

REVISED GUIDELINES, REGULATIONS, AND SYLLABI

2019-20

**M. Sc. Electronic Media
2-Year Masters Programme**



**DEPARTMENT OF ELECTRONIC MEDIA &
MASS COMMUNICATION
PONDICHERY 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.

Sl. No.	Name of the Faculty	Designation	Educational Qualification	Areas of Specialization
1	Dr. S. Arulselvan	Associate Professor	M.A., Ph.D.	Political Communication, Communication Research, Technology-Enabled Learning, Tamil Journalism(Print & Web), Radio Studies
2	Dr. D. Nivedhitha	Associate Professor	M.A., M.Phil., PhD D. F. Tech	Film Studies, TV Production, Film Semiotics, Script Writing, Film Direction, Cosmetology, Fiction & Non Fiction Film Making
3	Dr. S. Anand Lenin Vethanayagam	Reader	M.A., Ph.D.	Visual Communication design, Publication & design, Photography & digital imaging. Research areas:

				Educational Communication and Environmental Communication
4	Dr. M. Shuaib Mohamed Haneef	Assistant Professor and Head i/c	M.A., Ph.D.	Journalism (Print and Digital), Digital Media, Culture and Affect Studies, Convergence Journalism, Algorithmic Cultures, Instructional Designing and E-learning
5	Dr. Radhika Khanna	Assistant Professor	M.A., Ph.D.	Journalism, Photojournalism, Digital Media Production, Communications Management, Public Speaking & Life Skills, Documentary Studies & Production (Radio, Television, Photography and Film), Education through ICT & Online Learning, Film Studies, Communication for Social Change, Theatre-in-Education
6	Dr. Samarjit Kachari	Assistant Professor	M.A., Ph.D.	Development Communication, Journalism, Communication Studies
7	Mr. A. Muthamil	Assistant Professor	M.Sc, M.Phil.	TV Production, Film Studies, Videography, Short Film & Documentary, 3D Stereoscopy, Virtual Recording, Virtual Reality, Sound Recording for TV
8	Dr. V. Santhi Siri	Assistant Professor	MFA, M.Phil, Ph.D. MCJ	Visual Arts, Painting, Print Making & Design, Graphic design, Animation, Visual Media & Design
9	Dr. T. Balasaravanan	Assistant Professor	M.A., Ph.D.	Media, Performance and Culture Studies, Television Production, Drama and Theatre Arts, Non-Linear Editing, Lighting Design, Projection Design, Direction

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:

Semester	No. of Courses to be Undertaken			
	Theory Examination	Project Dissertation / Internship	Practical Examination	Total
First	5	-	4	9
Second	6	1	3	10
Third	4	1	4	9
Fourth	3	2	3	8
Total	18	4	14	36

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:

Internal Assessment Tests (minimum two)	2 x 15 = 30
Seminars/ Assignments/ Case Demos/ Presentations/ Write ups/ Term Papers / Viva, etc.	1x 10 = 10
Internal Total	40

4.2 End- Semester Examinations

- 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.
- 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.
- 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.
- 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**

Max. Marks: **60**

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

4.3 Board of Examiners and Evaluation

- 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.
- 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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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

Range of Marks in %	Letter Grade	Points for Calculate of CGPA
X to (X-K)+1	O	10
(X-K) to (X-2K)+1	A+	9
(X-2K) to (X-3K)+1	A	8
(X-3K) to (X-4K)+1	B+	7
(X-4K) to (X-5K)+1	B	6
(X-5K) to 50	C	5
Below 50	F	0
Failure due to lack of attendance	FA	0

Course Structure (Scheme of the Programme)

Subject Code	Course Title	Theory/ Practical	Hard/ Soft CORE	No. of Credits	Marks
FIRST SEMESTER					
ELEM411	Media and Communication Theories	Theory	HC	3	100
ELEM 412	Digital Media Instrumentation	Theory	HC	3	100
ELEM 413	Visual Design Communication	Theory	HC	3	100
ELEM 414	Understanding Journalism	Theory	HC	3	100
ELEM 415	Audiography	Practical	HC	2	100
ELEM 416	Graphic Design	Practical	HC	2	100
ELEM 417	Photography	Practical	HC	2	100
ELEM 418	Light and Colour	Theory	SC	3	100
ELEM 419	Lighting Design for Camera	Practical	SC	2	100
SECOND SEMESTER					
ELEM 421	Media Production process	Theory	HC	3	100
ELEM 422	Script Writing	Theory	HC	3	100
ELEM 423	Visual Research Methods	Theory	HC	3	100
ELEM 424	Videography	Practical	HC	3	100
ELEM 425	Video Editing	Practical	HC	2	100
ELEM 426	Project -1 – Multi- Camera Production (Indoor)	Practical	HC	2	100
ELEM 427	Projection Design	Practical	SC	2	100
ELEM 428	Advertising Media and Case studies	Theory	SC	3	100
ELEM 429	Documentary studies	Theory	SC	2	100
ELEM430	Web Technologies	Theory	SC	3	100
THIRD SEMESTER					
ELEM 511	Media Laws & Ethics	Theory	HC	3	100
ELEM 512	Radio Production	Theory	HC	3	100
ELEM 513	E-Learning	Practical	HC	2	100
ELEM 514	Animation & VFX	Practical	HC	2	100
ELEM 515	Project-II Single Camera Production	Practical	HC	2	100
ELEM 516	Film Studies	Theory	HC	3	100
ELEM 517	Internship	Practical	SC	2	100
ELEM 518	Advanced Sound Recording for Film &TV	Practical	SC	2	100
ELEM 519	Television Production	Theory	SC	3	100
ELEM 520	Green Prototyping and Upcycling	Theo & Prac	SC	3	100
FOURTH SEMESTER					
ELEM 521	Immersive Technologies	Theory	HC	3	100
ELEM 522	Contemporary Socio-Political Issues	Theory	HC	3	100
ELEM 523	Anchoring and News Casting	Practical	HC	2	100
ELEM 524	Project –III -Dissertation	Practical	HC	4	100
ELEM 525	Project –IV- Media Production	Practical	HC	4	100
ELEM 526	Advanced VFX & Compositing	Practical	SC	2	100
ELEM 527	Games Studies	Theory	SC	2	100
ELEM 528	TV News Production	Practical	SC	3	100
	Total no. of Hard Core Credits			65	
	Total no. of Soft Core Credits			32	

FIRST SEMESTER

Course Code : **ELEM 411**

Course Title : **MEDIA AND COMMUNICATION THEORIES**

Theory: **3 Credits / Hardcore**

Course 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

COURSE CONTENTS

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

Mass effect theory: Framing, determinism, hegemony, media uses & gratifications - cultivation theory - propaganda & persuasion - agenda setting & knowledge gaps - a spiral of silence, third-person effect & social learning theory - values theory - media violence. Mass communication Concepts and Models

Unit 3: Communication media

Medium Theory: Harold Innis, Marshall McLuhan - Work of Art in the age of Digital reproduction: Walter Benjamin - Traditional media - Fine arts - theatre arts. Media, culture and society. Space and time in media - Political economy of mass 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:

1. Benjamin, Walter. (2010) "The Work of Art in the Age of Mechanical Reproduction" Create Space Independent Publishing Platform.
2. Bolter J. D. and Grusin R. A. (2000) Remediation: understanding new media, MIT Press.
3. Campbell, Richard and Martin, Christopher R. (2015) Media & Culture: Mass Communication in a Digital Age, Bedford/St. Martin's.
4. Dwyer, Tim, (2010) Media Convergence, Open University Press.
5. Graham Meikle, Sherman Young, (2012) Media Convergence: Networked Digital Media in Everyday Life, Red Globe Press.
6. Jensen, Klaus Bruhn (2010) Media Convergence: The Three Degrees of Network, Mass and Interpersonal Communication, Routledge.
7. McLuhan, Marshall. (2001) "The Medium is the Message." Gingko Press Inc.
8. Mcquail, Denis (2016) McQuail's Mass Communication Theory, New Delhi: Sage Publications Ltd.
9. Mcquail, Denis and Windahl, Sven (1993) Communication Models for the Study of Mass Communications. London and New York: Routledge.
10. Manovich L. (2001) The language of new media. Cambridge, Mass: MIT Press.

