Choice Based Credit System (CBCS)

UNIVERSITY OF DELHI

FACULTY OF APPLIED SOCIAL SCIENCES AND HUMANITIES

UNDERGRADUATE PROGRAMME
(Courses effective from Academic Year 2015-16)

SYLLABUS OF COURSES TO BE OFFERED
Core Courses, Elective Courses & Ability Enhancement Courses

Disclaimer: The CBCS syllabus is uploaded as given by the Faculty concerned to the Academic Council. The same has been approved as it is by the Academic Council on 13.7.2015 and Executive Council on 14.7.2015. Any query may kindly be addressed to the concerned Faculty.

Undergraduate Programme Secretariat
Preamble

The University Grants Commission (UGC) has initiated several measures to bring equity, efficiency and excellence in the Higher Education System of country. The important measures taken to enhance academic standards and quality in higher education include innovation and improvements in curriculum, teaching-learning process, examination and evaluation systems, besides governance and other matters.

The UGC has formulated various regulations and guidelines from time to time to improve the higher education system and maintain minimum standards and quality across the Higher Educational Institutions (HEIs) in India. The academic reforms recommended by the UGC in the recent past have led to overall improvement in the higher education system. However, due to lot of diversity in the system of higher education, there are multiple approaches followed by universities towards examination, evaluation and grading system. While the HEIs must have the flexibility and freedom in designing the examination and evaluation methods that best fits the curriculum, syllabi and teaching-learning methods, there is a need to devise a sensible system for awarding the grades based on the performance of students. Presently the performance of the students is reported using the conventional system of marks secured in the examinations or grades or both. The conversion from marks to letter grades and the letter grades used vary widely across the HEIs in the country. This creates difficulty for the academia and the employers to understand and infer the performance of the students graduating from different universities and colleges based on grades.

The grading system is considered to be better than the conventional marks system and hence it has been followed in the top institutions in India and abroad. So it is desirable to introduce uniform grading system. This will facilitate student mobility across institutions within and across countries and also enable potential employers to assess the performance of students. To bring in the desired uniformity, in grading system and method for computing the cumulative grade point average (CGPA) based on the performance of students in the examinations, the UGC has formulated these guidelines.
CHOICE BASED CREDIT SYSTEM (CBCS):

The CBCS provides an opportunity for the students to choose courses from the prescribed courses comprising core, elective/minor or skill based courses. The courses can be evaluated following the grading system, which is considered to be better than the conventional marks system. Therefore, it is necessary to introduce uniform grading system in the entire higher education in India. This will benefit the students to move across institutions within India to begin with and across countries. The uniform grading system will also enable potential employers in assessing the performance of the candidates. In order to bring uniformity in evaluation system and computation of the Cumulative Grade Point Average (CGPA) based on student’s performance in examinations, the UGC has formulated the guidelines to be followed.

Outline of Choice Based Credit System:

1. **Core Course:** A course, which should compulsorily be studied by a candidate as a core requirement is termed as a Core course.

2. **Elective Course:** Generally a course which can be chosen from a pool of courses and which may be very specific or specialized or advanced or supportive to the discipline/subject of study or which provides an extended scope or which enables an exposure to some other discipline/subject/domain or nurtures the candidate’s proficiency/skill is called an Elective Course.

   2.1 **Discipline Specific Elective (DSE) Course:** Elective courses may be offered by the main discipline/subject of study is referred to as Discipline Specific Elective. The University/Institute may also offer discipline related Elective courses of interdisciplinary nature (to be offered by main discipline/subject of study).

   2.2 **Dissertation/Project:** An elective course designed to acquire special/advanced knowledge, such as supplement study/support study to a project work, and a candidate studies such a course on his own with an advisory support by a teacher/faculty member is called dissertation/project.

   2.3 **Generic Elective (GE) Course:** An elective course chosen generally from an unrelated discipline/subject, with an intention to seek exposure is called a Generic Elective.

   P.S.: A core course offered in a discipline/subject may be treated as an elective by other discipline/subject and vice versa and such electives may also be referred to as Generic Elective.

