REVISED
GUIDELINES, REGULATIONS,
AND SYLLABUS

2019-20

M. Sc. Electronic Media
2-Year Masters Programme

DEPARTMENT OF ELECTRONIC MEDIA &
MASS COMMUNICATION
PONDICHERRY UNIVERSITY
PUDUCHERRY – 605 014
1. PONDICHERRY UNIVERSITY

Pondicherry University is a Central University established by an Act of Parliament in October 1985. It is an affiliating University with a jurisdiction spread over the Union Territory of Puducherry, Lakshwadeep and Andaman and Nicobar Islands. The University has been reaccredited with ‘A’ Grade by NAAC with regard to the students’ friendly learning environment, good infrastructure, modern amenities, excellent teaching and the supportive non-teaching fraternity. The University has three campuses. The main campus is located at Puducherry with 800 acres of lush-green Wi-fi enabled area, housing 15 Schools, 37 Departments, 10 Centres and 2 Chairs, offering over 144 PG & Research programmes. Other two smaller campuses are located at Port Blair and Karaikal (about 150 kms. from Puducherry).

The University has a sprawling scenic and serene campus with an inspiring, peaceful and congenial environment. The Campus Life is extremely congenial and entirely self-contained with a Shopping Complex, Health Centre, Bank, Post Office, Gymnasiums, Sports facilities, etc. The University has 92 affiliated colleges, offering Under Graduate and Post Graduate courses in the Faculty of Arts, Science, Commerce, Engineering Technology, Fine Arts, Law, Management and Medicine.

The Pondicherry University is the first University in the country to start a Community College to cater to the needs and demands of the local community to enhance skill development and their employability. The College offers several job oriented courses including paramedical courses with hands on training by expert medical team at hospitals. Selected students of Community College have been awarded financial support by U.S. Government to get training at Community Colleges in U.S. for one year. The University has another Community College at Mahe, started in the academic year 2014-15 for the benefit of the local population of that region. The University runs 26 Diploma / Certificate Add-On Courses in the evenings so that regular students and outside members can attend these courses to acquire additional knowledge and skill that would enhance their job prospects.

The University has 24 hostels (16 for Boys, 7 for Girls and 1 for Foreign Students), State-of-the-Art Laboratories, Free transport, on-and-off campus and excellent sports facilities. It offers rent-free accommodation to all girl students, provides totally-free education to all the differently-abled students. The Wi-fi enabled campus has 100% power back-up to all the Departments and Hostels of the University. With multi-faceted growth on several fronts and academic expansion in terms of new disciplines and projects, the University is moving fast towards its goal of excellence and is the desired destination of youth from all over the country for higher education.

2. DEPARTMENT OF ELECTRONIC MEDIA AND MASS COMMUNICATION

The Centre for Electronic Media, as it was formerly known, and the Department of Mass Communication were established in the academic year 2007-08 and 2008-2009 respectively
with an intent to grasp the ever-expanding knowledge in the domains of media and culture, media production, journalism, media laws, digital society among others. Recognizing the meta-disciplinary nature of the two programmes, they have now been coalesced into one single department called 'The Department of Electronic Media and Mass Communication'. The Department of Electronic Media and Mass Communication (DEM&MC) was created in 2012, by combining the Department of Mass Communication and Department of Electronic Media. It offers two postgraduate programmes viz. M.A. in Mass Communication and M.Sc. in Electronic Media, PhD in Mass Communication and PhD in Electronic Media. The broader arc of the department’s curriculum for the postgraduate and Ph.D. encompasses Digital Media and Culture, Journalism for Print, Radio, Television and Internet, Media Production, Political Communication, Educational Communication, Film Philosophy, Visual Communication and Visual Culture, Film Studies, Health and Development Communication etc.

The department is now part of the School of Media and Communication, which comprises i) the Department of Electronic Media and Mass Communication and ii) the Department of Library and Information Science. The School of Media and Communication is one of the emerging interdisciplinary academic entities of the University. Its profound aim is to produce informed scholars and skilled manpower to meet the needs of the national and international communities as well as industries. The school’s main goal is to achieve excellence in all respects including teaching, services, research and innovation. By that corollary, the department offers an innovative curriculum to impart knowledge to postgraduate students who come from diverse social, cultural and economic backgrounds.

The major objective of the Department is to train students in the spheres of journalism, television production, radio production, advertising, public relations, film studies, digital media, development communication, media and culture studies, photography, and audio and video editing. Our aim is to nurture cutting edge media professionals with effective communication and critical thinking skills. We work towards preparing young minds with a strong foundation in values and principles, who proactively intervene in the development of a humane society.

### 2.1 INFRASTRUCTURE FACILITIES

The department has well equipped media labs, studios, audio and editing suites and news rooms furnished with the most sophisticated equipment and software to train students on graphic and web designing, audio and video editing, digital and print journalism, indoor and outdoor television production, Broadcast Journalism, E-learning among others. Classrooms are furnished with teaching aids such as LCD projectors which enable students to leverage multimodal learning opportunities. The department has a vibrant library and has subscribed to journals and newspapers to help students stay abreast of contemporary social, cultural, political and economic issues.
2.2 PEDAGOGY

ICTs and software tools have found increasing relevance and acknowledgement in higher education across the globe. The school capitalizes on the initiative to use digital technologies in building interactive MOOCs and online courses as we believe in the ethos of multimodal learning. Multimodality allows learners to engage with content in an efficacious manner. Being a media department, we invest in a pedagogy that strings together visual, audio and text keeping in mind the changing learning styles of students and the widespread use of devices and platforms. Combining multimodal with classroom teaching and learning, we strive to achieve blended learning practices that offer choices to students both in terms of modalities and pedagogies. The DEMMC is currently developing MOOCs courses on Photojournalism and Media Laws and Ethics which will be rolled out to a larger student community across the world.

2.3 PLACEMENT OPPORTUNITIES

Students get placements in news organizations, advertising agencies, public relations firms, news websites, television news channels, film industry, e-learning companies, newspapers, digital marketing companies, non-governmental organizations, and academic institutions. Students have been placed in various media organizations that include non-technical and technical jobs.

2.4 FACULTY PROFILE

Head of the Department i/c: M. Shuaib Mohamed Haneef, Ph.D.

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Name of the Faculty</th>
<th>Designation</th>
<th>Educational Qualification</th>
<th>Areas of Specialization</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Dr. S. Arulselvan</td>
<td>Associate Professor</td>
<td>M.A., Ph.D</td>
<td>Political Communication, Communication Research, Technology-Enabled Learning, Tamil Journalism(Print &amp; Web), Radio Studies</td>
</tr>
<tr>
<td>2.</td>
<td>Dr. D. Nivedhitha</td>
<td>Associate Professor</td>
<td>M.A., M.Phil., PhD D.F.Tech</td>
<td>Film Studies, TV Production, Film Semiotics, Script Writing, Film Direction, Cosmetology, Fiction &amp; Non Fiction Film Making</td>
</tr>
<tr>
<td>3.</td>
<td>Dr. S. Anand Lenin Vethanayagam</td>
<td>Reader</td>
<td>M.A., Ph.D.</td>
<td>Visual Communication design, Publication &amp; design, Photography &amp; digital imaging Research areas:</td>
</tr>
<tr>
<td>No.</td>
<td>Name</td>
<td>Position</td>
<td>Qualification</td>
<td>Specialization</td>
</tr>
<tr>
<td>-----</td>
<td>-------------------------------------------</td>
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<td>-------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>4.</td>
<td>Dr. M. Shuaib Mohamed Haneef</td>
<td>Assistant Professor</td>
<td>M.A., PhD</td>
<td>Educational Communication and Environmental Communication</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Head i/c</td>
<td></td>
<td>Journalism (Print and Digital), Digital Media &amp; Culture Studies, Digital Art and Digital Humanities, Affect and Interface Studies, Convergence and Algorithmic Journalism, Algorithmic Cultures, Technical Writing and Instructional Designing, Game Studies and E-learning.</td>
</tr>
<tr>
<td>5.</td>
<td>Dr. Radhika Khanna</td>
<td>Assistant Professor</td>
<td>M.A., Ph.D.</td>
<td>Journalism, Photojournalism, Digital Media Production, Communications Management, Public Speaking &amp; Life Skills, Documentary Studies &amp; Production (Radio, Television, Photography and Film), Education through ICT &amp; Online Learning, Film Studies, Communication for Social Change, Theatre-in-Education</td>
</tr>
<tr>
<td>6.</td>
<td>Dr. Samarjit Kachari</td>
<td>Assistant Professor</td>
<td>M.A., Ph.D.</td>
<td>Development Communication, Journalism, Communication Studies</td>
</tr>
<tr>
<td>7.</td>
<td>Mr. A. Muthamil</td>
<td>Assistant Professor</td>
<td>M.Sc, M.Phil</td>
<td>TV Production, Film Studies, Videography, Short Film &amp; Documentary, 3D Stereoscopy, Virtual Recording, Virtual Reality, Sound Recording for TV</td>
</tr>
<tr>
<td>8.</td>
<td>Dr. V. Santhi Siri</td>
<td>Assistant Professor</td>
<td>MFA, M.Phil, Ph.D MCJ</td>
<td>Visual Arts, Painting, Print Making &amp; Design, Graphic design, Animation, Visual Media &amp; Design</td>
</tr>
<tr>
<td>9.</td>
<td>Dr. T. Balasaravanan</td>
<td>Assistant Professor</td>
<td>M.A., PhD</td>
<td>Media, Performance and Culture Studies, Television Production, Drama and Theatre Arts, Non-Linear Editing, Lighting Design, Projection Design, Direction</td>
</tr>
</tbody>
</table>
3. M.Sc. REGULATIONS (Revised), 2019 – 2020

3.1 Programme Details

Name of the Department : Department of Electronic Media and Mass Communication
School : School of Media and Communication
Subject : Electronic Media
Name of the Programme : M.Sc. (Electronic Media)
Duration of the Programme : 2 Years – divided into 4 Semesters (Choice Based Credit System)

3.2 Objectives of the Programme

The Department of Electronic Media and Mass Communication operates with the primary objective of training students to access and produce media messages critically, creatively and independently. The department is engaged in a constant process of imparting contemporary training in media related domains empowering students to become relevant and specialists in media and communication industry with special emphasis on production and design.