Course Overview:

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

Objectives:

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

COURSE CONTENTS

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.

Unit 2: Digital Imaging

Photographic equipment. Types of photography. Digital vs film photography. Digital images and their characteristics. Bit depth, Pixels and resolutions, File Formats. Imaging devices, Sensor types. Scanners and their applications, OCR, Digitizing methods and techniques.

Unit 3: Basics of Video

Analog and Digital Video. Video Scanning Formats. , Color video signals- Digital video - Chroma sub-sampling. Video and audio compression. Definition, purpose and types of compression. MPEG video layers. Motion estimations. MPEG video bit streams.

Unit 4: Equipment for Videography

Types and features of video camera, Video capturing devices. Video tuning cards. Video editing systems and their components. Video mixers. Multiple delivery formats - CCU, signal stabilizers, special effect generators, character generators.

Unit 5: Computer components and other peripheral devices

Computer networking and devices. Optical technologies. Video players -UHD, Blu-ray. Compatibility and convertibility of various instruments and files. Monitors. LCD, Plasma, LED & OLED, Multimedia projectors, IMAX, S3D, VR, AR, MR.

Text books:

1. Handbook for Sound Engineers, Glen Ballou, FIFTH edition, Focal Press, 2015.
2. The Sound Studio, Alec Nisbett, Seventh Edition, Focal Press, 2017.
3. Practical Recording Techniques, Bruce Bartlett and Jenny Bartlett, 6 Edtn, Focal Press, 2012.
4. Digital Camera Techniques, Jon Tarrant, Focal Press, 2002.
5. Digital Imaging for Photographers, Adrian Davies, Fourth Edition, Focal Press, 2001.
6. Videomaker Guide to Digital Video & DVD Production, Videomaker, 3rd Edtn, FocalPress, 2004.
7. Encyclopedia of Electronic Media, Christopher Sterling, Focal Press, 1998.
8. Digital Computer Fundamentals" - Thomas C. Bartee, Tata McGraw Hill, 1996.
9. Color TV- Principles and Practice, R.R. Gulati, New Age Int. (P) ltd., New Delhi, 2001

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.

COURSE CONTENTS

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

Semiotics - iconic, indexical and symbolic .Colour theories. Principles of Design, Relationship of Elements, Perception.Introduction to Visual Culture (Nicholas Mirzoeff) Production design and Art Direction. Reading Pictures. Illustration - Conceptual approach. Qualities of a good illustration, problems, techniques and types of illustrations.

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

Process of designing. Problem identifying - preliminaries refinement, analysis decision making and implementation. Design as purposeful, informational visual language and creativity; thumbnails – roughs – comprehensives. Creative effective design- Interface Design – Communication in UI & UX Design.

Textbooks:

1. Mirzoeff, N. (2009). An introduction to visual culture. New York: Routledge.
2. Visual Communication: From Theory to Practice, by Jonathan Baldwin, Lucienne Roberts, AVA Publishing; Edition Unstated edition (July 12, 2006)
3. Subhramanyan K.G., The Magic of Making, Seagull, 2007
4. H Kumar Vyas; *Design - The Indian context*, National Institute of Design (2000).
5. Wendell. C. Crow, Communication Graphics, Prentice-hall, Englewood Cliffs, N.J., 1986.
6. Peter Bridgewater, an Introduction to Graphic Design, Chartwell Books, N.J. 1987.
7. Marcus Leonard, The Art of Reading, Penguin Penguin Group USA, 2005/08/18.
8. Ranciere Jacques, The Future of the Image, Verso; Reprint edition (2 February 2009).
9. Spitz Ellen Handler, Inside Picture Books, Yale University Press; New edition September 2000.
10. Helen Armsstrong; *Graphic Design Theory - Reading from the field*, Princeton Architectural Press; 1 edition (March 11, 2009)
11. Barnet Sylvan, Cain William, A Short Guide to Writing about Literature, Longman; 12 edition (July 8, 2011)
12. Bowles John, Painted Songs and Stories, Indian National Trust (January 28, 2011)
13. Lister, Martin, Dovey, Jon, Kelly, Kieran, Grant, Iain, Giddings, Seth, *New Media: A Critical Introduction*, Routledge; 2 edition (January 28, 2009)
14. Ware , Colin, *Visual Thinking: for Design*, Morgan Kaufmann Publishers In (9 April 2008)
15. Pipes, Alan. *Production for Graphic Designers*, Laurence King; 5 edition (2 Mar. 2009)
16. Sarkar, Narendra Nath, Art and Print Production, Oxford University Press (July 15, 2008)
17. An Introduction to Scenic Design and Construction by Michael Gillette, 5th edition, 2005
18. Essentials of Visual Communication, Bo Bergstrom, Laurence King Publishing; 1st Paperback Edition (2008)
19. Handbook of Visual Communication: Theory, Methods, and Media, by Kenneth L. Smith (Editor), Sandra Moriarty, Routledge; 1 edition (13 December 2004)
20. Illustration That Works: Professional Techniques for Artistic and Commercial Success, Greg Houston Monacelli Press, Incorporated, 2016
21. Multimodality: A Social Semiotic Approach to Contemporary Communication, Gunther Kress, Routledge; 1 edition (13 November 2009)
22. Reading Images: The Grammar of Visual Design, by Gunther Kress (Author), Theo van Leeuwen , Routledge; 1 edition (28 March 1996)

23. The Handbook of Visual Analysis, by Theo Van Leeuwen, SAGE Publications Ltd; 1 edition (1 October 2000)
24. The Routledge Handbook of Multimodal Analysis, by Carey Jewitt (Editor), Routledge; 1 edition (27 January 2011)
25. The Process of Communication, David K. Berlo, Thomson Learning (1 December 1960).
26. Visual Communication: Images With Messages, Paul Martin Lester, Wadsworth Pub Co; 6 edition (1 January 2013).
27. Visual Grammar (Design Briefs), Christian Leborg, Princeton Architectural Press (11 May 2006).
28. Visual Media Communication, Pradeep Mandav, Authors Press, 2001.

Course Overview:

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.

COURSE CONTENTS

Unit 1: History of Journalism in India

Early print culture – birth of letter press – first newspaper – contribution of newspapers to the freedom struggle – press during emergency – emergence of interpretative journalism – globalization and its impact on Indian news media.

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

Misinformation -Fake news – Dishonesty – Deception – Weaponized lies – Understanding and coping with the post-truth challenges. Role of News Ombudsman to counter the fake narratives.

Unit 5: News in the converged media ecology

Tools of modern journalist - Artificial Intelligence – Algorithm in news production – Robot Journalism - Mobile First deliveries – response of legacy media industry – Long form journalism – big and bold pictures in newspapers.

Text Books:

1. The Elements of Journalism by Bill Kovach and Tom Rosenstiel (2007). Paperback: 268 pages. Publisher: Three Rivers Press; ISBN-10: 0307346706. ISBN-13: 978-0307346704
2. Anthony C. Adornato (2017). Mobile and Social Media Journalism: A Practical Guide 216 pages. Publisher: CQ Press; 1 edition. ASIN: B07C6NRXDL
3. Terry Flew (2018). Understanding Global Media. MacMillan Publishers. ISBN 978-1-137-44654-1
4. Oliver Boyd Barrett (2015). Media Imperialism. SAGE ISBN : 978 1- 4462- 6870-4
5. Stephen Gillers (2018). Journalism Under Fire – Protecting the Future of Investigative Journalism. Columbia University Press. ISBN: 9780231168861

Course Overview:

This course aims 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.

COURSE CONTENTS

Unit 1: Understanding Sounds

Sound decibels and hearing. Frequency, noise, amplitude. Sound isolation. Analog and Digital audio technology. MIDI and electronic instrument technology. Advantages of Digital audio. Sound files. Digital audio file formats. Mono-stereo, surround, DTS, stereophonic, Dolby and Karaoke sounds. Signed versus unsigned.

Unit 2: Digital Audio Recording

On-line Recording. Monitoring. Noise reduction. Hum prevention. Judging sound quality. Volume and dynamics. Filter and equalization. Line sources. Fades and mixes. Sound effects. Shaping sound. Delayed recording. Digital audio mixing.

