listening lists as part of their radio teaching plan.

- | | | |
|-----------------------|----------------------------|-----------------|
| 1. All India Radio | 2. All India Radio 666 kHz | 3. BBC |
| 4. Radio City 91.1 FM | 5. Radio Jamia 90.4 FM | 6. Radio Mirchi |

Evaluation

Total Marks: 100 (25 marks internal assessment, 25 marks viva voce)

Online Journalism Theory

The paper will allow the students to become acquainted with the internet as a social phenomenon and to learn about the development of online journalism. It will help them to learn about the ethical and legal aspects of online publishing.

Objectives

- To understand the distinct characteristics of online journalism
- To learn the basic writing styles used by online journalists
- To learn the basics of computer assisted journalism (CAJ) and computer assisted reporting (CAR).

Unit 1

- Networked society
- Development of internet and online journalism – web 1.0, web 2.0, web 3.0, semantic web and beyond
- Interactivity, Crowdsourcing, RSS, Mashups, Widgets, Folksonomy, Social bookmarking, CC, Metrics, Analytics, passive democratic fundraising (A/B testing) tactics, new concepts

Unit 2

- CAR/CAJ
- Mobile journalism
- Newsroom for online journalism

Unit 3

- Backpack journalism
- Non-linear storytelling
- New Styles for writing -visual language, micro-content, narrative journalism

Unit 4

- Marketing for the web – SEO, AdSense, AdWords, PPC, Pops, Ad-blocks, Direct mail, new techniques
- Journalism as conversation – Audience development, Social media, Blogs, Comments, Feedbacks, Opinion polls, Message boards, Messenger, Chat rooms, Games, Quiz
- Ethical practices involving the Internet and social media

Unit 5

- Mobile Journalism
- Photos for web – forms and format, still, gallery, slideshow
- Audio for web –forms and format, Internet Radio, Audioboo, Soundcloud, Podcasts, Broadcast yourself
- Video for web –forms and format, Narrowcasting, Personal casting, Internet Television, Broadcast yourself, livestreaming
- Datajournalism – forms and format, data mine

Relevant Readings

1. Introduction to Online Journalism: Publishing News and Information by Ronald De Walk.
2. Web Journalism: Practice and Promise of a New Medium by James Glen.
3. Online Journalism: Principles and Practices of News for the Web by James C. Frost.
4. Digitizing the News: Innovation in Online Newspapers.
5. Online News: Journalism and Internet by Stuart Allen.
6. Blog: Understanding the Information Reformation That's Changing the World by Hugh Hewitt.

Evaluation 100 (Final exam 75 marks; 25 marks internal assessment)

Contemporary India and the World

News about international politics and conflicts dominate the media landscape today. Every journalism student needs to have sound knowledge about political, foreign and strategic affairs. This course aims to inculcate such knowledge to prepare a student to take up various roles in the newsroom. It will familiarize students with the politics of the post-Cold war era, national and international conflicts in the past two decades, acts of terrorism, genocide, and finally, introduce the various aspects of the conduct of Indian foreign policy. The course aims to take students through a policy and politics tour of North America, Western and Eastern Europe, Russia, Middle East and South Asia.

Objectives

- To introduce students to the politics of the post-Cold War era
- To introduce students to major regional and international conflicts
- To introduce students to major regional and international organizations
- To introduce students to the foreign and economic policy of India
- To prepare aspiring journalists to cover news and public affairs

Unit 1: Political Concepts in a Changing World

- Unipolarity vs. multipolarity vs. non-polarity
- Understanding power
- North-South divide: Aspirations of the developed as well developing nations
- Role of gender and rescue rhetoric in international conflicts
- The center and the periphery

Unit 2: International Topics and Organizations

- State of the new nation-states: Eastern Europe and the former Soviet Republics
- Major Conflicts I: Arab-Israeli Conflict, Afghanistan, Iraq, Iran, Lebanon
- Major Conflicts II: China and North Korea.
- Extremist Islam: “Clash of civilizations,” Ideology, concept of Jihad and growing terrorism
- The BRIC countries
- International Organizations: UN and its organs
- International Financial Institutions: World Bank, International Monetary Fund (IMF) and World Trade Organization (WTO)
- Regional cooperation; SAARC, ASEAN, EU, GCC and others

Unit 3: India’s Foreign Policy

- Conceptualization of Foreign Policy: Continuity and change, ambitions to emerge as a major power
- India's conception of the UN in the context of its foreign policy objectives and its role in international politics
- India's Economic diplomacy
- India's Oil Security
- Indo-Pak Conflict
- Indo-US Nuclear Deal

Relevant Readings: (These are the types of readings that could help students in this course. But individual instructors will provide more detailed readings as part of the teaching plan.)

1. The Partition Omnibus With an Introduction by Mushirul Hasan (Oxford India Paperbacks)
2. India Wins Freedom by Maulana Abul Kalam Azad.
3. Introduction to the Constitution of India by Durga Daas Basu.
4. India's Foreign Policy and its Neighbors by J.N. Dikshit.
5. India and Regional Developments: Through the Prism of Indo-Pak Relations by J.N. Dikshit.

