

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)

Schedule of Saturday Tea Club
Session 2019-20
I N D E X

S.No.	Name of Faculty	Name of Topic	Date	Signature
1	Dr. Ravi Gautam	Stages of Television Program Production	14-09-2019	<i>R. Gautam</i>
2	Dr. Rajesh Krishan Bhatt	Television Interview	21-09-2019	<i>Rajesh</i>
3	Dr. Sandeep Srivastava	Television Program Formats	28-09-2019	<i>Sandeep</i>
4	Ms. Vaishali Garg	The Broadcasting Bill	12-10-2019	<i>Vaishali</i>
5	Mrs. Nibha Sinha	The Prasar Bharti Bill	26-10-2019	<i>Nibha</i>
6	Mr. Brij Kishor Singh	The Press Council of India	09-11-2019	<i>Brij</i>
7	Mr. Manu Kaushik	The Television Production	23-11-2019	<i>Manu</i>
8	Mr. Tarun Pal	Women used as a medium to attract Consumers	07-12-2019	<i>Tarun</i>
9	Ms. Shivani Gupta	TV News Packaging	21-12-2019	<i>Shivani Gupta</i>
10	Mr. Shiv Kumar	Writing & Reporting for TV	28-12-2019	<i>Shivk.</i>
11	Ms. Shiwani Berman	Writing for News	11-01-2020	<i>Shiwani</i>
12	Dr. Rajesh Krishan Bhatt	Writing for Radio	25-01-2020	<i>Rajesh</i>
13	Mr. Brij Kishor Singh	Writing for Television	01-02-2020	<i>Brij</i>
14	Mr. Manu Kaushik	Writing for the Mass Media	15-02-2020	<i>Manu</i>
15	Mrs. Nibha Sinha	Culture of India	14-03-2020	<i>Nibha</i>
16	Mr. Tarun Pal	English Literature	11-04-2020	
17	Ms. Shivani Gupta	History of Photojournalism	18-04-2020	<i>Shivani Gupta</i>
18	Dr. Sandeep Srivastava	Animation	09-05-2020	

(*Shiwani*)
Ms. Shiwani Berman
Convener, Saturday Club
Dept. of JMC


(*R. Gautam*)
Dr. Ravi Gautam
HOD
Dept. of JMC


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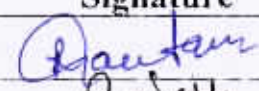
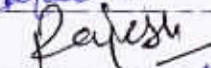
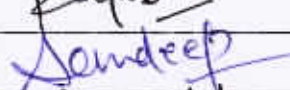
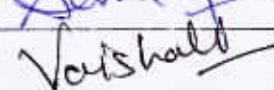
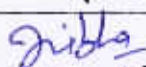

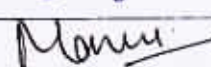
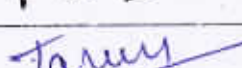
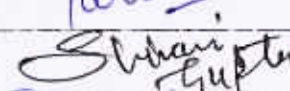


Date 10-09-2019

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Stages of Television Program Production" topic delivered by Dr. Ravi Gautam, HOD, Department of Journalism & Mass Communication on dated 14-09-2019 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.


(.....)
Ms. Shiwani Berman
Convener, Saturday Tea Club
Dept. of JMC


(.....)
Dr. Ravi Gautam
HOD
Dept. of JMC

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1.	Dr. Ravi Gautam	
2.	Dr. Rajesh Krishan Bhatt	
3.	Dr. Sandeep Srivastava	
4.	Ms. Vaishali Garg	
5.	Mrs. Nibha Sinha	
6.	Mr. Brij Kishor Singh	
7.	Mr. Manu Kaushik	
8.	Mr. Tarun Pal	
9.	Ms. Shivani Gupta	
10.	Ms. Shiwani Berman	
11.	Mr. Shiv Kumar	

Date 14-09-2019

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2019-20

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	Ravi Gautam
2.	Dr. Rajesh Krishan Bhatt	Rajesh
3.	Dr. Sandeep Srivastava	Sandeep
4.	Ms. Vaishali Garg	Vaishali
5.	Mrs. Nibha Sinha	Nibha
6.	Mr. Brij Kishor Singh	Brij
7.	Mr. Manu Kaushik	Manu
8.	Mr. Tarun Pal	Tarun
9.	Ms. Shivani Gupta	Shivani Gupta
10.	Ms. Shiwani Berman	Shiwani
11.	Mr. Shiv Kumar	Shiv K.

STAGES OF TELEVISION PROGRAM PRODUCTION

The production process refers to the stages (phases) required to complete a media product, from the idea to the final master copy. The process can apply to any type of media production including film, video, television and audio recording. The stages in each medium vary; for example, there is obviously no storyboard in an audio recording. However the same general concepts work for any medium.

The three main stages of production are:

1. **Pre-production:** Planning, scripting & storyboarding, etc.
2. **Production:** The actual shooting/recording.
3. **Post-production:** Everything between production and creating the final master copy.

Pre-Production

Pre-production is a fairly loose term which refers to the tasks undertaken before production begins. Exactly what is included in this stage depends on the medium and situation. For a small video company, pre-production may refer to everything that happens before shooting begins, for example, meeting with the client, research, storyboarding, location planning, etc.

1. Identify the Purpose of the Production

- The most important step is the first one.
- Is the purpose to instruct, inform, entertain, or to generate feelings of pride, or social, religious or political need?
- Possibly the real purpose of the production is to create desire in the audience to take some action.
- And, the primary goal of most broadcasting is simply to hold the interest of an audience so they will be influenced by the commercials.
- Even so, most productions have more than one goal.

2. Identify and Analyze your Target Audience

- Based on such things as age, sex, socioeconomic status, educational level, etc., program content preferences will differ.
- These preferences are also different for different parts of a Nation.

3. Research

- Check out similar productions done in the past. Ask yourself some questions. How will your proposed production differ from the successful and unsuccessful efforts that have been done in the past?
- Why did they work; or, maybe more importantly, why didn't they work? Of course, since production styles change rapidly, you need to take into consideration differences in time, locations, and audiences.

4. Identifying Programme Format

- News and Reports
- Live Reporting
- Documentary
- Drama
- Soap Opera

- Sit Coms
- Quiz Shows and Game Shows
- Interview

5. Scripting

- Script is the building block of any production.
- Writing for electronic media is not same as writing for print.
- One must clearly understand the Video Grammar before he can create a production from a script
- Video scripts are written in broadcast style.
- Video scripts use short, concise, direct sentence.
- Active voice is preferred over inactive voice.
- Nouns & verbs preferred over adjectives, &
- Specific words are preferred over general words.
- Facts must be taut, verbs strong and active; a script should crackle.

6. Budgeting

Production Expenses can be classified as

- **Above-the-line** cost generally relate to performing & producing elements: talent, script, music, office services, etc.
- **Below-the-line** elements refer to 2 broad areas:
 - physical elements (sets, props, make-up, wardrobe, graphics, transportation, production equipment, studio facilities, editing etc.)
 - Technical personnel (the stage manager, engineering personnel, video recording operators, audio operators etc.)

7. Develop a Treatment or a Production Proposal or a Programme Brief

- Even though you may have a clear idea in your head of what you want to get across in a production, unless you can clearly communicate that idea to people who can help you launch your production, that's just where your idea will stay — in your head.
- The first step in this direction is to write down a clear and concise summary of your ideas, in the form of proposal and treatment.
- A proposal presents the film or video in a series of categories whereas technically a treatment is a narrative version of what is or will be on the screen. Although both terms tend to be used interchangeably, they have different functions. The proposal is written first — and that information informs the treatment. Both are written to convince the reader that you can produce a video or film with impact and significance.
- A simple program proposal may be just a couple of pages, or, in the case of a feature-length dramatic production, a treatment can run 60 or more pages.

8. **The Script: The script** is the most important document produced by the production company as it provides the core upon which the whole production process is based. It will be used throughout the whole production being the most important source of reference.

- We usually produce a 'two-column script', the format most often used in video production, one column containing the visual elements and the other column for the audio content and dialogue. This clearly shows how the programme will be developed.
- A script can also be of great importance to you as it provides you with a point of quality control. Occasionally a production company may suggest that a script is not necessary for the production of a corporate video and merely supply you with the narration. This may be an indication that the end product may not live up to your high expectations. The lack of structure resulting from working without a script can add considerably to the production and editing time and therefore can actually cost you more in the long term than paying for the full service in the first place.
- If you have any suggestions for changes to the script you will have opportunity to make them at this stage when they can easily be written into the script. It becomes harder to make changes the further through the production we have progressed.

9. The Storyboard

The storyboard provides a more visual representation of the corporate video. It comprises of a series of sketches showing what the shots will look like that make up the video.

- The storyboard is also a working document which can be referred to when developing the shooting script and even when setting up props and organising talent on location.
- It clearly depicts where talent and props should be and also shows the flow of action. Although it can be very useful to have a storyboard to refer to later in the production process, actually developing the storyboard itself is very time consuming.
- Therefore, the budget available and time allocated for a specific production often dictate whether or not a storyboard will be produced. However, there are instances when we would advise that a storyboard should be developed e.g. if a production is drama-based and a storyboard is necessary to plan camera angles, the number and continuity of shots, and exact positioning of props and actors.

10. Scouting locations

Scouting locations is the key to producing a professional result, enabling us to plan for the Shoot accurately, thus saving time and money. We consider the colour temperature of the lighting, the available space, location of power supplies etc. For outside locations we need to consider factors such as traffic noise, weather implications, to assist in our planning for the Shoot. We may also take stills from different camera angles which can be used in designing the storyboard if required.

11. Acquiring permissions

At this stage we begin the sometimes lengthy process of acquiring permissions necessary for your corporate production. For example, should you want to list companies in your customer-base and use their logos, we would have to get their permission to use their logos, as they are copyright images.

12. Shooting Schedule

The shooting schedule is a list of the shots arranged in the order they will be filmed, with an indication of the timing of the filming. This is produced with reference to the storyboard and the scouting of the locations. You will be provided with a copy as far in advance of the Shoot as possible, in order that any arrangements can be made within your company to ensure everything runs smoothly on the day of the shoot.

Production Process:

Now that you know exactly who, what, where, when, why, and how, you're ready to start producing your piece. In this phase you get out and implement your ideas. Shoot your project, and always have MORE footage than you think you'll need.

- If your friend is operating the camera, direct him/her to get the shot you want. Bounce creative ideas off each other, and ALWAYS do multiple takes from multiple angles. Not only does this help your talent warm up, but your editor will love you for it. Try to follow your schedule. Keep your crew and talent happy. DON'T go over your budget. Take control of the creative aspects.
- Production is the actual taping of the TV show or shoot. Cast and crew are assembled, and the director will orchestrate the taping and work to shoot as quickly as possible. Production may take place in a studio or on location. Location shooting is almost always more work, as production equipment needs to be brought to the location along with the cast and crew.
- Producing also means seeing to it that a worthwhile idea becomes a worthwhile television show. The producer manages a great number of people and coordinates an even greater number of activities and production details. The effect-to-cause model starts with the basic idea, then defines the desired audience effect—the process message. The definition will determine the medium requirements: content elements, production elements, and people. The program proposal normally contains the following minimum information: program or series title, objective, target audience, show treatment, production method, and tentative budget.
- The script is the most important preproduction element. It determines the entire production process. Preproduction coordination involves selecting and contacting the production people, deciding on facilities and production locations, scheduling all production activities, and taking care of permits, clearances, publicity, and promotion. During the production the producer acts as host, watches the production flow, and oversees the general quality of
- the show. Postproduction activities include scheduling postproduction facilities and people, supervising the editing, a final evaluation of the program, handling solicited and unsolicited
- feedback, and record keeping.

Post Production Process:

This is probably the most time-consuming part of the whole video production process, just as in the case of a hit movie. This will be taken into consideration at the time of scheduling the production. Below are some of the main activities undertaken when editing your programme. The order in which they are completed may vary from one production to another.

Assembly of the rushes

Once we have all the footage work will begin on one of our edit suites. Assembling the rushes refers to viewing the footage and deciding on the shots to be used. They are assembled in the order they will be viewed in preparation for the editing to commence.

Animations, graphics and titles

We will have discussed the use of animations, graphics and titles at our meeting at the beginning of the production process, particularly in relation to corporate logos, or possibly products being promoted in your video.

Music and sound-effects

There is a wide range of music to choose from for your corporate video. There are three main categories to choose from:

- commercial recordings of popular or classical music requiring copyright clearance.
- library music where you may suggest the style of music you would like and we can select music fulfilling your requirements from the large selection available.
- music written for your corporate video according to your specifications.

You can be as involved in the choice of your music as you want. If you decide on library music we can send you some samples to choose from or we can choose the most suitable for you.

If you decide to have some music written specifically for your production we can send you samples of music by a number of composers for you to choose the style of music you are interested in. We can then arrange to have your music composed for you.

Once we have the music for your video we will begin to work on this element of the soundtrack, checking levels and monitoring the quality using ppm meters and audio vectorscopes

At Peak Vision TV we have our own recording facilities enabling us to record our own sound effects to add to the sound track on your programme to enhance the images and add to animations where necessary.

A good soundtrack is essential to add life and vitality to images, no matter how excellent the images.

The voice-over

We have a variety of voice-over artists available for our corporate productions. If you want to be involved in choosing the right voice, we will provide samples to choose from. Otherwise, the choice can be left to our discretion and we will find the voice to appeal to your audience and suited to your product and company image. In this case, we will still make sure we have your approval before the recording is arranged.

'Rough cut'

This is a rough version of the corporate video with music, sound effects, animation and voice-over. However, it will not look very different from the end product. At this stage we meet with you providing the opportunity for feedback and any last requests for small changes to be made to your programme. As our editing is done in-house, it is still possible to make such changes without taking too much time.

'Final cut'


Having completed the final edit making any small changes requested by you and putting the finishing touches to the production, the Final Cut will be shown to you for your final approval before beginning work on duplication if required.

