



SENTENTIAS



Bi-Annual Newsletter from the Department of Journalism

PRINCIPAL'S DESK



PROF. MEENA CHARANDA

Principal, Kalindi College

Journalism has established the foundation for propagating community interest and voicing public opinion. I feel proud to see our students aspiring to be ethical and enthusiastic journalists. I appreciate their efforts through this newsletter.

I would like to express my sincere appreciation to our dedicated faculty members for their unwavering commitment to academic excellence. Their passion for teaching and nurturing the minds of our students. Together let us, continue to inspire and empower the next generation of leaders thinkers and innovators.

In the spirit of innovation, we are excited to announce this newsletter that will further elevate the academic landscape of our college. From cutting edge research opportunities to collaborations with industry leaders, we are committed to providing an environment that nurtures creativity and prepares you for the challenges of a dynamic and ever-evolving world. Therefore, let this newsletter be a testament to our shared commitment to excellence, growth and community. Together, let us create a learning environment that transcends textbooks and classrooms, preparing each student to not only succeed academically but also to make meaningful contributions to the society.

HIGHLIGHTS



COLLEGE EVENTS

OATH TAKING & FRESHERS' CEREMONY

INDEPENDENCE DAY

DIWALI MELA

Oath Taking & Freshers' Ceremony

31st OCTOBER 2023



Independence Day

15th AUGUST 2023



DIWALI MELA



Kalindi College's faculty and the Students' Union celebrated the festival of lights and the arrival of Shri Ram to Ayodhya with the magnificent Diwali Mela, *Mihima '23*. With dazzling stalls offering food, clothes, and accessories, along with brilliant guest performances, students truly experienced the magic of stars landing on the ground.

Journalism Society: Sahaafat Workshops

Emerging Advertising Trends

Sahaafat –The Journalism Society, Kalindi College, University of Delhi, successfully hosted a workshop on “Tailblazing Tactics: Charting the Course of Emerging Advertising Trends ”in the Media Lab. The workshop was held under the direction of Dr. Meena Charanda, Principal of Kalindi College; Dr. Manisha Tomar, Convenor and TIC–Department of Journalism; Dr.Aahana Chopra and Dr. Mamta, student advisors. Journalism Students from all three years were present along with the faculty professors: Mr. Vinay Rai, Dr. Bharti, Dr. Gyamar Nemey, Dr. Praveen Gautam, and Dr. Keshav Patel.

The guest speaker for the occasion was Dr. Hari Shankar Shyam, Professor of Department of Digital Media & Business Analytics, Sharda University. The event commenced with a gracious welcome, followed by a token of appreciation given by the faculty members and members of Sahaafat.



With a wealth of knowledge, Dr. Hari Shankar Shyam took the stage to give a talk on the advertising trends. He shared his inspiring life stories and practical applications while breaking down the components of successful projects of his career. He covered a wide range of subjects in his talk including freelancing, investment in start-ups, digital marketing, digital promotion, enactment, editing, tips to beginners, and feedback. During the workshop, further in-depth conversations, interactive Q&A segment's, and concept clarifications occurred.

Dr. Shyam's influence on our thinking is still quite noticeable because he made sure that every student had an engaging and inclusive lesson by rewarding them with insightful anecdotes and a polished delivery style. As the event drew to a close Ankita Baidya, President of Sahaafat and Vaishnavi Rastogi, Vice-President of Sahaafat, extended a heartfelt vote of thanks to the guest and faculty. The event provided the students with enhanced viewpoints, practical knowledge, and motivation essential for manoeuvring through the intricacies of the industry.

Department of Journalism

Journalism Society: Sahaafat Events

Documentary Film Production

Sahaafat – The Journalism Society, Kalindi College, University of Delhi, successfully hosted a workshop on “Production of a Documentary Film” in the Conference Room, TRI Block.

With a wealth of knowledge, Dr. Gagan Gera, the guest speaker took the stage to give a talk on the “Production of a documentary film.” He shared his inspiring life stories and practical applications while breaking down the components of successful projects of his career.