Journals

1. Asian Journal of Public Affairs
2. Foreign Affairs
3. Indian Foreign Affairs Journal
4. International Studies Quarterly
5. Journal of Conflict Resolution
6. World Politics
7. Yale Journal of International Affairs

Evaluation:

Total Marks: 100 (75 marks written exam, 25 marks internal assessment)

Midterm test will be a part of internal assessment

Introduction to Video Theory

The paper will introduce the students to the basics of video reporting. They will learn about the technical and aesthetic aspects of video production. It will familiarise them with basic shooting styles and the art of package making

Objectives

- To understand the working of a video camera
- To understand the art of video editing
- To understand the ethical implications of visual representation

Unit 1

- Visual Communication: Communication with Still and Moving Images
- Basics of a video camera, different video formats and workflows.
- From camera to television set-key technical processes and transmission
- Types of Shots

Unit 2

- Basics of editing, continuity and montage
- Art and craft of editing

Unit 3

- Reporting for television.
- The television package
- Key elements of a television package
- Producing a television package

Evaluation

Total Marks- 100 (Final Exam-75, Internal 25)

Relevant readings

- Owens, J. (2017). *Video production handbook*. Routledge.
- Compesi, R. (2015). *Video field production and editing*. Routledge.
- Silcock, B. W., Heider, D., & Rogus, M. T. (2009). *Managing television news: A handbook for ethical and effective producing*. Routledge.
- Tuggle, C. A., Carr, F., Huffman, S., Stephens, M., Metzler, K., & Smith, D. (2010). *Broadcast news handbook*. McGraw-Hill Publishing.

Introduction to Video Practical

This paper will introduce the students to the basics of video journalism. It will acquaint the students with the working of a camera and the basics of editing. Students will have hands-on access to video cameras and editing software for class projects. The course will emphasize on a journalistic approach to video production and will encourage exposure to the latest trends in television news packaging.

Objectives

- To understand the production process behind a television news package.
- To understand the technical and aesthetic aspects of video journalism

Unit 1

- Shooting with Video Camera
- Mounting, Color Balance, Basic Shots and Camera Movements

Unit 2

- Introduction to Non Linear Editing
- Familiarization with different softwares available at the Centre.

Unit 3

- Filming and editing for a news package
- Research, Pre-production, Post-production

Relevant Readings

- Cury, I. (2017). *Directing and producing for television: a format approach*. Routledge.
- Barnas, F. (2013). *Broadcast news writing, reporting, and producing*. Routledge.
- Compesi, R. (2015). *Video field production and editing*. Routledge.
- Medoff, N., & Fink, E. J. (2013). *Portable Video: Eng & Efp*. Routledge.

Evaluation

Total Marks- 100 (Internal Assessment 25 marks, viva voce 25 marks)

Print and Photo Journalism Production

Course Description

This will be an integrated Print and Photo Journalism practical production course. By the end of each month, students will come up with a magazine/ tabloid under the guidance of a faculty member. An online version of the products will be uploaded on the MA Convergent Journalism production website. The course will help the students to strengthen their reporting, copyediting and production skills in print and photojournalism. The students will follow the workflow of a newsroom and will have specific responsibilities and deadlines.

Objectives

- To produce monthly tabloids/magazines by students
- To train the students to meet news room deadlines
- To develop strong reporting, copy editing and production skills
- To develop the ability to do photo stories and captions

Evaluation

Total Marks: 50 (25 marks internal assessment, 25 marks viva voce)

The final products will consist of 3 tabloids/ magazines. Students will be marked on the basis of their individual contribution to each tabloid/magazine. Punctuality, professionalism, reporting skills and production expertise will be taken into consideration while awarding the internal marks. Any late submission will be seen as a no show and the students will be marked only if they complete their assignments within the deadline.

SEMESTER 3

Immersive Media and Big Data for Journalism

The course will introduce the students to the various ways in which immersive technologies and big data are changing the field of journalism. The students will be encouraged to engage critically with the key debates in the field and its implication for practising journalists. Ethical concerns related to emerging media and technologies will be addressed.

Objectives

- To acquaint students with the emerging trends in immersive media
- To critically analyse how big data is changing journalism
- To understand the possible futures of immersive media and big data

Unit 1

- Debates around emerging technologies, body and technology, new interfaces
- Relationship between communication and technology
- Possibilities and challenges for journalism in the new and emerging media landscapes

Unit 2

- Future technologies, 5G and internet of things
- Role of algorithms, case of Cambridge Analytica and its implications
- Power and control in new platforms, surveillance society, ethical and legal issues, future of networks, journalism and future technologies.

Unit 3

- Immersive worlds, experiential news, ethical concerns in immersive projects, future of virtual and augmented reality, story telling in immersive projects.
- Introduction to artificial intelligence, machine learning, artificial intelligence in journalism, automated journalism
- Using big data in journalism and research, social media platforms and big data, data mining, question of accountability, politics of interpreting data, question of certainty and data in a 'post-truth' world.

