M.A. in Journalism and Mass communication

The School of Journalism and Mass Communication (SJMC) shall offer 2 years duration i.e. 4 Semesters course which shall be designated as Master of Arts in Journalism and Mass communication, abbreviated as MJMC. The syllabus comprises 14 Core Courses (CC) and one Elective Course (EC); one Generic Elective (GE) or Discipline Specific Elective Course (DSE), one Ability Enhancement Course (AEC) and two Ability Enhancement Compulsory Courses (AECC) in two years. The student will be evaluated through end-semester examinations/project evaluation and the teaching will be structured accordingly.

Structure of the 2 yrs (Four Semesters) Post Graduate Degree course under CBCS:

Semester	No of Course/ Papers	Credit per Course/ Paper	Total Credit	Minimum No. of Learning Hours #	No. of Core Course/ paper	No. of Elective Course/ paper	Code of Nature of Elective Course/ Paper
I	05	05	25	250	4	1	AECC-1
SEMESTER BREAK							
II	06	05	30	300	5	1	AEC-1
SEMESTER BREAK							
III	06	05	30	300	5	1	AECC-2
SEMESTER BREAK							
IV	02	05/10	15	150	0	2	EC-1* DSE-1 Or GE-1
Total	19		100	1000	14	5	

Master of Arts in Journalism and Mass Communication
(M. J.M.C.)
SEMESTER-1

1	2	3	4	5	6	7
Code	**Course Component**	**Name of the course**	**Credit**	**C.I.A.**	**End semester exam**	**Total Marks**
					Marks	
CC-1	Core	Concepts and Theories of Mass Communication	5	30	70	100
CC-2	Core	Media – Culture and Society	5	30	70	100
CC-3	Core	Print Media	5	30	70	100
CC-4	Core	Photography	5	80	20	100
AECC-1	Elective	1. Bihar 2. Theatre 3. Creative Writing 4. SWAYAM course(s)	5	50	50	100

SEMESTER-II

1	2	3	4	5	6	7
Code	**Course**	**Name of the Course**	**Credit**	**C.I.A.**	**End semester Exam**	**Total Marks**
					Marks	
CC-5	Core	Development communication	5	30	70	100
CC-6	Core	Media Law & Ethics	5	30	70	100
CC-7	Core	Radio Production	5	30	70	100
CC-8	Core	Ad and PR	5	30	70	100
CC-9	Core	Research Methodology	5	30	70	100
AEC-1	Elective	1. Music for Media 2. Courses offered by other Centres 3. SWAYAM course(s)	5	50	50	100

SEMESTER-III

1	2	3	4	5	6	7
Code	**Course component**	**Name of the course**	**Credit**	**C.I.A.**	**End semester Exam**	**Total marks**
				Marks		
CC-10	Core	Film Studies	5	30	70	100
CC-11	Core	Video Production	5	30	70	100
CC-12	Core	Communication Research	5	30	70	100
CC-13	Core	Media Management & Entrepreneurship	5	30	70	100
CC-14	Core	Social Media	5	30	70	100
AECC-2	Elective	1. Graphics and Animation 2. DTP 3. Swayam course(s)	5	50	50	100

SEMESTER-IV

1	2	3	4	5	6	7
Code	**Course Component**	**Name of the Course**	**Credit**	**C.I.A.**	**End Semester Exam**	**Total marks**
					Marks	
EC-1	Elective	Documentary Film Production	5	80	20	100
		Or				
		Science Communication	5	30	70	100
Choose Any one in two Elective papers (DSE – 1 or GE – 1)						
DSE – 1	Elective	Project on Film Production	10	Internal Evaluation		200
		Or				
GE-1	Elective	Any Research Project	10	Internal Evaluation		200

DETAILED COURSE OF STUDY

M.A. Semester–I

Concepts and Theories of Mass Communication

Course Code: CC 1
Credit:5
Contact hours:5 hrs/week

COURSE DESCRIPTION: This paper opens the field of mass communication to students providing a general overview together with the knowledge of theories emphasizing their development and application in practicum and research. Theories include those concerning effects, audience psychology and sociological aspects of mass media. The course surveys some of the major social science theories and models used in the field.

OBJECTIVES: By the end of this course, a student should be able to:

1. Understand the basics of communication, mass communication and media

2. Describe the ideas that influence the practice and development of communication systems (i.e., print, radio, television, internet, etc.).

3. Analyze key concepts and issues in mass communication theory.

4. Identify the epistemological, ontological and axiological placement of the various mass communication theories.

5. Describe the relationship between theory and ethics.

Unit–I Basics of Communication

- Meaning, Definition and scope of Communication.
- Elements, Forms and Functions of Communication.
- Channels and processes of Communication.
- Types of Communication.

Unit –II Theories and Models in Communication

- Models of Communication: Theodore M. Newcomb's Model, George Gerbner's Model, Charles E. Osgood's Model, Harold Laswell's Model. Wilbur Schramm's Model, Dance's model, Westley MacLean's model, Shannon and Weaver's model, DM White's 'Gate Keeper' model
- Theories of Communication: Action Theory, Two-Step Flow Theory, Dependency Theory, PragmaticTheory, Mass Media Theory, Critical Theory.
- Normative Theory: Authoritarian theory, Libertarian theory/ Free Press Theory, Social responsibility theory, Soviet Media theory, Development Communication Theory, Democratic Participation Theory
- Theories of Mass Communication and Media effects across cultures

Unit-III Mass Communication Theories

- Meaning, Definition, and scope of Mass communication.
- Characteristics, Functions, and processes of Mass Communication.
- Theories of Mass Communication: Bullet Theory, Propaganda theory, Personal Influence Theory, The uses, and gratification theory.
- Psychological Theory, Individual difference theory, Theory of cognitive dissonance, Spiral of Silence theory.
- Sociological theories – Cultivation theory, Agenda Setting theory, Diffusion of innovation

Unit–IV Mass Communication and Media

- Mass Communication through Print Media.
- Mass Communication through Electronic Media.
- Mass Communication through Traditional media.
- Mass Communication through Social Media
- Mass Communication through Cinema and Documentaries.

Unit-V Communication Barriers

- Meaning, Definition and Categorization of Communication Barriers.
- Semantic Barriers, Inter-personal Barriers, Individual Barriers.
- Economic and Geographic Barriers, Organizational Barriers.
- Technological Barriers, Channel and Media Barriers.

Suggested Readings:

1. De Fleur, Theories of Mass Communication, 2ndEdition, New York; David McKay

2. Berlo, D. K. The Process of Communication, New York: Halt Renehart and Winston

3. Klapper, J.T. The effects of Mass Communication, New York Free press

4. Schramm,W. The Process and effects of Mass Communication, University of Illinois Press

5. Narula, Uma, Mass Communication Theory and Practice, Har-anand Publication, New Delhi

6. Keval J Kumar, Mass Communication in India, Jaico Publishing House. Mumbai

7. C. S. Rayadu, Communication, Himalaya Publishing House, Mumbai

8. Aubrey B Fisher, Perspectives on Human Communication, Macmillan Publishing Co., New Delhi

9. Agarwal Bala Vir & Gupta V.S., Handbook of Journalism and Mass Communication, Concept Publishing Company

10. Goldie C. M, Communication Theory, Cambridge University Press

11. Windahletal., Using Communication theory: An Introduction to Planned Communication, Sage Publication

12. Schulz, Peter J, CommunicationTheory,Vol.:1to4,Sage publishers

13. McQuail, D.(2010), Mass Communication Theory (6thEd.)Thousand Oaks, CA: SAGE.

14. Arthur Asa Berger (1995), Essentials of Mass Communication Theory, Sage Publication

15. Jay Black, Jennings Bryant (1993). Introduction to Mass Communication, Win. C. Brown Publishers.

16. Johh Fiske (1982). Introduction to Communication Studies. Methuen, London.

17. विष्णु राजगढ़िया (2008). सिद्धांत और अनुप्रयोग. नेहा पब्लिशर एंड डिस्ट्रीब्यूटर्स, नईदिल्ली

18. रमेशजैन (2007). जनसंचार विश्व कोष. नेशनल पब्लिशिंग हाउस. नई दिल्ली

19. सुष्मिता बाला (2007). समकालीन संचार सिद्धांत. डीपीएस पब्लिशिंग हाउस. नई दिल्ली

Further reading

20. Atton, C. (2015) The Routledge Companion to Alternative and Community Media. London: Routledge.

21. Bella, M. (2003) International and Development Communication: A 21st Century Perspective-2nd Edition.Thousand Oaks, CA: Sage.

22. Blommaert, J. (2005) Discourse: A Critical Introduction. Cambridge: Cambridge University Press.

23. Carey, J. W. (1989) Communication as Culture. NewYork, NY: Routledge.

24. Castells, M. (2009) Communication Power. Oxford: Oxford University Press.

25. Chadwick, A. (2017) The Hybrid Media System: Politics and Power – 2nd Edition.

Oxford: Oxford University Press

26. Couldry, N. and Hepp, A. (2016)The Mediated Construction of Reality. Cambridge: Polity.

27. Curran, J. (ed.)(2010)Media and Society.5th Edition. London: Bloomsbury.

28. Dahlgren, P. (2009) Media and Political Engagement, Cambridge: Cambridge University Press.

29. Hall, S. (ed.) (1997) Representation: Cultural Representations and Signifying Practices. Milton Keynes: Open University Press.

30. Harp, D., Loke, J. and Bachmann, I. (eds.) (2018) Feminist Approaches to Media Theory and Research. Basingstoke: Palgrave MacMillan.

31. Howarth, David (2000) Discourse. Buckingham: Open University Press.

32. Fenton, N. (ed.) (2010) New Media, Old News: Journalism and Democracy in the Digital Age, London: Sage.

33. Mansell, R. (2012) Imagining the Internet: Communication, Innovation, and Governance. Oxford: Oxford University Press.

34. Mejias, M. (2013) Off the Network: Disrupting the Digital World. Minneapolis, MN: Minnesota University Press.

35. Thompson, J.B. (1995) The Media and Modernity: A social theory of the media. Cambridge: Polity.

36. Turkle, S. (2011) Alone together. New York, NY: Basic Books.

37. Wasko, J., Murdock, G. and Sousa, H. (eds) (2011) The Handbook of Political Economy of Communications.London: Wiley-Blackwell.

38. Zuboff, S. (2019) The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power. London: Profile Books Ltd.

<div align="center">**CC-2 : Media-Culture and Society**</div>

<div align="right">
Course Code: CC 2
Credit: 5
Contact hours: 5hrs/week
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Course Description: This course intends to provide students basic ideas of media, culture & society. It also provides various conceptual frameworks that will entail a broad overview of the socio-cultural and political implications of media message. The course incorporates cultural production, media aesthetics and cultural consumption.

Objectives:

1. Broad understanding of Media, Culture and Society.

2. Inter-correlation of Media with Culture and Society.

3. Overview of Media and Culture industries.

Unit – I Concept of Culture

Meaning & dimensions-The basic theoretical framework. Culture as communication and vice-versa, fashion, fads, ads & rituals. Culture industries.

Unit –II Media and Society

Mass media and society, theoretical approaches, Ideology, culture in mass media. Mass media as institution; social integration, Identity, social change & mass media. Stereotyping, information society & post-industrial society

Unit- III Media and Culture

Intercultural communication -perception, meaning, relevance & contexts. Macro & micro cultures, elements of cultural systems. Media and value system, Hofstede's cultural dimension

Unit –IV Mediated culture and criticism

Frankfurt School, Birmingham school, Chicago school,

Critique of culture industry.

