



MARIAN COLLEGE
KUTTIKKANAM

(AUTONOMOUS)

MAKING COMPLETE



Syllabus for
MA IN COMMUNICATION AND MEDIA STUDIES (MCMS)

(w.e.f. 2020 Admissions)

Affiliated to Mahatma Gandhi University, Kottayam



विद्यया अमृतमश्नुते

MARIAN COLLEGE KUTTIKKANAM (AUTONOMOUS)

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**MEMBERS OF PG BOARD OF STUDIES IN
COMMUNICATION AND MEDIA STUDIES (MCMS)**

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MARIAN COLLEGE KUTTIKKANAM (AUTONOMOUS)
REGULATIONS GOVERNING MASTER OF ARTS IN
COMMUNICATION AND MEDIA STUDIES (MCMS) PROGRAMME
UNDER THE CREDIT AND SEMESTER SYSTEM (CSS 2020)

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 2020.

2. SCOPE

2.1. The regulations provided herein shall apply to Master of Arts in Communication and Media Studies (MCMS) programme, conducted by Marian College Kuttikkanam (Autonomous) with effect from 2020 admissions.

3. TITLE OF THE PROGRAMME

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

4. DEFINITIONS

4.1. **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).

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

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

4.4. **College** means Marian College Kuttikkanam (Autonomous), Kerala.

4.5. **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.

4.6. **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.

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

4.8. **Course:** A basic unit of education and/or training. A course or collection of courses forms a programme of study. (Ref. UGC Report in November 2019 on 'Evaluation Reforms in Higher Educational Institutions' page 8)

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

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

4.11. **Credit (Cr)** of a course is the numerical value assigned to a course according to the relative importance of the content as in the syllabus of the programme.

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

4.13. **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.

4.14. **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.

4.15. **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.

4.16. **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.

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

4.18. **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)

4.19. **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)

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

4.21. **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.

4.22. **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)

4.23. **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.

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

4.25. **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'.

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

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

4.28. **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)

4.29. **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.

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

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

4.32. **Programme Specific Outcomes (PSO)** are statements that describe what the graduates of a specific programme should be able to do.

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

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

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

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

4.37. **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.

4.38. **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.

4.39. **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.

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

4.41. **Tutorial** means a class to provide an opportunity to interact with students at their

individual level to improve their performance.

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

4.44 **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.

4.45 **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.

4.46 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 Master of Arts in Communication and Media Studies (MCMS) Programme under the Faculty of Social Sciences.

A.	Programme Duration	Four semesters over a period of two academic years
B.	Total credits required for the completion of the programme	80
C.	Credits needed from elective courses	9
D.	Number of no-credit courses	4
E.	Number of core practical courses	12

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 project work.

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 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 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 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 examination of a particular semester will be allowed to register notionally and is promoted to the next semester, provided 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 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 the three components of the Continuous Assessment are mandatory for taught courses.

12.7.1.1 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	
CA weight required for pass		2.0	

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 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 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 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.

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

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

13.10 Semester Grade Point Average (SGPA) of a Semester is calculated using the formula

$$\text{SGPA} = \text{TCP} / \text{TCr}, \text{ where TCP} = \text{Total Credit Point of that semester} = \sum_{i=1}^n \text{CP}_i$$

$$\text{TCr} = \text{Total Credit of that semester} = \sum_{i=1}^n \text{Cr}_i \text{ Where } n \text{ is the number of courses in that semester}$$

13.11 Cumulative Grade Point Average (CGPA) of a Programme is calculated using the formula: $\text{CGPA} = \frac{\sum(\text{TCP} \times \text{TCr})}{\sum \text{TCr}}$ / 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.

13.12.1 **Pattern of Questions:** Questions shall be set to assess knowledge acquired, application of knowledge in new situations, critical evaluation of knowledge and the ability to synthesize knowledge. 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 <i>Either Or</i> options e.g. 1(A) <i>Or</i> 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 the 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 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 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 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 member s 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
- Practicals
- 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	PMS2001	Introduction to Communication	5	4	20
	PMS2002	Introduction to Journalism	4	3	
	PMS2003	Print Media Journalism	5	4	
	PMS2004	Media and Aesthetics	2	2	
	PMS2005A	Creative Writing for Media (Elective)	3	3	
	PMS2005B	Sports Journalism (Elective)			
	PMS2005C	Science and Environmental Journalism (Elective)			
	PMS2006	Print Media Productions (Practical)	3	2	
	PMS2007	Photography (Practical)	3	2	
	PMS2008	Technical Writing (Non-credit)			
SEMESTER II	PMS2009	Television Journalism	5	4	21
	PMS2010	Communication Research	5	4	
	PMS2011	Advertising Concepts and Practices	4	3	
	PMS2012A	Intimate Journalism (Elective)	4	3	
	PMS2012B	Magazine Journalism (Elective)			
	PMS2012C	Educational Communication (Elective)			
	PMS2013	Television News Production (Practical)	3	2	
	PMS2014	Videography and Video Editing (Practical)	4	3	
	PMS2015	Internship Practice I		2	
	PMS2016	News Reading and Compering (Non-credit)			
SEMESTER III	PMS2017	Radio Journalism	4	3	21
	PMS2018	Public Relations and Corporate Communication	4	3	
	PMS2019	Development Communication	4	3	
	PMS2020A	International Communication (Elective)	4	3	
	PMS2020B	Event Management (Elective)			
	PMS2020C	Contemporary Media Issues (Elective)			
	PMS2021	Multimedia Production (Practical)	3	3	
	PMS2022	Health, Food and Travel Blogs (Practical)	3	3	
	PMS2023	Sound Designing (Practical)	3	3	
	PMS2024	Introduction to Film Appreciation (Non-credit)			
SEMESTER IV	PMS2025	Introduction to Film Studies	4	3	18
	PMS2026	Media Laws and Ethics	4	3	
	PMS2027	Film Theories	4	3	
	PMS2028	Short Film and Documentary Production (Practical)	3	2	
	PMS2029	Dissertation	4	3	
	PMS2030	Comprehensive Viva voce		2	
	PMS2031	Internship Practice II		2	
	PMS2032	MOOC Course (Non-credit)			
		Total Credits		80	80
	PMS2033	Value Added Course – Performing and Production Arts	Total Hours - 30		

SEMESTER I

PMS2001: INTRODUCTION TO COMMUNICATION

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

Course Description:

This 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 various social situations, at personal and collective level. It envisions the development of communication skills.

Course Outcomes:

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

PMS2001.CO1:	differentiate the phases of evolution of human communication
PMS2001.CO2:	evaluate the process as well as barriers to effective communication
PMS2001.CO3:	demonstrate the crucial role of nonverbal communication in all communication situations
PMS2001.CO4:	categorise the different levels of communication
PMS2001.CO5:	specify the divergent issues in effective communication

Course Modules:

Module I: Key ideas in Communication (25 hours)

Definition, nature and scope of communication – Evolution of communication – Functions of communication: surveillance, interpretation, socialisation, entertainment, reinforcement, education, persuasion, motivation and cultural transmission – process and elements of communication – Types of communication: verbal and non-verbal communication, intra-personal, interpersonal, group and mass communication – Communication barriers – 7Cs of communication – Listening.

Module II: Models of Communication (15 hours)

Communication models: Aristotle, Lasswell – Shannon and Weaver – Schramm, SMCR,

Riley and Riley, Osgood, Frank Dance's helical spiral model, Westley and MacLean, Gerbner, Newcomb and De Fleur – Transactional model – Johari window – Indian communication models.

Module III: Concepts of Communication (15 hours)

Opinion leaders – Concept of gatekeeping – Models of gatekeeping: White, Galtung and Ruge; cognitive consistency, cognitive dissonance – Selective process in communication: exposure, perception and retention – recall and demassification.

Module IV: Philosophies in Communication (25 hours)

Communication theories – multi-step flow theory, limited effects theory, magic bullet theory, agenda setting theory, cultivation theory, spiral of silence, diffusion of innovation theory, cognitive dissonance theory, media dependency theory, social learning theory, uses and gratification theory, catharsis theory, stimulus response theory, framing, reinforcement theory, individual difference theory, new media theories – Normative theories: authoritarian, libertarian, soviet communist and social responsibility theories.

Module V: Issues in Communication (10 hours)

Contemporary communication – Participatory communication – Media issues in India – Communication and social change – Communication and economic development – Communication and political modernization – Influence of technology on communication (ICTs).

REFERENCE:

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

PMS2002: INTRODUCTION TO JOURNALISM

Semester	Credits	Weights		Instructional Hours	Course Type
		CA	SEE		
I	3	20	30	75	Core -T

Course Description:

This course leads the students to an overview of the evolution of journalism in print and broadcast media, with special reference to Indian context. It also helps the students to have a basic understanding of the concepts and brief history of journalism.

Course outcomes:

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

PMS2002.CO1:	evaluate the historical and contemporary journalistic practices
PMS2002.CO2:	evaluate the functions of media
PMS2002.CO3:	write content for the print media
PMS2002.CO4:	produce content for the broadcast media
PMS2002.CO5:	create content for the new media

Course Modules:

Module I: Global History of Print Media (10 hours)

A brief history of printing: the history of early newspapers in U S A and U K – Industrial revolution and newspapers – Major milestones in the history: penny press, yellow journalism – Important personalities – leading journalists and press photographers.

Module II: General Concepts of Journalism (25 hours)

Concept of fourth and fifth estates – Types of journalism: adversarial journalism, advocacy journalism, advertorials, cheque book journalism, embedded journalism, gonzo journalism, lapdog journalism, mojo and sojo, market-driven journalism, hyperlocal journalism, diasporic journalism – media scrum – Tabloidisation – Indian language journalism – Commodification of news – Economic and technological impact on Indian media: media convergence and fragmentation – Media monopoly – Ombudsman – The future of newspapers in the digital age.

Module III: Evolution of Indian Press (15 hours)

A brief history of Indian newspaper journalism – Indian language press – Evolution – Important personalities – Indian press before and after independence – Press censorship – Emergency period – Foreign and Indian language newspapers and magazines.

Module IV: History of Malayalam Press (15 hours)

History of Malayalam press – Role of Malayalam press in Indian freedom struggle – Malayalam newspapers and magazines – Important personalities – Recent trends in Malayalam journalism.

Module V: History of Broadcasting Medium (10 hours)

History of Indian broadcasting – TV and Radio as mass communication media – TV transmission technologies – Satellite and digital transmission.

REFERENCE:

1. Bill Kovach, **The Elements of Journalism**, (2014, 3rd Edition), New York, Three Rivers Press.
2. Charanjit Ahuja and Bharat Hiteshi, **Print Journalism: A Complete Book of Journalism** (2016), Gurgaon.Partridge, Publishing.
3. V Vilanilam, **Mass Communication in India: A Sociological Perspective**, (2005), New Delhi, Sage Publications.
4. M V Kamath, **Professional Journalism** (2009), Noida, Vikas Publication House.
5. M V Thomas, **Malayalam Newspapers and the Freedom Movement in Kerala**, (2014), Kochi, Kerala Media Academy.
6. Nalini Rajan, **Practicing Journalism: Values, Constraints, Implications** (2005), New Delhi, Sage Publications.
7. Puthuppally Raghavan, **Kerala Pathrapravarthana Charithram** (2008), Thrissur, Kerala Sahitya Akademi.
8. Rangaswami Parthasarathy, **Journalism in India: From the Earliest Times to the Present Day** (2005), New Delhi, Sterling Publishers Pvt. Ltd.
9. Robin Jeffrey, **Media and Modernity** (2012), New Delhi, Orient Blackswan Private Limited.