3. **Ability Enhancement Courses (AEC)/Competency Improvement Courses/Skill Development Courses/Foundation Course:** The Ability Enhancement (AE) Courses may be of two kinds: AE Compulsory Course (AECC) and AE Elective Course (AEEC). “AECC” courses are the courses based upon the content that leads to Knowledge enhancement. They ((i) Environmental Science, (ii) English/MIL Communication) are mandatory for all disciplines. AEEC courses are value-based and/or skill-based and are aimed at providing hands-on-training, competencies, skills, etc.

   3.1 **AE Compulsory Course (AECC):** Environmental Science, English Communication/MIL Communication.

   3.2 **AE Elective Course (AEEC):** These courses may be chosen from a pool of courses designed to provide value-based and/or skill-based instruction.

**Project work/Dissertation** is considered as a special course involving application of knowledge in solving / analyzing / exploring a real life situation / difficult problem. A Project/Dissertation work would be of 6 credits. A Project/Dissertation work may be given in lieu of a discipline specific elective paper.
### Details of courses under B.A (Honors), B.Com (Honors) & B.Sc. (Honors)

<table>
<thead>
<tr>
<th>Course</th>
<th><em>Credits</em></th>
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<td>Theory+ Practical</td>
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#### I. Core Course

(14 Papers)

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<th>14X4= 56</th>
<th>14X5=70</th>
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Core Course Practical / Tutorial*

(14 Papers)

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<th>14X2=28</th>
<th>14X1=14</th>
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#### II. Elective Course

(8 Papers)

A.1. Discipline Specific Elective

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<th>4X4=16</th>
<th>4X5=20</th>
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A.2. Discipline Specific Elective Practical/ Tutorial*

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<th>4 X 2=8</th>
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A.2. Discipline Specific Elective

B.1. Generic Elective/ Interdisciplinary

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B.2. Generic Elective Practical/ Tutorial*

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<th>4 X 2=8</th>
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(4 Papers)

- Optional Dissertation or project work in place of one Discipline Specific Elective paper (6 credits) in 6th Semester

#### III. Ability Enhancement Courses

1. Ability Enhancement Compulsory

(2 Papers of 2 credit each)

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- Environmental Science
- English/MIL Communication

2. Ability Enhancement Elective (Skill Based)

(Minimum 2)

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(2 Papers of 2 credit each)

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**Total credit:** 140  140

Institute should evolve a system/policy about ECA/ General Interest/Hobby/Sports/NCC/NSS/related courses on its own.

* wherever there is a practical there will be no tutorial and vice-versa
### B. A. (HONS) JOURNALISM

**Proposal Semester wise Structure**

**CBCS FINAL SYLLABUS- 2015**

<table>
<thead>
<tr>
<th>Sem</th>
<th>AECC</th>
<th>SEC</th>
<th>DSE</th>
<th>GE</th>
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</table>
| I   | C1 Introduction to Journalism  
     C2 Introduction to media and Communication | English/MIL Communication Environmental Science | | GE 1: Basics of Journalism |
| II  | C3 Reporting and Editing for Print  
     C4 Media and Cultural Studies | English/MIL Communication Environmental Science | | GE 2: Photography |
| III | C5 Introduction to Broadcast Media  
     C6 History of the Media  
     C7 Advertising and Public Relations | SEC-1 Radio Production | | GE 3: Film Appreciation |
| IV  | C8 Introduction to new media  
     C9 Development Communication  
     C10 Media Ethics and the law | SEC -2 Documentary Production | | GE 4: Documentary Production |
| V   | C11 Global media and Politics  
     C12 Advanced Broadcast Media | | DSE1: Media Industry and Management1 AND/OR Media Industry and Management2  
DSE 2: Print Journalism and Production  
DSE 3: Photography  
DSE4: Media, Gender and Human Rights |
| VI | C13 Advanced New Media  
    | C14 Communication Research and Methods | DSE 5: Multimedia Journalism  
    |                                            | DSE 6: Introduction to Film Studies  
    |                                            | DSE 7: Development Journalism  
    |                                            | DSE 8: Dissertation |
SEMESTER I