He covered a wide range of subjects in his talk, including as elements, treatment, funding agencies, enactment, editing, tips to beginners and feedback. .

The main objective of the event organised was to enlighten the students about the “Production of a Documentary Film”. The components and considerations for working on, supporting, or producing a documentary film were explained to the students. Dr. Gera's influence on our thinking is still quite noticeable because he made sure that every student had an engaging and inclusive lesson by rewarding them with insightful anecdotes and a polished delivery style.



Components of Filmmaking



Sahaafat – The Journalism Society, Kalindi College, University of Delhi, successfully hosted a workshop on “Components of Filmmaking” under the ‘Viksit Bharat Mission’ in the Media Lab of the Journalism Department.

The session commenced with Mr. Utkarsh Chaturvedi taking the centre-stage to share his versatile knowledge on the “Components of Filmmaking”. He covered a wide range of topics including screenwriting, colour and composition of a shot.

Making use of innovative techniques like the Maslow’s theory with respect to filmmaking and the 5 questions to writing a foolproof screenplay, the session remained highly interesting for the audience. He further gave a brief insight into his days in the FTII and his struggles as an independent filmmaker which inspired the students and broadened their horizons. The main objective of the event organised was to enlighten the students about the “Components of Filmmaking”. The session comprised of audio and visual exercises to make the topic more relatable and relevant .

An Undeclared Emergency

~ Ankita Baidya (3rd year, Journalism Hons)



Journalists standing up for journalist's freedom

Within these 76 years of independence, the country has found itself in a lot of gruesome and troublesome situations. From the 1962 Chinese aggression, through the economic ordeal and 21 months of black days, to the virus of the decade, we have always secured our national interests and the goodwill of the people. Yet, I can't help but question myself whether we are really winning it or if it is just our eyes blindfolded by the glitzy moments.

Back in 2020, we were in the 142nd position in the press freedom index. In 2023 we are at 161 out of 180 countries. Now the question is, if 142 was better than 160 or are we just gaslighting ourselves in believing the ranking to be a hoax?

. In a country that has been parted on a communal basis, this could have instigated riots. As a result, the Press Objectionable Matters Act was passed in 1951 to keep a check on communal overtones.

Indira Gandhi's authoritative leadership style sparked skepticism. Despite her leadership qualities, she flaced criticism for not stepping down after being found guilty of malpractices by the Allahabad High Court in June 1975. This turned into a decision that became one of the darkest periods in post-independence history, underscoring the importance of leaders yielding to justice for the nation's well-being.

As the emergency was declared in the country, the media found itself sitting in an unquestionable position where they were in no state of tuning in their views.

What was believed to be the fourth pillar of democracy by Nehru, was under threat of getting monopolized by the government. Though we play the blame game for that period, looking at the press freedom rank of the world's greatest democracy; our present needs to be questioned.

The broadcast coverage of Yakub Memon's hanging, following the 1993 Mumbai blasts, led to show-cause notices for leading channels, accused of being misleading and disrespectful to the judiciary. Condemned by the Editors Guild of India, the notices were deemed to undermine the freedom to question those in power. Drawing from history and looking at the present, the question remains, is the media under an undeclared emergency or are they becoming "anti-national" for questioning the power?

From creating to being headlines : Scoop

~ Vaishnavi Rastogi (3rd year, Journalism Hons)

June 6th, 2023: Netflix released a web series based on the real-life incident of a journalist, named Scoop. Hansal Mehta's direction intended to unveil the dark truths of the profession that stand as the fourth pillar of democracy. The story revolves around a crime reporter who ends up as the prime suspect in the cold-blooded murder of another journalist, Jaideb Sen. The story spices up with the angle of an underworld mafia being involved in the mystery of whodunit. Taking it from the top, characters looked like people with an intention. Jagruti Pathak with the intention of remaining the page 1 crime beat reporter, Imran Siddiqui, the editor-in-chief, Eastern Age and JCP Harshvardhan Shroff, two 'honest and wise' men with the intention of keeping Jagruti on the page 1.

