



## DEPARTMENT OF MEDIA & COMMUNICATION STUDIES

Faculty of Arts and Humanities

### BS Media & Communication Studies (5<sup>th</sup> Semester Intake)

Eligibility: At least 45% marks in BA/ADA/ADP or equivalent.

Duration: 02 Year Program (04 Semesters)

Degree Requirements: 132 (60+72) Credit Hours

#### Semester-I

MCOM-6601	Introduction to Conventional and Digital Communication	3 (3+0)
MCOM-6602	News Reporting and Sub-Editing	3 (2+1)
MCOM-6603	Human Communication, Cybernetics and Effect Theories-I	3 (3+0)
MCOM-6604	Introduction to Broadcast Media	3 (3+0)
MCOM-6605	Fundamentals of Research	3 (3+0)
MCOM-6606	Introduction to Film and Theatre	3 (3+0)

#### Semester-II

GRAD-5115	Graphic Design-II	3 (1+2)
MCOM-6607	Digital Journalism	3 (3+0)
MCOM-6608	Human Communication, Cybernetics and Effect Theories-II	3 (3+0)
MCOM-6609	Introduction to Advertising and Public Relations	3 (3+0)
MCOM 6610	Research Methods in Communication Studies	3 (3+0)
MCOM 6611	Opinion Writing	3 (1+2)

Semester-III

MCOM-6612	Photojournalism in the Digital Era	3 (2+1)
MCOM-6613	International Communication	3 (3+0)
MCOM-6614	Development Communication	3 (3+0)
MCOM-6615	Economics of New Media	3 (3+0)
	Sequences	
	i. Digital Media	
MCOM-6616	Creative Writing for Digital Media	3 (1+2)
MCOM-6617	Social Media Platforms	3 (3+0)
	ii. Broadcast Media	
MCOM-6618	Radio News Reporting and Production	3 (2+1)
MCOM-6619	TV News Reporting and Production	3 (2+1)
	iii. Strategic Communication	
MCOM-6620	Strategic Communication in Digital Age	3 (3+0)
MCOM-6621	Public Relations	3 (1+2)
	iv. Development Support Communication	
MCOM-6622	Development Support Communication	3 (3+0)
MCOM-6623	Technology and Social Change	3 (3+0)
	v. Print Media	
MCOM-6624	Conflict Reporting	3 (3+0)
MCOM-6625	Newspaper Production	3 (1+2)
	vi. Film and Theatre	
MCOM-6626	Film (Theory and Practice)	3 (2+1)
MCOM-6627	Theatre (Theory and Practice)	3 (2+1)

Semester-IV

MCOM-6628	Media Management	3 (3+0)
MCOM-6629	Research Report	3 (3+0)
MCOM-6630	Civic Media	3 (3+0)
MCOM-6631	Internship	3 (0+3)
	Sequences	
	i. Digital Media	
MCOM-6632	Convergent Media	3 (3+0)
MCOM-6633	Mobile Journalism Production and Broadcasting	3 (1+2)
	ii. Broadcast Media	
MCOM-6634	Radio Program Production	3 (1+2)
MCOM-6635	TV Program Production	3 (1+2)
	iii. Strategic Communication	
MCOM-6636	Advertising	3 (1+2)
MCOM-6637	Strategic Communication Campaign Design	3 (1+2)
	iv. Development Support Communication	
MCOM-6638	Development Journalism	3 (1+2)

MCOM-6639	Campaign Designing	3 (1+2)
	v. Print Media	
MCOM-6640	Sub-Editing and Page Designing	3 (1+2)
MCOM-6641	Magazine Production	3 (1+2)
	vi. Film and Theatre	
MCOM-6642	Film Production (Project)	3 (0+3)
MCOM-6643	Theatre (Project)	3 (0+3)

**BS Media & Communication Studies (5<sup>th</sup> Semester Intake)**

Semester-I

MCOM-6601	Introduction to Conventional and Digital Communication	3 (3+0)
MCOM-6602	News Reporting and Sub-Editing	3 (2+1)
MCOM-6603	Human Communication, Cybernetics and Effect Theories-I	3 (3+0)
MCOM-6604	Introduction to Broadcast Media	3 (3+0)
MCOM-6605	Fundamentals of Research	3 (3+0)
MCOM-6606	Introduction to Film and Theatre	3 (3+0)

This course is aimed at introducing the students with basic concepts of conventional and emerging concepts of digital communication. Students would be able to identify and distinguish between the key concepts of conventional and digital communication. Conventional media such as television, radio, newspapers and magazines have long been the primary outlet for communication campaigns, but added to this now are digital channels like social media (Facebook, Twitter, Instagram) that have increased the opportunities for companies, big and small, to connect and spread the word. Digital communications media are inherently capable of being more interactive, more participatory, more egalitarian, more decentralized, and less hierarchical. As such, the types of social relations and communities which can be built on these media share these characteristics. This course further enables the students to understand the communication process, conventional and digital communication systems, problems and prospects of conventional and digital communication and distinguish among various forms of mass media.

#### *Contents*

1. Communication: process, and function
2. Barriers in communication
3. Models of mass communication: linear, circular, transactional
4. Print media communication: newspapers, magazines, periodicals, books, pamphlets, etc.
5. Electronic media communication: radio, television, film
6. New media: (internet): website, blog, vlog, and social media
7. ICTs and emerging platforms of new media: web 2.0
8. The phenomenon of social media: Facebook, Twitter, LinkedIn, Google
9. Integration, convergence, consumerism and amplifications of mass contents on ICT platforms
10. Receiver of communication as channels of ICTs
11. Brief history of Press in the subcontinent
12. Brief history of press in the world

#### *Recommended Texts*

1. Baran, S. (2016). *Introduction to mass communication: Media literacy and culture* (10<sup>th</sup> ed.). New York: McGraw-Hill.
2. Campbell, R., Martin, C., & Fabos, B. (2014). *Media and communication: Mass communication in a digital age*. New York: St. Martin's.

#### *Suggested Readings*

1. Dominick, J. (2014). *Dynamics of mass communication* (12<sup>th</sup> ed.). NYC: McGraw-Hill.
2. Vivian, J. (2015). *Media of mass communication*. London: Pearson.
3. Lindgren, S. (2017). *Digital media and society*. California: Sage.

The course 'News Reporting and Sub-Editing' intends to apprise the students about the basics of news writing, news editing, newsgathering, news reporting and news analysis for print and electronic media. At an initial level, this course will train the students about the professional standards and in the next phase, it will guide the modern techniques. It is designed to equip students with theoretical knowledge along with skills required to conceive research and produce news reports across the media in different beats. The course also focuses on learning the importance of accuracy, balance and consistency in news. It will also develop a keen news sense, and understanding how to structure an effective news story by identifying the strongest angle and intro. With beat reporting, students would be able to understand the requisites required for specialized reporting. Through this course, students would be able to not only write news reports with the proper structure for specific beats but also execute the procedures and techniques of sub-editing with proficiency.

### *Contents*

1. Introduction to Journalistic language and writing (Urdu and English)
2. Journalistic writing process:collecting, organizing, drafting and proofreading data
3. Basics concepts of news: Definition, Elements and Values of news
4. Structure of news
5. Sources of news
6. Characteristics of news
7. News writing techniques
8. Definition and types of headlines
9. Purposes and qualities of headlines
10. Principles of headline making
11. Qualities and responsibilities of news reporter
12. Difference between news reporting in print and electronic media
13. Beat Reporting I: Crime, Accidents, Disaster, Conflict, Court, Obituary
14. Beat Reporting II: Sports, Business, Health, Education, Politics, Parliament
15. An art of conducting Interviews
16. Techniques sub-editing
17. Qualities and responsibilities of Sub-Editor
18. Journalistic Translation
19. Types and techniques of make-up, basic principles of make-up
20. Computerized page designing and use of computer in news room

### *Recommended Texts*

1. Clark, R. (2017). *America's best newspaper writing*. Bedford: St.Martin's.
2. Rich, C. (2015). *Writing and reporting news: A coaching method* (8<sup>th</sup>ed.). Boston: Cengage Learning.

### *Suggested Readings*

1. Ukonu, M. (2013). *News editing and design*. Nigeria: Grand Heritage.
2. Vincent, F. (2018). *Dynamics of news reporting and writing: Foundational skills for a digital age*. Washington: CQ Press.

This course aims to equip the students with identification and understanding of different phases of development of mass communication theories in the historical context. It also aims to focus on cybernetics and human communication to increase students' understanding of different communication phenomena in the contemporary era. The major objectives of the course are to provide a basis to understand several key communication theories and different intellectual foundations in the field of mass communication and to develop an understanding of evaluating the utility of theory by applying specific criteria and standards. The course provides an understanding of different classical and contemporary normative theories to develop an understanding of different media systems. This course will equip the students with an understanding of the development of initial communication theories which were based on observation, not on scientific research; then a paradigmatic shift of a new perspective which changed the focus of communication scholars from all-powerful media to the limited effects of media and later on to the moderate effects. The students will be able to critically analyze the gradual growth of communication theories.

#### *Contents*

1. Theory: Definitions, types, goals, evaluation criteria
2. Paradigm: Definitions, types
3. Models: Definitions, types, models of mass communication
4. Introduction to communication theory, four eras of communication theory
5. Cybernetics and communication theory, traditions of cybernetics
6. Powerful Effect Theories: Magic Bullet, Mass Society, propaganda Theories
7. Limited Effects Theories: Two-step Flow, Lazarsfeld model, Hovland experimental research
8. Moderate effect theories
9. Classical Normative: Authoritarian, Libertarian, Soviet Communist, social responsibility
10. Normative new: Democratic participant and development media
11. Islamic concept

#### *Recommended Texts*

1. Baran, S. J., & Davis, D.K. (2014). *Mass communication theory: foundations, ferment, and future* (7<sup>th</sup>ed.). Boston: Cengage Learning.
2. McQuail, D. (2010). *McQuail's mass communication theory* (6<sup>th</sup>ed.). London: Sage.

#### *Suggested Readings*

1. Littlejohn, S. W., Foss, L.A., & Oetzel, J. G. (2016). *Theories of human communication*. USA, Illinois: Waveland Press.
2. Eid, M., & Dakroury, A. (2012). *Basics in communication and media studies*. New York: Pearson.



This introductory level course is designed to introduce the students to the concept of broadcasting and its various aspects. It will introduce students to the basics of radio and television productions. They will learn how to create quality audio and video using current and evolving technologies while learning the production process for radio and television. Through this course, the students would know the history and contemporary status of radio and television. The students will develop an understanding of the structure of broadcast media operations and media-related industries. They will learn how to create quality audio and video work using current and evolving technologies while learning the production process for radio and television. The course will acquaint them with knowledge through which they will be able to describe and analyze elements in the production process, apply the fundamental concepts of production in radio and television to complete a media project and develop proficiency in using the current and evolving hardware and software applications.

#### *Contents*

1. Introduction to radio as a medium
2. Structure of radio station
3. Type of radio programs: News, feature, documentary, voxpop, interviews
4. Radio production: Basics of recording, using audio variety, sound bites
5. Introduction to television as a medium
6. Structure of television Station
7. Type of TV programs: news, feature, documentary, voxpop, interviews
8. Basics of broadcast writing: Structure, contents, flow
9. Broadcast media crew
10. Basics of editing in broadcast media
11. Broadcast media in digital age
12. Production process

#### *Recommended Texts*

1. Pierson, J.,&Bauwens, J. (2015). *Digital broadcasting: An introduction to new media*. London: Bloomsbury Academic.
2. Zettl, H. (2014). *Television production handbook* (12<sup>th</sup>ed.).Belmont: Wadsworth Publishing.

