THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY
DEPARTMENT OF COMMUNICATION

M.A. Journalism and Mass Communication (NEP)
SEMESTER II (January – April 2026)

Course title	**History of Media**
Category (Mention the appropriate category (a/b/c) in the course description.)	a. Existing course without changes
Course code	MAJMCC402
Semester	II
Number of credits	04
Maximum intake	30
Day/Time	Monday 2:00 Pm – 4:00 Pm & Wednesday 11:00 Am – 1:00 Pm
Name of the teacher/s	**Prof. T .T. Sreekumar**
Course description	Include the following in the course description **i) A brief overview of the course:** The course discusses the history of print, radio, and television growth in India **ii) Objectives of the course:** **PO 1** Demonstrate knowledge about the early developments in the history of print, radio, cinema and television in India **PO 3** Systematic understanding of the contemporary developments in the field of digital media **iii) Learning outcomes:** **a) Domain Specific** To study the early developments in the history of communication and media worldwide. To study and understand the developments in print, radio, and television growth in India **c) Value addition** To comprehend the original purpose and vision of media growth in India and its later developments. To understand the context in which the current media grew and expanded.
Course delivery	Lecture/Seminar/ student presentations
Evaluation scheme	Internal (modes of evaluation):40% End-semester (mode of evaluation):60%

Reading list	Essential reading
	● Natarajan J, *History of Indian Journalism*, Publications Division. Ministry I&B, Govt of India ● Bhatt, S C *Indian Press since 1965*. Publications Division, Ministry I&B, Govt of India ● Fang, Irwin, (1997) *A History of Mass communication. Six information revolutions*. Focal Press. USA ● S C Bhatt, (2010) *Broadcast Journalism, Basic Principles*. Har-Anand Publications Pvt Ltd. ● Dutta, Soma (2012) *English newspapers on Indian Independence*. Kalpaz Publications.

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M.A. Journalism and Mass Communication (NEP)
SEMESTER II (January – April 2026)

Course title	**Editing & Print Production**
Category (Mention the appropriate category (a/b/c) in the course description.)	a. Existing course without changes
Course code	MAJMCC403
Semester	II
Number of credits	04
Maximum intake	30
Day/Time	Monday, 11:00 Am – 1:00 Pm & Wednesday, 2:00 Pm – 4:00 Pm
Name of the teacher/s	**Prof. G. Nagamallika**
Course description	Include the following in the course description i) **A brief overview of the course:** A brief and introductory skill-oriented training in editing various kinds of news stories; special focus on feature writing; hands-on-training on lay-out and designing. This course intends to train the learner in imparting journalistic editing skills for print media with special focus on newspapers and magazines. **Objectives of the course:** **PO 4** Practice skills in news reporting including event coverage, data collection and interviewing sources Training in writing and editing news and feature stories **PO 6** Learn newspaper designing and page layout for newspapers and magazines **PO11** Prepare the newspaper for publication and develop skills in copyediting and proofreading **PO 11** Building a creative portfolio of work which helps in creating opportunities for employment ii) **Learning outcomes:** **C) Skill enhancement** To impart skills in writing news and features that is locally, regionally and nationally relevant. To gain hands-on-training in editing news stories and newspaper layout. **d) Employability quotient** To learn basic principles of designing. To train in different aspects of newspaper production technologies.
Course delivery	Lecture/Seminar/ practicals
Evaluation scheme	Internal (modes of evaluation):50% End-semester (mode of evaluation):50%
Reading list	

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M.A. Journalism and Mass Communication (NEP)
SEMESTER II (January – April 2026)

Course Title	**Writing Screenplay for Popular Cinema (Elective) (skill enhancement)**
Category	New course
Course Code	MAJMCE518
Semester	II
Number of Credits	04
Maximum Intake	30
Day/Time	Tuesday & Wednesday 4:00 Pm – 6:00 Pm
Name of the Teacher	Dr. Ranjith T.