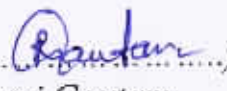
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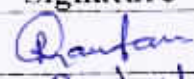
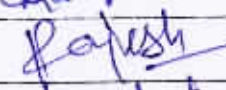
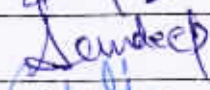
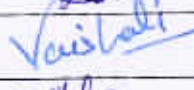
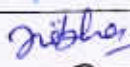
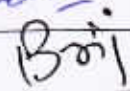
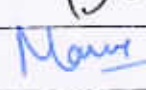
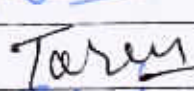
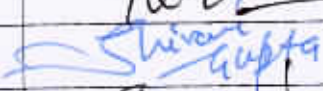
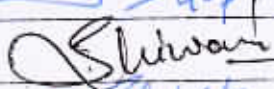
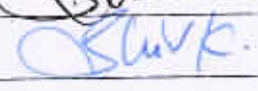
Date 17-09-2019

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Television Interview" topic delivered by Dr. Rajesh Krishan Bhatt, Faculty Department of Journalism & Mass Communication on dated 21-09-2019 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

()
Ms. Shiwani Berman
Convener, Saturday Club
Dept. of JMC

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Dr. Ravi Gautam
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Date 21-09-2019

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10.	Ms. Shiwani Berman	Shiwani
11.	Mr. Shiv Kumar	Shiv Kumar

Television Interview – types of news interview, art of conducting a good interview

There are three ways to gather information for your story—research, observation and interviewing. Of these, interviewing is clearly the most important. It can be done in person, over the phone, and live with the interviewee. It can be extensive or just a few questions. In whatever form, it is the key to the stories. Some important aspects of interviews are:

- Always prepare. Preparation allows you to ask good questions and signals your subject that you are not to be dismissed lightly. Read all that is available. Talk to those who know the subject
- What is the tentative theme for your story and how will this interview fit that theme? When you have answered those questions, prepare a list of questions. The best way to have a spontaneous conversation is to have questions ready. That way you can relax, knowing that you will not miss an important topic.
- Phrase your questions in a neutral way. Mix open-ended questions, such as, "Tell me about your love for antique cars," with closed-ended ones, such as, "How old are you?" The closed-ended ones elicit basic information; the open-ended allow the interviewee to reveal information.
- Try to establish a rapport with the person early on. This meeting will help the person to get comfortable with the camera and this stage may also determine how the rest of the interview will go.
- Look at the subject in the eye and listen carefully to his/her answers. Be sure to smile. A smile helps both you and your subject relax.
- When the source is speaking, nod or make some verbal remark to show you are listening and understand. Sit on the edge of your chair and lean forward.
- Focus on what the source is saying, not on what you will ask next. Your next question will be better if you heard the answer to the last one. Listen critically.
- Don't interrupt, don't ask long questions, don't talk too much, don't challenge too early in the conversation. You're there to hear opinions, not offer them.
- If the subject takes the interview in an unexpected direction, go with her/him. But remember, you are in charge of the interview. Make sure you accomplish your goals and be assertive if necessary. Stop after one hour. Be alert to the fact that the best material sometimes comes when you have reached the end and thanked the subject for their cooperation.
- Ones you have established the location for the interview you need to set up the camera. Varieties of shots should be captured so that while editing there should not be any scarcity of shots. While filming interviews think of the cutaways you might need to cover edits.

The Importance of Interview in TV News

While visuals tell the story in television news, interviews provide the little moments of emphasis that punctuate the story. Without sound bites the television story is barren:

- Interviews provide essential details.
- Help give stories spirit and atmosphere.
- And impart a sense of spontaneity that would otherwise be lost.

- In television news, whatever your job in the field, interviews will be a dominating fact of life.
- Practice good manners and treat subjects with genuine courtesy.
- Be friendly but not overly familiar with your subjects.
- Remember your subjects are neither your friends nor enemies. They are merely your subjects.
- The best interviews carry at least the illusion of spontaneity.
- To help preserve the feeling of spontaneity, try not to share questions with your subject before the interview.
- The best interviews address the moment and the feelings of the moment and grow naturally from the honest interaction between you and the subject.
- Do your homework properly-The more you know about your source, the more confidence you give the person and the more you can concentrate on listening without having to worry about the next question you'll ask. Anyone can ask anyone else questions, but the interviewer can succeed only by asking informed questions that are based on knowing everything possible about the subject.
- Build questions around the five W's
- The strongest interview questions solicit information and most commonly arise from queries that begin with "Five W'S". Who? Why? Where? When? What (and How?)

Different Types of Interviews:

Hard News

The hard news interview is usually short, to the point, and to illustrate a bulletin or a news item. It deals only with important facts, or comment and reaction to those facts.

Informational

- Informational interview is similar to the hard news interview, but need not be restricted to major stories alone.
- Informational interviews can also be used to provide background.

Investigative

- The investigative interview aims to get behind the facts to discover what really caused events and sometimes what could be done to prevent a recurrence.
- This kind of interview can run and run and often forms the basis of a documentary.

Interpretative

There are two types of interpretative interviews. The first is the reaction story-a reaction either for or against what has happened. Reaction is always stronger and more effective when it comes from someone who is personally involved. The second is an explanation of events. Analysis, explanation comes best from an expert eye far enough from the story to remain objective.

Personal

This might be a short interview with someone well known about themselves, or a longer, more inquisitive revealing personality profile.

Emotional

- This type of interview is the most sensitive area of reporting. It is dealing with a subject's inner self, an area into which the media too frequently trespasses uninvited.
- For emotional interviews the rule is to tread carefully when your foot is on somebody's heart, and then only walk where you have been given the right of way.

Telephone or remote

The poor sound quality of telephone lines mean phone interviews should be avoided where it is possible to record the interview or get the interviewee into the studio.

Grabbed

Grabbed interviews are obtained by pushing a camera or microphone under the nose of a subject and firing questions.

Vox Pop

Vox pop is an abbreviation of the Latin vox populi, or 'voice of the people.' It is a method of consultation that records (on film) the responses of people when asked a question (or questions) on a particular topic. Their responses are then presented to the viewer as a reflection of popular opinion. The vox pop is a tool to be used when you are looking for a snapshot of public opinion on a single, straightforward question. It can also be a good tool to use for young people, encouraging participation through using attraction of technology

Shri Ram College, Muzaffarnagar
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Date 24-09-2019

Notice

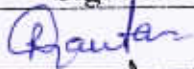
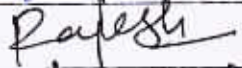
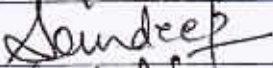

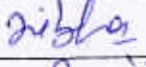


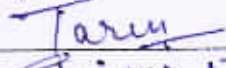
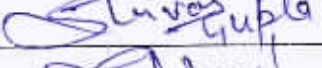
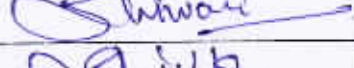

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Television Program Formats" topic delivered by Dr. Sandeep Srivastava, Faculty Department of Journalism & Mass Communication on dated 28-09-2019 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.



Ms. Shiwani Berman
Convener, Saturday Club
Dept. of JMC



Dr. Ravi Gautam
HOD
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Dr. Rajesh Krishan Bhatt	
3.	Dr. Sandeep Srivastava	
4.	Ms. Vaishali Garg	
5.	Mrs. Nibha Sinha	
6.	Mr. Brij Kishor Singh	
7.	Mr. Manu Kaushik	
8.	Mr. Tarun Pal	
9.	Ms. Shivani Gupta	
10.	Ms. Shiwani Berman	
11.	Mr. Shiv Kumar	

Date 28-09-2019

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2019-20

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	R Gautam
2.	Dr. Rajesh Krishan Bhatt	Rajesh
3.	Dr. Sandeep Srivastava	Sandeep
4.	Ms. Vaishali Garg	Vaishali
5.	Mrs. Nibha Sinha	Nibha
6.	Mr. Brij Kishor Singh	Brij
7.	Mr. Manu Kaushik	Manu
8.	Mr. Tarun Pal	Tarun
9.	Ms. Shivani Gupta	Shivani Gupta
10.	Ms. Shiwani Berman	Shiwani
11.	Mr. Shiv Kumar	Shivk.

TELEVISION PROGRAM FORMATS

Man needs variety in his life, whether taking food, getting dressed, making friends or even selecting entertainment. Here in television also we go by the saying 'variety is the spice of life'. Many times while watching television you must have thought that some programmes are a work of the director's imagination while others appear to be real life experiences. This is very true because on one hand we have programmes which are based on imagination and on the other hand, we have programmes that are based on real incidents and events. Thus, we have two broad formats of television programmes which we shall discuss here.

- Fiction Programmes
- Non Fiction Programmes

Fiction programmes: Almost all the fiction programmes that depend on imagination and dramatization are meant for entertaining the audiences. Drama/ soap operas like Humlog, Ghar ek Mandir, Kyunki saas bhi kbahi bahu thi are ongoing, episodic works of fiction.

Non-fiction programmes: Apart from different serials and other entertaining works of fiction, you must have watched programmes on television that provide a lot of information regarding various events that take place in our surroundings and also impart education on contemporary issues. Let us now discuss the various non-fiction programmes available on television.

News based Programme

The Live Show

Many times, stations will do extended or special programming live at a particular location. In many ways, the program will look like a regular newscast, in that there are anchors delivering the news and introducing the taped segments, but going live on location gives the news a somewhat different look and feel. It sends a subtle message to the audience that this is special and not the routine newscast done every day in studio.



Though producing live shows is a difficult task but doing the news from a fair or an important pilgrimage site is an effective public relations tool.

Selecting an appropriate panel is the first duty of the producer in these situations and the most appropriate panelist may not always be the most exiting speaker.

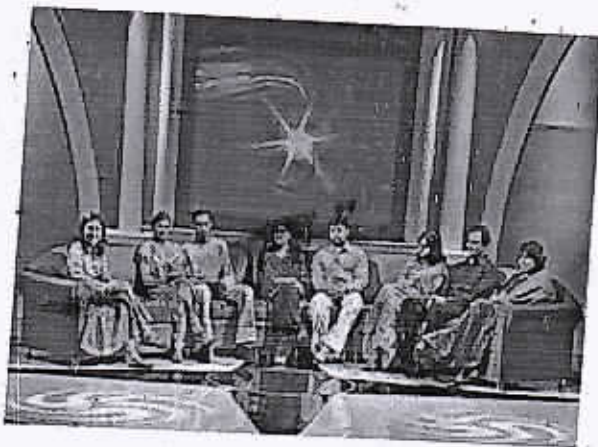
Roundtable or Studio Discussion

It usually involves people sitting around a table discussing a certain topic. Ideally, it is a discussion between a half-dozen prominent people on an important issue. This type of news program has several advantages, including the fact that it's relatively cheap to produce, if there is no audience involved.

The show is also fairly controllable, because it usually takes place in a studio, is taped before airing, and can be edited. But there drawbacks too, Like it or not, entertainment has become a big part of news business, and audiences expect a sophisticated and engaging program. However, the roundtable is merely a discussion, and depending on the topic, that can get excruciatingly dull.

Talk Shows

Talk shows are a good way for a station to gauge the audience feedback on a certain news topic. Though the format is much like the roundtable, in that prominent newsmakers will discuss an important issue, but the emphasis in this show is more on audience input and



interaction. Audience members will have the opportunity to give their opinions or make direct contributions to the show. Given that so much television news is now geared towards interactivity, this format can be very effective way of engaging a news audience. The main difficulty with a talk show is its unpredictability. The producer faces the following difficulties in producing a talk show, First of all assembling a panel of appropriate guests who are exiting speakers too is not an easy task. Then gathering an informed talkative audience is difficult if not impossible all together.

Debate

Most debates follow a very strict format, which usually includes a moderator. The moderator is the most important person in the debate, in that he or she controls the topic for discussion, who is speaking, and how much time the speaker has. The moderator must also keep control of the debate and not let the participants shape the direction of the discussion. One of the keys to producing a successful debate is finding a good moderator. In a sense the moderator is like a producer, controlling such things as the time, content, and flow of the program. If the debate has a good moderator, the program producer actually does very little. The program itself is not scripted, except for a few introductory and closing remarks.



The Phone-Ins

Though this format is much more common in radio, but some TV channels also use this format. A phone-in program emphasizes the interactivity that has become so important in today's media environment and allows the viewers to directly express their opinions. Generally, a moderator will lead discussion on a certain topic and then open the phone-lines for feedback. It's cheap and easy to put together but is extremely unpredictable and hard to control. There's also the danger that these type of shows are more suited to radio and are not enough to keep a television audience interested.

- Phone-ins provide a chance for audience feedback.
- They create the illusion that AUDIO-VIDEO medium is a two-way medium.
- They also verify that the station or channel has an audience and that this audience is capable of understanding and responding to the message which the station transmits.

Documentary

A documentary explores a factual subject in depth. It not only shows, but illuminates. It attempts not merely to inform, but to provoke deeper thought and understanding than a cold presentation of facts would do. A documentary is a creative work. Sometimes this creative responsibility rests with one individual; the producer/director. In that instance, and in the broadest television sense, he is author; the dominant creator of the program. The documentary producer usually undertakes a considerable amount of preliminary research; and in addition is in close contact with his subject through the lengthy stages of filming and editing.

Vox Pops

The term "vox pop" comes from the Latin phrase *vox populi*, meaning "voice of the people". The vox pop is a tool used in many



forms of media to provide a snapshot of public opinion. Random subjects are asked to give their views on a particular topic and their responses are presented to the viewer/reader as a reflection of popular opinion. For video and television vox pops, the interviewer approaches people "in the street" and asks them simple questions about the topic. These people will be new to interviews and will often be nervous, flustered, giggly, etc. It's therefore important to make them feel comfortable and relaxed.

When asking people to participate fast is best - don't give them time to worry about how they look or what their friends will think. Use a short, sharp standard question such as "Would you mind answering a couple of quick questions about genetically modified food for TV3 news tonight. As always, ask open-ended questions and avoid leading questions. At the same time, you must be specific enough to obtain brief answers.

Camera shots are usually framed as an MCU or close up. It's important to think about the guest's looking direction, and get an equal number of left-facing and right-facing subjects. These can then be alternated in post-production. Some producers go so far as to get all answers with a particular opinion facing one way, and answers with an opposing opinion facing the other way. Whether or not you think this is effective is up to you — you may feel that it is too contrived.

Promo

Promo refers to a promotional presentation, such as a television spot, radio announcement, or personal appearance. Promo is an abbreviated term for promotion. It is a short audio program which promotes ideas or information on one subject. Its purpose is to persuade the listener to take specific action, or to adopt a new attitude. The promo is the audio equivalent of a poster. It conveys one message. The promo should be attractive, simple and brief with limited verbal information. Like a poster ideally the promo can serve as a stimulating introduction to the audience.

