## Faculty of Humanities

Rajarshi Janak University, Faculty of Humanities, offers a 4-year Bachelor's program 'Bachelor of Journalism and Mass Communication (BJMC)', designed to develop skilled and knowledgeable professionals in media practices, reporting, and communication. The program focuses on building mid-career journalists and communication specialists who can work across various fields, including strategic, development, and public communication, as well as social media management.

**Program Highlights:** The curriculum provides students with practical and theoretical expertise in core journalism and communication areas, such as:

- Writing
- · Editing
- Multimedia Production
- · Media Ethics

This diverse skill set prepares graduates for dynamic roles in the journalism and communication sectors.

Assessment Structure: Each unit carries four modes of pedagogy: lecture, class interaction/discussion, demonstration, and practical. 60 percent of the total course will be on theoretical base and 40 percent of the course will be on practical base.

- Internal Assessment: Project work, tests, term papers, presentations, and viva (40%)
- Final Written Examination: 60%

### Semester-III

Course Code	Course Title	Credit Hour
BJMC-201	Global History of Media	3
BJMC-202	Graphics Design and Layout	3
BJMC-203	Quantitative Research: Principles and Practices	3
BJMC-204	Project-I	2
BJMC-205	Advertising Production	3
BJMC-206	Radio Journalism	3
	Total	17

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# Faculty of Humanities Bachelor of Journalism and Mass Communication

Program: BJMC

Course Title: Global History of Media

Course Code: BJMC-201

Semester: Third

Credit Hours: 3
Total Marks: 100

Theory: 60 Practical: 40

### **Course Description**

This course traces the major milestones in the evolution of human communication, from the emergence of language and writing to today's digital networks. It examines the rise of print, electronic, visual, and new media, highlighting how technological innovation, social change, and cultural forces shaped each stage. Students explore the development of books, newspapers, magazines, film, radio, television, recorded sound, computers, the Internet, and social media as global communication systems. By surveying these transitions, the course provides a historical framework for understanding how media have influenced societies, transformed audiences, and fostered an increasingly interconnected world.

### **Objectives**

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

- 1. Explain the major historical transitions in human communication and the factors that supported the emergence of mass media.
- 2. Compare and evaluate the evolution of print, electronic, visual, and digital media and their roles in shaping global communication practices.
- 3. Assess the long-term impacts of major media innovations on audiences, media industries, and the formation of a globally interconnected communication environment.

#### **Course Contents**

Units	Unit-wise Description	Teaching Hours
Unit I	Significant transitions in human communication	10
Unit II	Print media	9
Unit III	Electronic and visual media	9
Unit IV	New media	10 6,2
Unit V	Practicum	10 610

### Unit 1: Significant Transitions in Human Communication

[10 Hrs.]

- · Nature and features of mass media;
- Conditions for emergence of professional communicators with large and diverse audiences: Development of speech and language;
- · Innovation of writing;
- · Telegraph;
- · Film;
- Photography;
- Television: From beginning to wide adoption;
- Radio broadcasting; Recorded music; Development of the Internet.

### Unit II: PrintMedia

[9 Hrs.]

- Early transitions in the evolution of books: books as scrolls, bound pages and printed books:
- Invention of moveable type;
- · Rapid adoption of printing;
- · Book as mass media with invention of Gutenberg machine;
- · Publisher as entrepreneur; Pamphlet;
- News and Newspaper: The first newspapers;
- A medium for the Mass Society;
- 19th Century Newspaper Innovations, birth of mass newspapers, early twentieth century, postwar newspapers, modern newspapers;
- Magazine as member of print media family: boom, between wars, postwar period, contemporary magazine.

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### Unit III: Electronic and Visual Media

[9 Hrs.]

- Motion pictures: Great entertainer, developing technology, movies become medium;
- Photography;
- Radio: First broadcast medium, communicating with radio waves, radio becomes a mass medium, golden age of radio;
- · Sound recording: Popular music content, impact of radio on record industry;
- · Motion pictures: consolidation and growth, modern trends in film;
- Television: Early structure, coming of colour, golden age, from cable systems to satellite and digital revolution, TV online.

Unit IV: New Media [10 Hrs.]