"Journalism is not a safe career, you are letting your daughter step in dangerous waters"; a very common taunt my parents faced when the word of me opting for the field spread. I wonder what did Jagruti's parents hear? Indeed, a bold move! While the character of Jagruti looked absolutely fascinating and of course encouraging, our idea of her being like that wasn't so. What does she do to be so? Deputy Bureau Chief in 7 1/2 years! Smart moves or shortcuts?

"A woman, I believe, is shaped by her perceptions of men" It's the characters around that compel us to look at her that way. Even the previous thought is an effect of that. So, let's talk about the men in the picture. Shroff is a diligent officer who obeys the law. Is wise, attentive, and honest. Always?...

Imran is the editor-in-chief of a leading newspaper with the brightest eyes and broadest mind for news. Pushkar is a journalist with a great news sense and a knack for the field. Field or position?



Jaideb is a prominent name among crime reporters who uncover the darkest of truths but never the source. Smart or secretive?...

The murder of Jaideb leaves behind thousands of mysteries and questions. Not just how matters but more importantly who and why? The one to stand behind bars was... Jagruti Pathak. It was no longer who killed Jaideb but why killed Jaideb. Media rather thought it better to ask the former question though and surprisingly they even had answers.

"A strong woman is a threat in herself." Rightly said. A man needs to cross boundaries, commit some mistakes, hurt some people, and become news to be dangerous. A woman just has to be smart and bold. Jagruti was no less. Her presumed infamous reputation and someone's hunger to rise to fame faster got her in jail. When looked at carefully, this story is based on a marvelous love triangle of passion, power, and position. Three journalists (Jaideb, Jagruti, and Deepa) at different positions in life and careers with the same zeal to uncover scoops, take different decisions that not only connect them but shape their destiny. Three different roads, all lead to Jagruti facing the punishment of a crime she never committed.

Shelves to Secondhand Sojourns

The Gypsy Trails of a Book into a Literary Haven's Subtle Resilience

-Anuja Rai (2nd year, Journalism Hons)

As I flipped through the well-worn pages of a secondhand book, "The Girl Who Never Read Noam Chomsky," a scribbled message from 1978 caught my eye. It made me ponder the nomadic journey a book undertakes, traversing through hands, hearts, and ideologies, shaping thoughts, as endearments or afterthoughts at a dusty corner of a shelf. Next to the signature was a stamp from "Mayday Bookstore." Just as Shadipur stands at the contrasting tangent of the luxurious Lutyens' circle, the bookstore itself stands against a contrasting backdrop of narrow lanes of Shadipur, West Delhi. Only seasoned bibliophiles, curious college-goers, and leftist enthusiasts would make the journey to get here. The footfall is not more than 5-6 people a day; the bookstore itself doesn't try to sell you anything. It stays there, warm and welcoming. And I can go on romanticizing the mellow lights and the keen attention to detail in curating the décor and ambiance, or how in the serenity of the store, the melody of hope softly plays on from the adjacent Safdar Studio. As tempting as it may be, I'm not here for that. In the labyrinth of literature, a book's journey is an engaging narrative on its own. I meet Suvendu behind the counter of the "8 hours work, 8 hours rest, 8 hours for what we will" posters I resonate with. He has been associated with the organization for a long time now and agreed politely to entertain my directionless trail of thought. The publishing houses transform the writer's vision into a tangible entity, and from there, it traverses through a chain of distributors, and retailers becomes tenants at the buyers', and is eventually given away in scrap, where resellers present them into paradise for the penniless—the wholesale book markets.

Some well-worn books, perhaps relics from departed kin, or victims of space constraint sizing downs, are donated to stores or libraries with a dedicated section of pre-loved books. He revealed the challenges faced by bookstores post-COVID. The rising costs of paper and ink prompted publishers to compromise on book quality, making it difficult to distinguish from the increasingly sophisticated pirated copies.