Relevant Readings

Noble, S. U. (2018). *Algorithms of oppression: How search engines reinforce racism*. NYU Press.

Anderson, C. W. (2018). *Apostles of certainty: Data journalism and the politics of doubt*. Oxford University Press.

Jenkins, H., & Deuze, M. (2008). *Convergence culture*.

Manovich, L. (2001). *The language of new media*. MIT Press.

Visvizi, A., & Lytras, M. D. (Eds.). (2019). *Politics and technology in the post-truth era*. Emerald Publishing Limited.

Evaluation

Total Marks: 100 (75 marks written exam, 25 marks internal assessment)

Documentary Theory

Students will be introduced to the documentary form and the contemporary concepts in documentary theory. Through seminars, discussions and student led presentations, the course will equip the students to think critically about the issues around non fiction representation with a focus on the ethical dimensions of such representations.

Objectives

- To create a critical understanding about the documentary form.
- To understand the ethical issues around documentary production.
- To familiarise the students with history of the documentary form with a special reference to India

Unit 1

- Key moments in the history of the documentary form,
- Different types of documentaries, direct cinema, expository films, cinema verite, essay film, autobiographical films, mockumentary, eurocentrism and documentary history

Unit 2

- History of the documentary form in India, colonial practices, Films Division, independent Indian documentaries
- Circulation practices, political documentary practice, film collectives and festivals, issue of censorship

Unit 3

- Issues around the representation of reality, ethics in documentary practice, politics of documentary
- Performance and the documentary form, performativity, committed documentary practice, different stages in the production of a documentary, creating a documentary narrative
- Truth claims and the documentary form, experimental practices, interactive documentary, VR practices.

Recommended books:

Nichols, B. (2017). Introduction to documentary. Indiana University Press.
Winston, B. (2008). *Claiming the real II: Documentary: Grierson and beyond* (pp. 1-336). BFI.
Bruzzi, S. (2006). *New documentary*. Routledge.
Nash, K., Hight, C., & Summerhayes, C. (2014). *New Documentary Ecologies. Emerging Platforms, Practices and Discourses*. Nueva York: Palgrave Macmillan. doi, 10, 9781137310491.

Jayasankar, K. P., & Monteiro, A. (2015). *A fly in the curry: Independent documentary film in India*. SAGE Publications India.

- Sutoris, P. (2016). *Visions of development: films division of India and the imagination of progress, 1948-75*. Oxford University Press.
- Rabiger, M. (2014). *Directing the documentary*. Routledge.
- Rancière, J. (2015). *Dissensus: On politics and aesthetics*. Bloomsbury Publishing.
- Butler, J., & Trouble, G. (1990). *Feminism and the Subversion of Identity*. New York: Roudledge.
- D.Banerjee and K.Basu (2018) *Towards A People's Cinema - Independent Documentary and its Audience in India*
- Macdonald, K., & Cousins, M. (2011). *Imagining reality*. Faber & Faber.
- Kishore, S. (2018). *Indian Documentary Film and Filmmakers: Practising Independence*. Edinburgh University Press.

Evaluation

Total Marks: 100 (75 marks written exam, 25 marks internal assessment)

Television Journalism and Documentary Production

The paper aims to equip the students to gain hands on experience in television journalism and documentary production. The students will be expected to work as field reporters and will be trained in covering a range of situations and scenarios.

Objectives

- To develop necessary skill sets for television news reporting
- To produce television news packages
- To produce documentaries on relevant issues

Unit 1

- Various steps in the production of television news packages
- Skill sets for television news reporting, difference between reporting for television and other mediums

Unit 2

- Visual storytelling, using graphics, sound design, color grading, optimum outputs for different kinds of screening platforms.
- The art and craft of editing, DSLR and camcorder work flows, video crews, role of a producer

Unit 3

- Different stages in the production of a documentary, working with social actors, ethical concerns, distribution networks, skill sets for producing long form video stories.
- Building a documentary narrative, experimental approaches, directing a documentary, cinematography for documentary, editing a documentary

Relevant Readings: (These are the types of readings that could help students in this course. Individual instructors will provide more detailed readings as part of the teaching plan.)

Keller, T., & Hawkins, S. A. (2009). *Television News: A Handbook for Reporting, Writing, Shooting, Editing & Producing*. Holcomb Hathaway.

Rabiger, M. (2014). *Directing the documentary*. Routledge.

Frierson, M. (2018). *Film and Video Editing Theory: How Editing Creates Meaning*. Taylor & Francis.

Thompson, R. (2010). *Writing for broadcast journalists*. Routledge.

Thompson, R., & Malone, C. (2003). *The broadcast journalism handbook: a television news survival guide*. Rowman & Littlefield Publishers.