 Brief history of computer, prototypes and ideation: Computernetworks, from necessity to diffusion: Arpanet to internet;

- Brief history of social media: Pre-internet roots, launch of social sites, contemporary social media outlets and their impacts on individual behaviors;
- New media: Communication for digital age, coming of convergence, historical synthesis
  of the global and image-centered modernmedia.

Unit V: Practicum [10 Hrs.]

- Media Timeline Project: Students create a visual or digital timeline tracing major
  milestones in the global history of media-from early writing systems to contemporary
  social media-highlighting key innovations, transitions, and their societal impacts.
- Historical Media Analysis: Students select one traditional medium, such as a
  newspaper, radio broadcast, or early film, from a specific historical period and prepare a
  brief analytical report comparing its characteristics, audience, and influence with its
  modern counterpart.
- Digital Media Case Study: Students conduct a case study on a contemporary digital
  platform or technology, examining its origins, diffusion, global reach, and its effects on
  communication behaviour, supported by relevant historical parallels.

### Required Readings

Butsch, R. (2019). Screen culture: A global history. Polity Press.

Briggs, A., & Burke, P. (2010). A social history of the media: From Gutenberg to the internet (3rd ed.). Polity Press.

DeFleur, M.L. & Dennis, E.E.(2002). *Understanding mass communication: A liberal arts* perspective(7<sup>th</sup> ed.) Houghton Mifflin Company.

Dominick, J. R. (2005). The dynamics of mass communication (8th ed.). McGraw-Hill College.

Eisenstein, E. (1980). The printing press as an agent of change. Cambridge University Press.

Grover, P.; Kar, AK.; Dwivedi, Y (2022). The evolution of social media influence: A literature review and research agenda. *International Journal of Information Management Data Insights* 2(2022)100116

Scannell, P. (1996). Radio, television and modern life. Blackwell.

Winston, B. (1998). Media technology and society: A history: From the telegraph to the Internet.

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# Faculty of Humanities Bachelor of Journalism and Mass Communication

Program: BJMC

Course Title: Graphics Design and Layout

Course Code: BJMC-202

Semester: Third

Credit Hours: 3 Total Marks: 100

Theory: 60 Practical: 40

### **Course Description**

This course introduces the principles of graphic design and layout, focusing on colour theory, typography, composition, and brand consistency. Students learn to create effective visual content for print and digital media through practical projects, revisions, and critiques. The course emphasizes creative problem-solving and professional workflows. By the end, students will be able to design clear, engaging, and purposeful graphics.

### **Objectives**

Upon successful completion of this course, students will be able to:

- Apply core design principles—including colour theory, typography, composition, and visual hierarchy—to create purposeful, meaningful, and engaging visual content.
- Demonstrate technical proficiency in industry-standard design software and plan, produce, and refine graphics that effectively serve defined communication objectives.
- 3. Produce clear, functional, and well-structured layouts by effectively integrating text, images, and design elements to enhance legibility, emphasis, and overall message delivery.

### **Course Contents**

Units	Unit-wise Description	Teaching Hours
Unit I	Fundamentals of graphic design	10
Unit II	Graphic design theory and traits of graphic designer	10
Unit III	Typography	9
Unit IV	Functional principles	9
Unit V	Practicum	10

[10 Hrs.]

### Unit I: Fundamentals of Graphic Design

- · Aesthetic theories: Beauty theories;
- · Philosophy of art;
- · Philosophy of beauty;
- · Aesthetics and usability;
- · Rudiments of graphic design: Color theory;
- Typography;
- · Space;
- · Balance and alignment;
- Shapes;
- Lines;
- · Hierarchy;
- Branding;
- Texture;
- Graphic design today;
- Components of a Successful Design Solution

### [10 Hrs.]

### Unit II: Graphic Design Theory and Traits of Graphic Designer

- Purpose and process of graphic design;
- Designer traits in terms of Thematic Subsections: Analytical skills: Definition, Relevance, real life examples;
- Artistic ability and Creativity: Core visual principles, Style development, Sample exercises;
- · Designer traits in terms of competence: Communication skills;
- · Computer skills;
- · Time-management skills;
- Ability to work on multiple tasks at identical time.

### Unit III: Typography

[9 Hrs.]