The M.Sc. Electronic Media programme prepares students to:

1. Demonstrate effective writing skills for communication in personal, public and media areas.
2. Demonstrate multiskilling potential to produce videos, television productions, and specialise in photography.
3. Demonstrate ability to use audio and video editing tools as part of media production works.
4. Demonstrate the ability to design for brands, products, design collateral materials besides UI design and web design.
5. Demonstrate the ability to produce 2D and 3D animated works.
6. Understand the underlying philosophical assumptions of and be able to apply, one or more communication research methods to address a range of media texts and audiences, production and technological practices and relevant social issues.
7. Conceptualize, design and produce one or more works in media based on effective principles and practices of media aesthetics for a target audience.

3.3 Eligibility for Admission to the Programme

a) Qualification Criteria for Admission

Candidates who have passed any Bachelor's Degree examination from a recognized university under 10+2+3 system and who have secured at least 55% marks in aggregate in Part III (main subjects) are eligible to apply for admission to the M.Sc. (Electronic Media) Programme. In case of candidates belonging to SC/ST category,
relaxation in the percentage of marks shall be given as per the University Guidelines issued from time to time.

b) Entrance Examination

Candidates seeking admission to the programme shall be required to appear for a 2-hour online examination conducted by the University during the last week of May or first week of June or on the date announced by the University. The written examination shall consist of 100 objective type questions to test mental ability, aptitude and general knowledge of the candidate consisting of questions from current topics of general interest, media related topics, developments in technologies, social and cultural issues, current affairs, graphic and animation design, computers, etc.

c) Selection for Admission

The selection of candidates shall be made on the basis of the marks scored in the entrance examination.

3.4 Intake

The total number of candidates to be admitted to the programme during 2019-2020 would be 52 (Fifty Two).

3.5 Admission

All admissions shall be made provisionally and admission of candidates, whose documents after scrutiny are found to be ineligible, shall be cancelled.

3.6 Internship

Each student undergoes internship for not less than four weeks in a media organization during summer vacation between second and third semesters. After completion, students submit a report on the experience they gain during the internship. The training they get from media houses is particularly helpful in orienting students to the requirements of the industry.

3.7 Submission of Dissertation

M.Sc. Electronic Media students shall have to choose a topic for dissertation in the fourth semester and carry out a detailed research under the guidance of a faculty assigned to students. Students will be evaluated for 80 marks by the faculty and viva voce will be conducted for 20 marks.

3.8 Programme Matrix
The Programme matrix of the M.Sc. Electronic Media course during the academic year/s shall be as follows:

<table>
<thead>
<tr>
<th>Semester</th>
<th>No. of Courses to be Undertaken</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Theory Examination</td>
</tr>
<tr>
<td>First</td>
<td>5</td>
</tr>
<tr>
<td>Second</td>
<td>6</td>
</tr>
<tr>
<td>Third</td>
<td>4</td>
</tr>
<tr>
<td>Fourth</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>18</td>
</tr>
</tbody>
</table>

3.9 Scheme of Instruction

The scheme of instruction covers theory papers, practical, dissertation work, project and production works, and internship.

3.10 Medium of Instruction

The medium of instruction is English.

3.11 Minimum Requirement of Class Attendance

The student shall be considered to have completed the programme if he/she has attended not less than 70% of the number of working periods (Lectures, Seminars, Practicals and Dissertation Guidance, Project Guidance taken together) in each Semester.

4. EVALUATION PATTERN

4.1 Breakup of Internal/ External End Semester Exams:

a) M.Sc. Electronic Media shall carry an Internal Assessment component to the extent of
   i) an Internal Assessment component of 40 marks and End Semester for 60 marks for all theory courses.
   ii) an Internal Assessment component of 20 marks and End Semester for 80 marks for all practical courses.

b) A student shall not be permitted to repeat any course only for the purpose of improving the grade.
4.1.1 Internal Assessments for Theory Courses

A schedule of Internal Assessment tests shall be prepared at the beginning of each semester. Written tests for each subject will be conducted by the teacher concerned during September - November (Odd semesters) and during February – April (Even Semesters). Internal Assessment marks shall be displayed within a week from the date of conduct of examination and all corrected answer papers shall be given back to students with comments, if any. It is mandatory for all students to participate in all the Internal Assessment tests and in various course-work related activities for the award of the above marks.

In addition to written tests, as part of Internal Assessment, students will be asked to make oral presentations, present seminars, produce creative works, and submit term papers and other exercises as prescribed by the faculty concerned.

4.1.2 Internal Assessments for Project-based courses and Practical Courses

A schedule of Continuous Assessment tests shall be prepared at the beginning of each semester. Students should submit the deliverables as per the detailed schedule that will be provided to them and the same will be evaluated from time to time in a phased manner. Projects and Practical Courses will be evaluated collectively by all faculty members for 60 marks and marks will be consolidated after calculating the average of marks assigned by each faculty member to students. The remaining 20 marks of 80 marks from the Internal Assessment will be given by the respective faculty guide. Viva-voce will be conducted as part of External evaluation for 20 Marks.

If students fail to submit their works as per schedule, they will stand to lose marks according to the weightage accorded to each of the phases. Further, submission of the final delivery after the deadline will not be entertained. Students, thus, have to repeat the project based courses in subsequent semesters whenever they are offered.

4.1.3 Breakup of Internal Assessment (I.A.) Marks for Theory Courses

Each teacher shall organize a continuous assessment of each of the courses assigned to him/her. The internal assessment marks shall be given as per the following breakup:

<table>
<thead>
<tr>
<th>Description</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Internal Assessment Tests (minimum two)</td>
<td>2 x 15 = 30</td>
</tr>
<tr>
<td>Seminars/ Assignments/ Case Demos/ Presentations/ Write ups/ Term Papers / Viva, etc.</td>
<td>1 x 10 = 10</td>
</tr>
<tr>
<td>Internal Total</td>
<td>40</td>
</tr>
</tbody>
</table>
4.2 End-Semester Examinations

a) End Semester examination shall be conducted for M.Sc. Electronic Media in the department. The duration of the end semester examination shall be for 3 hours.
b) A schedule of End Semester examinations will be prepared and displayed by the department at least one-month ahead of the conduct of the examination.
c) A student shall apply for all the papers of a semester when he/she appears for the examination of that semester for the first time.
d) No student who has secured less than 70% of attendance in any course shall be permitted to attend the end-semester examination and he/she shall be given grade of FA-failure due to lack of attendance. He shall be asked to repeat that course the next time it is offered.

4.2.1 Question Paper Pattern of End Semester Examinations (M.Sc. Electronic Media)

Time: 3 Hours

<table>
<thead>
<tr>
<th>Section</th>
<th>Pattern</th>
<th>No. of Marks</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Answer ALL questions</td>
<td>5 x 2 = 10</td>
<td></td>
</tr>
<tr>
<td>B – Short Note</td>
<td>Answer ANY FIVE questions in about 250 words each (out of 7 Questions)</td>
<td>5 x 4 = 20</td>
<td>Coverage shall be distributed from all the units equally</td>
</tr>
<tr>
<td>C – Essay Type</td>
<td>Answer ANY THREE questions in about 500 words each (out of 5 Questions)</td>
<td>3 x 10 = 30</td>
<td></td>
</tr>
</tbody>
</table>

4.3 Board of Examiners and Evaluation

a) The Head of the Department, with the support of the faculty, shall coordinate the question paper setting work/ conduct of exams/ consolidation of marks and Grades and provisionally publish the Results with the approval of the Dean of the School.
b) Practical exams shall be conducted involving Internal Examiners and External Examiners nominated by the HOD/Dean from the same department or sister department.

4.4 Consolidation of Marks

Programme Committee consisting of Vice- Chancellor’s nominee and faculty members of the Department shall take up the consolidation of Internal Assessment marks and End-Semester marks (average of both Internal and External Evaluation) and prepare a consolidated Marks Statement.
In order to pass, a student should get:

a) A minimum of 40% marks in end-semester exam, and
b) A minimum of 50% marks in aggregate when Internal Assessment and End-Semester marks are added

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Programme Committee consisting of Vice-Chancellor’s nominee and faculty members of the Department shall take up the consolidation of Internal Assessment marks and End-Semester marks (average of both Internal and External Evaluation) and prepare a consolidated Marks Statement.

In order to pass, a student should get:

a) A minimum of 40% marks in end-semester exam, and
b) A minimum of 50% marks in aggregate when Internal Assessment and End-Semester marks are added

4.6 Supplementary Exam

a) A failed student who meets the attendance requirement and has a minimum of 40% in internal assessment marks may be permitted to reappear for the next end-semester examination.

b) A student who has failed due to insufficient attendance and/or less than 40% in Internal Assessment marks should repeat the course as and when it is offered.

5. GRADING AND GRADE CARD

The Programme Committee shall prepare two copies of the results, one with marks to be sent to the University Office and another for the Department. Grades shall be awarded as indicated below (Section 5.1) in a meeting of the Programme Committee to be held as per the academic calendar of Pondicherry University.

5.1 Letter Grades

Performances of students in each paper are expressed in terms of marks as well as in Letter Grades. In case of fractions the marks shall be rounded off to nearest integer. The class interval for the purpose of awarding the grades can be arrived at by dividing the difference between the highest mark secured and the minimum pass mark by 6 as there are six passing grades. The formula is given below:
$K = (X - 50)/6$

Where, $K$ = class interval, $X$ = the highest mark in the subject.

The grades may be awarded as given in the following Table.