There is a process of deciding the content for promo. Firstly, research and brain storming is done. Secondly, an approach is selected. These can be identified, keeping in view the following points:

- a) Promo should encourage the listener/viewer to act on your message.
- b) Style of persuasion should be as per the needs of the target audience and as per the expectancy of the response.
- c) 'Hand Sell' approach is a direct one.
- d) 'Soft Sell' is subtle & indirect.
- e) Try to persuade rather than budge.

Music and Entertainment

Drama and Comedy: Entertainment productions of a fictional nature, including dramatisations of real events. They must be comprised primarily of (i.e. more than 50%) dramatic performances. Category 7 includes the following subcategories:

- a) On-going dramatic series
- b) On-going comedy series (sitcoms);
- c) Specials, mini-series, and made-for-TV feature films;
- d) Theatrical feature films aired on television;
- e) Animated television programs and films (excludes computer graphic productions without story lines);
- f) Programs of comedy sketches, improvisations, unscripted works, stand-up comedy; and

g) Other drama, including, but not limited to, readings, narratives, improvisations, tapes/films of live theatre not developed specifically for television, experimental shorts, video clips, continuous action animation (e.g. puppet shows).

Music and dance: Programs comprised primarily (i.e. more than 50%) of live or pre-recorded performances of music and/or dance, including opera, operetta, ballet, and musicals. The performance portion excludes videoclips, voice-overs or musical performances used as background.

Music video clips: Short film or videotape productions or concert excerpts (clips) not produced primarily for the particular program in which they are presented, which normally contain one musical selection with visual material.

Music video programs: Programs consisting primarily (i.e. more than 50%) of music videos and in some cases including a host and other programming elements.

Variety: Programs containing primarily (i.e. more than 50%) performances of mixed character (e.g. not exclusively music or comedy performances) consisting of a number of individual acts such as singing, dancing, acrobatic exhibitions, comedy sketches, monologues, magic, etc.

Game shows: Programs featuring games of skill and chance as well as quizzes.

General entertainment and human interest: Programs primarily about the world of entertainment and its people. These programs include celebrity profiles that may use promotional footage, talk or interview shows, award shows, galas and tributes. They also include entertainment-oriented magazine shows; fund-raising shows which include entertainers (i.e. telethons); human interest programs consisting of live or live-to-tape footage without significant portions devoted to in-depth analysis or interpretation; and coverage of community events such as carnivals, festivals, parades and fashion shows.

Reality television: Programs that present unscripted dramatic or humorous situations, document actual events and typically feature ordinary people instead of professional actors. This type of programming involves passively following individuals as they go about their daily personal and professional activities. Though unscripted, this programming may be directed and may resemble a soap opera – hence the popular references to “docusoaps” and “docudramas.”

Though this type of programming may be factual, it lacks or has very minimal amounts of in-depth critical analysis of a specific subject or point of view that is the key defining element of Long-form documentary programming.

Public service announcements: Messages of less than 5 minutes duration intended to educate the audience about issues of public concern, encourage public support and awareness of a worthy cause, or promote the work of a non-profit group or organization dedicated to enhancing the quality of life in local communities or in society or the world at large. These include community billboards. These messages are not intended to sell or promote goods or commercial services. No payment is exchanged between broadcasters and producers for the broadcast of these messages.

When public service announcements are logged, the start and end times must be entered, the program class must be “PSA” and two components of the key figure must be recorded.

Infomercials, promotional and corporate videos: Programming exceeding 12 minutes in length that combines information, and/or entertainment with the sale or promotion of goods or services into a virtually indistinguishable whole. This category includes videos and films of any length produced by individuals, groups and businesses for public relations, recruitment,

Filler programming: Programming, in no case longer than 30 minutes in duration, the purpose of which is to fill in the time between the presentation of the major programs broadcast by the licensed pay services and those

specialty services authorized to distribute filler programming, and includes material that promotes the programs or services provided by the licensee.

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)

Date 09-10-2019

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "The Broadcasting Bill" topic delivered by Ms. Vaishali Garg, Faculty Department of Journalism & Mass Communication on dated 12-10-2019 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(.....*Shiwani*.....)

Ms. Shiwani Berman
Convener, Saturday Club
Dept. of JMC

(.....*Ravi*.....)

Dr. Ravi Gautam
HOD
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<i>Ravi</i>
2.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
3.	Dr. Sandeep Srivastava	<i>Sandeep</i>
4.	Ms. Vaishali Garg	<i>Vaishali</i>
5.	Mrs. Nibha Sinha	<i>Nibha</i>
6.	Mr. Brij Kishor Singh	<i>Brij</i>
7.	Mr. Manu Kaushik	<i>Manu</i>
8.	Mr. Tarun Pal	<i>Tarun</i>
9.	Ms. Shivani Gupta	<i>Shivani Gupta</i>
10.	Ms. Shiwani Berman	<i>Shiwani</i>
11.	Mr. Shiv Kumar	<i>Shiv K.</i>

Date 12-10-2019

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2019-20

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	Rautam
2.	Dr. Rajesh Krishan Bhatt	Rajesh
3.	Dr. Sandeep Srivastava	Sandeep
4.	Ms. Vaishali Garg	Vaishali
5.	Mrs. Nibha Sinha	Nibha
6.	Mr. Brij Kishor Singh	Brij
7.	Mr. Manu Kaushik	Manu
8.	Mr. Tarun Pal	Tarun
9.	Ms. Shivani Gupta	Shivani Gupta
10.	Ms. Shiwani Berman	Shiwani
11.	Mr. Shiv Kumar	Shiv K.

The Broadcasting Bill (1997):

In mid-May 1997, the Broadcasting Bill was introduced in Parliament. A Parliamentary Committee headed by Mr. Sharad Pawar of the Congress (I) was constituted to have a second look at some of the controversial clauses such as cross-media ownership. Licensing procedures, extent of foreign equity to be permitted, and unlinking services for private satellite channels.

The Bill makes it mandatory for all channels whether Indian or foreign to transmit their programmes from Indian Territory. Licenses for satellite channels will be granted only to Indian companies, and they would be allowed up to 49% foreign equity. No foreign equity for terrestrial channels would be allowed.

The Bill bans cross-media ownership (newspaper publishing houses can have no more than 20% equity in television or cable companies), and foreign ownership. Besides, no advertising agencies, religious bodies, political parties or publicly funded bodies will be granted a license to own a TV Company. Direct-to-borne (OTH) services would be licensed only to two companies after a bidding process.

The Cable Television Networks (Regulation) Act would stand repealed once the Bill came into effect. The Broadcasting Bill was introduced in direct response to the Supreme Court of India's direction to the Central Government in February 1995 'to take immediate steps to establish an independent autonomous public authority representative of all sections and interests in the society to control and regulate the use of the airwaves'. The Supreme Court was opposed to the privatization of broadcasting, observing that 'private broadcasting, even if allowed, should not be left to market forces, in the interests of ensuring that a wide variety of voices enjoy access to it. The court saw 'a potential danger flowing from the concentration of the rights to broadcast/telecast in the hands of (either) a central agency or of a few private broadcasters'.

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)

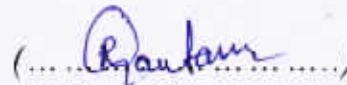
Date 22-10-2019

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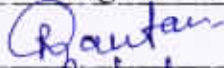
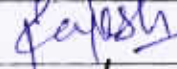
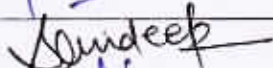
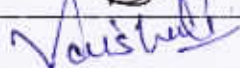


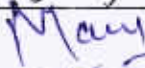
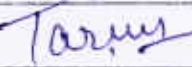
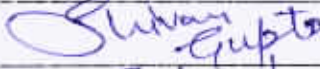
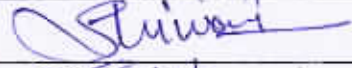
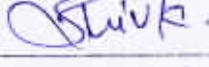
All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "The Prasar Bharti Bill" topic delivered by Mrs. Nibha Sinha, Faculty Department of Journalism & Mass Communication on dated 26-10-2019 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

()

Ms. Shiwani Berman
Convener, Saturday Club
Dept. of JMC

()

Dr. Ravi Gautam
HOD
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Dr. Rajesh Krishan Bhatt	
3.	Dr. Sandeep Srivastava	
4.	Ms. Vaishali Garg	
5.	Mrs. Nibha Sinha	
6.	Mr. Brij Kishor Singh	
7.	Mr. Manu Kaushik	
8.	Mr. Tarun Pal	
9.	Ms. Shivani Gupta	
10.	Ms. Shiwani Berman	
11.	Mr. Shiv Kumar	

Date 26-10-2019

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2019-20

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	Rautam
2.	Dr. Rajesh Krishan Bhatt	Rajesh
3.	Dr. Sandeep Srivastava	Sandeep
4.	Ms. Vaishali Garg	Vaishali
5.	Mrs. Nibha Sinha	Nibha
6.	Mr. Brij Kishor Singh	Brij
7.	Mr. Manu Kaushik	Manu
8.	Mr. Tarun Pal	Tarun
9.	Ms. Shivani Gupta	Shivani Gupta
10.	Ms. Shiwani Berman	Shiwani
11.	Mr. Shiv Kumar	Shivk

The Prasar Bhaarati Bill (1989):

The Prasar Bharati Bill (1989) is based largely on the Varghese Report (1978) and the Prasar Bharati Bill (1979) that was introduced by the Janata Dal government in Parliament in May 1979. There are some basic differences too. While the Prasar Bharati Bill favours the creation of Broadcasting Corporation through an Act of Parliament, the Varghese Report clearly wanted broadcasting autonomy to be a part of the Indian Constitution. This would be necessary to ensure that no future government would tamper with the freedom and independence of the corporation. Further, a Trust in the service of the public was what the Varghese Report envisaged; the present Bill propose a 'Corporation' which does not have statutory dignity and power. The objectives that the present Bill sets out for the corporation are taken almost faithfully from the Varghese Committee's objectives for the National Broadcast Trust. Yet it does not go as far as the Varghese Report which wants the Ministry of Information and Broadcasting to discard its responsibility for broadcasting altogether. The bill manages to sneak in a representative of the Ministry as a part-time Governor. This is not the 'Full autonomy' the Varghese Committee had in mind.

The Varghese Committee warned against 'copying blindly' the structure and organisation of western broadcasting institutions. The structure envisaged by the new Bill is patterned closely on that of the British Broadcasting Corporation; even the nomenclature is similar. Moreover, the Varghese Report underscored the need for a decentralised structure with powers delegated at regional and local levels; the present Bill says little about devolution of the powers of the Central Governing and Executive Boards. The Bill does not also go into the question of 'franchise stations' for educational institutions or of independent radio and television producing agencies. On the matter of the selection of the Chairman of the Board of Governors too, the Bill departs from the Varghese recommendations,

Instead of the nominating panel consisting of the Chief Justice of India, the Lok Pal and the Chairman of the UPSC, the present Bill would rather include the Rajya Sabha Chairman, the Press Council Council chairman and a nominee of the President. Similarly, it deviates radically on the composition of the Broadcasting Council/Complaints Council. Indeed, the current Bill is far closer in content, form and spirit to the Prasar Bharati Bill (1979) than to the Varghese Report's, recommendations.

B. G. Varghese, Umashankar Joshi and other Committee members reacted strongly to the 1979 Bill. Both felt that the then Government had been 'distrustful' of the people and that the extent of autonomy provided in the Bill had been considerably diluted; there was no provision, they remarked, for any decentralisation of the functioning of the proposed broadcasting corporation. These objections can be raised against the 1989 Bill too. The Bill became an Act in 1990 with approval by all political parties in the Lok Sabha and Rajya Sabha.

Prasar Bharati Act (1990):

The first step the ruling Congress government took in response to the 'invasion' by cross-border satellite television was to set up the Vradan Committee (1991) to re-examine the Prasar Bharati Act (1990). The Vradan Committee suggested that Doordarshan should devote 'at least 20% of total broadcasting time on each channel to socially relevant programmes'. Further, no more than ten percent in terms of time of the programmes broadcast should be imported'. It also recommended that 'while dealing with any matter of controversy, the programmes shall present all points of view in a fair and impartial manner'.


The United Front Government went a step further. It sought to draw up a comprehensive National Media Policy which would take so account questions such as decentralisation of television, regulation cross-media ownership, participation by foreign media houses, role of advertising and unlinking from Indian Territory. The Ram Vilas Paswan Committee was set up for this purpose in 1995. It submitted a 104-page working paper with 46 recommendations on public and private electronic media, newspapers, news agencies, and film. The Committee had hammered out consensus on National Media Policy. Some of the recommendations were incorporated in the Broadcasting Bill introduced in parliament in May 1997. The Nitish Sengupta Committee (1996) was constituted in 1996 to have another look at the Prasar Bharati Act and to suggest amendment it submitted its report in August of the same year.


Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)

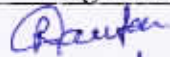
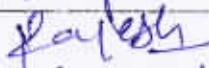
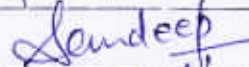
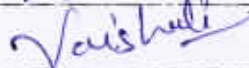
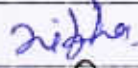
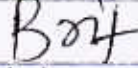
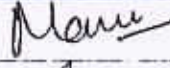
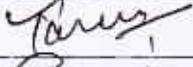
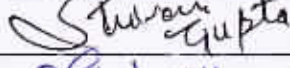
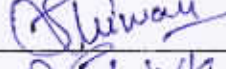

Date 05-11-2019

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "The Press Council of India" topic delivered by Mr. Brij Kishor Singh , Faculty Department of Journalism & Mass Communication on dated 09-11-2019 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.