PMS2003: PRINT MEDIA JOURNALISM

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

Course Description:

In an ever expanding mediascape a journalist is a multitasker working with speed and precision in various media platforms. This course is intended to familiarise the basic concepts of news and to practice news gathering techniques, learn the craft of news content creation and copy editing.

Course Outcomes:

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

PMS2003.CO1:	demonstrate comprehensive understanding of the different news factors
PMS2003.CO2:	apply news gathering techniques for print media
PMS2003.CO3:	attain knowledge to use the technical terms of print media
PMS2003.CO4:	interpret the print media content
PMS2003.CO5:	create news content for print media

Course Modules:

Module I: Introduction to Print Media Journalism (15 hours)

Introduction to Journalism: nature and scope – Journalism as a craft, profession and industry – Role and responsibilities of a journalist – Mass media.

Module II: News Gathering Techniques and News Bureau (25 hours)

Familiarisation of news gathering techniques through news beats, actual incidents and interviews – Familiarisation of the operations in news bureau and news desk – Writing and editing of the information – Identification of the technical terms.

Module III: Newspaper Page Organization (15 hours)

Typing and word processing exercises and familiarization of edit and page design software – Understanding different types of leads and headlines – various styles of reporting.

Module IV: News Story Analysis and Trends in Global Writing (20 hours)

Guided analysis of major stories in the print media – Contemporary issues in the media in foreign countries, Indian and Kerala – Learner-centered discussions on media practices and ethics – Trends in writing.

Module V: Writing Practice and News Interpretation (15 hours)

Types of reporting – Presenting data using modern methods – Interpretation of news.

REFERENCE:

1. Harold Evans, **Newman's English, Handling Newspaper Text, News Headlines, Pictures on a Page and Newspaper Design (in 5 volumes)** (1984), London, National Council for Training of Journalists.
2. Melvin Mencher, **News Reporting and Writing** (2007), London, Oxford University Press.
3. Bob Franklin and Martin Hamer, **Key Concepts in Journalism Studies** (2006), New Delhi, Vistaar Publications.
4. Ambrish Saxena, **Fundamentals of Reporting and Editing** (2007), New Delhi, Kanishka Publishers.
5. Paul V Sheehan, **Reportorial Writing** (1972), New York, Chilton Books.
6. Edward J Friedlander and John Lee, **Feature Writing: The Pursuit of Excellence** (2011), New Delhi, PHI Learning,
7. James Glen Stovall, **Writing for the Mass Media** (2006), New Delhi, Pearson.
8. John Vivian, **The Media of Mass Communication** (2012), New Delhi, Pearson.
9. Seema Hasan, **Mass Communication: Principles and Concepts** (2010), New Delhi, CBS Publishers.
10. KM Shrivastava, **News Reporting and Editing**, (2015), New Delhi, Sterling Publishers.
11. John Bender Lucinda Davenport and others, **Reporting for the Media**, (2011), London, OUP
12. Bruce D Itule and Douglas A Anderson, **News Writing and Reporting for Today's Media** (2006), New York, McGraw Hill.

PMS2004: MEDIA AND AESTHETICS

Semester	Credits	Weights		Instructional Hours	Course Type
I	2	CA	SEE	45	Core -T
		20	30		

Course Description:

This course highlights the significance of aesthetic values in the media industry. The modern media gives more emphasis 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 students will be able to:

PMS2004.CO1:	interpret different media designs
PMS2004.CO2:	apply designing principles in media
PMS2004.CO3:	evaluate print media designs
PMS2004.CO4:	evaluate visual media designs
PMS2004.CO5:	create media designs

Course Modules:

Module I: Introduction to Art and Design (10 Hours)

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

Module II: Introduction to Aesthetics (8 Hours)

Introduction to aesthetics – Nature of aesthetics – Western understanding of aesthetics – Indian understanding of aesthetics – Idea of beauty in west and east, aesthetic experience – Aesthetic attitude – Aesthetic judgment.

Module III: Indian and Western Art Forms (7 Hours)

Comparing Indian and western art forms – popular culture, high culture and low culture.

Module IV: Elements and Principles of Design (10 Hours)

Elements of design, painting and colouring: meaning of colour – Colour principles – Understanding colour in different media – Process of design: functions of design – Designing fundamentals in publications: layout designs – Design analysis in newspaper and advertisement.

Module V: Application of Designing (10 Hours)

Multimedia design – Newspaper design – Science of visualization – Infographics – Typography and its application – Introduction to graphic design.

REFERENCE:

1. Gillian Rose, **Visual Methodologies: An Introduction to Researching with Visual Materials (2016, 4th edition)**, New Delhi: Sage Publications.
2. John Walker and Sarah Chaplin, **Visual Culture (1997)**, New York: Manchester University Press.
3. Nicholas Mirzoeff, **An Introduction to Visual Culture (2009, 2nd edition)**, London: Routledge.
4. Peter Bridgewater, **An Introduction to Graphic Design (1981)**, New Jersey: Chartwell Books.
5. Richard Howells and Joaquim Negreiros, **Visual Culture (2005, 2nd edition)**, Cambridge: Polity Press.
6. Russell N Baird (1987), **The Graphics of Communication: Typography, Layout, Design, Production (1987)**, London: Holt Rinehart and Winston.
7. Tony Thwaites, Lloyd Davis, and Warwick Mules, **Introducing Cultural and Media Studies: A Semiotic Approach (2002)**, London: Palgrave.
8. W J T Mitchell, **Image Science: Iconology, Visual Culture, and Media Aesthetics (2018)**, Chicago: University of Chicago Press.

PMS2005A: CREATIVE WRITING FOR MEDIA (ELECTIVE)

Semester	Credits	Weights		Instructional Hours	Course Type
		CA	SEE		
I	3	20	30	60	Elective - T

Course Description:

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

Course Outcomes:

On successful completion of the course the student shall be able to:

PMS2005A.CO1:	create unique content related to different media platforms
PMS2005A.CO2:	create powerful headlines and captions
PMS2005A.CO3:	create content for different forms of fiction and poetry
PMS2005A.CO4:	create and maintain a blog
PMS2005A.CO5:	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: Creative writing forms (15 hours)

Form and structure of creative writing – forms, techniques and mode of narration – styles of writing: expository, analytical, descriptive, persuasive, narrative, profiling and memoirs.

Module III: Creative writing tools (10 hours)

Familiarisation of creative writing devices: plot, protagonist and antagonist – Narrator, dialogues and extended dialogues – Monologue, personification, alliteration, idioms, irony, pun, and allusion.

Module IV: Production of Creative Portfolio (10 hours)

Exercises on different creative forms and self-criticism and peer criticism.

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

Story presentations: final editing and publication.

REFERENCE:

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

PMS2005B: SPORTS JOURNALISM (ELECTIVE)

Semester	Credits	Weights		Instructional Hours	Course Type
		CA	SEE		
I	3	20	30	60	Elective- T

Course Description:

This course aims to develop awareness among students on the importance of sports in a global paradigm. Sports has been a major source of revenue and has 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:

PMS2005B.CO1:	evaluate different sports and games
PMS2005B.CO2:	create content based on sports data
PMS2005B.CO3:	write sports content for print media
PMS2005B.CO4:	produce sports content for broadcast media
PMS2005B.CO5:	prepare sports content for the new media

Course Modules:

Module I: Introduction to Sports Journalism (10 Hours)

Definition of sports news – Characteristics of sports journalist – Sports journalism: Trends and theories.

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

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

PMS2005C: SCIENCE AND ENVIRONMENTAL JOURNALISM (ELECTIVE)

Semester	Credits	Weights		Instructional Hours	Course Type
		CA	SEE		
I	3	20	30	60	Elective- T

Course Description

Studies on science and environment have become a crucially relevant and important area at a time climate change worries statesmen, scientists and people at large. Here students learn how to tell impactful stories across platforms for a variety of audience. 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:

PMS2005C.CO1:	evaluate and create content based on science and environmental journalism
PMS2005C.CO2:	evaluate the different trends in science and environmental journalism
PMS2005C.CO3:	write scientific and environmental content for the print media
PMS2005C.CO4:	produce scientific and environmental content for the broadcast media
PMS2005C.CO5:	create scientific and environmental content for the new media

Course Modules:

Module I: Ecosystem and Environmental Communication (15 hours)

Concept of ecosystem: structure and functions of ecosystem – Biodiversity and its conservation – Role of 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 – Role of media in public awareness of science – Environmental issues and sustainable development – Disaster management – 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, **Handbook of Science Communication** (2017), New York: CRC Press.
2. David Warren Burkett, **Writing Science News for Mass Media** (1973), New York: Gulf Publishing Co.
3. Graham Chapman, Kevel J Kumar, Coroline Froser and Ivor Gober, **Environmentalism and the Mass Media: The North/South Divide** (1997), London: Routledge.
4. J V Vilanilam, **Science Communication and Development** (1993), New Delhi: Sage Publications.
5. Nicholas Russell, **Communicating Science** (2009), Cambridge: Cambridge University Press.
6. Ramachandra Guha, **Environmentalism** (2016), India: Penguin Random House.

PMS2006: PRINT MEDIA PRODUCTIONS (PRACTICAL)

Semester	Credits	Weights		Instructional Hours	Course Type
		CA	SEE		
I	2	20	30	60	Core - P

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:

PMS2006.CO1:	apply the computer software for editing text and headlining
PMS2006.CO2:	apply software for computer assisted editing and proofreading
PMS2006.CO3:	create textual and visual content for news and features
PMS2006.CO4:	apply software for layout and design
PMS2006.CO5:	create 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 (10 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; second assignment before the sixth week; 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 of the course.
- Each assignment will be assessed based on the following parameters:

No.	Parameters for evaluation	Percentage of weights
1.	Technical expertise	30%
2.	Quality of the work	30%
3.	Application of the equipment / software	30%
4.	Timely submission	10%

Semester End Assessment

- A practical exam will be conducted to analyse designing skills of the students in using the software in the media lab.
- The final evaluation will consist of designing a newsletter for which instructions will be given by the faculty in charge of the course.
- A viva voce examination will be conducted by three internal examiners including the faculty in charge selected by the department council.

- Viva voce examination will focus on the basics of photo editing, newspaper layout and design.
- It will be based on the newsletter designed by the student.

No.	Parameters for evaluation	Percentage of weights
1.	Knowledge level	40%
2.	Technical competency	30%
3.	Designing skills	30%

REFERENCE:

1. Allan Wood, **The Graphic Designer's Digital Toolkit: A Project-Based Introduction to Adobe Photoshop CS6, Illustrator CS6 and InDesign CS6 (Adobe CS6)** (2012, 6th edition), New York: Cengage Learning.
2. Daryl R Moen, **Newspaper Layout and Design: A Team Approach** (1995, 3rd edition), Iowa: Iowa State Press.
3. Dave Lewis, **Basic Photoshop: An introduction to Adobe Photoshop** (2017), London: Publish and Print.
4. Nigel French, **InDesign Type: Professional Typography with Adobe InDesign**, (2018, 4th edition), London: Adobe Press.
5. Philip Andrews, **Adobe Photoshop Elements 2.0: A Visual Introduction to Digital Imaging** (2003), New York: Focal Press.
6. Ron F Smith and Loraine M. O'Connell, **Editing Today**, (2007, 2nd edition), New York: Wiley-Blackwell.
7. Tina De Jarld and Kelly Kordes Anton, **Adobe InDesign CC Classroom in a Book** (2018), London: Adobe Press.