Table 1: Grading Method

<table>
<thead>
<tr>
<th>Range of Marks in %</th>
<th>Letter Grade</th>
<th>Points for Calculate of CGPA</th>
</tr>
</thead>
<tbody>
<tr>
<td>X to $(X-K)+1$</td>
<td>O</td>
<td>10</td>
</tr>
<tr>
<td>$(X-K)$ to $(X-2K)+1$</td>
<td>A+</td>
<td>9</td>
</tr>
<tr>
<td>$(X-2K)$ to $(X-3K)+1$</td>
<td>A</td>
<td>8</td>
</tr>
<tr>
<td>$(X-3K)$ to $(X-4K)+1$</td>
<td>B+</td>
<td>7</td>
</tr>
<tr>
<td>$(X-4K)$ to $(X-5K)+1$</td>
<td>B</td>
<td>6</td>
</tr>
<tr>
<td>$(X-5K)$ to 50</td>
<td>C</td>
<td>5</td>
</tr>
<tr>
<td>Below 50</td>
<td>F</td>
<td>0</td>
</tr>
<tr>
<td>Failure due to lack of attendance</td>
<td>FA</td>
<td>0</td>
</tr>
</tbody>
</table>
## Course Structure (Scheme of the Programme)

<table>
<thead>
<tr>
<th>Subject Code</th>
<th>Paper</th>
<th>Subject</th>
<th>Credits</th>
<th>H/S</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semester I</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ELEM411</td>
<td>Theory</td>
<td>Media and Communication Theories</td>
<td>3</td>
<td>HC</td>
</tr>
<tr>
<td>ELEM 412</td>
<td>Theory</td>
<td>Digital Media Instrumentation</td>
<td>3</td>
<td>HC</td>
</tr>
<tr>
<td>ELEM 413</td>
<td>Theory</td>
<td>Visual Design Communication</td>
<td>3</td>
<td>HC</td>
</tr>
<tr>
<td>ELEM 414</td>
<td>Theory</td>
<td>Understanding Journalism</td>
<td>3</td>
<td>HC</td>
</tr>
<tr>
<td>ELEM 415</td>
<td>Practical</td>
<td>Audiography</td>
<td>2</td>
<td>HC</td>
</tr>
<tr>
<td>ELEM 416</td>
<td>Practical</td>
<td>Graphic Design</td>
<td>2</td>
<td>HC</td>
</tr>
<tr>
<td>ELEM 417</td>
<td>Practical</td>
<td>Photography</td>
<td>2</td>
<td>HC</td>
</tr>
<tr>
<td>ELEM 418</td>
<td>Theory</td>
<td>Light and Colour</td>
<td>3</td>
<td>SC</td>
</tr>
<tr>
<td>ELEM 419</td>
<td>Practical</td>
<td>Lighting Design for Camera</td>
<td>2</td>
<td>SC</td>
</tr>
<tr>
<td><strong>Semester II</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ELEM 421</td>
<td>Theory</td>
<td>Media Production process</td>
<td>3</td>
<td>HC</td>
</tr>
<tr>
<td>ELEM 422</td>
<td>Theory</td>
<td>Script Writing</td>
<td>3</td>
<td>HC</td>
</tr>
<tr>
<td>ELEM 423</td>
<td>Theory</td>
<td>Visual Research Methods</td>
<td>3</td>
<td>HC</td>
</tr>
<tr>
<td>ELEM 424</td>
<td>Practical</td>
<td>Videography</td>
<td>3</td>
<td>HC</td>
</tr>
<tr>
<td>ELEM 425</td>
<td>Practical</td>
<td>Video Editing</td>
<td>2</td>
<td>HC</td>
</tr>
<tr>
<td>ELEM 426</td>
<td>Practical</td>
<td>Project -1 – Multi- Camera Production (Indoor)</td>
<td>2</td>
<td>HC</td>
</tr>
<tr>
<td>ELEM 427</td>
<td>Practical</td>
<td>Projection Design</td>
<td>2</td>
<td>SC</td>
</tr>
<tr>
<td>ELEM 428</td>
<td>Theory</td>
<td>Advertising Media and Case studies</td>
<td>3</td>
<td>SC</td>
</tr>
<tr>
<td>ELEM 429</td>
<td>Theory</td>
<td>Documentary studies</td>
<td>2</td>
<td>SC</td>
</tr>
<tr>
<td>ELEM430</td>
<td>Theory</td>
<td>Web Technologies</td>
<td>3</td>
<td>SC</td>
</tr>
<tr>
<td><strong>Semester III</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ELEM 511</td>
<td>Theory</td>
<td>Media Laws &amp; Ethics</td>
<td>3</td>
<td>HC</td>
</tr>
<tr>
<td>ELEM 512</td>
<td>Theory</td>
<td>Radio Production</td>
<td>3</td>
<td>HC</td>
</tr>
<tr>
<td>ELEM 513</td>
<td>Practical</td>
<td>E-Learning</td>
<td>2</td>
<td>HC</td>
</tr>
<tr>
<td>ELEM 514</td>
<td>Practical</td>
<td>Animation &amp; VFX</td>
<td>2</td>
<td>HC</td>
</tr>
<tr>
<td>ELEM 515</td>
<td>Practical</td>
<td>Project-II Single Camera Production</td>
<td>2</td>
<td>HC</td>
</tr>
<tr>
<td>ELEM 516</td>
<td>Theory</td>
<td>Film Studies</td>
<td>3</td>
<td>HC</td>
</tr>
<tr>
<td>ELEM 517</td>
<td>Practical</td>
<td>Internship</td>
<td>2</td>
<td>SC</td>
</tr>
<tr>
<td>ELEM 518</td>
<td>Practical</td>
<td>Advanced Sound Recording for Film &amp;TV</td>
<td>2</td>
<td>SC</td>
</tr>
<tr>
<td>ELEM 519</td>
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<td>Television Production</td>
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<td>ELEM 520</td>
<td>Theo &amp; Prac</td>
<td>Green Prototyping and Upcycling</td>
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<td>Immersive Technologies</td>
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<td>Contemporary Socio-Political Issues</td>
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<td>Practical</td>
<td>Project –III -Dissertation</td>
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<td>Games Studies</td>
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<td>SC</td>
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Course Description and Overview
This course aims to help students critically engage with and understand concepts of communication, different media, convergence and culture.

Objectives
Upon completion of this course, students will be able to:

1. Engage with Different communication theories and concepts underlined in the syllabus.
2. Use theory to identify limitations the mass communicator faces.
3. Critically evaluate space and time in mediated topography with special emphasis on media.
4. Use theory to become better media producers.
5. Engage with theory to identify limitations of mass communication

Unit 1: Communication Overview
Evolution of human communication - Definition, history and background of communication -The Process of Communication - Functions and objects of communication - Group dynamics & interpersonal communication theory.

Unit 2: Communication theory

Unit 3: Communication media

Unit 4: Communication and culture
Mass and Mass audience - Mass culture and Popular Culture - Dominant Paradigm, Lasswell, Shannon and Weaver, Critical Paradigm - Audience Theory - Public Opinion and Political Communication - Public Sphere; Networked individualism - Online Communities and networks - Barriers to communication - Digital Divide – Gender discourses and Sexual stereotype.

Unit 5: Media convergence
Defining media convergence - its genesis - Principles of new media (Numerical representation, Modularity, Automation, Variability and Transcoding) - Evolution of convergence study. Theories and models of media convergence: Diffusion of innovation theory, Seven Cs of convergence (Lawson-Borders), a model of media convergence (Dupagne and Garrison), Three Cs of convergence (Flew).

Textbooks and Suggested Readings:

Course Description:
This course aims to help students critically to understand the process behind audio and video signal workflows and other emerging technologies in media.

Objectives:

- Students will learn the basic knowledge about the Audio & Video tools and equipments used in producing digital media content.
- Students will have an understanding on the working principle of Audio and video tools and equipments.
- Students will have a basic understanding of creating, routing and outputting of Analog and Digital signals of Audio and Video content.
- To have a knowledge of various audio and video formats and how they are compressed and recorded on different media.

Unit-1: Audio equipment: Audio mixers. Speakers. Audio storage media types and its uses. Types of audio delivery systems -. Frequency bands used in Radio communications. FM and AM tuning. Analog and Digital signal. ADCs and DACs.


Text book and Suggested readings:

Objectives:
This paper aims at developing a holistic approach towards Visual design elements. Topics also include the elements and principles of design, color theory, visual perception theories, typography, symbols, brand identity, logos, and information design. Connections to current and historical context of the graphic arts are woven throughout the course. Students will learn to incorporate theory and concepts when discussing Visual design and communication.

Pedagogy
Students will have to share their work and learn to take part in design critiques and discussions, as both designers and peers. Readings and viewings of relevant films are a required component of the course. Such an approach will help them in opening up their minds towards the creative plurality of Visual design and communication.

Unit 1: Introduction to Visual Design
Design-definition, language of design – process of designing. Elements of design – line; applications of geometrical forms- 2 dimensional & 3 dimensional, volume and mass, texture, pattern, black and white, colour, space, movement, colour and space, form and space, visual structure.

Unit 2: Evolution of Visual communication
The Role of Design in Society: Impact/function of Design, Indigenous Design Practices - Finer Communication Techniques from Gutenberg to Digital; movable types to digitally transferable posters/works etc Printing/publishing technology, Role of design in the changing social scenario, responsibility of Designers.

Unit 3: The Grammar of Visual Design

Unit 4: Theories of Visual Communication
Sensual theories: Gestalt, constructivism and ecological - Perceptual theories: semiotic and cognitive - Cultural theories – Key frames from the history of visual art. Visual persuasion in communication - Power of visual images - Persuasion and propaganda. Indian Theories of Rasa and Dhvani.

