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.

Course	*Credits	
	Theory+ Practical	Theory + Tutorial

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I. Core Course

(14 Papers)	14X4= 56	14X5=70

Core Course Practical / Tutorial*

(14 Papers)	14X2=28	14X1=14

II. Elective Course

(8 Papers)

A.1. Discipline Specific Elective	4X4=16	4X5=20

(4 Papers)

A.2. Discipline Specific Elective

Practical/ Tutorial*	4 X 2=8	4X1=4

(4 Papers)

B.1. Generic Elective/

Interdisciplinary	4X4=16	4X5=20

(4 Papers)

B.2. Generic Elective

Practical/ Tutorial*	4 X 2=8	4X1=4

(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)	2 X 2=4	2 X 2=4

   Environmental Science

   English/MIL Communication

2. **Ability Enhancement Elective** (Skill Based)

(Minimum 2)	2 X 2=4	2 X 2=4

(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

		AECC	SEC	DSE	GE
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:
- 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.

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:

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 Nation: How Mobile Phones have Revolutionized Business, Politics and Ordinary Life in 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)
ShohiniGhosh, "Inner and Outer Worlds of Emergent Television Cultures," in *No Limits: Media Studies from India,* Ed. Ravi Sundaram. New Delhi: Oxford (2013).

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

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. Harcout, 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, 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)
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

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)
Visual Grammar – Camera Movement, Types of Shots, Focusing, Visual Perspective.
 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.
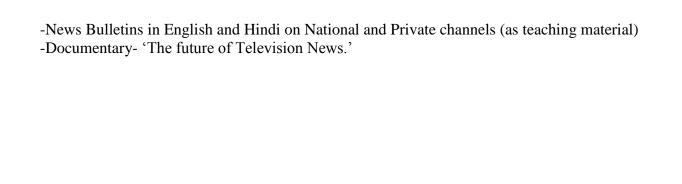

Readings:

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)
The Radio Handbook, by Carrol Fleming, Rout ledge (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.'

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:

Briggs, A and Burke, P, *Social History of Media: From Gutenberg to the Internet*, (Polity Press , 2010)
(Chapter 2 and Chapter 5)
ParthasarthyRangaswami, *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 Parthasarthi, G. Poitevin (Ed.) *(Sage* 2005)
Parthasarthi, 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 Parthasarthi, 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 toPrivatisation," 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
Hindi Dalit Literature and the Politics of Representation by Sarah Beth Hunt (New Delhi: Routledge), 2014; pp 264.
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 *behnokakaryakram*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.
3**.** 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, News papers, 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
Growth and development of PR
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

Inetgrated 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
4. JethwaneyJaishri, Advertising, Phoenix Publishing House
5. Jefkins Frank Butterworth, Public Relation Techniques, Heinmann Ltd.
6. Heath Robert L, Handbook of Public Relations, Sage Publications,
7 .Dennis L. Wilcose& Glen T, Public Relations, Pearson
8. Cutlip S.M and Center A.H., Effective Public Relations, Prentice Hall
9. Kaul J.M., NoyaPrakash, Public Relation in India, Calcutta

SEMESTER 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:

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/whatis web-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

Xiang, Biao. 2005. Gender, Dowry and the Migration System of Indian

Information Technology Professionals. Indian Journal of Gender Studies 12: 357-380.

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.

Belmont CA : Technology Communication Behaviour, Wordsworth

Publication, New Delhi, 2001.

Dr. Anil Kumar : Mass Media and Development Issues, BhartiPrakashan,

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.

AmartyaSen : Development as freedom, Alfred A Knopf, New York, 1999.

DayaThussu : 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.

ShivaniDharmarajan : 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.

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'sWestend .
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-
 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, ParanjoyGuha, 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
- VikramRaghvan, Communication Law in India, Lexis Nexis Publication,2007
- IyerVekat, Mass Media Laws and Regulations in India-Published by AMIC, 2000
- William Mazzarella, Censorium: Cinema and the Open Edge of Mass Publicity
- RaminderKaur, 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 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 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:

- DayaKishanThussu. *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 FrancisPublication, 2012.
- DayaKishanThussu .*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. Kamalipor. *The Globalization of Corporate Media Hegemony*, New York Press,2003.
- Yadava, J.S, *Politics of news*,   Concept Publishing and Co.1984.
- ZahidaHussain and Vanita Ray. *Media and communications in the third world countries,*Gyan Publications,2007.
   Additional Readings:
- Choudhary, Kameswar (ed) *Globalisation, Governance Reforms and Development in India*, Sage, New Delhi, 2007.
- Patnaik, B.N &ImtiazHasnain(ed). *Globalisation: language, Culture and Media,* Indian Institute of Advanced Studies, Shimla,2006.
- Monroe, Price. *Media Globalisation' Media and Sovereignty,* MIT press, Cambridge,2002.
- Singh, Yogendra. *Culture Change in India: Identity and Globalisation*, Rawat Publication, New Delhi, 2000.
- Lyn Gorman and David McLean. *Media and Society into the 21st Century: A Historical   Inroduction.* (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.

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 genere 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)
B. Robert B Musburger and Gorham Kindem, Introduction to media Production, (Elsevier: Focal
Press Focal Press)Pg-95-133, 179-212
C. AmbrishSaxena, Radio in New Avatar- AM to FM,(Delhi: Kanishka) , Pg- 92-138, 271-307
D. Ted White and Frank Barnas, Broadcast News, Writing Reporting & Producing, (Elsevier, Focal
Press ,2012) 3-17, 245-257, 279-286

E. Herbert Zettl, Television Production Handbook, (Delhi : Akash Press, 2007) 190-208

F.VinodPavarala, 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)

C13 Advanced New Media

Course contents:

UNIT 1Basics 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, 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.