PMS2007: PHOTOGRAPHY (PRACTICAL)

Semester	Credits	Weights		Instructional Hours	Course Type
I	2	CA	SEE	60	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:

PMS2007.CO1:	interpret the basics of photography
PMS2007.CO2:	apply the exposure triangle in photography
PMS2007.CO3:	apply framing and composition
PMS2007.CO4:	apply the techniques of lighting in photography
PMS2007.CO5:	create and design a portfolio of work

Course Modules:

Module I: Introduction to Photography (10 Hours)

Photography – definition and concept – Brief history of photography - Scope of photography – Types of photography – Handling camera and tripod.

Module II: Basics of Photography (15 Hours)

Types of camera: SLR and DSLR – Structure of DSLR camera – Three pillars of photography (exposure triangle): Shutter speed, Aperture and ISO – Lens: types and characteristics – Focus, focal length, depth of field, white balance – Camera accessories – Image formats: JPEG and RAW files.

Module III: Framing and Composition (15 Hours)

Definition of framing and composition – Rules of composition: rule of thirds, golden

triangle rule, centered composition and 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 (10 Hours)

Characteristics of light: quantity or intensity of light, quality or hardness of light, colour or temperature of light and direction of light – Importance of light in photography – basic lighting techniques: three-point lighting – Lighting instruments – Natural light and artificial light – Hard and soft light.

Module V: Practical Photography (10 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; second assignment before the sixth week; 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 of the course.
- Each assignment will be assessed based on the following parameters:

No.	Parameters for evaluation	Percentage of weights
1.	Technical expertise	30%
2.	Quality of the work	30%
3.	Application of the equipment	30%
4.	Timely submission	10%

Semester End Assessment

- A practical examination will be conducted to analyse the photography skills of the students by using the equipment provided by the department.

- The students are required to take a photograph based on a theme given by the examination board.
- The final evaluation will be based on the aesthetic quality of the photograph taken by the student.
- A viva voce examination will be conducted by three internal examiners including the faculty in charge selected by the department council.
- Viva voce examination will be based on the aesthetic quality of the photo taken and the knowledge of photography.

No.	Parameters for evaluation	Percentage of weights
1.	Knowledge level	40%
2.	Technical competency	30%
3.	Aesthetic quality of the photograph	30%

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** (3rd 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.

PMS2008: TECHNICAL WRITING (NON-CREDIT)

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

Course Description:

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

Course Outcomes:

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

PMS2008.CO1:	demonstrate the proficiency in technical writing
PMS2008.CO2:	apply different types of technical documentation
PMS2008.CO3:	apply writing skills in different stages of technical writing
PMS2008.CO4:	apply the principles of technical writing
PMS2008.CO5:	create content using popular styles and standards

Course Modules:

Module I: Evolution and Development

Evolution and development of technical writing and its career prospects.

Module II: Introduction to Documentation Process

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

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

Module IV: Stages of Documentation Process

Various stages of documentation process – Planning – Research – Organization of writing – Indexing – Editing – Reviews – Post mortem.

Module V: Mapping

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 2 grade points 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, *Technical Communication* (2011), New Delhi, OUP.
2. Rajmohan Joshi, **Writing Skills for Technical Purposes** (2016), New Delhi, Isha Books.
3. Harton Williams, **Designing and Writing Online Documentation** (2011), New Delhi, Cengage Learning.
4. Kelly Nicole, **Sentence Structure of Technical Writing** (2006), Massachusetts, MIT.

SEMESTER II

PMS2009: TELEVISION JOURNALISM

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

Course Description:

The course aims at giving a thorough understanding of the theoretical frameworks of TV news production, categories of TV programmes and technical knowledge of production. It also helps in understanding the history of Indian television.

Course outcomes:

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

PMS2009.CO1:	analyse ethical issues in television programmes
PMS2009.CO2:	evaluate television programmes
PMS2009.CO3:	create programme ideas for television
PMS2009.CO4:	create scripts for television programmes
PMS2009.CO5:	produce news programmes for visual media

Course Modules:

Module I: Introduction to TV Journalism (20 hours)

News: definition, characteristics, types and structure – Categories of news – Writing for print and broadcast media – News and current affairs – TV programmes – Fiction and non-fiction – Ethics of TV journalism.

Module II: TV News (25 hours)

TV news gathering – ENG, SNG, interview, vox pop, DSNG, OB Van, PCR, MCR, CAR – News bulletin and news capsule – Structure and ingredients – TV news writing basics – Television language and its grammar – News compilation – News packages – Teasers, scrolls, headlines, leads, body – TV news reporter and anchor – Presentation, behaviour and appearance – Live reporting – Presentation styles – Voice modulation – TV news studio – set-up and news desk.

Module III: Understanding Television Production (15 hours)

Stages of production: schedule – budget – prerequisites – Archives – Animation hubs – Cloud computing.

Module IV: Indian Television Industry (18 hours)

Trends in Indian TV journalism – News debates and sensationalism – Human interest values – Ethical values – Commercial and private broadcasting – TV channel ownership patterns.

Module V: TV News Agencies and Analysis of TV Programmes (12 hours)

National and international TV news agencies – Analysis of major television programmes in Indian and international channels.

REFERENCE:

1. Andrew Utterback, **Studio Television Production and Directing: Concepts, Equipment, and Procedures** (2015, 2nd edition), London, Routledge.
2. Frank Barnas, **Broadcast News Writing, Reporting and Producing**, (2017, 7th edition), London, Routledge.
3. Herbert Zettl **Television Production Handbook**, (2014, 12th edition), California Wadsworth Publishing.
4. Phillip L Harris and Gil Garcia, **Television Production and Broadcast Journalism** (2016, 3rd edition), New York. Goodheart-Willcox.
5. Robert L Hilliard, **Writing for Television, Radio, and New Media** (2014, 11th edition), New Delhi, Cengage Learning.
6. Stephen Cushion and Justin Lewis, **The Rise of 24-Hour News Television: Global Perspectives**, (2010), New York, Peter Lang International Academic Publishers.

PMS2010: COMMUNICATION RESEARCH

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

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:

PMS2010.CO1:	apply different concepts of research
PMS2010.CO2:	apply different techniques used for research
PMS2010.CO3:	analyse different research methodology designs
PMS2010.CO4:	evaluate research problems
PMS2010.CO5:	analyse ethical issues of research

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

6. Ranjit Kumar, **Research Methodology: A Step-by-Step Guide for Beginners** (2014, 4th edition) New Delhi: Sage Publications Ltd.
7. W Lawrence Neuman, **Social Research Methods: Qualitative and Quantitative Approaches** (2009, 7th edition), New Delhi: Pearson Education.

PMS2011: ADVERTISING CONCEPTS AND PRACTICES

Semester	Credits	Weights		Instructional Hours	Course Type
		CA	SEE		
II	3	20	30	75	Core -T

Course Description:

The course aims at making students knowledgeable in all aspects of advertising, integral to modern life and living. It asserts that advertising is primarily a marketing function rather than a publicity-oriented activity. Advertising attracts, generates interest and desire culminating in purchase.

Course Outcomes:

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

PMS2011.CO1:	differentiate advertising as a professional marketing tool from publicity
PMS2011.CO2:	evaluate the role of an advertising agency in the advertising business
PMS2011.CO3:	critically analyse different TV commercials
PMS2011.CO4:	evaluate the contribution of Indian advertising
PMS2011.CO5:	create advertisements based on unique selling proposition (USP)

Course Modules:

Module I: Advertising Concept (15 hours)

Economic benefits of Advertising – Society and advertising – Advertising and marketing – The marketing concept – marketing strategy – Hierarchy of needs – target segmentation – differential advantage – Advertising strategy – Advertising as creative communication – AIDA and DAGMAR.

Module II: Advertising Agency (15 hours)

Key role of advertising agency– Professional hierarchy of an ad agency – Types of ad agencies – Agency compensation – Advertising in India –Indian Newspaper Society accreditation.

Module III: Advertisement (20 hours)

Types of advertisements – Advertisement structure – Headline strategies – Creative solutions – Techniques – Advertisement appeals – Testimonials – Brand ambassadorship – Advertising Standard Council of India (ASCI).

Module IV: Film and TV Commercials (15 hours)

Film/TV commercials and print ads – Principles underlying commercials – Making of commercials – Writing for commercials – Critical analysis of commercials – Learning from cinema – Ad clutter – Product placement and product immersion.

Module V: Advertising Media (10 hours)

Types of media for advertising: direct advertising, digital advertising, broadcast and internet advertising – Advertising research – Audience measurement: INTAM, TAM, TRP, BARC, ABC – Media planning – Strategies and scheduling, tactics and social media advertising.

REFERENCE:

1. David Ogilvy, **Ogilvy on Advertising (1985)**, New York: Vintage Books.
2. George E Belch and Michael A Belch, **Advertising and Promotion: An Integrated Marketing Communications Perspective** (2014, 10th edition), New York: McGraw-Hill.
3. George Felton, **Advertising: Concept and Copy** (2013, 3rd edition), New York: W. W. Norton and Company.
4. Jogender Mehta, **Advertising, Marketing and Sales Management** (2008), Jaipur: Book Enclave Publishers.
5. Joseph Sugarman, **The Adweek Copywriting Handbook: The Ultimate Guide to Writing Powerful Advertising and Marketing Copy from One of America's Top Copywriters** (2006), New York: Wiley Publishers.
6. Michael Puthenthara, **Advertising** (2012), Kochi: Kerala Media Academy.
7. S A Chunawalla and K C Sethia, **Foundation of Advertising: Theory and Practice** (2010), Bombay: Himalaya Publishing House.
8. Sandra Moriarty, Nancy D Mitchell and William D Wells, **Advertising and IMC: Principles and Practice** (2016, 10th edition) Noida: Pearson Education India.

PMS2012A: INTIMATE JOURNALISM (ELECTIVE)

Semester	Credits	Weights		Instructional Hours	Course Type
		CA	SEE		
II	3	20	30	75	Elective-T

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 creative treatment of reality using literary and fictional elements.

Course Outcomes:

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

PMS2012A.CO1:	evaluate intimate journalistic practices for specialisation
PMS2012A.CO2:	evaluate content using intimate journalistic principles
PMS2012A.CO3:	write intimate journalistic content for print media
PMS2012A.CO4:	produce intimate journalistic content for broadcast media
PMS2012A.CO5:	create intimate journalistic content for new media

Course Modules:

Module I: Historical Understanding (10 hours)

A historical understanding of the literary and fictional styled of reporting incidents – Life of people or chronicling 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 to identify 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, **Key Concepts in Journalism Studies** (2006), New Delhi, Vistaar Publications.
2. Stephen G Bloom, **Inside the Writer's Mind; Writing Narrative Journalism** (2004), New Delhi, Surjeet Publications.
3. Walt Harrington, **Intimate Journalism: The Art and Craft of Reporting Everyday Life**, (1997), London, Sage Publishers.
4. Willian E Blundel, **The Art and Craft of Feature Writing** (1998), Los Angeles Penguin Random House.
5. Nicolaus Mills, **New Journalism: An Anthology**.
6. Tom Wolfe, **The New Journalism**, (1973).
7. Josy Joseph, **A Feast of Vultures: The Hidden Business of Democracy in India**, (2016), New Delhi, Harper Collins.
8. Subir Ghosh with Paranjoy Guha Thakurtha, **The Messenger**, (2016), New Delhi, Author Upfront.
9. Viju B, **Flood and Fury**, (2019), New Delhi, Penguin Random House.

