

# WEST BENGAL STATE UNIVERSITY

## B. A. (HONS.) IN JOURNALISM AND MASS COMMUNICATION (CBCS), 2018-19

### Course Structure

#### Semester I

Course Code	Course Title	Course Type	Credit	Marks
JORACOR01T	Paper I: Introduction to Journalism	Core-1	6	75
JORACOR02T	Paper II: Introduction to media and Communication	Core – 2	6	75
JORHGEC01T	Paper I: Basics of Journalism	** Generic Elective – 1	6	75
	Environmental Science	Ability Enhancement Compulsory Course – 1	2	25
		<b>Semester Total</b>	<b>20</b>	<b>250</b>

\*\* Generic Elective (GE): Students of Journalism and Mass Communication Honours should take Generic Elective –1 from other disciplines. However, Honours students belonging to other disciplines have to take the given Generic Elective-1 if they choose Journalism and Mass Communication as Generic Elective.

#### Semester II

Course Code	Course Title	Course Type	Credit	Marks
JORACOR03T	Paper III: Reporting and Editing for Print	Core-3	6	75
JORACOR04T	Paper IV: Media and Cultural Studies	Core – 4	6	75
JORHGEC02T	Paper II: Photography	** Generic Elective – 2	6	75
	English/MIL Communication	Ability Enhancement Compulsory Course – 2	2	25
		<b>Semester Total</b>	<b>20</b>	<b>250</b>

\*\* Generic Elective (GE): Students of Journalism and Mass Communication Honours should take Generic Elective –2 from other disciplines. However, Honours students belonging to other disciplines have to take the given Generic Elective-2 if they choose Journalism and Mass Communication as Generic Elective.

### **Semester III**

<b>Course Code</b>	<b>Course Title</b>	<b>Course Type</b>	<b>Credit</b>	<b>Marks</b>
JORACOR05T	Paper V: Introduction to Broadcast Media	Core-5	6	75
JORACOR06T	Paper VI: History of the Media	Core – 6	6	75
JORACOR07T	Paper VII: Advertising and Public Relations	Core – 7	6	75
JORHGEC03T	Paper III: Film Appreciation	** Generic Elective – 3	6	75
JORSSEC01M	Paper I: Radio Production	Skill Enhancement Course – 1	2	25
		<b>Semester Total</b>	<b>26</b>	<b>325</b>

\*\* Generic Elective (GE): Students of Journalism and Mass Communication Honours should take Generic Elective –3 from other disciplines. However, Honours students belonging to other disciplines have to take the given Generic Elective-3 if they choose Journalism and Mass Communication as Generic Elective.

## Semester IV

<b>Course Code</b>	<b>Course Title</b>	<b>Course Type</b>	<b>Credit</b>	<b>Marks</b>
JORACOR08T	Paper VIII: Introduction to New Media	Core-8	6	75
JORACOR09T	Paper IX: Development Communication	Core – 9	6	75
JORACOR10T	Paper X: Media Ethics and the Law	Core – 10	6	75
JORHGEC04T	Paper IV: Introduction to Documentary	** Generic Elective – 4	6	75
JORSSEC02M	Paper II: Documentary Production	Skill Enhancement Course – 2	2	25
		<b>Semester Total</b>	<b>26</b>	<b>325</b>

\*\* Generic Elective (GE): Students of Journalism and Mass Communication Honours should take Generic Elective –4 from other disciplines. However, Honours students belonging to other disciplines have to take the given Generic Elective-4 if they choose Journalism and Mass Communication as Generic Elective.

## Semester V

<b>Course Code</b>	<b>Course Title</b>	<b>Course Type</b>	<b>Credit</b>	<b>Marks</b>
JORACOR11T	Paper XI: Global Media and Politics	Core-11	6	75
JORACOR12T	Paper XII: Advanced Broadcast Media	Core – 12	6	75
JORADSE01T	Paper I: Media Industry and Management	Discipline Specific Elective – 1	6	75X2
JORADSE02T	Paper II: Print Journalism and Production	Discipline Specific Elective – 2 (Any Two)	6	
JORADSE03T	Paper III: Photographical Appreciation		6	
		<b>Semester Total</b>	<b>24</b>	

## Semester VI

<b>Course Code</b>	<b>Course Title</b>	<b>Course Type</b>	<b>Credit</b>	<b>Marks</b>
JORACOR13T	Paper XIII: Advanced New Media	Core-13	6	75
JORACOR14T	Paper XIV: Communication Research and Methods	Core – 14	6	75
JORADSE04T	Paper IV: Media, Gender and Human Rights	Discipline Specific Elective – 3	6	75X2
JORADSE05T	Paper V: Multimedia Journalism	Discipline Specific Elective – 4	6	
JORADSE06T	Paper VI: Introduction to Film Studies	(Any Two)	6	
		<b>Semester Total</b>	<b>24</b>	<b>300</b>

**Total credits: 140**

**Total marks: 1750**

**WEST BENGAL STATE UNIVERSITY**  
**JOURNALISM AND MASS COMMUNICATION HONOURS**  
**CBCS SYLLABUS, 2018-2019**

**CORE COURSE (CC): 14**

Paper I: Introduction to Journalism  
Paper II: Introduction to Media and Communication  
Paper III: Reporting and Editing for Print  
Paper IV: Media and Cultural Studies  
Paper V: Introduction to Broadcast Media  
Paper VI: History of the Media  
Paper VII: Advertising and Public Relations  
Paper VIII: Introduction to New Media  
Paper IX: Development Communication  
Paper X: Media Ethics and the Law  
Paper XI: Global Media and Politics  
Paper XII: Advanced Broadcast Media  
Paper XIII: Advanced New Media  
Paper XIV: Communication Research and Methods

**DISCIPLINE SPECIFIC ELECTIVE (DSE): 4**

*(Any Two from Papers I, II, III and Any Two from Papers IV, V, VI)*

Paper I: Media Industry and Management  
Paper II: Print Journalism and Production  
Paper III: Photographical Appreciation  
Paper IV: Media, Gender and Human Rights  
Paper V: Multimedia Journalism  
Paper VI: Introduction to Film Studies

**GENERIC ELECTIVE (INTERDISCIPLINARY) (GE): 4**

Paper I: Basics of Journalism  
Paper II: Photography  
Paper III: Film Appreciation  
Paper IV: Introduction to Documentary

**SKILL ENHANCEMENT COURSES (SEC): 2**

Paper I: Radio Production  
Paper II: Documentary Production

**ABILITY ENHANCEMENT COMPULSORY COURSE (AECC): 2**

Environmental Science  
English/ MIL

**DETAILED SYLLABUS**

**CORE COURSE (CC): 14**

**Core 1 (C1)**

**Paper I: Introduction to Journalism**

**Semester - I**  
**Course Code – JORACOR01T**  
**Credits - 6**  
**Marks – 75**

**Course contents:**

- Unit 1 – Understanding News; Ingredients of news; News: meaning, definition, nature; The news process: from the event to the reader (how news is carried from event to reader); Hard news vs. Soft news; basic components of a news story; Attribution, embargo, verification, balance and fairness, brevity, dateline, credit line, byline.
- Unit 2 - Different forms of print - A historical Perspective; Yellow journalism, Penny press, tabloid press; Language of news; Robert Gunning: Principles of clear writing; Rudolf Flesch formula-skills to write news.
- Unit 3 - Understanding the structure and construction of news; Organizing a news story; 5W's and 1H; Inverted pyramid; Criteria for news worthiness; principles of news selection; Use of archives, sources of news, use of internet.
- Unit 4 – Different mediums-a comparison; Language and principles of writing; Basic differences between print, electronic and online journalism; Citizen Journalism.
- Unit 5 - Role of Media in a Democracy; Responsibility to Society; Press and Democracy; Contemporary debates and issues relating to media Ethics in journalism.

### **Readings:**

- Bruce D. Itule and Douglas A. Anderson. *News writing and reporting for today's media*; McGraw Hill Publication, 2000.
- M.L. Stein, Susan Paterno & R. Christopher Burnett. *News writer's Handbook: An Introduction to Journalism*; Blackwell Publishing, 2006.
- George Rodmann. *Mass Media in a Changing World*; McGraw Hill Publication, 2007.
- Carole Flemming and Emma Hemmingway. *An Introduction to Journalism*; Vistaar Publications, 2006.
- Richard Keeble. *The Newspaper's Handbook*; Routledge Publication, 2006.

### **Internal Assessment:**

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

### **Core 2 (C2)**

## **Paper II: Introduction to Media and Communication**

**Semester - I**

**Course Code – JORACOR02T**

**Credits - 6**

**Marks – 75**

### **Course contents:**

- Unit 1 - Media and Everyday Life; Mobile phones, Television, Ring tones, Twitter, The Internet- discussion around media and everyday life; Discussions around mediated and non mediated communication.
- Unit 2 - Communication and Mass Communication; Forms of Communication; Levels of Communication; Mass Communication and its Process; Normative Theories of the Press; Media and the Public Sphere.
- Unit 3 - Mass Communication and Effects; Paradigm Direct Effects; Mass Society Theory; Propaganda, Limited Effects; Individual Difference Theory, Personal Influence Theory.
- Unit 4 - Cultural Effects and the Emergence of an Alternative Paradigm; Cultural Effects: Agenda Setting, Spiral of Silence, Cultivation Analysis, Critique of the effects, Paradigm and emergence of alternative paradigm.
- Unit 5 - Four Models of Communication; Transmission models, Ritual or Expressive models, Publicity Model, Reception Model.

### **Readings:**

- Nation: How Mobile Phones have Revolutionized Business, Politics and Ordinary Life in Michael Ruffner and Michael Burgoon, *Interpersonal Communication* (New York, Holt, Rinehart and Winston 1981, 21-34; 59-72.
- John Fiske, *Introduction to Communication Studies*, (Routledge 1982), pp 1-38.
- Dennis McQuail, *Mass Communication Theory*, (London, Sage, 2000), pp 1-11; 41-54; 121-133 (fourth Edition).
- Baran and Davis, *Mass Communication Theory*, Indian Edition, (South West Coengate Learning, 2006) pages 42-64; 71-84; 148-153; 298-236.
- Kevin Williams, *Understanding Media Theory*, (2003), pp.168-188.
- Robin Jeffrey, *Cell Phone India*. New Delhi: Hachette (2013).
- Ravi Sundaram, The Art of Rumour in the Age of Digital Reproduction, *The Hindu*, August 19, 2012 <http://www.thehindu.com/news/national/the-art-of-rumour-in-the-age-of-digital-reproduction/article3792723.ece> (Unit 1).
- Shohini Ghosh, —Inner and Outer Worlds of Emergent Television Cultures, || in *No Limits: Media Studies from India*, Ed. Ravi Sundaram. New Delhi: Oxford (2013).

### **Internal Assessment:**

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

### **Core 3 (C3)**

## **Paper III: Reporting and Editing for Print**

**Semester - II**

**Course Code – JORACOR03T**

**Credits - 6**

**Marks – 75**

### **Course contents:**

Unit 1 - Covering news; Reporter - role, functions and qualities; General assignment reporting/ working on a beat; news agency reporting. Covering Speeches, Meetings and Press Conferences; covering of beats - crime, courts, city reporting, local reporting, MCD, hospitals, health, education, sports.

Unit 2 – Interviewing / Types of news leads; Interviewing: doing the research, setting up the interview, conducting the interview. News Leads / intros, Structure of the News Story–Inverted Pyramid style; Lead: importance, types of lead; body of the story; attribution, verification; Articles, features, types of features and human interest stories, leads for features, difference between articles and features.

Unit 3 - The Newspaper newsroom; Newsroom, Organizational setup of a newspaper, Editorial department; Introduction to editing: Principles of editing; Headlines; importance, functions of headlines, typography and style, language, types of headline, style sheet, importance of pictures, selection of news pictures; Role of sub /copy-editor, News editor and Editor, chief of bureau, correspondents; Editorial page: structure, purpose, edits, middles, letters to the editor, special articles, light leader, Opinion pieces, op. Ed page.

Unit 4 - Trends in sectional news, Week - end pullouts, Supplements, Backgrounders, columns / columnists.

Unit 5 - Understanding media and news; Sociology of news: factors affecting news treatment, paid news, agenda setting, pressures in the newsroom, trial by media, gatekeepers. Objectivity and politics of news; Neutrality and bias in news.

### **Readings:**

- The Art of Editing, Baskette and Scissors, Allyn and Bacon Publication.
- Dynamics of Journalism and Art of Editing, S.N. Chaturvedi, Cyber Tech Publications.
- News Writing and Reporting for Today's Media, Bruce Itule and Douglas Anderson, McGraw Hill Publication.
- Modern newspaper practice: A primer on the press, F.W. Hodgson, Focal Press.
- Reporting for the Media, Fred Fedler and John R. Bender, Oxford University Press.
- The Newspaper's Handbook, Richard Keeble, Routledge Publication.
- Principles of Editorial Writing, MacDougall and Curtis Daniel, W.C. Brown Co. Publishers.
- News Reporting and Writing. Mencher, Melvin. MC Graw Hill, NY. 2003.
- Mass Communication Theory, Denis McQuail, Sage Publications.
- Reporting for the Print media. (2nd ed). ; Fedler, Fred. Harcourt, Bruce Jovanovich Inc., NY. 1979.