Modernity, structuralism, post-structuralism, post-modernity

Psychoanalysis, Freud, Jung, Lacan, Impact on text.

Feminism - Under representation, Gendered representation, Visual Pleasure

Unit-V Media culture and hegemony

Media manufacturing of culture, pluralism, multiculturalism & counter culture.

Cultural Hybrids-high & low contexts, hegemony, cultural capitalism, imperialism, elitism,

Edward Said's Orientalism.

Suggested Readings:

1. Campbell, Richard, Martin, Christopher R, and Fabos Bettina (2011). Media and Culture: An Introduction. London: Bedford
2. Carey, James, W. (2008). Communication as Culture. London: Routledge
3. Dube, S. C, (1990). Tradition and Development. New Delhi: Vikas
4. Gurevitch, Michael, and Curran, J. (2005). Mass Media and Society, London: Bloomsbury
5. Hartely, J. (2011). Communication, Cultural and Media Studies. London: Routledge.
6. Kraidy, M. M. (2005). Hybridity or the cultural logic of globalization. Philadelphia: Temple University Press
7. Mathews, G. (2000). Global Culture/Individual Identity: Searching for Home in the Cultural Supermarket. New York: Routledge
8. Nisbett, R. (2003). The Geography of Thought: How Asians and Westerners Think Differently…and Why. New York: Free Press
9. Shaules, J., (2007). Deep Culture: The Hidden Challenges of Global Living. Toronto: Multilingual Matters
10. Terhi, R. (2005). The Media and Globalisation. London: Sage

Print Media

Course Description: This course introduces the student to the editorial and journalistic practices used in publishing news articles for print media. This course will enhance the writing skill of the learner and develop the knowledge regarding print media.

Course Objective:

1. To make students aware about the various forms of print media and printing technologies.
2. To familiarize students with technologies used in print journalism.
3. To enhance skills of students.

Unit – I

News: definitions, elements and concepts; sources of news; news gathering techniques - Press briefing-Press conference, meet the press programmes - Types of interview, purpose, technique - Handouts, news release, press note etc. Feature writing, columns, news writing and analysis. Media criticism and reviews, Editorial writing, types of editorials. Creative Writing - Essays, short stories, middles, obituaries, International affairs.

Unit –II

News writing styles, types of news - soft news, hard news

Investigative, interpretative and in-depth reporting

Headline, technique, style, purposes, kinds of headlines

Dummy page

makeup, layout, broadsheet, tabloid

Unit- III

Press Commissions, Press Council of India (PCI), Registrar Of Newspapers for India (RNI), Audit Bureau of Circulation (ABC), A brief Intro to Ethics of Journalism

News Agencies – Characteristics, Types, Functioning, News Agencies In India

Special sections, supplements

Scoops and exclusives

Specialized reporting, Drone journalism

Unit –IV

Science, sports, economic, development.

Editing; meaning, purpose, importance & symbols

Layout, graphics, page make up for newspapers & magazines

Reporting weather, city life, speech, accident, court, elections, riot, war, conflict, tensions

Unit-V

New Printing Techniques: Offset printing, DTP, Flexography.

Digital Printing.

Large Format.

Screen Printing.

3D Printing.

LED UV.

Suggested Readings:

1. Reporting, B.N.Ahuja, 1990, Surjeet Publications, New Delhi.

2. Basic Journalism, Parthasarthy, 1997, Macmillan India Pvt. Ltd., New Delhi.

3. News Reporting & Editing, K.M.Srivastava, 1987, Sterling Pub. House, New Delhi.

4. The Complete Reporter by Jullian Harris and others, Macmillan Publishing Co., New York.

5. The Professional Journalist by John Hobenberg, Oxford IEH Publishing Company, New Delhi

6. Good News Bad News by Tharyan

7. Issues in Mass Communication by J. S. Yadava and Pardeep Mathur

8. News Writing by Haugh George A.

9. The Journalism Handbook by M.V. Kamath

10.Handbook of Journalism by Aggarwal Vir Bala, Gupta V.S.

11. Maurya, R.P. (2018) Print Media: Sidhantaur Vyawhar.

12. Arora, H. (2009), *Print Media Lekhan*, K.K. Publication.

13. Desai, P. B. (2014), *Prayojanmulak Hindi Tatha Media Lekhan*

14. Sharma, M. (2014) Print Media: *Kal Aur Aaj*. Hindi Book Centre.

Photography

Course Description: The course is designed to familiarise students with the basic concepts, theories and practices of photography, visual design and image creation techniques. Adequate exposure to the practices of photography through hands-on exercises (from conceptualisation and creation to presentations and discussions) will be provided during the course. The theoretical inputs will help to develop analytical and critical abilities of the students to assess and examine their own and others' work keeping in mind the past and contemporary practices in photography. The practical sessions will help to develop essential skills for clicking quality photographs. The students will be required to take initiative and undertake sufficient research at their own-end before they do the photography work.

Objectives

1. To understand the history of photography, its concepts, theories and practices.
2. To get familiarised with the digital technology, equipments, operations, design and aesthetics of photography including visual story telling skills, its understanding and interpreting images.
3. To edit photographs using editing software.
4. To critically analyse and research.
5. To write academic papers on photography.

Unit 1: Introduction to Photography and Photojournalism

- History, relevance and basics of photography and photojournalism.
- Society, culture and photography. Schools of thought in Photography.
- Reading of images: Students learn to read and analyse images through deconstructing visual codes and symbols.
- Introduction to iconic images: Visual interpretation of iconic images and writing essays analyzing them.
- Study and appreciation of the selected works of master photographers to understand and build aesthetic abilities of composition, framing, visual story telling skills through presentations and group discussions.
- Group Exercise.

Unit 2: Camera Operation, Lighting and Grammar of photography.

- Operating a DSLR Camera: Parts of Camera, Focal Length, Lenses, Exposure, Depth of Field, perspective, etc., resolution, File formats- JPEG/RAW/TIFF, Digital darkroom.
- Introduction to shutter, aperture, lighting equipments and techniques, sensor.
- Grammar of photography: idea, aesthetics, composition, picture creation, colour temperature and analysis.
- Exercise: Outdoor shooting with DSLR Cameras. Shooting light, shade and texture, angles, freezing motions, Light metering.

Unit 3: Editing Skill sets

•Basics of photo editing, handling and cataloguing images using software

•Application of visual design software in the context of photojournalism and the question of ethics

Unit 4:Legal, ethical and contemporary context of photography and photojournalism

This unit aims to provide students with the historical, theoretical, legal and ethical contexts of photography and photojournalism that will help to understand the practice of photography across print, electronic and social media.

- Study and debates on political and moral issues that confronts photographers.

Exercise: The students will write one essay of approximately 1,000 words on a theme assigned by the teacher. Students will also present a written proposal or synopsis of the essay at a time agreed with course leader, and make presentations in the class.

Unit 5: Photography for publication, photo-story, organising exhibition and photography as a commercial venture

This unit aims to equip students with the technical understanding essential for executing specific single-image assignments and the understanding to effectively read photographs as well as improve their visual research skills as an integral part of planning and executing photographic assignments.

•Produce stand-alone images that successfully communicate an event, situation or person through personal vision, intention, composition, research and content

•Introduction to the structural elements of a photo story, techniques and how visual meaning changes in different contexts of production and consumption

•Students research on visual stories, write proposals and make presentations

- Photograph the story through structured weekly assignments; edit their images, manage workflow and make weekly presentations either in the format of a traditional photo story or a multimedia format for websites.
- Organising Exhibition and planning a commercial venture

Unit 6: The Major Projects

- The students are expected to research on a topic of visual merit, which they will propose in the class followed by execution and submission of the photo story along with captions and

an academic paper critically examining their photographic practice in context to the photo story, fully referenced.

- Students bring together skills, experience and critical abilities acquired during the course to produce a substantial body of photographic work in the form of an album of a professional standard, reflecting career aims and aspirations.

Evaluation

Total Credit:5

[**Final exam.** -Written:1 credit;Practical: 1 credit; Internal Assessment including viva voce:1 credit, Course end project:2 Credit]

The major project will be treated as the final product. Academic essay, class presentations and weekly assignments will form a major part of the internal marks.

Suggested Reading:

- Susan Sontag, On Photography, Penguin Books, 19792.
- Susan Sontag, Regarding the Pain of Others, Penguin Books, 20043
- Barthes, Roland, Camera Lucida4.
- The Contest of Meaning edited by Bolton, R, MIT Press 1989 5.
- John Berger, Ways of Seeing6.
- Newton, J H, The Burden of Visual Truth,
- Lawrence Erlbaum, 20017.Edward Said, Orientalism
- Photography: A Very Short Introduction, Steve Edwards,Oxford
- Thinking Photography, Victor Burgin Palgrave, MacMilllan
- Photography: A Critical Introduction, Liz Wells, Routeledge
- Basic Photography, Michael Langford,Focal Press
- Advanced Photography,Michael Langford,Focal Press
- Photography: The Essential Way London, Stone, Upton Pearson Prentice Hall
- Photograph: John Freeman, Collins & Brown
- The Advanced Digital Photographer's Handbook,Yvonne V Butler,Focal Press
- The Photography Handbook,Terence Wright,Routledge
- Photography: A Cultural History, Mary Warner Marrien, Prentice Hall.

Bihar

COURSE DESCRIPTION: The course has been specially designed for mass communication students to gain an understanding of Bihar as a state as this knowledge will go a long way in not only helping them work better in the state but also contribute to the development of the state. Only with a deep understanding of the state can any journalist or mass communication professional contribute or make use of his/her skills professionally.

Objectives:

1. To gain knowledge of various facets of Bihar.
2. To help students understand and appreciate the state.
3. To trigger a discussion on the development issues related to Bihar.

Unit 1

- Bihar – An introduction
- History – Ancient, Medieval, Colonial, Pre-and post-independence
- Geography and climate, Flora and fauna

Unit 2

- Demography, Languages
- Government and administration
- Politics

Unit 3

- Economy
- Agriculture
- Industry

Unit 4

- Culture
- Paintings
- Performing Arts
- Cinema

Unit 5

- Religion

- Tourism
- People

Suggested Reading

- Das Arvind N., *The State of Bihar: an economic history without footnotes*, Amsterdam: VU University Press, 1992

- Nambisan Vijay, *Bihar in the eye of the beholder*, Penguin Books, 2000, ISBN 978-0-14-029449-1

- Radhakanta Barik – *Land & Caste Politics in Bihar,* Shipra Publications, Delhi, 2006

- बिहारएकखोज : हेमंत, प्रभातप्रकाशन, २०१६

- Diwakar R.R., *BiharThrough The Ages*, Ivy Publishing House, 2008

- Prasad R. C, *Bihar*, Publications Division

- Das Arvind N., *Republic of Bihar*, Penguin Books India,1999

Introduction of Theatre: Practices And theory

Course Code: AECC -1
Credit: 5
Contact hours: 5hrs/week

Course Description: This course introduces and explores theatre from page to stage as a live performing art. Topics include the relationship between theatre and society (historical and contemporary), dramatic structure, theatrical representation, and the crafts of Street Theatre, Folk & Traditional Theatre, Modern Theatre And Experimental Theatre Art forms.