Evaluation

Total Marks: 100 (50 marks internal assessment, 50 Marks Viva Voce)

Broadcast Television and News Production

The course aims to train students in various aspects of broadcast television news production including conceptualizing, producing and working with and leading a team. The students will be introduced to the workflow in TV studios. They will explore various programming formats through class sessions and station analysis exercises. They will be introduced to studio lighting procedures, production control room and live news production. The course will develop their voices for presentation and reporting through voice modulation exercises.

Objectives

- To multi task and to learn to work in a team
- To understand live television news production
- To learn studio lighting
- To acquire essential skill sets for anchoring and producing

Unit 1

- Professional work flows in a television news studio, role of different crew members, preparing for a live news show.
- Floor plan, lighting plan, rundown

Unit 2

- Skill sets for anchoring, ad libbing, diction and voice modulation
- Preparing to appear before camera, using teleprompter, working with two or more anchors

Unit 3

- Lighting for different shows, basics of set design
- Studio interviews, chat shows, weather reports, sports shows.

Relevant Readings

(These are the types of readings that could help students in this course. Individual instructors will provide more detailed readings as part of the teaching plan.)

Zettl, H. (2011). *Television production handbook*. Cengage Learning.

Utterback, A. (2015). *Studio Television Production and Directing: Concepts, Equipment, and Procedures*. Routledge

Kellison, C., Morrow, D., & Morrow, K. (2013). *Producing for TV and new media: a real-world approach for producers*. Routledge.

Gross, L. S., Foust, J. C., & Burrows, T. D. (2005). *Video production: disciplines and techniques*. Boston: McGraw-Hill.

Evaluation Total Marks: 100 (50 marks internal assessment, 50 viva voce)

Introduction to Broadcast Television

The course aims to equip students to understand the practices, challenges and future of broadcast television news reporting. The course will stress the need for ethical reporting and accuracy. The students will also be introduced to the technical aspects of broadcast news production

Objectives

- To understand the ethical issues involved in television reporting
- To understand different television news formats
- To understand the technical aspects of broadcast news.

Unit 1

- Television news formats, storytelling techniques, covering different types of events and situations, investigative reporting, editing strategies, shooting styles, prime time news, morning shows, producing for television.
- Studio production, production control unit, vision mixer, audio mixer, studio cameras, character generator, master control room, single camera and multi camera production, live news production, basics of lighting, types of lighting instruments, studio lighting procedures

Unit 2

- History of Television news with special reference to India, New Trends in Television news, Convergence.
- Researching for Television News, Cultivating Sources, Information from Documents, Computer Assisted Reporting

Unit 3

- Interviewing styles and techniques, choosing sound bites , studio discussions
- Writing for television, rundown, style rules, leads, headlines and opens, teasers and bumpers, anchoring, credibility of an anchor
- Ethical issues, accuracy, avoiding stereotypes, controversial techniques, boundaries

Relevant Readings:

Millerson, G., & Owens, J. (2012). *Television production*. CRC Press.

Kolodzy, J. (2006). *Convergence journalism: Writing and reporting across the news media*. Rowman & Littlefield.

White, T. (2005). *Broadcast news: Writing, reporting, and producing*. Taylor & Francis.

Mehta, N. (Ed.). (2008). *Television in India: Satellites, politics and cultural change* (Vol. 10). Routledge.

Iggers, J. (2018). *Good news, bad news: Journalism ethics and the public interest*. Routledge.

Cury, I. (2012). *Directing and producing for television: a format approach*. Focal Press.

Evaluation Total Marks: 100 (75 marks written exam, 25 marks internal assessment)

Multimedia Journalism

This course emphasizes the unique aspects of online and data journalism and teaches students to be webmasters and backpack journalists. In addition to providing skills training in more advanced online and multimedia forms, the course will provide basic social media training for journalism professionals. Emphasis will be on ethical journalism strategies, tactics and practices and new ways of journalistic storytelling.

Objectives

- Students will learn how to develop and edit journalistic content for online platforms.
- Students will learn how to integrate multimedia materials for electronic delivery and utilize interactivity.
- Students will learn how to conduct online journalism research and manage and display data.
- Students will learn online and social media strategies used by media professionals, including using metrics and analytics for audience development.
- Students will become acquainted with the ethical and legal implications of online and social media practices.
- Prepare students for more advanced practices of multimedia production and distribution.

Unit 1

- Working of a modern-day integrated newsroom
- Writing and editing techniques for text, audio, video, multimedia
- Crowdsourcing, vlog, narrowcasting and web podcasting
- Developing interactive maps and graphics

Unit 2

- Audience development and ethical practices involving the Internet and social media
- Advertising and PR strategies, passive democratic fundraising (A/B testing) tactics
- Use of metrics, and analytics like Google Analytics and Chartbeat
- Automated Journalism
- Participatory multimedia journalism

Unit 3

- Working with numbers and data
- Acquiring, cleaning, and formatting numbers
- Use of Google Spreadsheets and Microsoft Excel
- Data visualisation using various software
- Producing major multimedia projects with group collaboration

Relevant Readings (These are the types of readings that could help students in this course. Individual instructors will provide more detailed readings as part of the teaching plan.)