- · Type;
- · Design of characters;
- · Typefaces;
- · Letters and Letterforms;
- · Size of type;
- · Stylistic variation of type;
- Typeface personalities;
- Selection of typefaces;
- Typeface legibility and familiarity;
- Some common typefaces;
- · Visual poetry;
- · Paper and ink;
- Aberrant typography

Unit IV: Functional Principles

[9 Hrs.]

- Providing clarity: Legibility of text, pictures, layout, symbols, numerical values, maps, colour;
- · Providing emphasis in text, layout, unity;
- Information structure;
- · Pictures and texts.

Unit V: Practicum: End-to-End Graphic Design Project

[10 Hrs.]

Students will complete at least three full design assignments under the supervision of the
subject teacher, starting with pitching a project concept to a client. They will analyse the
client's brief to confirm the purpose, identify the core message, and define the
communication goals, demonstrating strong analytical skills. With this foundation,
students will develop stylistic concepts and produce illustrative drafts that reflect sound
visual judgement and creativity.

Clear communication will be emphasised throughout, ensuring that the visual products accurately represent the client's message and convey information effectively. Students will use industry-standard design software to organise, refine, and finalise their graphics, applying the technical skills required for professional production. During the entire process, they will handle multiple tasks, from research and drafting to feedback and revisions, strengthening their time-management abilities.

### Reading Required

Ambrose, G. & Harris, P. (2009). The fundamentals of graphic design. AVA Publishing SA.

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Armstrong, H. (Ed.) (2009). Graphic design theory: Readings from the field. Princeton Architectural Press.

Lupton, E. & Phillips, J. C. (2008). Graphic design thinking: How to define problems, get ideas & crate form. Princeton Architectural Press.

Lupton, E. (2004). Thinking with type: Acritical guide for designers, writers, editors, & students. Princeton Architectural Press.

Pettersson, R (2015). Information design 4: Graphic design. Institute of Infology Sweden.

Pettersson, R (2024). Graphic design. Institute of Infology Sweden.

Singh, A. M. (2068 BS). Rang.

# Faculty of Humanities Bachelor of Journalism and Mass Communication

Program: BJMC

Course Title: Quantitative Research: Principles and Practices

Course Code: BJMC-203

Semester: Third

Credit Hours: 3
Total Marks: 100

Theory: 60 Practical: 40

### **Course Description**

This course offers a foundational understanding of quantitative research methods used in the social sciences, education, management, and communication studies. It covers essential elements of research design, measurement, sampling, data-collection tools, and basic statistical analysis. Students learn to design surveys, analyze numerical data using statistical software, and interpret findings to produce a structured quantitative research report.

### **Objectives**

Upon successful completion of this course, students will be able to:

- 1. Explain the philosophical foundations and core principles of quantitative research.
- 2. Apply appropriate quantitative research designs, sampling techniques, and data collection instruments (e.g., surveys, questionnaires) to analyze numerical data using descriptive and inferential statistical methods with tools like SPSS or Excel.
- Prepare a scientifically structured quantitative research report based on empirical findings.

### **Course Contents**

Units	Unit-wise Description	Teaching Hours
Unit I	Introduction to Quantitative Research	8
Unit II	Research Design & Measurement	8
Unit III	Sampling & Data Collection	8
Unit IV	Data Analysis & Reporting	10
Unit V	Practicum: Survey Research Project	14 6.06
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### Unit I: Introduction to Quantitative Research

[8 Hrs.]

- · Concepts: Nature, characteristics, and scope of quantitative research.
- Foundations: Philosophical underpinnings (positivism vs. interpretivism) and key differences between qualitative and quantitative approaches.
- Applications: Advantages, limitations, and practical applications of quantitative methods in media research.

### Unit II: Research Design & Measurement

[8 Hrs.]

- Formulating Research: Identifying research problems, developing research questions, and constructing hypotheses (types of hypotheses).
- Variables: Defining and applying independent, dependent, and control variables.
   Operational definitions.
- Measurement: Levels of measurement: nominal, ordinal, interval, and ratio.
- Research Designs: Overview of descriptive, correlational, experimental, cross-sectional, longitudinal, and survey research designs.

### Unit III: Sampling & Data Collection

[8 Hrs.]