### **Internal Assessment:**

Internal assessment may be based on covering the beats and writing reports / interviewing personalities, celebrities etc. Exercises on editing copies, writing headlines, writing features, structuring a dummy editorial page, writing editorials etc. Discussions on current affairs, debates, seminar presentations, PPT presentations and tests may be held regularly.

### **Core 4 (C4)**

## **Paper IV: Media and Cultural Studies**

**Semester - II**

**Course Code – JORACOR04T**

**Credits - 6**

**Marks – 75**

### **Course contents:**

Unit 1 - Understanding Culture; Mass Culture, Popular Culture, Folk Culture; Media and Culture.

Unit 2 - Critical Theories; Frankfurt School, Media as Cultural Industries, Political Economy, Ideology and Hegemony.

Unit 3 - Representation Media as Texts, Signs and Codes in Media Discourse Analysis Genres; Representation of nation, class, caste and gender issues in Media.

Unit 4 – Audiences; Uses and Gratification Approach; Reception Studies; Active Audiences; Women as Audiences; Sub Cultures; Music and the popular Fandom.

Unit 5 - Media and Technologies; Folk Media as a form of Mass Culture, live performance; Audience in live Performance, Media technologies; Medium is the Message; Technological Determinism; New Media and Cultural forms.

### **Readings:**

- *AS Media Studies: An Essential Introduction* Edited by Philip Rayner, Peter Wall and Stephen Kruger, Routledge (Covers Unit II, III, IV and V).
- John Fiske, 1982, *Introduction to Communication Studies*, Routledge (Covers Unit II, Ideology and Meanings and Unit III Signs and codes).
- Dennis McQuail, 2000, (fourth Edition) *Mass Communication Theory*, London, Sage (Covers Unit IV, Media Technologies).
- Baran and Davis, *Mass Communication Theory* (covers Unit II, III and IV).
- John Storey. *Cultural Theory and Popular Culture: An Introduction*. London: Pearson Longman. 2009.
- Kevin Williams, *Understanding Media Theory* (Covers Unit II, III and IV) Media Cultures by Nick Stevenson, 2002, Second Edition, SAGE.
- James Clifford, Tony Benett, Raymond Williams, Stuart Hall, John Storey.
- Short Extracts from writings by Adorno and Horkheimer, Radway, Roland Barthes, McLuhan.
- Parmar S. *Traditional Folk Media in India*, 1975, New Delhi, Geka Books.

### **Internal Assessment:**

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

### **Core 5 (C5)**

### **Paper V: Introduction to Broadcast Media**

**Semester - III**

**Course Code – JORACOR05T**

**Credits - 6**  
**Marks – 75**

**Course contents:**

Unit 1 - Basics of Sound; Concepts of sound - scape, sound culture; Types of sound - Sync, Non-Sync, Natural sound, Ambience Sound; Sound Design - Its Meaning with examples from different forms; Sound recording techniques; Introduction to microphones; Characteristics of Radio as a medium.

Unit 2 - Basics of Visual; what is an image? Electronic image, television image, Digital image, Edited Image (politics of an image); what is a visual? (Still to moving), Visual Culture; Changing ecology of images today; Characteristics of Television as a medium.

Unit 3 - Writing and Editing Radio News; Elements of a Radio News Story: Gathering, Writing/Reporting. Elements of a Radio News Bulletins; Working in a Radio News Room; Introduction to Recording and Editing sound. (Editing news based capsule only).

Unit 4 - Writing and Editing Television News; Basics of a Camera - (Lens & accessories); Electronic News Gathering (ENG) & Electronic field Production (EFP) (Concept); Visual Grammar – Camera Movement, Types of Shots, Focusing, Visual Perspective. Elements of a Television News Story: Gathering, Writing/Reporting. Elements of a Television News Bulletin; Basics of Editing for TV - Basic Soft-wares and Techniques (for editing a news capsule).

Unit 5 - Broadcast News: Critical Issues and Debates; Public Service Broadcasters – AIR and DD News - Voice of India? (Analysis of News on National Broadcasters); Changing Character of Television News; 24 hrs news format, News Production cycle, News 'Lingo', News 'Formulae?'; News as an Event, Performance and Construction.

**Readings:**

- Zettl Herbert, Television Production Handbook. (Pgenos: 20-80, 85-135).
- Robert c Allen and Annette Hill (Ed- 2004), The Television Reader, Routledge (Pgenos: 10-40).
- P.C Chatterjee, Broadcasting in India, New Delhi, Sage 1987(Page nos- 25- 78).
- The Radio Handbook, by Carrol Fleming, Routledge (London & New York 2002) (Pgenos: 47-105).

**Suggested Resources & Documentaries -**

- News Bulletins in English and Hindi on National and Private Channels (as teaching material)
- Documentary - The future of Television News.

**Internal Assessment:**

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

## **Core 6 (C6)**

### **Paper VI: History of the Media**

**Semester - III**

**Course Code – JORACOR06T**

**Credits - 6**

**Marks – 75**

#### **Course contents:**

Unit 1 - History of Print Media; Media and Modernity: Print Revolution, Telegraph, Morse Code, Yellow Journalism; Evolution of Press in United States, Great Britain and France; History of the Press in India: Colonial Period, National Freedom Movement: Gandhi and Ambedkar as Journalists and Communicators.

Unit 2 - Media in the Post Independence Era; Emergency and Post Emergency Era; Changing Readership, Print Cultures, Language Press.

Unit 3 - Sound Media: Emergence of radio Technology, The coming of Gramophone; Early history of Radio in India; History of AIR: Evolution of AIR Programming, Penetration of radio in rural India - Case studies; Patterns of State Control; Demand for Autonomy; FM: Radio Privatization. Music: Cassettes to the Internet.

Unit 4 - Visual Media: The early years of Photography, Lithography and Cinema: From Silent Era to the talkies; Cinema in later decades; The coming of Television and the State's Development Agenda; Commercialization of Programming (1980s); Invasion from the Skies: The Coming of Transnational Television (1990s); Formation of Prasar Bharati.

#### **Readings:**

- Briggs, A and Burke, P, *Social History of Media: From Gutenberg to the Internet*, (Polity Press, 2010) (Chapter 2 and Chapter 5).
- Parthasarthy Rangaswami, *Journalism in India from the Earliest to the Present Day*, (Sterling Publishers, 1989).
- Jeffrey, Robin, *India's News Paper Revolution: Capitalism, Politics and the Indian Language Press*, (New Delhi, Oxford 2003).
- Manuel, Peter *Cassette Culture* page, (Chicago, University of Chicago Press, 1993), 1- 32
- Chatterjee, P.C, *Broadcasting in India* page (New Delhi, Sage, 1991) -39-57.
- Neurath P. —Radio Farm Forum as a Tool of Change in Indian Villages," *Economic Development of Cultural Change*, vol. 10, No. 3 (pp 275-283).
- David Page and William Crawley, *Satellites Over South Asia*, (Sage, 2001) Chapter 2,

chapter 8 and Chapter 9.

- Das, Biswajit, "Mediating Modernity: Colonial Discourse and Radio Broadcasting in India, *Communication Processes Vol 1: Media and Mediation*, B. Bel, B. Das, J. Brower, Vibhodh Parthasarathi, G. Poitevin (Ed.) (Sage 2005).
- Parthasarathi, Vibhodh, —Constructing a \_New Media Market: Merchandising the Talking Machine|| in *Communication Processes Vol 1: Media and Mediation*, B. Bel, B. Das, J. Brower, Vibhodh Parthasarathi, G. Poitevin (Ed.) (Sage 2005).
- Eric Barnouw and Krishnaswamy, *Indian Film*, (New York, Oxford University press, 1980), 2nd Edition, Chapters "Beginnings," & "Three Get Started".
- John V. Vilanilam, —The Socio Cultural dynamics of Indian Television: From SITE to Insight to Privatization,|| in *Television in Contemporary Asia* by David French and Michael Richards (Ed) (Sage, 2000).
- Elen McDonald —The modernizing of communication: Vernacular Publishing in Nineteenth Century Maharashtra|| *Asian Survey*, 8-7, (1968) pp 589-606.
- Francis Robinson (1993) Technology and Religious change: Islam and the impact of Print; *Modern Asian Studies*, Vol 27, No. 1 (Feb) pp. 229-251. *Seminar* Issue October 1997, Indian Language Press.
- G.N.S Raghavan, *Early years of PTI, PTI story: Origin and Growth of Indian Press*, (Bombay, Press Trust of India, (1987), 92-119.
- Melissa Butcher *Transnational Television, Cultural Identity and Change*, (New Delhi, Sage, 2003) 49-77.
- V. Ratnamala, ambedkar and media -  
[http://roundtableindia.co.in/index.php?option=com\\_content&view=article&id=4992:ambedkar-and-media&catid=119:feature&Itemid=132](http://roundtableindia.co.in/index.php?option=com_content&view=article&id=4992:ambedkar-and-media&catid=119:feature&Itemid=132)
- Hindi Dalit Literature and the Politics of Representation by Sarah Beth Hunt (New Delhi: Routledge), 2014; pp 264.

### **Topics for Student Presentations (Internal Assessment):**

1. A comparative study of a Community Radio project and any of AIR's Local Radio stations.
2. A case study of radio programmes like *Fauji bhaiyon ke liye* and *behno ka karyakram* and *kutch mahila radio*.
3. Trace the transformation of certain traditional musical genres like devotional music, ghazals and folk songs with the advent of cassette technology.
4. Compare the history of Cinema with the history of other visual media.
5. Do a visual presentation on cartoons that appeared in Indian Newspapers during the period of Emergency and the debate around censorship of media by the Indian state.
6. Presentations on the importance of archiving. The state of archives of Indian cinema, News papers, music and photographs.
7. A discussion on digital archives.

### **Core 7 (C7)**

## **Paper VII: Advertising and Public Relations**

### **Semester - III**

**Course Code – JORACOR07T**

**Credits - 6**

**Marks – 75**

**Course contents:**

Unit 1 - Introduction to Advertising: Meaning and history; Advertising: Importance and Functions; Advertising as a tool of communication, Role of Advertising in Marketing mix, PR ; Advertising Theories and Models - AIDA model, DAGMAR Model, Maslow's Hierarchy Model, communication theories applied to advertising, Types of advertising and New trends, Economic, cultural, Psychological and Social aspects of advertising; Ethical & Regulatory Aspects of Advertising - Apex Bodies in Advertising - AAAI, ASCI and their codes.

Unit 2 - Advertising through Print, electronic and online media; Types of Media for advertising; Advertising Objectives, Segmentation, Positioning and Targeting; Media selection, Planning, Scheduling; Marketing Strategy and Research and Branding; Advertising department vs. Agency - Structure and Functions; Advertising Budget; Campaign Planning, Creation and Production.

Unit 3 - Public Relations - Concepts and practices; Introduction to Public Relations: Growth and development of PR; Importance, Role and Functions of PR; Principles and Tools of Public relations; Organization of Public relations: In house department vs. consultancy. PR in govt. and Private Sectors; Govt's Print, Electronic, Publicity, Film and Related Media Organizations.

Unit 4 – PR - Publics and campaigns; Research for PR; Managing promotions and functions; PR Campaign - planning, execution, evaluation; Role of PR in Crisis management; Ethical issues in PR - Apex bodies in PR - IPRA code - PRSI, PSPF and their codes.

Unit 5 – Social Media Marketing; Social Media Technologies and Management; Integrated Marketing Communication; Developing Social Networks; Social Media Strategies, Tactics and Ethics; Social Media Tools; Measurement Strategies and ROI.

**List of Projects (Internal Assessment):**

1. Design an ad copy for a product.
2. Script writing for electronic media (Radio jingle, TV Commercial).
- 3 Planning & Designing advertising campaigns.
4. Critical evaluation of advertisements.
5. Writing a press release.
6. Planning and designing PR campaign.
7. Assignment on crisis management.

**Readings:**

- David Ogilvy, Ogilvy on Advertising, Pan/Prion Books.
- Frank Jefkins, Advertising Made Simple, Rupa& Co.
- Chunawalla , Advertising Theory And Practice, Himalaya Publishing House.

- Jethwaney Jaishri, Advertising, Phoenix Publishing House.
- Jefkins Frank Butterworth, Public Relation Techniques, Heinmann Ltd.
- Heath Robert L, Handbook of Public Relations, Sage Publications.
- Dennis L. Wilcose & Glen T, Public Relations, Pearson.
- Cutlip S.M and Center A.H., Effective Public Relations, Prentice Hall.
- Kaul J.M., Noya Prakash, Public Relation in India, Calcutta.

### **Core 8 (C8)**

## **Paper VIII: Introduction to New Media**

**Semester - IV**

**Course Code – JORACOR08T**

**Credits - 6**

**Marks – 75**

### **Course contents:**

- Unit 1 - Key Concepts and Theory; Defining new media, terminologies and their meanings – Digital media, new media, online media *et al.*; Information society and new media, Technological Determinism, Computer – mediated - Communication (CMC), Networked Society.
- Unit 2 - Understanding Virtual Cultures and Digital Journalism; Internet and its Beginnings, Remediation and New Media technologies, Online Communities, User Generated Content and Web 2.0, Networked Journalism, Alternative Journalism; Social Media in Context, Activism and New Media.
- Unit 3 - Digitization of Journalism; Authorship and what it means in a digital age, Piracy, Copyright, Copy left and Open Source, Digital archives, New Media and Ethics.
- Unit 4 - Overview of Web Writing; Linear and Non - linear writing, Contextualized Journalism, Writing Techniques, Linking, Multimedia, Storytelling structures.
- Unit 5 - Visual and Content Design; Website planning and visual design, Content strategy and Audience Analysis, Brief history of Blogging, Creating and Promoting a Blog.