Reddick, R., & King, E. (2000). *The online journalist*. Wadsworth Publishing.

Lee, E. (2005). *How Internet Radio Can Change the World: An Activist's Handbook*. iUniverse.

Ray, T. (2006). *Online Journalism: a basic text*. Cambridge India.

Stovall, J. G. (2004). *Web journalism: Practice and promise of a new medium*. Allyn and Bacon.

Gray, J., Chambers, L., & Bounegru, L. (2012). *The data journalism handbook: how journalists can use data to improve the news.* " O'Reilly Media, Inc."

Usher, N. (2016). *Interactive journalism: Hackers, data, and code.* University of Illinois Press.

Evaluation

Total Marks: 100 (75 marks written exam, 25 internal assessment)

Introduction to Convergent Media Project

This paper will prepare the students to come up with original ideas that will be developed into their Convergent Media Project in the fourth semester. The students will be introduced to the current transformations in the field of journalism. They will be encouraged to come up with innovative ideas that have the possibility to develop into start ups. Students will research and develop proposals on either of the following streams

Online with interactive/immersive components(major and minor)

Video with online presence (major and minor)

Objectives

- To prepare the students to conceptualize a convergent media project
- To train students to successfully pitch their ideas
- To inform students about innovative possibilities in journalism

Unit 1

- Changing newsrooms and current innovations in journalism
- New possibilities
- Integrating installation practices into journalism
- Social media and news platforms

Unit 2

- Conceptualising and executing a unique idea in the field of journalism
- Research and proposal writing pitching your project, finding funding
- Collaborations, creating a network around your project, integrating distribution and production
- *Entrepreneurial* journalism, different stages of a startup,
- Developing a business plan and strategy, Leading a team

Unit 3

- Trans disciplinary practices, working with emerging technologies
- Artificial intelligence and the newsroom, essential skills to keep up with the changing newsroom
- The future of journalism

Evaluation

100 (50 marks internal assessment, 50 marks viva voce)

Relevant Reading: (These are the types of readings that could help students in this course. Individual instructors will provide more detailed readings as part of the teaching plan.)

Zelizer, B. (2017). *What journalism could be*. John Wiley & Sons.

Marsden, P. (2017). *Entrepreneurial journalism: how to go it alone and launch your dream digital project*. Taylor & Francis.

- Peters, C., & Broersma, M. J. (Eds.). (2013). *Rethinking journalism: Trust and participation in a transformed news landscape*. Routledge.
- Briggs, M. (2011). *Entrepreneurial Journalism: How to build what's next for news*. CQ Press.
- King, L. (2015). *Innovators in digital news*. IB Tauris.
- Batsell, J. (2015). *Engaged journalism: Connecting with digitally empowered news audiences*. Columbia University Press.
- Lemelshtich, L. N. (2018). *Robot Journalism: Can Human Journalism Survive?*. World Scientific.
- Eide, M. (Ed.). (2016). *Journalism Re-examined: Digital Challenges and Professional Reorientations: Digital Challenges and Professional Reorientations*. Intellect Books.
- Mueller, J. P. (2017). *Algorithms for Dummies*. John Wiley & Sons.
- Alpaydin, E. (2016). *Machine learning: the new AI*. MIT Press.

RESEARCH METHODS

Course Description

This course will introduce students to research methods used in the fields of journalism and mass communication. Students will do the groundwork necessary to design and conduct a communication research project: They will learn to review research literature, frame research questions, write the theoretical framework, give an account of the research methods used in the study, present and interpret the findings of the study and identify the implications. This course will include training in basic quantitative and qualitative approaches. While the quantitative section will train them in methods such as content analysis and surveys, the qualitative part will acquaint them with textual analysis, in depth interviewing and ethnography, among others.

Objectives

- Understand the conceptual vocabulary of communication research
- Understand, interpret and critically analyze research findings published in journals
- Learn how to collect and organize quantitative and qualitative data
- Learn how to analyze quantitative and qualitative data
- Learn to present and interpret one's own research findings
- Recognize formats and write academic and funded research reports

Unit 1:

History of mass media research

- Parts of a research report: Introduction; Literature Review; Theoretical Framework;
- Research Questions; Method; Results; Discussion; Limitations of Study; Prospects
- for Future Research; Conclusion; References (Different Citation Styles) Preparing funded research
- Research ethics; plagiarism and informed consent
- Conceptualization and Measurement: Variables, concepts and measurement, levels of measurement, units of analysis, validity and reliability
- Sampling: probability and non-probability sampling, sampling distribution, sampling error
- Research design: Kinds of explanation, establishing causation, correlation and association measures; experimental, longitudinal, post-hoc analysis and quasi-experiments, and cross-sectional research designs

Unit 2:

- Data collection: Primary & secondary data
- Quantitative methods: surveys, content analysis
- Data analysis techniques (statistical): Coding and tabulation; frequency distribution; measures of central tendency, measures of dispersion; univariate, bivariate, and multivariate analysis; data and spreadsheet analysis

Unit 3:

- Qualitative data collection: Questionnaires, field notes, schedule, diaries
- Qualitative empirical methods: Ethnography, unstructured/semi-structured interviewing, participant observation, focus groups, textual analysis
- Analysis techniques (non-statistical): Grounded theory method, finding patterns, constant comparative method, concept mapping, critical discourse analysis, semiotics,

- conversation analysis, memoing, coding, drawing conclusions
- How will research skills help me in the Indian job market?
 - How to send a paper to a conference?

