THE ASSAM
ROYAL GLOBAL UNIVERSITY

ROYAL SCHOOL OF COMMUNICATIONS AND MEDIA (RSCOM)

DEPARTMENT OF MASS COMMUNICATION

Learning Outcomes-based Curriculum Framework (LOCF) for
Undergraduate Programme in MA Journalism and Mass Communication

W.E.F. 2022-2023

Table of Contents

Sl.No.	Contents	Page No.
1	Preamble	3
2	Introduction	4
3	Approach to Curriculum Planning	4
4	Aims of Postgraduate's Degree Programme in MA- Film and Television Production	6
5	Graduate Attributes	7
6	Qualitative Descriptors and Programme Learning Outcomes	8-9
7	Learning Outcome matrix	10
8	Teaching Learning Methodologies	11
9	Assessment and Outcome Measurement Methods	11
10	Detailed Syllabus	12-31

1. Preamble

Royal school of Communications and Media (RSCOM) under the esteemed The Assam Royal Global University is upgrading its postgraduate programmes in the line of Learning Outcome based Curriculum Framework (LOCF). The following aspects have been taken into cognizance by faculty members and members of Board of Studies while framing the MA in Film and Television Production syllabus:

i. The learning outcomes of the MA programme is designed to help students analyze, appreciate, and critically engage with Film and Television Production in its theoretical, historical, ethical, and multicultural aspects; in other words, approaching the subject from a wide range of perspectives with a clear understanding of Film and Television Production in general, and filmmaking and film appreciation in particular.

ii. It is significant to note that the MA in Film and Television Production syllabus is the point of reference for the LOCF recommendations. It focuses on student centric pedagogy, interdisciplinary, film studies and appreciations, regional and mainstream media, journalistic ethics and news values, , advertising and public relations, as well as culture and communication, inclusive education, and equitable use of media technology. To this end, the texts mentioned in this document are indicative. The media organization of film/television/photography/production/digital media is

specific to the contexts identified in the course.

       iii.   The arrangement of courses/papers in the semesters is in accordance with the credit scores in each semester and the overall credit. Of course, the selection of subjects and topics is made to ensure preliminary understanding of the subject and to retain courses in the first and second year that require greater attention and specialization. Courses are incorporated keeping in view the regional, national and international distinctiveness of Film and Television Production as well as film studies and appreciations, and the contemporary trends in the discipline.

       iv.   The overarching concern of the LOCF framework is to have definite and justifiable outcomes, including and their realization by the end of the programme. This also includes enhancing students' personalities, preparing students for the job market—including production houses, media, advertising, public relations, films, academic and corporate sectors.

1.1 Introduction

Outcome based learning is the major objective of pedagogical transactions in higher education in today's world. From the point of view of the discipline of social sciences, it is imperative to bring into perspective film and television production studies in mass communication at the undergraduate and postgraduate levels.

Film and Television Production ensures the understanding of making short film, television production, editing, design and selection of effective medium for mass consumption regionally, nationally and internationally. However, it is often said that the power of film in today's information age is intangible and immeasurable in terms of quantity. Film and Television Production aims at bringing about qualitative changes that remain immeasurable, but for its manifestation in democratic nation that may be observed and experienced, but not quantified. However, what gets obviated in the process is that both of them science, technology and media are complementary. The function of Film and Television Production is to bring the questions of visual values in media and credible information in visual communication.

Film and Television Production is the ability of delivering legitimate, balanced and fair visual information in mass communication to attract attention to masses by employing an effective medium.

As a system of delivering idea and information, it aims at providing infotainment first and edutainment thereafter. Therein implies the applications of visual communication ethics and values professionally in the process of gatherings and delivering for mass consumption. Thereafter, the important thing is to define what news values is and how film ethics be explained. Media is known for what it stands or its commitment. Film maker celebrates life in all forms and stands for and with values of life by representing the weak, the poor, the exploited, the vulnerable and the voiceless. In a way, communication values and ethics are values of mass communication, particularly a responsible and well-informed communicator in this 21st century.

Over the years Film and Television Production curricula have evolved in India. From its freedom movement, it moved to freedom of press, regulations of press and its commissions, media laws and ethics, and censor boards in films, and later to constitutional and human rights in freedom of speech and expression, and its restrictions in the light of various critical and theoretical discourses like film theories and models of communication in practicing Film and Television Production in mass communication.

The LOCF for Film and Television Production is prepared on the contours and curricular structure provided by the UGC.

1.2 Learning Outcomes-based Approach to Curricular Planning

The basic premise of learning outcomes-based approach to curriculum planning and development is that higher education qualifications such as a Postgraduate's Degree programmes are earned and awarded on the basis of the following factors--(a) achievement of outcomes, demonstrated in terms of knowledge, understanding, skills, attitudes and values and (b) academic standards expected out of the graduates of a programme of study.

The expected learning outcomes are used as reference points to formulate graduate attributes, qualification descriptors, programme learning outcomes and course learning outcomes which in turn will help in curriculum planning and development, and in the design, delivery, and review of academic programmes.

Learning outcome based frameworks in the subject specifies that upon completion of the MA in Film and Television Production programme the students are (a) expected to know, (b) understand and (c) exhibit their skills related to the area of study. To this extent, LOCF in Film and Television Production is committed to allow flexibility and innovation in (i) programme design and syllabi development by higher education institutions (HEIs), (ii) teaching-learning process, (iii) assessment of student learning levels, and (iv) periodic programme review within institutional parameters as well as LOCF guidelines, (v) generating framework(s) of agreed expected graduate attributes, qualification descriptors, programme learning outcomes and course learning outcomes.

The key outcomes that underpin curriculum planning and development at the postgraduate level include Graduate Attributes, Qualification Descriptors, Programme Learning Outcomes, and Course Learning Outcomes. The LOCF for MA Film and Television Production programme is based on these specific learning outcomes and academic standards expected to be attained by graduates of this programme.

An outcome-based approach moves away from the emphasis on what is to be taught to what is actually learnt. This approach provides greater flexibility to the teachers to develop and the students to adopt different pedagogical strategies in an interactive and participatory ecosystem. The idea is to integrate social needs and teaching practices in a manner that is responsive to the need of the community. The Assam Royal Global University has addressed this aspect since its inception through the Choice Based Credit System (CBCS) curricula adopted by the university in 2017. This approach is further consolidated through identifying further relevant and common outcomes beneficial to the student community and by developing such outcomes that not only match the specific needs of the students but also expands their outlook and values. Moreover, this curriculum keeps into perspective the fact that the focus is not just on domain knowledge or outcomes only but on processes and approaches to be employed in pedagogical transactions. This is important in order to ensure the efficacy of the curriculum adopted.

1.2.1 Nature and Extent of Master's Degree Programme in Film and Television Production

A master's degree in Film and Television Production is a 2-year degree course divided into 4 semesters.

Sl. No.	Year	Mandatory Credits to be Secured for the Award
1	1st	46
2	2nd	58
Total Credits		104

i.   The MA Film and Television Production programme is well-recognized, structured, specialized graduate level qualification collegiate education that is in effect a bridge between secondary and tertiary level education and postgraduate education. The contents of this degree are determined in terms of knowledge, understanding, qualification, skills, and values that students need to acquire for their employability or in their pursuit of higher education.

ii.   The MA Film and Television Production programme attracts students from the secondary level or equivalent, and they are expected to have at least minimum subject knowledge related to this subject. Graduates are enabled to enter a variety of jobs or to continue academic study at a higher level.

iii.   Qualification descriptors at this level reflect in-depth and specialized knowledge and understanding of their subjects enriched by domain knowledge, student knowledge, critical thinking, and effective communication skills. Knowledge at this level includes generic information about what all holders of the qualification are able to gather, and the qualities and skills that they develop in the course of the postgraduation programme. Courses, therefore, reflect diverse aspirations of diverse types of students, and skills, learning needs and personal circumstances. Programmes assess not only academic skills but other skills and attributes including what postgraduate level education requires, recognises, and accredits in order for the Master Degree to sync with national standards and international practices and ensure balance in the socio-cultural fabric of the country. The School of Communications and Media (RSCOM), The Assam Royal Global University, Guwahati aims at a curriculum design that fulfils these qualification descriptors.

iv.   The attributes and outcomes associated with MA Film and Television Production programme are comprised of structured learning opportunities and therefore the MA Film and Television Production programme is devoted to classroom learning, group and individual learning, and library and field research projects. The key component in the programme is developing the ability to communicate from basic level to critical level communication.

v.   The critical perspective developed during the MA Film and Television Production programme helps students to link the degree to life skills including professional skills with an understanding of Film and Television Production values.

1.2.2 Aims of Master's Degree Programme in Film and Television Production

The MA Film and Television Production programme is inclusive and broad-based even as it carries imprints of specialized areas of study. In this programme, student research is given importance to, particularly in the second year of the MA Film and Television Production programme. The objectives of the LOCF syllabus in Film and Television Production revisit traditional expectations of teaching and learning Film and Television Production by centre-staging outcomes that are demonstrable through the following key attributes: understanding, use, communication, expansion, and application of subject knowledge with a clear awareness and understanding of one's location in the regional, national, and global environment.

The LOCF syllabus of MA Film and Television Production programme highlights the following: (i) the basic philosophy of teaching Film and Television Production as a postgraduate subject, (ii) the core objectives of Film and Television Production (Film Studies, Filmmaking, Film and TV Production, Photography, Editing, Principles and Practices in Visual Communication) through of imparting subject knowledge, life skills, awareness of human values, respect for different locations and life forms, and professional skills, (iii) translation of each skill into demonstrable outcomes in terms of basic and critical communication, social engagement, personal growth and ability enhancement, (iv) application and use of knowledge of Film and Television Production as a bridge to society and the world at large, (v) demonstration of professional awareness and problem solving skills, (vi) demonstration of basic knowledge of digital knowledge platforms; (vi) develop the ability to recognize the professional and social utility of the subject, and (vi) in the process understand, appreciate and imbibe values of life.