Ms. Shiwani Berman
Convener, Saturday Club
Dept. of JMC


(.....)
Dr. Ravi Gautam
HOD
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Dr. Rajesh Krishan Bhatt	
3.	Dr. Sandeep Srivastava	
4.	Ms. Vaishali Garg	
5.	Mrs. Nibha Sinha	
6.	Mr. Brij Kishor Singh	
7.	Mr. Manu Kaushik	
8.	Mr. Tarun Pal	
9.	Ms. Shivani Gupta	
10.	Ms. Shiwani Berman	
11.	Mr. Shiv Kumar	

Date 09-11-2019

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2019-20

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	Ravi Gautam
2.	Dr. Rajesh Krishan Bhatt	Rajesh
3.	Dr. Sandeep Srivastava	Sandeep
4.	Ms. Vaishali Garg	Vaishali
5.	Mrs. Nibha Sinha	Nibha
6.	Mr. Brij Kishor Singh	Brij
7.	Mr. Manu Kaushik	Manu
8.	Mr. Tarun Pal	Tarun
9.	Ms. Shivani Gupta	Shivani Gupta
10.	Ms. Shiwani Berman	Shiwani
11.	Mr. Shiv Kumar	Shivk

The Press Council of India

The Press Council of India was first constituted on 4th July, 1966 as an autonomous, statutory, quasi-judicial body, with Shri Justice J R Mudholkar, then a Judge of the Supreme Court, as Chairman. The Press Council Act, 1965, listed the following functions of the Council in furtherance of its objects :

- to help newspapers to maintain their independence;
- to build up a code of conduct for newspapers and journalists in accordance with high professional standards;
- to ensure on the part of newspapers and journalists the maintenance of high standards of public taste and foster a due sense of both the rights and responsibilities of citizenship;
- to encourage the growth of a sense of responsibility and public service among all those engaged in the profession of journalism;
- to keep under review any development likely to restrict the supply and dissemination of news of public interest and importance;
- to keep under review such cases of assistance received by any newspaper or news agency in India from foreign sources, as are referred to it by the Central Government.

Provided that nothing in this clause shall preclude the Central Government from dealing with any case of assistance received by a newspaper or news agency in India from foreign sources in any other manner it thinks fit;

- to promote the establishment of such common service for the supply and dissemination of news to newspapers as may, from time to time, appear to it to be desirable;
- to provide facilities for the proper education and training of persons in the profession of journalism;
- to promote a proper functional relationship among all classes of persons engaged in the production or publication of newspapers;

- to study developments which may tend towards monopoly or concentration of ownership of newspapers, including a study of the ownership or financial structure of newspapers, and if necessary, to suggest remedies therefor;
- to promote technical or other research;
- to do such other acts as may be incidental or conducive to the discharge of the above functions.

The Act of 1965 provided that the Council shall consist of a Chairman and 25 other members. Of the 25 members, 3 were to represent the two houses of Parliament, 13 were to be from amongst the working journalists, of which not less than 6 were to be editors who did not own or carry on the business of management of newspapers and the rest were to be the persons having special knowledge or practical experience in respect of education and science, law, literature and culture. By an amendment of the Act in 1970, the membership of the Council was raised by one to provide a seat for persons managing the news agencies.

The Chairman under the Act on 1965, was to be nominated by the Chief Justice of India. Of the three Members of Parliament, two representing Lok Sabha were to be nominated by the Speaker of the Lok Sabha and one representing Rajya Sabha, was to be nominated by the Chairman of the Rajya Sabha. The remaining 22 members were to be selected by a three-man Selection Committee comprising the Chief Justice of India, Chairman of the Press Council and a nominee of the President of India. The Chairman and the members were to hold office for a period of three years provided that no member could hold office for a period exceeding six years in the aggregate.

When in the early years of the Council's existence a grievance was aired about the selection of a category of members, Parliament embarked on a search for a meticulous formula which would ensure uncompromising impartiality and fairness in the selection of Chairman and other members. This led to the amendment of the 1965 Act entrusting this work to a Committee comprising the incumbent of the three highest offices which are considered as an embodiment of these attributes, namely, Chairman of Rajya Sabha, Speaker of Lok Sabha and Chief Justice of India. But, the pursuit for still less subjective scheme continued. Even a statistical formula was evolved for equitable

presentation of the various representative organisations of the profession.

As has been referred to earlier, composition of the nominating committee was changed by an amendment of the said Act in 1970, according to which the Chairman and the members from the press were to be nominated by a Nominating Committee consisting of the Chairman of the Rajya Sabha, the Chief Justice of India and the Speaker of the Lok Sabha.

The amending Act of 1970 introduced several other provisions in the Act. The manner of selection of persons of special knowledge or practical experience was specified. It provided that of the three persons to be nominated from among such people, one each shall be nominated by the University Grants Commission, the Bar Council of India and the Sahitya Academy. It also provided for raising the membership of the Council to give one seat to the persons managing the news agencies. Out of the six seats for proprietors and managers of newspapers, two each were earmarked for big, medium and small newspapers. No working journalist who owned or carried on the business of management of newspapers could now be nominated in the category of working journalists. Also, it was specified that not more than one person interested in any newspaper or group of newspapers under the same control, could be nominated from the categories of editors, other working journalists, proprietors and managers.

The Nominating Committee was empowered to review any nomination on a representation made to it by any notified association or by any person aggrieved by it or otherwise. The amended Act also barred renomination of a retiring member for more than one term. Where any association failed to submit a panel of names when invited to do so, the Nominating Committee could ask for panels from other associations or persons of the category concerned or nominate members after consultation with such other such individuals or interests concerned as it thought fit.

Under the original Act, the Chairman was nominated by the Chief Justice of India. But, after this amendment, nomination of the Chairman was also left to the Nominating Committee.

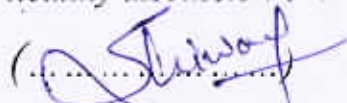
The Council set up under the Act of 1965 functioned till December 1975. During the Internal Emergency, the Act was repealed and the Council abolished w.e.f. 1/1/1976.

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)

Date 19-11-2019

Notice

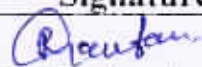

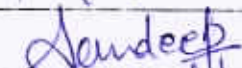
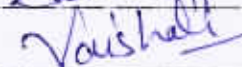
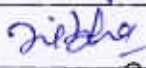
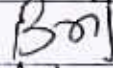
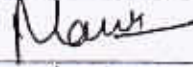
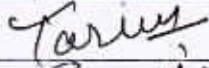
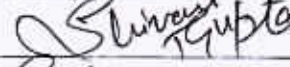
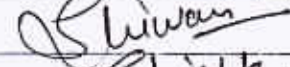
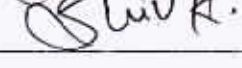
All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "The Television Production" topic delivered by Mr. Manu Kaushik, Faculty, Department of Journalism & Mass Communication on dated 23-11-2019 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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Ms. Shiwani Berman
Convener, Saturday Club
Dept. of JMC

()

Dr. Ravi Gautam
HOD
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Dr. Rajesh Krishan Bhatt	
3.	Dr. Sandeep Srivastava	
4.	Ms. Vaishali Garg	
5.	Mrs. Nibha Sinha	
6.	Mr. Brij Kishor Singh	
7.	Mr. Manu Kaushik	
8.	Mr. Tarun Pal	
9.	Ms. Shivani Gupta	
10.	Ms. Shiwani Berman	
11.	Mr. Shiv Kumar	

Date 23-11-2019

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2019-20

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	Ravi Gautam
2.	Dr. Rajesh Krishan Bhatt	Rajesh
3.	Dr. Sandeep Srivastava	Sandeep
4.	Ms. Vaishali Garg	Vaishali
5.	Mrs. Nibha Sinha	Nibha
6.	Mr. Brij Kishor Singh	Brij
7.	Mr. Manu Kaushik	Manu
8.	Mr. Tarun Pal	Tarun
9.	Ms. Shivani Gupta	Shivani Gupta
10.	Ms. Shiwani Berman	Shiwani
11.	Mr. Shiv Kumar	Shiv K.

The Television Production Personal /News

Researchers: This is the starting job in the editorial department. Nowadays not many organizations have News Researchers as they expect the Reporter to do his own research.

Reporters: This is the most popular role in the editorial department. The Reporter covers stories on location. He does the interviews and is the on location director. Once back he scripts the story and gets it edited.

Desk: The people on the desk have a varied set of roles. One is to keep themselves abreast about what is happening all over the world the other is to check scripts of Reporters for grammatical and factual errors. Also they ensure that no important story is left out.

News Coordinator: Another crucial area in a newsroom is that of the News Coordinator. He not only keeps himself abreast of what is happening all over the country but is also in touch with all his correspondents and stringers on the field.

Editors: There are mainly two kinds of Editors; input and Output editors. The input ones decide what news items or stories are to be followed whereas the output ones decide which stories are to be carried in the bulletin.

News Producers: These people help the output editor in executing his decisions. Sometimes the output editor and producer is the same person. The main role of the editorial producer is to command the bulletin's run-order.

Anchors: Also called presenters or hosts. These are people who come in front of the camera and introduce a news item. Earlier these people were called News Readers but this nomenclature has

Director / Producer: The production unit is headed by the Director. He decides the look and feel of the programme and eventually executes what has been finalized on paper by the News Producer. In some channel this person is called the producer of the show. He also has the task of controlling the Production Control Room (or PCR) when the news is being compiled.

Graphics: The graphics department makes all the graphics and fires them at the right time under the guidance of the director.

Lighting Directors: They light the studio based on the Director's instructions.

Assistant Producers: These people assist the director in his work. The work could range from compiling the story sent by a stringer, news agency or keep stories ready for telecast or run the Autocue machine. Autocue machines are computers with a see through screen at one side. The camera can see through and focus on the anchor whereas the anchor can see a computer screen and read the news.

Production Assistants: Junior assistant producers are called Production Assistants.

Technical Personal:

Cameramen: They operate the camera both on location and in studios.

Sound Recordists: They record and control sound levels on location and in studios.

Video Editors: These people edit the footage available as per a script.

Lightmen: They are junior level staff who actually light up a place.

Vision Mixers: They are online editors who cut from one camera to another or from a camera to a Video Recorder based on the Director's instructions. They work with a series of monitors which are available with him on location.

CCU Operators: Camera Control Unit Operators match the various cameras in a studio. Unmatched cameras will make a programme look unprofessional with different cameras showing different colour and light balance.

Maintenance Engineers: They maintain all the equipment

MCR / VSAT operators: Master Control Room or MCR sends the completed programme signals to the earth station from which they are sent to the satellite. They also control the signals coming from other studios and OB Vans (Outside Broadcast Vans)

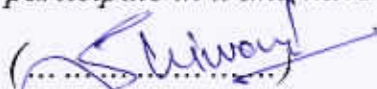
Computer Engineers: Nowadays the entire operations in a newsroom are automated hence computer engineers are a part and parcel of any news team.


Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)

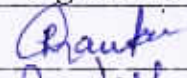
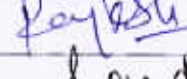

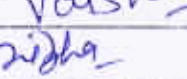
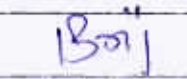
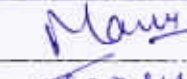


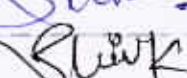

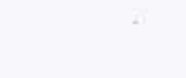
Date 03-12-2019

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Women used as a medium to attract Consumers" topic delivered by Mr. Tarun Pal. Faculty Department of Journalism & Mass Communication on dated 07-12-2019 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

()
Ms. Shiwani Berman
Convener, Saturday Club
Dept. of JMC

()
Dr. Ravi Gautam
HOD
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Dr. Rajesh Krishan Bhatt	
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7.	Mr. Manu Kaushik	
8.	Mr. Tarun Pal	
9.	Ms. Shivani Gupta	
10.	Ms. Shiwani Berman	
11.	Mr. Shiv Kumar	

Date 07-12-2019

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2019-20

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	Ravi Gautam
2.	Dr. Rajesh Krishan Bhatt	Rajesh
3.	Dr. Sandeep Srivastava	Sandeep
4.	Ms. Vaishali Garg	Vaishali
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6.	Mr. Brij Kishor Singh	Brij
7.	Mr. Manu Kaushik	Manu
8.	Mr. Tarun Pal	Tarun
9.	Ms. Shivani Gupta	Shivani Gupta
10.	Ms. Shiwani Berman	Shiwani
11.	Mr. Shiv Kumar	Shiv K.

Women used as a medium to attract consumers.

Women have always been used as an attractive item in media. Taking a look at all the advertisements around us, 99 % of them include women. We see women in bike ads and shaving cream ads!!! Its just amazing that how media is using the female sex to promote their products; be it a men's product advertisement, daily use product or any children advertisement, one thing is common in every ad: WOMEN.

The exploitation of women in the media has become so common, particularly in advertising that most people fail to get outraged or even notice it anymore. While carrying out a research in my first year of bachelors on the topic: *Westernization in Pakistan*, 90 % of the people agreed to the statement that women are being used as sex objects in advertisements.

Today women are being glamorized a lot. Looking at Bollywood and Hollywood movies women are being portrayed as the eye candy for the viewers. They are being depicted in roles which no longer exist in real life. An example is that young teenagers today have a great exposure to media and they learn and try to copy from it. So the slim and trim figures of actresses, models and other celebrities send message to those naïve minds to be like them. And these young teenagers in order to gain social appreciation, risk their health for the sake of slim bodies.

Aside from the above facts media today also shows that women are no longer the dependent ones. Women today are equal to men and they have the capabilities to stand and walk side by side with males in every field, be it household decisions, professional field or personal life, women's role is equal to men!

Media no doubt is exploiting women's god given beauty but it has also played a major role in giving equal rights to women. And because of this exposure given to females, women now can step forward and if not eradicate then at least reduce the torture of males, which is very common in the primitive societies of the world.

Concluding media portrays women as equal to men, but female sex is also being USED by the media.

51%

Geo News is one of the most viewed and popular news channels of Pakistan and that is why I chose a program from this channel. As it says on its website, its policy is that 'It will highlight the issues of concern and the cultural richness of its people through information, discussion and entertainment. GEO will propagate transparency of responsibility that will ensure its position as the most credible and meaningful source of information, through quality programming based on issues.'

For this assignment I chose a show called 51% that is aired on Geo News. It is hosted by Nida Sameer and is basically a magazine show based on women. It is aired on weekly basis and is based on news and issues revolving around women. What I like about this show is that it not only shows the negative issues and problems that women of Pakistan face, but it also concentrates on positive aspects and on celebrating womanhood. It is a mix of both hard and soft news and is executed in a way that is entertaining as well as encouraging and not just depressing as we would expect shows revolving around women to be. The show consists of 'stories that have universal appeal with subjects as diverse and sensitive as religion, society,

sex, education and arts, all from women's perspectives.