PMS2012B: MAGAZINE JOURNALISM (ELECTIVE)

Semester	Credits	Weights		Instructional Hours	Course Type
		CA	SEE		
II	3	20	30	75	Elective -T

Course Description:

As a medium with more shelf life, magazines are considered as archival material. This course offers specialisation in comprehensive reporting with a 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:

PMS2012B.CO1:	apply text, images and design to reflect industry standards
PMS2012B.CO2:	apply the principles of design and layout in magazine production
PMS2012B.CO3:	apply interview and research skills for content creation
PMS2012B.CO4:	create content for general and special interest magazines
PMS2012B.CO5:	create magazines and e-zines

Course Modules:

Module I: Introduction to Magazine Journalism (15 hours)

Brief history of magazines: history of magazines in the world, popular magazines in India, history of leading magazines in Kerala – Magazine journalism scenario in India – Magazines during post emergency – 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: Writing for Magazines (15 hours)

Basics of magazine writing – Process of magazine writing – News sources – Interview techniques – Researching the stories- Content in magazine – Organizing the material – Magazine writing styles.

Module IV: Designing and Production of Magazines (15 hours)

Magazine design: design formats, cover design, picture editing, cover and cover story – Use of space in magazine – Layout and typography – Illustrations and infographics – Photo essay – Editorial department – Magazine production.

Module V: Analysis of Magazine Content and Writing (10 hours)

Difference between news reports, articles and features – How to analyse a magazine – Critical analysis of the content and writing styles.

REFERENCE:

1. Morrish, John, **Magazine Editing** (1996), London: Routledge.
2. Dick, Jill, **Writing for Magazine** (2004), New Delhi: Unistar.
3. Mc Kay, Jenny, **The Magazine's Handbook** (2000), London: Routledge.
4. Nelson Roy Paul, **Articles and Features** (1978), New York: Houghton Mifflin.
5. Summer, David E and H G Miller, **Features and Magazine Writing** (2006), New Delhi: Surjeet Publications.
6. Davis, Antony, **Magazine Journalism Today** (1988), London: Heinmann.
7. Rout, Robert, **Modern Magazine Editing** (1966), New York: Brown Publishers.

PMS2012C: EDUCATIONAL COMMUNICATION (ELECTIVE)

Semester	Credits	Weights		Instructional Hours	Course Type
		CA	SEE		
II	3	20	30	75	Elective-T

Course Description:

Educational communication is an area which requires more attention as the field needs more trained professionals who can use their ability to communicate. This course is intended to train the students into able communicators using pedagogical methods.

Course Outcomes:

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

PMS2012C.CO1:	analyse educational content in print and visual media
PMS2012C.CO2:	evaluate visual content for e-learning
PMS2012C.CO3:	create programme ideas for educational content in visual media
PMS2012C.CO4:	create script for e-learning through visual media
PMS2012C.CO5:	create content for educational programmes in new media

Course Modules:

Module I: Educational Communication (15 Hours)

Educational communication – Communication pedagogy – Components of education – Addie model – Educational communication and development – Use of communication and technology to deliver educational messages - Importance of educational communication.

Module II: Educational Communication and Media (20 Hours)

Instructional media: concept, selection, use and variety – E-learning resources: E-learning, e-books, e-journals, etc. – Components of e-learning: CBT, WBT and virtual classroom – E-learning tools – Flipped classroom – Learning managementsystems– LMS Vs LCMS - Web based learning - Access and teaching issues.

Module III: Educational Communication Theories (15 Hours)

Instructional communication theory – Major learning theories: classical conditioning, social development theory – Perspective of cognition and learning on demand.

Module IV: Communication Technology in Education (15 Hours)

Communication technology in education: audio visual technology, projected and non-projected aids – Individualised instruction – Personalized System of Instruction (PSI) – Self-paced instruction – Keller Plan – Personalized learning methods – Advanced techniques in education: multimedia, interactive video and video conferencing.

Module V: Educational Programmes (10 Hours)

Educational Television - SITE (Satellite Instructional Television Experiment) to INSAT – cable TV – Community television – TV documentaries, interviews, quiz programmes, children’s programmes and edutainment programmes – educational programmes in radio.

REFERENCE:

1. Anthony A Pina, Victoria L Lowell, and Bruce R Harris, **Leading and Managing eLearning: What the e-Learning Leader Needs to Know (Educational Communications and Technology: Issues and Innovations)** (2017), Germany: Springer.
2. Brad Hokanson, Gregory Clinton, and Monica W Tracey, **The Design of Learning Experience: Creating the Future of Educational Technology (Educational Communications and Technology: Issues and Innovations)** (2015) Germany: Springer.
3. Dahama O P, **Education and Communication for Development** (2008), New Delhi: Oxford and IBH Publishing.
4. J Michael Spector, M David Merrill, Jeroen Van Merriënboer, and Marcy P Driscoll, **Handbook of Research on Educational Communications and Technology** (2007, 3rd edition), UK: Routledge.
5. Lucy Santos Green, Jennifer R Banas, and Ross A Perkins, **The Flipped College Classroom: Conceptualized and Re-Conceptualized (Educational Communications and Technology: Issues and Innovations)** (2016), Germany: Springer.

PMS2013: TELEVISION NEWS PRODUCTION (PRACTICAL)

Semester	Credits	Weights		Instructional Hours	Course Type
		CA	SEE		
II	2	20	30	60	Core -P

Course Description:

The course is intended to provide hands-on experience in gathering, scripting, presenting and producing news for television using the audio-visual recording equipment and TV production software in a professional studio environment.

Course Outcomes:

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

PMS2013.CO1:	create quality story concepts using their analytical skills
PMS2013.CO2:	create a prepared script into a coherent television production working in a team
PMS2013.CO3:	evaluate a variety of approaches to video production to develop critical thinking and self-awareness
PMS2013.CO4:	apply proficiency in recording and editing for audio-visual productions
PMS2013.CO5:	apply new techniques in anchoring and compering

Course Modules:

Module 1: Introduction to Television Production (15 hours)

Familiarisation of audio-visual production equipment and production software in a modern studio environment – exterior shooting exercise – experimenting with learner-centered ideation and actualization.

Module II: Television Scripting (15 hours)

Scripting – News bulletins and special reports.

Module III: News Anchoring and Compering (10 hours)

News anchoring – Compering – Interviews.

Module IV: Audio- Visual Editing (10 hours)

Audio- visual editing exercises in the studio.

Module V: Analysis of TV Programmes (10 hours)

Critical analysis of TV programmes.

EVALUATION PATTERN

Continuous Assessment

- Continuous assessment will consist of four assignments.
- All the assignments are to be submitted in the google drive via 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; second assignment before the sixth week; 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 of the course.
- Each assignment will be assessed based on the following parameters:

No.	Parameters for evaluation	Percentage of weights
1.	Technical expertise	30%
2.	Quality of the work	30%
3.	Presentation skills	30%
4.	Timely submission	10%

Semester End Assessment

- A practical examination will be conducted to analyse the presentation of two minutes news bulletin.
- All the students will be given a script which will be drawn at random from among five scripts prepared by the faculty in charge.
- The final evaluation will be based on the innovative presentation skills of the student and improvisation of the content.
- A viva voce examination will be conducted by three internal examiners including the faculty in charge selected by the department council.
- The subject knowledge of the student will also be evaluated in the viva voce examination.

No.	Parameters for evaluation	Percentage of weights
1.	Knowledge level	40%
2.	Presentation skills	40%
3.	Innovation and improvisation	20%

REFERENCE:

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

PMS2014: VIDEOGRAPHY AND VIDEO EDITING (PRACTICAL)

Semester	Credits	Weights		Instructional Hours	Course Type
		CA	SEE		
II	3	20	30	75	Core -P

Course description

Video Production is a unique course which 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 with various video editing software programmes.

Course Outcomes:

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

PMS 2014.CO1:	apply different production practices in broadcast media, television and multi-camera production
PMS 2014.CO2:	create and develop project ideas, and other pre-production materials, and produce an idea as a high-quality finished video product
PMS 2014.CO3:	create professional video using lighting and audio recording equipment
PMS 2014.CO4:	create and design broadcast packages by incorporating elements of sound, light and voice over
PMS 2014.CO5:	produce videos with the help of video editing software

Course Modules

Module I: Introduction to Videography (15 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 (10 Hours)

Indoor and outdoor lighting and 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 key frames – Compositing – Music and sound – Colour correction – Titling – Chroma key usage – Rendering – Exporting to different video formats.

Module V: Practical Exercise (20 Hours)

Produce of video projects.

EVALUATION PATTERN

Continuous Assessment

- Continuous assessment will consist of four assignments.
- All the assignments are to be submitted in the Google drive via 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; second assignment before the sixth week; 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 of the course.
- Each assignment will be assessed based on the following parameters:

No.	Parameters for evaluation	Percentage of weights
1.	Technical expertise	30%
2.	Quality of the work	30%

3.	Application of the equipment and software	30%
4.	Timely submission	10%

Semester End Assessment

- A practical examination will be conducted to analyse videography and editing skills of the students by using the equipment and software provided by the department.
- The students are required to produce a video by demonstrating the basic principles of videography and editing based on the instructions given by the examination board.
- The final evaluation will be based on the aesthetic quality of the edited video work and technical competency shown by the student.
- A viva voce examination will be conducted by three internal examiners including the faculty in charge selected by the department council.
- Viva voce examination will also be based knowledge of student in videography and editing.

No.	Parameters for evaluation	Percentage of weights
1.	Knowledge level	40%
2.	Technical competency	30%
3.	Aesthetic quality of the work done	30%

REFERENCE:

1. Vasuki Belavadi, **Video Production** (2013), New Delhi: Oxford University Press India
2. James C Foust, Edward J Fink, and Lynne S Gross, **Video Production: Disciplines and Techniques** (2017), London: Routledge
3. Donald L Diefenbach, **Video Production Techniques: Theory and Practice From Concept to Screen** (2007), London: Routledge
4. James C Foust, **Video Production: Disciplines and Techniques** (2017), London: Routledge
5. Joseph V Mascelli, **Five C's of Cinematography: Motion Picture Filming Techniques** (1998), New York: Silman-James Press
6. Blain Brown, **Cinematography: Theory and Practice: Image Making for Cinematographers and Directors** (2016), London: Routledge

PMS2015: INTERNSHIP PRACTICE I

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

Course Description:

The students are expected to undergo an internship for four 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:

PMS2015.CO1:	analyse the work atmosphere in a media organization
PMS2015.CO2:	apply theoretical knowledge to work in a media organisation
PMS2015.CO3:	evaluate the different departments in a media organisation
PMS2015.CO4:	create content for a media organisation
PMS2015.CO5:	create a portfolio of work completed

General Guidelines for Internship

- There shall be internship placements for not less than four weeks in in the field of communication and media 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 SEA Viva Voce examination.
- 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 semester end assessment.
- A minimum of 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:

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

PMS2016: NEWS READING AND COMPERING (NON-CREDIT)

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

Course description

The whole practices and technologies in television journalism are undergoing updates every single moment. This course helps the students to have an overview of the basic concepts of news reading and compering. Practical exercises will be given to the students to transform them into industrial professionals who have a flair for language.

Course Outcomes:

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

PMS2016.CO1:	apply the skills necessary for research, develop and write news
PMS2016.CO2:	apply and develop analytical and critical thinking skills for preparing news reading
PMS2016.CO3:	demonstrate appropriate and credible sources for news stories
PMS2016.CO4:	apply psychological determinants of effective communication
PMS2016.CO5:	produce programmes for different TV formats

Course Modules

Module I: Effective Communication

Effective verbal communication – Quality of voice – Good pronunciation – Modulation – Clarity – Sight reading and uniqueness of speech delivery – Skills in the use of language – Expressive use of body postures – Facial expressions – Facing the camera – sense of pace – timing and style – Sense of rhythm – Patience and perseverance.