C1 Introduction to Journalism

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
Organising 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:
C2 Introduction to Media and Communication

Course contents:

Unit I 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 II 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 III Mass Communication and Effects Paradigm
Direct Effects; Mass Society Theory, Propaganda
Limited Effects; Individual Difference Theory, Personal Influence Theory
Unit IV 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 V Four Models of Communication
Transmission models
Ritual or Expressive models
Publicity Model
Reception Model

Readings:

(fourth Edition)
SEMESTER II

C3 Reporting and Editing for Print

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
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
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, tests, debates and tests may be held regularly.
C4 Media and Cultural Studies

Course contents:

Unit I Understanding Culture
Mass Culture, Popular Culture, Folk Culture
Media and Culture
Unit II- Critical Theories
Frankfurt School, Media as Cultural Industries
Political Economy,
Ideology and Hegemony
Unit III Representation
Media as Texts
Signs and Codes in Media
Discourse Analysis
Genres
Representation of nation, class, caste and gender issues in Media
Unit IV Audiences
Uses and Gratification Approach
Reception Studies
Active Audiences
Women as Audiences
Sub Cultures; Music and the popular,
Fandom
Unit V 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)
Baran and Davis, *Mass Communication Theory* (covers Unit II, III and IV)
Kevin Williams, *Understanding Media Theory* (Covers Unit II, III and IV)
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
SEMESTER III

C5 Introduction to Broadcast Media

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)
   Elements of a Television News Story: Gathering, Writing/Reporting.
   Elements of a Television News Bulletins
   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 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)

Suggested Resources &Documentaries-
- News Bulletins in English and Hindi on National and Private channels (as teaching material)
- Documentary- ‘The future of Television News.’
C6 History of the Media

Course contents:

Unit I  History of Print Media 10 Lectures
  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 II  Media in the Post Independence Era 10 Lectures
    Emergency and Post Emergency Era
    Changing Readership, Print Cultures, Language Press
  Unit III Sound Media 14 Lectures
    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; the Demand for Autonomy
    FM: Radio Privatization
    Music: Cassettes to the Internet
  Unit IV Visual Media 16 Lectures
    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 PrasarBharati
Readings:

(Chapter 2 and Chapter 5)  


(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)  


Chapters "Beginnings," & "Three Get Started."  


Francis Robinson (1993) Technology and Religious change: Islam and the impact of Print; Modern  


*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  


Topics for Student Presentations
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 Faujibhaiyonkeliye and behnakakaryakram and kutchmahila 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.
4. 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.
5. Presentations on the importance of archiving. The state of archives of Indian cinema, Newspapers, music and photographs.
6. A discussion on digital archives.
C7 Advertising and Public Relations

Course contents:

Unit 1-Introduction to Advertising
Meaning and history Advertising
Importance and Functions
a) Advertising as a tool of communication,
b) 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
Importance, Role and Functions of PR
Principles and Tools of Public relations
Organisation 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

Inetegrated Marketing Communication
Developing Social Networks
Social Media Strategies, Tactics and Ethics
Social Media Tools
Measurement Strategies and ROI

List of Projects
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
1. David Ogilvy, Ogilvy on Advertising, Pan/Prion Books
2. Frank Jefkins, Advertising Made Simple, Rupa& Co.
3. Chunawalla, Advertising Theory And Practice, Himalaya Publishing House
5. Jefkins Frank Butterworth, Public Relation Techniques, Heinmann Ltd.
7. Dennis L. Wilcose& Glen T, Public Relations, Pearson
SEiemster IV

C8 Introduction to New Media

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, Copyleft 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.

Suggested Readings:
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
C9 Development Communication

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, KrishiDarshan, Kheda, Jhabua, MNREGA;
Cyber media and dev – e-governance, e chaupal, national knowledge network, ICT for dev
narrow castingDevelopment 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
Practising development communication
Strategies for designing messages for print
Community radio and dev
Television programmes for rural india (KrishiDarshan)
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;

**Suggested Readings:**

Rogers Everett M : Communication and Development- Critical Perspective, Sage, New Delhi, 2000

SrinivasR.Melkote& H. Leslie Steeves: Communication For Development In The Third World, Sage Publications.