#### *Suggested Readings*

1. Barnas, F.,& White, T. (2017). *Broadcast news writing, reporting, and producing* (7<sup>th</sup>ed.).New York: Routledge.
2. Brooks, B.,& Pinson, J. (2016). *The art of editing in the age of convergence* (10<sup>th</sup>ed.).New York: Routledge.
3. Hudson, G.,&Rowlands, S. (2007). *The broadcast journalism handbook*. London: Pearson Education.
4. Kroon, R. (2014). *A/V a to z: An encyclopedic dictionary of media*. North Carolina: McFarland & Company.

This course is aimed at providing an insight into the methods and techniques of scientific research. It aims at imparting a fundamental knowledge about the characteristics of science and scientific methods. It gives them a basic idea about major research methodologies like qualitative and quantitative so that they may be in a position to understand the basic characteristics and importance of both types of methodologies, compare them and understand the importance of triangulation to get the benefits of both of the methodologies to get answers to different research questions. It also aims at developing an understanding of other major types of research. The course is aimed at preparing the students for advanced courses in research by exposing them to basic elements of research; sampling and types of sampling; measurement techniques and scales and research process in general. It aims at enabling the students to develop a basic understanding of investigating the mass media phenomenon in society. It attempts to develop the interest of students in exploring their research education in the field of mass media and communication.

#### *Contents*

1. Methods of knowing
2. Characteristics of Science
3. Research: Definition, Types, Characteristics, Need and significance
4. Types of Research: Pure and applied research
5. Exploratory, Descriptive and Explanatory research
6. Cross- Sectional and Longitudinal research
7. Correlation and Experimental research, Historical research
8. Social Scientific Inquiry
9. Kinds of Social Scientific Research: Qualitative, Quantitative, Mix method
10. Sample: Probability and non-probability sampling techniques
11. Level of Measurement and measurement Scales
12. Validity and Reliability in research
13. Process of Research: Six sequential working model of research
14. Elements of Research: Concept, Construct, Variable, Hypothesis, Universe and population.

#### *Recommended Texts*

1. Neuman, L. (2010). *Social research methods*. NYC: Pearson.
2. Reinard, J. C. (2007). *Introduction to communication research* (4<sup>th</sup>ed.).New York: McGraw-Hill.

#### *Suggested Readings*

1. Shah, M. H., Kausar, S.,&Rashida, S. (2015). *Dictionary and quick reference to media*. Faisalabad: Misaal Publication.
2. Wimmer, R.D., & Dominic, J.R. (2013). *Mass media research: an introduction* (10<sup>th</sup>ed.).Belmont: Wadsworth.

The students will study film and theatre as important art forms and understand their relevance to their own life as well as to other art forms. It will create a basic understanding of the history of film and theatre and the recognition of the duties and responsibilities of the personnel involved in producing film and theatre. The course will provide a general introduction to theatre study, including an overview of the components of theatrical performance and the rehearsal process, problems in a production context, and theatre criticism. The course will also examine various aspects of film including aesthetic, theoretical, critical, and practical. The students will learn the basic grammar of film and to develop a deeper understanding of how movies work. The course considers the idea of film as personal expression and the relationship of film to society. It will also enable students to know and learn the significance of both media in fulfilling basic functions of mass communication i.e., to inform, educate and entertain. It will also provide an insight into the history of these media in Pakistan so that the students can know about the reasons regarding the rise and fall of the two media in the country.

#### *Contents*

1. Film: definition, scope
2. Importance and role of films as a medium
3. Genres of films
4. Brief history of world cinema
5. History of cinema in Pakistan
6. Theatre: definition, scope
7. Importance and role of theatre as a medium
8. Genres of theatre
9. Brief history of theatre in world
10. History of theatre in Pakistan
11. Language of theatre

#### *Recommended Texts*

1. Wilson, E. (2003). *Living theatre: A history*. New York: McGraw-Hill.
2. Cousins, M. (2013). *The story of film*. London: Pavilion Books.

#### *Suggested Readings*

1. Krebs, K. (2014). *Translation and adaptation in theatre and film*. London: Routledge.
2. Catliff, S., & Granvile, J. (2013). *The casting handbook for film and theatre makers*. London: Routledge.
3. Gazdar, M. (2019). *Pakistan cinema: 1947–1997* (2<sup>nd</sup> ed.). Karachi: Oxford University Press.
4. Afzal, F. (2005). *A critical stage: the role of secular alternative theatre in Pakistan*. Kolkata: Seagull Books.

Semester-II

GRAD-5115	Graphic Design-II	3 (1+2)
MCOM-6607	Digital Journalism	3 (3+0)
MCOM-6608	Human Communication, Cybernetics and Effect Theories-II	3 (3+0)
MCOM-6609	Introduction to Advertising and Public Relations	3 (3+0)
MCOM 6610	Research Methods in Communication Studies	3 (3+0)
MCOM 6611	Opinion Writing	3 (1+2)

This course is designed to familiarize the student with basic principles and fundamentals in visual art and design. This course introduces the terminology necessary to communicate concepts and theories in art and design. Students will develop proficiency in using graphic design/desktop publishing software to create a variety of business publications such as flyers, brochures, newsletters, etc. This course is designed to provide learners with a foundation of desktop publishing terms and concepts and fundamental desktop publishing skills necessary to create effective business publications. After completing the program, students should be able to apply basic design principles to present ideas, information, products, and services in a creative visual manner. Students will have fundamental technical skills, knowledge, and abilities in graphic design. Students will understand the creative process; develop techniques and methods of creative problem-solving. Students will be able to create computer-based projects using Adobe Photoshop and Illustrator software programs. Students will develop basic skills using tools and theory used in the design process.

#### *Contents*

1. Discuss introductory concepts of print and digital publications.
2. Demonstrate typography concepts
3. Manage images appropriately (advertisement design, etc.)
4. Basics of Good Layout (Interdependency between words and visuals)
5. Introduction to applied projects, how they are originated, executed, and evaluated
6. Production & finishing skills
7. Basics of alignment
8. Idea development and product branding
9. Desktop publishing
10. Design applications: adobe creative suite (illustrator, photoshop, indesign and acrobat)

#### *Recommended Texts*

1. Ching, F. D., & Mulville, M. (2014). *European building construction illustrated*. New York: John Wiley & Sons.
2. Lupton, E. (2014). *Thinking with type: A critical guide for designers, writers, editors, & students*. San Francisco: Chronicle Books.

#### *Suggested Readings*

1. Carter, R., Meggs, P. B., & Day, B. (2011). *Typographic design: Form and communication*. NYC: John Wiley & Sons.
2. Pannafino, J. (2012). *Interdisciplinary interaction design: A visual guide to basic theories, models and ideas for thinking and designing for interactive web design and digital device experiences*. Pennsylvania: Assiduous Publishing.
3. Human, T. E. I. (1992). *The Role of Failure in Successful Design*. NYC: Vintage.
4. Frankland, T. W. (1944). *The pipe fitter's and pipe welder's handbook*. Wisconsin: Bruce Publishing Company.

The main objective of the course is to prepare future journalists in accordance with today's newsroom requirement where the online and digital platforms are as important as traditional print or broadcast platforms. Students will learn the latest trends in multimedia storytelling and production. Build storytelling skills in each medium used for multimedia production. Learn how to use digital tools to collect audio, still photographs, video, text and graphics to accurately tell a story for online distribution. Apply online publishing skills to disseminate work. Digital journalism is very different from traditional journalism that was around as little as a decade ago. From the way, the news is captured to its reception by readers, students wishing to become journalists need to be familiar with many digital skills to compete with the competition. The present course will guide students toward the major developments in digital media and how these may influence the media and journalism field in the coming days.

#### *Contents*

1. Significance of web, introduction and overview
2. Traditional journalism and the web, prospects and challenges for digital journalism
3. What is web or digital journalism and its scope
4. How the web is replacing other media and where web stands amongst new media
5. How web is the future of journalism
6. Characteristics of web journalism
7. Contents for news website: news stories, features & blogs, headline/ lead & summary
8. Writing for web, news story structure, inverted pyramid & 5Ws
9. Writing lively and tightly, editing web text, esthetic elements for web
10. Introduction to blogs, writing blogs, writing for twitter
11. Navigating the web, navigational scheme for digital newspaper or magazine
12. Recommended websites [www.Dawn.com](http://www.Dawn.com), [www.bbc.com](http://www.bbc.com), [www.cnn.com](http://www.cnn.com).
13. Recommended websites [ww.cbc.ca](http://ww.cbc.ca), [www.ctv.ca](http://www.ctv.ca), [www.thenews.com](http://www.thenews.com), [www.thestar.com](http://www.thestar.com)
14. Roles & responsibilities of web crew: Producer, reporter, writer & editor
15. Introduction to digital radio and digital television
16. Basic setup for digital radio/television
17. Creating the web, developing your website, creating the website storyboard
18. Features for news websites
19. Cyber Laws, ethics for web journalism, digital distribution systems and copyright issues
20. Marketing for the web, digital advertisement types

#### *Recommended Texts*

1. Athique, A. (2013). *Digital media & society: an introduction* (1<sup>st</sup>ed.). Cambridge: Polity.
2. Briggs, M. E. (2019). *Journalism Next: A Practical Guide to Digital Reporting and Publishing* (4<sup>th</sup>ed.). London: Sage.

#### *Suggested Readings*

1. Paulussen, S. (2012). *Handbook of global online journalism*. New Jersey: Wiley-Blackwell.
2. Felder, L. (2011). *Writing for the web: Creating compelling web content*. Indianapolis: New Riders Publishing.

The course aims to promote students' critical and analytical approaches towards the understanding of mass communication theories. It is focused on preparing them for further inquiry into the field of mass communication. The primary objectives of this course are to provide students with an understanding of advanced communication theories; introduce them to the systematic study and research of communication and to develop an understanding of the application of theories in their respective research areas. It will train the students to understand the importance of communication theories from multiple philosophical perspectives including Marxist tradition, neo-Marxist approaches, functional approach and critical school of thought. This course will enable the students to understand the use of propaganda and persuasion in multiple fields like advertising, public relations, political communication etc. It will provide them insights about communication theories applicable at the micro, meso and macro level. It will help them understand how the effects of different media platforms and contents may be measured following different theoretical perspectives.

#### *Contents*

1. Cultural Theories: Marxism, Neo-Marxism, Frankfurt School, McLuhanism
2. Critical Theories: Political Economy, Media Hegemony, Herman and Chomsky Model
3. Critical Theories: Cultural Imperialism, Elite pluralism, Feminist perspective
4. Functional Approach: Media functions for society, Uses and Gratifications Theory
5. Functionalism: Social Learning Theory, Social Cognitive theory, Cultivation
6. Theories of media and society: Agenda setting, Spiral of Silence, Diffusion of Innovations,
7. Miscellaneous theories: Media system Dependency, Gatekeeping, Knowledge gap hypothesis
8. Persuasion: Theories and Models

#### *Recommended Texts*

1. Baran, S.J., & Davis, D.K. (2014). *Mass communication theory: foundations, ferment, and future* (7<sup>th</sup>ed.). Boston: Cengage Learning.
2. Defleur, M. L. (2010). *Mass communication theories: explaining origins, processes and effects*. New York: Routledge.

#### *Suggested Readings*

1. Griffin, E. A., Ledbetter, A., & Sparks, G. G. (2015). *A first look at communication theory*. New York: McGraw-Hill.
2. McQuail, D. (2010). *McQuail's mass communication theory* (6<sup>th</sup>ed.). London: Sage.