Module II: Qualities of Anchor

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

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

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

Preparation of a video brief– Developing an idea into 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. Students should produce a news bulletin in a group assigned by the faculty in-charge.
6. A student should acquire a minimum of 2 grade points 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

SEMESTER III

PMS2017: RADIO JOURNALISM

Semester	Credits	Weights		Instructional Hours	Course Type
		CA	SEE		
III	3	20	30	75	Core -T

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:

PMS2017.CO1:	apply the production skills in the preparation and distribution of content
PMS2017.CO2:	create and present different types of radio programmes
PMS2017.CO3:	create scripts for different types of radio programmes
PMS2017.CO4:	create content for general and special interest audiences
PMS2017.CO5:	create portfolio of radio programmes

Course Modules:

Module I: Introduction to Radio Broadcasting (15 hours)

Characteristics of radio – Public broadcasting and commercial broadcasting – Concept of narrowcasting – AM, FM and DRM – Types of radio: Community Radio, Internet Radio– AIR – Broadcasting codes – Commercial broadcasting policy – Community radio policy.

Module II: Radio Programmes (15 hours)

Formats of radio programmes – News-based programmes in radio – Moderating techniques – Analysis of radio programmes – Discussion on innovative programmes – Voice training – Modulation, tonality and emphasis.

Module III: Radio Programme Production (15 hours)

Production elements – Audio Technology – Theory, perspective and principles of sound – Microphones: Types and features – Radio station equipment – Special audience and

LIVE programmes – Radio in formal and non-formal education – Radio in development – Errors and emergencies during broadcast – Listeners feedback.

Module IV: Writing for Radio (15 hours)

Basic principles – Basics of script writing : from idea to script - Planning and preparation for radio interviews – Art of interviewing - Format of radio news – News packages – Radio news reports – Style sheet – Anchoring news and other types of programmes.

Module V: Radio Stations (15 hours)

Public and private radio stations in India - Radio news room – Organization and structure: different radio personnel – Nature of jobs – Qualities of RJ.

REFERENCE:

1. K M Shrivastava, **Broadcast Journalism in the 21st Century, (2010)**, Noida, Sterling Publishers and Distributors Pvt Ltd.
2. Paul Chantler and Peter Stewart, **Essential Radio Journalism: How to Produce and Present Radio News**, (2009)., London, A and C Black publishers.
3. Paul Chantler and Peter Stewart, **Basic Radio Journalism**, (2016), London, Routledge.
4. Peter Stewart and Ray Alexander, **Broadcast Journalism**, (2016, 7th edition), London, Routledge.
5. Robert McLeish and Jeff Link, **Radio Production**, (2015, 6th edition,), London, Routledge.
6. Valerie Geller, **Beyond Powerful Radio**, (2011), Routledge, London.
7. Vartika Nanda, **Radio Journalism in India**, (2017), Kanishka Publishers and Distributors, New Delhi.

PMS2018: PUBLIC RELATIONS AND CORPORATE COMMUNICATION

Semester	Credits	Weights		Instructional Hours	Course Type
		CA	SEE		
III	3	20	30	75	Core -T

Course Description

This course envisions understanding of public relations as an inalienable part of modern life and also comprehend in its various perspectives. It also helps in understanding the evolutionary process of public relations to corporate communication.

Course Outcomes:

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

PMS2018.CO1:	evaluate the management of perceptions of a reputed national company
PMS2018.CO2:	explain the concept and application of integrated communication in a corporate entity
PMS2018.CO3:	illustrate a performance as the basis of professional public relations practice
PMS2018.CO4:	apply crisis management in different situations
PMS2018.CO5:	analyse the trends and issues in managing change

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)

Publicity techniques – Making an effective presentation – Public relations consultancies and agencies – Management of problems and issues – Public relations research and education – Ethical communications.

Module III: Corporate Communication (15 hours)

Transformation of public relations – Herb Schmertz and Mobil Oil – Two basic approaches in corporate communication: theme and mosaic – Public opinion – Corporate affairs – Public affairs – Corporate social responsibility – Crisis management – Corporate identity and culture.

Module IV: Corporate Communication through Social Media (15 hours)

Influence of social media – Reputation management – Social media platforms – Social media branding – Digital communication strategy.

Module V: Public Relations Tools (15 hours)

News release – Press conference – Facility visit – Feature writing – Seminar and exhibition - House journal – Internal public relations – Managing change: emerging trends and issues – Professional standards and ethics.

REFERENCE:

1. Edward L Bernays, **Public Relations** (2016), New Delhi: Snowball publishing.
2. Iqbal Sachdeva, **Public Relations: Principles and Practices** (2009), New York: Oxford Higher Education.
3. Keith Butterick, **Introducing Public Relations: Theory and Practice** (2011), New Delhi: Sage South Asia Publications.
4. Philip J Kitchen, **Public Relations: Principles and Practice** (1997), New York: Cengage Learning.
5. Philip Lesly, **Handbook of Public Relations and Communications** (2002), Mumbai: Jaico Publishing House.
6. Sandra Stahl, **The Art and Craft of PR: Creating the Mindset and Skills to Succeed in Public Relations Today** (2018), New Delhi: Sage Publications Pvt. Ltd.
7. Michael Puthenthara, **Public Relations**, (2012), Kochi: Kerala Media Academy.

PMS2019: DEVELOPMENT COMMUNICATION

Semester	Credits	Weights		Instructional Hours	Course Type
		CA	SEE		
III	3	20	30	75	Core -T

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 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:

PMS2019.CO1:	analyse different perspectives of development
PMS2019.CO2:	analyse the role of the media as a catalyst to development
PMS2019.CO3:	demonstrate ability to understand development issues in different countries
PMS2019.CO4:	analyse case studies of developmental communication campaigns
PMS2019.CO5:	evaluate different perspectives of sustainable development

Course Modules:

Module I: Concept of Development (15 hours)

Meanings and definitions of development – Process of development – Approaches to development – Problems and issues in development – Characteristics of developing societies – 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 B G 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 decentralization 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 – Case studies of development communication.

REFERENCE:

1. Dipankar Sinha, **Development Communication** (2013), New Delhi: Orient Blackswan Private Limited
2. J.V. Vilanilam, **Development Communication in Practice: India and the Millennium Development Goals** (2009), New Delhi: Sage India
3. Srinivas Raj Melkote and H Leslie Steeves, **Communication for Development in the Third World** (2001), New York: Sage Publication.
4. Srinivas Raj Melkote, **Communication for Development: Theory and Practice for Empowerment and Social Justice** (2015), New Delhi: Sage India
5. Uma Narula, **Development Communication: Theory and Practice** (2007), New Delhi: Har Anand Publication.
6. K Sadanandan Nair, Joseph R Ascroft and Shirley White, **Participatory Communication Working for Change and Development** (1994), Sage Publishing, Ithaca, USA

PMS2020A: INTERNATIONAL COMMUNICATION (ELECTIVE)

Semester	Credits	Weights		Instructional Hours	Course Type
		CA	SEE		
III	3	20	30	75	Elective -T

Course Description:

The course is designed to provide knowledge about the international media organizations 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:

PMS2020A.CO1:	evaluate the diverse aspects of cross cultural communication
PMS2020A.CO2:	evaluate the role of dominant news agencies
PMS2020A.CO3:	analyse the contribution of ICTs in sustaining media imperialism
PMS2020A.CO4:	explain media convergence and its impact
PMS2020A.CO5:	evaluate the 'CNN effect' and the 'operation restore hope'

Course Modules:

Module I: Introduction to International Communication (15 hours)

Historical context of international communication: political, economic and cultural dimensions of international communication – Globalization of media – 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 – Role of international organisations – Contemporary global communication politics – Free flow of trade – Protecting intellectual property – Global digital divide – Democratisation of information flow and media systems – Impact of new communication technology on news flow.

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 – Democratisation of information flow and media systems – 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 McBride.

REFERENCE:

1. Cees J Hamelink, **Global Communication** (2015), London: Sage Publications Ltd
2. Daya Kishan Thussu, **International Communication: Continuity and Change** (2018, 3rd edition), New Delhi: Bloomsbury Academic
3. Mark D. Alleyne, **International Power and International Communication** (1995), London: Palgrave Macmillan Publishers
4. Stella Ting-Toomey and Leeva C. Chung, **Understanding Intercultural Communication** (2011), Oxford: Oxford University Press
5. V. S. Gupta, **International Communication: Contemporary Issues and Trends in Global Information Revolution** (2005), New Delhi: Concept Publishing Co
6. William B. Gudykunst and Bella Mody, **Handbook of International and Intercultural Communication** (2001), London: Sage Publications
7. William B. Gudykunst, **Cross-Cultural and Intercultural Communication** (2003), London: Sage Publications

PMS2020B: EVENT MANAGEMENT (ELECTIVE)

Semester	Credits	Weights		Instructional Hours	Course Type
		CA	SEE		
III	3	20	30	75	Elective-T

Course Description:

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

Course Outcomes:

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

PMS2020B.CO1:	classify the different events that need to be managed
PMS2020B.CO2:	apply the principles of successful event management
PMS2020B.CO3:	evaluate the procedures involved in the effective conduct of an event
PMS2020B.CO4:	develop a set of policies for the better performance of an event
PMS2020B.CO5:	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 – distinction between everyday events and a larger event – Size and type of events – Event team – Code of ethics – 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 – 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, 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 organizations measuring the success and failure of an event – Analysis of events conducted by the students.

REFERENCE:

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

PMS2020C: CONTEMPORARY MEDIA ISSUES (ELECTIVE)

Semester	Credits	Weights		Instructional Hours	Course Type
		CA	SEE		
III	3	20	30	75	Elective -T

Course Description:

This course is devoted for the study of origins and development of media. Possibilities of media include regional studies, as well as issues of global concern such as North South relations, environmental issues, the war on terror, world poverty, sustainable development and global economic development.

Course Outcomes:

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

PMS2020C.CO1:	evaluate perspectives of contemporary media
PMS2020C.CO2:	analyse literature and media products
PMS2020C.CO3:	analyse the issues or trends in media, culture and society
PMS2020C.CO4:	evaluate the politics of representation in media
PMS2020C.CO5:	apply evaluation skills of news and media practices

Course Modules:

Module I: Introduction to Media Industry (15 hours)

Media and society: roles and functions – Construction of reality – Media power – Mass media and civil society: politics, democracy and media – Culture of journalism: values, ethics, and democracy – Media audience: audience as textual determinant – Audience positioning – Establishment of critical autonomy.

Module II: Current Problems of the Media (15 hours)

High levels of inaccuracies – Sensationalism – Mistakes regularly ignored – Poor coverage of important issues – The short span of attention – Focus on huge profit margins – Media consolidation – Digital manipulation and misrepresentation – Offensive content.

Module III: Media Impact (15 hours)

Media activism – Media and violence – Gender and racial stereotyping – Postmodern media – New socio-cultural values – Hyper identities – Cyber bullying – Glorified negative behaviour – Media sensitivity to crucial social issues – Agenda behind the reality TV –

Speed versus accuracy.

Module IV: Politics of Representation (15 hours)

Spectatorship and politics of representation: female and male gaze, representation of marginalized and the subaltern – Portrayal of women, children and differently abled – Media diversity and pluralism – Gender discrimination – Child rights and sexual harassment – Effects and implications of new media – Political correctness – Celebrity journalism.

Module V: Ethical Principles (15 hours)

Survival of ethical principles – Personal and corporate interests – Media funding – Media ownership – Media monopoly – Media conglomeration - Consumerism – Effects of globalisation on media systems and their functions – Media in times of conflict – Protection of media professionals – Analysis of mainstream media content.