Geo News and TV has been known for airing shows that focus on women and their issues, there was a very popular show known as 'Geo Hina k saath with Hina Bayat'. This is because a large number of audiences are women and there a lot of issues on women that need to be highlighted through the media. Geo portrays women through '51%' as a progressive part of our society and as having the potential to become successful. In the special 6th September episode, we are shown how women of Pakistan have progressed and are now actively participating in different departments of the Pakistan Air Force. One episode was on the typical day in the life of a Pakistani woman during Ramadan, although the topic being simple, it was interesting and highlighted the importance of women in our daily lives. Another episode is on the interview of Reshman – the singer who has made her mark internationally. The interview is well-conducted and explores how Reshman, despite being a woman and a part of the music industry since the 60's has been successful and represented Pakistan all over the world. It is an inspiring show celebrating the women of Pakistan as well as showing some of the serious problems faced by them which hinders their growth. It motivates people to overcome these issues so we can progress as a society.

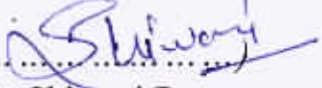
51% does not have a tone of exaggeration or sensationlization and is well-researched. Overall, the show is a well put together and has an underlying sense of encouragement for women, men and caters to all ages. It generates positive response from its audiences and is balanced and unbiased.

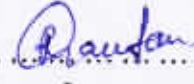
Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)

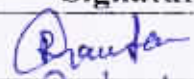
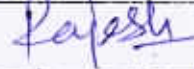
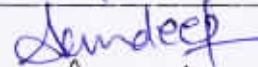
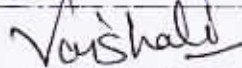
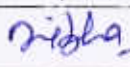
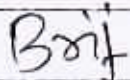
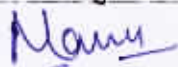
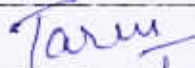
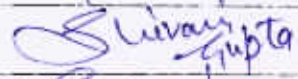
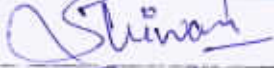
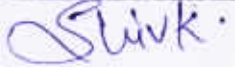
Date 17-12-2019

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "TV News Packaging" topic delivered by Ms. Shivani Gupta, Faculty Department of Journalism & Mass Communication on dated 21-12-2019 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

()
Ms. Shivani Berman
Convener, Saturday Club
Dept. of JMC

()
Dr. Ravi Gautam
HOD
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Dr. Rajesh Krishan Bhatt	
3.	Dr. Sandeep Srivastava	
4.	Ms. Vaishali Garg	
5.	Mrs. Nibha Sinha	
6.	Mr. Brij Kishor Singh	
7.	Mr. Manu Kaushik	
8.	Mr. Tarun Pal	
9.	Ms. Shivani Gupta	
10.	Ms. Shivani Berman	
11.	Mr. Shiv Kumar	

Date 21-12-2019

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2019-20

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	Ravi
2.	Dr. Rajesh Krishan Bhatt	Rajesh
3.	Dr. Sandeep Srivastava	Sandeep
4.	Ms. Vaishali Garg	Vaishali
5.	Mrs. Nibha Sinha	Nibha
6.	Mr. Brij Kishor Singh	Brij
7.	Mr. Manu Kaushik	Manu
8.	Mr. Tarun Pal	Tarun
9.	Ms. Shivani Gupta	Shivani Gupta
10.	Ms. Shiwani Berman	Shiwani
11.	Mr. Shiv Kumar	Shivk.

TV News Packaging

A news package is usually the longest type of storytelling found on television newscasts. They are also found in long-form news programming, such as the Aaj tak News program 30 Minutes.

A package is a self-contained taped news report. Usually, the news anchor will read an introduction live, then the pre-recorded story will be shown. A common part of a news package is the appearance of a reporter talking into the camera. This is called a "standup" because the reporter is often seen standing in front of the camera on the scene of the story.

News packages usually run for 1:15 to 2:00 in length. In the case of magazine-style news programming, packages can be 20 minutes or longer. This type of news presentation is best for complicated stories or ones that have multiple interviews. These are the packages where you introduce the audience to an issue and explore multiple elements of the story through interviewing different people.

It's also important not to study too much into an item, perhaps just three points. And try to avoid noddies (shots where you, the interviewer, nod and which are edited in later) and walking shots for TV, they are overused and boring.

Try to think of original shots and sounds that will capture the attention of the audience.

- 1- **Clarity:** Before you start, have a clear idea of how long your finished item is likely to be and roughly how much footage of your interviewees you are likely to use.
- 2- **Format:** Map out a structure for the piece and try to work out a likely order for the interview clips and which points they will address.
- 3- **Main points:** Try to limit yourself to three main points for one item.
- 4- **Use of interviewees:** Make sure each of these three points is addressed by a different interviewee.
- 5- **Review:** Listen or watch the interview in full from start to finish at least once in order to refamiliarise yourself with the material, taking note of the time on the recording of each potential interview clip, the words that begin the clip and the words that end it.
- 6- **Coherence:** When you have repeated the process for all the interviews in your piece, return to the structure you have mapped out and see if it is still coherent or if the order of interviewees needs to change.
- 7- **Strength:** Try to put the strongest interview near the start of the piece.
- 8- **Selection:** When you are selecting interview clips, choose ones which give opinion over ones which relay only information; information which is not controversial can easily be summarized by you in your linking commentary.
- 9- **Pace:** Try to leave a pause at the start and end of each clip. Life isn't breathless; neither should a radio or television package be.
- 10- **Clichés:** In television avoid using noddies and walking shots to illustrate your material. They are the mind-numbingly boring to look at and do not make best use of the medium.
- 11- **Editing:** Avoid cutting excessively from the answer (ie taking one part of three seconds from the start of an answer, three seconds from the middle and five from the end). This sounds and looks unnatural, misrepresents the interviewee, and is excessively difficult to process for television interviews.
- 12- **Context:** Never take an answer from one question and use it in response to another. This is gross misrepresentation.
- 13- **Commentary:** When you are writing commentary to link the clips together, try to avoid using the same words at the end of your text as the interviewee says in the beginning of the clip ie. ; John Smith said he was delighted.. [John Smith] "I am delighted ..."

- 14- **Summaries:** In TV and radio journalism, your package may often be mentioned in a news bulletin before its broadcast slot, in the form of a clip. When writing the introduction for that clip, avoid summarizing everything that is going to appear in the clip.
- 15- **Positioning:** In television reports, try to stick to the convention of alternate interviewees being on opposite sides of the screen. (First interviewee looking left to right, second right to left, third left to right etc.)
- 16- **Voices:** Try to avoid running two clips back to back without a commentary in between. Where this is unavoidable, for example in the case of vox pops, in radio try to alternate between male and female voices. The reason for this is to avoid confusion.
- 17- **Titles:** Always make sure that you have the correct title for your interviewee and the correct spelling of their name. This is particularly important for TV captions. If they have a particularly long job title, agree a shortened version before you return from the interview.
- 18- **Ending:** Try to avoid ending a report on a clip of one of the interviewees. In TV this looks untidy. In radio, it complicates life for the studio presenter. It also gives one side or another of an argument the last word.
- 19- **Answers:** If you are editing an interview as a stand-alone item, try to put as much of the non-controversial information in the intro or lead-in to the item and always remember to make sure the intro ends with a question and the piece begins with an answer to that question.
- 20- **Options:** For stand-alone interviews, always give an option of an early ending, with a shorter duration and the right outwords. This will help the production team in case more urgent news breaks or they need to cut back your item.

Checklist for TV News Story Packaging

Unfortunately, good news is harder for the news media to tell/sell than bad news. Consequently, you will have a better chance of having your story/event/whatever being covered if you present the news media with the information they need - in a way that helps them justify covering your story. So it boils down to this, does your story have sufficiently broad appeal to a wide audience? If not, it probably won't get any air time.

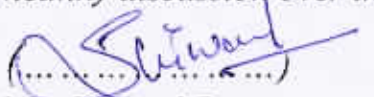
- 1- Give a brief description of the event, and where and when it will be held.
- 2- Make a list of all the possible angles for the story. Keep in mind that it must appeal to a wide audience.
- 3- Make a list of all the "teasers" that could be used to hook the interest of the audience.
- 4- Make a list of resource people that can be interviewed for the story. Of course, you do want to discuss it with them in advance.
- 5- Include phone numbers for these resource people and when they are available for interviews.
- 6- Train your resource people to speak in "sound bites." A news story cannot possibly get into all of the detail of the story. But with preparation, the interesting aspects need to be summarized in sound bites rather than long winded narrative.
- 7- Video pictures are important. If you have video tape of a previous year it will help - or you should find a way to "paint a picture" that they can show.


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(Department of Journalism & Mass Communication)

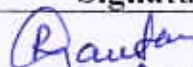

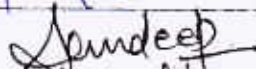
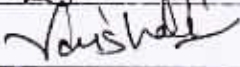

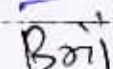
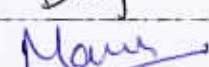
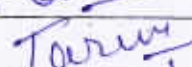
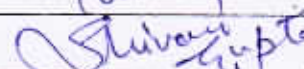
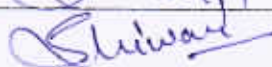
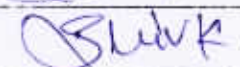
Date 23-12-2019

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Writing & Reporting for TV" topic delivered by Mr. Shiv Kumar. Faculty Department of Journalism & Mass Communication on dated 28-12-2019 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.


Ms. Shiwani Berman
Convener, Saturday Club
Dept. of JMC

(..... )
Dr. Ravi Gautam
HOD
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Dr. Rajesh Krishan Bhati	
3.	Dr. Sandeep Srivastava	
4.	Ms. Vaishali Garg	
5.	Mrs. Nibha Sinha	
6.	Mr. Brij Kishor Singh	
7.	Mr. Manu Kaushik	
8.	Mr. Tarun Pal	
9.	Ms. Shivani Gupta	
10.	Ms. Shiwani Berman	
11.	Mr. Shiv Kumar	

Date 28-12-2019

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2019-20

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	Ravi Gautam
2.	Dr. Rajesh Krishan Bhatt	Rajesh
3.	Dr. Sandeep Srivastava	Sandeep
4.	Ms. Vaishali Garg	Vaishali
5.	Mrs. Nibha Sinha	Nibha
6.	Mr. Brij Kishor Singh	Brij
7.	Mr. Manu Kaushik	Manu
8.	Mr. Tarun Pal	Tarun
9.	Ms. Shivani Gupta	Shivani Gupta
10.	Ms. Shiwani Berman	Shiwani
11.	Mr. Shiv Kumar	Shiv K.

Writing and Reporting for TV:

Finding the story and developing the sources

Reporters get news stories from various sources. The following are the main sources:

a) **Listening:** A reporter can get good stories by listening to others. While travelling in a bus, the reporter overhears the conversation between two passengers. "Did you go to the town today? There was a terrible accident.

A school bus overturned. Twenty children were taken to hospital." By listening to this, the reporter gets a clue to a story. He now has to find out more details of the accident. Which school bus was involved? How many children were injured? Were there any causality? In which hospital were they been admitted? The reporter goes to the accident site to collect all this information. The reporter's job does not end there. He has to inform the photographer about the accident. The next day's newspaper should also carry some good photographs about the accident.

b) **Covering Events:** "India-Pakistan cricket Test in Mumbai", "Kumbhmela in Alahabad", "International Film Festival in Goa", these are all events. Reporters cover these events for their publications, channels or new bulletins. The coverage depends upon the importance and

Magnitude of the event. A small panchayat level meeting will be covered locally, whereas a state level function will get wider coverage. If it is a national event, it will receive nationwide attention.

c) **Press conferences:** Another major source of news is the press conference. Leaders of political parties hold press conferences regularly. Ministers also hold press conferences to announce various programmes and policies of the government. Business houses arrange press conferences to launch their new products. Organisations and Associations also held press briefings.

d) **Reports and statements:** These are another major sources of news items. Various commissions and committees submit their reports to the Government which are a goldmine as far as news reporters are concerned. Statements or press releases by leaders and businessmen also make news.

e) **Parliament and Assemblies:-** Parliament and state assemblies when in session generate lot of news. Questions in both the houses of parliament, proceedings, calling attentions, zero-hour mentions, debates and various acts passed by the parliament also make news. The general budget and railway budget are presented in parliament. State budgets are presented in state assemblies.

f) **Police sources:** The police are in charge of law and order. So the police always maintain a close vigil about various activities of citizens. Reporters get details about crime, accidents etc. from police sources.

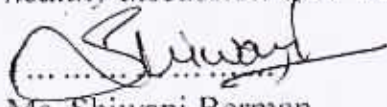
g) **Interviews:** Interviewing people connected with an event or incident is a very common practice used by reporters to get details. Television reporters take the opinion of people which are called reactions. Occasionally, reporters of newspapers and channels conduct long interviews with important people. News can also originate from government and non-government sources, courts, airports, railway stations, educational institutions, hospitals etc.


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(Department of Journalism & Mass Communication)

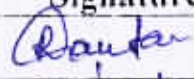
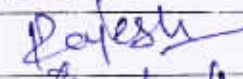
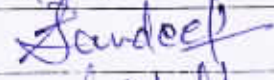

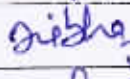
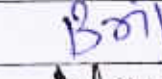
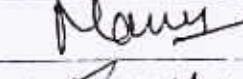
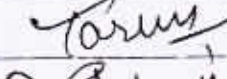
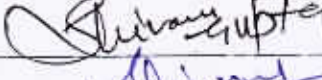

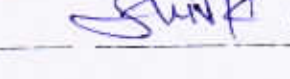
Date 07-01-2020

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Writing for News" topic delivered by Ms. Shiwani Berman, Faculty Department of Journalism & Mass Communication on dated 11-01-2020 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.


Ms. Shiwani Berman
Convener, Saturday Club
Dept. of JMC

()
Dr. Ravi Gautam
HOD
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Dr. Rajesh Krishan Bhatt	
3.	Dr. Sandeep Srivastava	
4.	Ms. Vaishali Garg	
5.	Mrs. Nibha Sinha	
6.	Mr. Brij Kishor Singh	
7.	Mr. Manu Kaushik	
8.	Mr. Tarun Pal	
9.	Ms. Shivani Gupta	
10.	Ms. Shiwani Berman	
11.	Mr. Shiv Kumar	

Date 11-01-2020

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2019-20

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	Ravi Gautam
2.	Dr. Rajesh Krishan Bhatt	Rajesh
3.	Dr. Sandeep Srivastava	Sandeep
4.	Ms. Vaishali Garg	Vaishali
5.	Mrs. Nibha Sinha	Nibha
6.	Mr. Brij Kishor Singh	Brij
7.	Mr. Manu Kaushik	Manu
8.	Mr. Tarun Pal	Tarun
9.	Ms. Shivani Gupta	Shivani Gupta
10.	Ms. Shiwani Berman	Shiwani
11.	Mr. Shiv Kumar	Shivk.