D V R Murthy : Development Journalism, What Next? Kanishka Publication,
New Delhi, 2007.


ShivaniDharmarajan: NGOs as Prime Movers, Kanishka Publication, New Delhi, 2007.


Modern Media in Social Development: Harish Khanna.
C10 Media Ethics and the Law

Course contents:

Unit-I 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-
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-eg- Operation Westend
Some Related laws- Relevant sections of Broadcast Bill, NBA guidelines
Student Presentations-
Tehelka’s Westend.
School Teacher Uma Khurana case

Unit 3- Representation and ethics
Advertisement and Women
Pornography

Student Presentations-
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

**Essential Reading list:**

- Thakurta, Paranjoy Guha, Media Ethics, Oxford University Press, 2009
- Barrie Mc Donald and Michel petheran Media Ethics, mansell, 1998
- 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"
SEMESTER V

C11 Global Media and Politics

Course contents:

Unit I: 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 II: 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 III: 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 IV: Media and Cultural Globalization
Cultural Imperialism, Cultural politics: media hegemony and
Global cultures, homogenization, the English language
Local/Global, Local/Hybrid

Unit V: Media and the Global market
Discourses of Globalisation: 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

Suggested readings:


Additional Readings:


Internal Assessment:

The internal assessment will be based on assignments, group discussions and tests conducted in class.
C12 Advanced Broadcast Media

Course contents:

Unit I - 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 II - 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 III: 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 IV - Advanced Broadcast Production I - (Radio)
Writing and Producing for Radio
Public Service Advertisements
Jingles
Radio Magazine shows

UNIT V - 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
→ 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
A. Glen Creeber, Toby Miller and John Tulloch, The Television Genre Book (London: British Film Institute, 2009)
F. Vinod Pavarala, Kanchan K Malik, FACILITATING COMMUNITY RADIO IN INDIA: Profiles of NGOs
and their Community Radio Initiatives Other Voices (New Delhi: Sage, 2007)
G. Mc Leash, Robert, Radio Production (US: Taylor & Francis )
SEMESTER VI

C13 Advanced New Media

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
UNIT 3 Critical New Media
Who controls New Media, Questions surrounding net neutrality and related issues, Surveillance and the state, Cybersecurity 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:

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.

Bosker, “Randi Zuckerberg: Anonymity online has to go away”


“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”
C14 Communication Research and Methods

Course contents:

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

Unit III – 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 IV- 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 V - Ethnographies and other Methods
Readership and Audience Surveys
Ethnographies, textual analysis, discourse analysis
Ethical perspectives of mass media research

Readings:
- Bertrand, Ina and Hughes, Peter. 2005. Media Research Methods; Audiences, institutions, Texts. New York; Palgrave
SEC 1 (Skill Enhancement Course) Semester III
Radio Production

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- 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.

Suggested reading list-


SEC 2 (Skill Enhancement Course) Semester IV

Documentary Production

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- Shooting a short film (5-6 minutes) and Editing the same.
Readings: Erik Barnow and Krishnaswamy Documentary
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 AnandPatwardhan
Black Audio Collective
City of Photos by Nishtha Jain
Films by PSBT
DSE 1: (Elective Discipline Specific) Semester V
Media Industry and Management 1

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

Suggested Readings

- Vinita KohliKhandeka, Indian Media Business, Sage
- PradipNinan 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
- John M. lavine and Daniel B. Wackman, Managing Media Organisations
MEDIA INDUSTRY AND MANAGEMENT -2

Course contents:

UNIT - 1 Government-Media Interface
Policies and regulations, Process
Media Management practices followed by Indian and Global Media Organisations

UNIT - 2 Entrepreneurial freedom and challenges
Arranging equipment and personnel for a new media enterprise,
problems of finance,
FDI (policies & Practices)

UNIT - 3 Distribution / Circulation Management
Process, promotion and Evaluation
Media audiences and credibility