### **Readings:**

- Vincent Miller. Understanding digital culture. Sage Publications, 2011.
- Lev Manovich. 2001. —What is New Media? || In The Language of New Media. Cambridge: MIT Press. pp. 19-48.
- Siapera, Eugenia. Understanding new media. Sage, 2011. Introduction.
- Baym, Nancy K. Personal Connections in the Digital Age. Polity, 2010. Chapter 3.
- Goldsmith, Jack, and Tim Wu. 2006. Who Controls the Internet? Illusions of Borderless

- World. Oxford University Press US.
- O'Reilly, Tim. (2005). What is web 2.0: Design patterns and business models for the next generations software. Oreilly.com, retrieved from <http://oreilly.com/web2/archive/whatisweb-20.html>
  - Grossman, — Iran Protests: Twitter, the Medium of the Movement||
  - Lemann, Nicholas. 2006. Amateur Hour: Journalism without Journalists. The New Yorker, August 7. Available at [http://www.newyorker.com/archive/2006/08/07/060807fa\\_fact1](http://www.newyorker.com/archive/2006/08/07/060807fa_fact1)
  - Xiang, Biao. 2005. Gender, Dowry and the Migration System of Indian Information Technology Professionals. Indian Journal of Gender Studies 12: 357-380.

### **Internal Assessment:**

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

### **Core 9 (C9)**

### **Paper IX: Development Communication**

**Semester - IV**

**Course Code – JORACOR09T**

**Credits - 6**

**Marks – 75**

#### **Course contents:**

Unit 1- Development: Concept, concerns, paradigms; Concept of development: Measurement of development; Development versus growth; Human development, Development as freedom; Models of development; Basic needs model: Nehruvian model, Gandhian model, Panchayati raj; Developing countries versus developed countries; UN millennium dev. goals.

Unit 2 - Development communication: Concept and approaches; Paradigms of development: Dominant paradigm, dependency, alternative paradigm; Dev. comm. approaches – diffusion of innovation, empathy, magic multiplier; Alternative Dev. comm. approaches: Sustainable Development, Participatory Development, Inclusive Development, Gender and development, Development support comm. – definition, genesis, area, woods triangle.

Unit 3 - Role of media in development; Mass Media as a tool for development; Creativity,

role and performance of each media - comparative study of pre and post liberalization eras; Role, performance record of each medium - print, radio, TV, video, traditional media; Role of development agencies and NGOs in development communication; Critical appraisal of dev. comm. programmes and govt. schemes: SITE, Krishi Darshan, Kheda, Jhabua, MNREGA; Cyber media and dev. – e-governance, e chaupal, national knowledge network, ICT for dev.; narrow casting; Development support communication in India in the areas of: agriculture, health & family welfare, population, women empowerment, poverty, unemployment, energy and environment, literacy, consumer awareness, Right to Information (RTI).

Unit 4 - Practicing development communication Strategies for designing messages for print, Community radio and dev. Television programmes for rural India (Krishi Darshan) Using new media technologies for development. Development Journalism and rural reporting in India.

Unit 5 - Rural Journalism; Information needs in rural areas; Use of traditional media for development in rural areas; Rural newspapers; Critical appraisal of mainstream media's reportage on rural problems and issues; Specific features of tribal society; Information needs in tribal setting; Critical appraisal of mainstream media's reportage on tribal problems and issues.

### **Readings:**

- Rogers Everett M: Communication and Development- Critical Perspective, Sage, New Delhi, 2000.
- Srinivas R. Melkote & H. Leslie Steeves: Communication For Development In The Third World, Sage Publications.
- Belmont CA: Technology Communication Behaviour, Wordsworth Publication, New Delhi, 2001.
- Dr. Anil Kumar: Mass Media and Development Issues, Bharti Prakashan, Upadhyay Varanasi, 2007.
- UNDP: Human Development Report (published every year), Oxford University Press, New Delhi.
- World Bank: World Development Report (published every year) Oxford University Press, New Delhi.
- Wilbur Schramm: Mass Media and National Development- the role of information in developing countries, UNESCO/ Stanford University Press, 1964.
- Amartya Sen: Development as freedom, Alfred A Knopf, New York, 1999.
- Daya Thussu: Media on the move: Global flow and contra flow: Routledge, London, 2006.
- D V R Murthy: Development Journalism, What Next? Kanishka Publication, New Delhi, 2007.
- Ghosh & Pramanik: Panchayat System in India, Kanishka Publication, New Delhi, 2007.
- Shivani Dharmarajan: NGOs as Prime Movers, Kanishka Publication, New Delhi,

- 2007.
- What Do We Mean By Development: An Article by Nora C Quebral in International Development Review, Feb, 1973, P-25.
  - Modern Media in Social Development: Harish Khanna.

### **Internal Assessment:**

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

### **Core 10 (C10)**

### **Paper X: Media Ethics and the Law**

**Semester - IV**

**Course Code – JORACOR10T**

**Credits - 6**

**Marks – 75**

### **Course contents:**

Unit 1 - Ethical Framework And Media practice; Freedom of expression (Article 19(1)(a) and Article 19(1)(2)); Freedom of expression and defamation - Libel and slander; Issues of privacy and Surveillance in Society; Right to Information; Idea of Fair Trial/Trial by Media; Intellectual Property Rights; Media ethics and cultural dependence.

#### **Student Presentations (Internal Assessment):**

- Photocopied material for Study Packs in India; Aaron Swartz.
- Attack on Freedom of artists and authors.

Unit 2 - Media Technology and Ethical Parameters; Live reporting and ethics; Legality and Ethicality of Sting Operations, Phone Tapping etc. Ethical issues in Social media (IT Act 2000, Sec 66 A and the verdict of The supreme court); Discussion of Important cases - e.g. - Operation Westend. Some Related laws - Relevant sections of Broadcast Bill, NBA guidelines.

#### **Student Presentations (Internal Assessment):**

- Tehelka's Westend.
- School Teacher Uma Khurana case.

Unit 3 - Representation and ethics: Advertisement and Women Pornography; Related Laws and case studies - Indecent representation of Women (Prohibition) Act, 1986

and rules 1987, Protection of Women against Sexual Harassment Bill, 2007, Sec 67 of IT Act 2000 and 292 IPC etc.

**Student Presentations (Internal Assessment):**

- Students will submit on above mentioned topics.

Unit 4 - Media and Regulation: Regulatory bodies, Codes and Ethical Guidelines; Self Regulation; Media Content - Debates on morality and Accountability: Taste, Culture and Taboo; Censorship and media debates.

Unit 5 - Media and Social Responsibility: Economic Pressures; Media reportage of marginalized sections - children, dalits, tribals, Gender; Media coverage of violence and related laws - inflammatory writing (IPC 353), Sedition - incitement to violence, hate Speech. Relevant Case Studies – Muzaffarpur Riots, Attack on civil liberties of individuals and social activists.

**Readings:**

- Thakurta, Paranjay Guha, Media Ethics, Oxford University Press, 2009.
- Barrie mc Donald and Michel petheran Media Ethics, mansell, 1998.
- Austin Sarat Where Law Meets Popular Culture (ed.), The University of Alabama Press, 2011.
- Vikram Raghvan, Communication Law in India, Lexis Nexis Publication, 2007.
- Iyer Vekat, Mass Media Laws and Regulations in India-Published by AMIC, 2000.
- William Mazzarella, Censorium: Cinema and the Open Edge of Mass Publicity.
- Raminder Kaur, William Mazzarella, Censorship in South Asia: Cultural Regulation from Sedition to Seduction.
- Linda Williams, Hard Core: Power, Pleasure, and the "Frenzy of the Visible".

**Core 11 (C11)**

**Paper XI: Global Media and Politics**

**Semester - V**

**Course Code – JORACOR11T**

**Credits - 6**

**Marks – 75**

**Course contents:**

Unit 1 - Media and international communication: The advent of popular media - a brief overview. Propaganda in the inter - war years: Nazi Propaganda, Radio and

international communication.

Unit 2 - Media and super power rivalry: Media during the Cold War, Vietnam War, Disintegration of USSR; Radio free Europe, Radio Liberty, Voice of America. Communication debates: NWICO, McBride Commission and UNESCO; Unequal development and Third World concerns: North - South, Rich – Poor.

Unit 3 - Global Conflict and Global Media: World Wars and Media Coverage post 1990: Rise of Al Jazeera; The Gulf Wars: CNN's satellite transmission embedded Journalism, 9/11 and implications for the media.

Unit 4 - Media and Cultural Globalization: Cultural Imperialism, Cultural politics: media hegemony and Global cultures, homogenization, the English language Local/Global, Local/Hybrid.

Unit 5 - Media and the Global market: Discourses of Globalization: barrier – free economy, multinationals, technological developments, digital divide; Media conglomerates and monopolies: Ted Turner/Rupert Murdoch; Global and regional integrations: Zee TV as a Pan-Indian Channel; Bollywood Entertainment: Local adaptations of global programmes - KBC/Big Boss/Others.

### **Readings:**

- Daya Kishan Thussu. *International Communication: Continuity and Change*, Oxford University Press, 2003.
- Yahya R. Kamalipour and Nancy Snow. *War, Media and Propaganda-A Global Perspective*, Rowman and Littlefield Publishing Group, 2004.
- Communication and Society, Today and Tomorrow “*Many Voices One World*” Unesco Publication, Rowman and Littlefield publishers, 2004.
- Barbie Zelizer and Stuart Allan. *Journalism after 9/11*, Taylor and Francis Publication, 2012.
- Daya Kishan Thussu. *War and the media: Reporting conflict 24x7*, Sage Publications, 2003.
- Stuart Allan and Barbie Zelizer. *Reporting war: Journalism in war time*, Routledge Publication, 2004.
- Lee Artz and Yahya R. Kamalipour. *The Globalization of Corporate Media Hegemony*, New York Press, 2003.
- Yadava, J.S, *Politics of news*, Concept Publishing and Co.1984.
- Zahida Hussain and Vanita Ray. *Media and communications in the third world countries*, Gyan Publications, 2007.

### **Additional Readings:**

- Choudhary, Kameswar (ed.) *Globalization, Governance Reforms and Development in India*, Sage, New Delhi, 2007.
- Patnaik, B.N & Imtiaz Hasnain (ed). *Globalization: language, Culture and Media*, Indian Institute of Advanced Studies, Shimla, 2006.
- Monroe, Price. *Media Globalization' Media and Sovereignty*, MIT press, Cambridge, 2002.

- Singh, Yogendra. *Culture Change in India: Identity and Globalization*, Rawat Publication, New Delhi, 2000.
- Lyn Gorman and David McLean. *Media and Society into the 21st Century: A Historical Introduction*. (2nd Edition) Wiley - Blackwell, 2009. pp. 82-135, 208-283.

### **Internal Assessment:**

The internal assessment will be based on assignments, group discussions and tests conducted in class.

### **Core 12 (C12)**

## **Paper XII: Advanced Broadcast Media**

**Semester - V**

**Course Code – JORACOR12T**

**Credits - 6**

**Marks – 75**

### **Course contents:**

- Unit 1 - Public Service Broadcasting; Public Service Model in India (Policy and laws); Global Overview of Public Service Broadcasting; Community Radio, Community Video, Participatory Communication, Campus Radio.
- Unit 2 - Private Broadcasting: Private Broadcasting Model in India; Policy and Laws: Structure, Functions and Working of a Broadcast Channel, Public and Private partnership in television and Radio programming (India and Britain case studies).
- Unit 3 - Broadcast Genres - Why am I the 'Idiot Box'? - Debates, Issues and Concerns of Television Genre; Various Evolving Contemporary Television genres: Drama, soap opera, comedy, reality television, children's television, animation, prime time and day time.
- Unit 4 - Advanced Broadcast Production I - (Radio); Writing and Producing for Radio; Public Service Advertisements, Jingles, Radio Magazine shows.
- Unit 5 - Advanced Broadcast Production II - (Television); Mixing Genres in Television Production - Music Video for social comment/as documentary Mixing; ENG and EFP; Reconstruction in News based Programming.

### **Suggestive projects (Internal Assessment):**

- Script writing.
- Presentation of experimental genre in Radio/ TV.
- Presentation about PSBT and such organizations.
- Script on Music Presentation.

- Presentation of Commercial Channel functions.
- Presentation on global broadcasting models & Indian Broadcasting Models.

### **Readings:**

- Glen Creeber, Toby Miller and John Tulloch, *The Television Genre Book* (London: British Film Institute, 2009).
- Robert B Musburger and Gorham Kindem, *Introduction to media Production*, (Elsevier: Focal Press Focal Press) Pg-95-133, 179-212.
- Ambrish Saxena, *Radio in New Avatar- AM to FM*, (Delhi: Kanishka), Pg- 92-138, 271-307.
- Ted White and Frank Barnas, *Broadcast News, Writing Reporting & Producing*, (Elsevier, Focal Press, 2012) 3-17, 245-257, 279-286.
- Herbert Zettl, *Television Production Handbook*, (Delhi: Akash Press, 2007) 190-208.
- Vinod Pavarala, Kanchan K Malik, *FACILITATING COMMUNITY RADIO IN INDIA: Profiles of NGOs and their Community Radio Initiatives Other Voices* (New Delhi: Sage, 2007).
- Mc Leash, Robert, *Radio Production* (US: Taylor & Francis).