This course is designed to develop an understanding of students on basic principles of advertising and public relations and its role in media and society. The media environment of the 21st century revolves around the advertising revenues. The corporate and social world is also relying on advertising and PR for the promotion of their ideas, goods, services and good image of organizations. This is an introductory course that introduces students' implications of communication in the public and corporate sectors. In this course, students will introduce with basic concepts of PR and advertising and other forms of communication. This course comprises on two parts PR theory and practice and advertising theory and practice. Both reflect the major concepts, theories and practices established in the Industry. At the end of this course, the students will understand the field of PR and advertising and can opt the specialization of PR and Advertising that can potentially help them to choose a career in this field. In the coming semesters, students will also find an opportunity to capitalize on this theoretical base for developing PR and advertising campaigns in a professional setting.

#### *Contents*

1. Public relations Origin: Definitions and History, Importance & Scope of PR
2. Role of Public Relations Practitioner, Skills for the ideal practitioner, Various tools of PR
3. Different Models of Public Relations
4. PR in organization & Reputation management
5. External & Internal environment& PR, Systems theory for PR, Future of the PR
6. Strengths and limitations of various media used for PR
7. Advertising Definition, Global & local advertising, History of advertising, Role of advertising
8. Merits and Demerits of Advertising, Ethical issues in Advertising
9. Marketing Function of Advertising, Difference between Marketing & Advertising, 4 Ps
10. Types of Advertising Agencies
11. Functions and working of Advertising Agency (various Departments)
12. Writing an effective copy for advertisement, Tool kit for Copy Writer
13. Types of advertising campaigns, Corporate, Public Service, Launching, Follow Up
14. Integrated strategies for Advertising and Public Relations
15. Difference between Public Relations, Publicity, Advertising, Marketing and Propaganda.

#### *Recommended Texts*

1. Moriarity, S., Mitchell, N., Wood, C., & Wells, W. D. (2018). *Advertising & IMC: principles and practice (what's new in marketing)* (11<sup>th</sup>ed.). NYC: Pearson.
2. Wilcox, D. L., Cameron, G. T., & Reber, B. H. (2014). *Public Relations: Strategies and tactics* (11<sup>th</sup>ed.). NYC: Pearson.

#### *Suggested Readings*

1. Straubhaar, J., Larose, R., & Davenport, L. (2017). *Media now: Understanding media, culture & technology* (10<sup>th</sup>ed.). Boston: Cengage Learning.
2. Du Plessis, D. (2001). *Introduction to Public Relations and advertising*. South Africa: Juta Academic.



This course is aimed at providing students an insight into the methods and techniques of scientific research. It will provide them a basic understanding of conducting academic and industry research. The objectives of the course are to develop an understanding of the significance of research and scientific inquiry process; extensive understanding of research designs in communication research; and understand the type, process and method of different techniques of research. It aims at developing the interest of students to explore their research education in the field of mass media and communication. It will guide the students of the fundamental requirements and steps to develop a research proposal to conduct scientific research on multiple communication phenomena. It will update the students about different referencing and citation styles so that they are in a position to give citations in a required manner. The course will also provide a basic understanding of the basic concepts of Statistics. The students will be able to understand, compare and contrast major research methods of qualitative and quantitative methodologies.

#### *Contents*

1. Concept and need of mass media research
2. Issues related to communication research
3. Quantitative Research
4. Quantitative Research Methods: Survey, Content Analysis, Experimental Research
5. Qualitative Research
6. Qualitative Research Methods: Focus group, Case study, In-depth interviews, DA, CDA
7. Role of theory in the process of research
8. Theory construction process
9. Challenges of communication research in the contemporary era
10. Proposal writing
11. Referencing and citation styles
12. Measure of Central Tendency and Dispersion

#### *Recommended Texts*

1. Nueman, W.L. (2010). *Social research methods: Qualitative and quantitative approaches*. Boston: Pearson.
2. Reagan, J. (2006). *Applied research methods for mass communicators*. Michigan: University of Michigan Press.

#### *Suggested Readings*

1. Reinard, J.C. (2016). *Introduction to communication research* (6<sup>th</sup>ed.). New York: McGraw-Hill.
2. Beryrand, I., & Hughes, P. (2005). *Media research methods: Audiences, institutions, texts*. NYC: Palgrave MacMillan.
3. Wimmer, R.D., & Dominick, J.R. (2015). *Mass media research* (8<sup>th</sup>ed.). Belmont: Wadsworth.

The course is designed to develop and sharpen the writing skills of the students for advanced journalistic writing like editorials, columns, and features. It is a blend of theory and practice as it focuses on practical work along with theory. It would enable students to differentiate among various types of newspaper writings apart from the news. This course is also planned to train the students in such a way that they should learn the basic techniques and principles for these writings. It aims to enhance the critical thinking skills of the students and sensitize them to significant topics for writing. It is also planned to train the students in such a way that they should learn the basic techniques and principles for these writings and help the students to express their views through persuasive and compelling content. Through this course, students would be able to understand how to build logical arguments and identify logical fallacies in the arguments. Students would be able to learn journalistic techniques and stylistic tricks to help communicate concisely and persuasively while developing their unique style and perspective. Students will develop and enhance their journalism skills to effectively report and write on a wide range of issues, from personal to societal.

#### *Contents*

1. Editorial: Definition of editorial, purpose, importance, types, and functions
2. The content of editorial page and its standard in Pakistan
3. Analyzing the media policy through editorials
4. Editorial writing techniques and writing practice
5. Difference between editorial, column, and feature
6. Feature: Definition, concept and scope, types, and sources for feature writing
7. Feature writing techniques and the importance of pictorial display in feature
8. Column: Definition and concept, functions of a column, types of column
9. Role of columnist in society
10. Column writing techniques and practice of column writing

#### *Recommended Texts*

1. Hicks, W., Adams, S., Gilbert, H., & Holmes, T. (2016). *Writing for journalists* (2<sup>nd</sup> ed.). New York: Routledge.
2. Hutchinson, E.R. (2010). *The art of feature writing: From newspaper features and magazine articles to commentary*. Oxford: Oxford University Press.

#### *Suggested Readings*

1. Lynch, L. (2013). *Exploring journalism and the media* (2<sup>nd</sup> ed.). Boston: Cengage Learning.
2. Garrison, B. (2010). *Professional feature writing*. London: Routledge.

## Semester-III

MCOM-6612	Photojournalism in the Digital Era	3 (2+1)
MCOM-6613	International Communication	3 (3+0)
MCOM-6614	Development Communication	3 (3+0)
MCOM-6615	Economics of New Media	3 (3+0)
	Sequences	
	i. Digital Media	
MCOM-6616	Creative Writing for Digital Media	3 (1+2)
MCOM-6617	Social Media Platforms	3 (3+0)
	ii. Broadcast Media	
MCOM-6618	Radio News Reporting and Production	3 (2+1)
MCOM-6619	TV News Reporting and Production	3 (2+1)
	iii. Strategic Communication	
MCOM-6620	Strategic Communication in Digital Age	3 (3+0)
MCOM-6621	Public Relations	3 (1+2)
	iv. Development Support Communication	
MCOM-6622	Development Support Communication	3 (3+0)
MCOM-6623	Technology and Social Change	3 (3+0)
	v. Print Media	
MCOM-6624	Conflict Reporting	3 (3+0)
MCOM-6625	Newspaper Production	3 (1+2)
	vi. Film and Theatre	
MCOM-6626	Film (Theory and Practice)	3 (2+1)
MCOM-6627	Theatre (Theory and Practice)	3 (2+1)

This course focuses on the development of conceptual and technical know-how by introducing students to the basics and different genres of photography and photojournalism. The students will examine how meanings and persuasion are created in photographic imagery. It also emphasizes exploring and comprehending contemporary photographic concepts and practices alongside practical training to enter the field of photojournalism. It will help students to develop the habit of looking closely at the visible world around them to represent it in terms of aesthetics, beauty and truth. It would further enable students to know about the ethical issues that define photojournalism today. Also, it will make them able to look at what they are seeing and to see what they are looking at. The course will also introduce the students to the basics of equipment used in photography like cameras and lights so that they can create compelling images that communicate the intended message with accurate captions that are publishable in professional publications. The course will also enable students to demonstrate an ability to think as a visual journalist by finding visual stories, pitching them and creating compelling photographs.

#### *Contents*

1. Pinholes to Pixels-Historical Perspective
2. Photography Genres
3. Photojournalism Definition, Concept and Scope
4. Photojournalism Genres
5. Photojournalist Qualities and Characteristics
6. Roles and Responsibilities of Photojournalist
7. Ethics in Photojournalism
8. Contemporary Issues in Photojournalism
9. Photography Equipment and Techniques
10. Shots: Types and Framing
11. Caption Writing
12. Digital Imaging

#### *Recommended Texts*

1. Keene, M. (2016). *Practical photojournalism: a professional guide*. London: Guild of Master Craftsman Publications Ltd.
2. Kobre, K. (2016). *Photojournalism: the professional's approach* (7<sup>th</sup>ed.). NYC: Routledge.

#### *Suggested Readings*

1. Baradell, S. (2012). *Photojournalism: technology and ethics*. NYC: Black Star Publishing Co.
2. Rosenblum, N., & Stoll, D. (2019). *A world history of photography* (5<sup>th</sup>ed.). NYC: Abbeville Press.
3. Horton, B. (2001). *Associated Press guide to photojournalism (Associated Press handbooks)* (2<sup>nd</sup>ed.). NYC: McGraw-Hill.

This course is designed to develop an understanding of students about the importance and need of International Communication. Global politics over the global communication environment has changed the dynamics of International Communication. This course is emphasizing on International Communication and Development, social and political theories of International Communication, how global empires change the entire scenario of International Communication, Emerging perspectives, Cultural Communication and how industrialized countries are having a monopoly over hyper-reality and how it shapes the global communication. This course is designed to understand the hierarchy of media conglomerates and International news wire groups. This course also highlights the satellite communication and how satellite corporations shape the entire perspective of International communication. After this course the students will understand; the significance of global communication structure and how international communication regimes implementing various communication policies with communication industries. They will be able to map the flow of communication among Industrialized and underdeveloped nations.

#### *Contents*

1. Introduction: Need and Significance of International communication
2. Dimensions of IC in various disciplines
3. International Community and International Communication
4. International Communication and Development: Globalization and technology
5. Globalization and world Media system; Free Flow of Information
6. The Mac Bride Commission; NWICO; Opposition to NWICO
7. Creating global communication Infrastructure
8. The privatization of telecommunications
9. The Global Media Market Place
10. Convergence: Globalization and Cultural imperialism
11. Media, politics and economy in perspective of political economy concepts
12. Global news and information networks; Setting the global news agenda
13. Globalization and its impact on health, crime, knowledge, peace and poverty
14. Global Media Conglomerates
15. International Communication and News wires
16. News Corporation; Walt Disney; SONY; Warner's Brothers

#### *Recommended Texts*

1. Kamalipour, Y. R. (2019). *Global communication: A multicultural perspective* (3<sup>rd</sup>ed.). Maryland: Rowman& Littlefield Publishers.
2. Thussu, D. K. (2018). *International communication: Continuity and change* (3<sup>rd</sup>ed.).New York: Bloomsbury Academic.

#### *Suggested Readings*

1. Thussu, D. K. (2010). *International communication: A reader*.London: Routledge.
2. Chong, C. S. (2018). *Successful international communication*. London: Pavilion Publishing.
3. Chuan, C. (2014). *Internationalizing "international communication"*. Michigan: University of Michigan Press.