The overall objectives of the Learning Outcomes-based Curriculum Framework (LOCF) for MA degree in Film and Television Production are—

- **Prospects of the Curriculum:** Formulating graduate attributes, qualification descriptors, programme learning outcomes, and course learning outcomes that are expected to be demonstrated by the holder of the degree of MA Film and Television Production

- **Core Values**: Enabling prospective students, parents, employers, etc. to understand the nature and level of learning outcomes (knowledge, skills, attitudes, and Film ethics and values) or attributes suitable to the MA Film and Television Production programme

- **Bridge to the World**: Providing a framework to see the subject as a bridge to the world in such a way that while recognizing the different conditions in pluralistic society, the students also are aware of a core of shared values such as (i) commitment to the knowledge of the subject to understand the world at large, (ii) development of each person's unique potential, (iii) respect for others and their rights, (iv) social and civic responsibility, participation in democratic processes; social justice and cultural diversity, and (v) concern for the natural and cultural environment

- **Assimilation of Ability, Balance, Harmony and Inclusiveness:** Identify and define such aspects or attributes of Film and Television Production practices that a MA Film and Television Production graduate should be able to demonstrate on successful completion of the programme

- **Frame for National Standards:** Providing a frame of reference for maintaining national standards with international compatibility of learning outcomes of Film and Television Production and academic standards to ensure global competitiveness, and to facilitate postgraduate mobility

- **Pliability:** Formulating outcomes that are responsive to social and technological changes in order that the pedagogy will meet student's needs arising from the changes. The LOCF approach encourages effective use of new media technologies as tools for learning and provide a balance between what is common to the education of all students and the kind of flexibility and openness required for education

- **Pedagogy:** Provide higher education institutions an important point of reference for designing teaching-learning strategies, assessing student learning levels, and periodic review of programmes and academic standards for MA Film and Television Production with a shift from domain knowledge to processes of realising the outcomes

- **Development:** The specific objectives of the MA Film and Television Production programme are to develop the student's ability to demonstrate the following outcomes:

1. Disciplinary Knowledge of Film and Television Production
2. Communication Skills
3. Critical Thinking
4. Analytical Reasoning
5. Problem Solving
6. Media Research-Related Skills
7. Self-Directing Learning
8. Multicultural Competence
9. Values: Moral and Ethical, Literary and Human
10. Digital Literacy

The details are explained below:

1.3 Graduate Attributes (GA)

GA 1: Disciplinary Knowledge:

a) Ability to identify, write and communicate about different reporting bits, genres, practices and select media with various formats and critical concepts of visual communication.

b) Ability to define and justify communication ethics, values, films, chronicles of film and TV, and communication and its models for visual communication.

c) Ability to classify, analyze and imply media theories, and cultivate one's critical position, and present one's views coherently and persuasively.

d) Ability to adapt with the characteristics of different types of media and habits of media consumption, locally and globally, in terms of society, religion, caste, region, gender, politics and issues to be self-reflexive and self-questioning.

GA 2: Critical Thinking:

a) Ability to read and analyse extant scholarship.

b) Ability to substantiate critical readings of media contents in order to persuade Film and Television Production.

c) Ability to place visual communication contents in historical contexts and also read them in terms of media conventions and film history.

GA 3: Problem Solving:

a) Ability to transfer the art of writing for media and its critical skills to read other visual contents.

b) Ability to read any unfamiliar media contents.

GA 4: Analytical Reasoning:

a) Ability to evaluate the strengths and weaknesses in film studies spotting flaws in their arguments.

b) Ability to use critics and media theorists to create a framework and to substantiate one's argument in one's understandings of visual communication contents.

GA 5: Research-Related Skills:

a) Ability to problematize; to formulate hypothesis and research questions, and to identify and consult relevant sources to find answers.

b) Ability to plan and write a research paper.

GA 6: Teamwork and Time Management:

a) Ability to participate constructively in class discussions

b) Ability to contribute to team work.

c) Ability to meet a deadline.

GA 7: Scientific Reasoning and Reflective Thinking:

a) Ability to analyse texts, evaluating contents and media planning strategies.

b) Ability to formulate logical and persuasive arguments.

c) Ability to locate oneself and see the influence of location—regional, national, global—on critical thinking, reading and analysis.

GA 8: Digital Literacy and Self-Directing Learning:

a) Ability to work independently in terms of describing communication formats and critical media contents.

b) Ability to carry out research individually, postulate questions and search for answers.

c) Ability to use digital sources, and justify them critically

d) Ability to use digital resources for presentations

GA 9: Communication Skills and **Leadership Readiness:**

a) Ability to speak and write clearly in standard, academic terminologies in practicing Film and Television Production.

b) Ability to listen to and read carefully various viewpoints and engage with them.

c) Ability to use critical concepts and categories with clarity.

d) Ability to lead group discussions, to formulate questions for the class in Film and Television Production.

GA 10: Moral and Ethical Values and Life-long Learning:

a) Ability to interrogate one's own ethical values, and to be aware of ethical issues

b) Ability to read values inherited in news contents and criticism *vis a vis* the values, environment, religion, and spirituality, as also structures of power.

c) Ability to retain and build on critical analytical skills of mainstream Film and Television Production.

d) Ability to transfer such skills to other domains of one's life and work.

1.4 Qualification descriptors for a master's degree with Film and Television Production

The qualification descriptors for the Master's Degree programme in Film and Television Production will focus on the following five learning attributes: understanding, use, communication, expansion, and application of subject knowledge with a clear understanding of one's location. This also involves awareness on the differences that exist among students based on class, caste, gender, community, region, etc. in order that they can transcend these differences with transparency of purpose and thought. The key qualification descriptor for MA Film and Television Production includes the following:

- *Demonstrate*

i.   A coherent and systematic knowledge and understanding of the film and theoretical developments in the field of visual communication, and film studies in India. This includes student's ability to identify, speak and write about visual news contents, advertising, public relations and films as well as the ability to understand and engage with communication-critical concepts, theories and categories.

ii. The ability to understand the role of Film and Television in a changing world from the disciplinary perspective as well as in relation to the professional and everyday use of the mass media. The aspect of disciplinary attribute is covered by the ability of students to critically read media contents with attention to media formats, themes, conventions, contexts and value systems, and their positionality vis-à-vis community, class, caste, religion, language, region, gender, politics, and an understanding of global and the local crosscurrents of thought.

iii. The ability to think and write critically and with clarity about one's role as a responsible communicator

regionally, nationally and globally through communication ethics and values in mass media.

iv. The ability to share results of academic and disciplinary learning through essays, dissertations, reports, findings, notes, etc. on different platforms like the classroom, the media and the internet.

- *Communicate* ideas, opinions, and values—both Film and Television, and related to contemporary trends—in order to expand the knowledge of the subject as it moves from the classroom environment to life and life-worlds in which the students of Film and Television Production exist.

- *Recognize* the scope of Film and Television Production studies in terms of career and employment opportunities, engagement in academics, publishing, communication, media, film, soft skills and other allied fields.

- *Apply* subject-specific skills in Film and Television Production to foster a larger sense of ethical and moral responsibility among fellow humans in order to see, respect, and transcend differences among various life-forms. The programme will strengthen the student's Film and Television Production competence to enable them to identify, analyze and evaluate and find sustainable solutions and/or answers to keys issues in the visual media contents and around in the world—thematic, contextual, professional, processual.

1.5 Programme Learning Outcomes relating to MA degree programme in Film and Television Production

Students graduating with the degree MA (Film and Television Production) will be able to achieve the following:

PO 1:   Disciplinary Knowledge of Film and Television Production

- Ability to attain knowledge and understanding of the origin and development of Film and Television Production.

PO 2: Critical Thinking

- Ability to substantiate critical justification of media contents and place them in Film and Television contexts.

PO 3: Problem Solving

- Ability to classify areas of concern in film studies and identify sources to explore answers for the same.

PO 4: Analytical Reasoning

- Ability to analyze and interpret both familiar and unfamiliar Film and Television Production practices and various media formats.

- Ability to evaluate communication theories and assess their arguments to create new frameworks.

PO 5: Research-Related Skills

- Ability to identify research gaps, formulate media research questions and ascertain relevant sources to find substantive explanations.

PO 6:   Teamwork and Time Management

- Ability to participate, contribute and provide constructive criticism in Film and Television Production-oriented interactions.

- Ability to successfully complete media projects within stipulated time.

PO 7:   Scientific Reasoning & Reflective Thinking

- Ability to formulate logical arguments by analysing visual media contents and evaluating intrinsic ideas.

- Ability to ascertain and position oneself in the regional, national and global spheres of critical thinking and understanding media literacies.

PO 8:   Digital Literacy and Self-Directing Learning

- Ability to use digital sources for critical reading and presentations.

- Ability to work independently and carry out personal research, postulate questions and search for answers.

PO 9:   Communication skills and Leadership Readiness

- Ability to write and disseminate visual media contents clearly in standard academic film and television studies.

- Ability to listen to and read carefully various viewpoints and engage with them.

- Ability to use critical concepts and categories with clarity.

- Ability to lead group discussions.

- Ability to retain, build and transfer critical Film and Television practices and art of writing for visual media.

PO 10: Values: Moral, Ethical, Literary and Life-long Learning

- Ability to interrogate journalistic ethics and news values, and to be aware of mainstream visual media issues.

- Ability to read values inherited in visual media contents and criticism *vis a vis* the environment, religion, and spirituality, as also structures of power.