Unit 3: Applications

Popular digital audio editing tools. Recording options in sound editors. Recording Device controls.

Unit 4: Audio for video

Depth and dimension in recording, mixing and mastering. Digital music composers. Sound aesthetics- sound scripting, sound dubbing. Text to speech conversion. Speech to text conversion. Text to digital audio file creation.

Unit 5: Practical exercises

- | | |
|---------------------------|--------------------|
| ▪ Audio editing exercise. | ▪ Audio recording |
| ▪ Audio FX. | ▪ Foley sound edit |
| ▪ Audio Process. | ▪ Audio mixing. |

Textbooks:

1. Quick Guide to Digital Audio Recording, Ian Waugh, PC Publishing, 2000.
2. The Art of Digital Audio Recording: A Practical Guide for Home and Studio, Steve Savage, Oxford University Press, 2011
3. Getting Into Digital Recording: Digital Audio Basics, Operations, Applications, Paul D. Lehrman, Hal Leonard, 1996

Course Overview:

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:

1. Identify a visual design problem.
2. Understand the factors that directly or indirectly influence the visual design problem. Develop a conceptual paradigm for investigation of problem.
3. 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.

COURSE CONTENTS

Unit 1: Design as a Visual Language

Critical study of visual elements and features. Principles of Layout and Design: Rule of thirds, grids; proportion. The Golden Mean and the unity of layout elements; Basic Design application in Print and Electronic Media. Layout setup – resolution and size.

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 4: Computer Generated Images

Aesthetic principles – Practical aspects for print and video – Technological innovations – Ethical considerations – Evolution of Computer Generated Images. Editing and Photo manipulation. Digital illustration.

Unit 5: UI and UX

Process and Development. UI. User Experience Design.

Activities:

- Creation of Layout Design.
- Experiments with Type. Different two dimensional and three dimensional compositions.
- Redesigning for any existing brand.
- Image manipulation.
- Creating digital illustration.
- User Interface Design.
- User Experience Design.

Software:

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

Textbooks:

1. Lester, P. M. (2003). *Visual Communication: Images with messages (3rd Edition)*. Belmont CA: Wardsworth.
2. Rose, G. (2001). *Visual Methodologies: An Introduction to the interpretation of visual materials*.
3. Thousand Oaks CA: Sage. Burmark, L. (2002). *Visual Literacy: Learn to see, see to learn*. Alexandria Va: Association for Supervision and curriculum Development.
4. Gail Greet Hannah, *Elements of Design*, Princeton Architectural Press, 1 July 2002.
5. Hoffman, Armin; *Graphic design manual, Principles and Practice*. Arthur Niggli Publisher, Multilingual edition. October 1, 2001
6. Proctor, R.M.; *The principles of pattern*, Dover Publications Inc.; Revised edition (28 January 1991).
7. Wong, Wucius; *Principles of Form and Design*, Wiley Publications, (1 September 1993).
8. Frutiger, Adrian; *Signs and Symbols: Their Design and Meaning by*, Ebury Press; New edition (12 November 1998).
9. Itten, Johannes; *The Art of Color: The Subjective Experience and Objective Rationale of Color*, Wiley Publications, December 1997
10. Kepes, Gyorgy; *Language of Vision*, Dover Publications Inc. (1 December 1995)
11. Elam, Kimberly; *Geometry of Design: Studies in Proportion and Composition*, Princeton Architectural Press (1 August 2001)
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)
15. Naik, Bapurao.S; *Typography of Devanagari*. Directorate of Languages,. 1971.
16. Ruder, Emil; *Typography, a manual of Design*, Verlag Niggli AG; 7th Revised edition (March 1, 2001)

17. Bringhurst, Robert; The elements of typographic Style. Hartley and Marks, 2nd edition (December 1, 1996) ISBN-0-88179-133-4.
18. Ruder, Emil; Typography. A Manual of Design. Niggli Verlag; 4th edition (9 August 2008)
19. Gerard Unger: While You're Reading, Mark Batty Publisher (January 2006)ISBN-13: 978- 0976224518
20. Otl Aicher: Typographie, Wilhelm Ernst & Sohn Verlag fur Architektur und technische Wissenschaften (November 4, 1988)ISBN-13: 978-3433020906
21. Jost Hochuli: Detail In Typography, Hyphen; 1 edition (February 27, 2008) ISBN-13: 978- 0907259343
22. Hekmut Schmid, Shinkosha, Seibundo; Typography Today. IDEA special issue, 1980.
23. Elam, Kimberly; Expressive Typography. The word as image, John Wiley & Sons Inc (1 December 1989).
24. McLean, Ruari; Manual of typography. Thames and Hudson, (November 1, 1980).
25. Ruegg, Ruedi & Frohlich, Godi: Basic Typography, Academy Editions Ltd (a division of John Wiley & Sons Ltd.) (April 1974)
26. Lupton, Ellen; Thinking with type: a critical guide for designers, writers, editors, and students. New York: Princeton Architectural Press (September 2, 2004).
27. Schmid, Helmut; The road to Basel. Helmut Schmid Design, 1997.

Course Overview:

This course aims to understand the basics of Photography and to equip the students to handle different DSLR cameras and other photography related equipment. 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:

1. Understand the principles and operation of professional DSLR cameras.
2. Understand the applications of photocomposition.
3. Produce indoor and outdoor photographs with appropriate lighting.
4. Understand the different needs of photojournalism.

COURSE CONTENTS

Unit 1: Basics of Camera

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: Lighting Techniques

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: Types of Photography

Photographing landscapes, texture, patterns, Human interest stories, cultural events, sports . Photographing wild life /pets and macro/micro

Unit 4: Product photography Techniques

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

Unit 5: Processing and Editing

Image processing and editing.

Textbooks:

1. The Beginners Photography Guide by Chris Gatcum , DK Publishing ,2016.
2. Langford's Basic Photography: The Guide for Serious Photographers by Michael Langford, 9th Edition Focal press, 2010.
3. Langford's Advanced Photography by Michael Langford and Efthimia Bilissi, 8th Edition, Focal Press 2017.
4. Understanding Exposure by BRYAN PETERSON 4th Edition, Amphotobooks, Berkely, 2016.

5. The Art of Photography 2nd edition: A Personal Approach to Artistic Expression by Bruce Barnbaum, Rocky Nook 2010.
6. The Photographer's Eye Remastered 10th Anniversary: Composition and Design for Better Digital Photographs by Michael Freeman, Ilex Press, 2017.
7. Master Lighting Guide for Portrait Photographers. By Christopher Grey, Amherst Media, 2014.
8. Mastering Aperture, Shutter Speed, ISO & Exposure by Al Judge, CreateSpace, 2013.
9. Adobe Photoshop CC for Photographers 2018 by Martin Evening, Routledge, 2018.
10. Adobe Photoshop Lightroom Classic CC Classroom in a Book by John Evans, Katrin Straub, Adobe, 2018.

Course Overview:

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.

COURSE CONTENTS

Unit 1: Colours and Media

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: Specifics of Colour

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

Unit 4: Colour Theory

Experience in colour harmonies: Complementary split. Double split complementary. Analogous. Warm and cool Naturalisation of colour.

Unit 5: Visual Mixing and Rendering

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

Textbooks:

1. The Art of Color and Design By Maitland E. Graves, Published by McGraw-Hill, 1951, Original from the University of Michigan, 439 pages.
2. Color Is Communication: Selected Projects for Foster + Partners 1996>2006 by Per Arnoldi. 224 pages. Published by Birkhauser. The 10 digit ISBN is 3764375035 and the 13 digit ISBN is 9783764375034.