Daryaganj's second-hand book market, a mix of bestsellers and pirated editions, lacks the variety and curation found at Leftword Books. However, LeftWord.com has thrived with a unique customer base, leveraging social media for direct orders, setting it apart with socio-political and independent publisher curation. Traditional bookstores often stock 80% bestsellers and 20% obligatory displays. Mayday, though, focuses on arts, theatre, independent authors, political and social subjects, and gender studies, offering a diverse selection. The bookstore, nestled amidst Valmiki, High Caste Hindu, and Muslim communities, strikes a delicate balance with the local culture, becoming a point of pride for residents. Remnants of a short-lived cafe, initiated before, but shuttered due to the impact of kitchen smoke on the books, separate the store and Safdar Studio. Known for its thought-provoking plays, its gatherings are a potpourri of varying voices, bartering thoughts freely. And once again, the medium becomes the message. In a world shifting dangerously right, where dissent is conveniently muffled, beneath this fractured bark, a tree of resilience bears blossom.

ANIMAL- “Vile for Society And Adults”

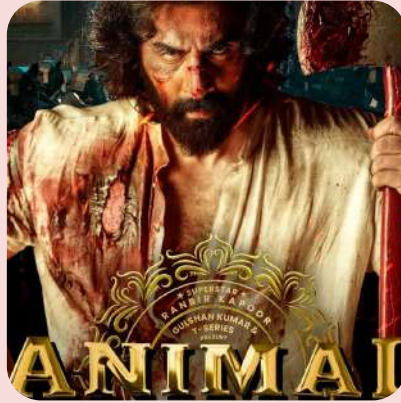
~ Shweta Srivastava (2nd year, Journalism Hons)



One of the year's most eagerly awaited and virulent movies is Sandeep Reddy Vanga's film Animal with Ranbir Kapoor in the lead role. The actor plays Ranvijay Singh, a man who has always vied for his father Balbir Singh's (Anil Kapoor) attention..

Ranbir's character goes from a young to an elderly man, who looks up to his workaholic parent no matter what. The complex father and son relationship takes on an obsessive. Quality from Ranvijay's end as he vows to be his father's protector

Blood is thicker than water according to the film protagonist. The safety and unity of the family are above everything no matter how the relations are twisted. We are even led to believe that dysfunction is better than broken. The movie is too exhausting with the duration of 3 hours 21 minutes comprising bloodshed, testosterone, and blatant misogyny, writer-director Sandeep Reddy Vanga, known for his controversial statements and thoughts, glorifies the alpha male once again through his Godfather-esque tale. The movie revolves around a father-son relationship and how his father Balbir Singh (Anil Kapoor) was shot and how his son is ready to destroy the world for him also this movie contains a very toxic aura of a relationship which is presented in a form that defines a correct direction for women that every promise by a man can be fake don't trust them. He is active in his love life. He seduces Geetanjali (Rashmika Mandanna), through his toxic macho traits and erratic, inappropriate humor. "Don't call me bhaiya. I don't have brotherly feelings for you." He compliments her childbearing hips and like Christian Grey, whisks her away in his private jet for some high-altitude dom/sub lovemaking. "You were the bottom, you didn't have to do much", he comments after.



He even expects her to forgive his infidelity because she forgives his other crimes anyway. "Aap log mahinay ke chaar din pad badalne par bolte ho, main din mein chaar baar pad badal rahi hu",

he argues post-injury, questioning women's right to complain about period pain.

Pop culture has frequently romanticized the allure of non-conformity, particularly in the form of "bad boys" who defy societal norms.