- Ability to retain and build on critical reading skills related to Film and Television Production studies.

- Ability to transfer such skills to other domains of one's life and work and pave way for lifelong learning.

1.6 Programme Specific Outcomes

PSO 1: Ability to apply the best practices of Film and Television Production as well as formulate and solve social problems using visual media.

PSO 2: Ability to conduct empirical studies for scientific media studies and able to analyze and interpret in their area of studies.

PSO 3: Knowledge of contemporary social, political, cultural, and economic issues and to perform as a successful film and TV analyst for industry, trade and commerce, academia, and policy makers.

PSO 4: Ability to acquiring knowledge, competency and confidence to take up career in Film and Television Production and perform as media advisors in government and policy makers.

1.7 Teaching Learning Process

Teaching and learning in this programme involves classroom lectures as well as tutorial and remedial classes.

Tutorial classes: Tutorials allow closer interaction between students and teacher as each student gets individual attention. The tutorials are conducted for students who are unable to achieve average grades in their weekly assessments. Tutorials are divided into three categories, viz. discussion-based tutorials (focusing on deeper exploration of course content through discussions and debates), problem-solving tutorials (focusing on problem solving processes and quantitative reasoning), and Q & A tutorials (students ask questions about course content and assignments and consolidate their learning in the guiding presence of the tutor).

Remedial classes: The remedial classes are conducted for students who achieve average and above average grades in their weekly assessments. The focus is laid to equip the students to perform better in the exams/assessments. The students are divided into small groups to provide dedicated learning support. Tutors are assigned to provide extra time and resources to help them understand concepts with advanced nuances. Small groups allow tutors to address their specific needs and monitor them. Following methods are adopted for tutorial and remedial classes:

- Written assignments and projects submitted by students
- Project-based learning
- Group discussions
- Home assignments
- Class tests, quizzes, debates organised in the department
- Seminars and conferences
- Extra-curricular activities like cultural activities, community outreach programmes etc.
- Field trip, excursions, study tour, interacting with eminent authors, etc.

1.8 Assessment Methods

	Component of Evaluation	**Marks**	**Frequency**	**Code**	**Weightage (%)**
A	**Continuous Evaluation**				
i	Analysis/Class test	Combination of any three from (i) to (v) with 5 marks each	1-3	C	25%
ii	Home Assignment		1-3	H	
iii	Project		1	P	

iv	Seminar		1-2	S	
v	Viva-Voce/Presentation		1-2	V	
vi	MSE	MSE shall be of 10 marks	1-3	Q/CT	
vii	Attendance	Attendance shall be of 5 marks	100%	A	5%
B	Semester End Examination		1	SEE	70%
	Project				**100%**

2. Course structure of MA in Film and Television Production

PROGRAME STRUCTURE							
RSCOM **(MA in F&TP)**							
1st Semester							
Sl. No.	**Subject Code**	**Names of subjects**	**L**	**T**	**P**	**C**	**TCP**
Core Subjects							
1	FTP094C101	Introduction to Cinema Studies	4	0	0	4	4
2	FTP094C102	Development of Cinema	3	1	0	4	4
3	FTP094C103	Basics of Mass Communication	3	1	0	4	4
4	FTP094C114	Principles of Productions	0	0	8	4	8
Ability Enhancement Compulsory Course (AECC)							
5	CEN984A101	Communicative English – I	1	0	0	1	1
6	BHS984A102	Behavioural Science-I	1	0	0	1	1
Elective: Discipline Specific (DSE-1)							
7	FTP094D101	**DSE 1** Group 1: Writing for Media	4	0	0	4	4

		Group 2: Visual Communication					
		Total -				22	

<table>
<tr><td colspan="8" align="center">RSCOM

(MA in F&TP)</td></tr>
<tr><td colspan="8" align="center">2nd Semester</td></tr>
</table>

Sl. No.	Subject **Code**	Names of subjects	L	T	P	C	TCP
		Core Subjects					
1	FTP094C201	Language of Cinema	3	1	0	4	4
2	FTP094C202	Media Research	3	1	0	4	4
3	FTP094C203	TV News Reporting and Production	4	0	0	4	4
4	FTP094C204	Film Studies	3	1	0	4	4
		Ability Enhancement Compulsory Course (AECC)					
5	CEN984A201	Communicative English – II	1	0	0	1	1
6	BHS984A202	Behavioural Science-II	1	0	0	1	1
		Ability Enhancement Elective Course (AEEC) (2) (Skill Based)					
7	FLG994S201	French 1/Any other course offered by other schools of RGU and opted by students	2	0	0	2	2
		Elective: Discipline Specific (DSE-2)					
8	FTP094D211	**DSE 2** Group 1: Lighting for Films Group 2: Computer Application (Design and Editing)	0	0	8	4	8
		Total -				24	

		RSCOM					
		(MA in F&TP)					
		**3rd Semester**					
Sl. No.	**Subject Code**	**Names of subjects**	**L**	**T**	**P**	**C**	**TCP**
		Core Subjects					
1	FTP094C301	Specialization in TV and Film Making	4	0	0	4	4
2	FTP094C302	Techniques of Film and Television Production	3	1	0	4	4
3	FTP094C313	Video Editing	0	0	8	4	8
		Ability Enhancement Compulsory Course (AECC)					
4	CEN984A301	Communicative English – III	1	0	0	1	1
		Ability Enhancement Elective Course (AEEC) (2) (Skill Based)					
5	FLG994S301	French 1/ Any other course offered by other schools of RGU and opted by students	2	0	0	2	2
		Elective: Discipline Specific DSE					
6	FTP094D301	**DSE 3** Group 1: Online Journalism Group 2: Global Communication	3	1	0	4	4
7	FTP094D302	**DSE 4** Group 1: Basics to Advertising Group 2: Corporate Communication	3	1	0	4	4
8	FTP094D313	**DSE 5** Group 1: Layout and Design Group 2: Digital Media and Graphics	0	0	8	4	8
		Project/Dissertation					
9	FTP094C321	Internship	0	0	8	4	8
		Total -				**31**	

	RSCOM						
	(MA in F&TP)						
	4th Semester						
Sl. No.	**Subject Code**	**Names of subjects**	**L**	**T**	**P**	**C**	**TCP**
	Core Subjects						
1	FTP094C401	Film Appreciation	3	1	0	4	4
2	FTP094C412	Individual Film Project	0	0	8	4	4
	Ability Enhancement Compulsory Course (AECC)						
3	CEN984A401	Communicative English – IV	1	0	0	1	1
	Elective: Discipline Specific (DSE)						
4	FTP094D411	**DSE 6** Group 1: Photojournalism Group 2: Digital Photography and Photo Editing	0	0	8	4	8
5	FTP094D402	**DSE 7** Group 1: Media Laws and Ethics Group 2: International Communications	4	0	0	4	4
6	FTP094D403	**DSE 8** Group 1: Aesthetics in Cinema Studies Group 2: Cinema in Northeast India	4	0	0	4	4
	Dissertation						
7	FTP094C421	Dissertation	0	0	12	6	12
		Total -				**27**	

Course: C-1

Title of the Paper: Introduction to Cinema Studies

Subject Code: FTP094C101

L-T-P-C: 4-0-0-4   **Credit Units:** 4

Course Objectives:

To define the basics of cinema studies and how to read a cinema as well as the development and growth of cinema and the functions of electronic and new media in cinema studies.

Course Outcomes

On successful completion of the course the students will be able to:		
SI. No	**Course Outcome**	**Blooms Taxonomy Level**
CO 1	**Relate** the meaning and concept of cinema studies.	**BT 1**
CO 2	**Explain** the characteristics, genres of cinema studies and its implications in mass communication that help develops different communication theories.	**BT 2**
CO 3	**Apply** the implications of film theories in cinema studies.	**BT 3**
CO 4	**Develop** new interpretations of contemporary visual communication based on the development of new technologies.	**BT 3**

COURSE OUTLINE:

Modules	Topics (if applicable) & Course Contents	Periods
I	**Reading Cinema** Defining cinema, Generic classification, Feature film, Commercial film, Silent movie, Art movie, Parallel cinema, Avant Garde film, Classic cinema, and Stardom	**12**
II	**Evolution of World Cinema** Brief History of World Cinema: Illusion of Movement, Precinema machines, Development of photography, Silent era to early talkies, Big studios (Paramount, Disney, Warner Bros, 20th Century Fox & Independent Studios), Evolution of Cinema	**12**
III	**History of Indian Cinema** Early Indian Cinema: Satyajit Ray, Dada Saheb Phalke & Ardeshir Irani. Silent: Primitive and Pioneers. Reference films: Raja Harishchandra & Apu Trilogy; Growth of Indian cinema Hegemony; Agenda Setting; Uses and Gratification Approach	**12**
IV	**Scope of Electronic and New Media** Concept, Characteristics & Scope, Origin & Development: Radio, Television and New Media, Contemporary Cinema	**12**

TOTAL	48

Keywords: Cinema, Contemporary cinema, Film Theories, Illusion, Hegemony and Pioneers.

Texts:

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2. Bitner,;R. Mass Communication: An Introduction ; New Jersey: Prentice Hall, 1989.
3. Defleur; M.L. & Dennis E.; *Understanding Mass Communication*. Boston; Houghton Mifflin; 1994.
4. Film review in leading periodicals and dailies
5. Film review Blogs and portals
6. Film production Blogs
1. .