Unit 5: Message presentation from Concept to Visual

Textbooks and Suggested Readings:


24. The Routledge Handbook of Multimodal Analysis, by Carey Jewitt (Editor), Routledge; 1 edition (27 January 2011)


Course Description:
How news is produced and consumed in the Indian subcontinent? What are the basic skills required to become a journalist? These are among the few basic questions with which this course would aim to make students understand what journalism is in the digital era.

Objectives:
1. To introduce the cardinal principles of journalism to the students of Electronic Media programme, in order to apply these principles in their news productions.
2. To teach the skill sets required for a journalist, particularly on reporting, news writing and editing.
3. To sensitize the budding journalists on the politics of news production, at the local, national and international media industries.

Unit 1: History of Journalism in India:

Unit 2: Cardinal Principles of Journalism:
- Truth and Accuracy, Fairness and Impartiality, Humanness, and Accountability

Unit 3: Reporting, Writing and Editing the News:
- News values, Elements of News, Structure of a news story, Issue in news gathering, Interview as a primary tool – writing and editing the news story.

Exercises to enhance the understanding of reporting, writing and editing.

Unit 4: News in the Post-Truth era:

Unit 5: News in the converged media ecology:

Text Book and Suggested Readings:
Course Description and Overview

This course aims to understand the different kinds of Audio like Speech, Effect sound, Music, Silence, Perspective & Volume of the different sounds on the tracks. Audio Recording, Editing, sweetening and mixing for visual or audio only productions are practically learned.

Objectives

Upon completion of this course, students will be able to:
1. Understand the propagation of sound, nature of sound, use of sound in day today life.
2. Learn the Psychoacoustics the scientific study of sound perception.
3. Do practical exercise how to record sound, edit sound and Mix sound.
4. Design sound for different media and its production process.
5. Produce sound for image and video.

Unit 1: Understanding Sounds

Unit 2: Digital Audio Recording

Unit 3: Applications
Popular digital audio editing tools. Recording options in sound editors. Recording Device controls.

Unit 4: Audio for video

Unit 5: Practical exercises
1. Audio editing exercise.
2. Audio FX.
4. Audio recording
5. Foley sound edit
6. Audio mixing.

Textbooks and Suggested Readings:
**Course Description**

This course provides a strong foundation for students to enter into design industry such as Advertising Agencies, Web Design companies, IT firms, E-learning design, UI and UX etc.

**Objectives:**

Upon the completion of the course, students will be able to:

- Identify a visual design problem.
- Understand the factors that directly or indirectly influence the visual design problem.
- Develop a conceptual paradigm for investigation of problem.
- Think from the audience point of view and construct communicable messages for the audience through various media.

**Pedagogy**

Students work on independent projects and develop their own ideas for design. Output for all the practical work should be produced in its’ original size and form. Regular assessment of class work will take place in the form of class presentations and exhibitions.

**Unit 1: Design as a Visual Language**


**Unit 2: Expressive Typography**

Composition with type. Calligraphic experiments in Indian language scripts. Exploration of three dimensional features of letter forms. Typography in different professional media.

**Unit 3: Designing for a brand**

Logos and its types, visiting cards, brochures, pamphlets, envelopes, hoardings, magazine covers, book design, product and package design.


**Unit 5: UI and UX** – Process and Development. UI. User Experience Design.

**Activities:**

01. Creation of Layout Design.
02. Experiments with Type. Different two dimensional and three dimensional compositions.
03. Redesigning for any existing brand.
04. Image manipulation.
05. Creating digital illustration.
06. User Interface Design.
07. User Experience Design.

**Software:**

Raster Image Editing software, Vector Image Editing software. Open Source software.

**Reference Books:**

12. Hall, Edward Twitchell; *The Hidden Dimension*, Publisher: Anchor; Reissue edition (1 September 1990)
13. Bachelard, Gaston; Jolas, Maria (Translator); *The Poetics of Space*, Publisher: Beacon Press; Reprint edition (April 1, 1994)
14. Livio, Mario; *The Golden Ratio: The Story of PHI, the World’s Most Astonishing Number*, Publisher: Broadway Books; Reprint edition (September 23, 2003)
16. Ruder, Emil; Typography, a manual of Design, Verlag Niggli AG; 7th Revised edition (March 1, 2001)
23. Elam, Kimberly; Expressive Typography. The word as image, John Wiley & Sons Inc (1 December 1989).
25. Ruegg, Ruedi & Frohlich, Godi: Basic Typography, Academy Editions Ltd (a division of John Wiley & Sons Ltd.) (April 1974)
Course Description and Overview

This course aims to understand the basics of Photography and to equip the students to handle different DSLR cameras and other photography related equipments. And students can express and communicate their thoughts creatively and aesthetically through photographic images.

Objectives:

Upon the completion of this course, students will be able to:

- Understand the principles and operation of professional DSLR cameras
- Understand the applications of photocomposition
- Produce indoor and outdoor photographs with appropriate lighting
- Understand the different needs of photojournalism

Unit 1: Understanding the basics of DSLR - Camera body, Lens, Aperture, Shutter, ISO, Focal length, Focus, Exposure triangle, shutter release, flash, memory cards, bulb mode, diopter, CMOS sensor, Full frame and crop factor.

Unit 2: Indoor and Outdoor lighting, Light meter, Over and under exposure, Color temperature, Lighting techniques. Types of lenses, Slow and fast lens. Composition and framing. Rule of thirds.

Unit 3: Photographing landscapes, texture, patterns, Human interest stories, cultural events, sports.

Photographing wild life/pets and macro/micro

Unit 4: Photographing product, model and model with product. Double/Multiple exposure and Bulb mode. Special effects using bulb mode.

Unit 5: Image processing and editing

Textbooks and Suggested Readings:

ELEM418: LIGHT AND COLOUR

Objectives:
This would be an introductory course to students and will be taught the principles of colour harmony by exposing them to the actual works of art done in various periods and styles. Upon gaining a visual awareness and critical observation of color, students will be better equipped to problem-solving in the visual media marketplace.

Pedagogy:
The classes would discuss in length on how Light and Colors are used in paintings and even in Films and how they have an effect on the overall quality of the images. The course combines lecture, demonstration, and critique with intensive hands-on color exploration. There will be exercises in color mixing focused on exploring hue, value, intensity, temperature, transparency, color interaction, etc. Additional color concepts such as color harmony, symbolism, space, etc will also be discussed in its basics.

Unit 1: Experience of color through experiments in various media. Transparent colours (Water colour. Waterproof ink etc.) Opaque colours (Poster colour etc.) Pastels wax crayons. Transparent papers (Cellophane).

Unit 2: Visual effects-What is Light? What is colour? Function of Eye. Physical properties. Hue: Value, Chroma, tint, shade and tone, gray scale, chromatic value scale and colour value scale.

Unit 3: Colour experience in: Primary (Pigment and light theory), Secondary, Tertiary, Quarternary, Achromatic, Monochromatic, Polychromatic, High, Average, and lower, High average and low contrast


Unit 5: Optical illusion. Advancing and receding colours. Simultaneous and successive contract. Visual mixing. Experience in rendering methods... Wash, broken, impasto, super imposition etc.,

Textbooks and Suggested readings:
ELEM419: LIGHTING DESIGN FOR CAMERA

Course Description and Overview
This course provides an introduction to aesthetics and technical principles of lighting. Students will get familiar with different kinds of lighting instruments and lighting control board used in professional productions. Practically students learn the basics of production lighting design. Basic principles of lighting design, 3 point lighting, fill, key, differences between perceived (live, stage) light, and recorded light (video, film) are covered.

Objectives:
Upon completion of this course, students will be able to:
1. Understand the aesthetics of lighting design
2. Practice basic principles of lighting design
3. Demonstrate lighting design capabilities
4. Communicate and exhibit lighting design principle
5. Develop lighting design for Camera

Unit 1: Introduction to Lighting Design

Unit 2: Lighting Equipment
Learn the specific qualities and techniques of using common production lighting equipment (fixtures, control, and accessories). Fundamentals of Electricity. Hanging and Adjusting Lighting Fixtures Lighting Instruments. Focusing and Troubleshooting, Practical and Effects, Intensity Control.

Unit 3: Lighting Design Fundamentals

Unit 4: Designing Challenges
Develop a process for analysing a scene and creating lighting within various situations. To observe/communicate through written critiques the contributions/problems created through the lighting of department productions. To develop skills in visualizing lighting design

Unit 5: Lighting Design Planning
Design Paperwork, Light Plots & Lighting Sections. Develop skills related to design paperwork and the master electrician’s (ME) role. Learn to hang and focus lighting equipment in a safe and efficient manner. To develop essential skills related to developing the drafting and paperwork associated with a typical lighting design package. Drafting Practice for Light Plots. Computer Control and Lighting. Light Plot/Schedules. Final Project.

Textbooks and Suggested Readings:
1. Designing with Light: An Introduction to Stage Lighting, 4th ed., by J. Michael Gillette
2. A Syllabus of Stage Lighting, by McCandless S., 1964
4. Discovering Stage Lighting by Francis Reid, Focal Press, 1998
5. The Stage Lighting Handbook by Francis Reid, Theatre Arts Book/Routledge, 1996
SEMESTER: II

ELEM421: MEDIA PRODUCTION PROCESS

Course Description and Overview

In this course, the role of producer and production management is covered. The course also helps students in understanding fundamental concepts of media project management and process. Further, the course aims to impart skills on planning and managing resources, scheduling, handling risks to produce desired outcome.

Objectives

Upon completion of this course, students will be able to:

1. Understand the production processes for different media.
2. Use Planning and management theory to enhance the production process.
3. Evaluate space and time management in production.
4. Use Production design concepts in media production.
5. Develop business plan and media venture.

Unit 1: Stages of media production

Media Pre-production, Production and Postproduction - Duties and responsibilities of Producer and Director - Directing the actors, directing the crew. Need for media production planning. Best laid plans. Production Managers, Production office. Media economics.