UNIT - 4 Media management: Insights, Practices and challenges
Ethico – legal perspectives in Media management
Issues related to Paid news, lobbying, pressure group influence,
Corporatisation and Politicisation of Media

UNIT - 5 Case Studies
Cross media platforms: issues & impediments.
Corporate Ties & Audience Centric approaches

Suggested Readings

- Vinita KohliKhandeka, Indian Media Business, Sage
- PradipNinan 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
- John M. lavine and Daniel B. Wackman, Managing Media Organisations
DSE 2 (Elective Discipline Specific) Semester V

Print Journalism and Production

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 InDesign 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

Suggested Readings

3. Professional Journalism, by M.V. Kamath, Vikas Publications
4. Groping for ethics in Journalism, by Eugene H. Goodwin, Iowa State Press
7. Principles of Art and Production, by N.N. Sarkar, Oxford University Press
DSE 3: (Elective Discipline Specific) Semester V

Photography

Course contents:

UNIT I 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 Hallide Photography Process)
- A brief glimpse into the Dark Room Development of a Photograph
- Modernization of Photography and its use in Mass Media

UNIT II 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 III Understanding Light and Shadow
- Natural light and Artificial Light
- Brightness, Contrast, Mid tones, Highlights, Shadow and Silhouettes
- Lighting equipment (Soft boxes, umbrellas, fresnels, Skimmers, reflectors, etc)
- Three Point Lighting Technique and Metering for Light
- Filters and Use of a Flash Unit

UNIT IV 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 V 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

Suggested 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).

DSE 4 (Elective Discipline Specific) Semester V
Media, Gender and Human rights

Course contents:

Unit I 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 II 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
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

Presentation: a)Watch a 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 IV Media and Human Rights
Human Rights- Theoretical perspectives, Critique
Universal Declaration of Human Rights
Human Rights and Media ( Case Studies)

Presentation: Representation of Human Rights issues and violations in International and media
Essential Readings


2. Balnaves, Mark, Stephanie Donald, and Brian Shoesmith. *Media theories and approaches: A global perspective*. Palgrave Macmillan. 2009 (Pg No. 3-10, 11-34, 35-53)


Readings:


SEM VI
DSE 5: Multi-Media Journalism

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

Suggested readings:


DSE 6:
Introduction to Film Studies

Course contents:

Unit I - 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 II - Film Form and Style
German Expressionism and Film Noir
Italian Neorealism
French New-Wave
Unit III - 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 IV - Hindi Cinema
Early Cinema and the Studio Era
1950s - Cinema and the Nation (Guru Dutt, Raj Kapoor, Mehboob)
The Indian New-Wave
Globalisation and Indian Cinema
Film Culture

Recommended Screenings or clips
Unit I
o Rear Window by Alfred Hitchcock (Language of Cinema)
o Battleship Potempkin by Sergei Eisenstein (Language of Cinema)
o Man with a Movie Camera by DzigaVertov
o Germany Year Zero directed by Roberto Rosselini (Italian Neo Realism)
o Metropolis by Fritz Lang/Double Indemnity by Billy Wilder (German Expressionism and Film Noir)
o PatherPanchaliby Satyajit Ray
o The hour of the Furnaces by Fernando Solanas
Unit IV
o Nishantby ShyamBenegal/Aakrosh by GovindNihalani (Indian New wave)
o Pyaasaby Guru Dutt

Suggested Readings:
Andre Bazin, “The Ontology of the Photographic Image” from his book What is Cinema Vol. 1
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
Ideology of Hindi Film by Madhava Prasad.. New Delhi: Oxford University Press. 1998
**DSE 7:**

**Development Journalism**

**Course contents:**

Unit 1 Concept of Development
The meaning of development; first world, second world and third world; models of development, major development paradigms - dominant paradigm – its rise and fall – alternative paradigm – participatory approach.