This course provides an overview of the important phenomena and concepts of Development Communication. In general, the course will interpret and analyze the role of mass media in highlighting social welfare and development in society. After studying this course, students will be able to have a better insight in development communication, along with development support communication and development journalism, and will analyze the nature and treatment of media contents on developmental issues. The course will impart the students with the required knowledge of communication tools and techniques facilitating development. The students will learn about the developmental role of communication, understand the important aspects of the development communication theory, develop the ability to differentiate the types of communication and understand the roles they play in development, develop skills that will be practical in designing communication strategies to handle developmental problems such as report-writing skills. The course will also focus on developing awareness of appropriate communication strategies, how to prepare and present messages with a specific intent and how to analyze a variety of communication acts. Similarly, it would emphasize the ethical use of information from integrated sources be communicated to a variety of audiences.

#### *Contents*

1. Development Communication: Basic Concepts
2. Development Support communication: Basic Concepts
3. Prospects and Challenges of Development Communication in Pakistan
4. Development Journalism: Introduction
5. Society under Change
6. Development of Village
7. Village Economy
8. Opportunity of Education
9. Religious Authority
10. Caste System

#### *Recommended Texts*

1. Heeks, R. (2017). *Information and communication technology for development* (1<sup>st</sup>ed.). Abingdon: Routledge.
2. Melkote, S. (2015). *Communication for development: theory and practice for empowerment and social justice* (3<sup>rd</sup>ed.).New York: Sage.

#### *Suggested Readings*

1. Onwumehili, C., and Ndolo, I. (2012). *Reimagining development communication in Africa*. Lanham:Lexington Books.
2. Tompkins, P. (2010). *Practicing communication ethics* (1<sup>st</sup>ed.).New York: Pearson.
3. Wilkins, K. &Tufte, T. (2014).*The handbook of development communication and social change: Global handbooks in media and communication research* (1st ed.).UK: Wiley-Blackwell.

Media economics involves the application of economic concepts and theories of media research. This course provides an introduction to media economics and its application in new media studies. Special attention is given to the structure, behavior, and performance of media operations; audience behavior and preferences; competition; and social implications. Students will develop an economic view of the role, function, and strategies of new media in the global marketplace. We will also review existing research and compare the mainstream mass communication approach with the media economics approach. Students will design/conduct a research project of their own. After this course the students will be able to; comprehend media economics with social sciences and will relate how media economists think; how media economics informs decision-makers in the advertising and related industries. They will also understand the hierarchies of media industries and how it functions and how it generates revenues. Moreover, this course will develop media product development ability among students that how convergence can create a media product more viable for revenues.

#### *Contents*

1. Overview of the course; why media economics; economics as King of social science?
2. What social scientists should do; how economists think; how media economics informs
3. Economic concepts: demand, supply and markets
4. More economic concepts: Consumer behavior, production, cost, revenue
5. Theory of the firm, industrial organization model; market structure and competition
6. Media financing and the capital market
7. Advertising
8. What would Google do?
9. Internet audience measurement
10. What's new about new media? What's NOT new about new media research?
11. The larger picture: Attention economy
12. Disruptive technologies
13. Free vs. fee debate
14. Is the future online?
15. Web 2.0 and its implications; the long tail
16. New developments in behavioral economics

#### *Recommended Texts*

1. Albarran, A. B. (2016). *The media economy*. London: Routledge.
2. Doyle, G. (2013). *Understanding media economics* (2<sup>nd</sup>ed.). New York: Sage.

#### *Suggested Readings*

1. Hoskins, C., McFadyen, S., & Finn, A., (2010). *Media economics: Applying economics to new and traditional media*. New York: Sage.
2. Robert, P. (2008). *The economics of financing of media companies*. New York: Fordham University Press.

The Internet has introduced new opportunities for dynamic storytelling as digital media have blurred roles of media producer, consumer, publisher and reader. It is a need of time to enable students to use their insights into new media audiences to produce better content for digital formats and environments. Digital media changed the patterns of media production and distribution; it also requires new skills for creative writing. Digital media requires multitasking from digital media persons. It demands more focused and specialized creative skills. This course through writing exercises, readings, lectures and live Q&As will provide the beginning writer with a toolkit of essential skills. The contents of this toolkit are giving and receiving critical feedback, reading with a writer's eye, navigating professional and educational pathways as a writer and generating, revising and editing material that is strong, original and imaginative. Students will leave the course with a practical understanding of the creative process and will be prepared to critique and write at a university level. It is designed to let the students discover and create their knowledge using the powerful digital devices we all have access to.

#### *Contents*

1. Introduction to different genres of Digital media
2. Introduction to creative writing
3. Essentials of Strong Writing
4. How Social Media Writing is different from other Forms of Writing
5. Writing for Websites, Weblogs, Twitter, Facebook etc.
6. Writing Persuasive Web Content and Blogs (the Do's and Don'ts)
7. Writing for General Audience and Domain Experts
8. Creating Good Stories: Content and structure, Storifying and Script Writing of thoughts.
9. How web writing is different from Essay Writing
10. Good and Bad Websites in terms of Contents, Techniques for Writing for Scanners
11. Ethical Considerations in Social Media Writing

#### *Recommended Books*

1. Carrol, B. (2019). *Writing and editing for digital media* (4<sup>th</sup>ed.). London: Routledge.
2. Williams, Dr. Andy (2017). *How to write great website content*. London: Routledge.

#### *Suggested Books*

1. Felder, L. (2011). *Writing for the web: Creating compelling web content*. New York: Pearson.
2. Hicks, T. (2013). *Crafting digital writing: Composing texts across media and genres*. New Hampshire: Heinemann.



The main objective of the course is to enable students to recognize social networks and their properties. Describe the history and development of various social networks. Examine copyright issues related to social media. Point out the limitations of account and sharing policies on various social networking platforms and discuss the ethics of violating terms of use. Interpret the practical implications of the service agreements for social media tools in regards to privacy and legal policies. Set up policies to manage a public social media account and the distribution of information. Students will be able to select tools to monitor information and to consolidate it into a manageable information stream. Understand the importance of monitoring and responding to the community that forms around your message or lack of message. Similarly, students will be able to examine how the choice of social network and social media tools affects the distribution of the message and the audience that is reached. Identify cases where social networks have influenced political movements or decisions. Formulate a social media marketing plan. Explain how different organizations within the same market utilize social networks to share or market information and ideas (Ex: Education, Business, Non-profits, Journalists). The course will generate discussions about geography-based social networking tools and their implications for marketing ideas and information.

#### *Contents*

1. Google: How to organize and link social media platforms, to share information with peers
2. How to log in to social media platforms with the same account and link the others
3. Google Docs How to collaborate with peers on group projects
4. How to share work with your class PLN and to collaborate on and create group projects
5. Facebook Basic profile, fan page, community pages, games
6. Blogs How to create original content and curate content
7. Youtube: How to create playlists, add original video content, subscribe to content and curate
8. How to create Playlists or upload short videos and share them with your classmates
9. How to promote pages among wider professional or academic community
10. Twitter How to create a Twitter account
11. How to engage with PLNs and the wider community, to share and find information
12. LinkedIn Basic Profile and Linkage
13. Instagram as Celebrity used app
14. Rise of Tiktok and Likee
15. Other Popular Social Media Outlets Snapchat, Line, IMO, Instagram etc.

#### *Recommended Texts*

1. Burgess, J. (2017). *Handbook of social media*. London: Sage.
2. Fuchs, C. (2014). *Social media: a critical introduction*. London: Sage.

#### *Suggested Readings*

1. Van Susteren, G. (2017). *Everything you need to know about social media*. New York: Simon & Schuster.
2. Pavlik, J. V., & MacIntoch, S. (2015). *Converging media* (4<sup>th</sup>ed.). New York: Oxford University Press.

The course will impart the elements of selection, writing, editing, compiling and presenting news for radio. It will be a practical course and students will be expected to produce and present an entire news bulletin. This will help them to develop their skills regarding how news is produced in practical fields and what challenges they need to face while composing, compiling and producing particular pieces of news content. Apart from producing news, the students will also be able to work in an environment where they will be bound to follow the rules as followed in media outlets. Evaluate and critique broadcast and production practices both holistically and in terms of their parts, namely: audio, video, scripting, production, and editing. Write effectively for broadcast media as well as other forms and styles appropriate for the communications professions and audiences they serve. Demonstrate competency in shooting and editing video in the field and studio, using professional-level equipment and non-linear editing systems. Demonstrate proficiency in recording and editing for audio productions. Produce sophisticated deliverables for clients in a variety of areas, namely: corporate/industrial, informational/educational, and commercial/promotional.

#### *Contents*

1. Radio News Departments
2. Radio Newscast
3. Radio News Anchor and Reporter
4. Types of Radio News
5. Determining News Values
6. News Sources
7. Storytelling
8. Reporting
9. Writing and Producing News Package
10. Broadcast Interviews
11. Sound Recording
12. Laws and Ethics
13. Introduction to Audio Editing
14. Editing Software and Sound Effects
15. Hands on Practice at University Campus Radio

#### *Recommended Texts*

1. Barnas, F. (2017). *Broadcast news writing, reporting, and producing* (7<sup>th</sup> ed.). UK, Abingdon: Routledge.
2. Hillard, R. (2014). *Writing for television, radio, and new media*(11<sup>th</sup>ed.).Boston: Cengage Learning.

#### *Suggested Readings*

1. McLeish, R., & Link, J. (2015). *Radio production* (6<sup>th</sup>ed.). UK, Abingdon: Routledge.
2. Stewart, P., & Alexander, R. (2015). *Broadcast journalism: Techniques of radio and television news* (6<sup>th</sup>ed.). UK, Abingdon: Routledge.

This course is aimed to introduce students to current ideas and skills used in television journalism. The students will learn about how the broadcast news industry operates. It also develops students' audio and video news reporting skills by using industry equipment and software. The students will be able to analyze the concepts of broadcast news reporting and their role in the production of video stories. They will also be able to understand equipment operation and editing skills to produce television news reports. The course will enable them to know about the process of how to collect local, national and international news through interviews, investigation and observation, attending public events, seeking out records, and reviewing written work. The students will also get an acquaintance about receiving, analyzing, selecting, verifying and assembling information along with developing skills for researching and reporting on story developments. They will also understand the importance of teamwork and how liaison is created within production staff for producing and presenting news. They will be taught the technical aspects of cameras, lights and microphones and shooting and editing of news films and their placement in the news bulletin, besides the use of the live inserts and sound bites.

#### *Contents*

1. Types and Formats of Television News
2. Writing Broadcast News
3. Ad- Lib Situation within Broadcast News
4. Television News Production Team
5. Television News Reporter
6. Field Reporting and Techniques of Shooting Television News
7. Writing and Producing TV News Package and Reports
8. Live Stand-Up and Beepers
9. Interviews
10. ENG Van: Working and Technologies
11. Ethics in TV News Reporting
12. Editing in TV News

#### *Recommended Texts*

1. Barnas, F. (2017). *Broadcast news writing, reporting, and producing* (7<sup>th</sup>ed.).London: Routledge.
2. Shook, F.,& Larson, J. (2017). *Television field production and reporting: A guide to visual storytelling* (7<sup>th</sup>ed.).London: Routledge.

#### *Suggested Readings*

1. Cappe, Y. (2006). *Broadcast basics: A beginner's guide to television news reporting and production*. Oregon: Marion Street Press.
2. Schultz, B.E. (2005). *Broadcast news producing*. California: Sage.
3. Stewart, P.,&Alexander, r. (2016). *Broadcast journalism. Techniques of radio and television news*(7<sup>th</sup>ed.).NYC: Routledge.