Course Description	**i) A brief overview of the course:**
	This course introduces learners to the craft and aesthetics of writing screenplays for popular cinema, with an emphasis on the Indian film industry. It blends theoretical understanding with creative practice, guiding learners through story ideation, narrative design, structuring the plot, character development, dialogue, screenplay formatting and pitching. The course explores conventions of popular cinema across languages and genres, while encouraging experimentation within popular forms. Learners will engage with exemplary screenplays, film analyses, and writing exercises, culminating in a complete short or feature-length screenplay by the end of the semester.
	ii) Objectives of the course in terms of the Programme Specific Outcomes:
	After completing the course, the learner shall be able to:
	PO1: Critically engage with the aesthetics and conventions of mainstream storytelling in popular cinema.
	PO4: Develop original screen ideas and translate them into structured screenplays.
	PO6: Apply professional screenplay formatting and pitching practices.
	PO2: Appreciate the ethical, social, and cultural responsibilities of cinematic storytelling in a diverse society.
	iii) Learning Outcomes:
	a) **Domain-specific outcomes:**
	● Mastery of screenplay structure, including three-act and five-act narrative design, conflict arcs, and scene construction.
	● Competence in adapting stories from literature, news, or real events for the screen.
	● Understanding the grammar of visual storytelling and cinematic time.
	b) **Value Addition:**
	● Encourages cultural sensitivity in representing class, caste, gender, LGBTQAI and regional identities.
	● Promotes reflective practice through peer critique, interactions and networking.
	● Enhances appreciation for Indian and global cinematic traditions.
	c) **Skill Enhancement:**
	● Develop screenplay writing and storytelling abilities.
	● Command over screenplay formatting tools and software.
	● Ability to write dialogue in multilingual or culturally hybrid contexts.
	● Competence in pitching and developing a 'story bible' for producers.
	d) **Employability Quotient:**
	● Prepares students for roles as screenwriters, screenplay consultants, content developers, and creative producers.
	● Builds transferable skills relevant to the entertainment industry, OTT platforms, advertising and transmedia storytelling.
	● Offers a foundation for entrepreneurship in content creation and film production.
Course Delivery	Lectures, Seminar Presentations, Written Assignments, Mock Pitching Exercise and Screenings.

Evaluation Scheme	**i)** **Internal Assessments: 50%**
	a) Presentation(s) - 30%
	        (i) Film Analysis (20%)
	        (ii) Mock pitching exercise (10%)
	
	b) Written assignment- 20%
	
	ii) **External Evaluation: 50%**
	        End Semester Project (Feature film or short film screenplay, and a detailed pitch deck as decided by the course instructor).

Reading List	● Booker, Christopher.2004.*The Seven Basic Plots: Why We Tell Stories*. New York: Continuum ● Field, Syd. 1984. *Screenplay: The Foundations of Screenwriting.* New York: Dell Trade Paperback. ● McKee, Robert. 1997. *Story: Substance, Structure, Style and the Principles of Screenwriting.* New York: Regan Books (An imprint of HarperCollins Publishers) ● Seger, Linda.2010. *Making a Good Script Great.* California: Silman-James Press. ● Gokulsing, K. M., & Dissanayake, W.2004. *Indian Popular Cinema: A Narrative of Cultural Change.* London: Trentham Books. ● Bordwell, David & Thompson, Kristin. 2008. *Film Art: An Introduction.* New York: McGraw-Hill. ● Rajadhyaksha, Ashish & Willemen, Paul.1999. *Encyclopedia of Indian Cinema.* New Delhi: Routledge. **Filmography:** ● *Parasite* (Bong Joon-ho, 2019) ● *The Godfather* (Francis Ford Coppola, 1972) ● *Eternal Sunshine of the Spotless Mind* (Michel Gondry, 2004) ● *Gone Girl* (David Fincher, 2014) ● *Psycho (*Alfred Hitchcock,1960*)* ● *Joker* (Todd Phillips, 2019) ● *No Country for Old Men* (Joel Coen and Ethan Coen, 2007) ● *Taxi Driver* (Martin Scorsese,1976) ● *Maqbool* (Vishal Bharadwaj, 2003) ● *Bahubali* (S.S. Rajamouli, 2015) ● *Sholay* (Ramesh Sippy, 1975) ● *Dil Chahta Hai* (Farhan Akhtar, 2001) ● *Drishyam* (Jeethu Joseph, 2013)