3. Colour: How to Use Colour in Art and Design By Edith Anderson Feisner, Published by Laurence King Publishing, 2006, ISBN 1856694410, 9781856694414, 192 pages.
4. Creativity 36 by David E. Carter. 400 pages. Published by Harper Design Intl. The 10 digit ISBN is 0061255726 and the 13 digit ISBN is 9780061255724.
5. Critical Studies in Art and Design Education, By Richard Hickman, Contributor Richard Hickman, Published by Intellect Books, 2005, ISBN 1841501271, 9781841501277, 224 pages
6. Post-Production Colour by Steve McLeod. 175 pages .published by Ava Pub. The 10 digit ISBN is 2940373590 and the 13 digit ISBN is 9782940373598.
7. The Essential Lighting Manual for Photographers #by Chris Weston. ISBN-10: 2940378460, ISBN- 13:9782940378463.
8. Lighting by Chris Weston. November 2007,144 pages. Published by Ava Pub. 10 digits ISBN is 2884791019, 13 digit ISBN is 9782884791014.

Course 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

COURSE CONTENTS

Unit 1: Introduction to Lighting Design

Fundamental physical properties of light. Reflection and Refraction Light Sources. Introduction to Lighting Design, Purpose, and Principles of Lighting Design. The Lighting Production Team.

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

Manipulation and manner in which a lighting designer controls the qualities of light. Script Analysis for Lighting Purposes. Colour Theory: Colour and Light Experimentation. Lighting for the Proscenium Stage, Lighting for Alternative Spaces. Lighting for Camera.

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:

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
3. Stage Lighting Design, by Richard Pilbrow, Design Press, 2000
4. Discovering Stage Lighting by Francis Reid, Focal Press, 1998
5. The Stage Lighting Handbook by Francis Reid, Theatre Arts Book/Routledge, 1996
6. Lighting for TV and Film, by Gerald Millerson, Focal Press, 2013
7. Lighting for Digital Video and Television, by John Jackman, Focal Press, 2010

Course Code : **ELEM 421**

Course Title : **MEDIA PRODUCTION PROCESS**

Theory: 3 Credits / Hardcore

Course 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.

COURSE CONTENTS**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

Project Development Life cycle. Sample business plan for a fictional company. Digital Asset Management. Rich Media. Streaming management. Re-purposing of assets. Storage management and archiving. Managing time. Rights management. Contracts management. Anti-piracy measures. Planning in a career.

Textbooks:

1. Austerberry, David (2003) Digital Asset Management, Focal Press
2. Cottle, Simon (2003) Media Organisation and Production, Sage Publications, New Delhi
3. Dunlop, Renee, (2014) Production Pipeline Fundamentals for Film and Games, Focal Press.
4. Kindem, Gorham and Musburger, Robert B, (2009) Introduction to Media Production: The Path to Digital Media Production, Focal Press.
5. LoBrutto, Vincent. The filmmaker's guide to production design, by Allworth Press (2002)
6. Mitchell, Leslie (2009) Production Management for Television, Routledge Ryan, Maureen (2017)
7. Producer to Producer: A Step-by-Step Guide to Low-Budget Independent Film Producing, Michael Wiese Productions.
8. Utterback, Andrew (2015) Studio Television Production and Directing: Concepts, Equipment, and Procedures, Focal Press.
9. Weston, Judith (1999) Directing Actors: Creating Memorable Performances for Film & Television, Michael Wiese Productions.
10. Zettl, Herbert (2014) Television Production Handbook, Wadsworth Publishing.

Course 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:

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

COURSE CONTENTS

Unit 1: Introduction to Screenplay

The visual nature of movies. Screenplays as blueprint. Where stories come from, using personal experiences, ideas from news stories. Fiction and Nonfiction. Generating ideas. The Elements of Scriptwriting. Screen grammar. Classical screenplay structure. From text to screen. Adaptation from novels and stories. Script reading – One each in Indian, European, Hollywood and any Auteur scripts.

Unit 2: Types of Scripts for Fiction, Non-Fiction and Commercials

Types of script format used in Television. Genres – Romance, Sci-fic, 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 3: Screen Writing: Structure

The three-act structure, creating an effective opening section. The difference between classic plots and subtle plots. Importance of Conflict. The value of subplots. Romantic subplots. Other kinds of subplots for the protagonist. Non-protagonist subplots. Subplot structure. Finding subplots in your story. The Techniques for sustaining Act II. Creating an effective climax...

Unit 4: Scripting Characters

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

Unit 5: Business of Screen Writing

The business of screen writing- registering in writer's forum/guild, creating pitches, presenting synopsis and treatment to studios, producers. Contract and ownership of scripts. Revision and corrections – relationship of writer and director. Software for scripting –Final draft, Movie magic and cell tex.

Text Books:

1. Screenplay : The Foundations of Screenwriting, Syd Field ,Bantem Dell , Newyork 2005
2. Save the Cat: The Last Book on Screenwriting You'll Ever Need, Blake Synder 2005.
3. Story: Style, Structure, Substance, and the Principles of Screenwriting, Robert Mckee, 1997.
4. The Anatomy of Story: 22 Steps to Becoming a Master Storyteller, John Truby , 2008.
5. Creating Character Arcs: The Masterful Author's Guide to Uniting Story Structure: Volume 7 K.M.weiland, 2016.
6. Dialogue: The Art of Verbal Action for Page, Stage, and Screen, Robert McKee, 2016.
7. How to Write Movie in 21 Days, Viki King, 2001.

Course Overview:

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.

COURSE CONTENTS

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

Elements of Research, Introduction to Qualitative and Quantitative research methods. Qualitative: field observations, focus groups, interviews, case studies; Content analysis – Definitions, steps in content analysis, reliability and validity. Quantitative: Definitions and components. Survey research. Sampling methods; procedures. Mixed method. Exploratory, descriptive and inferential statistics - inferential and causal research – Levels of measurement – Scales – Statistical Analysis: Chi-square – T-test – ANOVA

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

Women Representation and Stereotyping as Visual Politics- Application of Visual Analysis Tools- Discourse Studies- Integrating Creative Practices and Research in Digital Media Arts- Gaze Visualising.

Textbooks:

1. Jensen, Klaus Bruhn. (2002). A Handbook of Media and Communication Research- Qualitative and Quantitative Methodologies. Routledge.
2. Wimmer and Domnick,(2011)Mass Media 'Research: An Introduction, 10th edition. Boston: Wadsworth.
3. Hansen Anders, Cottle Simon, Newbold Chris, (1998), Mass Communication Research Methods. New York University Press.
4. Reinard, John C. (2006). Communication Research Statistics, California State University: Sage publication.
5. Fink, Arlene & Kos, J. B. (2005). How to Conduct Surveys, A Step-By-Step Guide, 3rd Edition. University of California: Sage publications.
6. Arthur Asa Berger, Media Analysis Techniques. Sage Publications, London, 2001.
7. Gillian Rose. Visual Methodologies. Routledge, London, 2000.
8. Berger, J. (2012). Ways of seeing. London: British Broadcasting Corp.
9. Philip Rayan and Media Studies: The Essential Introduction. Routledge, London, 2001.
10. Theo Van. Handbook of Visual Analysis. Sage Publication, London, 2003.
11. Willows, D M, Houghton, H A; The Psychology of Illustration, Vol.1 & 2, Springer-Verlag, New york, 1989
12. William Lidwell, Kritina Holden, Jill Butler; Universal principles of Design, Rockport
Doing Research in Design by Christopher Crouch, Bloomsbury Academic (May 8, 2012)

Course Overview:

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:

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

COURSE CONTENTS

Unit 1: History of Motion picture camera.

Early stages of video camera. Beam splitters, Cinematography vs Videography. Elements of Composition. Framing, Image size, angle. CCD and CMOS sensor. Frame rates and scanning.

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.

Unit 3: Camera movements

Panning, tilting, craning, and zooming. 180⁰ axis of action rule. Imaginary line and continuity. Screen directionality. White and black balance. Auto Exposure, Gain control. Filter selection. Color temperature. View finder adjustments. Genlock and other controls.

Unit 4: Basics of lighting

Units of light - Lux/fc , Lighting techniques -Key fill, back light and background light, kicker light and side light , use of reflectors, outdoor shooting, matching indoors and outdoor lighting. Lighting and exposure. Direct light, diffused light, illumination, brightness, contrast.

Unit 5: High Definition and 24P cinematography

Ultra High Definition- 4K, 6K etc. Picture quality. Display quality.

Color space – Adobe RGB, Rec -709, Rec -2020, LUT, 3DLUT, DCI, DPX.

Video converters – Upscale & Downscale measures. Role of videography in storytelling. The future of Videography.