Strategic communication is of increasing importance to most organizations. The advents of new communication technologies have changed the dimensions of corporate communication. This course covers the concepts and application of corporate communication, advertising and public relations in the digital age and a true definition of social media; myths and facts about social media that use in strategic communication. This course covers why Twitter, Facebook and Google plus matters; 3rd party tools for these handles; finding the right people & accounts to follow in your business and how to search properly for information & competitors when designing a strategic communication campaign. After this course, the students will be able to equip themselves with the skills to plan and implement a successful advertising and PR strategy with the use of digital media. Moreover, after this course, the students will be capable to handle the strategic communication campaign via Twitter, Facebook and Google plus. And will be capable to work in the working environment of SEOs.

#### *Contents*

1. Introduction to Cyber World and Social Media/Social Media Marketing
2. Social Media Integration and Assessment
3. Utilizing and Integrating Social Media Channels and Online Audience Profiling
4. Integration of social media services with blogs and websites; Emerging social media sites
5. Introduction to Twitter; Why Twitter matters, Twitter Strategies for Effective Marketing
6. 3rd party tools; Finding the right people & accounts to follow in business
7. Facebook: How to create Facebook's timeline for maximum consumer reach
8. How to improve Facebook fan engagement; Creating status updates that work
9. How to use polls & surveys that deliver results; Using Facebook offers to increase fans
10. Facebook events, advertising and marketing techniques
11. Ad metrics and how to figure out what is working?
12. Google Plus: Google Plus Basics and Statistics
13. How to build relative circles for your business; How to use Google Hangouts
14. Increase your visibility in SEO

#### *Recommended Texts*

1. Evans, D. (2016). *Social media marketing: the next generation of business engagement*. New Jersey: Sybex Publishing.
2. Heymann-Reder, D. (2016). *Social media marketing*. Germany: Pearson.

#### *Suggested Readings*

1. Weinberg, T. (2010). *The new community rules: marketing on the social web*. Sebastopol, CA: O'Reilly.
2. Wollan, R., Smith, N., & Zhou, C. (2012). *The social media management handbook: everything you need to know to get social media working in your business*. New Jersey: John Wiley & Sons.

This course is designed to introduce students to the principles and techniques of public relations in line with the traditional and modern approach. This course covers the scope and functions of PR, differences among various practices similar to the PR practice and theory, the history of PR focusing practice of PR by various national organizations. The course stipulated theory into practice and teaching modules are based on this model. In this course, the emphasis is that students will be made to look at the field from the viewpoints of the Public Relations practitioner, the channels of communication use and the various publics in which PR persons try to reach. Significance will be on the public relations process and such activities that bring out students' creative problem-solving talents approach. After this course, the students can understand the PR theory and practice from a national and international perspective and will be able to draft a press-release and other tools of PR and will be able to handle an independent PR practice of an organization.

#### *Contents*

1. Introduction: PR scope and functions; differentiations among PR, Advertising, propaganda
2. Foundations of Public Relations
3. A brief history of PR with special reference to Public Relations practice in Pakistan
4. Publics of PR, Internal and external publics: how to create key target audiences of PR
5. Process of PR
6. Public Relations Components and Planning
7. Media Relations
8. Writing for Public Relations: writing for print, online, TV and other for PR tools.
9. Crisis Communications
10. Social Projects and Public Relations
11. Ethical Issues in Public Relations
12. Persuasion, functions, Tools of PR
13. Public opinion and attitudes change
14. Propaganda and techniques.
15. Careers in Public Relations
16. Professional Development

#### *Recommended Texts*

1. Wilcox, D. L., Cameron, G. T., & Reber, B. H. (2014). *Public relations: Strategies and tactics* (11<sup>th</sup> ed.). NYC: Pearson.
2. Stahl, S. (2018). *The art & craft of PR: Creating the mindset and skills to succeed in public relations today*. New York: LID Publishing.

#### *Suggested Readings*

1. Page, J. T., & Parnell, L. J. (2018). *Introduction to strategic public relations: digital, global, and socially responsible communication*. NYC: Sage.
2. Kelleher, T. (2017). *Public Relations*. London: Oxford University Press.

This course provides an overview of the important phenomena of development support communication (DSC). In general, the course will interpret and analyze the role of mass media in highlighting social development in society. It will enable students to learn how to utilize a mix of communication tools, channels and approaches to facilitate participation and engagement with children, families, communities, networks for positive social and behavior change in both development and humanitarian contexts. This course identifies how advertising, television, radio, newspaper, magazines and public relations affect ethnicity/culture and alternative lifestyles of rural populations and developing nations. It examines attitudes, trends and perceptions which help shape mass communication messages. The course explains how communication brings development and social change in society. The students will understand key theories around communication, development, culture, behavior and social change. They will be able to recognize the role of research, design, development, implementation and monitoring and evaluation of DSC campaigns. It will enable students to identify the steps involved in the design and development of effective, evidence-based and human rights-based strategies for development. Overall, students will have an insight into development support communication and will analyze the nature of media contents on developmental issues.

#### *Contents*

1. Concept of DSC
2. Change
3. Development Support Communication and Social Change
4. Treatment of Content
5. Role of Advocacy and Social Mobilization in DSC
6. Concept of Diffusion and Innovation
7. Planning of a DSC Campaign
8. Campaign Planning and Discussion of final projects
9. Media/Agents/Tools for DSC
10. Using Print Media for DSC

#### *Recommended Texts*

1. Heeks, R. (2017). *Information and communication technology for development (1<sup>st</sup> ed.)*. Abingdon: Routledge.
2. Melkote, S. (2015). *Communication for development: theory and practice for empowerment and social justice (3<sup>rd</sup> ed)*. NYC: Sage.

#### *Suggested Readings*

1. Okaka, W. (2012). *Designing public awareness communication campaign: environmental public awareness evaluation research*. Riga: Lambert Academic Publishing.
2. Vihalemm, T., Keller, M., & Kissel, M. (2016). *From intervention to social change. A guide to reshaping everyday practices*. London: Routledge.

Rapid social change creates a powerful challenge to individuals and educational institutions. Technology education is not an exception. To be a useful and authentic learning area, technology education should constantly re-examine its rationale to formulate responses to changing contexts to improve the quality of learning for students. The more perspectives used for this process, the better the results should be. This course looks at technology as a social construct and examines the ways technology transforms the social world and the individuals within that world. In this course, students will explore the economic, political and social implications of recent technologies from many critical perspectives. Students will also examine the influence and effects of technology in a variety of environments including local, virtual and global communities, the workplace and the marketplace. Further, students will analyze diverse issues such as the impact of technology on democratic processes, surveillance, gender etc. Students will be able to explore several facets of social change that can influence an understanding of the aims and nature of technology education and that might contribute to its development. as social change is a very complex and dynamic phenomenon that can be considered from a variety of perspectives and is reflected in several processes.

#### *Contents*

1. Introduction to the Digital Age
2. Global Digital Development
3. Social Evolution
4. Digital Particularities
5. Globalization and Human Development
6. The Digital Divide & the Diffusion of Innovations
7. Public Policies and Private Strategies for Digital Development
8. Communication Technologies and Social Change
9. Social Construction of Technology
10. Global Content Areas Related to Social Change
11. The shift of emphasis from engaging society members primarily as producers
12. The colonization of the cognitive and moral spheres of human life by the aesthetic sphere
13. The integration of people into the technological world
14. The shift from the Welfare state to the Competition state.

#### *Recommended Texts*

1. Toyama, K. (2015). *Geek Heresy: Rescuing social change from the cult of technology* (1<sup>st</sup>ed.).New York: Public Affairs.
2. Massey, G. M. (2015). *Ways of social change: Making sense of modern times*. London: Sage.

#### *Suggested Readings*

1. White, L. (2013). *Medieval technology and social change* (1<sup>st</sup>ed.).Oxford: Oxford University Press.
2. Ralph, S. (2007). *Rethinking science, technology, and social change*. California: Stanford University Press.

The objective of this course development is to help students in developing a holistic view of reporting conflicts and violence in society and to educate the students on means and methods to reflect the same through various mediums of communication including formal media. It would expectantly provide the students with the national and international perspective on the conflict and its coverage. With this conceptual framework, the students will be taught how language, representation and framing of conflict play a key role when they write, edit or produce their reports in a conflict situation. Reporting on violent conflict may be the most dangerous assignment for a journalist. This on-the-ground perspective is critical for understanding conflict, but it also poses a serious threat to reporters in the field. Reporters, however, can also create risks for victims of conflict and can even escalate conflicts. For this reason, it is critical that journalists, as well as development professionals, approach their work with a mindset of “not harm.”

#### *Contents*

1. Conflict reporting and its history
2. The evolution of technology and conflict reporting
3. Mass media coverage of conflicts in Pakistan and the role of media in Pakistan
4. Challenges of conflict reporting in Pakistan
5. Contextualizing conflict and media coverage
6. Application of communication theories in conflict perspective
7. Objectivity vs subjectivity (and advocacy) in the context of conflict reporting.
8. Identification of stakeholders in any conflict
9. Reporting on perpetrators and victims: context and sensitivity (social, cultural, etc.)
10. Nature of conflict and overall context (information, propaganda, incitement)
11. Defining “glorification” and “sensationalism”

#### *Recommended Texts*

1. Lynch, J. (2014). *A global standard for reporting conflict*. New York: Routledge.
2. Nyatiti, E. (2013). *Media and conflict reporting*. Riga: Lambert Academic Publishing.

#### *Suggested Readings*

1. Rodgers, J. (2012). *Reporting conflict*. London: Palgrave.
2. Williams, K., & Harris, J. (2018). *Reporting war and conflict*. London: Routledge.



Newspaper production is designed to provide practical journalism experience to students through the actual production of their newspaper. The course aims at teaching the students at first hand the process of producing a newspaper from news gathering and selection to editing, composing, page makeup, use of illustration to printing. It will be a practical course and students will be expected to produce by themselves a complete daily or weekly newspaper. This will help them to learn the environment of media outlets through what phases and challenges a newspaper goes through and get to its audience. The course intends to develop skills for producing the content within a given period of time by building core concepts through practical exposure. Through this course, students would be able to understand the working of print media organizations as well as the production of newspapers with special reference to Pakistan's print media. It will also apprise the students about the basic skills of news editing, photo editing, book editing, page making and layout designing.

#### *Contents*

1. Organization of print media in Pakistan
2. Personnel administration, circulation
3. Advertising and financial administration of print media
4. Newspaper contents
5. Management of printing unit methods of composing and printing
6. News content and photo editing
7. Page making and layout
8. Book editing and production

#### *Recommended Texts*

1. Hodgson, F. W. (2011). *Modern newspaper editing and production*. London: Sage.
2. Hodgson, F.W. (2011). *Modern newspaper practice*. Oxford: Focal Press.

#### *Suggested Readings*

1. Hicks, W., Sally, A., Gilbert, H., Holmes, T., & Bentley, J. (2016). *Writing for journalists*. London: Routledge.
2. Layton, R. (2010). *Editing and news design: How to shape the news in print and online journalism*. Basingstoke: Palgrave Macmillan.
3. Ang, T. (2012). *Picture editing: An introduction*. Oxford: Focal Press.
4. Williams, P. (2014). *The computerized newspaper*. London: Oxford.

This course will focus on the critical and historical study of film with aspects incorporating digital film practice, screenwriting or reflecting on the film's role in society. It will provide an overview to film theories and methods of film analysis. It will encompass how cinema communicates, produces meanings, and constructs itself as a language. The course will enable students to demonstrate that they understand the pre-production, production, and postproduction filmmaking process. Further, they will comprehend the relationship between film form and aesthetic effect through both film analysis and when they create motion pictures. It will also allow them to exhibit a broad knowledge of film history, national cinemas and modes of production. The course tends to acquaint them with knowledge of key terms and concepts related to film and film theory along with having an understanding of major trajectories of film theory's development and their main concerns and contexts. This will help them to analyze filmic objects and experiences in precise cinematic terms (e.g. to discuss mise-en-scène, editing, cinematography, and sound, as well as genre and narrative). The students will also become aware of the basics of storytelling craft in the construction of fiction, documentary and alternative films.