In his directorial approach, Sandeep Vanga pushes this romanticization to an extreme. While his portrayal of women and violence can be deeply unsettling for the viewer, it's essential to acknowledge that these choices reflect his preferences as a director, and he is entitled to them. However, a more significant concern arises from the narrative's lack of purpose. Vanga's depiction of a gun-wielding angry young man seems to be a rebel without a cause, leaving the storyline without a clear direction or underlying motivation. "Animal" heavily leans on the formidable talent and stardom of Ranbir Kapoor. The film's standout features revolve around Kapoor's raw sex appeal and unparalleled intensity. As one of the finest actors of his generation, Kapoor effortlessly immerses you in the tumultuous psyche of his character, his blood-soaked eyes seething with rage. Uninhibited in his approach, Kapoor's ability to seamlessly embody his roles is nothing short of shocking, stunning, and captivating in every frame. He brings a dangerously unpredictable quality to the deranged character, particularly shining in the crucial climax scene reminiscent of the intensity seen in films like "Vaastav." Despite Kapoor's exceptional performance, it becomes apparent that the script falls short of matching the level of his talent, leaving one yearning for a narrative that could better complement his prowess.

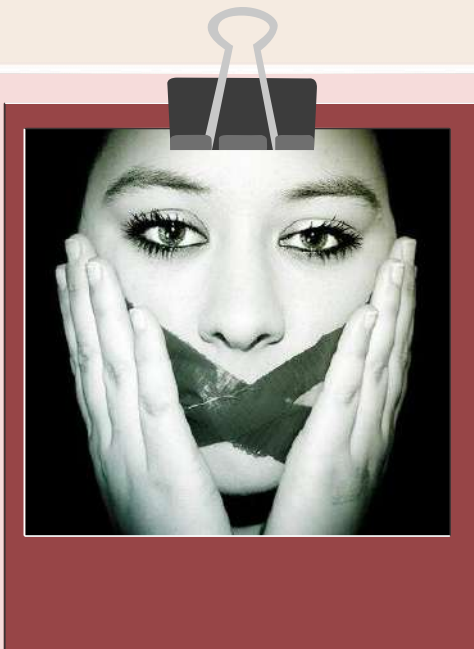
Press Censorship

~ Vanya Jain (3rd year, Journalism Hons)

We feel caged
Our pen has been asked to limit
the flow of its ink
And that is all we can think
The once promised writing space
is now simply grabbed away
Is this how Article 19(1) was
meant to be treated anyway?



For you this might
seem a victory,
But for us this is just a
start
To make you realise,
we are not that fragile
to be torn apart.



First you set your foot in an
unknown land, get swayed away by
its beauty and charm, and now you
wish to choke the very soul of this
holy land!
Such a shame on your part as we are
not going to sit in disdain.
It is now that this war of words will
be stretched far and wide,
As we all will take up our pens again
and do what you don't like.
Yes, you heard it right
It's a promise from our side to never
let down the basic human right,
As we are the riders of truth and
fairness, We will surely spread our
words far and wide.



It's Your Call

They say when one door closes , another one opens. That still doesn't change the fact that sometimes you want to sit in front of that closed door and pray your tears make it open.

It's your call at the end of the day either to stay or to move away. Going through things you never thought you would go through will only take you to the places you never thought to go to.

It's your call either to fly high or have a great fall.

Even if the things are not the same it's okay to take time to sort through it all while leaning into the light and pursuing boundless peace. As long as you're living , you are not out of time. You have not been left behind. Your life is a journey not a checklist.

It's your call either to pretend like living or actually enjoying it through all. Sometimes in our lives we have to make decisions and not choices.

I can't tell you that it would be easy but I can tell you that it will be worth it. Hardships always prepare ordinary people for an extraordinary destiny.

Keep going on!

~ Harshita Verma
(3rd year
Journalism Hons)



~ R.Lakshmipriya
(3rd year
Journalism Hons)

The Figure

Every day, I saw a twilight, an obscurity in my life

It had now been a good while,
I was now an old hand to hallucinations,
delusions

Wanted to run away, escape from everything
And live happily

Today was different

It was now pitch black, I was now blinded,
blinded towards every inch of light
Not even being able to get lost in my web of
thoughts,

It seemed like the rendezvous of my negative
emotions

I had a thought of brushing this off
But in no time, it was winter, with no
moonlight,

It was cold, I was alone,
Becoming oblivious to the cold, I started to
dwell there.