Writing for News

A news package is an innovative way to convey news to a broad audience. It is a visual form of news that has a story, characters, entertainment value, and facts. Reporters spend certain amounts of their time researching stories, interviewing characters, and eventually writing the scripts for these packages.

Writing a script should be the final step in creating an entire news package. News packages need to have a beginning, middle, and an end, as well as characters. Be thinking of the direction you want it to go as you shoot video and conduct interviews. Once you have enough audio and video for your story, you are ready to begin:

Basic Format of a TV Script:

Split Page: A TV script is divided into two vertical sections and is known as the split page. All technical instructions and identifications of the video and graphics fall in the left portion of the split page, and the script to be read by the anchor or report appears in the right column, along with sound bite out-cues and times.

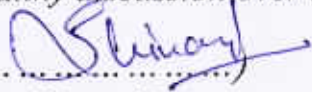
- Separate the script into two columns. On the left side, write video. On the right side, audio. Because you are writing for a visual medium, it is vital to separate out what the audience will see and what they will hear.
- Choose sound bytes that are emotional, provide an interesting opinion, or help your story along. As you choose these sound bytes, mark the time on the tape next to the sound byte you write out so the editor can find it easily.
- Write voice-overs that you, the reporter, will say to push the story along. The voice-overs should not stick out, but rather sound natural with the story.
- Weave sound bytes and voice-overs together to create a cohesive audio section to your story.
- Find places to put natural sound, which is strongly connected with video.
- Write down video you have that complement the audio. You will have a large selection from shooting B-Roll in the field. Mark times next to the video so the editor can find it easily.
- Read over your script and make sure it sounds natural, follows the guidelines of a story, and is easy to read so the editor will have an easier time editing it later.
- Once the script is completed you are ready to go into the sound booth and record your voice-overs


Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)

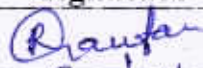

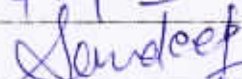
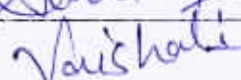

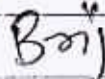
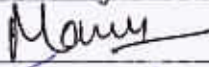

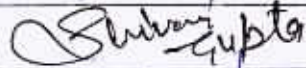
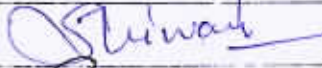
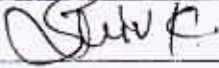
Date 21-01-2020

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Writing for Radio" topic delivered by Dr. Rajesh Krishan Bhatt, Faculty Department of Journalism & Mass Communication on dated 25-01-2020 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

()
Ms. Shiwani Berman
Convener, Saturday Club
Dept. of JMC

()
Dr. Ravi Gautam
HOD
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Dr. Rajesh Krishan Bhatt	
3.	Dr. Sandeep Sriyastava	
4.	Ms. Vaishali Garg	
5.	Mrs. Nibha Sinha	
6.	Mr. Brij Kishor Singh	
7.	Mr. Manu Kaushik	
8.	Mr. Tarun Pal	
9.	Ms. Shivani Gupta	
10.	Ms. Shiwani Berman	
11.	Mr. Shiv Kumar	

Date 25-01-2020

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2019-20

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	Ravi Gautam
2.	Dr. Rajesh Krishan Bhatt	Rajesh
3.	Dr. Sandeep Srivastava	Sandeep
4.	Ms. Vaishali Garg	Vaishali
5.	Mrs. Nibha Sinha	Nibha
6.	Mr. Brij Kishor Singh	Brij
7.	Mr. Manu Kaushik	Manu
8.	Mr. Tarun Pal	Tarun
9.	Ms. Shivani Gupta	Shivani Gupta
10.	Ms. Shiwani Berman	Shiwani
11.	Mr. Shiv Kumar	Shivk.

WRITING FOR RADIO

Writing for Ear

Writing for the ear is something that takes a lot of work and time. Make sure that you create a writing piece that creates a visual image for the listener. Also, one must consider the fact that your audience will probably only hear the piece once and in a short time frame. Remember that what you write is all that the audience gets. So you must create a picture for your audience so that they can visualise it. Also, any information you give them must be enough so that they can quickly and accurately understand it.

So, when we write for the ear (for oral presentation), the following tips should be kept in mind:

- 1. Use shorter sentences with a basic structure.**
Avoid compound or complex sentences. Remember the structure of SVO: Subject-Verb-Object.
- 2. Use present tense more than using past tense.**
This is especially true if you're writing for broadcast news instead of print news.
- 3. Use a simple, basic vocabulary.**
Readers usually do not look at the unfamiliar words. With complicated and difficult words, listeners will simply get lost.
- 4. Use "you" and "I" forms of verbs.**
Casual writing for the eye also uses these constructions, but business and academic writers sometimes strive for a more objective sound by using third person constructions (he, she, it, they, or the stuffier "one").
- 5. Avoid parenthetical statements**
Parenthetical statements are difficult for ear to handle. People can't hear the parentheses as easily as they can hear periods, or even commas. Break parentheses into separate sentences or leave them out altogether.
- 6. Paraphrase more, quote less**
A speaker has trouble indicating a direct quote without pecking the air with the first two fingers of each hand. Radio broadcasters don't even have that option. Attribution is also harder. When you use a direct quote, give the attribution at the beginning of the sentence - it is a variation from the AP Stylebook? For example, instead of writing your quote, followed by "John Smith, Article Title, 2004", write, "As John Smith noted in his 2004 article... (title)," and then follow it with your quote.
- 7. Round off and "verbalize" statistics**
Rather than saying, "This year's city budget will run \$286,726,090," say that, "This year's city budget calls for nearly three hundred million dollars."
- 8. Spell out numbers**
Speakers really should look at your copy before they deliver it, but many don't. Spelling out numbers helps to avoid stumbling, and also helps to make sure that the number gets reported accurately.
- 9. Use simple language**
Don't say "e.g."; say "for example", and make it a separate sentence instead of a parenthetical statement.
- 10. Polish both the introduction and the conclusion**

You have already learnt how to write in journalistic inverted-pyramid style, now break the habit for the ear. Listeners remember the first and the last thing they hear more than anything in the middle. Beginner speech writers tend to work hard on the main message and focus on introduction and conclusion.

Before knowing how to write for radio, let's first know the basic elements of writing for a radio program. They are:

- Know your Audience
- Reach of a radio station
- Audience share
- Duration of listening
- Impression or Impact
- Frequency

Know your Audience

When we talk to someone face-to-face, we know to whom we are talking to. We automatically adjust our speech to be sure of what we are communicating. Many writers don't make adjustments when they write for different audiences, usually because they don't take time to think about who will be reading. To be sure about communicating clearly in writing, we need to adjust our message- how we say and what information we include- by recognizing that, different readers can best understand different messages.

Audience Definition

As a writer, you should anticipate the needs or expectations of your audience in order to convey information or argue for a particular claim. Your audience can be your instructor, classmates, the president of an organization, the staff of a management company, or any other number of possibilities. Therefore, you need to know your audience before you start writing.

Types of Audience

Audience come in all shapes and sizes. It can be a group of similar people or combination of different groups of people. You'll need to determine who they are in order to analyze your audience. This guide divides audience into two categories: academic and non-academic.

Analyzing an Audience

Analyzing your audience is essential. You need to investigate exactly what you are going to write. For example, you might investigate who are the people reading different journal articles or trade magazines in your field of study. Check out some of those magazines or journals and browse through several issues. In addition, you might interview people who will be your listeners.

Remember: Analyze your audience before you start writing, so you'll know what format, style, vocabulary, or level of information is expected.

You can determine the characteristics about your target audience through a demographic profile, or by investigating information or assumptions about your particular audience.

Writing for an Audience

Once you know your audience, you are ready to begin writing. Knowing your audience enables you to select or reject details for that specific audience. In addition, different audience expect different types or formats for text. Readers of Environmental Impact Statements don't want to read rhyming poetry extolling the virtues of nature. Mothers getting letters from children don't want to read a laboratory report about the events of the past month. Knowing the knowledge level of your audience will help you determine how to write, how much information to include, how long to make your text, how subjective or objective you should be, and how formal or informal your text should be.

Reach

The reach of a radio station, also known as **cumulative audience** is the number of different people who listen to a station in a time period longer than the basic unit. If the basic unit is a quarter-hour, then the reach for a quarter-hour is the same as the average. As the time period grows, the reach grows too, but more and more slowly.

Like average audience, reach can be expressed either in estimate of thousands of listeners, or as a percentage of the population. It tends to be expressed as thousands for shorter time periods, and as percentages for longer periods - e.g. "FM Gold106.4 reaches 11,500 people from 7 to 10pm on Saturday night" or "39% of the total population in this area are reached by FM99 at least once a week."

Share

Audience share is a different kind of measure altogether. Both the average audience and reach are counts of people. Audience share, though always expressed as a percentage, is not a percentage of people, but of person-hours. It's easy to forget this, but try not to! Take the statement "FM99 has a 40% share of the radio audience in this area." That means: out of every 100 hours that people in the area spend listening to radio, FM99 has 40 of those hours. That does not mean it has a reach of 40%. The reach could be a lot more or (more likely) a lot less, depending on the number of stations in the area, and how long people spend listening to each station.

Duration of listening

Duration is sometimes known as the **average time spent on listening**. Consider a time zone audience, which might average 30% of the population. This can be expressed in another way, which is mathematically identical: if 30% of people are listening, on an average, then it follows that the average person listens for 30% of the time. So if it was a 3-hour time zone, the average duration is 30% of 3 hours, which is 90% of an hour, or 54 minutes.

Impressions

Impressions, also known as **impacts**, is a measure used by advertisers. It's the sum of the audiences at specified times - e.g. when ads are broadcast. If a station has an audience of 2,000 in 500 in the next, and the same ad is broadcast once in each quarter hour, that will be 4,500 impressions; the number of times the ad was heard, regardless of the number of people who heard it. If the ad is broadcast twice in each quarter-hour instead of once, the number of impressions will be 9,000. If the total cost of advertising is divided by the total number of impressions, you can calculate the **cost per thousand impressions**. This is a measure that advertisers find useful when working out which stations to advertise with.

Frequency

Frequency is another measure used mainly in advertising. It's an answer to the question "how often did listeners hear the ad?" If (continuing the previous example) an ad is broadcast twice in each of two quarter-hours, the frequency will range between 0 (because some people would not have heard it at all) and 4 (among those who listened to the station for both quarter-hours). Actually, there are two measures of frequency: the **average frequency** and the **frequency distribution**. Frequency is normally based on the whole population - because that's who the advertiser is trying to attract. If we know that the reach for the two quarter-hours was 3,000, and that there were 9,000 impressions (as above) the average frequency must be 3.

A full frequency distribution would show how many people heard the ad 4 times, 3 times, twice, once, and not at all. These figures cannot be calculated from the data I've supplied - you'd need to go back to the raw data. A common goal for advertisers is to achieve what they call a **3-plus reach** - that is, the number of people who hear a message at least three times. The reasoning is that people don't fully understand a message till they've heard it 3 times - which is one consequence of defining radio listening as being within earshot of an audible radio. If you use a tighter definition, you'd find that one hearing was often enough to be effective. The 3-plus rule of thumb is only a starting point. It is not well supported by research data.

Writing for Radio

Writing a radio script is critical for proper execution of a radio performance. The script must include various cues for dialogue, music, and sound effects and be able to quickly and clearly communicate the writer's objectives to the cast and crew. Here are a few points to remember on how to write a radio script.

- Formulate a story idea. Outline your characters, plot, setting, conflict and resolution.
- Write a narrative of the story. Put the "meat" of the story on the bones of your outline. Always keep the limitations of radio in mind. You are writing for listeners, not viewers.
- Divide the narrative into scenes, with good descriptions of setting, character, and sound effects.
- Write the dialogues based on your narrative. Let your characters and sound effects give the listener a clear picture of the action in their mind.
- Put the story into radio script format. This includes:
 - a. Write heading
 - b. Write scene's heading
 - c. Include script cues
 - d. Insert music cues
 - e. Include the dialogue cues
 - f. Insert the sound effect cues
 - g. Compose your production notes
- Edit your radio script after letting it sit for a few hours or days. A fresh set of eyes will help you catch any mistakes in grammar or plot. Consider having a third-party scrutinize the script for you.

Radio writing formats

A. Defined by the form they take

The voicer: The foundation stone of radio writing is the voicer. It should not be longer than 1 minute 30 seconds. The voicer describes an event or a situation. Its construction is guided by strict rules.

The package: This is a voicer, illustrated by an interview clip or by some sound recorded at an event.

The news headlines: This is the "shop window" of the radio news programme. It is a resumé of the main news, with more detail to come in the news programme. The news headlines should command attention, but be without being "pushy".

The intro: These are the introductory words that allow a subject to be developed, in a voicer, a package or an interview. (Make sure they are not superfluous.)

The outro: These are the words that can be used at the end of a package or a voicer. In general they provide additional information about the subject that has just been discussed.

Briefs or shorts: These are a succession of news items, cut down to between 15 and 20 seconds in length. This requires significant effort: tight news writing is by no means easy.

B. Defined by their content

The On-The-Spot Report: This is a radio-photo. Pure facts, as witnessed by the reporter in the field. The facts, nothing but the facts!

The Spotlight: To highlight a particular aspect of a running story. (Example, Major airline disasters in the past decade.)

The Profile: This is a radio-picture of a person. It can be done with broad brush-strokes or in great detail. Be careful not to fall into the trap of merely singing someone's praises or turning it into eulogy.

The Radio Slot: This is the radio equivalent of a newspaper column, always personalised and done in a particular style. It focuses on a particular area of news, for example economics or science. The Radio Slot should be regular – daily or weekly.

What It Says In the Papers: What It Says In The Papers, or the Press Review, gives an account of the work of our colleagues in the written press. It is a particularly difficult task. Doing the press review calls for very speedy reading, writing, and great attention to news in all its forms. It is one of the very rare radio formats that can go beyond five minutes.

The Editorial: Quite different to the Radio Slot, which represents the view only of its author, the Editorial is a commentary which reflects the position of the radio station on a particular news topic.