#### *Contents*

1. Approaches to Film Theory
2. Researching Film: Skills and Methods
3. Experimental Film and Video Practice
4. Film and Media Cultures
5. Screen Aesthetics
6. Cinematography: Properties and Framing of the Shot
7. Mise-en-Scene: Design and Composition
8. Basics of Lighting for Film
9. Audio for Film
10. Editing for Film

#### *Recommended Texts*

1. Mittell, J., & McGowan, T. (2017). *Narrative theory and adaptation: film theory in practice*. London: Bloomsbury.
2. Brown, B. (2016). *Cinematography: Theory and practice: image making for cinematographers and directors, vol.3* (3<sup>rd</sup> ed.). London: Routledge.

#### *Suggested Readings*

1. Ascher, S. (2013). *The filmmaker's handbook*. New York: Plume.
2. Wales, L. M. (2017). *The complete guide to film and digital production* (3<sup>rd</sup> ed.). London: Routledge.

This course is designed to develop students' knowledge and skills which stem from a study of theatre production practice, including acting, directing management, design and craft aesthetics. It will enable them to direct, design, and stage-manage a theatrical production. This will result in providing direction in the development of related professional skills. The students will develop an understanding of all aspects of theatrical production including acting, directing, design, technical, publicity. The course will help the students to apply discipline-specific skills to the creation of performance, learn collaborative skills in theatrical contexts, develop and apply process skills in production, discover problem-solving skills in the creation of artistic work and build up proficiency in skills like directing, design, technical theatre, management, playwriting, or dramaturgy. The course will also allow students to demonstrate an understanding of the different technologies and techniques used in the creation of theatre. It will allow them to build an intellectual and aesthetic understanding of the craft and technique of theatre arts, develop an appreciation of and respect for the various roles/aspects inherent within the theatrical process, explore the diversity of theatre and its intersection with community, culture and society and to produce diverse productions that challenge their creative ability.

#### *Contents*

1. Introduction to Theatrical Design
2. Stagecraft-I: Constructing, Painting, Rigging
3. Stagecraft-I: Assembling Stage Scenery and Equipment
4. Stagecraft-II: Planning, Layout, Construction
5. Stagecraft-II: Stage Setting, Tools, Material, and Resources
6. Stage Lighting: Equipment, Control Systems, Color, and Effective Lighting
7. Basic Principles of Sound
8. Directing: Play Analysis, Directing, and Stage Management.
9. Theatrical Make-Up: Purpose, Principles and Materials of Stage Make-Up

#### *Recommended Texts*

1. Hollowa, J. (2014). *Illustrated theatre production* (3<sup>rd</sup>ed.).London: Focal Press.
2. Gillete, J. M. (2012). *Theatrical design and production: An introduction to scene design and construction, lighting, sound, costume, and makeup* (7<sup>th</sup>ed.).New York: McGraw-Hill.

#### *Suggested Readings*

1. Carver, R. K. (2017). *Stagecraft fundamentals: A guide and reference for theatrical production* (2<sup>nd</sup>ed.). London: Routledge.
2. Kaluta. J. (2016). *The perfect stage crew: The complete technical guide for high school, college, and community theater* (2<sup>nd</sup>ed.).New York: Allworth Press.
3. Gillett, C.,& Sheehan, J. (2016). *The production manager's toolkit: Successful production management in theatre and performing arts (the focal press toolkit series)* (1<sup>st</sup>ed.).London: Routledge.

## Semester-IV

MCOM-6628	Media Management	3 (3+0)
MCOM-6629	Research Report	3 (3+0)
MCOM-6630	Civic Media	3 (3+0)
MCOM-6631	Internship	3 (0+3)
	Sequences	
	i. Digital Media	
MCOM-6632	Convergent Media	3 (3+0)
MCOM-6633	Mobile Journalism Production and Broadcasting	3 (1+2)
	ii. Broadcast Media	
MCOM-6634	Radio Program Production	3 (1+2)
MCOM-6635	TV Program Production	3 (1+2)
	iii. Strategic Communication	
MCOM-6636	Advertising	3 (1+2)
MCOM-6637	Strategic Communication Campaign Design	3 (1+2)
	iv. Development Support Communication	
MCOM-6638	Development Journalism	3 (1+2)
MCOM-6639	Campaign Designing	3 (1+2)
	v. Print Media	
MCOM-6640	Sub-Editing and Page Designing	3 (1+2)
MCOM-6641	Magazine Production	3 (1+2)
	vi. Film and Theatre	
MCOM-6642	Film Production (Project)	3 (0+3)
MCOM-6643	Theatre (Project)	3 (0+3)

This course will equip the students with both the theory and practice for managing the media. It will provide an understanding of the specificities of media management and marketing communications. It will also provide an understanding of different theories of media management and marketing communications. Scholars will learn to implement specific tools, practices and media management strategies. The course analyzes how to manage media organizations. Media management is seen as a business administration discipline that identifies and describes strategic and operational phenomena and problems in the leadership of media enterprises. Media management contains the functions of strategic management, procurement management, production management, organizational management and marketing of media enterprises. Media enterprises are strategically organized economic entities whose central work is generating and marketing of media. The generation of media is the bundling of internally and externally generated content and its transformation into a medium. Marketing is the direct or indirect distribution of media. The term media in this connection is restricted to one-to-many-communication with one sender and a large number of consumers.

#### *Contents*

1. Concept, type, structure and characteristics of management and organizations
2. Types, functions and skills of managers
3. Group and inter group communication
4. Intra and inter organization communication
5. Horizontal and diagonal communication
6. Organizational conflict management
7. Organization of mass media in Pakistan: private ownership vs public ownership
8. Personal Administration
9. Media personnel: executive, editorial, production, circulation and advertising
10. Financial administration of the media
11. Management and media regulatory laws
12. Management and media conglomerates
13. Management and marketing of media Products

#### *Recommended Texts*

1. Hollifield, C. A., Wicks, J. L., Sylvie, G., & Lower, W. (2016). *Media management. A casebook approach* (5<sup>th</sup> ed.). New York: Routledge.
2. Mierzejewska, B. (2011). *Media management in theory and practice*. California: Sage.

#### *Suggested Readings*

1. Wirtz, B. W. (2016). *Media management*. Germany: GablerVerlag.
2. Wirtz, B. W. (2011). *Business model management: design, instruments, success factors*. Germany: GablerVerlag.

The specialized course of writing a research report provides an ample opportunity for the students to practically conduct research on carefully selected topics and present it in the research report format based on core concepts studied in the previous semester. The students will learn about the process of writing a research report from the very initial phase of selecting the topic to develop the instrument for research. It aims to strengthen the theoretical foundation and technical skills of the students required for conducting research under the guidance and presenting it in the form of a report by following the steps of writing a research report. Through this course, students would be able to sharpen their technical research writing skills in formulating objectives, rationale and significance of the study; developing hypotheses and research questions; inserting in-text citations; writing references and bibliography in APA style. The students will also learn about the art of conducting a literature review, linking the research understudy with the relevant theoretical framework; selecting appropriate methodology; and developing instrument/s.

#### *Contents*

1. Process of writing research report
2. Basics of APA format
3. Selecting the topic for research
4. Operationalization of the concepts
5. Developing hypothesis and research questions
6. Formulating rationale, objectives and significance of the study
7. Art of conducting literature review
8. Developing theoretical/conceptual framework
9. Selecting the appropriate methodology
10. Developing instrument

#### *Recommended Texts*

1. Wimmer, R.D., & Dominick, J.R. (2015). *Mass media research* (8<sup>th</sup>ed.). Belmont, California: Wadsworth.
2. Sarantakos, S. (2013). *Social research* (4<sup>th</sup>ed.). London: Macmillan Press.

#### *Suggested Readings*

1. Reinard, J.C. (2016). *Introduction to communication research* (6<sup>th</sup>ed.). New York: McGraw-Hill
2. Nueman, W.L. (2010). *Social research methods: Qualitative and quantitative approaches*. Boston: Pearson.
3. Reagan, J. (2006). *Applied research methods for mass communicators*. Michigan: University of Michigan Press.

This course focuses on the role(s) of civic media in democratic societies. This course will introduce the concept of civic media-- including traditional as well as recent forms of public information and advocacy such as blogs and social media platform feeds. Discuss how professional journalism fits within a larger realm of public and civic communications. This course addresses the use of communication technologies for mediating public discourse, organizing democratic protests or denouncing state violence. Through practice and research-based approach to digital media productions, we interrogate the media's capacity to produce "civic media", in other words, design space of possibility, "a way of imagining a future of technology that is pro-social and for public benefit." Understand key concepts in the field of civic media, for example, the public sphere; networked counter-publics; citizen journalism; radical media; hacktivism; visuality and counter-visuality. Students will articulate and defend their definition of the term "Civic Media". Assess common arguments about the role of digital media technologies in social change. Understand the key methods used to approach civic media content, including digital ethnography, image analysis, and discourse analysis. Produce their video content from an ethnographic perspective.

### *Contents*

1. Introduction to Civic Media
2. How role of Media matters
3. Rethinking about importance of the informed citizens
4. A Digital Revolution?
5. Civic Rituals
6. Spectacular Reality (Then and Now)
7. Democracy in Virtual Worlds
8. Social Networks and Participatory Culture
9. Politics, Fantasy and Parody
10. Long-Form Multimedia Storytelling
11. Data Visualization
12. Integrated Communication Strategy in Digital Culture
13. Political Rhetoric & Public Speaking
14. Civil Liberties and Rights
15. Non-Profit Communications

### *Recommended Texts*

1. Eric, G. (2016). *Civic media: Technology, design, practice*. Massachusetts: The MIT Press.
2. Mihailidis, P. (2018). *Civic media literacies: Re-imagining human connection in an age of digital abundance*. London: Routledge.

### *Suggested Readings*

1. Navajas, H. G. D. (2014). *New technologies and civic engagement: new agendas in communication*. London: Routledge.
2. Bennet, W. L. (2008). *Civic life online: learning how digital media can engage youth*. Massachusetts: The MIT Press.

Students will get practical knowledge and hands on experience about different machanics of the field.

The goals of Internship in Communication & Media Studies include: integrate theory and research with practice; provide students with practical experience; allow students to explore a possible career; provide opportunities for students to assemble portfolios and help them develop professional contacts who can help them with their job searches after graduation; professional training and experience that will help students to build upon course work, acquire new skills in communication field; Mentorship by an employees who can offer students support and guidance. Students will join any of the following organization through physical or online means: public relations and/or marketing; planning, researching and/or organizing; reporting and/or editing; media production; advertising industry; training or selling and customer, client, employee or media relations. By the end of Internship, students will write a double-spaced, typed report of 1,200-1,300 words evaluating the internship experience. Report will include new skills acquired by students during the experience.



The course aims to introduce the concept of convergence and its various implications in journalism. It tends to cultivate the student's imagination and creativity through the technical skills needed to become professionals in the field of communication. It will encourage innovation and prepare students to meet the growth in digital technology and online interaction. It will train students to meet the challenges of the evolving media scene. It also strives to make students competent in multiple modalities of production and distribution and prepare them for a complex, convergent and fluid media environment. The course endeavors to train students to become thinking practitioners with a strong sense of ethics. The students will receive cross-platform training in print, radio, video, and web and social media techniques so that they can produce projects using multiple modalities. The course strives to equip the students with necessary conceptual, theoretical and practical skills to meet the challenges of constantly changing media scenarios. In addition to providing technical skills training in news and narrative forms, the course also seeks to learn a professional ethic in which students understand the importance of anticipating technical and business innovations, as well as keeping up with research that affects their field.

