

PANJAB UNIVERSITY, CHANDIGARH
(Esttd. under the Panjab University Act VII of 1947-enacted by the Govt. of India)

FACULTY OF ARTS

SYLLABI

FOR

**POSTGRADUATE DIPLOMA
IN
RADIO PRODUCTION (SEMESTER SYSTEM)
W.E.F. SESSION, 2019-20**

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**OUTLINES OF TESTS, SYLLABI AND COURSES OF READING FOR
PG DIPLOMA IN RADIO PRODUCTION
FOR THE SESSION 2019-20**

FIRST SEMESTER		
Paper I	Communication Theories and Models	(100 Marks) Theory Exam = 80 Internal Assessment = 20
Paper II	Radio: Role, Reach & Relevance	(100 Marks) Theory Exam = 80 Internal Assessment = 20
Paper III	Sound and its Applications	(100 Marks) Theory Exam = 80 Internal Assessment = 20
Paper IV	Grammar & Formats	(100 Marks) Theory Exam = 80 Internal Assessment = 20
Paper V	Practical	100 Marks
Paper-VI	Project	50 Marks
SECOND SEMESTER		
Paper I	Pre-production	(100 Marks) Theory Exam = 80 Internal Assessment = 20
Paper II	Production	(100 Marks) Theory Exam = 80 Internal Assessment = 20
Paper-III	Post-production	(100 Marks) Theory Exam = 80 Internal Assessment = 20
Paper IV	Ethics and Laws	(100 Marks) Theory Exam = 80 Internal Assessment = 20
Paper V	Practical	(100 Marks)
Paper-VI	Internship	(50 Marks)

SEMESTER I

PAPER –I: Communication Theories and Models

Total Marks	100
Theory Exam	80
Internal Assessment	20

(A) Course Objectives:

The objective of this course is to sensitize the students to the concept and process of communication. The paper is designed to introduce the students to basic communication theories and models, and communicating through media

(B) Pedagogy of the Course Work:

80% Lectures

20% Unit tests, snap tests, assignments, attendance and class room participation.

Instructions for paper setters and candidates:

1. There shall be 9 questions in all. Time allowed will be 3 hours.
2. The first question is compulsory comprising 8 short answer type questions spread over the whole syllabus. The candidates are required to answer 4 questions in about 100-150 words each. Each question shall be of 4 marks. (4X4 = 16 marks)
3. Rest of the paper shall contain four units. Two questions shall be asked from each unit and the candidates shall be given internal choice. The candidates shall attempt one question from each unit. Each question will carry 16 marks. (4X16=64 marks)

Unit – I

- Communication: Meaning & definition of communication
- Types of Communication – Verbal & Non-Verbal, Intrapersonal, Interpersonal Group (public, crowd, small & large group); Mass Communication; Characteristics of each type
- Functions of communication
- Process & elements of communication

Unit II

- Meaning & definition of theory and model
- Basic Models: S-R Model and Bullet theory, Laswell formula, Osgood & Schramm model, Field of Experience Model
- Shannon & Weaver Model; concept of entropy and redundancy and their applications
- Definition & Concept of Perception and its role in communication

Unit – III

- Concept, role and importance of perception
- Development Media Hypothesis, Democratic – Participant Media Hypothesis; Social Responsibility Theory of Media
- Two-step Flow Model of Communication and introduction to Diffusion of Innovation Model of Communication
- Basic models of Agenda setting Hypothesis and UG perspective

Unit – IV

- Concept of Source-Encoder and Encoding Communication Skills
- Concept of Receiver-Decoder and Decoding Communication Skills
- Sabol *et al* Model of Verbal Communication
- Definition and structure of attitude; Concept of Persuasion

Essential Readings

1. Arthur Asa Berger, (1995), Essentials of Mass Communication Theory
2. Baran, S.J. & Dennis K Davis, (2012), Mass Communication Theory: Foundations, Ferment, and Future, Wadsworth Cengage Learning
3. Fortner, R.S. & P. Mark Fackler, (2014), The Handbook of Media and Mass Communication Theory, John Wiley and Sons
4. McQuail, D. (2010) McQuail's Mass Communication Theory, SAGE
5. Melvin L.DeFleur, Margaret H. DeFleur, (2016), Mass Communication Theories: Explaining Origins, Processes, and Effects, Routledge