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)

Date 28-01-2020

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Writing for Television" topic delivered by Mr. Brij Kishor Singh, Faculty Department of Journalism & Mass Communication on dated 01-02-2020 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(..... Shiwani Berman)

Ms. Shiwani Berman
Convener, Saturday Club
Dept. of JMC

(..... Ravi Gautam)

Dr. Ravi Gautam
HOD
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	Ravi Gautam
2.	Dr. Rajesh Krishan Bhat	Rajesh
3.	Dr. Sandeep Srivastava	Sandeep
4.	Ms. Vaishali Garg	Vaishali
5.	Mrs. Nibha Sinha	Nibha
6.	Mr. Brij Kishor Singh	Brij
7.	Mr. Manu Kaushik	Manu
8.	Mr. Tarun Pal	Tarun
9.	Ms. Shivani Gupta	Shivani Gupta
10.	Ms. Shiwani Berman	Shiwani
11.	Mr. Shiv Kumar	Shiv k.

Date 01-02-2020

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2019-20

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	Ravi Gautam
2.	Dr. Rajesh Krishan Bhatt	Rajesh
3.	Dr. Sandeep Srivastava	Sandeep
4.	Ms. Vaishali Garg	Vaishali
5.	Mrs. Nibha Sinha	Nibha
6.	Mr. Brij Kishor Singh	Brij
7.	Mr. Manu Kaushik	Manu
8.	Mr. Tarun Pal	Tarun
9.	Ms. Shivani Gupta	Shivani Gupta
10.	Ms. Shiwani Berman	Shiwani
11.	Mr. Shiv Kumar	Shiv K.

WRITING FOR TELEVISION

Writing for Television

The language of TV must be simple and direct. The news writer may have to edit and rewrite many stories so as to remove any type of confusion. The essential component of TV is that its visual component is very important. Equally important is the careful blend of both audio and video components, so as to leave harmonious impact on the viewers.

Before Scripting for TV programmes, it is essential to research the subject, visit various locations and sites and have a feel of general environment and the atmosphere. Stories written for TV are written in conversational style, clearly and simply so that viewers can easily understand the story.

The first rule of broadcast news is that the story must be clear at once. Unlike the reader the viewers have no second chance to go over the material. The sentences used are short then the sentences which are written in newspapers. Broadcast writers use the present tense in their lead. Broadcast news is supposed to give the viewers a sense of immediacy or events being covered as they happen.

One needs to keep in mind the following points while scripting:

Practice is the key

The only way to learn television scripting is to write, write and write. The more you practice, the easier it gets.

What is your focus?

This is a question you must ask before you start writing. If you do not have an answer, do not write! Once you are focused, work alongside it. You will have a sharp edge to your writing.

Simplicity is magical

The simpler you are, the more effective will be your script. There is tremendous power in simplicity.

Write to visuals

Look at your visuals before you write your final script. The visuals will allow your script to flow.

Do not waste words

Avoid writing what you can see. For example, "This is a farm where laborers are working." Viewers can see that. Use that opportunity to give out other information.

Accuracy is imperative

Never include a single fact that cannot be understood. Your credibility depends on it. Your name and accuracy should go together in the viewer's mind.

Short Sentences are Best

In television, short sentences are best. The voice over artist will love you. It's easier to write. It will be easily understood.

Write in the present tense

Use the present tense. It gives a feeling of immediacy. News is all about NOW.

The way you write will determine whether the viewer will watch

Invest time in writing the first voice over. It will determine whether your story will be watched or not.

Read aloud

The best way to test your script is to read it out aloud. Better still; get someone to read your script. Then, you easily get to HEAR the subtle mistakes of words, and sentences.

Personalize your script

The viewer feels you are talking to him or her as you use words like you and we. Ask questions. It gets the viewer thinking for the answers.

Time your Script

Chalk the timings of each picture sequence and make sure the commentary fits. You may have to edit or write another line. Time every script to see that news bulletins and schedules for programmers do not go awry.

Writing for Fiction

If you do not like to watch television, then you cannot write for TV. Being a scriptwriter, it is required to watch a lot of television. Here are some tips on what to watch and what to look for when you're watching:


- Don't just limit yourself to one genre or format. Watch a wide variety of shows. Watch at least 30 minute shows and 60 minute shows.
- Take notes on your reactions at first. Write down what you liked and disliked as a viewer. When you got bored, when you laughed, when you lost interest and start flipping through a magazine?
- And then, once you've got a feel for what works for you as a viewer, try to write a couple of scripts.
- Read the script, and then watch the episodes with the script at your side.
- Do your research. If your programme requires special knowledge, start studying. For example, if you really want to write about police procedures, it's a good idea to have a passing acquaintance with police regulations.
- Figure out how your idea stands out from the crowd. How is it different from the shows already in the market? You need to be able to express this in a sentence or two at the most, which is called a logline.
- Your logline needs to differentiate you from all the other shows in the market. It should be brief, to the point, and should stress what's special about your show.


Shri Ram College, Muzaffarnagar
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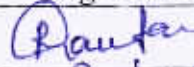
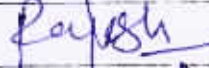

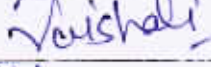


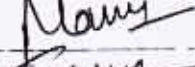
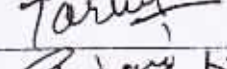
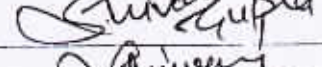
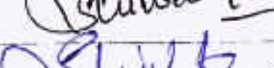

Date 11-02-2020

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Writing for the Mass Media" topic delivered by Mr. Manu Kaushik, Faculty, Department of Journalism & Mass Communication on dated 15-02-2020 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

()
Ms. Shiwani Berman
Convener, Saturday Club
Dept. of JMC

()
Dr. Ravi Gautam
HOD
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Dr. Rajesh Krishan Bhatt	
3.	Dr. Sandeep Srivastava	
4.	Ms. Vaishali Garg	
5.	Mrs. Nibha Sinha	
6.	Mr. Brij Kishor Singh	
7.	Mr. Manu Kaushik	
8.	Mr. Tarun Pal	
9.	Ms. Shivani Gupta	
10.	Ms. Shiwani Berman	
11.	Mr. Shiv Kumar	

Date 15-02-2020

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2019-20

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	Ravi Gautam
2.	Dr. Rajesh Krishan Bhatt	Rajesh
3.	Dr. Sandeep Srivastava	Sandeep
4.	Ms. Vaishali Garg	Vaishali
5.	Mrs. Nibha Sinha	Nibha
6.	Mr. Brij Kishor Singh	Brij
7.	Mr. Manu Kaushik	Manu
8.	Mr. Tarun Pal	Tarun
9.	Ms. Shivani Gupta	Shivani Gupta
10.	Ms. Shiwani Berman	Shiwani
11.	Mr. Shiv Kumar	Shivk.

Writing for the Mass Media

Writing for the Mass Media was written to help you become a better writer. It also introduces you to some of the major forms of media writing and some of the conventions and customs of writing in a professional environment.

The following are some of the principles of clear, effective writing that are elaborated throughout the book.

All media writing exhibits the following four characteristics: **accuracy, clarity, precision and efficiency.**

Use **short words** rather than long ones.

Prefer **familiar words** over unfamiliar ones.

Be **precise**. Be sure that each word conveys its precise meaning. Use your dictionary and thesaurus.

Use **strong verbs**, and prefer active over passive voice.

Watch the use of qualifying words and phrases. Check your adjectives, adverbs and prepositional phrases. Are they needed? If not, strike them out. Be especially alert for long strings of prepositional phrases. Prefer the use of nouns and verbs to adjectives and adverbs.

Use **short sentences**. Try not to average more than 20 words a sentence.

Vary sentence length. Balance long sentences with short ones. Monotony in sentence length puts the reader to sleep.

Be straightforward. Rambling sentences, filled with qualifying clauses, cause the reader to lose the train of thought. You should take the most direct route between subject, verb and object.

Avoid wordiness, jargon, pompous phrases and generalities.

Use **restraint.** Sound facts speak for themselves. An understatement is often more effective than flamboyant words and phrases.

Revise. Read and reread what you have written. Then revise and rewrite until you have achieved clarity and a pleasing style.

Use transitions. Weave the copy into a coherent whole by using transitional words, phrases and paragraphs to bridge any gaps that would jar the reader. Avoid abrupt shifts from one topic to another in a story.

Read your story aloud. This will help you hear how the story will sound to the reader and make it easier to catch lapses in grammar or phrasing.


Before turning your story in and after you've completed all of your revisions, **read your masterpiece one final time** for grammar and style only. Often grammar and style errors that may have crept into your copy in the heat of composition will be corrected on this final read-through.

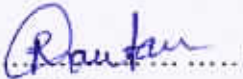
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(Department of Journalism & Mass Communication)

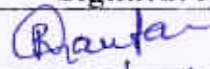
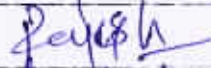

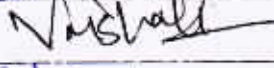
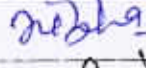
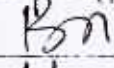
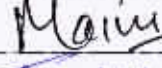
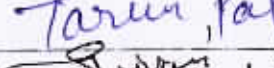
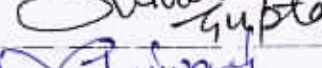
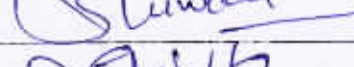
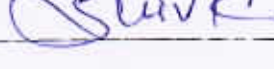
Date 10-03-2020

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Culture of India" topic delivered by Mrs. Nibha Sinha, Faculty Department of Journalism & Mass Communication on dated 14-03-2020 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.


Convener, Saturday Tea Club
Dept. of JMC

(.....)
HOD
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Dr. Rajesh Krishan Bhatt	
3.	Dr. Sandeep Srivastava	
4.	Ms. Vaishali Garg	
5.	Mrs. Nibha Sinha	
6.	Mr. Brij Kishor Singh	
7.	Mr. Manu Kaushik	
8.	Mr. Tarun Pal	
9.	Ms. Shivani Gupta	
10.	Ms. Shiwani Berman	
11.	Mr. Shiv Kumar	

Date 14-03-2020

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2019-20

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	Rautam
2.	Dr. Rajesh Krishan Bhatt	Rajesh
3.	Dr. Sandeep Srivastava	Sandeep
4.	Ms. Vaishali Garg	Vaishali
5.	Mrs. Nibha Sinha	Nibha
6.	Mr. Brij Kishor Singh	Brij
7.	Mr. Manu Kaushik	Manu
8.	Mr. Tarun Pal	Tarun
9.	Ms. Shivani Gupta	Shivani Gupta
10.	Ms. Shiwani Berman	Shiwani
11.	Mr. Shiv Kumar	Shivk.

Indian Culture

Indian culture is the heritage of social norms, ethical values, traditional customs, belief systems, political systems, artifacts and technologies that originated in or are associated with the Indian subcontinent. The term also applies beyond India to countries and cultures whose histories are strongly connected to India by immigration, colonization, or influence, particularly in South Asia and Southeast Asia.

India's languages, religions, dance, music, architecture, food and customs differ from place to place within the country.

Indian culture, often labelled as a combination of several cultures, has been influenced by a history that is several millennia old, beginning with the Indus Valley Civilization. Many elements of Indian culture, such as Indian religions, mathematics, philosophy, cuisine, languages, dance, music and movies have had a profound impact across the Indosphere, Greater India and the world.

Religious culture

are all based on the concepts of dharma and karma. Ahimsa, the philosophy of nonviolence, is an important aspect of native Indian faiths whose most well known proponent was Mahatma Gandhi, who used civil disobedience to unite India during the Indian independence movement – this philosophy further inspired Martin Luther King Jr. during the American civil rights movement. Foreign-origin religion, including Abrahamic religions, such as Judaism, Christianity and Islam, are also present in India, as well as Zoroastrianism and Bahá'í Faith both escaping persecution by Islam have also found shelter in India over the centuries.

India has 28 states and 8 union territories with different culture and it is the second most populated country in the world. The Indian culture, often labeled as an amalgamation of several various cultures, spans across the Indian subcontinent and has been influenced and shaped by a history that is several thousand years old. Throughout the history of India, Indian culture has been heavily influenced by Dharmic religions. They have been credited with shaping much of Indian philosophy, literature, architecture, art and music. Greater India was the historical extent of Indian culture beyond the Indian subcontinent. This particularly concerns the spread of Hinduism, Buddhism, architecture, administration and writing system from India to other parts of Asia through the Silk Road by the travelers and maritime traders during the early centuries of the Common Era. To the west, Greater India overlaps with Greater Persia in the Hindu Kush and Pamir Mountains. Over the centuries, there has been a significant fusion of cultures between Buddhists, Hindus, Muslims, Jains, Sikhs and various tribal populations in India.

India is the birthplace of Hinduism, Buddhism, Jainism, Sikhism, and other religions. They are collectively known as Indian religions. Indian religions are a major form of world religions along with Abrahamic ones. Today, Hinduism and Buddhism are the world's third and fourth-largest religions respectively, with over 2 billion followers altogether, and possibly as many as 2.5 or 2.6 billion followers. Followers of Indian religions – Hindus, Sikhs, Jains and Buddhists make up around 80–82% population of India.

India is one of the most religiously and ethnically diverse nations in the world, with some of the most deeply religious societies and cultures. Religion plays a central and definitive role in the life of many of its people. Although India is a secular Hindu-majority country, it has a large Muslim population.

Except for Jammu and Kashmir, Punjab, Meghalaya, Nagaland, Mizoram and Lakshadweep, Hindus form the predominant population in all 27 states and 9 union territories. Muslims are present throughout India, with large populations in Uttar Pradesh, Bihar, Maharashtra, Kerala, Telangana, Andhra Pradesh, West Bengal and Assam; while only Jammu and Kashmir and Lakshadweep have majority Muslim populations. Sikhs and Christians are other significant minorities of India.

Because of the diversity of religious groups in India, there has been a history of turmoil and violence between them. India has been a theatre for violent religious clashes between members of different religions such as Hindus, Christians, Muslims, and Sikhs. Several groups have founded various national-religious political parties, and in spite of government policies minority religious groups are being subjected to prejudice from more dominant groups in order to maintain and control resources in particular regions of India.