#### *Contents*

1. Convergence: Concept, Significance, Process and Effects
2. Media Convergence: Convergence Continuum, Lawson Borders Model, Flynn & Gordon model
3. Network Society
4. Understanding New Media Concepts: Social and Digital, Digital storytelling, Wiki Journalism
5. Need for multi-media/multi-skilled journalists
6. Blogging and journalism
7. Age of Information Journalism-Existential Journalism
8. Regulatory Challenges to Media Convergence
9. Convergence in Cinema and Cinema and Broadcasting
10. Media conglomerates, mergers and Consolidation

#### *Recommended Texts*

1. Adrian, A. (2013). *Digital media & society: An introduction* (1<sup>st</sup>ed.). Cambridge: Polity.
2. Grant, A.E. (2009). *Understanding media convergence*. London: Focal Press.

#### *Suggested Readings*

1. Jenkins, H. (2008). *Convergence culture: Where old and new media collide*. NYC: New York University Press.
2. Quinn, S.,&Filak, V. (2014). *Convergent journalism: An introduction*. London: Focal Press.
3. Lugmayr, A.,&Zotto, C. (2016). *Media convergence handbook - vol. 2: Firms and user perspectives (media business and innovation)*(1<sup>st</sup>ed.). NYC: Springer.

Through this course, students will learn how to gather, edit and file news content via their smartphones. Students will learn to produce content that are suitable for sharing via social media. This course aims to equip students with the skills required in multi-platform newsrooms and to meet the challenges of a news environment in which consumers are using their phones to access news and to share it via social media. Apply effective and collaborative team communication and management skills to complete the video process from pre-production script development through the production capture of quality video image and audio. On completion, students will be able to understand the digital video terms and apply the technique or concept using a digital video camera: storyboarding, cinematic camera angles, lighting Use a digital video camera to capture images using the camera techniques and cinematography: the rule of thirds, headroom, talking space, close-up, medium shot, establishing shot, cut-away, basic shot sequence, tilt, pan, and zoom.

### *Contents*

1. Use of smartphones for news gathering and shooting high quality video clips
2. Organize visual elements into a video story
3. Producing live streams and conducting live interviews
4. Editing video with various apps and producing stories for social audiences
5. Editing videos for different social platforms
6. Writing a script for voice-over narration
7. How to produce reporter-led stories and report character-led stories with sound bites
8. How to produce piece-to-camera segments
9. Vertical video stories
10. Make a video from 10 photos and a script
11. Film in shot sizes and patterns
12. Use the correct apps for each type of video
13. Perform simple, but powerful video editing
14. Compress time with sequences
15. Storyboard a short video report

### *Recommended Books*

1. Burum, I., & Quinn, S. (2015). *MOJO: The mobile journalism handbook: how to make broadcast videos with an iPhone or iPad*. London: Routledge.
2. Hill, S., & Bradshaw, P. (2018). *Mobile-First journalism: producing news for social and interactive media*. London: Routledge.

### *Suggested Readings*

1. Montgomery, R. (2018). *Smartphone video storytelling*. London: Routledge.
2. Berry, M. &Schleser, M. (2014). *Mobile media making in an age of smartphones*. London: Palgrave Pivot.

The course is designed to provide a wide and comprehensive introduction to the area of radio broadcasting and will establish fundamental radio production competencies, from which the learner may progress to further study and/or training. It has an integrated and holistic approach to the key aspects of production: creative, technical, and administrative. The course will impart the elements of selecting, writing, editing, compiling and presenting different programs for radio. The course will also familiarize students with different phases of production. It will be a practical course and the students will be expected to produce and present different programs for the radio. Students will have a critical awareness of commercial, community and national broadcasting policy in both public service and private sector broadcast institutions. It will develop an understanding of the roles and functions of radio broadcasting institutions. It will develop creativity and competencies in radio production and presentation along with initiative and confidence when working independently and with others. Students will become familiar with the process, craft and technology of radio broadcasting.

#### *Contents*

1. Introduction to the Radio Environment
2. Introduction to the Radio Equipment
3. Microphones and its Placement
4. Types of Scripts and Treatment
5. Directing and Casting Actors for Radio Programs
6. Pre-Production for Radio
7. Types of program Productions
8. Radio Feature
9. Radio Documentary
10. Radio Drama and Montage
11. Different between FM, AM, SW and MW
12. Post Production for Radio
13. Trends of FM Radio in public and private sector in Pakistan
14. Radio Program Editing
15. Audio Editing Software and Applications

Practical: Students are required to produce and edit their own mini project for the successful completion of the course.

#### *Recommended Books*

1. Hausman, C., Messere, F., & Benoit, P. (2014). *Modern radio & audio production* (10<sup>th</sup>ed.). Boston: Cengage Learning.
2. Mcleish, R., & Link, J. (2016). *Radioproduction* (6<sup>th</sup>ed.). New York: Focal Press.

#### *Suggested Readings*

1. Connelly, D. W. (2013). *Digital radio production* (2<sup>nd</sup>ed.). Illinois: Waveland Press.
2. Geller, V. (2007). *Creating powerful radio: Getting, keeping and growing audiences news, talk, information & personality broadcast, HD, satellite & internet* (1<sup>st</sup> ed.). New York: Focal Press.

The objective of the course is to equip students with theoretical and applied knowledge as well as skills required for managing television programming, and producing and broadcasting various types of programs. This course is an introduction to the basic principles, procedures, and techniques of television production. The course will make students learn about general audio and sound mixing techniques, camera placement and operations, the use and characteristics of the various video and audio recording media, lighting techniques, technical and production differences between standard definition (SDTV) and HDTV/DTV production, elements of effective visual composition, editing techniques and understanding of postproduction and the ability to critique the strengths and weakness of video productions. The course will provide an opportunity to create a variety of video productions, allowing students to express personal creativity while developing the ability to conceptualize story ideas and effectively translate these ideas into video productions. The course also will help in learning and understanding the grammar and terminologies used in the creation of television programs. Overall, the students will have knowledge of media and tools used in production and understand responsibilities in working as teams in the production of television programs.

#### *Contents*

1. The Television Production Process
2. Television Camera: Lenses and Operation
3. Picture Composition
4. Lighting
5. Sound
6. Video Recording and Storage Systems
7. Production Crew
8. Studio and Field Productions
9. Directing and Casting for Television Programs
10. Producing
11. Post Production Editing

Practical: Students are required to produce and edit their own mini project for the successful completion of the course.

#### *Recommended Texts*

1. Owens, J. (2015). *Television production* (16<sup>th</sup>ed.). London: Routledge.
2. Zettl, H. (2014). *Television production handbook* (12<sup>th</sup>ed.). Belmont: Wadsworth Publishing.

#### *Suggested Readings*

1. Utterback, A. (2015). *Studio television production and directing*. London: Routledge.
2. Turner, R.S. (2011). *Cue & cut: a practical approach to working in multi-camera studios*. Manchester: Manchester University Press.

This course is designed to provide advanced training for the use of advertising. They will use their advertising skills to make advertising a communication tool for marketing and favorable consumer behavior. The emphasis will be on the making of advertisements for radio, television, social media and digital media apps. This course is an advertising practicum that will train students with a real-life advertising project. Students in course will relate their already theoretical knowledge into practice while creatively exploring the background of MNCs, TNCs or any other organization and their brand(s); strategic planning of the brand, formative research, designing creative strategy, media planning and execution and evaluation of the advertising campaign of the brand. After this course, the students will be able to; handle an independent advertising campaign featuring their branding creatively or they will choose an existing brand of MNCs or TNCs and craft an advertising campaign varying from their existing campaign. This campaign will execute in the form of a project and will open for public display. The committee of examiners will evaluate the campaign. After a successful defense of their project students can independently handle a corporate or advertising campaign.

#### *Contents*

1. Introduction: How to execute a real-life advertising project
2. Breakdown of advertising project
3. Background of organization and brand; Strategic Planning; Research
4. Creative Strategy; Creative media planning; Execution and evaluation
5. Advertising research with special reference to listening and viewership habits of consumers
6. Advertising and marketing mix
7. Consumer behavior of purchasing and market segmentation.
8. Creative: copy writing; designing; production.
9. Media planning and scheduling: media planning techniques; scheduling techniques.
10. Making effective TV commercials
11. Types of TV commercials Public service, TV spots, commercial documentary, industrial, etc.
12. Production of radio spots sponsored radio commercial programs.
13. Practical: execution of the advertising campaigns
14. Advertising campaign for radio, TV, social media,
15. Advertising campaign for digital media apps and static media

#### *Recommended Texts*

1. Blakeman, R. (2015). *Advertising campaign design just the essentials*. New York: Routledge.
2. Landa, R. (2016). *Advertising by design: Generating and designing creative ideas across media* (3<sup>rd</sup>ed.). New Jersey: Wiley.

#### *Suggested Readings*

1. Altsteil, T., Grow, J. M., & Jennings, M. (2019). *Advertising creative: Strategy, copy, and design* (5<sup>th</sup>ed.). New York: Sage.
2. Barry, P. (2016). *The advertising concept book: Think now, design later* (3<sup>rd</sup> ed.). London: Thames & Hudson.

Campaign Design is a practicum course that introduces students to the process of campaign development, management, and evaluation using the principles and strategies of integrated marketing communication, public relations and advertising. Students will also learn about the basics of campaign design, its implications and consequences. Strategic communication campaign design will also teach students to develop development campaigns by using traditional and new media tools to improve society. This course will recreate the real-world professional settings and mark your transition from academic to a professional environment. This course aims to help the students to master the elements of a strategic communication campaign through direct experience as a practitioner. Students will divide into different teams. Working in teams will develop a robust, strategic, measurable, and actionable strategic communication plan for a client assigned to by the instructor or students will choose it by themselves. This course consists of theoretical and practical knowledge.

### *Contents*

1. Difference among Advertising, Public Relations and Marketing
2. Techniques used in campaign development.
3. Defining PR and PR Management by Objectives (MBOs)
4. Client Orientation and Ethical Issues
5. Content: Mission, Situation Analysis, Problem Statement
6. MBO Handout, Setting Goals and Objectives, Developing Strategies and Tactics
7. Formative vs. Summative Research: Making Informed Decisions
8. Elements of Campaign Design: Practical Applications of Theory
9. Campaign Planning: Techniques of Planning and scheduling
10. Mathematics Involved in Budgeting of Campaign; Timeline and Budget Development
11. Campaign Plan Presentation and Execution of campaign
12. Formative Research
13. Development of theme, copywriting: Creative aspects of a campaign
14. Campaign Implementation, Designing of Campaign: Layout, Design, thumbnail and dummy
15. Campaign Evaluation, Final campaign review
16. Report writing on campaigns
17. Review on campaign report and Exhibition of final campaigns

### *Recommended Texts*

1. Wilson, L. J., & Ogden, J. (2016). *Strategic communications: planning for public relations and marketing* (6<sup>th</sup>ed.). Iowa: Kendall Hunt Publishing.
2. Mahoney, J. (2016). *Strategic communication: Campaign planning*(2<sup>nd</sup>ed.). London: Oxford University Press.