Level: Semester I

Course: C-2

Title of the Paper: Development of Cinema

Subject Code: FTP094C102

L-T-P-C: 3-1-0-4   **Total credits: 4**

Course Objectives:

To explore the evolution and growth of cinema and the overview of International cinema as well as the birth of Indian cinema and various dimensions in mainstream Indian cinema

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	**Course Outcome**	**Blooms Taxonomy Level**
CO 1	**Relate to the** evolution and growth of cinema.	**BT 1**

19

CO 2	**Demonstrate the understanding** of overview of International cinema.	**BT 2**
CO 3	**Identify** the birth of Indian cinema.	**BT 3**
CO 4	**Develop the** aspects of various dimensions in mainstream Indian cinema.	**BT 3**

COURSE OUTLINE:

Modules	Topics (if applicable) & Course Contents	Periods
I	**Evolution of Cinema** Evolution of cinema: Early film, Silent films, Color films and Talkies; Development and growth of cinema, Italian neo-realism, French new wave	**12**
I	**Overview of International Cinema** European cinema: UK, Germany & France; Cinema in Asian Countries: Japan, China & Korea; Major turning points and trends in international films	**12**
III	**Birth of Indian Cinema** Golden era of Indian Cinema, Parallel Cinema in India, Globalization and Indian cinema	**12**
IV	**Mainstream Indian Cinema** Major Film Makers & Banners; Actors and characters in Indian cinema; High & low culture; Popular genres in Indian cinema; English and Bollywood movies; Impact of the multiplex	**12**
	TOTAL	**48**

Keywords: Cinema, Colour films, Silent Films, Talkies, Filmmakers and Banners.

Texts:

1. Thompson K and Bordwell, D, (1994) Film History—An Introduction, Mc Graw-Hill
2. Cook, P. and Bernink, M. (Ed.) (1999) The Cinema Book, The British Film Institute
3. Panjwani, N. (2006) Emotion Pictures: Cinematic Journeys into the Indian Self, Ahmedabad, Rainbow Publishers.
4. Somaaya, B. (2005) Cinema: Images and Issues, New Delhi, Rupa and Co.
5. Chopra, A. (2011) First Day First Show: Writings from the Bollywood Trenches, New Delhi, Penguin Books

References:

1. Yapp, Nick; 100 Days in Photographs: Pivotal Events that Changed the World; National Geographic ;2007
2. Chandra, P,K; Visual Communication and Photojournalism; Swastik Publishers; New Delhi;2007
3. Langton, Loup; Photojournalism and Today's News: Creating Visual reality; Wiley; 2009.

Level: Semester I

Course: C-3

Subject: Basics of Mass Communication

Subject Code: FTP094C103

L-T-P-C: 3-1-0-4   **Total credits: 4**

Course Objectives:

To define the basics of theory and the evolution of mass communication and its effect on society.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No	**Course Outcome**	**Blooms Taxonomy Level**
CO 1	**Explain** and **classify** history and development of mass communication.	**BT 2**
CO 2	**Identify** theories and models of mass communication. .	**BT 3**
CO 3	**Construct** the effects of media in society.	**BT 3**
CO 4	**Analyse** the process and contents of media in mass communication.	**BT 4**

   COURSE OUTLINE:

Modules	Course Contents	Periods
I	**Introduction to Mass Media** Defining Communication, Information and News; Forms of Communication: verbal & non-verbal communication; Types of communication: Intra-personal, Inter-personal, Group & Mass communication; 7c's, barriers of communication and effective communication Skills; Functions and process of mass media; Elements, nature and characteristics of mass communication; Mass communication and journalism	**12**
II	**Development of Mass Communication** Historical perspective and growth of journalism; Origin and development of printing press, newspaper, magazine, radio, TV, cinema and new media	**12**
III	**Theories of Communication** Definition of theories and models; Communication Theories: Hypodermic Needle Theory; Sociological: Cultivation, Agenda Setting, Uses and Gratification, Dependency Theory; Press & Normative Theory: Authoritarian, Libertarian, Soviet Communist & Social Responsibility Theories; Development Communication Theory	**12**
	Media and Society	

IV	Role and objectives of media; Mass media and mass culture; Fourth estate and democracy; Media in rural-urban divide; Globalization & Media; Alternative media	12
	TOTAL	**48**

Keywords: Culture, Globalization, Models, Mass communication, Media, Society and Theories.

Texts:

1. The Uses of Mass Communication, Blunder; J. and E. Katz; Thousand Oaks, CA: Sage; 1974.
2. Baran,; S.J ;.Introduction to Mass Communication; New York: McGraw Hill, 2002.
3. Berko,;W. & W. Communicating; New Jersey: Prentice Hall, 1989.
4. Bitner,;R. Mass Communication: An Introduction ; New Jersey: Prentice Hall, 1989.
5. Defleur; M.L. & Dennis E.; Understanding Mass Communication. Boston; Houghton Mifflin; 1994.
6. Hybels; S. & Weaver I; Communicating Effectively; Boston: McGraw Hill; 2001.

References:

1. Denis McQuail;An Introduction to Communication Theories; Sage Publication, New Delhi; 1994.
2. Duai R. & Manonmani .T, Culture and Communication: New Perspectives; Galgotia Publication, New Delhi; 1997.
3. Hasan, Seema; Mass Communication: Principles and Concepts, 2E; Cbs, 2013.

Level: Semester I

Course: C-4

Title of the Paper: Principles of Production

Subject Code: FTP094C114

L-T-P-C: 0-0-8-4   **Total credits: 4**

Course Objectives:

To explore the basics of principles of photography and methods of visual communication as well as the techniques of camera handling and the language of visual communication

Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No	**Course Outcome**	**Bloom's Taxonomy Level**
CO 1	**Classify** the basic principles of photography.	**BT 1**
CO 2	**Identify** the methods of visual communication.	**BT 3**
CO 3	**Categorize** the techniques of camera handling.	**BT 4**
CO 4	**Analyze** language of visual communication**.**	**BT 4**

COURSE OUTLINE:

Modules	Course Contents	Periods
1	**Fundamentals of Photography** Introduction to photography and DSLR; Camera Parts and its functions, Photography Cameras, Lenses and Accessories for Photography	**15**
2	**Image and development of Visual Communication** Early invention and growth of camera, fundamentals of photography, Exposure & methods of controlling exposure	**15**
3	**Techniques and Skills of Photography** Exposure, Iris and Aperture, manipulating the aperture and shutter speed, working on the Subject: Changing proximity, varying angles, Framing subjects	**15**
4	**Ethics and Principles of Visual Communication** Rules of Composition: Rule of the Thirds; Leading Lines; Selective Focus, Lighting, Journalistic Values and Visual ethics.	**15**
	TOTAL	**60**

Keywords: Aperture, Changing proximity, Iris and Landscape, Photography, Journalistic Values and Visual Ethics.

Texts:

1. Mastering Flash Photography; McCartney, Susan;Amphoto Books, 1997.
2. Langford's Basic Photography: The Guide for Serious Photographers, Fox, Anna, Smith, Richard Sawdon; Taylor & Francis, 2015.
3. Photojournalism and Today's News: Creating Visual Reality; Langton, Loup; John Wiley & Sons, 2009.
4. The Photographers Eye by Michael Freeman.
5. Advancing your Photography by Marc Silber.
6. Picture Perfect Practice by Roberto Valenzuela.
7. The Photographers Guide to Posing by Lindsay Adler.

8.Fast Track Photographer by Dane Sanders.

References:

1. Grimm, Tom; The basic book of photography; 5th Edition; A plume book, 2003.
2. Freeman, Michael; An introduction to photography; Grange Book; 1997.
3. Branth, Bill & et.al.; The fundamental of Photography; AVA publishing, 2005.
4. Ang, Tom; Photography: The Definitive Visual History; DK Publishers, London; 2014.
5. Ang, Tom; Digital Photography Masterclass; DK Publishers, London; 2013.

Level: Semester I

Course: C-5 (DSE-1)

Title of the Paper: Writing for Media (Group-1)

Subject Code: FTP094D101

L-T-P-C: 4-0-0-4   **Total credits: 4**

Course Objectives:

To describe professional writing skills and knowledge of the mass communication in order to impart hands-on training on different aspects of writing for media.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	**Course Outcome**	**Blooms Taxonomy Level**
CO 1	**Compare and contrast** professional writing skills of mass communication.	**BT 2**
CO 2	**Relate** the art of writing for media.	**BT 2**
CO 3	**Apply** hands-on training on different aspects of writing for media.	**BT 3**
CO 4	**Identify** the characteristics of feature stories and interview techniques.	**BT 3**

COURSE OUTLINE:

Modules	Course Contents	Periods
1	**Essentials of Good Writing for Media** Media Writing: Inform, Describe & Persuade; ABCD of Media Writing: Accuracy, Brevity, Clarity & Discernment; Media writing as	**12**

	communication; Telling stories, Engaging the reader; Research and writing; Introduction to narratives; Narrative writing; Principles of good writing; Basic tools of writing; Characteristics of media writings	
2	**Writing for Electronic Media** Writing for eyes and ears; Steps & elements of writing for Radio & TV: Editorial & Review; Writing for Web: Characteristics of web writing, technical writing, blogs; Online journalism: Freedom of Expression, Restrictions on publications, ethics & responsibility and defamation.	**12**
3	**Ideas for Writing** Explaining ideas and processes; Engaging the reader: what makes a good introduction or lead to a story? Language of journalism: Accuracy & truth, Clarity, Democratic, Journalistic Ethics.	**12**
4	**Feature Writing** The characteristics of feature stories; Different kinds of features; Interview techniques; Techniques of feature writings.	**12**
	TOTAL	**48**

Keywords: Art of writing, Brevity, Clarity, Electronic Media, Ethics, Ideas of Writing, Features and Journalism.