Unit 2: Planning and management

Elements of Production planning. Planning and Production of indoor and outdoor shootings. Planning and management of live shows. Functions, roles, and skills of media managers in broadcast and non-broadcast media organisations, with emphasis on financial management, personnel management, programming, physical systems, and regulations.

Unit 3: Production design

Role of Production Designer: Set, Property and Lighting, Makeup and Costume - Visualization and Composition - Aesthetics - Interpreting the script - Fixing the style - Choosing the Location.

Unit 4: Management of production

An overview of management theory. Financing a production. Production Package. Markets and marketing. Costing and budgeting of program. Commissioned and sponsored program. Theory of constraints (TOC) and critical chain management concepts. SWOT, PERT, Guiding decisions concerning the production's finance, development, production, marketing, distribution, exhibition, and audience’s reaction.

Unit 5: Business plan


Textbooks and Suggested Readings:

ELEM 422: SCRIPTWRITING

Course Description and Overview

This course aims to help understand the basics of fiction and nonfiction scripts for Film and TV. Students will be able to write scripts for various formats and genres.

Objectives:

Upon completion of this course, students will be able to:

- Understand the fundamentals of script writing for film and TV.
- Understand the difference between fiction and non-fiction scripts.
- Write plots, subplots and etched out character arcs.
- Write scripts by using software.


Unit 2: Types of script format used in Television. Genres – Romance, Sci-fi, Action, adventure, comedy, drama, fantasy, crime etc., Non-fiction scripts- documentary, newsreels, PSA, corporate video. Types of screenplay - character based, plot based, event based, and idea based etc., How to format a screenplay. Writing effective screenplay description. Scene defined. Length of scene, Tenets of a good scenes—importance, desire/conflict, structure, compression, visual storytelling Sequences


Unit 4: Characterization- Character arc, creating character profiles, making characters dimension through desire and contrasts, showing characters through their actions. Dialogue's illusion of reality. Characterization through dialogue. Voice over. Drafting and errors, revision and rewriting, final draft


Text Book and Suggested Readings:

ELEM423: VISUAL RESEARCH METHODS

Objectives:
This course aims to teach students the need for carrying out research and the fundamentals of research design under the categories of quantitative and qualitative research practices. It focuses on the potential of quantitative and qualitative data. The course will impart knowledge to students on the theory and practice of research, research methodologies, sampling etc. Students will also be trained to analyse visual data of all kinds ranging from art to video games and virtual reality.

Pedagogy
A combination of theoretical and practice-based approach will be used to engage with this paper.

UNIT 1: Introduction to Research
Definition, Concept, Constructs and approaches to Communication Research Process. Research Designs - types, structure, components, classical, experimental and quasi experimental, variables and hypotheses; types and methods of research: basic, applied, descriptive, analytical, historical, case study, longitudinal studies.

UNIT 2: Communication Research

UNIT 3: Research Design
Introduction to Reading research and reporting research. Research Ethics. Audience Survey, Reception Analysis Tools and Data Collection, Research Ethics, Report Writing, Data Analysis Technique and Citation.

UNIT 4: Research in Electronic Media
Advertising, Cinema, Animation and Graphics, Television, Internet, Social Media practices, magazines and children’s media research in India.

UNIT 5: Feminism and Other approaches to Visual Research

Textbooks and Suggested Readings:


ELEM424: VIDEOGRAPHY

Course Description:
This course aims to help students understand the basics of digital video camera. The course also teaches aesthetic and theoretical concepts of videography along with hands on experience on HD video camera.

Objectives:
- To acquire broad knowledge of the history of motion picture and the evolution of Cinematography/videography technology and techniques over the years.
- To understand the basics of composition of framing and other elements like shot, scene and sequence.
- To have hands on experience with various digital cameras and mounting devices.
- To have the ability to carry out shoots in indoor and outdoor for various programmes formats.
- To create visuals and use technical skills to convert scripts to video.
- To understand how to maintain the aesthetic look and emotional effects by using lights, lens and camera movements


Unit 2: Lens and image formation: Focal length, F-number, T-number, ISO, types of lens, image formation, magnification, normal lens, wide and telephoto lens, filters, Depth of field, Depth of focus, ND filter. Video tapes & formats. Types of shots, camera angles, floor management, color temperature, white and black balance, gamma correction, tripod setting, hand held shots, tracks and trolleys.


Textbooks and Suggested Readings:
5. Five C's of Cinematography: Motion Picture Filming Techniques, Joseph v Mascelli
Course Description and Overview

In this practical course, students are introduced to Video editing fundamentals and related concepts. The course will also impart non-linear editing concepts with software and hardware training. Apart from this, students learn management of editing, project procedures and liaison with clients through practical exercises.

Objectives

Upon completion of this course, students will be able to:
1. Understand the video, use of video in day-to-day life.
2. Learn different kinds of video formats.
3. Edit Video and Composit Video.
4. Practically learn different kinds of Continuity and Non-continuity editing.
5. Manage editing projects and deliver desired output

Unit 1: The basics of editing


Unit 2: Non-linear Editing

Software and workstation. Editing equipment - recorder, player, Video switcher, audio mixer, monitor, and speaker. Proper start up and shut down procedure.

Unit 3: Process and Principles of nonlinear editing


Unit 4: Editing management

Media file management- finding files, saving, copying & back up. Logging and organizing the footage. Exporting digital file formats including streaming media and Format-to-format conversion. Generating an EDL.

Unit 5: Practical exercises

1. Persuasive editing – cut one Trailer, one Teaser for a film or documentary. You have to shoot and edit for the following
2. Different cut –based on continuity and non-continuity five different cuts.
3. Editing for dialogue – minimum 3-person dialogue scene cutting.
4. Sync sound cut- a song with a lip sync of an actor.
5. Creative one-minute film cutting.

Note: Videography and editing courses are inter-related, but the practical exercises are different. Shoot separately for editing exercises. Lab hours may be utilised for both courses, but timely submission expected.

Textbooks and Suggested Readings:

2. Dancyger,Ken.(2010) The Technique of Film and Video Editing: History, Theory& Practice, Focal P
Course Description and Overview

This is a faculty guided production process. In this, students get introduced to Online Multi-camera production process and basic concepts of multi-camera. Then all the students undergo Hands-on-Training to understand how to integrate different kinds of equipment and to take different role. Apart from this, management of production process, project procedures and liaison with various personal are covered. Finally, students form a group of 4 to 5 person production team, organize and produce a multi-camera production.

Objectives

Upon completion of this course, students will be able to:
1. Understand the Online Multi-camera production process.
2. Learn different kinds of Multi-camera productions.
3. Coordinate and work as a group.
4. Do practically Pre-production, Production and Post-production works.
5. Manage Multi-camera projects and deliver desired output

Unit 1: Introduction to Multi-Camera Productions
Basic theory - Picture composition and terminology – Technical aspects: Picture and signal assessment, Switcher basics and operation - Production aspects: Directing, production issues

Unit 2: Multi-Camera Production Process
Multi-Camera Productions Hands-on Training

Unit 3: Pre-production
Anyone of the following Project by a group of students
1. Topic/theme based programme (1+3 discussion exercise)
2. Current affairs type programme
3. Mime, Music, Entertainment, Quiz, Science, ETV type programme and Studio Live (a live studio exercise)
4. Magazine Programme (Themes can be targeted to children, youth, women, family, senior citizens, etc.)

Unit 4: Production
Production script, Ground plan of Set, Camera and Lighting. Planning, execution and coordinating.

Unit 5: Post Production
A GUIDELINE is separately provided with all the production procedures. Please follow the guidelines for Unit 4 and 5.

Textbooks and Suggested Readings:
Course Description and Overview

Projection Design as a stagecraft evolved from the intersection of lighting design and scenic design. It has been recognised as a separate creative domain today. This course strives to teach the scope of projection design in performance and the potential for integrating performance and projection design for immersive experience. In essence, this course will help students understand visual elements, interactivity and storytelling possibilities of projection design.

Objectives

Upon completion of this course, students will be able to:
1. Understand the basics of projection design.
2. Design and execute projection design for various media.
3. Integrate various skills like video content creation, management of live camera.
4. Gather knowledge of the design of the technical system to deliver the content through projectors of video displays, and control systems.
5. Creatively contribute and enrich the visual narration.

Unit 1: Introduction

Unit 2: Use of Projection
Categories of Projection: Projected Scenery, Integrated Projection, Documentary Projection

Unit 3: Designing with Projection
The Projection Designer - The Text, Design Considerations, Skills and Research - The Design Process - Creating Content - Image Source List, Organizing Images, Cue Sheet, Documentation, Equipment, Media Server, Technical Rehearsals

Unit 4: Technical Aspects of Projection
The Projection Surface - Multiscreen Projection - Rear Projection - Front Projection, LED Screen Projection, Lighting the Actor

Unit 5: Projection Techniques and Equipment

Textbooks and Suggested Readings:

ELEM428: ADVERTISING MEDIA AND CASE STUDIES

SC Theory 3

Objectives
This course aims at understanding what advertising is and its role in advertising and brand promotion and how the structure of the advertising industry works. Students should be able to create constructive arguments on advertising strategies and this will be done by analyzing different types of Advertisements as case studies.

Pedagogy
This course is structured so as to enable students to identify, analyze, and understand the advertising environment. Active discussions and debates will be conducted in the class in order to help students understand the importance of placing the message in conventional and “new” media.

Unit 1: Understanding Advertising

Unit 2: Agency Structure:
Roles and Responsibilities across Levels, Evolution of Ad Agencies- Various Stages and Current Status, Various Functional Departments and Scope of their works, Creative- Copy & Art, Media, Production, Billing, HR etc.) Ad Agency: Functions, Types, Structure, Departments, Remuneration, Pitching, Client-Agency Relationship.

Unit 3: Management Structure of Advertising
The role of Agency, Structure and Function of the Agency, Client-Agency Relationship Media planning, Budgeting.