Course Objective: The School of Journalism and Mass Communication (SJMC) provides opportunities within a diverse and inclusive environment to explore and develop meaningful, innovative ideas that engage the interdependence of process and creation. Students develop critical thinking and disciplinary excellence through experiential learning, collaboration and interdisciplinary practices to prepare them to be current and relevant artists. Students work within established and experimental processes utilizing trends in new technologies, community and contemporary performance practices.

Unit – I   **Street Plays: a Historical Need**

- History of Street Theatre
- IPTA and Street Theatre
- Socio-Political Movement,

Unit – II   **Street Theatre: Creation and Presentation**

- Street Theatre: Creation and Presentation, Street Theatre Creation Process, Individual, Collective
- Thoughts of Playwrights on Collective Writing Process
- Anatomy of Hindi Street Plays: Social Issues, Political Issues, Economic Issues, Communal Issues, Other Issues

Unit – III   **Introduction of Traditional Folk Theatre**
- Introduction of Indian Traditional Folk Theatre : History & Development
- Study of various Traditional Folk Forms- Ramlila, Raslila, Jatra,Videsiya, Nautanki, Mach, Bhawai, Terukuttu, Bhagwatmel, Kudiyattam, Yakshagan, Tamasha, Dashawatar, Nacha, Ankiya etc
- Traditional Folk Forms of Shri Lanka, Bhutan, China, Japan etc

Unit- IV   **Modern Indian Theatre**

- Modernism in Indian Theatre

- Role of Parsi Theatre in Modern Indian Theatre
- Work of Notable playwrights, Actors, Directors and Designers.
- Critical Analysis of milestone plays of Modern Indian Theatre.

Unit –V   Play Production Process

- Script Analysis
- Blocking And Choreography
- Final Show
- Production Management

Practical

- **Scene Work of Street Play/ Folk Traditional Theatre Form/ Modern Indian Drama under the supervision of External Expert or Teacher.**

Suggested Readings:

- Radical Street Performance: An International Anthology Paperback – by Jan Cohen-Cruz
- Nukkad Natak – Rachna aur Prastuti- 'Pragya' Evaluating the role of street theatre for social Communication (Article) by Ankita Banerjee
- Street Theatre and Other Outdoor Performance- Bim Mason
- Paramparashil Natya- Jagdishchandra Mathur
- Stage Management by Gail Pallin
- How to Start Your Own Theater Company by Reginald Nelson
- Stage Managing and Theatre Etiquette by Linda Apperson
- Theatre Management - David M. Conte, Stephen Langley

Creative Writing

Course Code: AECC 1
Credit: 5
Contact hours: 5hrs/week

Course Description:

The course emphasizes on composing creative nonfiction, fiction, and poetry. It will focus on the main genres of creative writing to prepare the students for upper level creative writing courses in fiction, creative nonfiction, and poetry, and for professional writing. The students will have the opportunity to write according to each genre after the completion of their course syllabus, vis-à-vis a piece of creative nonfiction, a piece of fiction, and two or three poems.

Course Objective: By the end of the course:

- Students will understand the basic techniques and terminology of fiction writing, the basic techniques and terminology of creative non-fiction writing, the basic techniques and terminology of poetry writing.
- Students will develop critical reading skills for critiquing fiction, essays, and poetry, both one's own and peers.
- Students will learn workshop method of critiquing creative writing and the importance of revision within the creative writing process.

Unit – I
On the Basics of Writing and being a Writer
- Bin the Romanticism
- The Good Thing about being Grammatically Correct

Unit –II
On Description
- Use Your Senses
- Writing Sound, Smell and Touch

Unit- III
On Sentence
- Colour Writing
- Rhythm and Metre

Unit –IV
On Paragraph
- Logical Progression of Thought

- Intercutting

Unit -V

On Character
- Monologue and Dialogue
- Mining a Character

Unit-VI

Building Long-form Fiction
- Structuring Storytelling
- Rules and Improvisations

Exercise: Writing according to prompt, Class discussion on the importance of prompt

Unit-VII

On the Art of Editing
- Rules of Editing Text
- Practicing Editing

Suggested Readings:

1. Notes on "Camp" by Susan Sontag;

2. Creative Writing - A Workbook with Readings, Edited By Linda Anderson (Routledge)

3. Bhikhari Thakur's Bidesiya (Bhojpuri)

4. Heera Dom (Bhopuri) poetry

5. Ramdhari Sinngh Dinkar (Hindi, Bihar) poetry

6. Saadat Hasan Manto (Urdu) short stories

7. Raza Naqvi Wahi (Urdu, Bihar) Poetry and prose

8. Krishan Chander (Hindi) short stories

9. Ismat Chightai (Urdu) short stories

10. Vikram Seth (English, India) short stories

Semester:II

Development Communication

Course description: This course is designed to make students understand the process of development and the role of communication involved in it. This course will help the students in understanding various aspects of society, their developmental issues, and appropriate intervention for them. The course will provide deeper insights into understanding the development thresholds and how development communication can be helpful in tackling those challenges.

Objectives of the Course:
- To understand the concept of Development Communication.
- To understand the process, functions and techniques of developmental journalism with reference to print, electronic and other modern media.
- To evaluate the relevance, potential and use of various media tools of development.

UNIT I - Development

- Meaning, concept, process and models of development -theories, origin, approaches to development.
- Problems and issues in development, characteristics of developing societies, development dichotomies.
- Gap between developed and developing societies. Development issues on national, regional and local level.
- Development indicators, Growth versus Development, millennium development goals, sustainable development, economic development, social development, political development human & gender Development

UNITII – Development Communication

- Meaning–concept–definition–philosophy–process–theories.
- Role of media in development communication – strategies in development communication –social cultural and economic barriers –development communication

policy – strategies and action plans – democratic decentralization, Panchayati Raj – planning at national, state, regional, district, block and village levels.

- Structural change in Indian Economy: Liberalization & Globalization, role of agriculture, organized and unorganized sector, poverty and unemployment problems.
- Interrelation between development and development communication.
- Development Support Communication & Agriculture Extension, Case Studies on **DSC**

UNIT III – Models of Development Communication
- Dominant Paradigm Model
- Participatory development model
- Basic needs model
- New paradigm of development

UNIT IV- Media in Development Communication
- Uses of various forms of media: Puppetry, Folk Media, Theater, Street Play, Games, Print Media, Radio, Television and Cinema.
- Role of Community Radio in Development Communication.
- Issues of development journalism: health, nutrition, social issues, resource use, literacy, agriculture and environment.
- Information Communication and Technology for development: ICT for Education, ICT for Health, ICT for agriculture extension and rural development

UNIT V- Development Campaigns
- Development policies, current issues of development and major development programs.
- Research, Identifying problem, Planning Media Strategy, Communication objective setting, target audience mapping.
- Message strategy - Content Design, treatment of content; understanding culture in communication (socialnorms,beliefs and attitudes),Community mobilization.
- Advocacy in development communication, media selection and media mapping; Implementation design, Monitoring and evaluation: processes and practice.

Suggested Reading:

1. Narula, U.,1994; Development Communication. Haranand Publications.
2. Melkote Srinivas: Communication for Development in the Third World- Theory and Practice, Prentice-Hall, New Delhi, 1991.
3. Sondhi, Krishan:Communication, Growth and Public Policy Breakthrough, NewDelhi,1983.
4. Schramm,Wilbur:Mass Media and National Development, Stanford UP, Stanford, 1964.
5. Ravindran, N., et.al.1993; Perspectives in Development Communication, Sage Publications, New Delhi.
6. Raghavan, G.N.S.,1993; Development and Communication in India,Gian Publishing House, New Delhi.
7. Hancock. A., 1980; Communication Planning for Development, UNESCO, Paris.
8. Fernandes, Walter: Development with People, Indian Social Institute, New Delhi, 1988.
9. Jayaweera N. & Amunugama S.: Rethinking Development Communication, AMIC, Singapore,1988.
10. Kumar, Keval J.: Communication and Development: Communication ResearchTrends,Vol.9, No.3,1988.
11. Hoogvelt Ankie:The Third World in Global Development, Macmillan, London,1982
12. Hornik, Robert C: Development Communication: Information Agriculture and Nutrition inThirdWorld, Longman, London/NY,1988.
13. Rogers, Everett M. (1983). Diffusion of Innovations. The Free Press, New York.
14. Singhal, Arvind and Rogers, Everett M. (1989). India's Information Revolution age, New York
15. Hunt, Diana (1989). Economic Theories of Development: An Analysis of the Competing Paradigm Harvester Whitesheaf: New York.
16. Sainath, P. (2000). Everybody Loves a Good Drought, Pearson, New Delhi
17. अनिल उपाध्याय (2007). पत्रकारिता एवं विकास संचार. के के पब्लिकेशन. नई दिल्ली

Further readings:

1. Jha, P. & Kumar, S. (2001). Development of Bihar and Jharkhand: Problems and Prospects. Shipra Publications.ISBN-10:9789386262721.
2. Sinha, A.K.(1985). Mass media and rural development:A study of village communication in Bihar. Concept.ASIN:B0006EHWB0

Documentaries and clips:

1. Jha, P. (2012).Sunehare Dastaan…Bihar ki Bhoomi Se. Prakash Jha Productions.
2. Chandra, N.N. (2018). Bring Back Bihar. BEJOD.
3. Toppo, M. & Biju.(2009). Ek Ropa Dhan.
4. Kumar, A. (2017).Belonging to Untouchable God. Public Service Broadcasting Trust.

Media Laws and Ethics

Course Description: The course will familiarize students with the basic principles in areas of media law and ethics to attain the trust of viewers, listeners or readers. Serious consideration must also be given to ethical scenario that may arise during reporting. In this regard, the prevalent media laws must be understood by every media person.

Course Objective:

- To make students aware about the ethical responsibilities of the mass communication professional.
- To identify the moral dimensions of issues that arise in professional practice.
- To familiarize students with various media laws.

Unit–I

Press Freedom: Salient features of Indian Constitution, Concept of Press Freedom, freedom of speech and expression and their limits, Comparative press freedom,Press freedom during emergency, censorship, Introduction to Indian Judicial system terminology, laws governing the reporting of court proceedings and contempt of court.

Unit–II

Specified Press Laws in India: Contempt of Courts Act 1971, Civil and Criminal Law of Defamation, Relevant Provisions of Indian Penal Code with Reference of Sedition, Laws Dealing with Obscenity; Official Secrets Act,1923, Parliamentary proceedings, Right to Information, Cyber laws in India. Brief history of press laws in India: before and after independence.

Unit-III

Media Acts: Press and Registration of Books Act, 1867. Working Journalists and Other Newspaper Employees (Conditions of Service & Miscellaneous Provisions) Act, 1955;– Cinematograph Act, 1953; Prasar Bharati Act, Copyright Act 1957, Drugs and Magical

Remedies Act 1954.

Unit –IV

Media Ethics: Press Council of India, **E**thical decision making (ethics and media practitioners), Relationship between ethics, political and social issues, Professional Ethics (The Golden Mean, the Categorical Imperative, the Principle of Utility, the Veil of Ignorance, Judeo-Christian-Islamic Ethics). Ethical Situations and Conflicts, Checkbook Journalism, Right of Privacy, Self-regulation, Obscenity and Media, Human Rights and Media, BARC, Regulatory institutions in other countries.