- Population & Sample: Concepts of population and sample; importance of representativeness.
- Sampling Techniques: Probability Sampling-- Simple random, systematic, stratified, cluster; Non-Probability Sampling-- Convenience, purposive, quota, snowball.
- · Sample Size: Determining appropriate sample size.
- Data Collection Tools: Questionnaires, structured interviews, observation checklists, online survey tools (e.g., Google Forms).
- Instrument Quality: Validity and reliability of quantitative research instruments.

### Unit IV: Data Analysis & Reporting

[10 Hrs.]

- · Data Preparation: Data coding, editing, and entry.
- Descriptive Statistics: Mean, median, mode, percentage.
- Inferential Statistics: Introduction to correlation and regression.
- Software Introduction: Basic functions of SPSS/Excel for data analysis.
- · Presentation: Graphs and tables.
- · Research Report: Structure of a quantitative research report, APA style referencing

- Group Project: Students will form groups of maximums 3 to undertake a survey-based research project.
- Project Stages: Defining a clear research problem; Designing appropriate survey instruments; Collecting and analyzing data; Preparing a comprehensive research report.
- Assessment: Individual and group reports will be assessed based on research quality and adherence to academic standards.

## equired Readings:

rger, A. (2019). Media and communication research methods: An introduction to quantitative and qualitative approaches. Sage publications.

axter, L., Hughes, C. & Tight, M. (1998). How to research, Buckingham: Open University press, Britain. eswell, J. W. (2022). Research design: Quantitative, qualitative, and mixed methods. SAGE Publications, Inc.

ode, W.J.& Hatt, P.K. (2006). Method in social research. Surject Publications...

nthari, C. R. (2004). Research methodology: Methods and techniques. New Age International (P) Limited. 11 (2014). Research Methodology: A Step-by-Step Guide for Beginners. Sage publications. 12 (2014). Social research methods. Pearson Education.

immer, R. D. & Dominick, J. R. (2012). Mass media research: An introduction. Cengage learning publication India private Ltd.

# Faculty of Humanities Bachelor of Journalism and Mass Communication

Program: BJMC Course Title: Project-I Course Code: BJMC-204

Semester: Third

Credit Hours: 2 Total Marks: 70 Theory: NA Practical: 70

### **Course Description**

This project complements BJMC-203 by providing a hands-on experience in conducting quantitative research. Students will develop a detailed research project (25-30 pages) that outlines the complete process of quantitative inquiry, from conceptualization to conclusion. The focus will be on applying the principles learned in BJMC-203 to a real-world research problem.

### **Project Objectives**

Upon completion of this project, students will be able to:

- Design a Quantitative Study: Formulate research objectives, questions, or hypotheses, and design a quantitative methodology including sampling, data collection tools, and analysis plans.
- 2. Execute and Analyze Data: Conduct data collection (simulated or real), analyze quantitative data using appropriate techniques, and present findings clearly.
- Interpret and Conclude Ethically: Draw meaningful conclusions, discuss implications, and apply ethical considerations throughout the research process.

## Project Components and Procedure

The project work will be structured as follows:

### 1. Introduction (2-3 pages):

- Background of the Study: Provide a brief overview of the research topic and its relevance.
- Problem Statement: Clearly articulate the research problem that the project aims to address.
- Research Objectives: State specific, measurable, achievable, relevant, and timebound (SMART) objectives. These should be framed as what the research intends to achieve.

 Research Questions/Hypotheses: Formulate specific questions the research will answer or hypotheses to be tested.

- o Significance of the Study: Explain the importance of the research and its potential contributions.
- o Scope and Limitations: Define the boundaries of the study and acknowledge any potential constraints.

### 2 Literature Review (8-10 pages):

- Review existing literature relevant to the research topic.
- o Identify key theories, concepts, and previous studies.
- Highlight gaps in the existing literature that the current project aims to address.

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o This section should build a theoretical framework for the study.

### 3. Methodology (4-5 pages):

- o Research Design: Specify quantitative research design (e.g., descriptive, correlational, experimental, quasi-experimental). Justify the choice of design.
- o Population and Sampling:
  - Define the target population for the study.
  - Describe the sampling technique to be used (e.g., simple random, stratified, convenience) and justify its selection.
  - Determine the sample size and explain the rationale behind it.

### o Data Collection Instruments:

- Describe the instruments to be used for data collection (e.g., questionnaires, surveys, scales, existing datasets).
- Discuss the validity and reliability of the chosen instruments.
- Include a copy of the instrument in an appendix (if applicable).
- Data Collection Procedure: Outline the step-by-step process of how data will be collected, including ethical considerations (informed consent, anonymity, confidentiality).