Evaluation Total Marks: 100 (Written Exam: 75, Internal Assessment: 25)

The following assignments and tests will be part of the internal assessment
- Mid-Term Test (15 marks) - Daily Class Submission of Summaries (10 marks)

Punctuality and professionalism will be taken into consideration while awarding the internal marks. Any late submission will be seen as a no show and the students will be marked only if they complete their assignments within the deadline.

Relevant Readings: (These are the types of readings that could help students in this course. But individual instructors will provide more detailed readings as part of the teaching plan.)

Books:

1. Altheide, D.L. & Schneider, C.J. (2012). *Qualitative Media Analysis*. 2nd edition. Thousand Oaks, CA: Sage Publications.
2. Babbie, E. (2005). *The Basics of Social Research*. Belmont, CA: Thomson Wadsworth
3. Feldman, M. (1994). *Strategies for Interpreting Qualitative Data*. Thousand Oaks, CA: Sage Publications.
4. Lindlof, T.L. & Taylor, B. C. (2011). *Qualitative Communication Research Methods*. 3rd edition. Thousand Oaks, CA: Sage Publications.
5. Wimmer, R.D. & Dominick, J.R. (2011). *Mass Media Research: An Introduction*. Belmont, CA: Thomson Wadsworth Major

Media Journals

1. Asian Journal of Communication
2. Bioscope
3. Economic and Political Weekly
4. Journal of Broadcasting & Electronic Media

SEMESTER 4

Convergent Media Project

The principle behind the Convergent Media Project is to come up with and execute an original and innovative idea/ program format which utilizes at least two media. This multimediated effort should be the capstone student media project of the program. The project will be carefully guided by faculty tutors. Some projects can be done by a team of up to two students. The following options will be available to the students and they can choose a major and minor media.

Online with interactive/immersive components (major and minor)

Video with online presence (major and minor)

At the inception level itself the project must have a clear plan for dissemination and distribution. The students should think out of the box and move beyond established industry formats and models to come up potentially path breaking work. In addition to the faculty tutors, the projects can have industry mentors.

Objectives:

- To encourage the students to come up with and execute original and innovative media projects
- To enable students to gain greater expertise in at least two medium
- To familiarize students with the process of and the challenges involved in disseminating their work to a larger public
- To train students to become journalists and media practitioners who will lead rather than follow the industry
- To encourage the students to think of creating their own jobs through entrepreneurial media ventures

Unit 1

- Preproduction and research for convergent media project

Unit 2

- Producing Convergent Media Project

Unit 3

- Post-production and framing of distribution plan for convergent media project

Evaluation

Total 150 Marks (75 marks internal assessment, 75 viva voce)

Relevant Reading:

England, E., & Finney, A. (2002). *Managing Multimedia: Project management for web and convergent media*. Editorial Dunken.

Jeffery-Poulter, S. (2004). Creating and producing digital content across multiple platforms. *International Journal of Technology Management & Sustainable Development*, 3(3), 155-164.

Aston, J., Gaudenzi, S., & Rose, M. (Eds.). (2017). *i-Docs: the evolving practices of interactive documentary*. Columbia University Press.

Zimmermann, P. R., & De Michiel, H. (2017). *Open Space New Media Documentary: A Toolkit for Theory and Practice*. Routledge.

ADVANCED MEDIA THEORY

The purpose of this course is to give students a theoretical grounding in several advanced theoretical approaches to communication, so students can understand media processes and effects from an advanced analytical perspective. This course will build upon concepts introduced in the Mass Communication Theory class, and enable students to understand more contemporary mass communication research. It will help lay the theoretical groundwork for students in the Media Seminar and Thesis course. The course will enable students to reflect upon their own practice from a theoretical framework.

Objectives

- To survey some of the advanced theories that apply to media processes.
- To analyze the development of various theoretical schools and communication models.
- To develop a critical perspective for analyzing and understanding media texts, and production and reception processes.
- To develop multiple perspectives for analyzing and dealing with the societal implications of media utilization.
- To help students integrate theory into their professional or academic careers.

Unit 1

- Active and passive reception: Encoding and decoding, polyvalence and polysemy
- Cognitive processing and theory of the mind, ELM, limited capacity theory
- Flow and absorption

Unit 2

- Visible evidence, image and persuasion, image and memory, reflexivity
- Victims and the documentary tradition, ethnography and power, the politics of realism.
- New subjectivities, performance, authorial voice, spectacles

Unit3:

- Critical theory and cultural studies, hegemonic and post-structuralist approaches, political economy of the media and democratic processes
- Politics of aesthetics

Evaluation

Total marks: 100 (Written Exam: 75, Internal Assessment: 25)

Relevant Readings:

(These are the types of readings that could help students in this course. Individual instructors will provide more detailed readings as part of the teaching plan.)