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"

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:
- 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

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-

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 (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
Charles Musser "Documentary" in Geoffrey Nowell Smith ed*The Oxford History of World Cinema* Oxford University Press: 1996, 322-333
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
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
- Jennifer Holt and Alisa Perren, (Edited) Media Industries-History, Theory and Method , Wiley- Blackwel
- 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
- Jennifer Holt and Alisa Perren, (Edited) Media Industries-History, Theory and Method , Wiley- Blackwel
- 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

1. *Editing: A Handbook for Journalists* – by T. J. S. George, IIMC , New Delhi, 1989
2. *News Reporting and Editing by* Shrivastava, K. M. (1991) Sterling Publishers, New Delhi
3. *Professional Journalism*, by M.V. Kamath, Vikas Publications
4. *Groping for ethics in Journalism*, by Eugene H. Goodwin, Iowa State Press
5. *Journalism: Critical Issues*, by Stuart Allan, Open University Press
6. *ModernNewspaperspractice*, by Hodgson F. W. Heinemann London, 1984.
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
- 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, 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 BarthesOn 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.

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

1. Street, John. *Mass media, politics and democracy*. Palgrave Macmillan, 2011.

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)

3. Mackay, Hugh, and Tim O'Sullivan, eds. *The media reader: continuity and transformation*. SAGE Publications Limited, 1999. 13-28, 43-73, 287-305.

4. Asen, Robert &Brouwer, Daniel, 2001. Counter Publics and the State, SUNY Press. 1-35, 111-137

Readings:

1. Ninan, Sevanti. *Headlines from the heartland: Reinventing the Hindi public sphere*. SAGE Publications Pvt. Limited, 2007.

2. Curran, James. "Rethinking mass communication." *Cultural studies and communications. London: Arnold* (1996).

3. McQuail, Denis. *Mass communication theory: An introduction*. Barcelona, 1991. 79-111

4. Berger, Arthur Asa. *Media and society: A critical perspective*. Rowman& Littlefield, 2012.Pg 9-21,167-180

5. Nichols, Joe& Price, John, *Advanced Studies in Media,* Thomes Nelson,1999. 42-55

6. 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.

7. Rajagopal, Arvind, ed. *The Indian Public Sphere: Readings in Media History*. New Delhi: Oxford University Press, 2009. 278-290.

8. Rayner, Philip, Peter Wall, and Stephen Kruger, eds. *AS media studies: the essential introduction*.

Psychology Press, 2004..53-61.

9. Bannerjee, Menon&Priyameds.*Human Rights, gender and Environment,* Pearson & Co. 2010

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:

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.

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 *PatherPanchali*by Satyajit Ray
o *The hour of the Furnaces by Fernando Solanas*
Unit IV
o *Nishant*by ShyamBenegal/Aakrosh by GovindNihalani (Indian New wave)
o *Pyaasa*by Guru Dutt

Suggested Readings:
Andre Bazin, "The Ontology of the Photographic Image" from his book *What is Cinema Vol. I*
Berekeley, 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 Kersey: 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 AswinPunanthambekar Eds. New York: New
York University Press. 2008

DSE 7:
Development Journalism

Course contents:

Unit 1Concept 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 2Development 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 broad cast 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.

Sugggested Readings:
Manual of Development Journalism – Alan Chalkley.
Participatory Communication, Working for change and development – Shirley A . White, K Sadanandan Nair and Joseph Ascroft.
Development Communication and Media Debate – MridulaMeneon.
India, the Emerging Giant – ArvindPanagariya.
 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.
Communication, Modernization and Social Development– K. Mahadevan, Kiran Prasad, Ito Youichi and Vijayan K. Pillai.
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
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.

GE 2: (Elective Generic) SemesterII
Photography

Course contents:

Unit I:
History of PhotographyDefinition and origin of PhotographyThe birth of Camera and its evolutionModernization of Photography and its use in Mass MediaInvention of Digital Photography

Unit II: Equipments of PhotographyCameras LensesTripodsMonopodsCamera bags Digital storage

Unit III: LightingThe different types of lighting-Natural lighting–and Artificial Lighting The reflection of lightRecommended equipment for outdoor lightingIntroduction to indoor lighting and Photographing

Unit IV: Types of Photography and PhotojournalismNews Photography, Sports Photography, Nature photography, Portrait photography, Fashion photography and advertisement photography

The basics of photojournalism and importance of context in photojournalism

Unit V: EditingPhoto editing software : Microsoft Office Picture anager,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 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.
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
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 *PatherPanchali*by Satyajit Ray
o *The hour of the Furnaces by Fernando Solanas*
Unit IV
o *Nishant*by ShyamBenegal/Aakrosh by GovindNihalani (Indian New wave)
o *Pyaasa*by Guru Dutt

Suggested Readings:
Andre Bazin, "The Ontology of the Photographic Image" from his book *What is Cinema Vol. I*
Berekeley, 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 Kersey: 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 AswinPunanthambekar Eds. New York: New
York University Press. 2008

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 Represenatation:
Participatory, Expository, Observational, Performative, Reflexive, and Poetic
Ethical Debates in the Documentary Encounter
Defiining 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
Mocumentary
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
Distibution and Exhibition Spaces (Tradiotional 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
Charles Musser "Documentary" in Geoffrey Nowell Smith ed*The Oxford History of World Cinema* Oxford University Press: 1996, 322-333
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
Trisha Das *How to Write a Documentary*
Double Take by PSBT
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
Nightmail by Basil Wright
Bombay Our City by AnandPatwardhan
Black Audio Collective
City of Photos by Nishtha Jain
Films by PSBT