Text Books:

1. Media Writing: A Practical Introduction, Batty. Craig and Cain. Sandra; Palgrave Macmillan; 2010.
2. Writing for Mass Media, Stovel G; 6th edition, Allyn and Bacon; 2006.
3. News Reporting and Writing; Melvin Mencher; 10th edition, McGraw-Hill; 2006

References:

1. McCartney, Susan; Mastering Flash Photography; Amphoto Books, 1997.
2. Grimm, Tom; The basic book of photography; 5th Edition; A plume book, 2003.
3. Freeman, Michael; An introduction to photography; Grange Book; 1997.
4. Branth, Bill &et.al.; The fundamental of Photography; AVA publishing, 2005.
5. Ang, Tom; Photography: The Definitive Visual History; DK Publishers, London; 2014.
6. Ang, Tom; Digital Photography Masterclass; DK Publishers, London; 2013

Level: Semester I

Course: C-6 (DSE-1)

Title of the Paper: Visual Communication (Group-2)

Subject Code: FTP094D101

L-T-P-C: 4-0-0-4   **Total credits: 4**

Course Objectives:

To describe the principles of visual thinking, semiotics and different aspects of visual elements in mediated contents.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	**Course Outcome**	**Blooms Taxonomy Level**
CO 1	**Compare and contrast** principles of visual thinking	**BT 2**
CO 2	**Relate** semiotics in visual communication	**BT 2**
CO 3	**Apply** different aspects of visual elements in mediated contents	**BT 3**
CO 4	**Identify** the applications of visual contents	**BT 3**

COURSE OUTLINE:

Modules	Course Contents	Periods
I	**Concept of Art** What is Art? Structure, Form and Meaning of Art; Art as Commerce, Commodity, Human creation of Images; Reality and constructed Images.	12
II	**The Visual Image** Visual modes of communication; The visual elements: Space, line, form, shape, texture, light & colour, rhythm, movement, balance, harmony, variety and unity; Organization of visual elements; Cognitive approaches to visual communication; Perception: Depth, height, colour & shape; Creative process: Ability to create, transform & arouse curiosity.	12
III	**Analysis of the Visuals** Application in analyzing visual elements in media; Visual analysis: Introducing Semiotics, Interpreting images from different perspectives	12
IV	**Basic elements of Composition** Perspectives, Depth of field, Rule of the third, Focal length; Types of Lenses: Normal, wide, telephoto & filters; Branches of photography: Nature, Still, Architecture, Wedding, Sports, Photojournalism; Basics of Typography, Selection and Combination of fonts, Colour for fonts, Using fonts for different forms of media.	12
	TOTAL	48

Keywords: Art, Commodity, Telephoto, Semiotics, Visual elements and Visual modes.

Text Books:

1. Handbook of Visual Communication: Theory, Methods, and Media, Smith Kenneth L, et.al., Routledge;

2011.

2. Messaris, Paul,; Visual Persuasion – Role of Images in Advertising, Sage; 1996.

3. Hodge, Gavin, et. A; An Introduction to Photography; Sandstone Publishing; 1990.

References:

1. Wileman, Ralph E; Visual Communicating; Educational Technology Publication; 1993.

2. Bergstrom, Bo; Essentials of Visual Communication; Thames and Hudson;2009.

3. Drew, Helen; The Fundamentals of Photography; AVA Publishing; 2005.

Level: Semester II

Course: C-1

Title of the Paper: Language of Cinema

Subject Code: FTP094C201

L-T-P-C: 3-1-0-4 **Total credits: 4**

Course Objectives:

To define the basic terminologies in cinema and the techniques in cinematography as well as the dimensions of sound in visual communication and classifications of genre in cinema.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	**Course Outcome**	**Blooms Taxonomy Level**
CO 1	**Relate** basic terminologies in cinema.	**BT 2**
CO 2	**Explain** the techniques in cinematography.	**BT 2**
CO 3	**Apply** dimensions of sound in visual communication.	**BT 3**
CO 4	**Analyze** classifications of genre in cinema.	**BT 4**

COURSE OUTLINE:

Modules	Course Contents	Periods
I	**Reading Cinema** Common Cinematic Terms: Shot, Sequence, Scene, Plot, Theme, Story,	**12**

	Screenplay and Story-Boarding	
II	**Cinematography** Advertising in Print, electronic and online media, Advertising Objectives, the Marketing Plan, Situation Analysis to the Marketing Mix, Segmentation, Positioning and Targeting, Media selection, Planning, Scheduling, Advertising Agencies	**12**
III	**Dimensions of Sound** Onscreen & off-screen, digetic & non-digetic, sync and non-sync, sound effects, silence, dialogues, ambient sound, background score & musical tracks	**12**
IV	**Generic Classification in Cinema** Film Genres: Epic, Action, Romance, Musical, Realistic & Thriller; Types of Films: Narratives, Feature Films, Short Films, Documentaries; Semiotics in Cinema	**12**
TOTAL		**48**

Texts:

1. Thompson K and Bordwell, D, (1994) Film History—An Introduction, Mc Graw-Hill
2. Cook, P. and Bernink, M. (Ed.) (1999) The Cinema Book, The British Film Institute
3. Panjwani, N. (2006) Emotion Pictures: Cinematic Journeys into the Indian Self, Ahmedabad, Rainbow Publishers.
4. Somaaya, B. (2005) Cinema: Images and Issues, New Delhi, Rupa and Co.
5. Chopra, A. (2011) First Day First Show: Writings from the Bollywood Trenches, New Delhi, Penguin Books

References:

1. Film review in leading periodicals and dailies
2. Film review Blogs and portals
3. Film production Blogs

Level: Semester II

Course: C-2

Title of the Paper: Media Research

Subject Code: FTP094C202

L-T-P-C: 3-1-0-4   **Total credits: 4**

Course Objectives:

To define the scientific steps involve in media research and describe the philosophical, epistemological understanding of the elements of research as well as various types of research and its design and procedures to meet the national and international requirements.

Course Outcomes:

	On successful completion of the course the students will be able to:	
SI. No	**Course Outcome**	**Blooms Taxonomy Level**
CO 1	**Outline** the scientific steps involve in media research	**BT 2**
CO 2	**Identify** the philosophical and epistemological understanding of the elements of research.	**BT 3**
CO 3	**Apply** the various types of research.	**BT 3**
CO 4	**Analyse** the research report and scholarly articles.	**BT 4**

COURSE OUTLINE:

Modules	Course Contents	Periods
I	**Introduction to Research** Concept, Objectives, Types, Characteristics; Approaches to research (quantitative and qualitative); Steps in research, Concept of reliability, Validity, Ethical perspectives of mass media research.	**12**
II	**Methods of Media Research** Qualitative & Quantitative Technique, Content Analysis, Survey Method, Observation Methods, Experimental Studies, Case Studies, Narrative Analysis and Historical research.	**12**
III	**Tools of Data Collection** Observation, Interview schedules, Questionnaire, Field studies, Telephone surveys, Online polls, Focus groups; Sampling methods; Media research: Evaluation, Feedback, Feed forward, Media habits, Public opinion surveys, Pre-election studies and Exit polls; Attitude Measurement: Thurstone, Likert, Guttman, Semantic Differential Scales, Rating Scales, Levels of measurement.	**12**
IV	**Methods of Analysis and Report Writing** Data Analysis Techniques; Coding and Tabulation; Non–statistical methods: Descriptive, Historical; Statistical analysis: Univariate, Bi-variate, Multi–variate tests of significance, Central tendency; Preparation of research reports, Referencing and Citation Style.	**12**
	TOTAL	**48**

Texts:

1. Mass Media Research, Roger, Wimmer. D and Dominick, Joseph,R; Thomson Wadsworth; 2006.
2. Berger, Arthur Asa; Media Research Techniques; Second Edition; Sage Publications, New Delhi; 1998.
3. Fiske, John; Introduction to Communication Studies; Third Edition; Routledge Publications; 1982.

References:

1. Croteau, David and Hoynes; Media/Society: Industries, Images and Audiences; William; Forge Press; 2002.

Level: Semester II

Course: C-3

Title of the Paper: TV News Reporting and Production

Subject Code: FTP094C203

L-T-P-C: 4-0-0-4   **Total credits: 4**

Course Objectives:

To describe the elements of news reporting and steps in television production as well as the techniques of writing for visuals and the various dimensions in the mainstream TV news channels in India.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	**Course Outcome**	**Blooms Taxonomy Level**
CO 1	**Demonstrate** the elements of news reporting.	**BT 2**
CO 2	**Illustrate** steps in television production.	**BT 2**
CO 3	**Apply** the techniques of writing for visuals.	**BT 3**
CO 4	**Analyze** visuals contents in TV news channels.	**BT 4**

COURSE OUTLINE:

Modules	Course Contents	Periods
I	**News reporting** What is news? Sources of news, attribution, accuracy, balance and fair for news; Ethical reportage, Press releases and bits,	**12**

	grammar of TV news reporting and its formats.	
II	**Basics of Television Production** Basic of Television programme production; How to make story using the shots, Indoor and Outdoor production; Postproduction; Single and Multicamera production.	**12**
III	**Writing for visuals** Scripting video programs: purpose of writing script, basic script formats; Key elements of good script; Do's & Don'ts for broadcast writing, writing script for TV news and Preparing for TV Interview.	**12**
IV	**Mainstream TV news channels in India** Public and private broadcasting, International TV news channels, Globalization and Prasar Bharti Corporation of India, Television talk show production and PTC making.	**12**
	TOTAL	**48**

Texts:

1. McMcluhan, Understanding Media , Routledge Publishers
2. Baran,; S.J ;.Introduction to Mass Communication; New York: McGraw Hill, 2002.
3. Berko,;W. & W. Communicating; New Jersey: Prentice Hall, 1989.
4. Bitner,;R. Mass Communication: An Introduction ; New Jersey: Prentice Hall, 1989.
5. Defleur; M.L. & Dennis E.; Understanding Mass Communication. Boston; Houghton Mifflin; 1994.
6. Hybels; S. & Weaver I; Communicating Effectively; Boston: McGraw Hill; 2001.