### o Data Analysis Plan:

- Specify the statistical software to be used (e.g., SPSS, R, Excel).
- Describe the statistical techniques that will be employed to analyze the data (e.g., descriptive statistics, t-tests, ANOVA, correlation, regression).
- Explain how the data will be prepared for analysis.

### 4. Findings/Results (5-7 pages):

- o Present the results of the data analysis clearly and objectively.
- o Use tables, graphs, and charts to illustrate the findings effectively.
- o Describe the descriptive statistics (e.g., frequencies, percentages, means, standard deviations) and inferential statistics (e.g., p-values, confidence intervals) relevant to the research questions/hypotheses.

  Avoid interpretation or discussion of the findings in this section.

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# 5. Discussion (3-4 pages):

- Interpret the findings in relation to the research objectives and questions/hypotheses.
- Discuss how the findings support or contradict previous research identified in the literature review.
- Explain the theoretical and practical implications of the results.
- Acknowledge any limitations encountered during the research process and suggest how they might have affected the findings.

# 6. Conclusion and Recommendations (2-3 pages):

- Conclusion: Summarize the main findings and reiterate the answers to the research
  questions or the outcomes of the hypothesis tests.
- Recommendations: Provide practical recommendations based on the findings for relevant stakeholders (e.g., policymakers, organizations, future researchers).
- Suggest areas for future research that emerged from the study.

### 7. References:

o List all sources cited in the project using a consistent citation style (e.g., APA, MLA).

### 8. Appendices (if applicable):

 Include copies of data collection instruments, consent forms, raw data tables, or any other relevant supporting materials.

Assessment: The project will be assessed based on the clarity, rigor, and completeness of each section, adherence to the specified page limits, and the overall quality of the research design and presentation.

# Guidelines of Format and Style of Project Writing

### 1. General Document Setup

- Margins: Set all margins (top, bottom, left, right) to 1 inch (2.54 cm).
- . Font: Times New Roman, Size 12 pt.
- Line Spacing: Double-space the entire paper, including the title page, abstract, text, headings, block quotations, reference list, and appendices. Do not add extra space before or after paragraphs or headings.
- Alignment: Align text to the left margin (ragged right margin). Do not use full
  justification.
- Indentation: Indent the first line of every paragraph 0.5 inch (1.27 cm) from the left margin. Use the Tab key once. Do not indent the Abstract paragraph.

• Page Numbers: Place page numbers in the top right corner of every page, starting with page 1 on the title page.

# 2. Potential project topics

- The religious significance of Matihani- Mahottari, and its centuries-long tradition of communal harmony.
- Local residents' perceptions of Janakpur's desired or ideal image.
- Intercultural exchange and communication practices in Janakpur.

## Example of cover page

[Title]

The Impact of Social Media Usage on Academic Performance Among Undergraduate
Students

[Your Name]

Department of Communication, [Your University Name]
BJMC-204 Quantitative Research Project-I

[Instructor's Name]

[Due Date]

# Faculty of Humanities Bachelor of Journalism and Mass Communication

Program: BJMC

Course Title: Advertising Production

Course Code: BJMC-205

Semester: Third

Credit Hours: 3 Total Marks: 100 Theory: 60

Practical: 40

### **Course Description**

This course offers a comprehensive study of advertising production, deeply rooted in theoretical understanding and culminating in extensive practical application. Students will gain a robust understanding of the strategic, creative, and technical processes involved in bringing advertising campaigns to life across various media. The curriculum emphasizes critical thinking, creative problem-solving, and the development of professional-level production skills, preparing students for diverse roles within the advertising industry.

### **Course Objectives**

Upon successful completion of this course, students will be able to:

1. Analyze and apply core advertising theories, strategic principles, and ethical/legal standards to guide production decisions.

2. Develop, execute, and critically evaluate professional-quality advertising materials across print, digital, audio, and video formats.

 Compile and present a polished professional portfolio demonstrating advanced, multiplatform advertising production competencies.