Unit-V

Cyber Laws and Ethics: Development of internet; Social networking sites, Types of Cyber crimes, Issue of privacy on net, Hacking and ethical hacking; Regulation Laws in Different countries

Suggested Readings:

1. Barua, Vidisha. (2002). Press & Media Law manual, Universal Law Publishing Co. Pvt. Ltd. New Delhi.

2. Dr. Ambrish Saxena. (2004). Freedom of Press and Right to Information in India. Kanishka Publication. New Delhi.

3. K.S. Venkateshwaran. (1993). Mass Media Laws and Regulations in India, Asian Mass Communication Research and Information Centre, Distributed by N M Tripathi Pvt. Ltd. Bombay.

4. Ravindranath, P. K. (2004). Press laws and ethics of journalism. Authorspress.
5. Ravindran, R. K. (1997). Press in the Indian Constitution. Indian Publishers.
6. P K Bandhopadhyay., Kuldip Singh Arora.(1998). D. K. Publishers Distributors (P) Ltd. New Delhi.

7. Christians, Clifford G., Mark Fackler, and Kimb Rotzoll. (1997). Media Ethics: Cases and Moral Reasoning. Pearson. New York,.

8. Seib, P., & Fitzpatrick, K. (1997). Journalism ethics. Harcourt Brace College.
9. Moore, R. L. (1994). Mass Communication Law and Ethics (Vol. 1). Lawrence Erlbaum Assoc Incorporated.
10.   Ram Jethmalani and D. S. Chopra, Cases and Material on Media Law, Thomson Reuters South Asia Pvt. Ltd., New Delhi, 2012

11. Nanda, S. K. (2018) Media Vidhi (Media Law –in Hindi). Central Law

Publications.

12. Verma, S.L. (2018) Media law– (in Hindi). Indore: India Publishing Limited.

13. Kumar, K. J. (2019) Bharat me Jansanchar. JAICO.

14. Nand Kishore Trikha, Press Vidhi (Hindi), 2014

15. Durga Das Basu. Introduction to the Constitution of India. Lexis Nexis. Nagpur

Radio Production

Course Description: The course is designed to train students in using the potential of the sound media to communicate ideas and stories. The course seeks to familiarize them with various aspects of radio programming ranging from news to documentaries to dramatised programmes. It will enable them to acquire and enhance their technical, conceptual and creative skills so as to be able to design programmes to cater to a wide range of audiences.

Objectives:

- To train students in various aspects of Radio programming.
- To enhance their technical and creative skills.

Unit 1: Introduction to Radio.

- History of Radio and its future with special reference to India.
- Radio and Society.Contemporary media and challenges of radio.
- Radio: Narrowcasting, Broadcasting, podcasting and convergence
- Types of Radio Stations: Government, Private, Community, Online, Satellite, Pirate and Ham.
- Indian Radio: Regulations and ethics
- Study tour to local All India Radio and a private Radio Station.

Unit 2 : Radio Technology

- Technology. Broadcast chain: audio input to output.

- Microphones and their applications.

- Outdoor recording techniques.

- Relationship between space and sound and auditory imagination

- Editing, Mixing, Voice, Music and Silence to create narrative.

- Types of propagation and On-air & Digital transmission: AM/FM and DAB.

    Exercise: Soundscape and Radio commentary

Unit 3: Nature and Types of Programmes

• Program formats and writing for each format: Talk, Interview, Discussion, Feature, Documentary, Drama, Magazine, News story, News bulletin and Fillers.

• Human Voice, music and sound effects.

•Techniques of production: Acoustics, Perspective, echo and reverb.

•Manipulating Speech: personality and presentation techniques: Pitch, tempo, vitality and enthusiasm, timbre and tone.

Exercise: On air Radio Talk/ Discussion/ Live Commentary/ Musical Programme.

Unit 4: Understanding Audience

•Audience Profile: connecting with listeners.

•Fixed point chart and program cue sheet

•Audience and Market research: Syndicated and Customized research.

Exercise : Training on Nuendo software

Unit 5: Class presentation/Assignments

• 5 mts. social message that includes an interview.

• One audience survey for programming.

Unit 6: Project

Group Project: 15-20 minutes program on community radio

Suggested Reading:

- Mc Leish. (2005) Radio Production. Focal Press.
- Michael Keith. (1990) Radio Production, Art & Science. Focal Press.
- Hausman, Messere, O'donnell. (2007) Modern Radio Production: Production Programming & Performance. Wadsworth, Cengage Learning

- Chris Priestman. (2002) Web radio: Radio Production for internet streaming. Focal Press.
- Bob Gilmurray. (2010) Media student's guide to radio production. Mightier Pen Publishing.
- C&AG's Report.(2009) The efficiency of radio production at the BBC. State for Culture
- Media and Sport - Dermot Rattigan. (2002) Theatre of sound: Radio and dramatic imagination. Carysfort Press.
- James Whipple. (1938) How to write for Radio. Tata Mc Graw Hill.
- Peter Stewart. (1975) Essential Radio Skills: How to Present a Radio Show - Albert R Crew. (1946) Professional Radio Writing. Houghton Mifflin.
- Janet Trewin. (2003) Presenting on TV and Radio: An Insider's Guide. Focal Press.
- Moore C.J. Brain, Psychology of Hearing
- Isakhi Roey, Mixing Audio, Concept, Practice and Tools - Sonnerschiem David, Sound Design-Huber David, Runstein Robert, Modern recording technique

Course Code: CC 8
Credit: 5
Contact hours: 5hrs/week

Course Description: The content of the course is blend of both theoretical and practical inputs and there is a symbiotic relationship between the two. Hence the course is designed to train students in preparing creative advertising and effective public relations campaign. The course seeks to familiarize students with practice based learning method which caters to a wide range of audiences.

Course Objective: The objective of the course is

- to facilitate understanding of the concept, methods and strategies for both Advertising and Public Relations.
- to help students build their career in a corporate, public and private sector.
- to offer a rigorous and exhaustive introduction to advertising as a communication tools for business, non-profits, government and political organizations.
- to build critical thinking and channelize skills toward possible careers in the industry.

Unit – I Introduction to Advertising

Definition, function and types of advertising. Evolution of advertising in India and the world. Theories of advertising - Stimulus Response Theory, Starch Model, AIDA, AIDCA, DAGMAR Approach, Ad agency.

Unit – II Advertising in Practice

Unique Selling Proposition, Appeals in advertising, Message strategy, the art of copy writing: Idea generation, Copywriting principles, Ad copy Layout-Formal and Informal balance. Media planning and scheduling**.** Brand, Brand positioning and Brand image, Ethical concerns in Advertising**.**

Unit- III Understanding PR

PR definitions, Internal and External Publics, PR tools, PR Dept.

Misconceptions - PR and publicity, PR and advertising, PR and public opinion, Persuasion, lobbying, marketing.

Unit –IV PR in practice

PR campaign: Concept, Process & Methods of campaign, Benefits.

PR agencies, Structure & functions of an agency

Grunig & Hunt's model of PR.

Unit-V Allied Areas

IMC: concepts, marketing mix, role of PR in IMC

Corporate communication, CSR Difference and similarities between PR and Corporate communication

Changing trend of PR

Suggested Readings:

1. Jethwaney, Jaishri & Jain, Shruti (2012), Advertising Management, OUP India

2. Sachdeva, Iqbal S. (2009), Public Relations – Principles and Practices, OUP

3. Ogilvy, David. (2001). Ogilvy on Advertising, Prion.

4. Valladares, June A. (2000). The Craft of Copywriting. Sage Publications.

5. Ries, A. and J. T. (1993). Positioning: The Battle for Your Mind. New York: Warner

6. Russel, J. Thomas, (2004) Advertising Procedure, New Delhi: Prentice Hall

7. Christensen, L, et. al., (2008) Corporate Communications: Convention, Complexity and Critique. London: Sage

8. Cutlip, S. M. and A. H. Center, (1971) Effective Public Relations. New York: Prentice Hall

9. Kitchen, P. J. and D. Moss, (1995) 'Marketing and Public Relations: An Exploratory Study'. Amsterdam: ESOMAR whitepaper

10. Kotler, P. (2000) Marketing Management. Upper Saddle River, NJ: Prentice Hall 8. McKee, K B et. al., (2005) Applied Public Relations: Cases in Stakeholder Management. New York: Routledge

<u>**Research Methodology**</u>

Course Code:CC 12
Credit:5
Contacthours:5hrs/week

Course Description: It encompasses a thorough understanding of research applying both quantitative and qualitative research techniques. The course outline also explores the probable dimensions of research.

Objective: The main objectives of the course are to:

a. Provide an understanding of research in its various dimensions.
b. Familiarise the scholars to different techniques and tools of data collection.
c. Introduce the research students to dynamics of data analysis and
d. Present the style and method of preparing research reports and thesis.

Unit–I Methods of knowledge acquisition

- Modes of acquiring knowledge-authoritarian-mystical-rational-scientific
- Research-definition-concept-functions-need.
- Research process-concepts-constructs-definitions-variables
- Research questions-hypotheses-literature review
- Theories of ethics in research.

Unit–II Types and methods of research

- Basic and applied
- Action research
- Survey research
- Historical research
- Experimental research
- Anthropological research

Unit-III Dimensions of data

- Data quality-assessment-parameters
- Levels of measurement-nominal-ordinal-interval-ratio.
- Tests of validity-tests of reliability
- Test of significance, normal curve, standard error, variance.
- Type I and Type II errors

Unit –IV Data collection

- Observational methods
- Laboratory experiments-simulation-field experiments-focus group
- Case study
- Preparation of questionnaire and interview schedule-impersonal methods.
- Content Analysis
- Discourse Analysis

Unit-V Data analysis

- Sampling methods, sample size, sampling error.
- Measures of dispersion - mean, median, mode and standard deviation.
- Coding and tabulation
- Use and preparation of different types of graphs-abstracts
- Report preparation-structure-style-terminal sections-reference bibliography

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Suggested Readings:

1. Nachmias, David and Nachmias, Chava, Research Methods in Social Sciences, St. Martin Press NewYork,1999.
2. Goode and Hatt, Methods in Social Research, Tata McGraw Hill Inc.US, 1952.
3. Kothari, C. R., Research Methodology, New Age International Pvt. Ltd. Publishers, 2004.
4. Creswell, W. Joh, Research Design - Qualitative, Quantitative and Mined Methods Approaches, Sage Publication, 2003.
5. Kumar, Ranjit, Research Methodology-A step by step guide for beginners; Sage Publication, 2005.
6. Christensen, Larry B. Johnson, R. Burk and Tuner, Lisa A, Research Methods –

Design and Analysis; Allynand Bacon, 2010.

7. Marczyk, Geoffrey R., De. Matteo, David and Festinga, David, Essentials of Research Design and Methodology, Wilay New York, 2005.

8. Mallette, Marla H and Duke, Nell K. Literary Research Methodology; The Guild Food Press, 2011.

9. Teddlie, Charles B, Foundations of Mixed Methods Research: Integrating Quantitative and Qualitative Approaches in the Social and Behavioral Sciences, Wadsworth Publishing, 2001.

10. Bryman, Alan, Social Research Methods, Oxford University Press, 2008.

11. Shadish, William R, Cook, Rhomas D and Campell, Donand T. Experimental and Quasi Experimental Designs for Generalized Casual Inference;Wadsworth Publishing,2001.