REFERENCE:

1. Dale Jacquette, **Journalistic Ethics: Moral Responsibility in the Media (2017)**, London: Routledge.
2. Emily E Hoff and W. David Sloan, **Contemporary Media Issues (2002)**, New York: Vision Press books.
3. Fidèle A Vlavo, **Performing Digital Activism: New Aesthetics and Discourses of Resistance (2017)**, London: Routledge.
4. Jeremy Heimans and Henry Timms, **New Power: Why Outsiders are Winning, Institutions are Failing, and How the Rest of us can Keep up in the Age of Mass Participation (2018)**, London: Macmillan.
5. John Michael Roberts, **New Media and Public Activism: Neoliberalism, the State and Radical Protest in the Public Sphere (2014)**, London: Policy Press.
6. Khadijah Costley White, **The Branding of Right-Wing Activism: The News Media and the Tea Party (2018)** USA: Oxford University Press.
7. Noam Chomsky, **Media Control: The Spectacular Achievements of Propaganda (2002)**, New York: Seven Stories Press.

PMS2021: MULTIMEDIA PRODUCTION (PRACTICAL)

Semester	Credits	Weights		Instructional Hours	Course Type
		CA	SEE		
III	3	20	30	60	Core -P

Course Description:

This course is designed to give the students an opportunity to apply technical knowledge and skills to actual multimedia production situations. 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:

PMS2021.CO1:	apply the basic principles of multimedia production
PMS2021.CO2:	create multimedia content by applying basic designing principles
PMS2021.CO3:	create images using sophisticated graphical tools
PMS2021.CO4:	apply specialised individual multimedia design and production skills
PMS2021.CO5:	design multimedia content by utilizing current technologies

Course Modules:

Module I: Introduction to Multimedia (10 Hours)

Multimedia: definition, nature and characteristics of multimedia – Application and relevance of multimedia – Application of multimedia in the education sector.

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 – 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, gray scale, filters – Image enhancing techniques.

Module IV: Multimedia Production (10 Hours)

Brainstorming: idea, one line, scene order, script, storyboard, templates, UI, designing – Navigation – Hotspots and buttons – Various elements and its placements – Sound designing – Animation – Titling – Special effects – Chroma key – Animating.

Module V: Application of Designing (10 Hours)

Multimedia design – Science of visualization – 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; second assignment before the sixth week; 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 of the course.
- Each assignment will be assessed based on the following parameters:

No.	Parameters for evaluation	Percentage of weights
1.	Technical expertise	30%
2.	Quality of the work	30%
3.	Application of the software	30%
4.	Timely submission	10%

Semester End Assessment

- A practical examination will be conducted based on the multimedia project submitted by the student.
- Each student will be given a particular theme for the production of a multimedia programme by the faculty in charge.
- The final evaluation will be based on the multimedia programme produced by the

student.

- A viva voce examination will be conducted by three internal examiners including the faculty in charge selected by the department council.
- The subject knowledge of the student will also be evaluated in the viva voce examination.

No.	Parameters for evaluation	Percentage of weights
1.	Knowledge level	40%
2.	Technical competency	30%
3.	Designing skills	30%

REFERENCE:

1. Gillian Rose, **Visual Methodologies: An Introduction to Researching with Visual Materials** (2016, 4th edition), New Delhi: Sage Publications.
2. John Walker and Sarah Chaplin, **Visual Culture** (1997), New York: Manchester University Press.
3. Nicholas Mirzoeff, **An Introduction to Visual Culture** (2009, 2nd edition), London: Routledge.
4. Peter Bridgewater, **An Introduction to Graphic Design** (1981), New Jersey: Chartwell Books.
5. Richard Howells and Joaquim Negreiros, **Visual Culture** (2005, 2nd edition), Cambridge: Polity Press.
6. Russell N Baird (1987), **The Graphics of Communication: Typography, Layout, Design, Production** (1987), London: Holt Rinehart and Winston.
7. Tony Thwaites, Lloyd Davis, and Warwick Mules, **Introducing Cultural and Media Studies: A Semiotic Approach** (2002), London: Palgrave.
8. W J T Mitchell, **Image Science: Iconology, Visual Culture, and Media Aesthetics** (2018), Chicago: University of Chicago Press.

PMS2022: HEALTH, FOOD AND TRAVEL BLOGS (PRACTICAL)

Semester	Credits	Weights		Instructional Hours	Course Type
		CA	SEE		
III	3	20	30	60	Core -P

Course Description:

From its evolutionary stage of personalized content writing, blogging has now become a highly skilled professional activity aimed at special interest groups who seek quality content. This course is intended to produce blogs with informative and entertaining content on health, food and travel.

Course Outcomes:

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

PMS2022.CO1:	analyse health, food and travel blogs
PMS2022.CO2:	evaluate reliable sources for creating contents
PMS2022.CO3:	write content for blogs
PMS2022.CO4:	write scripts and produce vlogs
PMS2022.CO5:	create 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 popular blogs – Exploring health, food and travel blogs – Content creation for blogs.

Module III: Content Creation (14 hours)

Gathering data – Specialisation – Creation of textual content.

Module IV: Technical Expertise for Blogging (14 hours)

Specialized 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; second assignment before the sixth week; 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 of the course.
- Each assignment will be assessed based on the following parameters:

No.	Parameters for evaluation	Percentage of weights
1.	Writing and photographic skills	30%
2.	Quality of the content	30%
3.	Design and presentation of the blog	30%
4.	Timely submission	10%

Semester End Assessment

- A practical examination will be conducted to analyse the blog created by the student.
- All the students will have to present the summary of their blogging activity.
- A viva voce examination will be conducted by three internal examiners including the faculty in charge selected by the department council.
- The subject knowledge and the blog of the student will also be evaluated in the viva voce examination.

No.	Parameters for evaluation	Percentage of weights
1.	Knowledge level	40%
2.	Writing skills	30%
3.	Photographic skills	30%

REFERENCE:

1. Anderson, E N, **Everyone Eats: Understanding Food and Culture**. New York: New York University Press, 2005.
2. Counihan, Carole, and Penny Van Esterik, **Food and Culture: A Reader**. Second Edition, New York: Routledge, (1997) Keller-Brown, Linda, and Kay Mussell, Editors.
3. Korsmeyer, Carolyn, **Ethnic and Regional Foodways in the United States: The Performance of Group Identity**. Knoxville: University of Tennessee Press, 1992.
4. **The Taste Culture Reader: Experiencing Food and Drink**, New York.
5. Berg, (1984) Long, Lucy, **Culinary Tourism**, Lexington: University of Kentucky Press, (2004).
6. Tester, Victoria, **Hunger Road, a Novella of the Irish Famine**.
7. Charleston: **Create Space** Independent Publishing Platform, 2014.
8. Watson, James, and Melissa Caldwell, **The Cultural Politics of Food and Eating, A Reader**. Malden, MA, 2005.

PMS2023: SOUND DESIGNING (PRACTICAL)

Semester	Credits	Weights		Instructional Hours	Course Type
		CA	SEE		
III	3	20	30	60	Core -P

Course Description

This course aims to impart practical knowledge of audio technique 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:

PMS2023.CO1:	analyse sound design as both an artistic and technical process
PMS2023.CO2:	create an original sound design for a short film
PMS2023.CO3:	record original sound effects, background and voice recordings
PMS2023.CO4:	analyse the responsibilities of a sound designer
PMS2023.CO5:	apply basic editing and mixing functions in a digital audio workstation

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, 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/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, equalization, pass filters, band pass filters – I/O modules – Short cuts (Windows and Mac) – Recording and editing – Processing of sound – Mixing – 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 and composers and audio location recce – Production: the frame and boom shadow, room tone – Post production: folly, mixing, dubbing, BGM and rerecording.

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; second assignment before the sixth week; 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 of the course.
- Each assignment will be assessed based on the following parameters:

No.	Parameters for evaluation	Percentage of weights
1.	Sound design skills	30%
2.	Quality of the content	30%

3.	Use of equipment / software	30%
4.	Timely submission	10%

Semester End Assessment

- A practical examination will be conducted to analyse the audio project created by the student as assigned by the faculty in charge.
- A viva voce examination will be conducted by three internal examiners including the faculty in charge selected by the department council.
- The subject knowledge and technical competency of the student will also be evaluated in the viva voce examination.

No.	Parameters for evaluation	Percentage of weights
1.	Knowledge level	40%
2.	Technical competency	30%
3.	Aesthetic quality	30%

REFERENCE:

1. Farnell, Andy, **Designing Sound**. MIT Press, 2010.
2. Ament, Vanessa Theme, "**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, 2009.
3. Borwick, John, **Sound Practice: A Handbook**. Oxford University Press, 1995.
4. Salkin, Glyn, **Sound Recording and Reproduction**. Oxford: Focal Press, 1996.
5. Mike Collins, **Choosing And Using Audio And Music Software**, first edition, Focal Press, 2004.
6. Tomlinson Holman, **Surround sound up and running**, Second edition, Focal Press, 2008.
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.

PMS2024: INTRODUCTION TO FILM APPRECIATION (NON-CREDIT)

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

Course description:

The course focuses on helping the students to appreciate cinema by understanding its distinct language, its narrative complexity and the way films control and stimulate our thoughts and feelings. Through various examples from Indian and international cinema, the course will explain how cinema as a visual medium engages us in constructing meaning.

Course Outcomes:

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

PMS2024.CO1:	apply the principles of film appreciation for analysing films
PMS2024.CO2:	analyse the aesthetic elements in a cinema for research purposes
PMS2024.CO3:	analyse and review films based on theories and principles
PMS2024.CO4:	write content for print and new media
PMS2024.CO5:	produce audio-visual programmes for broadcast media

Course Modules:

Module 1: Introduction to Film Appreciation

Evolution of Cinema – Key concepts – Film theory – Genre theory – History of film – Mise-en-scene – Cinema verite – Louis Lumiere (Early 10 Films) – Charlie Chaplin (Modern Times) and Sergei Eisenstein (The Battleship Potemkin).

Module 2: Feature Films, Short Films and Documentaries

History of feature films, short films and documentary – Introduction to Indian cinema – Brief history of Indian cinema – Dadasaheb Phalke and Bombay Talkies – Cubism – Realism – Neo-realism – German expressionism – Italian neo-realism – French new wave.

Module 3: The Semiotics of Cinema

Shot composition – Shot size – Camera movements – Camera mounting devices – Camera angles – 5c's of cinematography – Editing – Sound mixing and lighting – Montage.

Module 4: Literacy Elements in Film

Themes – Symbolism – Settings – Props and Costumes – Acting – Cinematography – Lighting – Editing – VFX – Sound.

Module 5: Film Analysis

Criticism: weighing the balance – Film screenings and discussions.

General Guidelines:

1. Students should attend the workshop and the duration of the workshop shall be a minimum of 15 hours
2. The students should attend the workshop and prepare a 15 page report on the same. It should be submitted within 2 days of the completion of the workshop
3. An online examination of 30 minutes duration will be conducted as part of the workshop
4. A student shall acquire a minimum of 50% marks to pass the examination

Evaluation Criteria and Allocation of Marks:

1. 25 weights for online examination
2. 10 weights for attending the workshop
3. 15 weights for the workshop report

SEMESTER IV

PMS2025: INTRODUCTION TO FILM STUDIES

Semester	Credits	Weights		Instructional Hours	Course Type
IV	3	CA	SEE	75	Core -T
		20	30		

Course Description:

Cinema can create worlds of magic, fantasy and romance just as easily as it can expose the dim reality of life. This course focuses on the study of the production, aesthetics and history of the 20th century's most important visual medium—the cinema. Students will learn to evaluate the film narratology and historical aspects of cinema.