According to the 2011 census, 79.8% of the population of India practice Hinduism. Islam (14.2%), Christianity (2.3%), Sikhism (1.7%), Buddhism (0.7%) and Jainism (0.4%) are the other major religions followed by the people of India. Many tribal religions, such as Sarnaism, are found in India, though these have been affected by major religions such as Hinduism, Buddhism, Islam and Christianity. Jainism, Zoroastrianism, Judaism, and the Bahá'í Faith are also influential but their numbers are smaller. Atheism and agnostics also have visible influence in India, along with a self-ascribed tolerance to other faiths. According to a study conducted by the Pew Research Centre, India will have world's largest populations of Hindus and Muslims by 2050. India is expected to have about 311 million Muslims making up around 19–20% of the population and yet about 1.3 billion Hindus are projected to live in India comprising around 76% of the population.

Atheism and agnosticism have a long history in India and flourished within Śramaṇa movement. The *Cārvāka* school originated in India around the 6th century BCE. It is one of the earliest form of materialistic and atheistic movement in ancient India. Sramana, Buddhism, Jainism, Ājīvika and some schools of Hinduism consider atheism to be valid and reject the concept of creator deity, ritualism and superstitions. India has produced some notable atheist politicians and social reformers. According to the 2012 WIN-Gallup Global Index of Religion and Atheism report, 81% of Indians were religious, 13% were not religious, 3% were convinced atheists, and 3% were unsure or did not respond.

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)

Date 07-04-2020

Notice

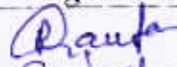
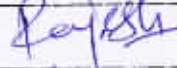

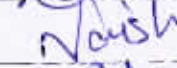
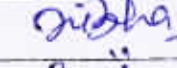
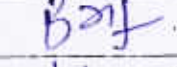


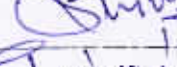
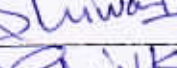
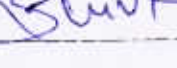
All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "English Literature" topic delivered by Mr. Tarun Pal, Faculty Department of Journalism & Mass Communication on dated 11-04-2020 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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Ms. Shiwani Berman
Convener, Saturday Club
Dept. of JMC

()

Dr. Ravi Gautam
HOD
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Dr. Rajesh Krishan Bhatt	
3.	Dr. Sandeep Srivastava	
4.	Ms. Vaishali Garg	
5.	Mrs. Nibha Sinha	
6.	Mr. Brij Kishor Singh	
7.	Mr. Manu Kaushik	
8.	Mr. Tarun Pal	
9.	Ms. Shiwani Gupta	
10.	Ms. Shiwani Berman	
11.	Mr. Shiv Kumar	

Date 11-04-2020

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2019-20

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	Ravi Gautam
2.	Dr. Rajesh Krishan Bhatt	Rajesh
3.	Dr. Sandeep Srivastava	Sandeep
4.	Ms. Vaishali Garg	Vaishali
5.	Mrs. Nibha Sinha	Nibha
6.	Mr. Brij Kishor Singh	Brij
7.	Mr. Manu Kaushik	Manu
8.	Mr. Tarun Pal	Tarun
9.	Ms. Shivani Gupta	Shivani Gupta
10.	Ms. Shiwani Berman	Shiwani
11.	Mr. Shiv Kumar	Shivk

What is English Literature?

English Literature is one of the most popular majors in colleges and universities in the US, with a huge number of students enrolling every year due to its diverse nature and numerous graduate opportunities. But with such a broad area of study, prospective students are often confused about what a degree in English Literature actually provides. This article explains what an English Literature degree looks like, and what doors it can open for graduates.

Common uses of an English Literature degree include becoming a writer, researcher, or teacher. However, there are many other ways to utilize an English Literature degree. Some students use it as a stepping stone to a degree in Law, or in this day and age, some will use it to begin a path in the digital marketing world. Whichever route you end up on, this degree can open doors to many fulfilling career options.

What is English Literature at its Very Core?

English Literature refers to the study of texts from around the world, written in the English language. By studying a degree in English Literature, you will learn how to analyze a multitude of texts and write clearly using several different styles. Generally, literature refers to different types of text including novels, non-fiction, poetry, and plays, among other forms. However, literature is a contested term, as new mediums for communication provide different types of contemporary literature.

Literature is generally defined as writing with artistic merit. However, other types of text such as screenplays, nonfiction, song lyrics, and online communication through blogs and other means, could now be considered literature under the contemporary understanding of the term. The English Literature programs in most major US institutions will largely study the traditional literary texts. An English Literature major will likely examine texts including poetry, drama, and prose fiction, perhaps briefly covering more contested forms of literature in their chosen path.

Studying Literature Versus Reading for Pleasure

If you choose to study Literature in the US, you will learn how to read different texts and analyze the style, use of different types of language, and meaning, in depth. You will also learn how to write clearly, concisely and analytically in stylistically different forms. Generally, Literature courses are divided into different focuses: British Literature, American Literature, World Literature, and periods (pre-1800 and post-2000). You will have core courses in several of these topics and will also be expected to choose a focus of your own interest, such as creative writing or drama. You will ultimately gain a much more in-depth understanding of the texts you cover than is possible from solo-reading, and learn how to express your knowledge through written analysis and presentation or class discussion.

Why Study English Literature?

Studying English Literature in the USA will give you a better understanding of the world around you. A Literature degree provides transferable skills that teach you to deconstruct and analyze in order to provide a critical viewpoint in all areas. As an international student, studying English Literature demonstrates to an employer that you have a strong grasp of the English language and are proficient in professional English.

There are several different paths for careers in literature as a graduate. You can also take graduate courses and become a teacher, lecturer, or journalist, with common crossovers for graduating English students including business, law, and education. Or you can use your analytical skills to move into unexpected careers such as marketing, advertising, or pretty much anything you are willing you adapt to. There are also obvious positions available in the publishing industry, from editor, to proofreader, to literary agent. Many creative writers, including novelists, poets, and screenwriters, among others, start their careers by gaining an in-depth understanding of written English before developing their individual abilities for expression through writing.

If you want to gain a strong-hold on the English language, develop your critical analysis of the world around you, and study in a degree that will provide you with numerous different career opportunities, English Literature could be the right pursuit for you.

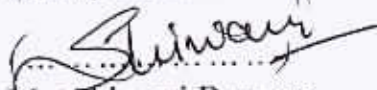


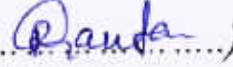
Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)

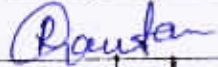
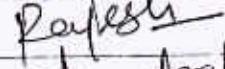
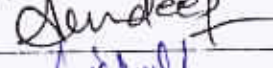
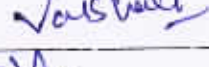
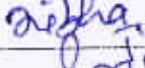

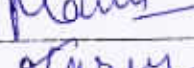
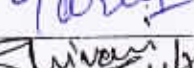
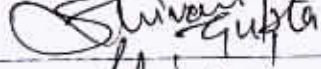
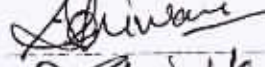
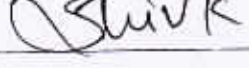
Date 14-04-2020

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "History of Photojournalism" topic delivered by Ms. Shivani Gupta, Faculty Department of Journalism & Mass Communication on dated 18-04-2020 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.


Ms. Shivani Berman
Convener, Saturday Club
Dept. of JMC

(.....)
Dr. Ravi Gautam
HOD
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Dr. Rajesh Krishan Bhatt	
3.	Dr. Sandeep Srivastava	
4.	Ms. Vaishali Garg	
5.	Mrs. Nibha Sinha	
6.	Mr. Brij Kishor Singh	
7.	Mr. Manu Kaushik	
8.	Mr. Tarun Pal	
9.	Ms. Shivani Gupta	
10.	Ms. Shivani Berman	
11.	Mr. Shiv Kumar	

Date 18-04-2020

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2019-20

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	Ravi Gautam
2.	Dr. Rajesh Krishan Bhatt	Rajesh
3.	Dr. Sandeep Srivastava	Sandeep
4.	Ms. Vaishali Garg	Vaishali
5.	Mrs. Nibha Sinha	Nibha
6.	Mr. Brij Kishor Singh	Brij
7.	Mr. Manu Kaushik	Manu
8.	Mr. Tarun Pal	Tarun
9.	Ms. Shivani Gupta	Shivani Gupta
10.	Ms. Shiwani Berman	Shiwani
11.	Mr. Shiv Kumar	Shiv Kumar

History of Photojournalism

18-04-2020

Ms. Shivani Gupta

The existence of photography in India can be traced back as early as the 16th century, when the Camera Obscura acted as a mechanism for projecting images. These early cameras did not fix an image, but only projected images from an opening in the wall of a darkened room onto a surface, turning the room into a large pinhole camera. Later experiments started and the process of photography became more technologically advanced. However, the serious influx of Photographic art arrived in India under the reawakened sway of the Colonial Powers. Despite lack of prompt transport, apparatus photography was available in India as early as 1850s.

The Bombay Photographic Society was formed in 1854 with 200 members. Similar bodies were formed in Madras and Calcutta in 1856 tied to the colonial regime. The East India Company declared Photography to be the most accurate and economical means of recording the architectural and archaeological monuments for official records, travelers etc. The company actively encouraged the employees to photograph, and record archaeological sites. Thus, it was due to this that photography became a key element of the 'Archaeological Survey of India', established in 1861 (following on from the activities of the 'Asiatic Society' dating from 1784) and still in existence.

Many missionaries coming from Britain to bring Christianity to India were keen and sometimes very competent amateur photographers. These few westerners in India formed the major market for photography in India being largely the ones with the money to buy photographs.

During the period of 'Indian Mutiny', there was a considerable public interest about India in Britain, creating an increased market for photographs about the culture and lifestyle in India. Thus, this was a key event in the development of photography in India - as well as a milestone in the struggle for independence. People who read stories in the newspapers about Delhi or Lucknow wanted to see what these places looked like and wanted to see pictures of the Indians.

Later on, in the 19th century, India was at the vanguard of photographic development and a wide range of arresting images about India had been captured the photographers, many of which had never been seen in public before. The photographs drawn from the British Library and the Howard and Jane Ricketts Collection, reflected the major preoccupations and achievements of 19th century Indian photography. They included: the early amateurs who first introduced the medium; the documentation

of India's architectural and ethnic diversity; the achievements of commercial photographers such as Samuel Bourne; and Princely India.

Other themes included natural history, panoramas, trade and the industrialization of India and the Durbars. Since the 18th century people, events and landscapes in India had been keenly observed and documented by both Indo-European artistic cult in paintings, drawings, aquatints and lithographs. Within a few years of its introduction in Europe in 1839, however, photography had become the new recording medium. After which, it was no more a rocket science and photography became available for the mass-market in 1901.

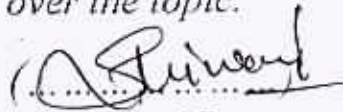
Since then, the colour film has become standard, as well as the automatic, focus and automatic exposure cameras. And today, with the introduction of Digital cameras, the SLR, DSLR etc the digital recording of images is becoming increasingly common in India as well


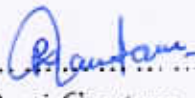
Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)

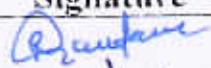
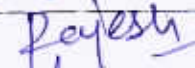
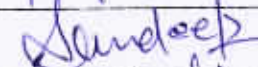
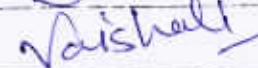
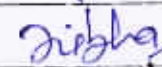

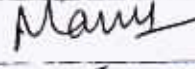
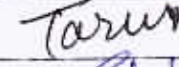


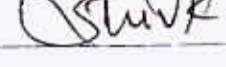
Date 05-05-2020

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Animation" topic delivered by Dr. Sandeep Srivastava, Faculty Department of Journalism & Mass Communication on dated 09-05-2020 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.


Ms. Shiwani Berman
Convener, Saturday Club
Dept. of JMC


(..........)
Dr. Ravi Gautam
HOD
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Dr. Rajesh Krishan Bhatt	
3.	Dr. Sandeep Srivastava	
4.	Ms. Vaishali Garg	
5.	Mrs. Nibha Sinha	
6.	Mr. Brij Kishor Singh	
7.	Mr. Manu Kaushik	
8.	Mr. Tarun Pal	
9.	Ms. Shivani Gupta	
10.	Ms. Shiwani Berman	
11.	Mr. Shiv Kumar	

Date 09-05-2020

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2019-20

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gantam	Ravi
2.	Dr. Rajesh Krishan Bhatt	Rajesh
3.	Dr. Sandeep Srivastava	Sandeep
4.	Ms. Vaishali Garg	Vaishali
5.	Mrs. Nibha Sinha	Nibha
6.	Mr. Brij Kishor Singh	Brij
7.	Mr. Manu Kaushik	Manu
8.	Mr. Tarun Pal	Tarun
9.	Ms. Shivani Gupta	Shivani Gupta
10.	Ms. Shiwani Berman	Shiwani
11.	Mr. Shiv Kumar	Shiv K.

Animation

Animation is a method in which figures are manipulated to appear as moving images. In traditional animation, images are drawn or painted by hand on transparent celluloid sheets to be photographed and exhibited on film. Today, most animations are made with computer-generated imagery (CGI). Computer animation can be very detailed 3D animation, while 2D computer animation (which may have the look of traditional animation) can be used for stylistic reasons, low bandwidth, or faster real-time renderings. Other common animation methods apply a stop motion technique to two and three-dimensional objects like paper cutouts, puppets, or clay figures.

Commonly, the effect of the animation is achieved by a rapid succession of sequential images that minimally differ from each other. The illusion—as in motion pictures in general—is thought to rely on the phi phenomenon and beta movement, but the exact causes are still uncertain. Analog mechanical animation media that rely on the rapid display of sequential images include the phénakistiscope, zoetrope, flip book, praxinoscope, and film. Television and video are popular electronic animation media that originally were analog and now operate digitally. For display on the computer, techniques like animated GIF and Flash animation were developed.

Animation is more pervasive than many people know. Apart from short films, feature films, television series, animated GIFs, and other media dedicated to the display of moving images, animation is also prevalent in video games, motion graphics, user interfaces, and visual effects.

The physical movement of image parts through simple mechanics—for instance moving images in magic lantern shows—can also be considered animation. The mechanical manipulation of three-dimensional puppets and objects to emulate living beings has a very long history in automata. Electronic automata were popularized by Disney as animatronics.

Animators are artists who specialize in creating animation.