12. राम आहूजा (2004). सामाजिक अनुसंधान. रावत पब्लिकेशन. नई दिल्ली

Music for Media

Course Description: At SJMC, we certainly don't expect students with little understanding of music to suddenly become musicians during the course of a single semester. What we can do is to underline the importance of music to modern media right from its inception in the west. Early radio news programs had their signature tunes and often used music to punctuate their major topics being presented. The BBC used music extensively in the early years of television. Even silent films were never really silent...they were always accompanied at least by a piano (or in our country by a harmonium and tabla, perhaps too a voice).

Objectives:

1. After undergoing this course, the student will have had an acquaintance with most of the main forms of music in the world currently performed, heard and broadcast.
2. The student will also have a slightly more detailed knowledge about Indian music, both classical and folk.
3. The student should be able after doing this course, to use this knowledge to creatively add music to his or her future audio-visual productions.

Unit 1

An introduction to music: the categories of music and the various terminologies (*svara, raag, taal* etc.) used in describing various features of musical performance.

Unit 2

The Art Music traditions of the Indian sub-continent.

Unit 3

World Music: The Iranian *dastagah*, the Arabian *maqaam* and their relationship to the Indian *raags* and *raagdari*. The music of West Africa and its relationship with Latin American music and jazz. Folk and popular music of North America and Europe. The Australian didgeridoo.

Indonesian gamelan music and excerpts of the Ramayana as it is enacted and sung in Bali today. Other Southeast Asian music (from Thailand and Vietnam for example). Chinese opera and the Japanese koto and shamisen. Other suitable examples in addition to those mentioned.

Unit 4

The primacy of folk elements in Indian popular film music. A few examples from Punjab, Gujarat etc.

Unit 5

The Film orchestra and its evolution...some necessary background on the Western or European Art Music tradition in this context.

Unit 6

Examples of the use of music in media.

Assessment:

For this course one credit will be reserved for attendance and classroom performance. One credit will be kept for classroom assignments. The final three credits might be reserved for assessing the choice and effectiveness of music as used in their semester ending audio-visual exercise.

Suggested Reading

- *Hindustani Music* by Ashok D Ranade (A National Book Trust Publication)
- *A History of Film Music* by Mervyn Cooke
- Various blogs and posts on Bollywood music history. These can be accessed by searching for Bollywood music history on the web. A good example is the site on Hindi Filmi Music hosted by a faculty member of the computer science department from a university in Colorado USA. (cs.colostate.edu). There are many such dedicated blogs and the designated teacher can suggest from among them.

M. A. Semester-III

Film Studies

Course Code: CC 10
Credit: 5
Contact hours: 5hrs/week

Course Description: This course introduces students to film aesthetics through the analysis of film form and style. The course aims to provide students with a fluency in and understanding of film's unique language as it evolves technologically, historically and generically. Beyond teaching students how to recognize and describe formal choices and techniques, students will be asked to engage in close readings of films, attending to the greater aesthetic significance and stakes of formal choices and innovations evident within a particular film, directorial oeuvre, period or movement. Understanding form as an extension of content, we will look at the conventions of narrative film, the employment of formal techniques like the close-up, point of view, editing, framing and the use of sound as they function within particular filmic contexts and as they function within film's systemic languages (like that of continuity editing and genre). We will also learn about the evolution of cinema in pre-independence and post-independence India, tracing the evolution through various socio-political events and upheavals. The course will also concentrate on key auteurs from the world and India.

Course Objective:

- To help the students understand the evolution and history of cinema.
- By the end of the course, students will be able to analyze and critique movies of different genres, based on various nuances that they learn throughout the course.
- Students will simultaneously learn to observe various techniques of handpicked directors and apply it in their practical works.
- This course will give the students a window to the holistic approach that goes into film making and studying cinema.

Unit – I Understanding Cinema

- Important genres and film movements- the Italian neo-realism, the French new wave and film noir
- How to Read a Film- Film Analysis
- The Sound in Cinema- Uses of sound in filmmaking
- Mis-en-scene- Aesthetics of Meaning, Setting and Story

- Adaptation of Literature and Theatre to Films
- Documentation of history and its ideological interpretation in cinema

Exercise: Film Analysis/Observation, Deconstruction

Unit – II World Cinema
- Architectures of Narrative- Plot, Story, Time
- POV and Narrative
- Cinematography- Framing, Long-take and Slow Cinema
- Editing- Rhythm, Continuity, and Challenging the Continuity
- Sound: Relation to Image and Story
- Genres and their Limits

Unit –III Indian Cinema
- History of Indian Cinema - Beginnings and Silent Period
- The Golden Age of Indian Cinema
- New Indian Cinema
- The Bollywood Boom

Unit- IV Key Film Auteurs – World
- Jean Renoir and Deep Focus
- Luis Bunuel and Surrealism
- Federico Fellini and Baroque Film Making
- Gus van Sant and Slow Cinema

Unit –V Key Film Auteurs – India
- Auteur Study - RitwikGhatak
- Auteur Study - SatyajitRay
- Mani Kaul and Indian Art Film Movement

Unit –VI Film Entrepreneurship
- Film Business Evolution
- Entrepreneurial Mindset
- Pitch to Greenlight
- Production Processes
- Distribution to Franchise
- Creative Industries & You – Finding Your Path
- Context & Culture of the Creative Industries

Suggested Readings:

1.   Film Art (Eleventh Edition), David Bordwell and Kristen Thompson

2.   The Cinema of Attractions, Tom Gunning; Review of the Lumière Program at the Nizhni-Novgorod Fair, Maxim Gorky

3.   Depth and Movement from The Psychology of the Photoplay, Hugo Münsterberg

4.   Kristin Thompson, Closure Within a Dream? Point of View in Laura

5.   Noël Carroll, Toward a Theory of Point-of-View Editing: Communication, Emotion, and the Movies

6.   Ben Ogrodnik, Focalization Realism and Narrative; Bela Balazs, The Close-Up, The Face of Man, The Theory of Film

7.   Mary Ann Doane, The Close-up: Scale and Detail in the Cinema, in differences: A Journal of Feminist Cultural Studies (vol. 14.3, 2003)

8.   The Evolution of Film Language, André Bazin

9.   Cinematography: The Creative Use of Reality, Maya Deren

10.   Michael Walsh, The First Durational Cinema and the Real of Time, in Slow Cinema (Edinburgh University Press, 2016)

11.   Ivone Margulies, The Equivalence of Events in Chantal Akerman's Hyperrealist Everyday (Duke University Press, 1996)

12.   Sergei Eisenstein, A Dialectic Approach to Film Form, and Dramaturgy of Film Form from Film Form, 1929 DzigaVertov, Kino Eye (selections)

13.   André Breton, Manifesto of Surrealism, 1924 (selections)

14.   Germaine Dulac, The Expressive Techniques of the Cinema (1924)

15.   The Art of Sound, René Clair (1929)

16.   Sound in Films, Alberto Cavalcanti (1939)

17.   Michel Chion, Preface, Projections of Sound on Image, Sound Film: Worthy of the Name, from Audio-Vision

18.   Rick Altman, A Semantic/Syntactic Approach to Film Genre

19.   Thomas Schatz, Film Genre and the Genre Film

20.   Sarris, Notes on the Auteur Theory in 1962

21.   Ashish Rajadhyaksha and Paul Willemen (eds), Encyclopedia of Indian Cinema, 2nd Edition, 1999

22.   Valentina Vitali, Chapter 1, Hindi Action Cinema: Industries, Narratives, Bodies, 2008

23.   Mani Kaul, 'Beneath the Surface, Cinematography and Time', Indian Horizons, 2008

24.   Ritwik Kumar Ghatak, Sound in Film, in Rows and Rows of Fences, 2000

25.   Ritwik Ghatak, Music in Cinema and the Epic Approach, in Rows and Rows of Fences: Ritwik Ghatak on Cinema, 2000

26.   Ravi Vasudevan. The Cultural Space of a Film Narrative: Interpreting Kismet, Bombay Talkies, 1943, Indian Economic & Social History Review vol. 28 no 2, 1991

27.   Sumita Chakrabarty, National Identity in Indian Popular Cinema: 1947-1987, 1996

28.   M. Madhava Prasad, Melodramatic Polities?, Inter-Asia Cultural Studies, vol.2, no. 3, 2001

29.   Ranjani Mazumdar, Cosmopolitan Dreams, Seminar 598, 2009

30.   Arun Khopkar, Guru Dutt: A Tragedy in Three Acts, 2012

31.   Lalitha Gopalan, Cinema of Interruptions: Actions Genres in Contemporary Indian Cinema, 2002

32.   M. Madhava Prasad, Selections from Cine-Politics, Film Stars and Political Existence in South India, 2014

33.   Selected essays on 'Regional Cinemas' in K. Moti Gokulsing and Wimal Dissanayake (eds), The Routledge Handbook of Indian Cinemas, 2013

Video Production

Course Code: CC 11
Credit: 5
Contact hours: 5hrs/week

Course Description: This paper will help students learn the conceptual, technical and creative skills required to communicate through a suitable blend of various art forms (script, voice, acting, graphics, music, dance etc.) into the images and sound. The students will have group exercises leading to complex productions and are expected to develop team spirit for creative collaboration. They will discover their own individual abilities and styles in visualization, scripting, shooting and editing. The students are also encouraged to develop a critical ability to evaluate their work.

 Objectives:

- To learn to communicate creatively through images and sound.
- Acquire basic skills related to different aspects of digital TV/Video production.
- Students will explore their individual and group creativity with the help of theory and practice.
- Learn basic production skills viz., direction, scripting, camera work, editing and sound.

Unit 1: TV/Video

- History of TV/Video; Image and sound in the digital age.
- TV/Video as a medium.TV and Society
- TV/Video: Industry and independent practice

Unit 2: Single Camera Production
- Idea to telecast - Idea, Team members, Equipment, Plan meet
- Scriptwriting
- Camera: Lenses, Filters, exposure meters, sensitometry, Operation, Acquisition and Distribution formats. Time code, Control track, Aperture, white balance, Gain, Operation,
- Grammar: Composition, Basic Shots, Angles and Movements, lenses

Unit 3: Fundamentals of Lighting
Three-point lighting, Color temperature, Types of lights and accessories - Lighting Plans, Using outdoor light, the use of Reflectors.

Competency checks, Shooting, Care and Maintenance, Production Management.