### **Course Contents**

Units	Unit-wise Description	Teaching Hours
	Strategic Foundations of Advertising	8
Unit I	Strategic Foundations of Advertising	8
Unit II	Creative Concepting and Copy-craft	8
Unit III	Media Planning and Pre-Production	10
Unit IV	Post-Production, Dissemination and Evaluation	14
Unit V	Integrated Campaign Production and Portfolio	hul hul

## Unit 1: Strategic Foundations of Advertising

[8 Hrs.]

- Advertising basics: purpose, evolution, and economic role.
- The production ecosystem: agencies, clients, vendors, and workflow.
- Key effectiveness models (AIDA, Hierarchy of Effects, ELM).
- Audience insight: demographics, psychographics, behavior, personas.
- . The creative brief: structure, insight development, and strategic direction.
- Budgeting, scheduling, and project management for ad production.

### Unit 2: Creative Concepting and Copy-craft

[8 Hrs.]

- · Creative thinking tools: brainstorming, lateral thinking.
- . USPs, value propositions, and brand message creation.
- Storytelling frameworks and narrative design.
- Copy writing for print, digital, and broadcast: headlines, body copy, CTAs.
- Visual principles: layout, typography, imagery, color.
- Audio principles: voice, music, SFX, mood.
- . Legal/ethical frameworks: IP, claims, representation.

### Unit 3: Media Planning and Pre-Production

[8 Hrs.]

- Media landscape overview: print, digital, broadcast, experiential.
- Media Mode Selection: Choosing the right dissemination formats (broadcast, digital, print, OOH - Out of Home, social, streaming) based on audience, budget, and campaign goals.
- Pre-production for visual assets: scripts, storyboards, shot lists, locations, talent.
- Pre-production for audio: scripting, sound cues, voice casting.
- Production workflows, resourcing, and cross-team coordination.
- Briefing production teams and managing iterative feedback.

### Unit 4: Post-Production, Dissemination and Evaluation

[10 Hrs.]

- · Post-production roles: editing, sound design, VFX, motion graphics.
- · Video editing essentials: continuity, pacing, color correction.
- Audio post: mixing, mastering, soundscapes, vocal enhancement.
- · Graphic manipulation and design refinement.
- Asset management: version control, file formats, delivery specs.
- Media Contracts & Vendor Agreements: Negotiating placements, understanding rate cards, deliverables, timelines, usage rights, and compliance requirements with media platforms and publishers.
- · Measuring impact: KPIs, analytics tools, reporting frameworks.
- Post-campaign review and optimization cycles.
- AI, AR/VR, programmatic creative.

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### Unit 5: Integrated Campaign Production and Portfolio

[14 Hrs.]

In this capstone project, students will complete the full advertising cycle in group and individually—from planning to production to dissemination—by developing and delivering a fully integrated, multi-platform campaign that demonstrates your strategic thinking, creative execution, and ability to manage a professional end-to-end production workflow.

### **Practical Outputs**

- Strategic Plan: Analyze brief, define objectives, audiences, and production scope.
- · Creative Development: Concept refinement, messaging, scripts/storyboards.
- · Print Asset: Professional magazine/OOH-quality design.
- · Digital Assets: Banners, social videos, or interactive ads.
- Audio Spot: Script, record, mix, and finalize a radio/podcast ad.
- Video Commercial: Shoot and edit a short brand film using accessible equipment.
- Portfolio Assembly: Showcase all work with strategic rationale.
- · Final Presentation: Defend creative and strategic decisions to panel/guests.

### Required Tools & Equipment

- Adobe Creative Cloud (Ps, Ai, Id, Pr, Au, Ae).
- · Capable editing workstation + reliable internet.
- · Smartphone or DSLR/mirrorless camera.
- · Quality headphones for audio work.
- External drive for backups.

### Required Readings

Barry, P. (2023). The advertising concept book (3rd ed.). Thames & Hudson.

Kelley, L. D., Sheehan, K. B., Dobias, M., Koranda, D., & Jugenheimer, D. W. (2022).

Advertising media planning: A brand management approach (2nd ed.). Routledge.

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Moran, A. (2020). The creative brief handbook: A guide for marketers, copywriters, and designers. Bis Publishers.

Ogilvy, D. (1985). Ogilvy on advertising. Vintage Books.

O'Guinn, T. C., Allen, C. T., & Semenik, R. J. (2022). Advertising and integrated brand promotion (9th ed.). Cengage Learning.