Textbooks:

1. Video production handbook, fifth edition, Gerald Millerson, Focal Press, 2012
2. Television Production Handbook, 12th Edition Herbert Zettl
3. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors (Volume 3) 3rd Edition, Routledge 2015.
4. Standard handbook of Video and Television Engineering, Jerry Whitaker and Blair Benson, McGraw-Hill, New York, 2003.
5. Five C's of Cinematography: Motion Picture Filming Techniques, Joseph v Mascelli

Course 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 Composite Video.
4. Practically learn different kinds of Continuity and Non-continuity editing.
5. Manage editing projects and deliver desired output

COURSE CONTENTS

Unit 1: The basics of editing

Criteria for editing -picture, narration and music. Video editing: Concepts, principles and process. Evolution of editing. Similarities and differences in film and video editing. The process of editing - continuity, action continuity, relational continuity, match cut, jump cut - cut in, cut away, master shots, transitions, pace and rhythm. Motion & montage, sequence building, dramatic structure, narration. Shot Breakdown, Continuity and the Imaginary Line. Creative video editing, application of audio in video editing. Screening Griffith, Eisenstein, Vertov, Hitchcock etc.

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.

Types of editing – assembly and insert editing, offline versus online editing. Shooting Camera Report. Capturing, digitization and transferring. Timeline management – Trimming – Video transition and Video effects - Graphic keying, motion effects, animation and graphics, Titling and compositing. Preparing for a shoot.

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

Persuasive editing –cut one Trailer, one Teaser for a film or documentary.

You have to shoot and edit for the following

- Different cut –based on continuity and non-continuity five different cuts.
- Editing for dialogue – minimum 3-person dialogue scene cutting.
- Sync sound cut- a song with a lip sync of an actor.
- 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:

1. Christopher J. Bowen, Roy Thompson, Grammar of the Edit, Focal Press; 3 edition (6 March 2013)
2. Dancyger, Ken. (2010) The Technique of Film and Video Editing: History, Theory & Practice, Focal P
3. Fairservice, Don (2001) Film Editing: History, Theory and Practice: Looking at the Invisible, Manchester University Press.
4. Luís Fernando Morales Morante, (2017) Editing and Montage in International Film and Video: Theory and Technique, Taylor & Francis.
5. Murch, Walter. (2001) In the Blink of an Eye: A Perspective on Film Editing, Silman-James Press, U.S.
6. Ondaatje, Michael (2012) The Conversations: Walter Murch and the Art of Editing Film, A&C Black.

Course 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

COURSE CONTENTS

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

- Topic/theme based programme (1+3 discussion exercise)
- Current affairs type programme
- Mime, Music, Entertainment, Quiz, Science, ETV type programme and Studio Live (a live studio exercise)
- 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:

1. Jacobson, Mitch. (2010) Mastering Multicamera Techniques, Focal Press.
2. Ward, Peter. (1997) Multi-Camera Camerawork, Focal Press.

Course 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.

COURSE CONTENTS

Unit 1: Introduction

The Development of Projection - Lanterna Magicka -Projection as a Scheme of Production - Projection design: still images, video, interactive visuals, and cameras on stage for live feeds. Czech scenographer Josef Svoboda (1920–2002). Optical illusions, intermittent movement, Persistence of vision.

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

Lens Projectors: image projectors and digital projectors - Choice of Lenses - Choice of Projectors - Large Format Image Projectors - Video Projectors: LCD projectors and DLP projectors - Projection Dowser - Media Servers - Automated Fixture Projection - Presenting Projection Ideas.

Textbooks:

1. The Scenography of Josef Svoboda, Jarka Burian, Wesleyan University Press (1974).
2. Svoboda: Wagner: Joseph Svoboda's Scenography for Richard Wagner's Operas, Jarka Burian, Wesleyan University Press (1983).
3. Scene Design and Stage Lighting, Tenth Edition, R. Craig Wolf, Dick Block, Wadsworth, Cengage Learning (2005).
4. Digital Media, Projection Design, and Technology for Theatre by Alex Oliszewski, Daniel Fine, Daniel Roth, Routledge; 1 edition (2018).
5. Media Design and Technology for Live Entertainment: Essential Tools for Video Presentation, by Davin Gaddy, Routledge (2017)

Course overview:

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.

COURSE CONTENTS

Unit 1: Understanding Advertising

Concept, Nature, Definitions, History, Role, Objectives, Functions, and Significance. Advertising as a tool of communication, Role of advertising in Marketing mix, Types of Advertising and Classification of Advertising, Factors determining advertising opportunity of a product/service/idea, Types of Appeals and Advertising Messages, Advertising Theories and Models- AIDA Model, DAGMAR Model, Maslow’s Hierarchy Model.

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

Advertising and Gender issues, Ethical Issues in Advertising. Social Criticism of Advertising – Laws in Advertising: The Indecent Representation of Women (Prohibition) Act, 1986, The Information Technology Act, 2000, Cable Television Networks (Regulation) Act, 1995 etc.). Advertising Statutory Bodies in India: Role of AAA and ASCI and the study of various codes of conduct and case studies. Analysis of Gender Issues in Professional Codes of Ethics of ASCI, AAAI at BCCCI and BARC

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.

Textbooks:

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; Manendra Mohan Advertising; Ahiya, B.N. & Chhabra, S.S. Advertising; O'Guinn, Thomas C.
5. Covey, S. *The Seven Habits of Highly Effective People*. Free Press; 1st edition (September 15, 1990).
6. Athavankar, Uday, *Mental Imagery as a Design Tool, Cybernetics and Systems*, Vol 28, No 1, Jan- Feb, 1997, pp 25-42.
7. Athavankar, Uday, *Learning from the way Designers Model Shapes in their Mind, Cognitive Systems: from Intelligent Systems to Artificial life*, ed. J.R. Issac and V. Jindal, Tata McGraw-Hill, New Delhi, 1997, pp 221-232.
8. Poovaiah, Ravi and Sen, Ajanta. *Design by People within Culturally-rooted Idioms – the new 'cool' in a globalized world: - paper at ICSID Educational Conference at Copenhagen, Sept. 2005.*
9. Christopher Jones, *Design Methods Seeds of Human Future*, Wiley, Interscience (1970).
10. Jesse James Garrett, *The Elements of User Experience*, New Riders (2003)
11. Hugh Beyer and Karen Holtzblatt, *Contextual Design*, Morgan Kaufmann (1998)
12. Victor Papanek, *Design for the real world, 2nd edition*, Academy Chicago Publishers; 2nd edition (15 July 1985)
13. Donald Schön, *The Reflective Practitioner: How Professionals Think In Action*, Basic Books (2 September 1984).
14. Miller, G; The magical number seven, plus or minus two: some limits on our capacity for processing information, in "Readings-'in perceptions", ed. Westheimer M., Van Nostrand, New York, 1966 pp. 90-114.
15. Mole, A; *Information theory and aesthetic perception*, University of Illinois (1969)
16. Wertheimer, M; *Principles of perceptual organization. In "Readings in perception" ed. D. Beardslee and M. Wertheimer*, Van Nostrand, 1966, PP 115-135.
17. Arthur T. Turnbull, Russell N. Baird; *Graphics of communication - Typography, Layout, Design*, Holt, Rinehart and Winston, 1975.
18. Andrews, Philip & Langford, Michael, *Langford's Starting Photography: The Guide to Creating Great Images*, Focal Press; 6 edition (24 October 2008)

19. Hirsch, Robert, *Light and Lens: Photography in the Digital Age*, Focal Press; 2 edition (April 30, 2012)
20. Page, David A. & Zakia, Richard D., *Photographic Composition: A Visual Guide*, Focal Press; 1 Edition (October 11, 2010)
21. Hunter, Fil & Biver, Steven & Fuqua, Paul, *Light Science and Magic: An Introduction to Photographic Lighting*, Focal Press; 4th edition (September 8, 2011).
22. Zakia, Richard D., *Perception and Imaging: Photography—A Way of Seeing*, Focal Press; 4 edition (4 March 2013)
23. Berger, John, *Ways of Seeing*, Penguin Books; TV tie-in ed edition (1 December 1990)
24. Arnheim, Rudolf, *Visual Thinking*, University of California Press; Second Edition, Thirty- Fifth Anniversary Printing edition (April 16, 2004)
25. Child, John, *Studio Photography: Essential Skills*, Focal Press; 4 edition (August 18, 2008)
26. Frye, Michael, *Digital Landscape Photography: In the Footsteps of Ansel Adams*, Focal Press (January 20, 2010)

Course 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

COURSE CONTENTS

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

Home Movies, Archives and the First-Person Documentary - Performative Documentary, Docudrama - Avant-garde: Experimental Documentary - Animated Documentary - Documentary and Contemporary Art.