Course Outcomes:

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

PMS2025.CO1:	analyse the film theories and movements
PMS2025.CO2:	evaluate the popular, parallel and regional films
PMS2025.CO3:	analyse cinema as a text
PMS2025.CO4:	evaluate current developments of popular cinema in India
PMS2025.CO5:	evaluate the technological developments of cinema

Course Modules:

Module I: A Brief History of World Cinema (15 hours)

Introduction to the history of world cinema – Silent and sound films – Brief history of Indian cinema – Characteristics of early Indian cinema – Brief history of major regional film industries – Brief history of Malayalam cinema – 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 II: Language of Cinema (15 hours)

Hybrid nature and 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 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 (15 hours)

Major turning points and trends in Indian cinema: recent trends in film production in India, digital film production, impact of multiplex system, OTT platforms – Globalization of Indian cinema – Major film organizations: FFSI, Children’s Film Society India – Films Division: CBFC, NFAI, NFDC, FTII, IFFK, IFFI, ICFPI, DFF and KSFDC – Academy awards – Dadasaheb Phalke award – J C 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)

Cabinet of Dr Caligari (1919) – Battleship Potemkin (1925) – Chaplin’s Short Comedies – Modern Times (1936) – Bicycle Thieves (1948) – Breathless (1960) – Rashomon (1950) – Mother India (1957) – Patherpanchali (1955) – Elippathayam (1982) and Piravi (1989).

REFERENCE:

1. Andrew Dix, **Beginning Film Studies (2005)**, New Delhi: Viva Publishing.
2. David A Cook, **A History of Narrative Film (2016)**, New York: W W Norton and Company.
3. David Bordwell and Kristin Thompson, **Film Art: An Introduction (1996)**, 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, **How to Read a Film: The Art, Technology, Language, History, and**

Theory of Film and Media (1981), New York: Oxford University Press

6. Satyajit Ray (1994), **Our Films, Their Films**. London: Hyperion
7. Susan Hayward, **Cinema Studies: Key Concepts** (2005), London: Routledge
8. Yves Thoraval, **The Cinemas of India** (2000), Mumbai: Macmillan Publishers India

PMS2026: MEDIA LAWS AND ETHICS

Semester	Credits	Weights		Instructional Hours	Course Type
		CA	SEE		
IV	3	20	30	75	Core -T

Course Description:

This course is designed to introduce students to First Amendment doctrines and issues concerning freedom of expression. The course explains applications of the law in the professional work of journalists and communicators.

Course Outcomes:

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

PMS2026.CO1:	analyse and apply principles of media ethics
PMS2026.CO2:	analyse and apply the rights and liberties of media
PMS2026.CO3:	evaluate the ethical issues in the field of journalism
PMS2026.CO4:	write for print media based on media laws and ethics
PMS2026.CO5:	produce content for broadcast and online media based on media laws and ethics

Course Modules:

Module I: Introduction to Constitution of India (15 hours)

Indian constitution and its salient features – Fundamental rights and duties – Directive principles of state policy – The union and state governments: Lok Sabha and Rajya Sabha, state legislature – Structure and hierarchy of Indian judiciary – Provisions for declaring emergency and their effects on media – Election commission and its machinery.

Module II: An overview of Indian Press Laws (20 hours)

History of press laws in India: Introduction to Indian penal code, relevant provisions of Indian penal code– Right to privacy –The Contempt of Court Act, 1971 – Civil and criminal law of defamation – Official Secrets Act 1923 – Right to Information Act, 2005 – Protection of Civil Rights Act, 1955 – Intellectual property rights - Information Technology Act, 2000 - Crime against women and children – Indecent Representation of Women (Prohibition) Act, 1986 – Drugs and Magical Remedies (Objectionable

Advertisements) Act 1954 – Juvenile Justice (Care and Protection of Children) Act, 2015.

Module III: Print Media Laws (15 hours)

Constitutional provisions for freedom of media – Press commissions press council – Press and Registration of Books act 1867 – Copyright Act, 1957 – Working Journalists Act, 1955 – Working Journalists (Fixation of Rates and Wages) Act, 1958 – Wage board – Young Person's (Harmful Publication) Act 1964 – Parliamentary Proceedings (Protection of Publication) Act, 1977.

Module IV: Electronic Media Laws (15 hours)

AIR and Doordarshan code of broadcasting news – News policy for broadcast media – Various committees and commissions regarding media – Specified Press Laws Cinematograph Act 1953 – Prasar Bharati Act – Monopolies and Restrictive Trade Practices Act, 1984 – Cyber laws – WTO Agreement and Intellectual Property Right Legislations.

Module V: Ethics in Journalism (10 hours)

Introduction to ethics: laws, bills and acts related to media profession – Press Council of India and its broad guidelines for the press: right to reply – Codes suggested for the press by Press Council and Press Commissions and other national and international organizations – Accountability and independence of media – Cyberspace and government regulation – Communal issues – Court reporting – Reporting sex related offences – Juvenile crimes reporting – Press and social responsibility.

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 learning private limited.
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.

PMS2027: FILM THEORIES

Semester	Credits	Weights		Instructional Hours	Course Type
IV	3	CA	SEE	75	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 the society at large. The learner-centered approach emphasizes students' innovative thinking through critical analysis of selected movies.

Course Outcomes:

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

PMS2027.C01:	evaluate different film theories
PMS2027.C02:	analyse the conceptualisation of film theories
PMS2027.C03:	demonstrate ability to relate contemporary realities with evolving theories of cinema
PMS2027.C04:	evaluate the work of film scholars and theorists
PMS2027.C05:	evaluate the visual elements of international and national cinema

Course Modules:

Module I: The Origin of the Film Theory (15 Hours)

How film theory was evolved – Overview of early attempts to theorize 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. James Monaco, **How to Read a Film,**
2. Laura Mulvey, **Death of 24x a second: Stillness and Moving Image,** (2006).
3. Ed Emile Bickerton, **A short History Cahiers du Cinema** (2009).
4. Peter Wollen, **Signs and Meanings in Cinema** (1972).
5. Eds Lawrence Radish and Michael Cimen, **Positive 50 years: Selections from the French Film Journal.**
6. Leo Brady, **Film Theory and Criticism,** OUP
7. Andrei Tarkovskij, **Sculpting Time: Reflections on Cinema**
8. Renu Sarin, **History of Indian Cinema**
9. Joseph V Mascelli, Davis Stump, **5 C's of Cinematography, Digital Cinematography,** Focal Press.
10. Michael Rabiger, **Directing,** Focal Press.

11. Laura U Marks, **The Skin of the Film: Intercultural Cinema, Embodiment and the Senses**, Duke University Press.
12. Rudolf Arnheim, **Film As Art (1967)**, University of California Press.
13. D N Rodowick, **The Virtual Life of Film (2007)**, Harvard University Press.
14. Andre Bazin, **What is Cinema Volume I (1967)**, California University Press.
15. John Hill and Pamela Church Gibson, **The Oxford Guide to Film Studies (1968)**, Oxford University Press.
16. David A Cook, **A History of Narrative Film (1981)**, Norton, New York.
17. David Bordwell and Kristin Thompson, **Film Art: An Introduction (1996)**, New York, McGraw Hill.

PMS2028: SHORT FILM AND DOCUMENTARY PRODUCTION (PRACTICAL)

Semester	Credits	Weights		Instructional Hours	Course Type
		CA	SEE		
IV	2	20	30	60	Core -P

Course Description:

This course is aimed at deeper understanding about the visual stories created in the popular film formats, Documentary and Short Film. 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:

PMS2028.CO1:	apply the principle modes of documentary and short film making
PMS2028.CO2:	evaluate documentaries and short films
PMS2028.CO3:	evaluate the different stages in documentary and short film production
PMS2028.CO4:	apply filmmaking ethics and aesthetics
PMS2028.CO5:	create a documentary or short film integrating all the elements of production

Course Modules:**Module I: Introduction to Documentary (10 Hours)**

Brief history of documentary – Modern documentary – Definitions of documentaries – 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 documentary, scripting for documentary and crew selection – Production: interviews for documentary, shooting for documentary, 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 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 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 minimum 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 Google drive / 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; second assignment before the sixth week; 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 of the course.
- Each assignment will be assessed based on the following parameters:

No.	Parameters for evaluation	Percentage of weights
1.	Quality of the content	30%
2.	Creativity and innovation	30%
3.	Presentation skills	30%
4.	Timely submission	10%

Semester End Assessment

- A viva voce examination will be conducted by a board of examiners consisting of director/ HoD, the faculty in charge and an external examiner.
- The short film and documentary produced by the student will be evaluated by the board of examiners.
- The subject knowledge, creativity and technical competency of the student will also be evaluated in the viva voce examination.

No.	Parameters for evaluation	Percentage of weights
1.	Knowledge level	30%
2.	Technical competency	30%
3.	Creativity and aesthetic quality	40%

REFERENCE:

1. Barry Hampe, **Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries** (2007), Holt Paperbacks, New York.
2. Erik Barnouw, **Documentary: A History of Non-Fiction Film** (1993). London: Oxford University Press.
3. Genevieve Jolliffe and Andrew Zinnes, **The Documentary Film Makers Handbook: The Ultimate Guide to Documentary Filmmaking** (2012), London: Continuum.
4. Jacob Bricca, **Documentary Editing: Principles and Practice** (2017), London: Routledge.
5. Michael Rabiger, **Directing the Documentary** (2014, 6th edition), London: Routledge.
6. Peter Rea, **Producing and Directing the Short Film and Video** (2015), UK: Routledge.
7. Maureen Ryan, **Producer to Producer: A Step-by-Step Guide to Low- Budget Independent Film Producing** (2017) California: Michael Wiese Productions.
8. Clifford Thurlow and Max Thurlow, **Making Short Films: The Complete Guide from Script to Screen** (2013), New York: Bloomsbury Academic.
9. Michael Rabiger, **Directing: Film Techniques and Aesthetics** (2013), UK: Routledge
10. Michael Rabiger, **Developing Story Ideas** (2016), New York: Routledge

PMS2029: DISSERTATION

Semester	Credits	Weights		Instructional Hours	Course Type
		CA	SEE		
IV	3	30	20	75	Core -P

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:

PMS2029.CO1:	develop solid academic base in the topic of research
PMS2029.CO2:	apply scientific techniques and draw logical conclusions
PMS2029.CO3:	analyse and synthesise research findings
PMS2029.CO4:	apply theoretical frameworks to the chosen area of study
PMS2029.CO5:	critically appraise and interpret existing literature

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:

1. 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.

2. Introduction

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

3. Review of literature

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

4. 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.

5. Data analysis

Analysis of collected data is to be done and submitted for evaluation. A 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.

6. 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.

7. Format of research writing

- The document should be prepared in Times new Roman font style with 12 font size and 1.5 cm line space.
- To avoid plagiarism follow in-text citations using standard style sheets. For all citations 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.

8. 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.

9. Evaluation of dissertation

- 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.
- Weight for evaluation is as follows:

Sl. No.	Component	Weight
1	Purpose & objectives	5
2	Literature Review	5
3	Research Methodology	5
4	Analysis & Findings	5

5	Content, Originality & Language	10
6	Dissertation presentation & Viva-voce (SEA)	20
	Total	50

Suggested Reading and 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.