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M.A. Journalism and Mass Communication (NEP)
SEMESTER II (January – April 2026)

Course title	**International Communication (Elective)**
Category (Mention the appropriate category (a/b/c) in the course description.)	a. Existing course without changes
Course code	MAJMCE506
Semester	II
Number of credits	04
Maximum intake	30
Day/Time	Tuesday 11:00 Am – 1:00 Pm & Thursday 2:00 Pm – 4:00 Pm
Name of the teacher/s	**Dr. A. Nagraj**

Course description	Include the following in the course description
	 i) **A brief overview of the course:**
	 The course will provide an insight into theories and issues concerning global communication.
	 ii) **Objectives of the course:**
	 PO 1
	 Understand international communication theories and discuss the communication imbalances and hegemony in the process of transnational communication
	 PO 3
	 Develop broad understanding of media in different parts of the world
	 PO 3
	 Learn about global communication systems, networks, and institutions that shape international communication
	
	 iii) **Learning outcomes:**
	   a) **Domain Specific**
	 To understand the basic theories of international communication and its approaches in the context of globalization.
	 To understand the overall communication process and role of media in regional, national and international communication and its impact.
	   b) **Value addition**
	 Critical understanding of international dimensions of Communication in the context of Globalization, Ideological promotion, international relations and propaganda, emergence of third world political communication, and organizational structure and functions.
	 Understanding the fundamental and complex relationship of Political, Economic and Cultural dimensions of International Communication and **i**mpact of ICT on news flow, international telecommunication and regulatory organizations.

Course delivery	Lecture/Seminar
Evaluation scheme	Internal (modes of evaluation):40% End-semester (mode of evaluation):60%
Reading list	*Global Communication: Theories, Stakeholders, and Trends* by Thomas L. McPhail, John Wiley & Sons, 2011 *International Communication and Globalization: A Critical Introduction* by Ali Mohammadi, Sage, 1997.

Course title	**Culture and Communication (Elective)**
Category	a. Existing course without changes
Course code	MAJMCE508
Semester	II
Number of credits	04
Maximum intake	30 (on first-come-first-served-basis **for MA courses only**)
Day/Time	Tuesday & Thursday, 9:00 Am – 11:00 Am
Name of the teacher	Dr. Srinivas Lankala
Course description	The course takes a distinctly grounded approach to the study of communication and culture, with readings and texts drawn from the contemporary Indian and broader Global South context. It is structured primarily as a **reading seminar** that is intended to provide common ground for students from diverse disciplinary backgrounds in the Humanities and Social Sciences. **Objectives of the Course:** *M.A. JMC:* ● acquire broad knowledge of the historical evolution of communication and media theories (PO1) ● understand the linkages between media and society, and their effects on culture, technology and the public sphere (PO2) ● use research methods to identify problems and issues in media and society and provide solutions (PO8) ● create new knowledge in the field of Communication and Journalism that reflects current technological contexts and is relevant to the needs of society, and to communicate such knowledge to the public sphere (PO9) ● write original research papers, and engage with issues in communication and journalism at national and international research fora (PO10) *M.A. LLMC:* ● understand and contribute to the contemporary debates in the fields of literature, media, and cultural studies and their role in society (PO2) ● use research methods to produce original academic research output using interdisciplinary and transdisciplinary approaches to social issues (PO4) **Learning Outcomes:** a. Domain Specific: i) Develop an understanding of the role of media and communication as a cultural force in a democratic system ii) Demonstrate knowledge of the study of popular culture and its relation to communication practices b. Value Addition: iii) Apply various Indian and non-Eurocentric approaches to the study of communication as a cultural form iv) Understand the relationship between the field of Communication and the broader humanities in the study of cultural practices, texts, technologies, and industries.
Course delivery	**Lecture/Seminar**