### **Core 13 (C13)**

### **Paper XIII: Advanced New Media**

**Semester - VI**

**Course Code – JORACOR13T**

**Credits - 6**

**Marks – 75**

#### **Course contents:**

- Unit 1 - Basics of New Media: Frameworks – Genres and Environments, Understanding New Media Ecologies, Trans - medial Storytelling, Genres – Digital art, Digital Cinema – New Media Fiction and Documentary, Gaming and Player Culture, Virality and Memes, et al.; guerrilla media; curating media, festival, media spaces.
- Unit 2 - Sociology of the Internet and New Media: Social Construction of Technology, Utopian - Dystopian Interface, Digital inequalities – Digital Divide and Access, Economy of New Media - Intellectual value; digital media ethics, new media and popular culture.
- Unit 3 - Critical New Media: Who controls New Media, Questions surrounding net neutrality and related issues, Surveillance and the state, Cyber security and issues of privacy, the Internet and public sphere - politics and public sphere in the digital age.
- Unit 4 - Participatory culture: Convergence Culture - social media and participatory media culture, digital fandom and online communities, Identity, Gender and new media -

digital media and identities, new media campaigns.

Unit 5 - Project and Production: Digital production in the form of shorts, video, podcast, video blog, photo blog, blogs and microblogs etc. related to one of the above three units or all, research and developmental techniques, ideas for final project, scripting/production, social media marketing and publicity, exhibition/screening.

### **Things to Do (Internal Assessment):**

1. Working in groups of two/three the students will be required to undertake the production. The genre can be decided by the faculty in charge.
2. They must also undertake a web based art project or installation where they will experiment with cross platform storytelling techniques leading to a development & understanding of new strategies of exhibition and distribution.
3. An observational field project on use of new media in Panchayats / rural areas like the Bharat Broadband Project leading to a monograph/short is also recommended.
4. They should also attempt creating a mobile capsule for social activism and marketing it through social networks & actively participate in a Cyber Media campaign.

### **Readings:**

- New Media and New Technologies|| by Lister Dovey, Giddings, Grant & Kelly. (2003).
- Rosen, J. —The People Formerly Known as the Audience|| What video games have to teach us about language and literacy. New York, NY: Palgrave Macmillan.
- Bogost, Ian. Persuasive games: The expressive power of videogames. MIT Press, 2007.
- Bosker, —Randi Zuckerberg: Anonymity online has to go away||
- Negroponte, N. (1996). Being Digital, Part 3 [pp. 163-233].
- Jenkins, Henry. (2006). Convergence Culture: Where Old and New Media Collide. New York, NY: NYU Press.
- May, Keenan & Peter Newcomb. (2008, July) How the Web was won. Vanity Fair, retrieved from <http://www.vanityfair.com/culture/features/2008/07/internet200807>
- Privacy vs. the Internet: Americans Should Not Be Forced to Choose|| (ACLU report, 2008).
- Nakamura, —Race In/For Cyberspace: Identity Tourism and Racial Passing on the Internet||

### **Core 14 (C14)**

### **Paper XIV: Communication Research and Methods**

**Semester - VI**

**Course Code – JORACOR14T**

**Credits - 6**  
**Marks – 75**

**Course contents:**

Unit 1 – Introduction to Research: Definition, Role, Function, Basic and Applied Research, Scientific Approach, Role of theory in research, Steps of Research (Research question, Hypothesis, Review of Literature).

Unit 2 – Methods of Media Research: Qualitative- Quantitative Technique, Content Analysis, Survey Method, Observation Methods, Experimental Studies, Case Studies, Narrative Analysis, Historical research.

Unit 3 – Sampling: Need for Sampling, Sampling Methods, Representativeness of the Samples, Sampling Error, Tools of data collection: Primary and Secondary data - Questionnaire, Focus Groups, Telephone, Surveys, Online Polls, Published work.

Unit 4 - Methods of analysis and report writing; Data Analysis Techniques; Coding and Tabulation, Non - Statistical Methods (Descriptive and Historical); Working with Archives; Library Research; Working with Internet as a source; Writing Citations, Bibliography, Writing the research report.

Unit 5 - Ethnographies and other Methods: Readership and Audience Surveys; Ethnographies, textual analysis, discourse analysis, Ethical perspectives of mass media research.

**Readings:**

- Wimmer, Roger, D and Dominick, Joseph, R. *Mass Media Research*, Thomson Wadsworth, 2006, pgs1-60; 65-81; 83-98.
- Arthur Asa Berger. *Media Research Techniques*, Sage Publications, 1998.
- John Fiske. *Introduction to Communication Studies*, Routledge Publications, 1982.
- David Croteau and William Hoynes. *Media/Society: Industries, Images and Audiences*, Forge Press (For Case Studies) Amazon, 2002.
- Kothari, C.R. *Research Methodology: Methods and Techniques*, New Age International Ltd. Publishers, 2004, pgs1-55; pgs95-120.
- Bertrand, Ina and Hughes, Peter. 2005. *Media Research Methods; Audiences, institutions, Texts*. New York; Palgrave.

**Internal Assessment:**

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

**DISCIPLINE SPECIFIC ELECTIVE (DSE): 4**

**DISCIPLINE SPECIFIC ELECTIVE (DSE) offered: 4**

**Any Two from Papers I, II & III**

**Any Two from Papers IV, V & VI**

**DSE 1 and DSE 2**

**(Any Two from Papers I, II & III)**

**Paper I: Media Industry and Management**

**Semester – V**

**Course Code – JORADSE01T**

**Credits - 6**

**Marks – 75**

**Course contents:**

Unit 1 - Media Management: Concept and Perspective; Concept, origin and growth of Media Management; Fundamentals of management; Management School of Thought.

Unit 2 - Media Industry: Issues & Challenges; Media industry as manufacturers - Manufacturing Consent, news and content management. Market Forces, performance evaluation (TAM, TRP, BARC and HITS) and Market shifts. Changing Ownership patterns.

Unit 3 - Structure of news media organizations in India. Role, responsibilities & Hierarchy; Workflow & Need of Management; Shift Patterns, Circulation & Guidelines.

Unit 4 - Media Economics, Strategic Management and Marketing: Understanding Media Economics - Economic thought, Theoretical foundations, issue and concerns of media economics. Capital inflow, Budgeting, Financial management, and personnel Management, Strategic Management, Market forces.

Unit 5 - Case Studies: Visionary Leadership - Media Entrepreneurs, Qualities and Functions of media managers. Indian and International Media Giants - Case Studies.

**Readings:**

- Vinita Kohli Khandeka, Indian Media Business, Sage.
- Pradip Ninan Thomas, Political Economy of Communications in India, Sage.
- Lucy Kung, Strategic management in media, SAGE.
- Dennis F. Herrick, Media Management in the age of Giants, Surjeet Publications.

- Jennifer Holt and Alisa Perren, (Edited) Media Industries - History, Theory and Method, Wiley- Blackwel.
- John M. lavine and Daniel B. Wackman, Managing Media Organizations.

### **Internal Assessment:**

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

## **Paper II: Print Journalism and Production**

**Semester – V**

**Course Code – JORADSE02T**

**Credits - 6**

**Marks – 75**

### **Course contents:**

Unit 1 - Specialized Reporting: Business /economic, Parliamentary, Political.

Unit 2 - Trends in Print journalism: Investigative journalism/ Sting operations and related case studies; Impact of Technology on newspapers and Magazines; Ethical debates in print journalism: ownership and control.

Unit 3 - Production of Newspaper: Principles of Layout and Design: Layout and format, Typography, Copy preparation Design process (size, anatomy, grid, design); Handling text matter (headlines, pictures, advertisements); Page make-up (Print and Electronic copy): Front page, Editorial page and Supplements.

Unit 4 - Technology and print: Modern Printing Processes; DTP (Desk top publishing)/software for print (Quark Express, Adobe Photoshop, Adobe In Design etc.); Picture Editing and Caption Writing.

Unit 5 - Advanced Newspaper and Magazine Editing: Classification of Newspapers and Magazines; Current trends in Newspapers and Magazines with respect to content Photographs and Cartoons in Newspapers and Magazines.

### **Readings:**

- *Editing: A Handbook for Journalists* – by T. J. S. George, IIMC, New Delhi, 1989.
- *News Reporting and Editing* by Shrivastava, K. M. (1991) Sterling Publishers, New Delhi.
- *Professional Journalism*, by M.V. Kamath, Vikas Publications.
- *Groping for ethics in Journalism*, by Eugene H. Goodwin, Iowa State Press.
- *Journalism: Critical Issues*, by Stuart Allan, Open University Press.

- *Modern Newspapers practice*, by Hodgson F. W. Heinemann London, 1984.
- *Principles of Art and Production*, by N.N. Sarkar, Oxford University Press.

### **Internal Assessment:**

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

## **Paper III: Photographical Appreciation**

**Semester – V**

**Course Code – JORADSE03T**

**Credits - 6**

**Marks – 75**

### **Course contents:**

Unit 1 - Introduction to Photography: A brief History of Photography - Camera Obscura to the daguerreotype process; Technical history of photography: Persistence of Vision, Camera Obscura, Muybridge Experiment (Leaping horse). The photographic process (The Silver Halide Photography Process); A brief glimpse into the Dark Room, Development of a Photograph; Modernization of Photography and its use in Mass Media.

Unit 2 - Understanding the mechanisms of Photography: Types of photographic cameras and their structure (Pin-hole, SLR, TLR, D-SLR); Lenses (types and their perspective/angle of view); Aperture (f-stop & T-stop); Shutters (Focal plane & Lens shutter); Light meters (Incident, reflected & through Lens: Average, Centre weighted, Spot & Metrics) and Focus And Depth of Field.

Unit 3 - Understanding Light and Shadow: Natural light and Artificial Light; The Nature of Light - Direct Light, Soft light, Hard light, Directional Light. Brightness, Contrast, Mid tones, Highlights, Shadow and Silhouettes. Lighting equipment (Soft boxes, umbrellas, Fresnel, Skimmers, reflectors, etc). Three Point Lighting Technique and Metering for Light. Filters and Use of a Flash Unit.

Unit 4 - Digital Photography and Editing: Sensor Sizes, Formats and Storage; Introduction to Editing and Digital Manipulation; Brightness, Contrast, Mid tones, Highlights, Colour tones; Basics of Photoshop; Photo editing software: (Microsoft Office Picture Manager, CorelDraw, Adobe Photoshop Elements, Photoshop CC (Creative Cloud).

Unit 5 – Photojournalism: Brief History – Global & Indian; Application & Ethics and

Law in Digital Imaging (Ethicality while photographing a subject/issue & editing the image – issue of unethical morphing etc., Copyright Law etc.); Approaches to documenting reality - (Discussion on Capa's 'The Falling Soldier', Objective Truth or Staged Representation); War Photojournalism.

### **Readings:**

- Camera Lucida: Reflections on Photography - Roland Barthes On Photography – Susan Sontag The Man, The Image & The World: A Retrospective - Henri Cartier – Bresson.
- Basic Photography - Michael Langford.
- All about Photography by Ashok Dilwali, National Book Trust, Year of Publication: 2010, New Delhi.
- Practical photography by O.P. SHARMA HPB/FC (14 March 2003).
- The Photographer's Guide to Light by Freeman John Collins & Brown, 2005.

### **Internal Assessment:**

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

### **DSE 3 and DSE 4**

**(Any Two from Papers IV, V & VI)**

### **Paper IV: Media, Gender and Human Rights**

**Semester – VI**

**Course Code – JORADSE04T**

**Credits - 6**

**Marks – 75**

#### **Course contents:**

Unit 1 - Media and the social world: Media impact on individual and society; Democratic Polity and mass media; Media and Cultural Change; Rural - Urban Divide in India: Grass - roots media.

Unit 2 – Gender: Conceptual Frameworks in Gender studies; Feminist Theory; History of Media and Gender debates in India (Case studies); Media and Gender - Theoretical concerns. Media and Masculinity.

Unit 3 - Media: Power and Contestation; Public Sphere and its critique—Public sphere of the disempowered? Media and Social Difference: class, gender, race etc. Genres – Romance, Television, Soap Opera, Sports etc.

**Student Presentations (Internal Assessment):**

- a) Watch an Indian TV Soap Opera / reality show for a week and for representation of Family.
- b) Project on use of internet by the marginalized groups.

Unit 4 - Media and Human Rights: Human Rights - Theoretical perspectives, Critique; Universal Declaration of Human Rights; Human Rights and Media (Case Studies).

**Student Presentations (Internal Assessment):**

- a) Representation of Human Rights issues and violations in International and National media.

**Essential Readings:**

- Street, John. *Mass media, politics and democracy*. Palgrave Macmillan, 2011.
- Balnaves, Mark, Stephanie Donald, and Brian Shoemith. *Media theories and approaches: A global perspective*. Palgrave-Macmillan. 2009 (Pg No. 3-10, 11-34, 35-53).
- Mackay, Hugh, and Tim O'Sullivan, eds. *The media reader: continuity and transformation*. SAGE Publications Limited, 1999. 13-28, 43-73, 287-305.
- Asen, Robert & Brouwer, Daniel, 2001. Counter Publics and the State, SUNY Press. 1-35, 111-137.