Additional Reading

1. Jack Rosenberry , Lauren A. Vicker, (2017), Applied Mass Communication Theory: A Guide for Media Practitioners, Routledge
2. Mcquail, D. & Sven Windahl, (2015), Communication Models for the Study of Mass Communications, Routledge
3. Ran Wei, (2017), Refining Milestone Mass Communications Theories for the 21st Century, Routledge
4. Ran Wei, (2018), Advances in Foundational Mass Communication Theories, Routledge
5. Siapera E., (2012), Understanding New Media, London, Sage

PAPER – II: Radio: Role, Reach & Relevance

Total Marks	100
Theory Exam	80
Internal Assessment	20

Course Objectives:

The course is designed to introduce the students to the role, reach and relevance of radio. Further, the course seeks to familiarize the students with the functions and types of radio and audience measurement techniques.

Pedagogy of the Course Work:

80% Lectures

20% Unit tests, snap tests, assignments, attendance and class room participation.

Instructions for paper-setters and candidates:

1. There shall be 9 questions in all. Time allowed will be 3 hours.
2. The first question is compulsory comprising 8 short answer type questions spread over the whole syllabus. The candidates are required to answer 4 questions in about 100-150 words each. Each question shall be of 4 marks. (4X4 = 16 marks)

3. Rest of the paper shall contain four units. Two questions shall be asked from each unit and the candidates shall be given internal choice. The candidates shall attempt one question from each unit. Each question will carry 16 marks. (4X16=64 marks)

Unit – 1

- Origin and Evolution of Radio
- Growth and development of radio in India
- Different Types of Radio: Amateur and HAM to FM and Digital, AM (Medium & short wave), FM Radio
- Community Radio, DRM and Internet radio.

Unit II

- Characteristics of Radio as a medium
- Different functions of radio: information, education, entertainment, debate and discussion, culture promotion, socialization, integration, motivation
- Participatory Communication; Role of Community
- Development Communication: Specific application areas

Unit III

- Public service broadcasting: structure, functions & importance
- Commercial Radio: structure, functions & importance
- Community Radio: structure, functions & importance
- Internet Radio: structure, functions & importance

Unit IV

- Importance of Audience in Radio
- Audience Research Cell: structure and functions
- Audience measurement: techniques of ratings research
- Audience measurement techniques of non-rating research

Essential Readings

1. Brigs, A. (2008) Social history of the Media: From Gutenberg to Internet, Third Edition. Polity Press.
2. Kovarik, B. (2011) Revolutions in Communication: Media History from Gutenberg to the Digital Age, The Continuum International Publishing Group, New York.
3. Pavarala, V., Kanchan K Malik, (2007), Other Voices: The Struggle for Community Radio in India, Sage
4. Poe, Marshal T. (2011) History of Communications: Media, society from evolution of speech to the Internet. Cambridge University Press.
5. Singhal, Arvind & Roger, Everett M. (2001). India's Communication Revolution: From Bullock Carts to Cyber Marts, Sage Publications.

Additional Readings

1. Bandelli, D., (2011), Women in CR in India: Avenues of Research on Participation and Empowerment
2. Fraser, Colin. and Sonia Restrepo Estrada (2001), CR Handbook, UNESCO
3. Ray, A. (2009), Impact Analysis of Mannadeshi Tarang, The CR of Mhaswad
4. Shawn VanCour, (2018), Making Radio: Early Radio Production and the Rise of Modern Sound Culture, Oxford University Press

PAPER – III: Sound and its Applications

Total Marks	100
Theory Exam	80
Internal Assessment	20

Course Objectives: To introduce the students to the Basic concepts of sound and speech. Radio station equipment and function will also be discussed.

Pedagogy of the Course Work

80% Lectures

20% Unit tests, snap tests, assignments, attendance and class room participation.

Instructions for paper setters and candidates:

1. There shall be 9 questions in all. Time allowed will be 3 hours.
2. The first question is compulsory comprising 8 short answer type questions spread over the whole syllabus. The candidates are required to answer 4 questions in about 100-150 words each. Each question shall be of 4 marks. (4X4 = 16 marks)
3. Rest of the paper shall contain four units. Two questions shall be asked from each unit and the candidates shall be given internal choice. The candidates shall attempt one question from each unit. Each question will carry 16 marks. (4X16 = 64 marks)

Unit – 1

- Concept and definition of sound
- Importance of sound
- Journey of sound-analog to digital
- Types: archival and ambient (execution and challenges); sound effects

Unit II

- Understanding sound recording
- Recording formats
- Creative use of sound editing
- Off air/on air studios and their working