Unit 5: Documentary as a genre

Public affairs - Government propaganda - Advocacy - Historical - Ethnographic - Nature - political and social issues.

Textbooks:

1. Bill Nichols, Introduction to Documentary, 3rd edition, Indiana University Press, 2010
2. Bruzzi, Stella. New Documentary: A Critical Introduction. London: Routledge, 2000.
3. Grant, Barry Keith and Jeannette Sloniowski, eds. Documenting the Documentary. Detroit: Wayne State University Press, 1998.
4. Liz Stubbs, Documentary Filmmakers Speak (Allworth Press, 2002).
5. Patricia Aufderheide, Documentary Film: A Very Short Introduction (Oxford University Press, 2007).
6. Renov, Michael. The Subject of Documentary. Minneapolis: University of Minnesota Press, 2004.
7. Rhodes, Gary D. & John Parris Springer, eds. Docufictions: Essays on the Intersection of Documentary and Fictional Filmmaking. London: McFarland, 2006.
8. Robert Coles, Doing Documentary Work (Oxford, 1997).
9. Waldman, Diane & Janet Walker, eds. Feminism and Documentary. Minneapolis: University of Minnesota Press, 1999.

Course Overview:

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:

1. Understand the fundamentals of internet technologies and web designing.
2. Create web pages using HTML and CSS
3. Learn the basics of UI and UX of various platform.

COURSE CONTENTS

Unit 1: Multimedia

Multimedia elements, Multimedia systems, Multimedia system architecture. Digital signal processing. Multimedia file formats. Internet technology. An overview of OSI model. History of the World Wide Web. Web documents. Web servers, browsers and Web spiders. Search engines and applications. Active Server Pages. Personal Home Pages. URL File transfers over the net. Mirror sites.

Unit 2: Web2.0

Client and Server based Web Application, Static and Dynamic Web pages, Mobile based web application, Web design principles, Hypermedia. E-Commerce. E-Learning. E-Examinations.

Unit 3: HTML

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

Unit 4: UI & UX

Introduction User Interface, Web Interface, Human–Computer Interface – Characteristics of Graphics Interface, Human Consideration in Screen Design – Structures of Menus – Functions of Menus, Accessibility– Icons– Image– Multimedia – Colouring - UI layout design in Photoshop.

Unit 5: CSS

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

Textbooks:

1. A Text Book of Internet & Web Page Design, Srivastav Raj Kumar, Dominant Publishers and Distributors, 2001, New Delhi .
2. The Internet Book, Comer Douglas.E., Prentice Hall of India Private Limited, 2003, New Delhi.
3. Internet With Web Page, Web Site Design Bible, Underdahl Brain & Underdahl Keith, Idg Books India (P) Ltd, 2000, New Delhi.
4. Hands On Html, Robertson Greg, Bpb Publications, 1999, New Delhi.
5. Mastering Html 4 Premium Edition, Ray Deborah.S. & Ray Eric.J., Bpb Publications, 1999, New Delhi.
6. Professional Web Design - Theory and Technique On The Cutting Edge, Holzschlag Molly.E., Galgotia Publications Pvt. Ltd, 1997, New Delhi.
7. HTML and CSS: Design and Build Websites, Jon Duckett, Wiley; 1st edition -2011.

Course Code : ELEM 511
Course Title : MEDIA LAWS AND ETHICS

Theory: 3 Credits / Hardcore

Course overview:

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.

COURSE CONTENTS

Unit 1: Indian Constitution

The First Step: Cabinet Mission to Objectives Resolution. Constituent Assembly. People's Rights, Principles of Governance and Duties. Minority, Women and Backward Rights. Land Reforms and Acquisition. Federalism: Linking the States and the Centre. Three Pillars: Executive, Legislature, Judiciary. Major Parts and Chapters of the 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

Classification of crime. Victims of crime. Police. Administration. Accountability. Prosecutorial and Judicial process. Judicial System: Administration. Judges. Special Courts. Penalties – Types of penalties. Prisons. Extradition and Treaties.

Unit 4: Press Laws

Freedom of the press, copyright issues, fair use policies, cyber laws, IPC, CrPC, Sedition, Libel, Contempt of court, privacy issues.

Unit 5: Ethics

Morals vs Ethics. Utilitarian approach, Deontology, *summum bonum*, benefit of the larger good. Code of ethics.

Textbooks:

1. Basu DD (2010) Law of the Press. Lexis Nexis. ISBN-10: 8180386228.
2. Roy L. Moore, Michael D. Murray (2012). Media Law and Ethics (Routledge Communication Series) 4 th Edition. ISBN 978-0-415-89462-3.
3. Nhamo A. Mhiripiri and Tendai Chari (2017). Media Law, Ethics, and Policy in the Digital Age. ISBN13: 9781522520955

Course Overview:

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.

COURSE CONTENTS

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

Using sound bites and actualities; spacebridge with field sources of news; studio production of radio newsreel and current affairs programmes - formats of radio programmes – studio interviews – studio discussions – phone-in programmes – O.B. production of sporting and mega events.

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:

1. Hausman, Carl; Benoit, Philip and O' Donnell, Lewis: Modern Radio Production- Production, Programming and Performance. Wadsworth. Thompson Learning, 2000.
2. Stewart, P., & Alexander, R. (2016). 1. Broadcast Journalism, Techniques of Radio and Television News (7th ed.). Routledge.
3. Broussard, E. J., & Holgate, J. J. (1982). Broadcast News. MacMillan Publishing Company.

4. Mcleish, Robert; Radio Production-A Manual for Broadcasters. Wadsworth. Thompson earning, 1994.
5. Hausman, Carl; Benoit, Philip and O' Donnell, Lewis: Announcing: Broadcast communication Today. Wadsworth. Thompson earning, 2001.
6. A History of Communications: Media and Society from the Evolution of Speech to the Internet, Marshal T. Poe, Cambridge University Press, New York, 2011
7. Radio Programme Production: A Manual for Training, Richard Aspinall, UNESCO, Paris, 1971
8. Modern radio Production: Production, Programming and Performance, Hausman, Messere, Benoit & O'Donnel, Wadsworth, Boston, 2010
9. The Radio Station: Broadcast Satellite and Internet, Michael C. Keith, Focal Press, Oxford, 2010
10. Basic Radio Journalism, Paul Chantler & Peter Stewart, Oxford, 2003
11. Broadcast Journalism: Techniques of Radio and TV News (Media Manuals), Andre Boyd, Focal Press, London, 1997
12. Radio Communication at Close Range, PK Bandopadhyay, BR Publishing Corporation, 2010.
13. Other Voices: The Struggles for Community Radio in India, Vinod Pavarala and. Kanchan K. Malik, Sage, New Delhi, 2007.
14. Radio in the Global Age, David Hendy, Polity Press, Cambridge, 2000

Course Overview:

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.