**Readings:**

- Ninan, Sevanti. *Headlines from the heartland: Reinventing the Hindi public sphere*. SAGE Publications Pvt. Limited, 2007.
- Curran, James. "Rethinking mass communication." *Cultural studies and communications*. London: Arnold (1996).
- Mc Quail, Denis. *Mass communication theory: An introduction*. Barcelona, 1991. 79-111.
- Berger, Arthur Asa. *Media and society: A critical perspective*. Rowman & Littlefield, 2012. Pg 9-21, 167-180.
- Nichols, Joe & Price, John, *Advanced Studies in Media*, Thomas Nelson, 1999. 42-55.
- Thirumal, P., and Gary Michael Tartakov. "India's Dalits search for a democratic

opening in the digital divide." *International Exploration of Technology Equity and the Digital Divide: Critical, Historical and Social Perspectives* (2010): 20.

- Rajagopal, Arvind, ed. *The Indian Public Sphere: Readings in Media History*. New Delhi: Oxford University Press, 2009. 278-290.
- Rayner, Philip, Peter Wall, and Stephen Kruger, eds. *AS media studies: the essential introduction*. Psychology Press, 2004. 53-61.
- Bannerjee, Menon & Priyameds. *Human Rights, gender and Environment*, Pearson & Co. 2010.

## **Paper V: Multi-Media Journalism**

**Semester – VI**

**Course Code – JORADSE05T**

**Credits - 6**

**Marks – 75**

### **Course contents:**

Unit 1 - Introduction to Multimedia: Multimedia and interactivity, Basics of multimedia reporting, importance of audio, photo and video production skills in the newsroom in contemporary times, brainstorming about story ideas, developing a portfolio – print and online, legal and ethical issues and diversity in the media - media law, ethics, multicultural sensitivity.

Unit 2 – Print: Process of Production: Decision making and skills for multi-platform communications, Paraphrases, quotes and attribution in media writing, Leads and Nut Graphs, News Writing for Web, Content Development, Sources and Online Research, Story Organization, Strategies for effective interviewing and note taking, Interviewing Techniques.

Unit 3 – Photograph: Photo on Screen: Rule of thirds, focal point, Composition, Photography as a powerful tool to tell a story. Dynamic content and visual medium, increasing importance of photojournalism in today's journalism, Photography and cut lines as an important part of storytelling. Placements & Visual Design.

Unit 4 - Audio & Video Content: Focus on audio recording, telling stories with sources and natural sound, bytes, editing & Placement of sound, Storytelling with video, broadcasting / webcasting: Collecting content, Structuring story, Writing, video editing with interviews and B-roll, streaming.

Unit 5 - Mobile journalism: Screen sizes & responsive web, Information multimedia and web architecture, Marketing websites, corporate websites, web feature stories, key points for web interactive: narrative, interactive users vs. linear narratives, elements of an interactive writer.

## For Students (Internal Assessment):

Final project incorporating elements from the entire previous unit — taking a story and adding audio, photo and video to compliment it for online publication.

## Readings:

- Savage, Terry Michael, and Karla E. Vogel. *An Introduction to Digital Multimedia*. Jones & Bartlett Publishers, 2013.
- Christin, Anne-Marie, ed. *A History of Writing: From Hieroglyph to Multimedia*. Flammarion - Pere Castor, 2002.
- Korolenko, Michael. *Writing for Multimedia: A Guide and Source Book for the Digital Writer*. Pearson. 2005.
- Garrand, Timothy. *Writing for Multimedia and the Web: A Practical Guide to Content Development for Interactive Media*. CRC Press, 2006.

## Paper VI: Introduction to Film Studies

Semester – VI

Course Code – JORADSE06T

Credits - 6

Marks – 75

### Course contents:

- Unit 1 - Language of Cinema: Language of Cinema I – Focus on visual Language: Shot, Scene, Mis-en-scene, Deep focus, Continuity Editing, Montage; Language of Cinema II – Focus on Sound and Colour: Diegetic and Non Diegetic Sound; Off Screen Sound; Sync Sound; the use of Colour as a stylistic Element; Genre and the development of Classical Hollywood Cinema.
- Unit 2 - Film Form and Style: German Expressionism and Film Noir Italian Neo-realism; French New-Wave.
- Unit 3 - Alternative Visions: Third Cinema and Non Fiction Cinema; Introduction to Feminist Film Theory; Auteur - Film Authorship with a special focus on Ray or Kurosawa.
- Unit 4 - Hindi Cinema: Early Cinema and the Studio Era; 1950s - Cinema and the Nation (Guru Dutt, Raj Kapoor, Mehboob); The Indian New-Wave; Globalization and Indian Cinema Film Culture.

### Recommended Screenings or clips

#### Unit 1

- *Rear Window* by Alfred Hitchcock (Language of Cinema).
- *Battleship Potempkin* by Sergei Eisenstein (Language of Cinema).
- *Man with a Movie Camera* by Dziga Vertov.
- *Germany Year Zero* directed by Roberto Rossellini (Italian Neo Realism).
- *Metropolis* by Fritz Lang / *Double Indemnity* by Billy Wilder (German

*Expressionism and Film Noir*).

- *Pather Panchali* by Satyajit Ray.
- *The hour of the Furnaces* by Fernando Solanas.

#### Unit 4

- *Nishant* by Shyam Benegal / *Aakrosh* by Govind Nihalani (Indian New wave).
- *Pyasa* by Guru Dutt.

#### Readings:

- Andre Bazin, —The Ontology of the Photographic Image|| from his book *What is Cinema Vol. I*.
- Berkeley, Los Angeles and London: University of California Press: 1967, 9-16.
- Sergei Eisenstein, —A Dialectic Approach to Film Form|| from his book *Film Form: Essays in Film*.
- *Theory* (Edited and Translated by Jay Leyda) San Diego, New York, London: A Harvest/Harcourt Brace Jovanovich, Publishers: 1977, 45-63.
- Tom Gunning, "Non-continuity, Continuity, Discontinuity: A theory of Genres in Early Films" in Thomas Elsaesser, ed. *Early Cinema: Space, Frame, Narrative*. London: British Film Institute, 1990, 86-94.
- David Bordwell, "Classical Hollywood Cinema: Narrational Principles and Procedures" in Philip Rosen, ed. *Narrative, Apparatus, Ideology*. New York: Columbia University Press, 1986, 17-34.
- Paul Schraeder —Notes on Film Noir|| in John Belton ed. *Movies and Mass Culture* New Brunswick, New Jersey: Rutgers University Press: 1996 pg.153-170.
- Robert Stam, "The Cult of the Auteur," "The Americanization of Auteur Theory," "Interrogating Authorship and Genre," in *Film Theory: An Introduction*. Massachusetts & Oxford: Blackwell Publishers: 2000, 83-91 & 123-129.
- Richard Dyer —Heavenly Bodies: Film Stars and Society|| in *Film and Theory: An Anthology* Massachusetts, U.S.A & Oxford, U.K: Blackwell Publishers: 2000, 603-617.
- *Ideology of Hindi Film* by Madhava Prasad. New Delhi: Oxford University Press. 1998.
- *Global Bollywood* by Anandam P. Kavoori and Aswin Punanthebekar Eds. New York: New York University Press. 2008.

#### Internal Assessment:

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

#### **GENERIC ELECTIVE (GE): 4**

#### **GENERIC ELECTIVE offered:**

**Paper I**

**Paper II**

**Paper III**

**Paper IV**

## **Generic Elective – 1 (GE 1)**

### **Paper I: Basics of Journalism**

**Semester – I**

**Course Code – JORHGEC01T**

**Credits - 6**

**Marks – 75**

#### **Course contents:**

Unit 1 - Understanding News: Ingredients of news; News: meaning, definition, nature. The news process: from the event to the reader (how news is carried from event to reader). Hard news vs. Soft news, basic components of a news story. Attribution, embargo, verification, balance and fairness, brevity, dateline, credit line, byline.

Unit 2 - Different forms of print - A historical Perspective; Yellow journalism, Penny press, tabloid press, Language of news - Robert Gunning: Principles of clear writing, Rudolf Flesch formula- skills to write news.

Unit 3 - Understanding the structure and construction of news: Organizing a news story, 5W's and 1H, Inverted pyramid, Criteria for news worthiness, principles of news selection, Use of archives, sources of news, use of internet.

Unit 4 – Different mediums - a comparison: Language and principles of writing: Basic differences between the print, electronic and online journalism. Citizen journalism.

Unit 5 - Role of Media in a Democracy: Responsibility to Society press and Democracy, Contemporary debates and issues relating to media Ethics in journalism.

#### **Readings:**

1. Bruce D. Itule and Douglas A. Anderson. *News writing and reporting for today's media*; McGraw Hill Publication, 2000.
2. M.L. Stein, Susan Paterno & R. Christopher Burnett. *News writer's Handbook: An Introduction to Journalism*; Blackwell Publishing, 2006.
3. George Rodmann. *Mass Media in a Changing World*; McGraw Hill Publication, 2007.
4. Carole Flemming and Emma Hemmingway. *An Introduction to Journalism*; Vistaar Publications, 2006.
5. Richard Keeble. *The Newspaper's Handbook*; Routledge Publication, 2006.

#### **Internal Assessment:**

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

## **Generic Elective – 2 (GE 2)**

### **Paper II: Photography**

**Semester – II**

**Course Code – JORHGEC02T**

**Credits - 6**

**Marks – 75**

#### **Course contents:**

Unit 1 - History of Photography: Definition and origin of Photography, The birth of Camera and its evolution, Modernization of Photography and its use in Mass Media, Invention of Digital Photography.

Unit 2 - Equipments of Photography: Cameras, Lenses, Tripods, Monopods, Camera bags, Digital storage.

Unit 3 – Lighting: The different types of lighting - Natural lighting and Artificial Lighting, The reflection of light, recommended equipment for outdoor lighting, Introduction to indoor lighting and photographing.

Unit 4 - Types of Photography and Photo journalism: News Photography, Sports Photography, Nature photography, Portrait photography, Fashion photography and advertisement photography. The basics of photojournalism and importance of context in photojournalism.

Unit 5 – Editing: Photo editing software: Microsoft Office Picture manager, CorelDraw, Adobe Photoshop Elements, Photoshop CC (Creative Cloud) Correcting imperfect images: Picture orientation, Cropping, Levels, Altering brightness and contrast, Red eye.

#### **Readings:**

1. The Photography Book by Editors of Phaidon Press, 30 April 2000.
2. All about Photography by Ashok Dilwali, National Book trust, Year of Publication: 2010, New Delhi.
3. Practical photography by O.P. SHARMA HPB/FC (14 March 2003).
4. The Photographer's Guide to Light by Freeman John Collins & Brown, 2005.
5. Lonely Planet's Best Ever Photography Tips by Richard I'Anson published by Lonely Planet.

#### **Internal Assessment:**

Discussions on current affairs, debates, seminar presentations, PPT presentations,

assignments, GD and tests may be held regularly.

### **Generic Elective – 3 (GE 3)**

### **Paper III: Film Appreciation**

**Semester – III**

**Course Code – JORHGEC03T**

**Credits - 6**

**Marks – 75**

#### **Course contents:**

Unit 1- Language of Cinema: Language of Cinema I – Focus on visual Language: Shot, Scene, Mis-en-scene, Deep focus, Continuity Editing, Montage. Language of Cinema II – Focus on Sound and Colour: Diegetic and Non Diegetic Sound; Off Screen Sound; Sync Sound; the use of Colour as a stylistic Element. Difference between story, plot, screenplay.

Unit 2 - Film Form and Style: German Expressionism and Film Noir, Italian Neo-realism, French New-Wave, Genre and the development of Classical Hollywood Cinema.

Unit 3 - Alternative Visions: Third Cinema and Non Fiction Cinema, Introduction to Feminist Film Theory, Auteur- Film Authorship with a special focus on Ray or Kurusawa.

Unit 4 - Hindi Cinema: 1950s - Cinema and the Nation (Guru Dutt, Raj Kapoor, Mehboob), The Indian New-Wave, Globalization and Indian Cinema, The multiplex Era Film Culture.

#### **Recommended Screenings or clips**

Unit 1

- *Rear Window* by Alfred Hitchcock (Language of Cinema).
- *Battleship Potempkin* by Sergei Eisenstein (Language of Cinema) o *Man with a Movie Camera* by Dziga Vertov.
- *Germany Year Zero* directed by Roberto Rossellini (Italian Neo Realism).
- *Metropolis* by Fritz Lang/*Double Indemnity* by Billy Wilder (*German Expressionism and Film Noir*).
- *Pather Panchali* by Satyajit Ray.
- *The hour of the Furnaces* by Fernando Solanas.

Unit 4

- *Nishant* by Shyam Benegal /*Aakrosh* by Govind Nihalani (Indian New wave).
- *Pyasa* by Guru Dutt.