References:

1. Samovar, L. A & Porter, R. E. Inter-cultural Communication-A Reader; Wadsworth; 2000.
2. R2. John VivianThe Media Of Mass Communication , PHI
3. Ravindran, R.K; Media and Society; Commonwealth; 1999

Level: Semester II

Course: C-4

Title of the Paper: Film Studies

Subject Code: FTP094C204

L-T-P-C: 3-1-0-4   **Total credits: 4**

Course Objectives:

To understand the theories of film and aesthetics of story composition as well as the concepts and reading visual contents in cinema.

Course Outcomes:

	On successful completion of the course the students will be able to:	
SI. No	**Course Outcome**	**Blooms Taxonomy Level**
CO 1	**Demonstrate** theories of cinema.	**BT 2**
CO 2	**Illustrate** aesthetics of story composition in cinema.	**BT 2**
CO 3	**Apply** various techniques and concepts in reading visual contents of cinema.	**BT 3**
CO 4	**Analyze** various visual contents and film reviews.	**BT 4**

COURSE OUTLINE:

Modules	Course Contents	Periods
I	**Introduction to Cinema** Meaning and definition of Cinema, Images, Motion pictures; Birth of International Cinema: Lumiere Brothers; Establishment of the Narrative Film and Standardization of Film Practices; Cinema and documentaries; Mainstream cinema; New wave cinema.	12
II	**Cinematic Storytelling** Film genres, Film and Ideology, Stars, Studio systems, Film and gender, Class, Caste, Religion and Indian society; Semiotics and Cinema: Signs, Symbols, Physiology of perception, Denotative and Connotative meaning, Film Language, Mise-en-scene, Montage.	12
III	**Theories of Cinema** The Auteur Theory; The Soviet Cinema School and Montage; Feminist Film Theory; Third Cinema and Counter Cinema; Third World Cinema; Postmodernism and Cinema; Soviet montage, Psychoanalysis; Realist Film Theory.	12
IV	**Cinema as a Powerful Mass Media** Cinema as edutainment and infotainment; Cinema and the power of media in India; Cinema and remarkable events; Cinema and its impact on masses; Film Festival and Cinema Tourism.	12
	TOTAL	**48**

Texts:
1. Thompson K and Bordwell, D, (1994) Film History—An Introduction, Mc Graw-Hill

2. Cook, P. and Bernink, M. (Ed.) (1999) The Cinema Book, The British Film Institute
3. Panjwani, N. (2006) Emotion Pictures: Cinematic Journeys into the Indian Self, Ahmedabad, Rainbow Publishers.
4. Somaaya, B. (2005) Cinema: Images and Issues, New Delhi, Rupa and Co.
5. Chopra, A. (2011) First Day First Show: Writings from the Bollywood Trenches, New Delhi, Penguin Books

References:
1. Sondhi, H Jigyasa (2022). Author to Auteur: Theories and Film Adaptations. Worldview Publications, New Delhi, India.
2. Jain, Jasbir (2020). Interpreting Cinema: Adaptations, Intertexualities, Art Movements. Rawat Publications, New Delhi.
3. Brown, A Larry (2018). How Film Tell Stories: The Narratology of Cinema. Creative Arts Press, US.

Level: Semester II

Course: C-5 (DSE-2)

Title of the Paper: Lighting for Films (Group-1)

Subject Code: FTP094D211

L-T-P-C: 0-0-8-4   **Total credits: 4**

Course Objectives:

To define the techniques and principles of lighting in cinema and photography as well as the aesthetics of imaging in film.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No	**Course Outcome**	**Blooms Taxonomy Level**
CO 1	**Demonstrate** techniques and principles of lighting in cinema and photography.	**BT 2**
CO 2	**Illustrate** aesthetics of imaging in film.	**BT 2**
CO 3	**Apply** various generic classifications in film.	**BT 3**
CO 4	**Analyze** visual contents in film.	**BT 4**

COURSE OUTLINE:

Modules	Course Contents	Periods
I	**Introduction to Video Images**	

		Videography – meaning, importance; similarities and differences between photography and Videography; different types of video cameras; camera movements; camera angles and the meanings; lighting- types of lights;	**15**
II		**Visual Grammar** Visual grammar – techniques of shot taking; principles of continuity in recording; magnification of shots and the importance; sound for video; sound Effects; editing and the importance; transitions; visual effects.	**15**
III		**Video Production** Video films - different kind of films; pre- production – brainstorming, script writing; production; post production.	**15**
IV		**Film Project** Students will be divided into a group of three and every group will have to produce a 3 minutes short film. The film has to be submitted in CD/DVD and also the script of the film.	**15**
		TOTAL	**60**

Texts:

1. Thompson K and Bordwell, D, (1994) Film History—An Introduction, Mc Graw-Hill
2. Cook, P. and Bernink, M. (Ed.) (1999) The Cinema Book, The British Film Institute
3. Panjwani, N. (2006) Emotion Pictures: Cinematic Journeys into the Indian Self, Ahmedabad, Rainbow Publishers.
4. Somaaya, B. (2005) Cinema: Images and Issues, New Delhi, Rupa and Co.
5. Chopra, A. (2011) First Day First Show : Writings from the Bollywood Trenches , New Delhi, Penguin Books

References:

1. Film related feature articles in Sunday Edition of leading dailies
2. Film review Blogs
1. Film production Blogs.

Level: Semester II

Course: C-5 (DSE-2)

Title of the Paper: Computer Application (Design and Editing) (Group-2)

Subject Code: FTP094D211

L-T-P-C: 0-0-8-4   **Total credits: 4**

Course Objectives:

To define the features that distinguish different types of graphics, applications and design processes in digital media and freehand drawing skills to support design communication and thinking processes.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	**Course Outcome**	**Blooms Taxonomy Level**
CO 1	**Outline** the different types of graphics, applications and design processes in digital media.	**BT 2**
CO 2	**Identify** the tools and techniques of designing and editing digitally.	**BT 3**
CO 3	**Apply** freehand drawing skills to support design communication and thinking processes.	**BT 3**
CO 4	**Analyse** designing and editing applications digitally.	**BT 4**

COURSE OUTLINE:

Modules	Course Contents	Periods
I	**Design** Design Elements and Principles: Application of the design elements and principles; Typography: History of fonts, Size of fonts, Classification of fonts; Text: generation and preparation for use, display, digital typesetting, editing, creation of headlines using appropriate font; Images: electronic scanning and manipulation using proper resolutions.	15
II	**Printing, Typography and Layout** Art of Printing: Evolution, Types and Technical Revolution, Physical form, Aesthetics, function, & Fonts; Printing methods: Letter press, Gravure, Offset and Screen printing; Printing paper: Types and size, The selection and arrangement of type for effective legibility and develop effective arrangements of text, Information and visuals with typographic elements; Magazine layout, Pagination, Designing various parts, Layout of broadsheet and Tabloid.	15
III	**Learning Software Application** Use of Corel Draw, Photoshop and In-design; Functions of various tools, Keys, Colour corrections, Cropping, Wrap, Editing text & Photographs.	15
IV	**Learning Video Editing** Types of Video Editing, Special Effects & After Effects.	15
	TOTAL	**60**

Text Books:

1. *Art and Print Production*; Sarkar, N, N;Oxford University Press; New Delhi; 2009.
2. *Designing Print Communication;* Sarkar, N. N*;* Sagar Publishers, New Delhi; 1998.

3. *CorelDRAW 9 F/x and Design*; Hunt, Shane; Coriolis Group Books; 1999.

Reference Books:

1. Dancyger, Ken; *The Technique of Film and Video Editing: History, Theory, and Practice*; Focal Press, UK; 2014.
2. Jackson, Wallace; *Digital Video Editing Fundamentals*; Springer; 2016.

Level: Semester III

Course: C-1

Title of the Paper: Specialization in TV and Filmmaking

Subject Code: FTP094C301

L-T-P-C: 4-0-0-4   **Total credits: 4**

Course Objectives:

The course shall teach the students to define the basics of filmmaking and its techniques in independent filmmaking as well as the concepts and principles of TV Journalism.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No	**Course Outcome**	**Blooms Taxonomy Level**
CO 1	**Define** the elements in filmmaking and concepts of TV Journalism.	**BT 1**
CO 2	**Compare** and **contrast** the process of filmmaking, appreciation and steps involved in visual reporting and editing.	**BT 2**
CO 3	**Identify** the art of reading visual contents in TV and film.	**BT 3**
CO 4	**Analyse** film reviews and visual story telling.	**BT 4**

COURSE OUTLINE:

Modules	Course Contents	Periods
I	**Cinematic Techniques in Filmmaking** Perspective in films; Aerial shot on drones; Backlighting the subject, Silhouetting, Camera Angle, Dissolve, Camera Dolly, Editing, Shots, Flashback, Flash forward, Focus, framing, Jump cut, Mise-en-scène, Pan, Scene, Story board, Tilt, Wipe, Zoom.	**12**

II	**Independent Filmmaking** Shoot and edit a film; Sound Editing & Music; Mixing and final cutting on computer; Financing, Traditional distribution and marketing; Democratization of production; Major film festivals: Oscar, Cannes, and Filmfare; Distribution of independent films on websites.	**12**
III	**Overview of tv Journalism** History and present perspective in television broadcasting; News editing, Writing for electronic media, Responsibilities of television personnel, Lighting for tv and working with a television camera, Scheduling and budgeting for production.	**12**
IV	**Techniques in TV Broadcasting** Production and planning of television presentation; Microphones in television presentation; Electronic newsgathering; Marketing and publicizing of television programmes, Film & television standards; Television as a medium of self-expression and communication.	**12**
	TOTAL	**48**

Texts:

1. Thompson K and Bordwell, D, (1994) Film History—An Introduction, Mc Graw-Hill
2. Cook, P. and Bernink, M. (Ed.) (1999) The Cinema Book, The British Film Institute
3. Panjwani, N. (2006) Emotion Pictures: Cinematic Journeys into the Indian Self, Ahmedabad, Rainbow Publishers.
4. Somaaya, B. (2005) Cinema: Images and Issues, New Delhi, Rupa and Co.
5. Chopra, A. (2011) First Day First Show: Writings from the Bollywood Trenches, New Delhi, Penguin Books
6. Hybels; S. & Weaver I; Communicating Effectively; Boston: McGraw Hill; 2001.