COURSE CONTENTS

Unit 1: Learning Theories

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

Unit 2: Synchronous Learning

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

Unit 3: Instructional Design

Instructional Design. Theories, methods and processes – Storyboarding – E-learning team composition – Roles and Responsibilities – Project Management

Unit 4: Tools for creating E-content

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

Unit 5: MOOCs and SWAYAM

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:

1. Manuel Castells, (1996). An Introduction to the Information Age. In: City: Analysis of Urban Trends, Culture, Theory, Policy, Action 2.7. pp 6-16.
2. Originally an address to the conference in Information and City held at Oxford University, March 1996.
3. Kevin Robins, (1995). Cyberspace and the World We Live in. In: Mike Featherstone and Roger Burrows (Eds.). Cyberspace, Cyberbodies, Cyberpunk. London: Sage.
4. Mark Andrejevic, (2002). The World of Being Watched: Interactive Media and the exploitation of Self Disclosure. In: Cultural Studies in Media Communication. 19:2 pp.230-48.
5. Jonathan Sterne, (2006). MP3 as Cultural Artefact. In : New Media and Society, 8:5, pp.823-42

Course Overview:

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:

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

COURSE CONTENTS

Unit 1: Introduction to Animation

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

Unit 2: Animation Types and Principles

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

Unit 3: 3D Tools

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

Unit 4: 3D Modelling – Shapes and Designs

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

Unit 5: 3D Effects

Dynamics cloth effect, Rendering- Mental ray, Arnold, compositing, Color correction, Final out.

***Exercise pool list:**

- | | |
|--|-----------------------|
| • Title effects 15sec | • Interior model |
| • Motion poster 20sec video | • Exterior model |
| • Matte painting 30sec video | • Flag animation |
| • Clone or triple acting effect 30 sec | • 3D walkthrough |
| • 3D properties models | • PSA using animation |

*** Exercise list will be modified and updated from time to time by the faculty concerned.**

Course 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.

COURSE CONTENTS

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.

Pitching. Observation, visual documentation: photo/multimedia project. Exercise of observation.

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:

1. Directing the Documentary, Fifth Edition, Michael Rabiger, Routledge, 2014.
2. Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries, Barry Hampe, Holt Paperbacks, 2007.
3. The Documentary Film Makers Handbook, Genevieve Jolliffe, Andrew Zinnes, Continuum, 2012.

Course 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.

COURSE CONTENTS

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

Formalist: (Arnheim, Sergei Eisenstein, Bela Balazs), Realist: (Siegfried Kracauer, Andre Bazin). Auteur Theories, Stars - Film movements: French Impressionism - German Expressionism - Surrealist films, Soviet Montage - Documentary Film Movement - Italian Neorealism - New wave (French, British, Cinema Nove) - New Queer Cinema - Postmodern films.

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
Duvidha (1973)	- Director: Mani Kaul
Mrigaya (1976)	- Director: Mrinal Sen
Elipathayam (1981)	- Director: Adoor Gopalakrishnan
Chidambaram (1985)	- Director: G. Aravindan
Tabarana Kathe (1986)	- Director: Girish Kasarvalli
Prohor (2002)	- Director: Subrata Chowdhary

Textbooks:

1. Bordwell, David, Thompson, Kristen and Smith, Jeff (2015) Film Art: An Introduction, McGraw- Hill Education.
2. Hill, John and Gibson, Pamela Church (1998) The Oxford guide to film studies, Oxford University press.
3. Donald, James and Renov, Michael (2008). The Sage Handbook of Film Studies, SAGE Publications.
4. Gopalan, Lalitha. (2010). The Cinema of India (24 Frames), Wallflower Press.
5. Rajadhyaksha Ashish, (2016) Indian Cinema: A Very Short Introduction, OUP Oxford.
6. Swarnavel Eswaran Pillai, (2015) Madras Studios: Narrative, Genre, and Ideology in Tamil Cinema, New Delhi: Sage.
7. Baskaran, S Theodore (2018) History through the lens - Perspectives on South Indian Cinema, Orient Blackswan Private Limited
8. Ray, Satyajit (2017) Deep Focus: Reflection on Indian Cinema Paperback
9. Ray, Satyajit (2005) Speaking of Films, Penguin India.

Course Code : **ELEM 517**

Course Title : **INTERNSHIP**

Practical: 2 Credits / Softcore

As part of this softcore, each student is required to 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 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.

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

Presentation of the Work (Internship)	-	20 Mark
Completion of the 30 days Internship	-	20 Mark
Internship Report	-	30 Mark
Assessment of the Domain Knowledge	-	10 Mark
Final Presentation and Viva –Voce	-	20 Mark

Course Overview:

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:

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

COURSE CONTENTS

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:

1. Quick Guide to Digital Audio Recording, Ian Waugh, PC Publishing, 2000.
2. The Art of Digital Audio Recording: A Practical Guide for Home and Studio, Steve Savage, Oxford University Press, 2011.
3. Getting Into Digital Recording: Digital Audio Basics, Operations, Applications, Paul D. Lehrman, Hal Leonard, 1996.

Course Overview:

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:

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

COURSE CONTENTS

Unit 1: Introduction to Television Production

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 2: Fundamentals and Formats of Video Production

Fundamentals of video. International Standards for Digital Audio & Video. Film transfer - Telecine and Reverse Telecine. Video processing. Digital re-mastering, Importance of archive and stock shots for news editing. Multi-camera production. Application of multi-camera for various formats- Sports, Reality shows, wild life, Talk shows & Debates. Master Control Room. OB vans.

Unit 3: Planning and Budgeting

Pre-production planning. Scripting, Shooting plans, Importance of backgrounds. Real and unreal backgrounds. Neutral background. Economical settings. Budget, Cast & Crew discussions Roles and responsibilities of TV crew members. Getting organized for shooting. Location selection.

Unit 4: Pre and Post-Production Techniques

Production techniques. Fully scripted and semi scripted programmes. Pre and post-production techniques. Editing techniques. Chroma key usage, Virtual studio, Virtual studio with camera tracking, live streaming on web. Delay processing unit.

Unit 5: Digital Trends in Television Production

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.

Textbooks:

1. Television Operations: A Handbook of Technical Operations for TV Broadcast, On Air, Cable, Mobile and Internet, SBE, 2015.
2. Hand Book of Broadcasting – Waldo Abbot and R Rider (McGraw Hill)
3. Standard handbook of Video and Television Engineering, Jerry Whitaker and Blair Benson, McGraw-Hill, New York, 2000.
4. Television Production Handbook, 12th Edition Herbert Zettl.
5. Video production handbook, fifth edition, Gerald Millerson, Focal Press, 2012.

Course Overview:

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.
5. 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.
6. 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.

COURSE CONTENTS

Unit 1: Introduction

Green Prototyping - Upcycling - An inquiry approach - Making wise decisions

Unit 2: Designing Products

Innovating ideas, architecture - Designing utilitarian product using upcycled materials – Reuse of materials – Promoting zero waste concept

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:

1. Bygrave, W., & Zacharakis, A. (2010). Entrepreneurship. New York, NY: Wiley.
2. Chua, C. K., & Leong, K. F. (1997). Rapid prototyping: Principles and applications in manufacturing. New York: Wiley.
3. Gershenfeld, N. (2005). Fab - The coming revolution on your desktop - from personal computer to personal fabrication. New York: Basic Books.
4. Givson, I., Rosen, D., & Stucker, B. (2010). Additive manufacturing technologies: Rapid prototyping to direct digital manufacturing. New York, NY: Springer.
5. Goodship, V., (2008). Introduction to plastics recycling. Second edition. Akron, OH: Smithers Rapra Press.
6. Guinée, J. (Ed.). (2001). Handbook on Life Cycle Assessment. New York: Kluwer Academic Publishers
7. Levy, S. (1989). Plastics extrusion technology handbook. New York, NY: Industrial Press.
8. McDonough, W., Braungart, M., (2013). The upcycle: Beyond sustainability - designing for abundance. New York, NY: North Point Press.
9. Noorani, R. (2006). Rapid prototyping: Principles and applications. Hoboken, NJ: Wiley.
10. Pham, D. T., & Dimov, S. S. (2001). Rapid manufacturing: The technologies and applications of rapid prototyping and rapid tooling. New York: Springer.
11. Schodek, D., Bechthold, M., Griggs, K., Kao, K. M., & Steinberg, M. (2005). Digital design and manufacturing: CAD/CAM applications in architecture and design. Hoboken, NJ: Wiley

Course Code : **ELEM 521**

Course Title : **IMMERSIVE TECHNOLOGIES**

Theory: **3 Credits / Hardcore**

Course Overview:

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:

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

COURSE CONTENTS

Unit 1: Projection Types: From Eye to Screen

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, Oculus, etc.