PMS2030: COMPREHENSIVE VIVA VOCE

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

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:

PMS2030.CO1:	apply the integrated knowledge gathered from different courses
PMS2030.CO2:	apply current knowledge about the industry
PMS2030.CO3:	apply professional standards and ethics
PMS2030.CO4:	demonstrate professional communication skills
PMS2030.CO5:	evaluate the progress of oneself

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 student will be asked to answer questions based on courses discussed during all the four semesters.
- The student will be given a chance to change the asked question upon request; however there will be a subsequent reduction in marks.
- To obtain a pass, the candidate has to secure a minimum C grade.
- The students who fail to secure the minimum pass grade shall reappear for the viva voce examination along with subsequent batches.

Evaluation Pattern:

Parameters for Evaluation	Weights
Subject knowledge	20
Industry knowledge and current affairs	15
Communication skill	15
Total	50

PMS2031: INTERNSHIP PRACTICE II

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

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:

PMS2031.CO1:	analyse the work atmosphere in a media organisation
PMS2031.CO2:	apply theoretical knowledge to work in a media organisation
PMS2031.CO3:	evaluate the different departments in a media organisation
PMS2031.CO4:	create content for a media organisation
PMS2031.CO5:	create a portfolio of work completed

General Guidelines for Internship

- There shall be internship placements for not less than eight weeks in in the field of communication and media 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 SEA Viva Voce examination.
- The report shall consist of a minimum of forty pages and the report shall carry 10 weights in the evaluation. The report shall be assessed as part of semester end assessment.
- A minimum of 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:

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

PMS2032: MOOC COURSE (NON-CREDIT)

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

Course Outcomes:

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

PMS2032.CO1:	apply necessary skills to implement acquired professional knowledge
PMS2032.CO2:	create and deliver MOOC contents
PMS2032.CO3:	create progressive skills that respond to the dynamic world
PMS2032.CO4:	create new space for experimentation
PMS2032.CO5:	evaluate the area of specialisation

General Guidelines

- Students are expected to enroll for a media related open course with duration in not less than eight weeks from SWAYAM platform.
- The students can enroll for their MOOC course 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 pass for the non-credit course.

VALUE ADDED COURSE

Sl. No	Course code	Title	Total Hours	Credit
1	PMS2033	Performing and Production Arts	30	--

Course Description:

Performing and Production Arts are 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:

PMS2033.CO1:	evaluate the different performing arts
PMS2033.CO2:	evaluate the aesthetic elements of performing arts
PMS2033.CO3:	create and produce different art programmes
PMS2033.CO4:	create/perform different art forms
PMS2033.CO5:	create and develop artistic aptitude

We also propose a value-added non-credit course Performing and Production Arts open to all PG students in the campus. The 30-hour intensive training for this course is organized in workshop mode. It will be set apart for imparting training in the performing and production related discipline. Any PG student who has 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 art.

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 these value-added non-credit courses.

APPENDIX
SAMPLE QUESTION PAPERS

MARIAN COLLEGE KUTTIKANAM (AUTONOMOUS)
M A COMMUNICATION AND MEDIA STUDIES DEGREE EXAMINATION
Model Question Paper
SEMESTER I
PMS2001: INTRODUCTION TO COMMUNICATION

Time: Three Hours

Maximum: 30 Weights

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

1. (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.

2. (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.

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

OR

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

4. (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.

5. (A) In a democratic situation both Free Press (Libertarian) and Social Responsibility (SR) theory of mass communication are valid. But in certain instances there is 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 KUTTIKANAM (AUTONOMOUS)
M A COMMUNICATION AND MEDIA STUDIES DEGREE EXAMINATION

Model Question Paper

SEMESTER I

PMS2002: INTRODUCTION TO JOURNALISM

Time: Three Hours

Maximum: 30 Weights

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

1. (A) The “price war” circulation strategy in the US and UK newspapers to increase their circulation, but it paved the way for sensational/ yellow journalism. The new survival strategy of the print media is to ask for donations from the public. Will it help the newspaper industry? How do you respond to this trend?

OR

(B) The covid pandemic has badly affected the newspaper industry. Many newspapers have stopped their editions and downsized the staff. A new survival technique is publication of fake news to attract readers. What is your critical assessment of the covid “impact” in the newspapers industry in Kerala?

2. (A) Hyperlocalism and commodification of news are the new journalistic practices adopted by many major newspapers to survive in the digital mediascape. What is your ethical position? Cite recent examples to substantiate your views.

OR

(B) Embedded journalism practiced during the Gulf war is becoming the “new normal” in reporting the political battles to win power. Do you observe embedded political reportage in the Indian media scenario?

3. (A) Public speeches, seminars, symposia and press releases from the government were the major news items in the mass media in the 1970s and 1980s. Now media controversies fill the news space. What, do you think, are the reasons for this change in news values?

OR

(B) Before the advent of the new media platforms the reporters and editors in print

media had different duties to perform. Now all media professionals are multitaskers creating content for all media platforms utilizing the digital technologies. Present your multitasking competency in the present day mass media and social media.

4. (A) The unique selling point of a magazine is longer shelf-life. However, in the market-driven journalism the magazine content quite often vanishes from the reader's memory. Can you suggest new trends to increase the shelf-life of magazines?

OR

(B) An ordinary reader will rarely read the editorial, edit page and oped page articles. Do you have any suggestions to improve the readability of these pages in a popular daily newspaper?

5. (A) The institutional mass media and social media have different roles to play as disseminators of news and views. Can you critically evaluate their functions from an Indian cultural context?

OR

(B) The information overload leads to news fatigue of the news consumer. Do you suggest measures to reduce the news fatigue by introducing new reader-friendly content creation? The treatment of news and views may be explained briefly.

MARIAN COLLEGE KUTTIKANAM (AUTONOMOUS)
M A COMMUNICATION AND MEDIA STUDIES DEGREE EXAMINATION
Model Question Paper
SEMESTER I

PMS2003: PRINT MEDIA JOURNALISM

Time: Three Hours

Maximum: 30 Weights

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

1. (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", dis-



Svetlana Tikhanovskaya

patched 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 Russian 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.

2. (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?

3. Condense the following story for publication.

**SPECIAL CORRESPONDENT
THIRUVANANTHAPURAM**

M.R. Bijulal, the senior accountant at the Additional Sub-Treasury, Vanchiyoor, 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.

Orders in this regard would be issued in a few days after completing the procedures, Dr. Isaac said on Monday.

He said that the incident amounted to a cybercrime of grave implications.

Bijulal was placed under suspension pending investigation on Saturday.

The State government has formed a special investigation team comprising three officers of the Finance Department 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.

On the basis of the report, action, if called for, will be initiated against senior treasury officials.

The team will also examine whether any other officer at the Additional Sub-Treasury had played a role in the embezzlement.

The government has initiated a mass transfer at the Additional Sub-Treasury, Vanchiyoor. All officials except Sub-Treasury Officer Babu Prasad, who uncovered the crime, would be moved out, the Minister said.

The decisions were taken at a high-level meeting convened by the Finance Minister. Mr. Rajesh Kumar Singh and senior treasury and NIC officials attended.

Police officers who carried out an inspection at the Additional Sub-Treasury seized the computer and hard disk for forensic examination. The Vanchiyoor police registered cases against Bijulal and his wife on Saturday.

Anticipatory-bail plea

Bijulal, who is yet to be taken into custody, has filed a plea for anticipatory bail at the District Principal Sessions Court, Thiruvananthapuram.

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.

- (A) in the "news at a glance" column in the front page of a newspaper

OR

(B) in the web page of a news portal.

4. (A). 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.

OR

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

5. (A). 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?

OR

(B) 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".

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

Model Question Paper

SEMESTER I

PMS2005B: SPORTS JOURNALISM

Time: Three Hours

Maximum: 30 Weights

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

1. (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.

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

OR

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

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

OR

(B) Analyse the social media pages of FC Barcelona

4. (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.

5. (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

PMS2009: TELEVISION JOURNALISM

Time: Three Hours

Maximum: 30 Weights

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

1. (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?

2. (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.

3. Following are the news material of two stories- Story A and Story B. 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 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 attributed 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.



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

Story B

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 markets, 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.



4. (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.

5. (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

PMS2011: ADVERTISING CONCEPTS AND PRACTICES

Time: Three Hours

Maximum: 30 Weights

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

1. (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

2. (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?

3. (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?

4. (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.

5. (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 KUTTIKANAM (AUTONOMOUS)
M A COMMUNICATION AND MEDIA STUDIES DEGREE EXAMINATION

Model Question Paper

SEMESTER II

PMS2012A: INTIMATE JOURNALISM (ELECTIVE)

Time: Three Hours

Maximum: 30 Weights

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

1. (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.

2. (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".

3. (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.

4. (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?

Dyeing units leave a toxic trail

Units in Tirupur are relocating to Attappady

K.A. Shaji

PALAKKAD: A number of illegally operated dyeing and bleaching units in Tamil Nadu's textile hub Tirupur are relocating to Attappady following a closure ordered by the Madras High Court there.

As a result, gallons of toxic effluents are being released to the east-flowing rivers Bhavani and Siruvani and their tributaries.

Apart from supporting drinking water and irrigation needs of Attappady, these rivers provide drinking water to Erode, Tirupur, and Coimbatore districts of Tamil Nadu.

Local people say toxics are reaching the Pillur and Bhavani Sagar dams from where municipalities and corporations fetch drinking water.

Four apparel units from Tirupur have already started dyeing fabrics at a common plant at Kottathara located between Agali and Anaikatty.

The effluents have hit the livelihood of Chembakavadakkad, Kallumukkuchodu, Kottathara, and Kalmudiyoor villages, apart from polluting water sources in the locality.

Meanwhile, half-a-dozen dyeing units from Tirupur have leased land at Attappady to restart operations. These units had been closed down following a farmers' outcry against the pollution caused to the Noyyal river basin.

"A dyeing unit from Tirupur approached me seeking one acre close to the Siruvani for a monthly lease of Rs.2 lakh. Aware of the way the units had affected live-



HEALTH HAZARD: A low-lying area in Kottathara which is clogged with toxic waste, posing a threat to livelihoods.

lihood in Tirupur, I rejected the offer," said M. Chinnarangan, a resident of Kalmudiyoor.

Kare Gowder, a farmer at Kallumukkuchodu, said his cattle had stopped drinking water from his well due to the foul smell and bitter taste of water.

'Wells polluted'

"Dyeing units are releasing untreated toxic water to paddy fields, low-lying areas, and streams. The effluents are polluting wells in the area," he said.

At Kottathara, 24 wells had been contaminated and families were depending on water supplied by the local body.

The contaminated water had affected paddy, areca nut, coconut, and tomato cultivation.

Cases of people complaining of respiratory ailments are also on the rise.

Local action committee convener V. Rangasamy said water contamination in his locality had affected over 400 families, including a tribal settlement with 30 families. A school with over 600 students also came under the area.

"We had never faced contamination of drinking water. Recently, the dyeing units have come up and they work round-the-clock discharging toxics to the water bodies," says M. Sukumaran of the Attappady Samarakshna Samithy, which submitted a memorandum on Tuesday seeking the intervention of the Collector.

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.

5. (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

PMS2017: RADIO JOURNALISM

Time: Three Hours

Maximum: 30 Weights

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

1. (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.

2. (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.

3. (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.

4. (A) Prepare a production design for a radio programme.

OR

- (B) Elaborate on the pre-production process of an agricultural radio show.

5. (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)

1. (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

2. (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?

3. (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.

4. (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

5. (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

PMS2020B: EVENT MANAGEMENT (ELECTIVE)

Time: Three Hours

Maximum: 30 Weights

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

1. (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?

2. (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

3. (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?

4. (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.

5 (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.