Unit III

- Communicative competence: dialect, accent, register and intonation
- Articulation and Pronunciation
- Voice modulation and Voice Culture
- Listening and comprehension

Unit IV

- Indoor recording equipment: Digital Mixer and Portable Audio Mixer
- Outdoor recording equipment
- Newsroom software- Dalet, phone –in & radio bridge
- Microphones: Designs, categories and applications

Essential Readings

1. Chris Priestman, (2002), Web Radio: Radio Production for Internet Streaming, Focal Press
2. David E. Reese, Lynne S. Gross, Brian Gross, (2006), Radio Production Worktext: Studio and Equipment, Focal Press
3. John Biewen, Alexa Dilworth, (2010), Reality Radio: Telling True Stories in Sound, The Centre for Documentary Studies

Additional Reading

1. Amanda Willett, (2013), Media Production: A Practical Guide to Radio & TV, Routledge
2. Bob Gilmurray, (2013), The Media Student's Guide to Radio Production, Mightier Pen Publishing

PAPER – IV: Grammar & Formats

Total Marks	100
Theory Exam	80
Internal Assessment	20

Course Objectives: This paper discusses the importance of ‘writing’ for radio. The paper also elaborates on the different types of formats for radio programmes.

Pedagogy of the Course Work

80% Lectures

20% Unit tests, snap tests, assignments, attendance and class room participation.

Instructions for paper setters and candidates:

1. There shall be 9 questions in all. Time allowed will be 3 hours.
2. The first question is compulsory comprising 8 short answer type questions spread over the whole syllabus. The candidates are required to answer 4 questions in about 100-150 words each. Each question shall be of 4 marks. (4X4 = 16 marks)
3. Rest of the paper shall contain four units. Two questions shall be asked from each unit and the candidates shall be given internal choice. The candidates shall attempt one question from each unit. Each question will carry 16 marks. (4X16 = 64 marks)

Unit – 1

- Writing for the ear: five principles
- Editorial vision: ideation and conceptualization
- Checking idioms and sentences; spelling, abbreviations, acronyms, terminologies; usage of words, phrases
- Checking for accuracy, simplicity, brevity, punctuation

Unit II

- Radio as a medium for news: importance and characteristics
- News bulletins: gathering condensation, treatment, presentation
- Current affair programmes, panel discussion, news interviews and reviews
- News headlines, news package and its elements

Unit III

- Concept and importance of programmes
- Interviews and Talks
- Features, documentary and drama
- Radio advertisements, promos and jingles
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Unit IV

- Coverage of 'live' events
- Sports commentaries and coverage of sports events
- Music programs: Role of RJs, preparing playlists
- Vox Pops and Phone-Ins

Essential Readings

1. Robert McLeish, Jeff Link, (2015), Radio Production, CRC Press
2. Carl Hausman, Frank Messere, Lewis B. O'Donnell, Philip Benoit, (2012), Modern Radio Production: Production Programming & Performance, Wadsworth Cengage Learning
3. David E. Reese, Lynne S. Gross, Brian Gross, (2006), Radio Production Worktext: Studio and Equipment, Focal Press
4. Neelamalar, M., (2018), Radio Programme Production, PHI Learning Private Limited
5. Donald W. Connelly, (2017), Digital Radio Production: Third Edition, Waveland Press

Additional Reading

1. Chris Priestman, (2002), Web Radio: Radio Production for Internet Streaming, Focal Press
2. Bob Gilmurray, (2013), The Media Student's Guide to Radio Production, Mightier Pen Publishing
3. Amanda Willett, (2013), Media Production: A Practical Guide to Radio & TV, Routledge

PAPER – V: Practical**100 marks**

1	Individual presentation on topics related to Communication	25
2	Voice exercises	25
3	Script writing for any format	25
4	Analysis of a Radio Program	25

PAPER – VI: Project**50 marks**

1	Project	Conduct a need assessment study for a proposed programme and prepare a written report.	35 marks
		Presentation and Defence	15 Marks

Semester II

Paper I: Pre-production

Total Marks	100
Theory Exam	80
Internal Assessment	20

Course Objectives:

This paper introduces students to the pre-production aspect of radio programming. The paper also discussed the personnel requirement for effective running of the radio station.

Pedagogy of the Course Work:

80% Lectures (including expert lectures)

20% Unit tests, snap tests, assignments, attendance and class room participation.