Unit 3: VR Applications

VR applications - Education, Simulation training, sports, Documentary films, Gaming, Medical, data visualisation, Museum Exhibitions and Cultural Heritage, 360⁰ camera and video, Skybox VR tools, VR storytelling, Immersive journalism, Holographic Teleportation, Virtual 3D Teleportation in real time.

Unit 4: Theoretical Concepts of Virtual Reality

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: Interactivity and Immersion

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- deployment of 360⁰ videos for Android and iOS.

Textbooks:

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
3. Virtual Reality Technology, Second Edition, Gregory C. Burdea & Philippe Coiffet, John Wiley & Sons, Inc.,
4. Understanding Virtual Reality, interface, Application and Design, William R.Sherman, Alan Craig, Elsevier (Morgan Kaufmann).
5. Virtual Reality Systems, John Vince, Pearson Education.
6. 3D Game Engine Design, David H.Eberly, Elsevier.

Course Overview:

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

COURSE CONTENTS

Unit 1: Caste and Gender

Castes vary geographically, Castes are hereditarily transmissible, The ideology of purity and impurity, Today's evolution of castes. Political economy of gender inequalities in India. Gender inequality in politics. Violence against women. Women empowerment.

Unit 2: Conflict and Peace

Interpersonal conflicts. Intergroup conflicts. Role of media in conflict resolution. Balanced perspective of war and conflict. Refraining from dehumanizing the enemy.

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: Market and Democracy

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

Text Books:

1. Supurna Banerjee, Nandini Gosh (Ed.) (2019). Caste, Gender in Contemporary India: Power, privileges and politics. Routledge. ISBN: 978-1-138-06234-4.
2. John Abromeit (2011), Max Horkheimer and the Foundations of the Frankfurt School. Cambridge University Press. ISBN: 9781107006959.
3. Andrew Heywood (2012). Political Ideologies: An Introduction. Palgrave MacMillan

Course Overview:

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.

COURSE CONTENTS

Unit 1: Diction, Presentation and Aesthetics

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: Researching, Grooming and Body Language

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: Understanding News Room and News Cast

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: Preparing for News presentation

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

Unit 5: Producing LIVE Broadcast

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

Activities:

- Reading exercise
- Presentation of audio and video script
- Voice over
- Compering
- Phone in program
- Radio jockeying
- Anchoring - extempore skills
- Piece to Camera
- Presentation of Radio News
- Presentation of Television News

Textbooks:

1. Reardon, N., & Flynn, T. (2014). *On Camera: How To Report, Anchor & Interview*. Oxfordshire, England: Taylor & Francis.
2. Kalra, R. J. (n.d.). *The ABC of News Anchoring*. Delhi, India: Pearson Education India.
Zachariah, A. (2009). *Radio Jockeying And News Anchoring*. Kanishka Publishers.

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:

- Demonstrate in-depth knowledge of research issues in Electronic media and communication studies.
- Identify and formulate appropriate research questions and identify appropriate methodological and theoretical approaches to find answers to those questions
- Design and carry out a qualitative or quantitative empirical study
- Demonstrate the ability to search for, collect, evaluate and critically interpret relevant literature and empirical material using relevant theoretical framework

- Critically discuss research literature, their empirical results and implications to society
- Communicate the research project to the academic target group
- 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 Code : **ELEM 525**

Course Title : **PROJECT–IV - MEDIA PRODUCTION**

Practical: 4 Credits / Hardcore

Course Overview:

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

Practical: 2 Credits / Softcore

Course Overview:

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

Objectives:

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

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

COURSE CONTENTS

Unit 1: Ideation and Planning

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

Unit 2: Rotoscopy and Compositing

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

Unit 3: Creating Special Effects using 3D Tools

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

Unit 4: Mapping Human Body

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

Unit 5: Rigging Effects

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

***Practical Exercises list:**

- VFX on live footage
- Match moving in live footage
- Screen replacement
- Hologram effect
- Double exposure
- Day to night effect
- Water fountain
- Billboard replacement
- Sky replacement
- Saber effect

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

Textbooks:

1. Mark Giambruno. 3D Graphics & Animation (2nd Edition), New Riders Press, 2002.
2. Rogers David. Animation: Master A Complete Guide (Graphics Series), Charles River Media, Rockland, USA, 2006.
3. Dariush Derakhshani. Introducing Autodesk Maya 2013, John Wiley & Sons, 2013.
4. Bill Fleming. 3D Modelling and Surfacing, Academic Press, 1999.
5. Michael O'Rourke. Principles of Three-dimensional Computer Animation: Modeling, Rendering, and Animating with 3D Computer Graphics, Norton, 2003.
6. Doug Kelly. Digital Compositing in Depth, Coriolis Publication, 2003.
7. Steve Wright. Digital Compositing for Film and Video, Focal Press, 2001.
8. Angie Taylor. Creative After Effects 5.0, Focal Press, 2002.
9. Ron Brinkmann. The Art and Science of Digital Compositing: Techniques for Visual Effects, Animation and Motion Graphics (2nd Edition), Morgan Kaufmann Publishers, 2008.
10. Lee Lanier. Professional Digital Compositing: Essential Tools and Techniques, Wiley Publishing Inc., 2010

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Course 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.

COURSE CONTENTS

Unit 1: Play

Nature and Significance of Play - Definition video games - History of video games and Computer Games - Philosophy through video games in human history - Media Analysis of video games - digital game-based learning - understanding video games - Nonlinearity - Ludology - video game evolution technology. Introducing video game industry - video game rating and censorship - video game programming - overview of video games industry growth in India-video game marketing.

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

Videogame persuasion technology - video game strategy - video games theory and analysis, flow theory-social learning theory - mead theory - self-determination theory - cognitive theory - classical theory - video game player real-world relationship - Counter-Gaming: The Politics of Play - video games and spatial skills - video game stimulation - video game motivation feature - video games and children socialisation - children self regulation - children cognitive abilities - video game and personal engagement.

Textbooks:

1. E.M. Avedon and B. Sutton-Smith, The Study of Games, New York: John Wiley & Sons Inc, 1971.
2. A.Berger Arthur, Video games: a popular culture phenomenon, New Brunswick; London: Transaction,.
3. S. Egenfeldt-Nielsen, J. H. Smith, and S. P. Tosca, Understanding Video Games, New York: Routledge, In press, 2005.
4. L. King, Game on the history and culture of videogames, London: Laurence King Publishing, 2002.
5. J. Raessens and J. H. Goldstein, Handbook of computer game studies, Cambridge, MIT Press, 2005
6. R. Rouse, Game design: theory & practice, Plano, Tex.: Wordware, 2001.
7. K. Salen and E. Zimmerman, Rules of Play - Game Design Fundamentals, London: MIT Press, 2004.
8. Jon Dovey and Helen.w.kennedy, Game Cultures: Computer Games as New Media, Open University Press, 2006.

Course Overview:

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:

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

COURSE CONTENTS

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

Modern TV newsroom: Input/output and Assignment Desks, TV news production desk and its functions, Visual sources.

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:

- A group of four members comprising Reporter, Cameraman, News editor and Visual editor should cover events and programmes.
- At least 8 to 10 news stories should be produced as part of a news bulletin at least with one soft news.
- Each member should do at least roles in their news production.

- One news bulleting should be produced every 15 days in the semester the course is offered.
- 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.
- The final News Bulletin has to be submitted in DVD and uploaded in social media network.

Textbooks:

1. Shooting TV News: Views from Behind the Lens, Rich Underwood, Focal Press, Oxford, 2007.
2. Broadcast News: *Writing, Reporting and Producing*, Ted White and Frank Bernas, Focal Press, Focal Press, Oxford, 2010.
3. Television Journalism By Ivor Yorke, Routledge.
4. An introduction to writing for Electronic Media: Scripwriting Essentials Across the Genres, Roberts
5. B. Musburger, Focal Press, Oxford, 2007.
6. Electronic Journalism: *Principles and Practices*, Aditya Sengupta, Authors Press, New Delhi.
7. Journalism in the Digital Age: *Theory and Practice for Broadcast, Print and Online Media*, John Herbert, Focal Press, Oxford, 2000.
8. Broadcast Management in India: Major Guidelines and Policy Frameworks, Angela Wadia, Kanishka, Publishers, New Delhi, 2007.