Evaluation scheme	*Internal Evaluation:*
	● Presentation of an assigned reading, accompanied by a written response paper: 20%
	● Mid-semester examination (best of 2 exams): 20%
	Final Evaluation:
	● End-semester written examination: 60%

Reading list	● Carey, James W. 2009. *Communication as Culture: Essays on Media and Society.* Routledge.
	● Durham, Meenakshi Gigi and Douglas M. Kellner (Eds.). 2006. *Media and Cultural Studies: KeyWorks.* Blackwell.
	● Baviskar, Amita and Raka Ray (Eds.). 2011. *Elite and Everyman: The Cultural Politics of the Indian Middle Classes.* Routledge.
	● Breckenridge, Carol A. 1995. *Consuming Modernity: Public Culture in a South Asian World.* University of Minnesota Press.
	● Kaarsholm, Preben (Ed.). 2004. *City Flicks: Indian Cinema and the Urban Experience*. Seagull Books.
	● Manuel, Peter. 1993. *Cassette Culture Popular Music and Technology in North India.* University of Chicago Press.
	● Mazumdar, Ranjani. 2007. *Bombay Cinema: An Archive of the City.* University of Minnesota Press.
	● Mazzarella, William. 2003. *Shoveling Smoke: Advertising and Globalization in Contemporary India.* Duke University Press.
	● Nair, Janaki. 2005. *The Promise of the Metropolis : Bangalore's Twentieth Century*. Oxford University Press.
	● Prasad, M. Madhava. 2014. *Cine-Politics: Film Stars and Political Existence in South India.* Orient Blackswan.
	● Roy, Srirupa. 2007. *Beyond Belief: India and the Politics of Postcolonial Nationalism.* Duke University Press.
	● Srinivas, S.V. 2013. *Politics As Performance: A Social History of the Telugu Cinema*. Permanent Black.
	● Vasudevan, Ravi, S. 2022. *Media and the Constitution of the Political: South Asia and Beyond.* Sage Publications.
	● Ginsburg, Faye D., Lila Abu-Lughod, and Brian Larkin (Eds.). 2002. *Media Worlds : Anthropology on New Terrain*. University of California Press.
	● Ludden, David E. 2005. *Making India Hindu: Religion, Community, and the Politics of Democracy in India*. Oxford University Press.
	● Mehta, Nalin (Ed.). 2008. *Television in India: Satellites, Politics and Cultural Change.* Routledge.
	● Morley, David and Kevin Robins. 1995. *Spaces of Identity: Global Media, Electronic Landscapes and Cultural Boundaries.* Routledge.
	● Vasudevan, Ravi. 2000. *Making Meaning in Indian Cinema.* Oxford University Press.
	● Blackburn, Stuart H. 2006. *Print, Folklore, and Nationalism in Colonial South India.* Orient Blackswan.
	● Datla, Kavita Saraswathi. 2013. *The Language of Secular Islam: Urdu Nationalism and Colonial India.* Orient Blackswan.
	● Jain, Kajri. 2021. *Gods in the Time of Democracy.* Duke University Press.
	● Mukul, Akshaya. 2017. *Gita Press and the Making of Hindu India Paperback.* HarperCollins.
	● Orsini, Francesca. 2009. *The Hindi Public Sphere 1920-1940: Language and Literature in the Age of Nationalism.* Oxford University Press.
	● Pinney, Christopher. 2004. *Photos of the Gods: The Printed Image and Political Struggle in India.* Reaktion Books.
	● Rajagopal, Arvind. 2001. *Politics After Television: Hindu Nationalism and the Reshaping of the Public in India.* Cambridge University Press.
	● Sutoris, Peter. 2016. *Visions of Development: Films Division of India and the Imagination of Progress, 1948-75.* Oxford University Press.