Unit 4: Advertising and Society

Unit 5: Case Studies and Overview
Promos in popular TV and Radio Channels. Studies on advertising and sales functions in electronic media organizations. Emphasizing the sales process. Rating systems and rate cards. Studies on advertising agencies, media buyers, and research organizations.

Texts:
1. Advertising; Jethwaney, Jaishri N.
2. Foundation of Advertising; Chunawalla, S.A. & Sethia, K.C.
3. Bhatia K.Tej: Advertising and Marketing in Rural India (Macmillan India Ltd. 2007)
4. Advertising Management; ManendraMohanAdvertising; Ahiya, B.N. & Chhabra, S.S. Advertising; O’Guinn, Thomas C.
15. Mole, A; Information theory and aesthetic perception, University of Illinois (1969)
ELEM429: DOCUMENTARY FILM STUDIES

Course Description and Overview

This course is designed to explore documentaries by examining power relations among viewers, subjects, and filmmakers with theoretical implications from communication studies. Exploring the concept of documentary film - Social, political and historical issues may reveal the necessity of this form. It will deepen a student's understanding of critical issues of documentary and prepare the student to be well-versed communicators.

Objectives

Upon completion of this course, students will be able to:
1. Develop a critical approach towards documentary films.
2. Understand the different kinds of documentaries.
3. Analyze the necessity of Non-narrative genre.
4. Explore the possibilities of Social, political and historical issues through documentary
5. Describe the propaganda - Advocacy - Historical - Ethnographic - Nature - political and social issues in documentary films

Unit 1: Documentary film
The origins and tradition of documentary filmmaking - The concept of documentary film - historical dimension to documentary - engaging and persuasive - Poetics and the Documentary Film. Six different types, of documentary - Counterpublics, Postcoloniality, and Diaspora - History, Trauma, and Testimony.

Unit 2: Background of Documentary film
Historical Movements, Modes, and Politics - Modernity, Propaganda, and National Movements - Documentary voice - content or subject of a documentary - Cinema Vérité and Direct Cinema - The Problems and Ethics of Representation.

Unit 3: Documentary films Social, political and historical issues
Problems that call for social consensus or solution - the nation-state, feminism, identity politics, and multiculturalism or hybrid identities.

Unit 4: Kinds of Documentary

Unit 5: Documentary as a genre

Textbooks and Suggested Readings:
ELEM430: WEB TECHNOLOGIES

Course Description:
This course aims to help students learn about the basics of multimedia and web technologies. Students will be given assignments to design and create web pages using HTML and CSS.

Objectives:
Upon completion of this course, students will be able to:
- Understand the fundamentals of internet technologies and web designing.
- Create web pages using HTML and CSS.
- Learn the basics of UI and UX of various platforms.


Unit 3: HTML: Introduction to hypertext markup language (html) document type definition, creating graphical elements, lists, hyperlinks, tables, web forms, inserting images, frames.


Unit 5: CSS: Introduction to Cascading Style Sheets and types, (CSS) for text formatting, photo gallery and other manipulations.

Textbooks and Suggested Readings:
SEMESTER III

ELEM 511: MEDIA LAWS AND ETHICS

Course Description:

This course would strive to impart knowledge to critically understand the Indian judicial system as well as the legal aspects from varying perspectives including the intersections of legal and media discourses etc. This would also strive to help students understand the similarities and differences between laws, morals and ethics.

Objectives:

1. To educate the students on Constitution from its making to the complete understanding of its contents critically.
2. To introduce various laws related to the profession of media and communication
3. To familiarize the students on the principles of ethics, and its applications in the profession of media.

Unit 1: Indian Constitution:

Unit 2: Indian Judiciary and Jurisprudence:
Basic ideas and fundamental principles of law. ‘la principe de legalite’ - the ‘principal of legality’. ‘A government based on principles of law and not of men’. Three principles of rule of law: Supremacy of Law; Equality before the law; Predominance of Legal Spirit. Courts in India: Supreme Court, High Courts and subordinate courts. The Judgment Information system (JUDIS).

Unit 3: Criminal Justice System in India:

Unit 4: Press Laws:

Unit 5: Ethics:

Textbooks and Suggested Readings:

ELEM512: RADIO JOURNALISM AND PRODUCTION

Course Description

This course aims at helping students understand the writing skills for radio programmes and giving them practical experience on producing radio programmes and their techniques.

Pedagogy: This course is structured in a manner where students learn theoretical aspects and practical application towards production of radio content and programmes.

UNIT 1: Introduction to Radio Journalism

Radio programme production process and techniques, thinking audio. Aspects of sound recording – types of microphones and their uses – field recording skills; radio feature production; radio documentary production; studio chain; live studio broadcast with multiple sources – news production.

UNIT 2: Radio Formats and Techniques


UNIT 3: Writing for Radio

Spoken language writing – writing for programmes – writing for radio commercials – illustrating copy with sound effects; news writing – structuring radio-copy; editing agency copy, reporter’s copy – compiling radio news programmes; writing intro to bites – writing headlines, teasers and promos.

UNIT 4: Radio Reporting

Field reporting, reporting specialized areas, investigative reporting; voice dispatches; interview techniques; presentation; structuring a radio report – news capsuling and radio commentary.

UNIT 5: Voice Training

Effective use of voice – enunciation, flow, pronunciation, modulation; on-line interview techniques; moderating skills for radio discussion programmes; handling interactive live transmission.

Textbooks and Suggested Readings

ELEM 513: E-CONTENT DEVELOPMENT

Course Description:

This practical course strives to help students produce content for e-learning platforms. By introducing theoretical concepts and imparting practical knowhow, this course seeks to provide foundation on learning theories, technology-enabled learning practices, and training on producing content for consumption through e-learning platforms.

Objectives:

1. The course aims to impart skills on producing e-learning material / content for the students of Electronic Media.
2. The course will also impart critical analysis methods to choose the most relevant content and the media to impart such contents produced.

Unit 1: Instruction versus Information – Learning Theories – Pedagogy versus Andragogy - ADDIE – Gagne’s nine instruction of events – Bloom’s Taxonomy – ARCS model

Unit 2: Autonomous learning – Synchronous and Asynchronous learning – WBT-CBT- Meaning, methods and process.


Unit 4: Development of Content for WBT, CBT using tools like Articulate.

Unit 5: MOOCs in India and around the world. Experiments of Government of India. Online content for portals like SWAYAM. OERs and Repositories.

Practical: Each student should produce one E-learning material, based on his/her knowledge gained from this course.

Textbooks and Suggested Readings:

ELEM 514: ANIMATION AND VFX - PRACTICAL

Course Description:
This course enables students to learn 2D & 3D compositing software. Besides, it creates awareness among students about the workflow pipeline of 3D animation.

Objectives:
Upon completion of the course, students will be able to:

- Understand work in the 2D & 3D Compositing and 3D modeling software, animation types and animation pipeline
- Work in 2D & 3D Compositing and 3D modeling software
- Create 3d model and to apply texture, animate, light and camera.
- Work on rendering, compositing, color correction.

Unit 1: Title animation, 2d to 3d image effect, film title effects, Motion poster, Matte painting, Clone effects.

Unit 2: Animation types, Animation principles, Concept, Story and Scripting for 3D Feature, Pipe line, Keying, Tracking.

Unit 3: Maya Introduction, Text, Curve tool, 3d modeling-props, texturing, lighting, camera, Key frame animation.

Unit 4: Interior and Exterior design, Introduction to polygon, edit Poly, Project set model.

Unit 5: Dynamics cloth effect, Rendering- Mental ray, Arnold, compositing, Color correction, Final out

*Exercise pool list:

1. Title effects 15sec
2. Motion poster 20sec video
3. Matte painting 30sec video
4. Clone or triple acting effect 30 sec
5. 3D properties models
6. Interior model
7. Exterior model
8. Flag animation
9. 3D walkthrough
10. PSA using animation

* Exercise list will be modified and updated from time to time by the faculty concerned.
ELEM515: FILM STUDIES       HC    Theory    3

Course Description and Overview
This course introduces students to film aesthetics through the analysis of film form and style. It aims to ground the film theory with the histories of world and Indian cinema. This course may further pave the foundation to appreciate and facilitate in the production possibilities of filmmaking.

Objectives
Upon completion of this course, students will be able to:
1. Learn the fundamentals of film study and its intricacies.
2. Explore diverse approaches to the theoretical study of cinema.
3. Appreciate the film’s unique language to critically and theoretically discuss and analyse film.
4. Understand form as an extension of content, conventions of narrative film.
5. Associate the spectator in relation to the moving image.

Unit 1: Film text and Film form
Film study - Components of film - Cinematography – Movement – Editing, Montage - Mise-en-scene – Framing, Shot and cut - Continuity and other styles - Film music, diegetic, and non-diegetic sound – Genre theory and Screen Theory - Form and content of films - Plot, Story, Time - Narrative architectures, point-of-view narration - Cinematic ideas, screenplay, storyboard - Film acting, costume, makeup.

Unit 2: Film theory

Unit 3: Contemporary film theory
Semiotics and Structuralism, Phenomenology and Hermeneutics, Psychoanalysis, Suture, and Apparatus Theory, Gender, Feminism, Post-Theory & Cognitive Film Theory, Deleuze and Film-Philosophy, Phenomenology and Materiality, Film and/as Memory, Theories of Affect.

Unit 4: Film and society
Film Audiences, the psyche of the film spectator, consumers, fans and stars, social-ideological value. Film context: culture, history and reception aesthetics. Interpretive frameworks: textual analysis. Film and cultural identity. Film in a historical and economic context. Studio and Actor centric productions.