Unit 2 Development Journalism
Definitions, nature and scope, evolution of development journalism, agriculture extension, development support communication, information dissemination and education, behavior change, social marketing, social mobilization. Communication for social change, media advocacy, new age media and development journalism.
participatory development journalism
development journalism pre and post liberalization

Unit 3 - Development stories:
Development with a human face, content, development message, development news story and features, writing headlines and captions, innovative leads.
Research and planning, Developing a strong news sense, recognizing a good story, packaging of the development story, development feature writing. Conflict of interests, mobilizing support for development.

Unit 4- Media specific development coverage:
The differences in approach between print and broadcast development journalism, packaging attractive ideas, visuals and documentation. Folk media, community radio for local development, niche newspapers and magazines. Development communication agencies and websites.

Unit 5 - Issues in development:
Economic development, liberalization, privatization and globalization.
Environment and climate change, impact on agriculture and food security, energy security, environmental sustainability, mass displacements and migration. Urban and rural development, water and waste management, health, education, employment, housing, transport.

Suggested Readings:
Manual of Development Journalism – Alan Chalkley.
Development Communication and Media Debate – Mridula Meneon.
India, the Emerging Giant – Arvind Panagariya.
Participatory Video, Images that Transform and Empower – Shirley A. White (Editor).
The Art of Facilitating Participation – Shirley A . White (Editor).
Television and Social Change in Rural India – Kirk Johnson.
Everybody Loves a Good Drought – P. Sainath.
Designing messages for development communication: An audience participation-based approach (communication and human values) – by Bella M Mody.

**DSE 8: Dissertation**
Elective Generic:
GE 1: (Elective Generic) Semester I

Basics of Journalism

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 Organising 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

GE 2: (Elective Generic) SemesterII
Photography

Course contents:

Unit I:
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 II: Equipments of Photography
Cameras
Lenses
Tripods
Monopods
Camera bags
Digital storage

Unit III: 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 IV: Types of Photography and Photojournalism
News Photography, Sports Photography, Nature photography, Portrait photography, Fashion photography and advertisement photography
The basics of photojournalism and importance of context in photojournalism

Unit V: 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.

Suggestive Readings:

The Photography Book by Editors of Phaidon Press, 30 April 2000.
All about Photography by Ashok Dilwali, National Book trust, Year of Publication: 2010
Practical photography by O.P. SHARMA HPB/FC (14 March 2003.
Lonely Planet's Best Ever Photography Tips by Richard I'Anson published by Lonely Planet
GE 3: (Elective Generic) Semester III
Film Appreciation

Course contents:

Unit I - 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 II - Film Form and Style
German Expressionism and Film Noir
Italian Neorealism
French New-Wave
Genre and the development of Classical Hollywood Cinema
Unit III - 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 IV - Hindi Cinema
1950s - Cinema and the Nation (Guru Dutt, Raj Kapoor, Mehboob)
The Indian New-Wave
Globalisation and Indian Cinema, The multiplex Era
Film Culture

Recommended Screenings or clips
Unit I
- *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 Rosselini (Italian Neo Realism)
- *Metropolis* by Fritz Lang/Double Indemnity by Billy Wilder (German Expressionism and Film Noir)
- *PatherPanchali* by Satyajit Ray
- *The hour of the Furnaces* by Fernando Solanas
Unit IV
- *Nishant* by Shyam Benegal/Aakrosh by Govind Nihalani (Indian New wave)
- *Pyaasaby* Guru Dutt

Suggested Readings:
Andre Bazin, “The Ontology of the Photographic Image” from his book *What is Cinema Vol. I*
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
Tom Gunning, "Non-continuity, Continuity, Discontinuity: A theory of Genres in Early Films," in


Ideology of Hindi Film by Madhava Prasad.. New Delhi: Oxford University Press. 1998

GE 4: (Elective Generic) Semester IV
Documentary Production

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: Problematics of ‘Voice of God’ Narrator & Different Posturings
of the Narration, Participant, Filmmaker, & Audience
Camcorder Cults

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 – Making a short documentary (5-10 minutes).

Readings:
Erik Barnow and Krishnaswamy Documentary
Trisha Das How to Write a Documentary
Double Take by PSBT
DOX magazine
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