Rancière, J. (2013). *The politics of aesthetics*. Bloomsbury Publishing.

Russell, C. (1999). *Experimental ethnography: the work of film in the age of video*. Duke University Press.

- Zimmermann, P. R. (2000). *States of emergency: Documentaries, wars, democracies*. U of Minnesota Press.
- Chun, W. H. K., Fisher, A. W., & Keenan, T. (2004). *New media, old media: A history and theory reader*. Routledge.
- Franklin, B., Hamer, M., Hanna, M., Kinsey, M., & Richardson, J. E. (2005). *Key concepts in journalism studies*. Sage.
- Key Concepts in Journalism Studies by B Franklin and others (Sage)
- Sen, A. (2014). *Development as freedom* (1999). Roberts, JT, Hite, AB & Chorev, N. *The Globalization and Development Reader: Perspectives on Development and Global Change*, 2, 525-547.
- Herman, E. S., & Chomsky, N. (2010). *Manufacturing consent: The political economy of the mass media*. Random House.

Academic Seminar and Thesis

This course provides multimedia journalism students with an opportunity to participate in a master's level academic seminar in which students conduct extensive research in media topics of their choice. Drawing upon insights introduced in prior research and theory courses, students will use the seminar to share ideas and develop a theoretical framework and research paper that complements their semester-long convergent media projects. This work will be performed with guidance from a faculty tutor. Besides introducing a scholarly seminar approach to media study, the course gives students an opportunity to think abstractly about their convergent media projects, and write a research paper.

Objectives

- To research and share theories and concepts related to media production. [L][SEP]
- To introduce the seminar process as a research activity [L][SEP]
- To develop help students develop scholarly techniques for analyzing and understanding [L][SEP] media texts, and production and reception processes [L][SEP]
- To prepare students for further scholarly study of media [L][SEP]

Unit 1

- Developing a Research Topic, Literature Review, and Research Questions.

Unit 2

- Conducting the Research or Analysis, Re-consulting literature

Unit 3

- Writing and revising the thesis, Presenting the thesis

Evaluation [L][SEP]

Total Marks: 50 (50 Internal Assessment, 50 Viva Voce)

[L][SEP] **Relevant Readings:** (Students will pick readings that relate to their thesis topic.) [L][SEP]

Beat Reporting

This course enables students to develop one, or possibly two, areas of interest, so the aspiring journalist understands the demands of beat reporting. With the aid of an industry mentor students learn to survey a beat, develop sources and efficiently produce the types of reports that demonstrate competence in the beat topic. Students will refine their backpack journalism and team reporting skills to produce multimedia reports that complement their major convergent journalism project.

Objectives

- Develop one, or possibly two, areas of interest as a beat
- Understand the unique reporting demands of beats reporting, including the jargon and technical terms used
- Develop a journalistic portfolio that demonstrates entry-level expertise in a beat

Unit 1

- Generic survey of journalistic styles in a beat,
- Beat surveillance and source mapping, developing and managing primary non-elite and elite sources
- Developing expert sources: human and institutional

Unit 2

- Pitching stories, routine beat sites, events and “ride alongs”
- Repurposing information for various media
- Getting editorial help, promotional strategies for beat journalists

Evaluation

Total Marks: 50 (25 Internal Assessment, 25 Viva Voce 25)

Relevant Readings: (These are the types of readings that could help students in this course. Individual instructors will provide more detailed readings as part of the teaching plan.)

Halpern Wenger, Debora & Potter, Deborah (2013). Online files for Advancing the story: Journalism in a multimedia world. Washington, D.C.: CQ Press.

URL:<http://www.advancingthestory.com/about/>

Journalist’s Resource: Online resources on different beats: <http://journalistsresource.org/>

Nieman Journalism Lab: Online resources for advanced journalists. URL: <http://www.niemanlab.org/>

Convergent Media Project Distribution

The course aims to familiarize the students with diverse strategies that can be employed to distribute the convergent media project that they produce to a wider audience. It will focus on the various ways in which individual content producers can reach new audiences through innovative techniques.

Objectives

- To equip students to design strategies that can assure a wider audience reach for their work.
- To provide an understanding about non-traditional networks of media circulation
- To encourage innovative ways of media circulation.

Unit 1

- Alternative distribution networks, grass roots screenings, building an audience around a film, live cinema, sustaining the circulation of your film, film festivals, video on demand, theatrical and non-theatrical screenings
- Spreadable media, hybrid model of circulation, social media strategies, mobile platforms, participatory approaches, circulation practices of evolving media platforms.

Unit 2

- Hyper local audiences, interactive strategies, evaluating audience responses, exhibition, networking, face to face approaches, linking production and distribution phases, promotion, ethical concerns.
- Publishing; traditional and new avenues, collaborative approaches, narrowcasting, pitching to broadcasters and news networks, convergent approaches to circulation.