Unit 4: Sound

• Sound for the moving image – acoustics and perception
• Sound as a narrative device. Natural and designed sound – history and creative use
• Recording and Monitoring Sound on the Camera / location recorder/mixers
• Measuring Loudness, digital sound and Art of audio editing
• Introduction to audio workstations
• The use of Music and sound effects
• Styles of Narration/Voice Over
• Sound exercises, Lab assignment

Unit 5: Editing

• Editing as an Art Form
• Principles of Editing, Basic Continuity and Sequence Building
• Digital Editing/ Post Production and the Cinematic Imagination
• NLE and Editing practice, paperwork and discipline
•   Editing exercises

Unit-6: Multicamera Studio Production

• Concept and need of multi-camera production in different formats (fiction/non-fiction)
• Merging single camera with the multi-camera
• Live production and post-production
• Roles, procedures and terminology in production
• Studio Chain, Production Procedure-Script, Terms, Cues Commands, Cue Sheet, Sets, Floor Plan, managing studio and talents
•   Multicamera exercise in groups

Students Evaluation (5 credit)

(i) Written assignments on Radio and TV: 1 credit
(ii) Radio and TV Production Projects: 2 credits
(iii) Theoretical Exam.: 2 credit

Suggested Reading:

1. Lind, Maria and Steyerl, Hito. (2008) Reconsidering the Documentary and Contemporary Art. Sternberg Press.
2. Youngbood, Gene. (1970). Expanded Cinema. P. Dutton and Co. Inc. New York.-Manovich, Lev. (2001) The Language of New Media. MIT Press.
3. Meigh-Andrew, Chris. (2006). A History of Video Art: The Development of Form and Function.
4. Doug, Hall, Fifer J. Sally and Bolt David. (2005). Illuminating Video: An Essential Guide to Video Art.
5. McKernan, Brian. (2005). Digital Cinema: The Revolution in Cinematography, Post-Production and Distribution.
6. Ascher, Steven and Pincus, Edward. (1998). The Filmmaker's Handbook: A Comprehensive Guide to the Digital Age. Penguin.
7. B. Frost, Jacqueline. (2009) Cinematography for Directors. Michel Weise Productions.
8. Cunnigham, Megan. (2005). The Art of the Documentary: Conversations with Leading Directors, Cinematographers, Editors and Producers. New Riders.
9. Schaefer, Dennis and Salvato, Larry. (1984). Masters of Light: Conversations with Contemporary Cinematographers. University of California Press.
10. Murch, Walter. (2001) In the Blink of an Eye: Perspectives on Film Editing.
11. Dancyger, Ken. (2010) The Technique of Film and Video Editing: History, Theory and Practice. Focal Press
12. Ascher, Steven and Pincus, Edward. (1998). The Filmmaker's Handbook: A Comprehensive Guide to the Digital Age. Penguin.
13. Katz, Steve. (1991). Film Directing: Shot by Shot: Visualizing from Concept to Screen. Michel Weise Productions.
14. Dancyger, Ken. (2010) The Technique of Film and Video Editing: History, Theory and Practice. Focal Press
15. Millerson Gerald & Jim Owens. Television production, 15th Edition: Focal Press,
16. Millerson Gerald. Basic TV staging: Focal Press, London, 1974
17. Richard P. Adler. Understanding Television : Essays on television as a Social and Cultural force :Praegar, 1987
18. Glynn Alkin. TV Sound Techniques for Video and TV : Focal press, 1989
19. Julian Friedmann and Chris Walker. The Insiders Guide to Writing for TV:Trotman 2012
20. Ben Long / Sonja Schenk. The Digital Filmmaking Handbook, Third Edition : Course Technology, USA,2006
21. Venita Coelho. Soap - Writing & Surviving Television in India : Harper Collins, 2010
22. Nalin Mehta. India on Television: Harper Collins,2008
23. Alan Wurtzel, John Rosenbaum. Television Production.: McGraw Hill, 1995
24. Herbert Zettl. Video Basics, Fifth Edition : Thomson Wadsworth, 2007

25. Herbert Zettl. Television Production handbook +Workbook, Eleventh Edition : Wadsworth Cengage Learning, 2012

26. Robert L. Benedetti. From Concept to Screen : An overview of Film and Television Production : Pearson, 2001

27. Cathrine Kellison. Producing for TV and New Media, Second edition : A Real- World Approach for Producers : Focal Press, 2008

28. Mark Gawlinsky. Interactive Television Production : Focal Press, 2003

29. Ivan Cury. Directing and producing for Television : A Format Approach : Focal Press, 2010

30. Ralph E. Hanson. Mass Communication : Living in a Media World : C Q Press, 2010Screenwriting Elective

31. J. Cowgill, Linda. Writing Short Films: Structure and Content, Watson-Guptill Publications.

32. Dancyger, Ken and Rush, Jeff. Alternative Scriptwriting: Rewriting the Hollywood Formula, Focal Press

<u>**Communication Research**</u>

<div align="right">

Course Code:CC 9
Credit:5
Contacthours:5hrs/week

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Course Description: The course will provide a detailed description of communication research and its practical application in allied sectors. It will prepare students for the profession of media research which is fast expanding in India.

Course Objective: The objective of the course is to:

1. Introduce the various facets of communication and media research to the prospective students of doctoral research.
2. Help them understand the tools and techniques of media research.

Unit–I Introduction to communication research

1. Communication research - definition-concept-characteristics
2. Evolution of communication research: global perspective
3. Status of communication research in India
4. Sources of communication research

Unit–II Core areas of application

1. Research in print media
2. Audience research (Radio and Television)
3. Research on television ratings
4. New media as a research area
5. Research in traditional media

Unit-III Research in allied sectors

1. Market research
2. Advertising research
3. Public Relations research
4. Poll surveys
5. Research organizations-public sector and private sector

Unit –IV International specialization

1. Content analysis, factor analysis etc.
2. Scaling techniques - arbitrary, Thurstone, Likert, Semantic differential.
3. Ethnographic research
4. Policy research
5. Semiology

Unit-V Statistical Applications

1. Univariate, bi-variate and multivariate analysis
2. Parametric and non-parametric tests
3. SPSS and other statistical packages

Suggested Readings:

1. Nafziger, Ralph O, &White, David Manning, Introduction to Mass Communication Research, Louisiana State University Press (Second Edition), 1958.
2. Priest, Susanna Hornig, Doing Media Research: An Introduction, Sage Publication, 2009.
3. Wimmer, Roger D & Dominick, Joseph R, Mass Media Research: An Introduction, Thomson Wordsworth (8th edition)
4. Jensen, Klaus Bruhn, A Handbook of Media and Communication Research: Qualitative and Quantitative Methodologies, Routledge, 2002.
5. Berger, Arthur Asa, Media and Communication Research Methods:An Introduction to Quantitative and Qualitative Approaches, Sage Publication, 2010.
6. Krippendorf, Klaus, Content Analysis: An Introduction to its Methodology, Sage Publication (2nd Edition,2004)
7. Levin, Jack, Fox James Alan & Forde, David R. Elementary Statistics in Social Research,11th edition, Allyn & Bacon Pearson, 2009.
8. Have, Paul Ten, Doing Conversation Analysis, Sage Publications, 2ndedition, 2007.
9. Barther, Roland., Elements of Semiology, Hilland Wang, 1977.
10. McKee Alan, Textual Analysis: A Beginner's Guide, Sage Publication, 2005.
11. McQuarrie, Edward F., The Market Research Toolbox: A concise guide for beginners, Sage Publication, 2006.

Media Management & Entrepreneurship

Course Code: CC 13
Credit: 5
Contact hours: 5hrs/week

Course Description: The 'Brand Manager' concept has changed the scenario of a media organization. In present context editors have a rival in the form of 'media managers' who are not only responsible for the financial and administrative management of a media organization but also have a crucial role in the editorial matters. The course is based against this background and focuses on media management and includes a study of media as an element of the marketing communication process.

Objective:

- To introduce students to principles of media business and management practices.
- To impart knowledge on various aspects of media management.
- To generate awareness on the functioning and structure of media organizations.
- To develop media marketing strategies and campaign planning skills.

Unit – I Ownership patterns and principles: Media management, Principles of media management and their significance – media as an industry and profession. Ownership patterns of mass-media in India – sole proprietorship, partnership, private limited companies, public limited companies, media as an industry and profession. Motivation and the workforce, Qualities of leadership and management.

Exercise: Exercises on ownership patterns, leadership and management qualities.

Unit –II Organizational Structure: Hierarchy, functions and organisational structure of different departments – general management, finance, circulation (sales promotion – including pricing and price – war aspect); advertising (marketing), personnel management, production and reference sections.

Unit- III Media Economics: Concepts and Issues - role of the market, government intervention, market responses, consumer and producer choices, labour, monopoly and competition in the media market, general management, finance, circulation, sales promotion (including pricing and price war aspect).

Unit –IV The Marketing Perspective of Media: Marketing Mix, life cycles, market and product planning and analysis, use of consumer research for product development, promotion, advertiser influence in product design, distribution. Policy formulation: planning and control,

problems, process and prospects of launching media ventures, Employed/ Employer and customer relations services, marketing strategies, brand. Collaboration with Law college.

Unit-V Economics of media: Economics of print and electronic media, media management barriers, financial aspects of media management, media budgeting and finance management, budget control.

Suggested Readings:

1. Awasthy G.C. (1965), Broadcasting in India Allied Publishers, New Delhi

2. Bagdikian B.H. (2000) The Media Monopoly, Boston MA: Beacon Press

3. Bagdikian B.H. (2004) The New Media Monopoly, Boston MA: Beacon Press

4. Bose M. (2008) Bollywood: A History, Gloucestershire UK: Tempus Publishing Ltd.

5. Fareed K. (1999) The Politics of India's Conventional Cinema Sage Publications, New Delhi

6. Kohli-Khandekar V. (2010) The Indian Media Business New Delhi: Sage

7. Kothari G. (1998) Newspaper Management in India Rajasthan Patrika Pvt, Ltd., Jaipur

8. Mosco V. (1998) The Political Economy of Communication: Rethinking and Renewal Sage, London

9. Gothi, Ritu (2018) Media Prabandhan. Lakshya Publication.

10. Agarwal, Vijay (2017) Media Management: print, electronic and online – in Hindi. MCRPV Bhopal.

11. Khandekar & Vanita Kohli. Bhartiya Media Vyawsaya. Sage.

Social Media

Course Code: CC 14
Credit: 5
Contact hours: 5hrs/week

Course Description: This course is designed to make students understand the evolution of internet and social media along with their aspects. This course will help understand what social media is, the various channels through which it operates and its role in digital media marketing strategy. This will also help in understanding how it can be a powerful tool in promoting citizen journalism.

Objectives of the course:

- To impart knowledge about Internet, Social Media and its usage.
- To provide information and examples of how businesses are using Social Media.
- To make students understand the power of Social Media as a Journalistic tool.

UNIT I - Evolution of Internet

- History of internet: origins and timeline.
- Web 2.0**. – 3.0**
- History of Internet in India.

UNIT II- Introduction to Social Media
- What is Social Media? What are its social implications?
  Tools of Social Media.
- Social Media privacy, ethics and legal issues.
- Social Media as Public Sphere: attention, polarization and
  news information society.
- Social Media Theories and Models: Social Cognitive
  Theory, Media Richness Theory, Elaboration Likelihood
  Model, etc.

UNIT III- Social Media Management

- Social Media Management: An overview.
- Social Media Content Management and Public Relations.
- Social Media Strategy, planning and measurement.
- Social Networking Sites and content management.

UNIT IV- Social Media Marketing

- Emerging trends on Social Media.
- Social Media Accounts: planning, designing and content generation.
- Social Media Marketing: Principles and Strategies.

UNIT V- Designing and Layout

- Basics of web content development (system analysis and design).
- Basics of DHTML, JavaScript, ASP (server programing).
- Fundamentals of Website Designing.
- Fundamentals of Application making.