Instructions for paper-setters and candidates:

1. There shall be 9 questions in all. Time allowed will be 3 hours.
2. The first question is compulsory comprising 8 short answer type questions spread over the whole syllabus. The candidates are required to answer 4 questions in about 100-150 words each. Each question shall be of 4 marks. (4X4 = 16 marks)
3. Rest of the paper shall contain four units. Two questions shall be asked from each unit and the candidates shall be given internal choice. The candidates shall attempt one question from each unit. Each question will carry 16 marks. (4X16 = 64 marks)

Unit I

- Sourcing the idea, importance of research in idea generation
- Developing the ideas, selection of an appropriate program format
- Types of Radio Script
- Preparation of log sheets

Unit II

- Program proposal: concept and timeline
- Preparation of budget proposal
- Pilot Program: framing and conduct
- Evaluation and incorporation of pilot program feedback

Unit III

- Work allocation and Team Plan for 'above the line' personnel
- Qualities, role and responsibilities of producer, script writer, artist, director, floor manager
- Work allocation and team plan for 'below the line' personnel
- Qualities, role and responsibilities of sound recordist, console operator, sound editor

Unit IV

- Radio Station: Organisation and structure
- Editorial, Advertising and Promotion departments
- News Service Division of AIR
- Structure of Community Radio and web radio

Essential Readings

1. Mcleish, R. (2005), Radio Production, Focal Press, Oxford
2. Thomson, R. (2010), Writing for Broadcast Journalists, Routledge, New York
3. Hausman, Messere, Benoit & O'Donnel (2010), Modern Radio Production: Production, Programming and Performance, Wadsworth, Boston
4. Keith, M.C. (2010), The Radio Station: Broadcast Satellite and Internet , Focal Press, Oxford
5. Chantler, P. & Peter Stewart (2003), Basic Radio Journalism, Oxford
6. PK Bandopadhyay (2010), Radio Communication at Close Range, BR Publishing Corporation
7. AIR Manual, <http://allindiaradio.gov.in/Information/AIR%20Manual/Pages/default.aspx>
8. AIRCode <http://allindiaradio.gov.in/Information/AIR%20Code/Pages/default.aspx>

Additional Readings

1. Hendy D. (2000), Radio in the Global Age, Polity Press, Cambridge
2. Christopher William Hill, (2015), Writing for Radio, Bloomsbury
3. Annie Caulfield, (2011), Writing for Radio, Crowood
4. Ian Whittington, (2018), Writing the Radio War: Literature, Politics and the BBC, 1939-1945, Edinburgh University Press

Paper II: Production

Total Marks	100
Theory Exam	80
Internal Assessment	20

Course Objectives:

This paper introduces the students to the equipment in the radio station. It details on the stages of radio programme production.

Pedagogy of the Course Work:

- 80% Lectures (including expert lectures)
- 20% Unit tests, snap tests, assignments, attendance and class room participation.

Instructions for paper-setters and candidates:

1. There shall be 9 questions in all. Time allowed will be 3 hours.
2. The first question is compulsory comprising 8 short answer type questions spread over the whole syllabus. The candidates are required to answer 4 questions in about 100-150 words each. Each question shall be of 4 marks. (4X4 = 16 marks)
3. Rest of the paper shall contain four units. Two questions shall be asked from each unit and the candidates shall be given internal choice. The candidates shall attempt one question from each unit. Each question will carry 16 marks. (4X16 = 64 marks)

Unit I

Executing the idea:

- Brain Storming
- Recce
- Logistics.
- Preparing a cue sheet

Unit II

- Voice behind the mic: understanding sound frequency and wave length; Do's and Dont's
- Usage of studio equipments
- Pickup pattern: uni-directional, bi-directional and onini-directional mics
- Qualities, role and responsibilities of technical crew

Unit III

- Setting up the program appropriate equipment
- Prepping the artist
- Rehearsal: types and importance
- Final recording

Unit IV

- Qualities, role and responsibility of announcer, news-caster and program host
- Qualities, role and responsibility of moderator and interviewer
- Qualities, role and responsibility of radio jockeys and voice-over artist
- Understanding studio cues

Essential Readings:

1. Thurman, S., Larry Shea, (2003), *The Only Grammar Book You'll Ever Need: A One-Stop Source for Every Writing Assignment*, Adams Media
2. Straus, J., Lester Kaufman, Tom Stern, (2014), *The Blue Book of Grammar and Punctuation: An Easy-to-Use Guide with Clear Rules, Real-World Examples, and Reproducible Quizzes*, Jossey -Bass
3. Royal, B. (2015), *Power Grammar: 40 Powerful Rules for Clear and Correct Writing*, Jaico Publishing House
4. King, L.J. (2011), *How to Become a Radio Talk Show Host*, Xlibris Corporation LLC
5. DK, (2017), *Visual Guide to Grammar and Punctuation*, Dorling Kindersley Ltd
6. McLeish, R., Jeff Link, (2015), *Radio Production*, CRC Press
7. Hausman C., Frank Messere, Lewis B. O'Donnell, Philip Benoit, (2012), *Modern Radio Production: Production Programming & Performance*, Wadsworth Cengage Learning
8. Neelamalar, M., (2018), *Radio Programme Production*, PHI Learning Private Limited
9. Donald W. Connelly, (2017), *Digital Radio Production: Third Edition*, Waveland Press

Additional Readings:

1. Baade, C. L., James Andrew Deaville, (2016), *Music and the Broadcast Experience: Performance, Production, and Audience*, Oxford University Press
2. D'Ecclesia, G. (2013), *Theories and Techniques of Radio Broadcasting*, Radiobroadcaster.org
3. Geller, Valerie. (2009), *Creating Powerful Radio: Getting, Keeping and Growing Audiences News, Talk, Information & Personality Broadcast, HD, Satellite & Internet*, Focal Press
4. VanCour, S. (2018), *Making Radio: Early Radio Production and the Rise of Modern Sound Culture*, Oxford University Press
5. Warren, Steve. (2004), *Radio: The Book*, Focal Press

Paper III: Post-production

Total Marks	100
Theory Exam	80
Internal Assessment	20

(A) Course Objectives:

This paper deals with Post-production aspect of Radio. Students will be trained in the use of editing equipment and softwares. They would also be apprised with the stages of Post-production.

(B) Pedagogy of the Course Work:

80% Lectures (including expert lectures)

20% Unit tests, snap tests, assignments, attendance and class room participation.

Instructions for paper-setters and candidates:

1. There shall be 9 questions in all. Time allowed will be 3 hours.
2. The first question is compulsory comprising 8 short answer type questions spread over the whole syllabus. The candidates are required to answer 4 questions in about 100-150 words each. Each question shall be of 4 marks. (4X4 = 16 marks)
3. Rest of the paper shall contain four units. Two questions shall be asked from each unit and the candidates shall be given internal choice. The candidates shall attempt one question from each unit. Each question will carry 16 marks. (4X16 = 64 marks)

Unit I

Editing equipment software

- Using the computer as an editing machine
- Handling the audio mixing console
- In-studio software: Adobe audition Nuendo and Avid pro
- On-air softwares: RCS and Director

Unit II

Process of editing

- Purpose and principles of editing
- Basics of editing audio
- Copying, pasting and looping
- Using alternative technologies

Unit III

Stages of editing

- Re-recording or shooting stage
- Preview phase
- Decision making phase
- Final operational stage

Unit IV

- Programme evaluation: program quality
- Audience evaluation
- Program promotion
- Program distribution

Essential Readings:

1. Thurman, S., Larry Shea, (2003), The Only Grammar Book You'll Ever Need: A One-Stop Source for Every Writing Assignment, Adams Media
2. Straus, J., Lester Kaufman, Tom Stern, (2014), The Blue Book of Grammar and Punctuation: An Easy-to-Use Guide with Clear Rules, Real-World Examples, and Reproducible Quizzes, Jossey -Bass
3. Royal, B. (2015), Power Grammar: 40 Powerful Rules for Clear and Correct Writing, Jaico Publishing House
4. King, L.J. (2011), How to Become a Radio Talk Show Host, Xlibris Corporation LLC
5. DK, (2017), Visual Guide to Grammar and Punctuation, Dorling Kindersley Ltd
6. McLeish, R., Jeff Link, (2015), Radio Production, CRC Press
7. Hausman C., Frank Messere, Lewis B. O'Donnell, Philip Benoit, (2012), Modern Radio Production: Production Programming & Performance, Wadsworth Cengage Learning
8. Neelamalar, M., (2018), Radio Programme Production, PHI Learning Private Limited
9. Donald W. Connelly, (2017), Digital Radio Production: Third Edition, Waveland Press

Additional Readings:

1. Baade, C. L., James Andrew Deaville, (2016), Music and the Broadcast Experience: Performance, Production, and Audience, Oxford University Press
2. D'Ecclesia, G. (2013), Theories and Techniques of Radio Broadcasting, Radiobroadcaster.org
3. Geller, Valerie. (2009), Creating Powerful Radio: Getting, Keeping and Growing Audiences News, Talk, Information & Personality Broadcast, HD, Satellite & Internet, Focal Press
4. VanCour, S. (2018), Making Radio: Early Radio Production and the Rise of Modern Sound Culture, Oxford University Press
5. Warren, Steve. (2004), Radio: The Book, Focal Press

PAPER-IV: ETHICS AND LAWS**(A) Course Objectives:**

The objective of the course is to familiarize students with the ethical codes and laws pertaining to radio programming and transmission. They would also be sensitized to the fair and effective use of the freedom of speech and expression via the medium of radio.

(B) Pedagogy of the Course Work:

80% Lectures (including expert lectures)

20% Unit tests, snap tests, assignments, attendance and class room participation.

Instructions for paper-setters and candidates:

1. There shall be 9 questions in all. Time allowed will be 3 hours.
2. The first question is compulsory comprising 8 short answer type questions spread over the whole syllabus. The candidates are required to answer 4 questions in about 100-150 words each. Each question shall be of 4 marks. (4X4 = 16 marks)
3. Rest of the paper shall contain four units. Two questions shall be asked from each unit and the candidates shall be given internal choice. The candidates shall attempt one question from each unit. Each question will carry 16 marks. (4X16 = 64 marks)

Unit-I

- Defining work ethic: Competence, knowledge, aptitude and attitude
- Freedom of speech and expression (Article 19[1] [a] and Article 19[2])
- Role, responsibility and accountability of the broadcaster
- Politico-legal, proprietorial, financial, societal and the self as factors interfering with professional integrity

Unit-II

- Importance of Ethical Codes and Regulatory Bodies
- Broadcasting Codes, Guidelines and Policies:
 - AIR Broadcast Code
 - Code for Commercial Advertising over AIR
 - CRS (Community Radio Stations) Policy Guidelines, 2017
 - National Telecom Policy, 2012

Unit-III

Medium Specific Laws (analysis of the bare Act with case studies): The PrasarBharti (Broadcasting Corporation of India) [amendment] Act, 2008; Sports Broadcasting Signals (Mandatory Sharing with Prasar Bharti) Act, 2007; Indian Telegraph Act, 1885; The Indian Wireless Telegraphy Act, 1933; Telecom Regulatory Authority of India [amendment] Act, 2014; Information Technology [amendment] Act, 2008 (only relevant portions);

Unit-IV

Medium Related Laws (analysis of the bare Act with case studies): Official Secrets Act, 1923; Right to Information Act, 2005; Contempt of Court, 1971; Law of Parliamentary Privileges (Article 105 [3] and 194 [3]); Parliamentary Proceedings (Protection of Publication) Act, 1977 (Article 361-A); Law of Defamation (Section 499-502 of IPC); Law of Obscenity (Section 292-294 of IPC); Indecent Representation of Women (Prohibition) Act, 1986 [amendment bill, 2012]; Copyright [amendment] Act, 2012.

Essential Readings

1. Basu, D. D. (2006) Law of the Press, Prentice Hall, India. N.D.
2. McBride, K. & Rosenstiel, T. (2013) The New Ethics of Journalism: Principles for the 21st Century. Sage.
3. Sanders, K. (2003) Ethics and Journalism, New Delhi: Sage.
4. Venkateswaran, K.S. (1993) Mass Media Laws and Regulations in India, Asian Mass Comm. Singapore.
5. Potter, W.J. (2012) Media Literacy. Thousand Oaks, London, New Delhi, Singapore: Sage Publications.

Additional Readings

1. Christians, C. & Traber, M. (1997) Communication Ethics and Universal Values. Sage Publications, N.D.
2. German, K.M. & Drushel, B.E (2011) The Ethics of Emerging Media: Information, Social Norms and New Media Technology. Continuum Publishing Corp.

Paper V: Practical

100 Marks

Individual based two-part (15 minute's duration each) programme from ideation to execution

- Pre-Production 30 Marks
- Production 30 Marks
- Post-Production 30 Marks
- Presentation & Defence 10 Marks

Paper VI: Internship

Marks: 50

Internship

50 Marks

Attendance and Performance certificate 10 Marks

Report 40 Marks

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