Felt like nothing could save me,
Neither the science of reality, nor the
witchcraft of fantasy

Steadily approaching me was a figure,
It began to brighten up, it was now dawn,
I was lost in a labyrinth of feelings,
contemplating what this figure was,
Which now extended its hands towards me
I hesitantly held the hand, which was warm,
soft,

And this was it, this was the murder of my
end,

This figure was now my saviour,
The guardian angel who guided me towards
my salvation



A Letter Of Gratitude To Failure

Dear Failure,
You unearthed my hidden strengths,
revealing what I truly excel at.
I recall shedding tears at the sight of
you, only for you to smile and rest a
hand on my shoulder.

In that moment, your gaze
whispered, "Work on what needs
improvement."

Your presence prompted essential,
gradual changes in my life.

All that I am today is indebted to
you.

For it was your sibling, Success,
who unveiled only the brightest
moments in my life.

Yet, it was you who illuminated the
true essence within me.

Thank you for your presence in my
journey.

~ Srishti Singh
(3rd year
Journalism Hons)



~ Saumya Tripathi
(1st year
Journalism Hons)



Morning Haze

I woke up this morning, feeling a little
breathless.

It felt like the world was mourning, my
restrictions which once were boundless.

When I stepped out, I never felt the
urge to shout.

My voice was unheard once again, but
the ignorance wasn't as deliberate..

So I wanted to celebrate, I wanted to
sing and dance, and laugh and cry,

If I had a chance, then I would never
deny.

But then I got wounded: remembrance,

The wound was called self hate,

I wanted to be embraced,

But was paranoid to be used as a bait.

Whenever I looked at the mirror,

The vision was quite clear-

A being so undeserving,

struck by self loathing,

was always condoning,

that the wound wasn't improving.

Today again the mirror is clear, the haze
is not there ,

But the vision is not this sphere.

Today my hands are red,

My room is black, the darkness has
consumed me ,

And I have already taken my last
breath....

At Least I don't hate myself anymore.....

SHUTTER VERSE



Innocent yearning
captured

By - Kanika Solanki
(II year)



Nature exhibiting
unique architecture

By - Ayushi Arora
(III year)



Pools of innocence
in a furry embrace

By - Avantika Rana
(III year)



Broken window's
and scattered dreams

By - Mansi Mishra
(II year)



Where the Wildness
Touches Water

By - Dolly
(III year)



Serenity in a
Steaming Cup

By - Kanika Solanki (II
year)



Eyes filled
with wonders

By- Ritupriya Kumari
(II year)



Blossoms and
the bee

By - Avantika Rana
(III year)

SHUTTER VERSE



Campus explorer
on a mission

By - Jeevisha Rawat
(III year)



Quiet ritual
of vermilion

By- Ayushi Thakur
(II year)



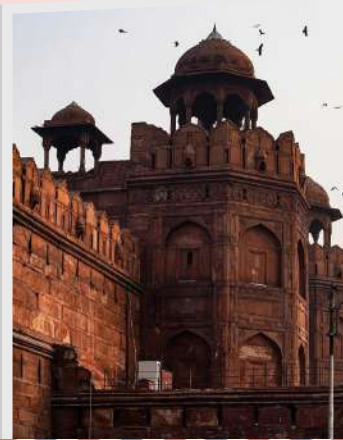
The quiet moments
of despair

By- Harshita Verma (III
year)



Balloons in hand,
dreams in his eyes

By - Ritupriya Kumari
(II year)



Identity of
the nation

By- Avantika Rana (III
year)



Enchanting world
of wildlife

By - Avantika Rana (III
year)



Lost in the depth
of captivating gazes

By - Rashi Akanksha (III
year)



Embracing the
Slow Lane

By - Chavi
(III year)

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