Unit 5: Indian cinema case studies
Ezhai Padum Padu (1950) Director: K Ramnath
Pather Panchali (1955) Director: Satyajit Ray
Mughal-e-Azam(1960) Director: K Asif
Meghe Dhaka Tara (1960) Director: Ritwik Ghatak
Dvidha (1973) Director: Mani Kaul
Mrigaya (1976) Director: Mrinal Sen
Elipathayam (1981) Director: Adoor Gopalakrishnan
Chidamharam (1985) Director: G. Aravindan
Tabarana Kathe (1986) Director: Girish Kasarvalli
Prohor (2002) Director: Subrata Chowdhary

Textbooks and Suggested Readings:
8. Blackswan Private Limited
Course Description and Overview
In this course, students will get basic theoretical and practical ideas through a documentary workshop. Each student will give a proposal and get faculty approval. Students has to submit the documentary along with Postproduction script. Duration: 7 to 10 minutes.

Objectives
Upon completion of this course, students will be able to:
1. To develop a concept of documentary film
2. Possibility and feasibility of production

Unit 1: Concept of documentary film
Exploring the Social, political and historical issues to documentary film, examples - film analysis, coursework discussion.

Unit 2: A workshop with a documentary filmmaker
Will provide an overview of various aspects of the production of documentary video storytelling.

Unit 3: Proposal/Treatment/Synopsis writing.

Unit 4: Project approval
Pitching the presentation of the film idea.

Unit 5: Finalizing treatment
Pre-production activities: filming schedule, locations, characters, schedule, etc.

Textbooks and additional readings
Each student should undergo internship training for not less than four weeks in a reputed media organization during summer vacation after first year of graduation. After the completion of the internship training, the student has to submit a report in about 50 pages, on the experiences he/she gained during the internship.

Each student will be assigned a teacher supervisor, who would counsel the student in identifying the right media organization and the method by which the student can pursue the internship. Based on the submitted report, a viva voce will be conducted based on which marks will be awarded.

The internship report should contain
- Company history and ownership structure
- A brief description of the company, including a description of the department or unit in which the intern will work.
- The intern’s primary job responsibility.
- Personal reflection: what you are able to learn about the industry and company or organization through techniques of observation and reflective analysis.
- Daily observational Research and analysis summaries and what is learned.
- Working proof: photos, publication, program copy, etc.
- Acceptance offer letter
- Completion Letter
- Conclusion

Evaluation and Mark Breakup
1. Presentation of the Work (Internship) - 20 Mark
2. Completion of the 30 days Internship - 20 Mark
3. Internship Report - 30 Mark
4. Assessment of the Domain Knowledge - 10 Mark
5. Final Presentation and Viva –Voce - 20 Mark
Course Description:
The course aims to enable students to get hands-on experience with different types of sound recording devices in outdoor and indoor location. The course will also enable students to get familiar with editing, balancing, mixing and delivery of projects with audio editing software.

Objectives:
- To understand the role and psychoacoustics of sound in film and TV.
- To properly understand how to handle audio equipments to capture sound.
- To have hands on experience to various audio recording equipments.
- To learn how to record, edit, process and take a master delivery output for film & TV.

Unit 1: Basics of Sound
Understanding Psychoacoustic of sound and physical properties of sound. Sound Localization. Qualities of sound - timbre, pitch and loudness. HRTF.

Unit 2: Microphones and Miking techniques
Understanding the characteristics of microphone, Microphone techniques for recording, frequency response. Off-axis and on-axis sound, Diegetic and Non diegetic sound. Stereo microphone - Spaced pair(A/B) technique, near coincident pair (X-Y) technique, Mid-Side(M-S) technique.

Unit 3: Portable Sound Recording
Recording using a portable device, understanding music instruments and their characteristics, microphone positions of various musical instruments. Recording of sounds with various polar patterns of microphone. Recording of vocals, direct and ambient sounds.

Unit 4: Sound editing and balancing
Introduction to audio editing software. Foley and ADR. Recording Live sound for short films and documentaries. Recording of music with various instruments.

Unit 5: Post Production Mixing
Sound mixing and balancing. Audio format and Codec, Delivery of sound with stereo and Surround sound 5.1.

Textbooks and Suggested Readings:
ELEM 519: TELEVISION PRODUCTION

Course Description:
This course aims and helps the students to understand the various phases of television production. And students will learn about the roles and responsibilities of various crew members and different types of production techniques along with its emerging trends.

Objectives:
- To acquire basic knowledge of three basic production phases like preproduction, production and post-production.
- To help students understand the roles and responsibilities of the production crew members like producer, cameramen, editor, sound designer, etc.
- To understand the practice of collaborating with the crew members to do research and develop various fiction and nonfiction narratives.
- To understand the managerial aspects of producing and delivering a digital media production.
- To adapt to and update the emerging trends in TV industry.

Unit 1: Characteristics of Television medium, Basics of TV production, Terrestrial TV, Cable TV, Direct to Home. Role of TV in education, health and development communication.


Unit 5: Emerging trends - Stereoscopic 3D, Auto stereoscopy- Over the Top (OTT) TV – Smart TVs and Smartphones, Android Box, Apple TV- Streaming Devices & Sticks, Streaming servers, Mobile TVs – USB Tuner Sticks for Mobile TV. Datacasting, Multicasting and Hybrid casting. TV programmes with surround sound.

Textbook and Suggested Readings:
Course Description

The course will teach students to have more environment conscious outlook. They will be trained during the course to recycle items and create post consumer products. The philosophy of sustainability has to be taught to students and such an effort is to be made within an academic paradigm. There should be a relevant discourse inside academics that helps students understand and be sensitive towards nature.

Objectives

By the end of this course, the learners should be able to do the following:

1. Demonstrate initial proficiency or expand proficiency in 3D product design and prototyping techniques and the use of design software.
2. Use an inquiry approach to design and prototype a product that uses a suitable material to upcycle post-consumer material.
3. Design, create and analyze products or systems that promote environmental sustainability; engage in Design for manufacture and Design for recycling.
4. Attempt to create a post-consumer product and upcycle with it.

Explain challenges and solutions when we try to recycle materials and when we use manufacturing technologies to promote a more environmentally sustainable future. Use life-cycle analysis.

By the end of this course, students from a variety of disciplines will have grown as green-product Designers and Entrepreneurs.

Pedagogy

The course is structured in such a way that students get to bring items that have potential to be recycled. They will work on these items to create purposeful and sustainable items for the environment. Students will continuously engage with the aspects of recycling, upcycling and sustainability making them more conscious about how to create an environmental friendly outlook fostered through academic practices.

Unit 1: Introduction: Green Prototyping - Upcycling - An inquiry approach - Making wise decisions

Unit 2: Designing products:

Unit 3: Approaches: Design for recycling - User-centered design - Products that support sustainability.

Unit 4: Materials: A variety of technological materials, Reuse, renewability, recyclability, Materials properties, Waste stream and Life-cycle analysis.

Unit 5: Entrepreneurial development: Design development - Intellectual property - Funding - Legal - Financing - Start-ups

Textbooks and Suggested Readings:

SEMESTER IV

ELEM521: IMMERSIVE TECHNOLOGIES  

Course Description

This course aims to focus on the basics of immersive technologies starting from 3D stereoscopic to mixed reality. At the end of this course students will be able to understand process and logic behind the technology. Further, students will seek to experiment and create immersive media content.

Objectives:

- To know and understand the History and fundamentals of immersive experience.
- To understand and create Stereoscopic 3D, Virtual reality and 360 degree videos.
- To understand the applications immersive technologies in various field.

Unit 1: Anatomy of Eye, Rods and cones, Inter-pupillary distance (IPD). Binocular, Stereo vision, Stereoscopic 3D. Types of S3D - Cyan/Magenta, Side by Side, Top and bottom, checker board. Passive 3D, Active 3D. S3D displays, S3D projection types and specialised screen for S3D. TV transmission for S3D programmes, Auto-stereoscopy.

Unit 2: Introduction to Virtual Reality. What is VR and how is it different from other media? Basic features of VR systems - Architecture of VR systems - VR input hardware - tracking systems, motion capture systems, Controllers, data gloves - VR output hardware - visual displays. Displays of VR - Cave and HMD, Google cardboard, HTC vive, Occulus, etc.


Unit 4: The Psychology of VR - Place, Plausible and embodiment. Levels of Immersion in VR, Theoretical Concepts of virtual reality: Non-immersive and immersive virtual reality - Types of immersion - Spatial immersion, Temporal immersion and Emotional Immersion, the fourth wall, Rubber hand illusion, web-based virtual reality - wearable computing.

Unit 5: Experience in terms of Interactivity, Immersion and Information Intensity - Real and Unreal – Realism - Degrees of realism. Unity Game engine - features of unity - importing 3D space and object-deploymen of 360° videos for Android and iOS.

Text Book and Suggested readings:

1. 3D Movie Making: Stereoscopic Digital Cinema from Script to Screen, Bernard Mendiburu , focal press
2. 3DFilmmaking: Techniques and Best Practices for Stereoscopic Filmmakers, Celine Tricart
ELEM522: CONTEMPORARY SOCIO-POLITICAL ISSUES - HC (T) 3

Course Description

This course aims to sensitize the students on contemporary socio political issues of the modern India. Understanding the society in which we live would be the first initiative to produce a relevant media product. With this motive would analyse, criticise and thereby understand the cross section of the society.

Objectives:

1. To introduce the socio cultural fabric of Indian society.
2. To sensitize students on gender politics and related issues.
3. To empower students to critically look at the social issues

Unit 1: Caste and Gender

Unit 2: Conflict and peace

Unit 3: Poverty and Deprivation
Inability of individuals to access resources for basic human life and dignity. Inability to live a healthy life free from avoidable diseases, and lack of opportunity to be educated. Understanding the status of socially marginalized groups.

Unit 4: Ideology, power and hegemony
The Frankfurt School - Walter Benjamin, Max Horkheimer, Theodor Adorno and Herbert Marcuse, Marx’s concept of ideology - Gramscian Theory and Hegemony – Foucault’s concept of social power - production and circulation of discourses as social power.