### *Suggested Readings*

1. Moriarty, S., Mitchell, N. D., Wells, W. D., Crawford, R., Brennan, L., & Spence-Stone, R. (2016). *Advertising: Principles and practice*. Australia: Pearson.
2. Stacks, D. W. (2016). *Primer of Public Relations research* (3<sup>rd</sup>ed.). New York: Guilford Press.

The course will introduce the concept of development journalism and reflect on its history and its use in different scenarios. This course brings together established expertise in Development Studies with our industry-informed provision in journalism education. Development issues such as migration, poverty, the environment, aid and governance are increasingly relevant in journalism, and this course develops a theoretical understanding of these issues alongside practical journalism skills. The course equips students with a solid grounding in key theories, concepts and debates around the development and contemporary development journalism. It will help students to differentiate between development and non-development journalism will also be discussed. Also, the students will be taught real-life case studies to illustrate how development journalism can be used as a tool for sharing development experiences. The course also highlights the importance of writing about issues of development. The course also provides an insight to a collection of useful online tools, international platforms and funding opportunities for aspiring development journalists.

#### *Contents*

1. Introduction to Development Journalism
2. Development: History, Concepts, Theories, Models and Media
3. Scope of Development Journalism
4. Journalism and Sustainable Development
5. Ecological Journalism (Eco-Journalism)
6. Reporting Migration, with a Focus on Refugees
7. Ethical Investigative Journalism
8. Digital Media, Social Networks and the Changing Face of Journalism
9. Advocacy Journalism: Participation, Representation and Community
10. Human Development: Local and Global Context

#### *Recommended Texts*

1. Abiodun, S. (2017). *Exploring journalism practice and perception in developing countries*. Pennsylvania: IGI Global.
2. Banda, F. (2015). *Teaching journalism for sustainable development*. UNESCO.

#### *Suggested Readings*

1. Lugo-Ocando, J. (2017). *Developing news: Global journalism and the coverage of "third world" development*. UK, Abingdon: Routledge.
2. Price, M, and Abbot, S. (2017). *Measures of press freedom and media contributions to development: Evaluating the evaluators* (1<sup>st</sup>ed.).NYC: Peter Lang.
3. Gidreta, A. (2011). *Development journalism: Acceptability and implementation*. Riga: VDM Verlag Dr. Müller.

The course intends to provide practical exposure to the students by executing their theoretical concepts of formulating campaigns for development. The students would be able to learn the stages involved in designing a campaign from a careful selection of the topic from the specialized of development journalism to its final execution. The course aims to sharpen the creative and technical skills of the students required for designing and executing a campaign. The students would be able to brainstorm for relevant yet creative topics, conduction of research, planning the objectives, goals, communication strategy, media, and budget required for designing and execution of a campaign. The role of research and planning while carefully selecting a communication strategy would be highlighted in the course. Moreover, along with the essential elements of campaign design, the process of writing a campaign report according to the APA format would also be taught in the course. On completion, students would be able to develop a better understanding of campaign design and presenting it in the form of a campaign report.

#### *Contents*

1. Process of a development communication campaign
2. Essentials of writing campaign report
3. Selection of the topic/Problem statement
4. Identifying the target audience/ Audience segmentation
5. Formulation of objectives and goals
6. Conduction of research to analyze the problem, target audience, and situation
7. Connecting the campaign with development communication approach/theoretical framework/ Model
8. Planning of communication campaign
9. Selection of communication strategy
10. Developing and designing the content for communication tools
11. Selection of media channels
12. Schedule the campaign
13. Budgeting of the campaign
14. Implementation of the campaign plan
15. Evaluation of the campaign design

#### *Recommended Texts*

1. Okaka, W. (2012). *Designing public awareness communication campaign: environmental public awareness evaluation research*. Riga: Lambert Academic Publishing.
2. Melkote, S. R., & Steeves, H. L. (2015). *Communication for development: theory and practice for empowerment and social justice* (3<sup>rd</sup> ed.). New York: Sage.

#### *Suggested Readings*

1. Wabwire, J. (2012). *Community participation in designing & implementation: a case of selected health communication campaigns in Nambaletown, Kenya*. Riga: Lambert Academic Publishing.
2. Heeks, R. (2017). *Information and communication technology for development* (1<sup>st</sup> ed.). Abingdon: Routledge.



The course aims to acquaint students with an extensive range of technical skills required for sub-editing and page designing to prepare a newspaper or magazine for print. The objective of the course is to train students about the modern computer-based methods of sub-editing. Students will be trained to use advanced software available for editing/page making/ designing both for newspapers and magazines. The course aims to introduce and train the students about modern editing techniques which are being practiced in the field of journalism at Pakistani and International level. It will also acquaint students with the skills to work on various desks in the news/editing room. Students would be able to execute the taught skills related to sub-editing and page designing on software with proficiency. The contents of the course are designed to develop the basic skills of sub-editing leading to the layouts of page design with the help of advanced software.

#### *Contents*

1. Copy editing and proofreading skills
2. Elements of layout and design
3. Newspaper coverage and audience needs
4. Legal issues related to newspaper coverage and production and copyright laws
5. Advertising sales concepts
6. Page designing and types
7. Basic principle of page making
8. Editing Softwares: Illustrator, End page
9. Editing Softwares: In-page, Adobe Photoshop, Corel Draw

#### *Recommended Texts*

1. Holmes, T. (2016). *Subediting and production for journalists: Print, digital & social*(2<sup>nd</sup>ed.).New York: Routledge.
2. Layton, R. (2011). *Editing and news design*(1<sup>st</sup>ed).Victoria: Palgrave Macmillan.

#### *Suggested Readings*

1. Keeble,R., & Reeves, I. (2015). *The newspapers handbook* (5<sup>th</sup>ed.).London: Routledge.
2. Hodgson, F. W. (2013). *New subediting Apple-Mac, Quark Xpress and after* (3<sup>rd</sup>ed.). Burlington, MA: Focal Press.
3. Rosenauer, K. (2013). *Copy crafting: Editing for journalism today*.London: Oxford University Press.

The course is a specialized course that intends to develop not only conceptual foundation but also focuses on inculcating skills required for the production of specialized magazines. The course aims at teaching the students about the theoretical as well as practical knowledge about magazine production. It would enhance the knowledge of students about the process of producing a magazine from material gathering and selection to editing, composing, page designing and printing. Through practical work, the students will be provided an opportunity to produce a complete magazine by executing the skills of makeup and layout designs required for specialized magazine production. It intends to sharpen the creative skills of the students by providing hands-on experience of magazine production with special reference to new horizons of specialized magazines; business, fashion, science, education, and sports etc. Through this course, students would be able to learn about the process of magazine production from its initial stages to final execution.

#### *Contents*

1. Duties and qualities of a magazine editor
2. Special and important aspects of magazine journalism
3. Editorial planning and responsibilities of editorial board
4. Collection of relevant material for magazine
5. Criteria for selection of material
6. Principles and objectives of makeup/layout/title page
7. Designing makeup/layout/title of specialized magazines
8. Function and duties of makeup editor
9. Layout techniques
10. Pictorial display

#### *Recommended Texts*

1. Whittaker, J. (2017). *Magazine production*(2<sup>nd</sup>ed.).New York: Routledge.
2. Leslie, J. (2013). *The modern magazine: Visual journalism in the digital era*. London: Laurence King Publishing.

#### *Suggested Readings*

1. McKay, J. (2013). *The magazines handbook*(3<sup>rd</sup>ed.). NYC: Routledge.
2. Wolseley, R. (2012). *The magazine world: An introduction to magazine journalism*.Montana: Literary Licensing.
3. Holmes, T., & Nice, L. (2011). *Magazine journalism*.London: Sage.
4. Morrish, J. (2003). *Magazine editing: how to develop and manage a successful publication*.NYC: Routledge.

The objective of this course is to provide students with practical training in the creative techniques and practices and to equip them with a mix of training in filmmaking by having a realistic understanding of the filmmaker's craft along with the tools necessary to create a film. Through this course, the students will be able to identify and describe key terms, concepts, major trends and periods related to various modes of production (narrative, documentary, experimental, and/or animation). They will be able to demonstrate skills necessary to effectively collaborate and communicate on film project productions including working in groups. The course will enable students to exhibit skills required to create quality productions including skills in story development, producing, cinematography, editing, and audio production/post-production. It will also allow the development of the ability to create a working production schedule that allows time for the iterative process to incorporate feedback and critical reflection. The students will express a critical understanding of the contextual factors that shape the message in a film for a diverse audience. This will provide them with an opportunity to create media as self-expression to engage with the world around them, to reflect on social issues and to express their creative skills.

#### *Contents*

1. Storytelling and Screenwriting
2. Cinematography
3. Lighting
4. Sound Recording and Design
5. Scripting and Screenplay
6. Production
7. Post-Production
8. Visual Effects
9. Production and Art Design
10. Creative Practice

Practical: Students will be required to produce a short film for successful completion of course.

#### *Recommended Texts*

1. Wales, L.M. (2017). *The complete guide to film and digital production* (3<sup>rd</sup>ed.).London: Routledge.
2. Honthaner, E.L. (2010). *The complete film production handbook* (4<sup>th</sup>ed.).Oxford: Elsevier.

#### *Suggested Readings*

1. Braveman, B. (2013). *Video shooter: mastering storytelling techniques* (3<sup>rd</sup>ed.).London: Focal Press.
2. Chang, J. (2011).*Filmcraft: editing*. Oxford: Elsevier.
3. Ryan, M. (2017). *Producer to producer: a step-by-step guide to low-budget independent film producing* (2<sup>nd</sup>ed.).California: Michael Wiese Productions.

In this course, students will learn technical and practical skills for producing different genres of theatre. The students will be working with digital technology to create lighting, sound and digital design for a range of live staged events. This will help them to discover their areas of interest in theatre production and practice them accordingly. They will learn to work in collaborative/artistic ensembles; specifically enhancing skills of listening/respect towards others. This will help them possess a broad appreciation for theatre arts performance and production. The course will make them exhibit a fundamental working knowledge of the basic areas of theatre art. It will create a practical understanding of the rehearsal and performance process. The students will also be able to demonstrate their understanding of stage mechanics and the safe operation of equipment and rigging systems. It will also enable the students to get competencies in direction by cohesively and specifically analyzing a play by paying particular attention to given circumstances, environmental facts, character analysis, spine & scoring. They will further express their understanding of the application of the responsibilities of theatrical production personnel in the run of a production.

#### *Contents*

1. Building of Theatre
2. Play Writing
3. Plays on Stage (Comedy, Musical, Serious, Mayam).
4. Stage Management (Audio, video, props, costumes)
5. Stagecraft
6. Scenic Design (Constructing sceneries)
7. Lighting Design (Stage lighting)
8. The Technical Production
9. The Speaking Voice for Theatre
10. Scene Study (rehearsals)

#### *Recommended Texts*

1. Carver, Rita Kogler. (2017). *Stagecraft fundamentals: a guide and reference for theatrical production* (2<sup>nd</sup>ed.).London:Routledge.
2. Hollowa, John. (2014). *Illustrated theatre production* (3<sup>rd</sup>ed.).London: Focal Press.

#### *Suggested Readings*

1. Gillete, J. Micheal. (2012). *Theatrical design and production: An introduction to scene design and construction, lighting, sound, costume, and makeup* (7<sup>th</sup>ed.).NYC: McGraw-Hill.
2. Kaluta. J. (2016). *The perfect stage crew: the complete technical guide for high school, college, and community theater* (2<sup>nd</sup>ed.).NYC: Allworth Press.
3. Kincman, L. (2016). *The stage manager's toolkit: templates and communication techniques to guide your theatre production from first meeting to final performance (the focal press toolkit series)* (2<sup>nd</sup>ed.).Routledge: London.