References:

1. Film review in leading periodicals and dailies
2. Film review Blogs and portals
3. Film production Blogs.

Level: Semester III

Course: C-2

Title of the Paper: Techniques of Film and Television Production

Subject Code: FTP094C302

L-T-P-C: 3-1-0-4   **Total credits: 4**

Course Objectives:

The course introduces to define the major industrial, technological aesthetics and cultural developments in the history of motion pictures and narratives of film, developments of cinematic techniques as well as film as an art and the changing paradigms of cinematic realism and its technological innovations.

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Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	**Illustrate** the major industrial, technological aesthetics and cultural developments in the history of motion pictures	**BT 2**
CO 2	**Explain** and **interpret** the narratives of film and various steps in film and TV production	**BT 2**
CO 3	**Identify** the changing paradigms of cinematic realism and its technological innovations	**BT 3**
CO 4	**Examine** the process and techniques of film and TV production	**BT 4**

COURSE OUTLINE:

Modules	Course Contents	Periods
I	**Principles of Film Direction and Cinematography** Concept of Film Direction and Cinematography, idea, dramatic adaptation of the story, creative perception, role of a director, qualities of a director and cinematographer, Filmmaker roles during pre-production and post-production stages.	**12**
II	**Basics of Scriptwriting** Writing Film script; Preparing Storyboard, How to describe the script to the director, Adapting novels for film scripting.	**12**
III	**Eminent Film Personalities** Jean-Luc Godard, Francois Roland Truffaut, Akira Kurosawa, Alfred Hitchcock, Stephen Frears, Bimol Roy, Raj Kapoor, Satyajit Ray, Mrinal Sen, Yash Chopra, Steven Spielberg, James Cameroon, Raju Hirani.	**12**
IV	**Cinema and Society** Concepts of cinema and society; Synergy between cinema and society; Cinema and Superstition, Taboos and Stigmas; Cinema and social norms: caste and gender; Cinema and the violence on women and children; Cinema as an agent of peace; Cinema and national integration; Cinema and education, Cinema and Plagiarism.	**12**
	TOTAL	**48**

Texts:

1. Thomson, David (2021). *A light in the Dark: A history of Movie Directors*. Knopf, Berlin.
2. Shenk, Sonja and Long, Ben (2017). *The Digital Filmmaking Handbook*. Foreing Films, New York.
3. Gautam, Daya Anand (Eds. 2016). Cinema and Society: its influence and Importance in Different Spheres of Human Lives. Regal Publications, New Delhi.
4. Saxena, Ambrish (2014). Indian Cinema Society and Culture. Kanishka Publishing House, New Delhi.

References:

1. Brown, Blain (2020). The Basics of Filmmaking: Screenwriting, Producing, Directing, Cinematography, Audio, & Editing. Taylor & Francis, New York.
2. Mascelli, V Joseph (1998). Five C's of Cinematogrpahy: Motion picture filming techniques. Silman-James Press, US.

Level: Semester III

Course: C-3

Title of the Paper: Video Editing

Subject Code: FTP094C313

L-T-P-C: 0-0-8-4   **Total credits: 4**

Course Objectives:

To describe the art of video editing and the applications of theory and practice to narrate visual stories as well as advanced editing techniques with in-depth examination of Final Cut Pro and Adobe Premier.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No	**Course Outcome**	**Blooms Taxonomy Level**
CO 1	**Demonstrate** the art of video editing in visual media	**BT 2**
CO 2	**Apply** theory and practice to narrate visual stories	**BT 3**
CO 3	**Develop** the dynamics of advanced editing techniques with in-depth examination of Final Cut Pro and Adobe Premier	**BT 3**
CO 4	**Analyse** the art of editing in visual communication	**BT 4**

COURSE OUTLINE:

Modules	Course Contents	Periods
I	**Editing and Types** Editing: Meaning and concept; Types of editing: Linear editing, Non-linear editing; Advantages and disadvantages of linear and non-linear	**15**

	editing; Tracks and channels; Understanding Sound Editing	
II	**Visual Grammar** Visual grammar: Importance and elements; Mise-en-scene; Continuity: Types of continuity; Magnification of shots; Transition: Types & importance; Cuts: Different types; Sound design; Angles: Subjective, Objective & POV; Sound Design; Use of music, SFX, Silence, Dialogue, Narration, Voice Over; Sound proximity and continuity	**15**
III	**Video Software** Adobe Premiere: Introduction, Hardware requirements; Capturing; Timeline in depth; Mixing; Exporting: video formats; Final Cut Pro: Introduction; Configuration; Hardware and processor knowledge; Capturing; Timeline in detail; Exporting: All the formats.	**15**
IV	**Video Project** Students will have to prepare a Television Talk Show and PTC for the completion of the Course	**15**
	TOTAL	**60**

Texts:

1. Brown, Blain; *Cinematography: Theory and Practice, Second Edition: Image Making for Cinematographers and Directors;* Focal Press, 2011.
2. Katz, D Steven; *Film Directing Shot by Shot: Visualizing from Concept to Screen*; Michael Wiese, 1991.

References:

1. Alton, John; *Painting with Light*; University of California Press, 2013.
2. Dancyger, Ken; The Technique of Film and Video Editing: History, Theory, and Practice; Routledge; 6 edition, 2018.

Level: Semester III

Course: C-4 (DSE-3)

Title of the Paper: Online Journalism (Group-1)

Subject Code: FTP094D301

L-T-P-C: 3-1-0-4   **Total credits: 4**

Course Objectives:

The course introduces to clarify the characteristics of new media and its features a well as the applications of digital tools and techniques in practicing journalism.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No	**Course Outcome**	**Blooms Taxonomy Level**
CO 1	**Demonstrate** the characteristics of new media tools and its techniques in online journalism.	BT 2
CO 2	**Apply** media theories and ethics in convergent media.	BT 3
CO 3	**Develop** computer assisted reporting, ccitizen journalism and social media.	BT 3
CO 4	**Analyse** new media contents in online and mobile journalism.	BT 4

COURSE OUTLINE:

Modules	Course Contents	Periods
I	**Introduction to New Media** History, definition, characteristics; The World Wide Web and the Information Society; Media Convergence; Online Journalism: Definition, Concept and Features of Online Journalism	12
II	**News Flow** Trends and technologies in digital news media: Blogs, Social Media; Issues and Challenges in Online Journalism; Impact of New Media Technology; Mobile Communication	12
III	**Reporting and Digital Age** Tools for reporting; Contextual hyper linking; Citizen Journalism and Precision Journalism; Computer Assisted Reporting; Basic Principles of writing for web, Preparation and Presentation of web content; Ethics of Online Journalism, Reporters and Social Media, Ethics of images	12
IV	**Practical** Conduct interviews and collect reports on university news of three different months and prepare online news content with relevant photographs, audio and video clips	12
	TOTAL	48

Text:

1. *In The New Journalist: Roles, Skills, and Critical Thinking*, Benedetti, Paul; Emond Publishing; 2010.

References:

1. Bradshaw, Paul; *The Online Journalism Handbook: Skills to survive and thrive in the digital age*;Routledge;2011.
2. Jones, Janet and Salter, Lee; *Digital Journalism*; Sage Publication; 2012.
3. Zion, Lawrie and Craig, David*; Ethics for Digital Journalists*; Routledge; 2015.

4. Hill, Steve*; Online Journalism*; Sage Publications Ltd; 2013.

Level: Semester III

Course: C-4 (DSE-3)

Title of the Paper: Global Communication (Group-2)

Subject Code: FTP094D301

L-T-P-C: 3-1-0-4   **Total credits: 4**

Course Objectives:

The course provides to classify different forms of global media and its impact as well as the theoretical approach to social network sites, social interaction, mobile phones activism and recent trends in digital media, technology for interaction in global communication.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	**Course Outcome**	**Blooms Taxonomy Level**
CO 1	**Relate** the different forms of global media.	**BT 1**
CO 2	**Explain** impact of global media and news agencies.	**BT 2**
CO 3	**Apply** theoretical approach in social network sites, social interaction, mobile phones activism and recent trends in digital media in global communication.	**BT 3**
CO 4	**Develop** digital production (Audio/Video) keeping in view on the global consumption like, Live streaming, Podcasting and Blogs.	**BT 3**

COURSE OUTLINE:

Modules	Course Contents	Periods
I	**Global Technologies and New Media** Evolution of digital media and digital communication, International Telecommunication Union; Global entertainment, Flows of Global Content, Mac Bride Commission Report; New World Information Order	**12**
II	**Mediated Communication** Mobile phones and micro-cultures, Adoption and use of technologies, Media convergence, Digital media literacy, Production and	**12**

	consumption in the digital age, Cultural Imperialism, Social consequences of new communication technology, New media impact on professional journalism, Digital media activism, Participatory communication, Citizen journalism, Fan culture in new media		
III	**Mobile and Satellite Technologies** Interactive TV, IPTV, Digital video compression technologies, Search engine content optimization, Social media marketing, Blogging, Podcasting and screen casting; RSS feeds, Writing for the Web, Mobile communication, Web 2.0 & 3.0; Interactive multi-media, Flash presentations, Dreamweaver, Video conferencing, Web conferencing	**12**	
IV	**Practical** Develop digital production (Audio/Video) keeping in view on the global consumption. Exercise on Live streaming, Podcasting and Blogs	**12**	
	TOTAL	**48**	

Texts:

1. *Net, Media and the Mass Communication*, Chakravarthy, Jagdish; Authors press; New Delhi; 2004
2. *Mass Media and Information Revolution*; Bhargava, Gopal. Isha Books; New Delhi; 2004.