Rai, L. D. (2014). Introducing advertising: History, principles and practice. Bhrikuti Academic.

Russell, J. T., & Lane, W. R. (2021). Kleppner's advertising procedure (21st ed.). Pearson.

Suggett, P. (2023). The copywriting workbook: A step-by-step guide to writing compelling copy for any business. Kogan Page.

# Faculty of Humanities Bachelor of Journalism and Mass Communication

Program: BJMC

Course Title: Radio Journalism Course Code: BJMC-206

Semester: Third

Credit Hours: 3 Total Marks: 100 Theory: 60

Practical: 40

### **Course Description**

This course introduces students to the foundations of radio journalism and audio production. It covers the principles of sound, writing for the ear, radio news reporting, programme design, and studio-based production techniques. Students learn how to plan, script, record, edit, and package various radio formats, including news bulletins, features, interviews, magazines, PSAs, dramas, and commercial spots. The course emphasizes practical skills, creativity, ethical standards, and audience-centered communication essential for modern radio broadcasting.

### Course Objectives

By the end of this course, students will be able to:

- Explain the principles of sound, writing for the ear, and the foundational concepts of radio journalism and broadcasting.
- Write, structure, and script radio news and programme formats using clear, engaging, and listener-focused techniques.
- Plan, record, edit, and produce professional-quality radio content across multiple genres, applying ethical and technical standards of radio production.

### **Course Contents**

Units	Unit-wise Description	Teaching Hours
Unit I	Fundamentals of Radio, Sound & Writing for the Ear	9
Unit II	Radio News—Principles & Practice	8
Unit III	Radio Programme Design	7
Unit IV	Radio Programme Production	10
Unit V	Production Lab	14

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### INIT I: Fundamentals of Radio, Sound & Writing for the Ear

[9 Hrs.]

- Radio Foundations: Nature, evolution, roles, key characteristics; types of radio.
- Sound Basics: Core sound principles; audio elements (voice, music, SFX, ambience, silence); qualities of good sound and "theatre of the mind."
- Writing for the Ear: Clear, conversational scripting; short active sentences and signposting.
- Introduction to basic programme formats: News, report, feature and documentary, interview, discussion, drama, vox-pop, montage, magazine.

### LNIT 2: Radio News-Principles & Practice

[8 Hrs.]

- · News values, sources, verification
- · Writing radio news: clarity, brevity, attribution
- News structure: headlines, bulletins, story body
- Newsroom workflow & editorial policy
- · Field reporting, sound bites, vox pops
- Presentation skills, voice delivery
- Ethics in radio journalism

INIT 3: Radio Programme Design

[7 Hrs.]

- Design and produce various radio programmes-news, reports, features, documentaries, interviews, discussions, drama, vox-pop, montages, magazines, and talk shows-following the instructor's guidance.
- Audience analysis and programme planning
- Script structure & storytelling techniques
- Format innovation: digital radio, podcast-style design

### UNIT 4: Radio Programme Production

[10 Hrs.]

- · Production stages: pre-production-post
- · Studio tools: microphones, recorders, mixers
- Recording narration, dialogue, ambience
- · Editing: cuts, fades, mixing, transitions
- · Voice modulation, effects, music use
- · Packaging & quality control
- Ethical considerations.

### UNIT 5: Production Lab (Practical)

[14 Hrs.]

Students shall produce the following radio contents individually and in groups:

- · Radio news (5-10 min)
- Radio magazine (30 min)
- Radio feature (7-10 min)
- Interview programme (6-10 min)

- . Radio drama (10-15 min)
- . PSA (30-60 sec)
- Commercial spot & optional jingle (15-45 sec).
- Internal and external evaluation is necessary for final evaluation.

## Required Infrastructure and Facilities for Production Lab:

### Infrastructures & Workstations

- · Audio recording studio (sound-treated)
- . Control/mixing room
- Computer lab/workstations for editing and scripting

### Recording Equipment

- Microphones: condenser, dynamic, USB/audio-interface
- Portable digital recorders
- . Mic stands, pop filters, shock mounts
- . Studio headphones and reference monitors

### 3. Mixing & Editing Tools

- Audio interfaces and mixers
- Computers with audio software (Adobe Audition or Audacity or Pro Tools.

### Required Readings

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