Suggested readings:
1. Allmer, T., 2017; Critical Theory and Social Media: Between Emancipation and Commodification, Routledge Publications.
2. Beaird, J. & George, J. (2014). The Principles of Beautiful Web Design: Designing Great Web Sites is Not Rocket Science! (3rd Edition). Site Point. ISBN-13: 978-0992279448.
3. Bucher, T & Helmond, A. (2017). The affordances of social media platforms. The SAGE Handbook of Social Media, edited by Jean Burgess, Alice Marwick, and Thomas Poell. 223-253.
4. Clinton, S. (2015). Apps: Beginner's Guide for App Programming, App Development, App Design (2nd Edition). Create Space Independent Publishing Platform.ISBN-13: 978-1519204585.
5. Heinrich, A., 2011; Network Journalism: Journalistic Practice in Interactive Spheres, Routledge Publications.
6. Hjorth, L., and Hinton, S., 2019; Understanding Social Media, SAGE Publications Ltd.
7. Kumar, Keval, Teleommunications and New Media Technology in India: Social and Cultural Implication, Gazette, Volume 54 no 3, pp 267-277, 1995.
8. Marshall T. Poe, 2010; A History of Communications: Media and Society from the Evolution of Speech to the Internet, Cambridge University Press.
9. Scott, D.M., 2013; The New Rules of Marketing & PR: How to Use Social Media, Online Video, Mobile Applications, Blogs, News Releases, and Viral Marketing to Reach Buyers Directly, John Wiley and Sons Publications.
10. Taprial, V., and Kanwar, P., 2012; Understanding Social Media, BookBoon Publications.
11. Wolk, R. D., 2001; Journalism to Online Journalism: Publishing News and Information.

Research Paper and Articles:
1. Gerrard, Y. (2018) Beyond the hashtag: Circumventing content moderation on social media. New Media and Society. ISSN 1461-4448.
2. Stevenson, M. (2018). From hypertext to hype and back again: exploring the roots of social media in the early web. In J. Burgess, A Marwick and T Poell (eds.). The SAGE Handbook of Social Media. Sage Press.

Movies and Documentaries:

- Orlowski, J. (2020). The Social Dilemma. Exposure Labs Argent Pictures The Space Program
- Fincher, D. (2010). The Social Network. Columbia Pictures.
- Amer, K & Noujaim, J. (2019). The Great Hack. The Others.
- Slade, D. (2018). Black Mirror: Bandersnatch. House of Tomorrow and Netflix.

<u>**Graphics and Animation**</u>

Course Code: AECC2
Credit: 5
Contact hours: 5hrs/week

Course Description: Graphics and Animation is a course that combines the dynamics of designing, art, and movement. The course will prepare the students with the latest skills and ability in the graphics and animation industry. The course will concentrate on the aesthetical as well as industrial training of the students and will introduce them to the unique technique of short animation film making.

Course Objective: By the end of the course,
- Students should understand the basic techniques of design thinking, graphics and animation.
- Students will develop thinking process that goes into graphic designing, with a focus on character designing for animation as well.
- Students will learn the latest software for graphics and animation used in the industry and will be able to apply the skillsets in their projects or assignments.

Unit – I
Introduction to Graphics and Animation
- Introduction to Art History
- Evolution of Human Shape in Art
- Evolution of Art in India (Painting and Sculptures)
- Evolution of Performance Art in India (Folk Theatre and Storytelling)

Unit –II
Animation
- History of Animation
  - Types of Animation
  - Animation and Storytelling

Unit- III
Graphic Design and Illustration
- History of Graphic Design

- Design Principles
- Fundamentals of Color Theory
- Typography
- Design Approach

Unit –IV

Design Tools and Techniques
- Basics of Adobe Illustrator
- Basics of Adobe Photoshop
- Basics of Corel Draw
- Basics of InDesign

Unit-V

Principles of Animation
- Explaining the 12 principles of animation with demonstration
- Character Designing for Animation

Exercise: Quick sketch, study of body postures, character sketch

Unit-VI

Animation Tools and techniques
- Basics of Adobe Animate
- Basics of Toon Boom Harmony

Exercise: Bouncing Ball Exercise, Pendulum Exercise, Character Walk Cycle

Suggested Readings:

1. Illusion of Life, By Ollie Johnston, Frank Thomas
2. Animation Survival Kit, By Richard Williams
3. The Art of 'Mulan', By Jeff Kurtti
4. On Photography by Susan Sontag

DTP

COURSE DESCRIPTION: We are in the world where showcasing is very important as well as getting essential. We may have seen various advertisements in newspaper, holding boards, glow sign, handouts even in TV and cinemas also. Everyone wants to promote their services or products in an effective manner. Not only the promotion of products and services, sometimes information in form of booklets, handbooks, prospectus etc. are also needed for better understanding and delivery of services. A person with good knowledge of designing such articles is very much in demand especially by the advertising and publishing industry. This course offers a range of topics of immediate relevance to industry and makes the participants exactly suitable for DTP Industry.

Objective:

To provide the participants understanding of the techniques essential to build their career in desktop publishing using suitable hardware and software tools.

UNIT 1: MS Paint

- Introduction
- About the limits of MS Paint
- Presentation and setup of user interface and help
- Open and save an image
- Knowledge of available file types (JPG, TIFF, ICO, PNG, GIF...)
- Set opened image as desktop wallpaper
- Display options (zoom, miniature, grid, etc.)
- Define or resize the size of an image (nonfunctional transparency)
- Drawing tools overview
- Colors selection with right click/left click in the palette
- Copy/Paste from selection with or without transparency
- Insert an external image in a composition
- Colors number selection and color inversion

UNIT 2: Photoshop

- Getting Acquainted with Photoshop
- Basic Image Manipulation
- Color Basics
- Painting Tools
- Brush Settings
- Making Selections
- Filling and stroking • Layers
- Advanced Layers
- Text
- Drawing
- Using Channels and Masking
- Manipulating images
- Getting to know the work area
- Using Adobe Bridge
- Basic Photo Corrections
- Retouching and Repairing
- Working with selections
- Layer Basics
- Masks and channels
- Correcting and enhancing digital photographs
- Topographic design
- Vector drawing techniques
- Advanced Layer techniques
- Vector Composting
- Creating Links within an image
- Creating rollover web visuals
- Animating GIF images for the web
- Producing and printing consistent color

UNIT 3: Page Maker

- Getting Started with Page Maker, Page Maker Interface, Creating a New Document, Managing Document Layer, Creating & Editing Text, Working with Edit Story, Managing Text as an Object
- Working with Text and Graphics, Using Graphics, Applying Colors to Graphics, Framing Graphics, Cropping and masking Graphics, Working with Layers, Working with Master pages, Working with Plugins, Using Text Wrap

- Using Advanced Features, Creating a PDF Document in Page Maker, Working with Data Merger, Using Scripts, Using Object Linking and Embedding, Color Separation Capabilities, Printing

UNIT 4: Coral Draw

- Getting started with Corel Draw, Introduction to Corel Draw, Features of Corel Draw, Corel Draw Interface, Tool Box, Moving from Adobe Illustrator to Corel Draw, Common Tasks
- Drawing and Coloring, Selecting Objects, Creating Basic Shapes, Reshaping Objects, Organizing objects, Applying color fills and outlines
- Mastering with Text, Text Tool Artistic and paragraph text, Formatting Text, Embedding Objects into text, Wrapping Text around Object, Linking Text to Objects
- Applying Effects, Power of Blends Distortion, Contour Effects, Envelopes, Lens effects, Transparency, Creating Depth Effects, Power Clips
- Working with Bitmap Commands, Working with Bitmaps, Editing Bitmaps, Applying effects on Bitmaps, Printing
- Corel Draw - Web resources, Internet Tool bar, Setting your webpage, Exporting files, Creating buttons with rollover effects

UNIT 5: Project work

- Design Process
- Designing Aids
- Printing and presentation

References:

1. Adobe Photoshop CC Classroom in a Book – Adobe creative team, Adobe press

2. Adobe PageMaker 7.0 Classroom in a Book – Adobe creative team, Adobe press

3. CorelDraw X8: The official guide – Gary David Bouton

Semester IV

Documentary Film Production

Course Code: EC 1
Credit: 5
Contact hours: 5hrs/week

Course Description: The students will understand concepts, role and theories of documentary and develop an ability to appreciate and read documentary films dealing with various issues. Major part of the paper will be devoted to practical film making to learn how to observe and express visually on various issues, conduct interviews, construct story, prepare synopsis, write script, do camera work and post production. They will discuss ethical and legal obligations and difficulties a documentary film maker faces and how they can be resolved. The students will critically analyse the documentaries made by the masters to understand their role in the society as medium of expression, their relevance, techniques used, sources of funding and their marketing.

Objectives:

- Understanding the concepts, relevance, theories, types, legal and ethical issues, audience, and future.
- Process of Documentary making-research, selecting a topic, structure, script, budget, equipment, production and post-production, marketing.
- Critically analyse different aspects of documentary films, make a presentation and discuss.
- Make a documentary film in groups at the end of the paper.

Unit-1 Introduction to Documentary Film Making

- Documentary as a medium of Expression
- Documentary and Society
- Legal and Ethical Issues
- Types of Documentaries
- Future of Documentary Films
- Selected Documentaries: Screening & Discussion

Unit-2 Development & Pre-Production

- Developing an Idea
- Research
- Approaching the Subject
- Crew, Equipment, Schedule, Legal Clearances/permissions
- Financing, Budget and Schedule
- Structure, Treatment, Script writing
- Production Script, Location, Camera work, Sound, Music, Interviews, Archival footage, Schedule

Unit-3 Production

- The A/V Setup
- Interviewing Subjects
- A Typical Shoot Day
- Cinema Vérité
- B-Roll
- Capturing Emotion and Audience reaction
- Shooting Interviews

Unit -4 Post-Production
- Preparing the Edit
- The Assembly
- The Rough Cut
- Music and Score
- Preview Screenings
- Locking Picture
- Sound Mix and Edit
- Narration
- Titles and Graphics
- Color Grading
- Screening the Film for Subjects

Unit-5 Exhibition, Evaluation & Appreciation

- **Exhibition**
- Applying to Film Festivals
- Film Festivals and Publicists
- Sales Agents
- Distributors
- Fair Use Policy

- Self-Distribution: Developing Social Media Presence, Newsletter and Press Release
- **Evaluation & Appreciation**
- Appreciation
- Critical evaluation and presentation of Documentaries
- Screenings of documentaries by masters and students work
- Students to write on one documentary in 1000 words

Evaluation of the students
Total 5 Credits
(i)   Sessional: Discussion, presentation, Writing, Attendance/punctuality:1 credit
(ii)   Documentary Film Making: Paperwork, Script, Creativity, punctuality, Team work, Equipment Care, Time Mangement:2 credits
(iii)   Theory Exam.:1 credit

Recommended Readings:

Rabiger, Michael (1998)- Directing the Documentary. Burlington, MA: Focal Press

Bernard, Sheila Curran (2004)- Documentary Storytelling for Video and Filmmakers. Burlington, MA: Focal Press.

Hampe, Barry (1997) - Making Documentary Films and Reality Videos. A Practical Guide to Planning, Filming, and Editing Documentaries of Real Events. New York: Henry Holt and Co.

Renov, Michael (2010)- 'Toward a Poetics of Documentary', in Michael Renov (ed.) Theorizing Documentary. New York: Routledge.

Sarjar, Bhaskar & Janet Walker (2010) - 'Introduction: Moving Testimonies', in Bhaskar Sarkar & Janet Walker (eds) Documentary Testimonies. Global Archives of Suffering. London & New York: Routledge

Henley, Paul (1998) 'Film-making and Ethnographic Research', in Jon Prosser (ed.) Image-based Research. A Sourcebook for Qualitative Researchers. London & New York: Routledge Falmer.

Rosenthal, Alan (1996) - Writing, Directing, and Producing Documentary Films and Videos. Carbondale, IL: Southern Illinois University Press.

Barnouw, Erik (1993) - Documentary. A History of the Non-fiction Film. New York, Oxford: Oxford University Press.