#### **Readings:**

1. Andre Bazin, —The Ontology of the Photographic Image|| from his book *What is*

- Cinema Vol. I* Berkeley, Los Angeles and London: University of California Press: 1967, 9-16.
2. Sergei Eisenstein, —A Dialectic Approach to Film Form|| from his book *Film Form: Essays in Film Theory* (Edited and Translated by Jay Leyda) San Diego, New York, London: A Harvest/Harcourt Brace Jovanovich, Publishers: 1977, 45-63.
  3. Tom Gunning, "Non-continuity, Continuity, Discontinuity: A theory of Genres in Early Films," in Thomas Elsaesser, ed. *Early Cinema: Space, Frame, Narrative*. London: British Film Institute, 1990, 86-94.
  4. David Bordwell, "Classical Hollywood Cinema: Narrational Principles and Procedures" in Philip Rosen, ed. *Narrative, Apparatus, Ideology*. New York: Columbia University Press, 1986, 17-34.
  5. Paul Schraeder — Notes on Film Noir|| in John Belton ed. *Movies and Mass Culture* New Brunswick, New Jersey: Rutgers University Press: 1996. pg.153-170.
  6. Robert Stam, "The Cult of the Auteur," "The Americanization of Auteur Theory," "Interrogating Authorship and Genre," in *Film Theory: An Introduction*. Massachusetts & Oxford: Blackwell Publishers: 2000, 83-91 & 123-129.
  7. Richard Dyer — Heavenly Bodies: Film Stars and Society|| in *Film and Theory: An Anthology* Massachusetts, U.S.A & Oxford, U.K: Blackwell Publishers: 2000, 603-617.
  8. Ideology of Hindi Film by Madhava Prasad. New Delhi: Oxford University Press. 1998.
  9. Global Bollywood by Anandam P. Kavoori and Aswin Punanthambekar Eds. New York: New York University Press. 2008.

### **Internal Assessment:**

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

### **Generic Elective – 4 (GE 4)**

### **Paper IV: Introduction to Documentary**

**Semester – IV**

**Course Code – JORHGEC04T**

**Credits - 6**

**Marks – 75**

### **Course contents:**

Unit 1 - Understanding the Documentary: Introduction to the debate on realism, Six Modes of Documentary Representation: Participatory, Expository, Observational, Performative, Reflexive, and Poetic. Ethical Debates in the Documentary Encounter, Defining the Subject / Social Actor / Participant. Voice in the Documentary: Problematic of 'Voice of God' Narrator & Different Posturing of the Narration,

Participant, Filmmaker & Audience Camcorder Cults Documentary.

Unit 2 - Documentary Production: Pre-Production, Researching the Documentary, Research: Library, Archives, location, life stories, ethnography. Writing a concept: telling a story. Writing a Treatment, Proposal and Budgeting Structure and scripting the documentary Issues of Funding and Pitching. Issues of Primary and Secondary Audience.

Unit 3 - Documentary Production: Production Documentary Sound; Documentary Cinematography – a responsive filmic encounter. Location Research, Technologies and Techniques, Shooting Schedule, Shot Breakdown & Call list, Production Team, Meetings, Checklist, Crowd Funding.

Unit 4 - Documentary Production: Post-Production. Grammar of editing, Transitions: Scenic Realism & Sound Effects and Visual Effects, Aspect Ratio, Language, Duration and marketing of DVD and issues of piracy. Distribution and Exhibition Spaces (Traditional and Online). Festivals and International Market Box office documentaries.

**Suggested Practical Exercise (Internal Assessment) – Making a short documentary (5 - 10 minutes).**

#### **Readings:**

1. Erik Barnow and Krishnaswamy Documentary.
2. Charles Musser —Documentary|| in Geoffrey Nowell Smith ed. *The Oxford History of World Cinema* Oxford University Press: 1996, 322-333.
3. Michael Renov —The Truth about Non Fiction|| and —Towards a Poetics of Documentary|| in Michael Renov ed. *Theorizing Documentary* AFI Film Readers, New York and London: Routledge: 1993, 1-36.
4. Trisha Das *How to Write a Documentary Double Take* by PSBT.
5. DOX magazine Nichols, Bill (2001) Introduction to Documentary, Indiana University Press: Bloomington.

#### **Suggested Screenings:**

- Michael Moore: Roger and Me
- Nanook of the North by Robert J Flaherty
- Night mail by Basil Wright
- Bombay Our City by Anand Patwardhan
- Black Audio Collective
- City of Photos by Nishtha Jain
- Films by PSBT

### **SKILL ENHANCEMENT COURSE (SEC): 2**

#### **Skill Enhancement Course Offered:**

#### **Paper I**

## **Paper II**

### **Skill Enhancement Course – 1 (SEC 1)**

#### **Paper I: Radio Production**

**Semester – III**

**Course Code – JORSSEC01M**

**Credits - 2**

**Marks – 25**

#### **Course contents:**

Unit 1 - Broadcast Formats: Public service advertisements\*, Jingles\*, Radio magazine Interview\*, Talk Show, Discussion, Feature, Documentary\*.

Unit 2 - Broadcast Production Techniques: Working of a Production Control Room & Studio: Types and functions, acoustics, input and output chain, studio console: recording and mixing. Personnel in Production process – Role and Responsibilities.

Unit 3 - Stages of Radio Production: Pre-Production – (Idea, research, RADIO script), Production – Creative use of Sound; Listening, Recording, using archived sounds, (execution, requisite, challenges). Editing: Creative use of Sound Editing.

**Suggested Exercise (Internal Assessment) - Producing any Radio format mentioned in the Unit 1. (Duration - 5 minutes).**

\*Only introductory in nature. These formats will be dealt with in detail in Advanced Broadcast paper.

#### **Readings:**

1. Aspinall, R. (1971) *Radio Production*, Paris: UNESCO.
2. Flemming, C. (2002) *The Radio Handbook*, London: Routledge.
3. Keith, M. (1990) *Radio Production, Art & Science*, London: Focal Press.
4. McLeish, R. (1988) *Techniques of Radio Production*, London: Focal Press.
5. Nisbett, A. (1994) *Using Microphones*, London: Focal Press.
6. Reese, D.E. & Gross, L.S. (1977) *Radio Production Work*, London: Focal Press.
7. Siegel, E.H. (1992) *Creative Radio Production*, London: Focal Press.

### **Skill Enhancement Course – 2 (SEC 2)**

## **Paper II: Documentary Production**

**Semester – IV**

**Course Code – JORSSEC02M**

**Credits - 2**

**Marks – 25**

### **Course contents:**

Unit 1 - Understanding the Documentary: Introduction to Realism Debate, Observational and Verite documentary, Introduction to Shooting styles, Introduction to Editing styles, Structure and scripting the documentary.

Unit 2 - Documentary Production: Pre – Production; Researching the Documentary; Research: Library, Archives, location, life stories, ethnography; writing a concept: telling a story, Treatment, Writing a proposal and budgeting.

**Suggested Practical Exercise (Internal Assessment) - Shooting a short film (5 - 6 minutes) and editing the same.**

### **Readings:**

1. Erik Barnow and Krishnaswamy Documentary.
2. Charles Musser —Documentary|| in Geoffrey Nowell Smith ed. *The Oxford History of World Cinema* Oxford University Press: 1996, 322-333.
3. Michael Renov — The Truth about Non Fiction|| and — Towards a Poetics of Documentary|| in Michael Renov ed. *Theorizing Documentary* AFI Film Readers, New York and London: Routledge: 1993, 1-36.
4. Trisha Das *How to Write a Documentary Double Take* by PSBT.

### **Suggested Screenings:**

- Michael Moore: Roger and Me
- Nanook of the North by Robert J Flaherty
- Nightmail by Basil Wright
- Bombay Our City by Anand Patwardhan
- Black Audio Collective
- City of Photos by Nishtha Jain
- Films by PSBT

## WEST BENGAL STATE UNIVERSITY

### B. A. (GEN.) IN JOURNALISM AND MASS COMMUNICATION (CBCS), 2018-19

#### Course Structure

#### Semester I

Course Code	Course Title	Course Type	Credit	Marks
JORGCOR01T	Paper I: Basics of Journalism	Core-1 DSC1A	6	75
	Other Discipline	Core DSC 2A	6	75
	English	Core	6	75
	Environmental Science	AECC	2	25
		<b>Semester Total</b>	<b>20</b>	<b>250</b>

## Semester II

<b>Course Code</b>	<b>Course Title</b>	<b>Course Type</b>	<b>Credit</b>	<b>Marks</b>
JORGCOR02T	Paper II: Photography	Core-2 DSC1B	6	75
	Other Discipline	Core DSC2B	6	75
	English	Core	6	75
	English/MIL Communication	AECC	2	25
		<b>Semester Total</b>	<b>20</b>	<b>250</b>

### Semester III

<b>Course Code</b>	<b>Course Title</b>	<b>Course Type</b>	<b>Credit</b>	<b>Marks</b>
JORGCOR03T	Paper III: Film Appreciation	Core-3 DSC 1C	6	75
	Other Discipline	Core DSC 2C	6	75
	MIL	Core	6	75
JORSSEC01M	Paper I: Radio Production	SEC1	2	25
		<b>Semester Total</b>	<b>20</b>	<b>250</b>

## Semester IV

<b>Course Code</b>	<b>Course Title</b>	<b>Course Type</b>	<b>Credit</b>	<b>Marks</b>
JORGCOR04T	Paper IV: Introduction to Documentary	Core-4  DSC1D	6	75
	Other Discipline	Core  DSC2D	6	75
	MIL	Core	6	75
JORSSEC02M	Paper II: Documentary Production	SEC2	2	25
		<b>Semester Total</b>	<b>20</b>	<b>250</b>

## Semester V

Course Code	Course Title	Course Type	Credit	Marks
JORGDSE01T	Paper I: Media Industry and Management	DSE DSE1A	6	75
JORGDSE02T	Paper II: Print Journalism And Production	(Any one)	6	
	Other Discipline	DSE DSE2A	6	75
JORGGEC01T	Paper I: Multimedia Journalism	GE 1	6	75
	Other Discipline	SEC	2	25
		<b>Semester Total</b>	<b>20</b>	<b>250</b>

## Semester VI

Course Code	Course Title	Course Type	Credit	Marks
JORGDSE03T	Paper III: Photographical Appreciation	DSE	6	75
JORGDSE04T	Paper IV: Media, Gender and Human Rights	DSE1B (Any one)	6	
	Other Discipline	DSE DSE2B	6	75
JORGGEC02T	Paper II: Introduction to Film Studies	GE2	6	75
	Other Discipline	SEC	2	25
		<b>Semester Total</b>	<b>20</b>	<b>250</b>

**Total Credits: 120**

**Total Marks: 1500**

**WEST BENGAL STATE UNIVERSITY**  
**JOURNALISM AND MASS COMMUNICATION GENERAL**  
**CBCS SYLLABUS, 2018-2019**

**CORE COURSE (CC): 4**

Paper I: Basics of Journalism  
Paper II: Photography  
Paper III: Film Appreciation  
Paper IV: Introduction to Documentary

**DISCIPLINE SPECIFIC ELECTIVE (DSE): 2**

*(Any one from Papers I & II and Any one from Papers III & IV)*

Paper I: Media Industry and Management  
Paper II: Print Journalism and Production  
Paper III: Photographical Appreciation  
Paper IV: Media, Gender and Human Rights

**GENERIC ELECTIVE (GE): 2**

Paper I: Multimedia Journalism  
Paper II: Introduction to Film Studies

**SKILL ENHANCEMENT COURSE (SEC): 2**

Paper I: Radio Production  
Paper II: Documentary Production

**ABILITY ENHANCEMENT COURSE (AECC): 2**

Environmental Science  
English/MIL Communication

# DETAILED SYLLABUS

## CORE COURSE (CC): 4

### Core Course – 1

#### DSC 1A

#### **Paper I: Basics of Journalism**

**Semester: I**

**Course Code: JORGCOR01T**

**Credits: 6**

**Marks: 75**

#### **Course contents:**

Unit 1 - Understanding News: Ingredients of news; News: meaning, definition, nature. The news process: from the event to the reader (how news is carried from event to reader). Hard news vs. Soft news, basic components of a news story. Attribution, embargo, verification, balance and fairness, brevity, dateline, credit line, byline.

Unit 2 - Different forms of print - A historical Perspective; Yellow journalism, Penny press, tabloid press, Language of news - Robert Gunning: Principles of clear writing, Rudolf Flesch formula- skills to write news.

Unit 3 - Understanding the structure and construction of news: Organizing a news story, 5W's and 1H, Inverted pyramid, Criteria for news worthiness, principles of news selection, Use of archives, sources of news, use of internet.

Unit 4 – Different mediums - a comparison: Language and principles of writing: Basic differences between the print, electronic and online journalism. Citizen journalism.

Unit 5 - Role of Media in a Democracy: Responsibility to Society press and Democracy, Contemporary debates and issues relating to media Ethics in journalism.

#### **Readings:**

1. Bruce D. Itule and Douglas A. Anderson. *News writing and reporting for today's media*; McGraw Hill Publication, 2000.
2. M.L. Stein, Susan Paterno & R. Christopher Burnett. *News writer's Handbook: An Introduction to Journalism*; Blackwell Publishing, 2006.
3. George Rodmann. *Mass Media in a Changing World*; McGraw Hill Publication, 2007.
4. Carole Flemming and Emma Hemmingway. *An Introduction to Journalism*; Vistaar Publications, 2006.
5. Richard Keeble. *The Newspaper's Handbook*; Routledge Publication, 2006.