Unit 5: Nationalism, Democracy, Secularism, Neo-liberalism, Market economy, Environment Politics, Post ideological politics

Text Book and Suggested Readings:

Course Description:
Anchoring and Newscasting course will focus on the psychological determinants of effective communication, basic pronunciation and diction, voice modulation, camera friendliness and script writing. The techniques of verbal communication, expressive use of movement - sense of pace, timing and style, use of body postures & facial expressions.

Pedagogy
The course would have sessions to nurture the acting talent, imagination, improvisation, empathy, emotion etc needed while Anchoring. There will be practical sessions in choreography, anchoring, interviewing, news reading and pantomime. Students will be encouraged to participate in the production of a number of non-fictional and fictional television programmes.

Unit 1: Understanding the various roles of live & recorded television presenters, Do's and don’ts for the presenter. Developing language skills. Correcting diction, Voice, speech and breath exercise, Body Language, Familiarization with the technical parameters of camera, multi camera setups, light and sound.

Unit 2: Creating a bond with the unseen audience, Performing with makeshift teleprompters. Overcoming glitches, Preparing and researching for your subjects, Interviews skills, Live reporting, Grooming and make-up.

Unit 3: Control room, newsroom staff descriptions, write a story and discuss, review a newscast. Discuss news standards, the business of broadcast news, the lineup meeting, structuring a newscast, writing for a newscast; analyze an actual Prime Time and technical orientation.

Unit 4: Story meeting, technical orientation, practice at positions including anchoring, interviewing and narrating, lineup meeting, writing and producing a simulated newscast.

Unit 5: Produce a LIVE newscast: lineup meeting, gather material, writing, rehearsing functions, broadcast LIVE.

Activities:
1. Reading exercise: Presentation of audio and video script.
2. Voice over.
3. Compering.
4. Phone in program
5. Radio jockeying.
6. Anchoring - extempore skills.
7. Piece to Camera.

Textbooks and Suggested Readings:
ELEM524: DISSERTATION

Purpose

A scientific study is to be conducted in the course, which is reported in the form of a dissertation. Identification of the research problem, methodology and theoretical framework and the collection / creation of empirical material in the form of textual analysis, content analysis, narrative analysis, ethnography, visual research methods or quantitative research methods are to be carried out in consultation with the supervisor. The student must carry out an in-depth study of some part of the communication or cultural topic such as development communication, journalism, digital cultures, political communication, visual cultures, health communication, film studies, television and radio studies, e-learning, environment, digital media, graphic and animation, advertising, public relations etc. in the degree project. Students are encouraged to build their thesis on theoretical frameworks from models and theories of communication, culture studies, informatics, journalism, film studies, media and political economy, advertising and public relations, education, animation, games, critical theories, semiotics, discourse analysis, and other emergent theoretical approaches.

Contents

The Master’s Dissertation is expected to be a significant piece of work that (1) demonstrates knowledge of the field of research and its literature, and (2) presents a validated contribution to the academic field of study defined by the thesis advisor.

The student works with the support of a supervisor to author an academic paper. The academic paper must include an analysis of a scientific problem relevant to the subject (Electronic media). The degree project must include a description and critical discussion of previous research, selected theories, methodology, results, discussion and conclusion.

The work is to be presented and discussed during every phase of the dissertation in class, wherein all faculty members, constituting Thesis Committee, supervising the dissertation will evaluate every student’s presentation. Students must submit their dissertation proposal one semester before they plan to submit their final thesis. The final thesis will be considered as completed only after the Supervisor approves all documentations, chapters, and the final thesis submitted before the given deadline. The dissertation is thus to be evaluated collectively for 50 marks and the remaining 30 marks will be awarded by respective supervisors.

Learning outcomes

After completing the course students will be able to:
1) demonstrate in-depth knowledge of research issues in Electronic media and communication studies.
2) be able to identify and formulate appropriate research questions and identify appropriate methodological and theoretical approaches to find answers to those questions
3) be able to design and carry out a qualitative or quantitative empirical study
4) demonstrate the ability to search for, collect, evaluate and critically interpret relevant literature and empirical material using relevant theoretical framework
5) be able to critically discuss research literature, their empirical results and implications to society
6) have the ability verbally and in writing to communicate the research project to the academic target group
7) demonstrate the ability to make scientific, social and ethical assessments
8) demonstrate the ability to identify the need for further knowledge

Plagiarism

There is zero-tolerance towards plagiarism and students are expected to submit originally written dissertations. The dissertation should have a minimum of 80 pages. Plagiarism, if found any in the dissertation will lead to the rejection of the thesis.

Importance of deadlines

We are using professional standards for this course. As such, deadlines are firm and may not be negotiated. It is important that you are able to meet deadlines, not only for your course grade, but to prepare you for the demands of the professional workplace. Therefore, any work turned in late without prior arrangements will receive a zero for the activity concerned.
Course Description:

In this course, students will get exposed to various production phases involved in the production of media content. Each student should opt any one of the productions listed below and submit a proposal to the respective faculty advisor for approval. Students have to submit the production output along with postproduction script.

Duration of the video content: 5 to 15 minutes.

ACTIVITIES

Any one of the Options with single camera production and VIVA (5 to 15 minutes):

- Short-film
- Documentary
- Animation Movie
- TV Advertisement
- TV play
- Telefilm
- Music video
- 3D Stereoscopic video
- VR based videos
ELEM526: ADVANCED VFX AND COMPOSING

Course Description

This course will focus on the various stages of VFX pipeline.

Objectives:

At the end of this course students will be able to:

- Create advanced VFX using 2D & 3D Compositing and 3D modeling software.
- Understand and create particle animation and effects.
- Create 3D human model and rigging and make walk cycle.

Unit 1: Idea, Story board, Concept art, R&D (research and development, shooting videos, tracking methods, Screen replacement

Unit 2: Matte painting clean plate, Rotoscopy, Compositing, Matted layers, Double exposure, Match moving.

Unit 3: Dynamics in 3D - Create fire, smoke, particles, soft rigid body.

Unit 4: Human body: Head, torso, face, hand finger, leg. Mapping, UV Texture editor.

Unit 5: Full character rigging, graph editor, IK animation rig, SSS shader, walk cycle, Final out.

*Practical Exercises list:

1. VFX on live footage
2. Match moving in live footage
3. Screen replacement
4. Hologram effect
5. Double exposure
6. Day to night effect
7. Water fountain
8. Billboard replacement
9. Sky replacement
10. Saber effect

Exercise list can be modified and updated from time to time by the concern faculty.

Textbooks and Suggested Readings:

ELEM527: GAME STUDIES

Course Description and Overview
In this, students learn about video and computer game design, reception, and criticism. In class, game play will be used to engage in games. Further the philosophy of action, ludology, and theories of machinic and gamic visuality are explored. The course will focus on game theory, narration, culture and design principles.

Objectives
Upon completion of this course, students will be able to:
1. To develop a critical approach to the medium of the video game.
2. Understand the different types of video games.
3. Analyze the underlying game theory.
4. Explore the possibilities of game narration.
5. Describe the culture of game.

Unit 1: Play

Unit 2: Game Narrative
Video games genre - video game platform and online game (MMOG,MMORPG) - gamer demographics - ESRB - video game ethics and issues - gameplay - video game narrative - rule of the game - video game gambling - social interaction and online communities in games - video game taxonomy - gaming society - gamification - game fiction - serious games.

Unit 3: Game Culture
Video games culture - Players’ behaviour - immersion - video games and human psychology - video games cause and effects (positive and negative) - Aggression - violent video game - video game goals and expectations - player physical constraint - video game aesthetics - visual appeal - game perception - video game advantage and disadvantage - players’ problem solving techniques through computer video games.

Unit 4: Game Design
Fundamental of game design and elements - videogame principle - video game AI (Artificial intelligence) - design process - video game rhetoric - videogame mechanics - evaluating videogame and interactivity - the art of computer game design - game realistic - games aesthetics - game architecture - game interface design - game and simulation programming.

Unit 5: Game theory

Textbooks and Suggested Readings:
8. Jon Dovéy and Helen.w.kennedy, Game Cultures: Computer Games as New Media, Open University Press, 2006.
Course Description:
The course aims to enable students in understanding TV News writing, reporting and management. Students will bring out a TV news bulletin programme covering news stories and events.

Objectives:
- To understand the theory and praxis of TV News production.
- To understand the roles and responsibilities of TV News crew members.
- To cover events and to write, edit and produce news bulletins.
- To create hard news and soft news reports for news bulletins

Unit 1: Understanding TV
Evolution and development of TV, Television Broadcasting: Characteristics of Television - Channel Distribution - MSO’s, CAS, HITS, DTH, IPTV, TV on Mobile, National and International TV news agencies.

Unit 2: Organizational structure of TV news channels

Unit 3: TV News Writing
Writing to visuals, The writing process- Thinking audio and video, Planning and structuring the copy for various audio visual inputs, Editing bytes, procuring & editing visuals, Broadcast styles and techniques of writing, Writing for Bytes and Outside Broadcast (OB) copy.

Unit 4: TV Reporting
Locating and Developing TV stories, structuring a TV news report, V/O’s, PTC, Live reporting.

Unit 5: TV News flow management
News room software, Script automation, Ingesting & preview, Scheduling, Play list management, Play out automation, Metadata and Cataloguing, Metadata Creation, Digital Rights Management (DRM).

Practical Exercise procedure:
1. A group of four members comprising Reporter, Cameraman, News editor and Visual editor should cover events and programmes.
2. At least 8 to 10 news stories should be produced as part of a news bulletin at least with one soft news.
3. Each member should do at least roles in their news production.
4. One news bulleting should be produced every 15 days in the semester the course is offered.
5. A final output of the News bulletin should have – Headlines, Anchoring/News reader presenting News, Logo, scrolling news, voice –over, signature montage, piece to camera, visuals.
6. The final News Bulletin has to be submitted in DVD and uploaded in social media network.

Textbooks and suggested readings
3. Television Journalism By Ivor Yorke, Routledge.