Tobias, Michael (1998) -The Search for "Reality":- the Art of Documentary Filmmaking. Studio City, CA: Michael Wiese Productions.

Renov, Michael (2004)- The Subject of Documentary. Minneapolis, London: University of Minnesota Press.

Science Communication

Course Code: EC 1
Credit: 5
Contact hours: 5hrs/week

Course Description: This paper will acquaint the students with different aspects of science communication including science reporting, popular science writing and science communication through audio-visual media.

Objectives: After the course, students will be able
- To contribute to Science, Technology, Environment and Health section of newspapers and magazines, radio, television and web portals.
- Students can work for science TV channel like India Science, and OTT science channel by Vigyan Prasar and other channels like Discovery etc.
- Students can start their own production house for science films.
- Students can join PR jobs in corporate and science sectors, hospitals and NGOs etc.

Unit 1 Introduction to Science Communication
- Definition, History of science communication / science journalism in India.
- Scientific temperament.
- Role of media in public awareness of Science.
- Growth of science journalism, obstacles in the field of Science
- Journalism and public perception of science.
- Institutions involved in Science Communication in India (Vigyan Prasar, National Council of Science & Technology Communication, National Council of Science Museums, CSIR-NISCAIR).
- Science Communication Events – National and International Science Films Festival of India; National Children Science Congress; India International Science Festival; Indian Science Congress; Indian Science Communication Congress.

Unit 2 Understanding of Science Communication
- Dealing with scientist and scientific content
- Nature of communication between scientists, between innovators
- Primary, secondary, tertiary sources in Science, Technology
- Structure of scientific papers and patents
- Problems in popularising and reporting science, ways to overcome the challenges
- Distinction between science and technology

- Covering Technology: Problems and solutions

Unit 3 Reporting Science and Technology
- Scope of science reporting in India with reference to scientists and their inventions/discoveries.
- Science Reporting of Seminars, Conferences, Lectures, Science fairs, Exhibitions,
- Workshops, Scientific tour.
- Science reporting from labs.
- Science reporting / live coverage from ground zero (for land slide, earthquake, floods, and other natural and manmade calamities).
- Ethics in science reporting.

Unit 4 Science communication on environmental and other global issues
- Environmental writing and reporting- e-waste management.
- Green chemistry.
- Global Warming; Extreme weather patterns and phenomena.
- Climate change, influence of climate change on extinction of species.
- Plastic and other pollution.

Unit 5 Science through Films, Television and Radio
- World of Science Films
- Historical perspective of science films across the globe
- Introduction to Science Film-making, idea generation, ingredients, approach, elements, director's perspective etc. followed by screening of science films
- Craft of Storytelling in Science Films
- Science & Nature through Films
- Science reporting and programming for television and radio: conceptualization to broadcast
- Mobile filmmaking – short films on science, environment and health.

Presentations/Projects
- Scientist interviews.
- Script on recent scientific achievement.
- Script of any epidemic / pandemic disease.
- Visit to agriculture research centre; science museums or science centres, Natural History Museums; or science research institute.
- Article for a science magazine.
- Preparation of TV or radio program on science.
- Create a popular science blog.
- Short film on science, environment or health issues.

Suggested Readings:

1. The Scientific Edge, written by Jayant V. Narlikar, Penguin Books India
2. Science in Indian Media a blue print for the New Millennium by Dilip M. Salvi
3. Hindi me vigyan lekhan ke sau varsh, Vol. I and II, Editor: Shiv Gopal Mishra, Publisher: Vigyan Prasar
4. Journalism, Science and Society: Science Communication Between News and Public Relations by Martin W. Bauer
5. Goepfert, W. (2008) "The Strength of PR and the Weakness of Science Journalism", in Bauer, M.W., and Bucchi, M. (eds.), Journalism, Science and Society: Science communication between news and public relations, New York NY: Routledge
6. Dunwoody, Sharon (2014) "Science Journalism: Prospects in the Digital Age" in Bucchi, M. and Trench, B. (eds), Routledge Handbook of Public Communication of Science and Technology. New York and London: Routledge
7. Science and the Media: Alternative Routes to Scientific Communications (Routledge Studies in Science, Technology and Society) by Massimiano Bucchi
8. Schäfer, M. (2011) "Sources, Characteristics and Effects of Mass Media Communication on Science", Sociology Compass
9. Nature, Special Issue on Science Journalism. Available online at: http://www.nature.com/news/specials/sciencejournalism/index.html
10. Allan, Stuart, Media, Risk and Science, UK: Open University Press, 2002.
11. Burkett, D.W., Writing Science News for Mass Media, New York: Greenwood Press, 1969.
12. Claron, Burnett, Agricultural News Writing, Iowa: Kendall Hunt Publications, 1973.
13. Elise, H., Ideas into Words: Mastering the Craft of Science Writing, USA: Johns Hopkins University Press, 2003.
14. Fox, Rodney, Agricultural and Technical Journalism, New York: Greenwood Press, 1969
15. Gregory, J., and S. Miller, Science in Public: Communication Culture and Credibility, New York: Plenum Press, 1998.
16. K.T., Richard, Health communication, New York: Springer, 2005.
17. Nelkin, D., Selling Science: How the press Covers S&T, New York: Freeman & Co., 1987.
18. Rahman, A, Science and the Human Condition in India and Pakistan, New York: Rockfeller University Press, 1984.
19. Robert, C, Environmental Communication and the Public Sphere. London: Sage Publications, 2015.
20. Seale, C. Media and Health. London: Sage Publications, 2002.
21. Soundari, M.H., Indian Agriculture and Information and Communication Technology. 2011.
22. Stuart, A. "Science Journalism in a Digital Age," October 2011.

23. Vasudevan, Ravi, The Melodramatic Public: Film, Form and Spectatorship in Indian Cinema, New Delhi: Springer, 2006.

24. Vilanilam, J.V., Science Communication and Development. New Delhi: Sage, 1993.

25. Anderson, A. (2015) "News Organisation(s) and the Production of Environmental News", in Hansen, Anders and Robert Cox (eds.) The Routledge Handbook of Environment and Communication, Oxford and London: Routledge.

26. Goepfert, W. (2008) "The Strength of PR and the Weakness of Science Journalism", in Bauer, M.W., and Bucchi, M. (eds.), Journalism, Science and Society: Science communication between news and public relations, New York NY: Routledge

27. Anderson, A. (2014) "Environmental Risk, Protest, and the Network Society", in Alison Anderson, Media, Environment, and the Network Society, London: Palgrave

28. Dunwoody, Sharon (2014) "Science Journalism: Prospects in the Digital Age" in Bucchi, M. and Trench, B. (eds), Routledge Handbook of Public Communication of Science and Technology. New York and London: Routledge

29. Steve Yearley's (2005) Making Sense of Science(London: Sage)

30. Sergio Sismondo's (2004/2010) An Introduction to Science and Technology Studies (Oxford: Blackwell / Chichester / Wiley-Blackwell).

31. Barnes, B. (1985), About Science, Oxford: Blackwell.

32. Gieryn TF (1999) Cultural Boundaries of Science: Credibility on Line. Chicago: Chicago University Press.

33. Bucchi, M. (2002) Science in Society. London and New York: Routledge.

34. Chilver, J. and Kearnes, M. (2015). Remaking Participation: Science, Environment and Emergent Publics. London: Routledge.

35. Hansen, J. (2010) Biotechnology and public engagement in Europe. Basingstoke: Palgrave Macmillan.

36. Horlick-Jones, T.E, Walls, J., Rowe, G., Pidgeon, N.F., Poortinga, W, Murdock, G. and O'Riordan, T. 2007. The GM debate: risk, politics and public engagement. Genetics and Society, London: Routledge.

37. Holliman, R., Whitelegg, E., Scanlon, E., Smidt, S. & Thomas, J. (Eds.) (2009) Investigating science communication in the information age: Implications for public engagement and popular media. Oxford: Oxford University Press

38. Royal Society (Bodmer). 1985. The Public Understanding of Science. London: Royal Society.

39. Rowe, G. and L. J. Frewer. 2005. 'A typology of public engagement mechanisms'. Science, Technology and Human Values, 30 (2): 251–90.

40. Stilgoe, J., S. J. Lock and J. Wilsdon. 2014. 'Why should we promote public engagement with science?' Public Understanding of Science, 23 (1): 4–15.

Course-end Project (Documentary Film Production)

<div align="right">

Course Code: DSE 1
Credit: 10
Contact hours: 5hrs/week

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Guidelines

The student will utilise their knowledge, ability, skills and creativity like a professional in this project to plan, research, write the script, work as a team member on different positions namely Scriptwriter, Production Manager (liasioning, location management, clearances, management, sponsorship, marketing), Researcher (content, visuals, archival material), Director, Asstt. Director, Cameraperson, Sound Recordist, Video Editor & Graphic Artist.

Objective: To produce a documentary film to showcase ability, talent and skills.

Time breakup:

(i)   Briefing on Teams Formation and schedule by the faculty
(ii)   Planning, selecting a topic, location hunting, permissions, filling a form for the Idea Meet.
(iii)   Idea Meet: with the faculty and team members. Three ideas to be presented in the meeting to finalise one idea
(iv)   Script development :10 days
(iv)   Plan Meet: with the team members and concerned faculty. Finalising everything - duration of the final product (approx.15-20 mts), production schedule, shooting schedules, equipment list, locations, proof of police or other clearances (if required).
(v)   Shooting on location(s) - 3 shifts (one shift of 8 hrs. including commuting time), Preview of Rushes.
(vi)   Voiceover, Editing: 2 shifts
        Preview of Rough Cut before Final Cut with the Faculty and students
(vii)   Final Product : General Screening with the team members, faculty and others

Facilities from the School:

Camera with accessories, sound recording equipment, Video Editing, Storage facility, Video editing.

Students Evaluation:

10 credits

(i)   One Credit for-
Assignment: Critical analysis and presentation of Documentary Films in 1500 words

(ii)   Two Credits for-
Team work
Punctuality
Efficiency/Time Management
Creativity
Equipment Safety

(iii)   Three credits to each of the students who worked on following positions
Research
Script
Direction
Camera Work
Sound Recording
Production Management
Edit ing

(iv)   Overall-the product (film): 4 credit.

Or GE 1 (Any other project)

PROJECT REPORT & VIVA-VOCE

Every student will have to submit two (02) copies of his /her Project Report containing not more than 100 pages computerized typed copy by the end of the session on the date fixed by the HoD/Director. They will have to work on the prescribed topics assigned by the concerned authority at their own cost. The Project will be examined by the concerned examiners appointed by the Director/HoD within the panel submitted by the Board of Moderators. They will also conduct the Viva-Voce Examination in the Supervision of the concerned Head/Director.

DISTRIBUTION OF MARKS (Total credit= 10)

- Project Report : 150 Marks
- Viva- Voce : 50 Marks

TOTAL : **200 Marks**

Note: Since it is a professional course, all the syllabus inputs are to be given the form of hands-on, field visits, projects, workshops, visit to and internship in leading media houses etc. with eminent professionals/experts of the field and relevant media equipments and software. In such courses, in-house teachers provide basic input, conduct tutorial classes, provide supervision/guidance in projects/practical etc., and work as a facilitator. With NEP, where blended mode of education is expected to be encouraged, teachers will also be required to make digital/online educational programmes for teaching. This all will need specialised teachers, visiting faculty/experts, media professionals along with media equipments/studios/labs.etc.