## **Internal Assessment:**

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

## **Core Course – 2**

### **DSC 1B**

#### **Paper II: Photography**

**Semester: II**

**Course Code: JORGCOR02T**

**Credits: 6**

**Marks: 75**

#### **Course contents:**

Unit 1 - History of Photography: Definition and origin of Photography, The birth of Camera and its evolution, Modernization of Photography and its use in Mass Media, Invention of Digital Photography.

Unit 2 - Equipments of Photography: Cameras, Lenses, Tripods, Monopods, Camera bags, Digital storage.

Unit 3 – Lighting: The different types of lighting - Natural lighting and Artificial Lighting, The reflection of light, recommended equipment for outdoor lighting, Introduction to indoor lighting and photographing.

Unit 4 - Types of Photography and Photo journalism: News Photography, Sports Photography, Nature photography, Portrait photography, Fashion photography and advertisement photography. The basics of photojournalism and importance of context in photojournalism.

Unit 5 – Editing: Photo editing software: Microsoft Office Picture manager, CorelDraw, Adobe Photoshop Elements, Photoshop CC (Creative Cloud) Correcting imperfect images: Picture orientation, Cropping, Levels, Altering brightness and contrast, Red eye.

#### **Readings:**

1. The Photography Book by Editors of Phaidon Press, 30 April 2000.
2. All about Photography by Ashok Dilwali, National Book trust, Year of Publication: 2010, New Delhi.
3. Practical photography by O.P. SHARMA HPB/FC (14 March 2003).
4. The Photographer's Guide to Light by Freeman John Collins & Brown, 2005.

5. Lonely Planet's Best Ever Photography Tips by Richard I'Anson published by Lonely Planet.

### **Internal Assessment:**

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

### **Core Course – 3**

### **DSC 1C**

### **Paper III: Film Appreciation**

**Semester: III**

**Course Code: JORGCOR03T**

**Credits: 6**

**Marks: 75**

### **Course contents:**

- Unit 1- Language of Cinema: Language of Cinema I – Focus on visual Language: Shot, Scene, Mis-en-scene, Deep focus, Continuity Editing, Montage. Language of Cinema II – Focus on Sound and Colour: Diegetic and Non Diegetic Sound; Off Screen Sound; Sync Sound; the use of Colour as a stylistic Element. Difference between story, plot, screenplay.
- Unit 2 - Film Form and Style: German Expressionism and Film Noir, Italian Neo-realism, French New-Wave, Genre and the development of Classical Hollywood Cinema.
- Unit 3 - Alternative Visions: Third Cinema and Non Fiction Cinema, Introduction to Feminist Film Theory, Auteur- Film Authorship with a special focus on Ray or Kurusawa.
- Unit 4 - Hindi Cinema: 1950s - Cinema and the Nation (Guru Dutt, Raj Kapoor, Mehboob), The Indian New-Wave, Globalization and Indian Cinema, The multiplex Era Film Culture.

### **Recommended Screenings or clips**

#### Unit 1

- *Rear Window* by Alfred Hitchcock (Language of Cinema).
- *Battleship Potempkin* by Sergei Eisenstein (Language of Cinema) o *Man with a Movie Camera* by Dziga Vertov.
- *Germany Year Zero* directed by Roberto Rossellini (Italian Neo Realism).
- *Metropolis* by Fritz Lang/*Double Indemnity* by Billy Wilder (*German Expressionism and Film Noir*).
- *Pather Panchali* by Satyajit Ray.
- *The hour of the Furnaces* by Fernando Solanas.

## Unit 4

- *Nishant* by Shyam Benegal / *Aakrosh* by Govind Nihalani (Indian New wave).
- *Pyasa* by Guru Dutt.

### Readings:

1. Andre Bazin, —The Ontology of the Photographic Image|| from his book *What is Cinema Vol. I* Berkeley, Los Angeles and London: University of California Press: 1967, 9-16.
2. Sergei Eisenstein, —A Dialectic Approach to Film Form|| from his book *Film Form: Essays in Film Theory* (Edited and Translated by Jay Leyda) San Diego, New York, London: A Harvest/Harcourt Brace Jovanovich, Publishers: 1977, 45-63.
3. Tom Gunning, "Non-continuity, Continuity, Discontinuity: A theory of Genres in Early Films," in Thomas Elsaesser, ed. *Early Cinema: Space, Frame, Narrative*. London: British Film Institute, 1990, 86-94.
4. David Bordwell, "Classical Hollywood Cinema: Narrational Principles and Procedures" in Philip Rosen, ed. *Narrative, Apparatus, Ideology*. New York: Columbia University Press, 1986, 17-34.
5. Paul Schraeder — Notes on Film Noir|| in John Belton ed. *Movies and Mass Culture* New Brunswick, New Jersey: Rutgers University Press: 1996. pg.153-170.
6. Robert Stam, "The Cult of the Auteur," "The Americanization of Auteur Theory," "Interrogating Authorship and Genre," in *Film Theory: An Introduction*. Massachusetts & Oxford: Blackwell Publishers: 2000, 83-91 & 123-129.
7. Richard Dyer — Heavenly Bodies: Film Stars and Society|| in *Film and Theory: An Anthology* Massachusetts, U.S.A & Oxford, U.K: Blackwell Publishers: 2000, 603-617.
8. Ideology of Hindi Film by Madhava Prasad. New Delhi: Oxford University Press. 1998.
9. Global Bollywood by Anandam P. Kavoori and Aswin Punanambekar Eds. New York: New York University Press. 2008.

### Internal Assessment:

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

## Core Course – 4

### DSC 1D

#### **Paper IV: Introduction to Documentary**

**Semester: IV**

**Course Code: JORGCOR04T**

**Credits: 6**

**Marks: 75**

## Course contents:

Unit 1 - Understanding the Documentary: Introduction to the debate on realism, Six Modes of Documentary Representation: Participatory, Expository, Observational, Performative, Reflexive, and Poetic. Ethical Debates in the Documentary Encounter, Defining the Subject / Social Actor / Participant. Voice in the Documentary: Problematic of 'Voice of God' Narrator & Different Posturing of the Narration, Participant, Filmmaker & Audience Camcorder Cults Documentary.

Unit 2 - Documentary Production: Pre-Production, Researching the Documentary, Research: Library, Archives, location, life stories, ethnography. Writing a concept: telling a story. Writing a Treatment, Proposal and Budgeting Structure and scripting the documentary Issues of Funding and Pitching. Issues of Primary and Secondary Audience.

Unit 3 - Documentary Production: Production Documentary Sound; Documentary Cinematography – a responsive filmic encounter. Location Research, Technologies and Techniques, Shooting Schedule, Shot Breakdown & Call list, Production Team, Meetings, Checklist, Crowd Funding.

Unit 4 - Documentary Production: Post-Production. Grammar of editing, Transitions: Scenic Realism & Sound Effects and Visual Effects, Aspect Ratio, Language, Duration and marketing of DVD and issues of piracy. Distribution and Exhibition Spaces (Traditional and Online). Festivals and International Market Box office documentaries.

**Suggested Practical Exercise (Internal Assessment) – Making a short documentary (5 - 10 minutes).**

### Readings:

1. Erik Barnow and Krishnaswamy Documentary.
2. Charles Musser —Documentary|| in Geoffrey Nowell Smith ed. *The Oxford History of World Cinema* Oxford University Press: 1996, 322-333.
3. Michael Renov —The Truth about Non Fiction|| and —Towards a Poetics of Documentary|| in Michael Renov ed. *Theorizing Documentary* AFI Film Readers, New York and London: Routledge: 1993, 1-36.
4. Trisha Das *How to Write a Documentary Double Take* by PSBT.
5. DOX magazine Nichols, Bill (2001) Introduction to Documentary, Indiana University Press: Bloomington.

### Suggested Screenings:

- Michael Moore: Roger and Me
- Nanook of the North by Robert J Flaherty
- Night mail by Basil Wright
- Bombay Our City by Anand Patwardhan
- Black Audio Collective
- City of Photos by Nishtha Jain
- Films by PSBT

## **DISCIPLINE SPECIFIC ELECTIVE (DSE): 2**

## **DSE 1A**

### **Any One between Paper I and Paper II**

#### **Paper I: Media Industry and Management**

**Semester: V**

**Course Code: JORGDSE01T**

**Credits: 6**

**Marks: 75**

#### **Course contents:**

Unit 1 - Media Management: Concept and Perspective; Concept, origin and growth of Media Management; Fundamentals of management; Management School of Thought.

Unit 2 - Media Industry: Issues & Challenges; Media industry as manufacturers - Manufacturing Consent, news and content management. Market Forces, performance evaluation (TAM, TRP, BARC and HITS) and Market shifts. Changing Ownership patterns.

Unit 3 - Structure of news media organizations in India. Role, responsibilities & Hierarchy; Workflow & Need of Management; Shift Patterns, Circulation & Guidelines.

Unit 4 - Media Economics, Strategic Management and Marketing: Understanding Media Economics - Economic thought, Theoretical foundations, issue and concerns of media economics. Capital inflow, Budgeting, Financial management, and personnel Management, Strategic Management, Market forces.

Unit 5 - Case Studies: Visionary Leadership - Media Entrepreneurs, Qualities and Functions of media managers. Indian and International Media Giants - Case Studies.

#### **Readings:**

- Vinita Kohli Khandeka, Indian Media Business, Sage.
- Pradip Ninan Thomas, Political Economy of Communications in India, Sage.
- Lucy Kung, Strategic management in media, SAGE.
- Dennis F. Herrick, Media Management in the age of Giants, Surjeet Publications.
- Jennifer Holt and Alisa Perren, (Edited) Media Industries - History, Theory and Method, Wiley- Blackwel.
- John M. lavine and Daniel B. Wackman, Managing Media Organizations.

#### **Internal Assessment:**

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

## **Paper II: Print Journalism and Production**

**Semester: V**

**Course Code: JORGDSE02T**

**Credits: 6**

**Marks: 75**

### **Course contents:**

Unit 1 - Specialized Reporting: Business /economic, Parliamentary, Political.

Unit 2 - Trends in Print journalism: Investigative journalism/ Sting operations and related case studies; Impact of Technology on newspapers and Magazines; Ethical debates in print journalism: ownership and control.

Unit 3 - Production of Newspaper: Principles of Layout and Design: Layout and format, Typography, Copy preparation Design process (size, anatomy, grid, design); Handling text matter (headlines, pictures, advertisements); Page make-up (Print and Electronic copy): Front page, Editorial page and Supplements.

Unit 4 - Technology and print: Modern Printing Processes; DTP (Desk top publishing)/software for print (Quark Express, Adobe Photoshop, Adobe In Design etc.); Picture Editing and Caption Writing.

Unit 5 - Advanced Newspaper and Magazine Editing: Classification of Newspapers and Magazines; Current trends in Newspapers and Magazines with respect to content Photographs and Cartoons in Newspapers and Magazines.

### **Readings:**

- *Editing: A Handbook for Journalists* – by T. J. S. George, IIMC, New Delhi, 1989.
- *News Reporting and Editing* by Shrivastava, K. M. (1991) Sterling Publishers, New Delhi.
- *Professional Journalism*, by M.V. Kamath, Vikas Publications.
- *Groping for ethics in Journalism*, by Eugene H. Goodwin, Iowa State Press.
- *Journalism: Critical Issues*, by Stuart Allan, Open University Press.
- *Modern Newspapers practice*, by Hodgson F. W. Heinemann London, 1984.
- *Principles of Art and Production*, by N.N. Sarkar, Oxford University Press.

### **Internal Assessment:**

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

## **DSE 1B**

### **Any One between Paper III and Paper IV**

#### **Paper III: Photographical Appreciation**

**Semester: VI**

**Course Code: JORGDSE03T**

**Credits: 6**

**Marks: 75**

#### **Course contents:**

Unit 1 - Introduction to Photography: A brief History of Photography - Camera Obscura to the daguerreotype process; Technical history of photography: Persistence of Vision, Camera Obscura, Muybridge Experiment (Leaping horse). The photographic process (The Silver Halide Photography Process); A brief glimpse into the Dark Room, Development of a Photograph; Modernization of Photography and its use in Mass Media.

Unit 2 - Understanding the mechanisms of Photography: Types of photographic cameras and their structure (Pin-hole, SLR, TLR, D-SLR); Lenses (types and their perspective/angle of view); Aperture (f-stop & T-stop); Shutters (Focal plane & Lens shutter); Light meters (Incident, reflected & through Lens: Average, Centre weighted, Spot & Metrics) and Focus And Depth of Field.

Unit 3 - Understanding Light and Shadow: Natural light and Artificial Light; The Nature of Light - Direct Light, Soft light, Hard light, Directional Light. Brightness, Contrast, Mid tones, Highlights, Shadow and Silhouettes. Lighting equipment (Soft boxes, umbrellas, Fresnel, Skimmers, reflectors, etc). Three Point Lighting Technique and Metering for Light. Filters and Use of a Flash Unit.

Unit 4 - Digital Photography and Editing: Sensor Sizes, Formats and Storage; Introduction to Editing and Digital Manipulation; Brightness, Contrast, Mid tones, Highlights, Colour tones; Basics of Photoshop; Photo editing software: (Microsoft Office Picture Manager, CorelDraw, Adobe Photoshop Elements, Photoshop CC (Creative Cloud).