Evaluation

Total Marks: 50 (25 Internal Assessment, 25 Viva Voce 25)

Relevant Readings: (These are the types of readings that could help students in this course. Individual instructors will provide more detailed readings as part of the teaching plan.)

Batsell, J. (2015). *Engaged journalism: Connecting with digitally empowered news audiences*. Columbia University Press.

Jenkins, H., Ford, S., & Green, J. (2018). *Spreadable media: Creating value and meaning in a networked culture* (Vol. 15). NYU press.

Napoli, P. M. (2011). *Audience evolution: New technologies and the transformation of media audiences*. Columbia University Press.

O'Reilly, D., Rentschler, R., & Kirchner, T. A. (Eds.). (2013). *The Routledge Companion to Arts Marketing*. Routledge.

Public Relation and Corporate Communication

This course surveys the history, ethics, contemporary status, diversity issues, and accepted practices and journalistic and promotion techniques involved in public relations and corporate communication. PR and Corporate communicators must be able to write like journalists, but research and think like advocates, all the while being effective and ethical communicators.

Objectives

- Prepare the students to be able to work as public relations professionals and Corporate Communicators
- Develop awareness of the history and role of public relation
- Introduce students to ethical ways of thinking and performing public relations and promotions tasks

Unit 1

- Introduction to the communication system in a corporate/organizational context, understanding the brand and its architecture, communication needs and concerns of a corporation/organization in a global context
- Developing familiarity with the stakeholders and the audience for an organization, history and evolution of public relations, law and ethics of PR and corporate communications, shift from a fragmented to an integrated communication approach

Unit 2

- Contemporary PR& corporate communication tools and practices, research, communication design and campaign planning
- Communicating for social change and crisis management, optimizing technology and new media for effective communication

Unit 3

- Building blocks of corporate stories, communicating with key stakeholders, identifying reputations, platforms and promotional opportunities
- Creating and delivering good PR copy

Evaluation

Total marks: 100 (Written Exam: 75, Internal Assessment: 25)

Relevant Readings: (These are the types of readings that could help students in this course. Individual instructors will provide more detailed instructions as part of their teaching plan.)

Austin, E. W., & Pinkleton, B. E. (2015). *Strategic public relations management: Planning and managing effective communication campaigns*. Routledge.

Parkinson, M. G., & Parkinson, L. M. (2013). *Law for Advertising, Broadcasting, Journalism, and Public Relations: A Comprehensive Text for Students and Practitioners*. Routledge.

Ries, A., & Ries, L. (2002). *The Fall of Advertising and the Rise of PR*. Harper Collins.

Smith, L., & Mounter, P. (2008). *Effective internal communication*. Kogan Page Publishers.

Advertising

This course will introduce students to some of the basic theories, concepts and strategies that advertising professionals use in mass, online, and social media environments. It focuses on the effective implementation of paid advertising concepts, such as branding, positioning, “unique selling proposition,” and dual-path strategies, to produce messages that are effective for specifically-defined target audiences

Objectives

- To introduce the structure and key theories of advertising, including its history and evolution [L] [SEP]
- To acquaint students with advertising research and how it can inform professional practice
- To introduce students to the creative, technical, analytical, and managerial aspects of advertising and the advertising industry [L] [SEP]

Unit 1

- Evolution, growth and types of advertising, advertising agencies its hierarchy, structure and functioning
- Advertising theory: persuasion, ELM, advertising effects and changes in attitude, consumer behavior---external and internal factors, introduction to media operations [L] [SEP] and media planning. [L] [SEP]

Unit 2

- Laws and ethics in advertising, social responsibility, apex Bodies in advertising and [L] [SEP] their code---ASCI, AAAI
- Seven Ps of marketing, marketing mix, STP and marketing strategy, product life cycle, marketing mix and integrated marketing communications [L] [SEP]

Unit 3

- The process of advertising creation—situational analysis, marketing plan and advertising plan, advertising feedback,
- The Brand: concept and management, strategy and structure, positioning, image and personality
- Campaign planning and brief writing, crafting online campaigns: social media and vWOM campaigns, metrics, analytics, and viral analysis

Evaluation

Total marks: 100 (Written Exam: 75, Internal Assessment: 25)

[L] [SEP] Relevant Readings

(These are the types of readings that could help students in this course. Individual instructors will provide more detailed readings as part of the teaching plan.) [L] [SEP]

Kotler, P. (2009). *Marketing management: A south Asian perspective*. Pearson Education India.

- Aaker, D. A., & Biel, A. L. (2013). *Brand equity & advertising: advertising's role in building strong brands*. Psychology Press.
- Belch, G. E., & Belch, M. A. (2004). *Advertising and promotion: An integrated marketing communications perspective 6th*. New York: NY: McGraw-Hill.
- Tiwari, S. (2003). *The (un) common Sense of Advertising: Getting the Basics Right*. Sage.