Unit 5 – Photojournalism: Brief History – Global & Indian; Application & Ethics and Law in Digital Imaging (Ethicality while photographing a subject/issue & editing the image – issue of unethical morphing etc., Copyright Law etc.); Approaches to documenting reality - (Discussion on Capa’s ‘The Falling Soldier’, Objective Truth or Staged Representation); War Photojournalism.

#### **Readings:**

- Camera Lucida: Reflections on Photography - Roland Barthes On Photography –

Susan Sontag *The Man, The Image & The World: A Retrospective* - Henri Cartier  
– Bresson.

- *Basic Photography* - Michael Langford.
- *All about Photography* by Ashok Dilwali, National Book Trust, Year of Publication: 2010, New Delhi.
- *Practical photography* by O.P. SHARMA HPB/FC (14 March 2003).
- *The Photographer's Guide to Light* by Freeman John Collins & Brown, 2005.

### **Internal Assessment:**

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

### **Paper IV: Media, Gender and Human Rights**

**Semester: VI**

**Course Code: JORGDSE04T**

**Credits: 6**

**Marks: 75**

### **Course contents:**

Unit 1 - Media and the social world: Media impact on individual and society; Democratic Polity and mass media; Media and Cultural Change; Rural - Urban Divide in India: Grass - roots media.

Unit 2 – Gender: Conceptual Frameworks in Gender studies; Feminist Theory; History of Media and Gender debates in India (Case studies); Media and Gender - Theoretical concerns. Media and Masculinity.

Unit 3 - Media: Power and Contestation; Public Sphere and its critique—Public sphere of the disempowered? Media and Social Difference: class, gender, race etc. Genres – Romance, Television, Soap Opera, Sports etc.

### **Student Presentations (Internal Assessment):**

- a) Watch an Indian TV Soap Opera / reality show for a week and for representation of Family.

- b) Project on use of internet by the marginalized groups.

Unit 4 - Media and Human Rights: Human Rights - Theoretical perspectives, Critique; Universal Declaration of Human Rights; Human Rights and Media (Case Studies).

**Student Presentations (Internal Assessment):**

- a) Representation of Human Rights issues and violations in International and National media.

**Essential Readings:**

- Street, John. *Mass media, politics and democracy*. Palgrave Macmillan, 2011.
- Balnaves, Mark, Stephanie Donald, and Brian Shoosmith. *Media theories and approaches: A global perspective*. Palgrave-Macmillan. 2009 (Pg No. 3-10, 11-34, 35-53).
- Mackay, Hugh, and Tim O'Sullivan, eds. *The media reader: continuity and transformation*. SAGE Publications Limited, 1999. 13-28, 43-73, 287-305.
- Asen, Robert & Brouwer, Daniel, 2001. Counter Publics and the State, SUNY Press. 1-35, 111-137.

**Readings:**

- Ninan, Sevanti. *Headlines from the heartland: Reinventing the Hindi public sphere*. SAGE Publications Pvt. Limited, 2007.
- Curran, James. "Rethinking mass communication." *Cultural studies and communications*. London: Arnold (1996).
- Mc Quail, Denis. *Mass communication theory: An introduction*. Barcelona, 1991. 79-111.
- Berger, Arthur Asa. *Media and society: A critical perspective*. Rowman & Littlefield, 2012. Pg 9-21, 167-180.
- Nichols, Joe & Price, John, *Advanced Studies in Media*, Thames Nelson, 1999. 42-55.
- Thirumal, P., and Gary Michael Tartakov. "India's Dalits search for a democratic opening in the digital divide." *International Exploration of Technology Equity and the Digital Divide: Critical, Historical and Social Perspectives* (2010): 20.
- Rajagopal, Arvind, ed. *The Indian Public Sphere: Readings in Media History*. New Delhi: Oxford University Press, 2009. 278-290.
- Rayner, Philip, Peter Wall, and Stephen Kruger, eds. *AS media studies: the essential introduction*. Psychology Press, 2004. 53-61.
- Bannerjee, Menon & Priyameds. *Human Rights, gender and Environment*, Pearson & Co. 2010.

**GENERIC ELECTIVE (GE): 2**

## **GE 1**

### **Paper I: Multimedia Journalism**

**Semester: V**

**Course Code: JORGGEC01T**

**Credits: 6**

**Marks: 75**

#### **Course contents:**

Unit 1 - Introduction to Multimedia: Multimedia and interactivity, Basics of multimedia reporting, importance of audio, photo and video production skills in the newsroom in contemporary times, brainstorming about story ideas, developing a portfolio – print and online, legal and ethical issues and diversity in the media - media law, ethics, multicultural sensitivity.

Unit 2 – Print: Process of Production: Decision making and skills for multi-platform communications, Paraphrases, quotes and attribution in media writing, Leads and Nut Graphs, News Writing for Web, Content Development, Sources and Online Research, Story Organization, Strategies for effective interviewing and note taking, Interviewing Techniques.

Unit 3 – Photograph: Photo on Screen: Rule of thirds, focal point, Composition, Photography as a powerful tool to tell a story. Dynamic content and visual medium, increasing importance of photojournalism in today’s journalism, Photography and cut lines as an important part of storytelling. Placements & Visual Design.

Unit 4 - Audio & Video Content: Focus on audio recording, telling stories with sources and natural sound, bytes, editing & Placement of sound, Storytelling with video, broadcasting / webcasting: Collecting content, Structuring story, Writing, video editing with interviews and B-roll, streaming.

Unit 5 - Mobile journalism: Screen sizes & responsive web, Information multimedia and web architecture, Marketing websites, corporate websites, web feature stories, key points for web interactive: narrative, interactive users vs. linear narratives, elements of an interactive writer.

#### **For Students (Internal Assessment):**

Final project incorporating elements from the entire previous unit — taking a story and adding audio, photo and video to compliment it for online publication.

#### **Readings:**

- Savage, Terry Michael, and Karla E. Vogel. *An Introduction to Digital Multimedia*. Jones & Bartlett Publishers, 2013.
- Christin, Anne-Marie, ed. *A History of Writing: From Hieroglyph to Multimedia*. Flammarion - Pere Castor, 2002.
- Korolenko, Michael. *Writing for Multimedia: A Guide and Source Book for the Digital Writer*. Pearson. 2005.
- Garrand, Timothy. *Writing for Multimedia and the Web: A Practical Guide to Content Development for Interactive Media*. CRC Press, 2006.

## **GE 2**

### **Paper II: Introduction to Film Studies**

**Semester: VI**

**Course Code: JORGGEC02T**

**Credits: 6**

**Marks: 75**

#### **Course contents:**

- Unit 1 - Language of Cinema: Language of Cinema I – Focus on visual Language: Shot, Scene, Mis-en-scene, Deep focus, Continuity Editing, Montage; Language of Cinema II – Focus on Sound and Colour: Diegetic and Non Diegetic Sound; Off Screen Sound; Sync Sound; the use of Colour as a stylistic Element; Genre and the development of Classical Hollywood Cinema.
- Unit 2 - Film Form and Style: German Expressionism and Film Noir Italian Neo-realism; French New-Wave.
- Unit 3 - Alternative Visions: Third Cinema and Non Fiction Cinema; Introduction to Feminist Film Theory; Auteur - Film Authorship with a special focus on Ray or Kurosawa.
- Unit 4 - Hindi Cinema: Early Cinema and the Studio Era; 1950s - Cinema and the Nation (Guru Dutt, Raj Kapoor, Mehboob); The Indian New-Wave; Globalization and Indian Cinema Film Culture.

#### **Recommended Screenings or clips**

##### Unit 1

- *Rear Window* by Alfred Hitchcock (Language of Cinema).
- *Battleship Potempkin* by Sergei Eisenstein (Language of Cinema).
- *Man with a Movie Camera* by Dziga Vertov.
- *Germany Year Zero* directed by Roberto Rossellini (Italian Neo Realism).
- *Metropolis* by Fritz Lang / *Double Indemnity* by Billy Wilder (German Expressionism and Film Noir).
- *Pather Panchali* by Satyajit Ray.
- *The hour of the Furnaces* by Fernando Solanas.

##### Unit 4

- *Nishant* by Shyam Benegal / *Aakrosh* by Govind Nihalani (Indian New wave).
- *Pyasa* by Guru Dutt.

### Readings:

- Andre Bazin, —The Ontology of the Photographic Image|| from his book *What is Cinema Vol. I*.
- Berkeley, Los Angeles and London: University of California Press: 1967, 9-16.
- Sergei Eisenstein, —A Dialectic Approach to Film Form|| from his book *Film Form: Essays in Film*.
- *Theory* (Edited and Translated by Jay Leyda) San Diego, New York, London: A Harvest/Harcourt Brace Jovanovich, Publishers: 1977, 45-63.
- Tom Gunning, "Non-continuity, Continuity, Discontinuity: A theory of Genres in Early Films" in Thomas Elsaesser, ed. *Early Cinema: Space, Frame, Narrative*. London: British Film Institute, 1990, 86-94.
- David Bordwell, "Classical Hollywood Cinema: Narrational Principles and Procedures" in Philip Rosen, ed. *Narrative, Apparatus, Ideology*. New York: Columbia University Press, 1986, 17-34.
- Paul Schraeder —Notes on Film Noir|| in John Belton ed. *Movies and Mass Culture* New Brunswick, New Jersey: Rutgers University Press: 1996 pg.153-170.
- Robert Stam, "The Cult of the Auteur," "The Americanization of Auteur Theory," "Interrogating Authorship and Genre," in *Film Theory: An Introduction*. Massachusetts & Oxford: Blackwell Publishers: 2000, 83-91 & 123-129.
- Richard Dyer —Heavenly Bodies: Film Stars and Society|| in *Film and Theory: An Anthology* Massachusetts, U.S.A & Oxford, U.K: Blackwell Publishers: 2000, 603-617.
- Ideology of Hindi Film by Madhava Prasad. New Delhi: Oxford University Press. 1998.
- Global Bollywood by Anandam P. Kavoori and Aswin Punanambekar Eds. New York: New York University Press. 2008.

### Internal Assessment:

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

## **SKILL ENHANCEMENT COURSE (SEC): 2**

### **SEC 1**

#### **Paper I: Radio Production**

**Semester: III**

**Course Code: JORSSEC01M**

**Credits: 2**

**Marks: 25**

### **Course contents:**

Unit 1 - Broadcast Formats: Public service advertisements\*, Jingles\*, Radio magazine Interview\*, Talk Show, Discussion, Feature, Documentary\*.

Unit 2 - Broadcast Production Techniques: Working of a Production Control Room & Studio: Types and functions, acoustics, input and output chain, studio console: recording and mixing. Personnel in Production process – Role and Responsibilities.

Unit 3 - Stages of Radio Production: Pre-Production – (Idea, research, RADIO script), Production – Creative use of Sound; Listening, Recording, using archived sounds, (execution, requisite, challenges). Editing: Creative use of Sound Editing.

**Suggested Exercise (Internal Assessment) - Producing any Radio format mentioned in the Unit 1. (Duration - 5 minutes).**

\*Only introductory in nature. These formats will be dealt with in detail in Advanced Broadcast paper.

### **Readings:**

1. Aspinall, R. (1971) *Radio Production*, Paris: UNESCO.
2. Flemming, C. (2002) *The Radio Handbook*, London: Routledge.
3. Keith, M. (1990) *Radio Production, Art & Science*, London: Focal Press.
4. McLeish, R. (1988) *Techniques of Radio Production*, London: Focal Press.
5. Nisbett, A. (1994) *Using Microphones*, London: Focal Press.
6. Reese, D.E. & Gross, L.S. (1977) *Radio Production Work*, London: Focal Press.
7. Siegel, E.H. (1992) *Creative Radio Production*, London: Focal Press.

## **SEC 2**

### **Paper II: Documentary Production**

**Semester: IV**

**Course Code: JORSSEC02M**

**Credits: 2**

**Marks: 25**

### **Course contents:**

Unit 1 - Understanding the Documentary: Introduction to Realism Debate, Observational and Verite documentary, Introduction to Shooting styles, Introduction to Editing styles, Structure and scripting the documentary.

Unit 2 - Documentary Production: Pre – Production; Researching the Documentary; Research: Library, Archives, location, life stories, ethnography; writing a concept: telling a story, Treatment, Writing a proposal and budgeting.

**Suggested Practical Exercise (Internal Assessment) - Shooting a short film (5 - 6 minutes) and editing the same.**

**Readings:**

1. Erik Barnow and Krishnaswamy Documentary.
2. Charles Musser —Documentary|| in Geoffrey Nowell Smith ed. *The Oxford History of World Cinema* Oxford University Press: 1996, 322-333.
3. Michael Renov — The Truth about Non Fiction|| and — Towards a Poetics of Documentary|| in Michael Renov ed. *Theorizing Documentary* AFI Film Readers, New York and London: Routledge: 1993, 1-36.
4. Trisha Das *How to Write a Documentary Double Take* by PSBT.

**Suggested Screenings:**

- Michael Moore: Roger and Me
- Nanook of the North by Robert J Flaherty
- Nightmail by Basil Wright
- Bombay Our City by Anand Patwardhan
- Black Audio Collective
- City of Photos by Nishtha Jain
- Films by PSBT