Reference Books:

1. Menon, Narayana; *The Communication Revolution*. National Book Trust;2008
2. Pavlik J.V. *Media in the Digital Age*.; Columbia University Press;1997
3. Espen J. Aarseth; *Cybertext– Perspectives on Ergodic Literature*; The Johns Hopkins University Press, 1997.
4. Nath, Shyam; *Assessing the State of Web Journalism*; Authors Press, New Delhi, 2002

Level: Semester III

Course: C-5 (DSE-4)

Title of the Paper: Basics to Advertising (Group-1)

Subject Code: FTP094D302

L-T-P-C: 3-1-0-4   **Total credits: 4**

Course Objectives:

*To define the principles and practices of advertising and mysteries of marketing agency structures.

Course Outcomes:

On successful completion of the course the students will be able to:

SI No	Course Outcome	Blooms Taxonomy Level
CO 1	**Relate** the principles and practices of advertising.	BT 1
CO 2	**Explain** mysteries of marketing agency structures.	BT 2
CO 3	**Apply** the theories and models of communication in advertising.	BT 3
CO 4	**Develop** Ad design, Copywriting, Create advertisements for Audio, Video and Print.	BT 3

COURSE OUTLINE:

Modules	Course Contents	Periods
I	**Introduction to Advertising** Definition, Concept and process of advertising; Growth and development of advertising; Economic and social aspects of advertising; Media and Advertising; Characteristics, Types of advertisements and its elements	12
II	**Models and Theories** Stimulus Response Theory; Starch Model; AIDA; AIDCA; DAGMAR approach; Persuasion Theory; Attribution Theory; Agenda-Setting Theory; Social Marketing	12
III	**Creative Strategy and Media Planning** Advertising industry: Composition, Advertising agencies; Audience Research; Market mix and market segmentation, Creative strategy and creative process, Copywriting: purpose and types, Television, Radio and Print commercials	12
IV	**Practical** Ad Design and Copywriting; Create advertisements for Audio, Video and Print	12
	TOTAL	48

Texts:

1. *Marketing management*, Kotler, Philip; Prentice Hall of India; 2000.
2. *Creative advertising*; Pricken, Maria;Thomas& Hudson; 2011
3. *A Global History of Advertising (2nd Ed)*.;Tungate, Mark.;London: KoganPage; 2013.

References:

1. Pandey, Piyush; *Pandeymonium :Piyush Pandey On Advertising*;NewDelhi:Penguin Books; 2015.
2. Sharma, Sangeeta & Singh, Raghuvir*; Advertising: Planning and Implementation*; Phi Learning; 2006.
3. Hasan, Seema; *Mass Communication: Principles And Concepts*, 2E; Cbs, 2013.
4. Jethwaney, Jaishmi& Jain, Shruti; *Advertisement Management*; Oxford University Press; 2012.
5. Mohan, Mahendra; *Advertisement Management, Concept & Cases*; Tata McGraw Hill Education Pvt. Ltd, 2010.

Level: Semester III

Course: C-5 (DSE-4)

Title of the Paper: Corporate Communication (Group-2)

Subject Code: FTP094D302

L-T-P-C: 3-1-0-4   **Total credits: 4**

Course Objectives:

To describe the concepts of corporate communication in reputation building management with the applications of case studies and crises management.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No	**Course Outcome**	**Blooms Taxonomy Level**
CO 1	**Explain** and **classify** the concepts of corporate communication.	**BT 2**
CO 2	**Identify** the development, Scope, Functions, Trinity in Corporate Communication.	**BT 3**
CO 3	**Construct** the Corporate Reputation Management and Crisis Communication.	**BT 3**
CO 4	**Analyse** the functioning and management process of corporate Communication.	**BT 4**

COURSE OUTLINE:

Modules	Course Contents	Periods
I	**Corporate Communication** Defining Corporate Communication, Evolution of Corporate Communication, Roots of Corporate Communication in India, Corporate Communication vis-à-vis Public Relations, Scope, Functions, Trinity in	**12**

	Corporate Communication		
II	**Corporate Reputation Management and Crisis Communication** Reputation, Imperatives of Reputation management, Image Repair Theory, Building corporate identity, Facing crisis, Kinds of crises, Basics of crisis management; Crisis Management: Crisis Vs Problem, Typology of crisis phases, Guidelines for preparedness and planning, Crisis Response Strategy.		**12**
III	**Various applications of Corporate Communication** Community Relations and CSR, Employee Communication, Investor Relations, Government Relations, Customer, Dealer and Vendor relations, Corporate Communication in Brand Promotion, IMC, Corporate Communication and Ethics, Professional bodies in PR/Corporate Communication		**12**
IV	**Practical** Student need to do a research on the activities, tasks, functioning and management process of any corporate corporation and prepare a detail report		**12**
	TOTAL		**48**

Text Books:

1. *Corporate Communication – Principles and Practice*, Jethwaney, Jaishri; Oxford University Press; 2010.
2. *Laura The Fall of Advertising and the Rise of PR*, Ries, Al & Reis; 2002.

References:

1. Bernays, L. Edward; *Crystallizing Public Opinion*. Reprint Edition. IG Publications; 2011.
2. Torossian, Ronn; For Immediate Release: Shape Minds, Build Brands, and Deliver; 2011.
3. Wilcox, Dennis L. Ault, Phillip H. Agee, Warren K. Cameron, Glen T; *Essentials of Public Relations*. Pearson 2000.
4. Sachdeva, Iqbal S; *Public Relations: Principles and Practices*; Oxford University Press; 2009.

Level: Semester III

Course: C-6 (DSE-5)

Title of the Paper: Layout and Design (Group-1)

Subject Code: FTP094D313

L-T-P-C: 0-0-8-4   **Total credits: 4**

Course Objectives:

*To define graphic designing and layout as well as describe technology and software used in graphic designing

Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No	**Course Outcome**	**Blooms Taxonomy Level**
CO 1	**Compare and contrast** the language of type and Typology, Interplay of text and images in designing Books, Newspapers, Magazines and Advertisements	**BT 2**
CO 2	**Organize** Layout and Design in Print Publications.	**BT 3**
CO 3	**Apply** tools and techniques in layout and design.	**BT 3**
CO 4	**Analyze** the layout design for different genre such as news, Fashion, Sport, Women & Technology.	**BT 4**

COURSE OUTLINE:

Modules	Course Contents	Periods
I	**Introduction to Design and Graphic** Understanding the language of type and Typology, Interplay of text and images: Books, Newspapers, Magazines, Advertisements etc.; Fonts and Type Face, Classification of different types with their names and character, Mode, Weight, Orientation, Position and Sizes.	**15**
II	**Graphic Communication Techniques** Elements of Design: Line, Shape, Forms, Space, Colors, Unity, Harmony, Balance, Rhythm, Perspective, Emphasis, Orientation, Radiation, Repetition and Proportion.	**15**
III	**Layout and Design in Print Publications** Layout for newspapers: Standard format, Columns – pica, points; Kinds of layouts: Modular, Horizontal, Vertical, Static, Dynamic, etc.; Special features of front page, Sports page and supplements; Magazine layout: Use of text, Font, Photos, Graphic tools, Use of industry accepted software for layout and design; Different types of printing and publishing technology; Different kinds of papers, Printing color schemes and modes.	**15**
IV	**Practical** Design a layout design for different genre such as news, Fashion, Sport, Women & Technology	**15**
	TOTAL	**60**

Text Books:
1. *ABC of Java Script*, Purcell, Lee; BPB Publication; 2001.
2. *Flash MX bible.,* Reinhardt Robert & Snow Dowd ;.Wiley Publishers ; 2002.

References:
1. Adobe Creative Team; *Adobe Photoshop 7.0 classroom in a Book*. Adobe Publishers; 2005.
2. Ramesh Bangia; *Learning Multimedia*; Khanna book publishers; 2002.
3. Mulin Eileen: *The Essential Photoshop Book*, Galgotia Publication Pvt. Ltd; 2007.

Level: Semester III

Course: C-6 (DSE-5)

Title of the Paper: Digital Media and Graphics (Group-2)

Subject Code: FTP094D313

L-T-P-C: 0-0-8-4   **Total credits: 4**

Course Objectives:

To define graphic designing and animation with digital technology and software used in graphic designing as well as the importance of graphics in communication process**.**

Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No	**Course Outcome**	**Blooms Taxonomy Level**
CO 1	**Compare and contrast** Digital Media and Graphics.	**BT 2**
CO 2	**Organize** Layout and design with the principles of designing.	**BT 3**
CO 3	**Apply** the characteristics of function, designing concepts in TV, Websites, Web Designing, Newspaper and Magazine.	**BT 3**
CO 4	**Analyze** 3D Animation, storyboarding and sketches in digital media.	**BT 4**

COURSE OUTLINE:

Modules	Course Contents	Periods
I	**Digital Media** Digital technology: Internet, its historical perspective; Fundamentals of computer graphics: File format, Bitmapped and object, Oriented graphics, Color depth and Resolution, Compression, Image modes, Print and Online formats	**15**
II	**Graphics** Concept and Theory of Animation and Graphics, Basic Elements and Principles of Graphics, Design and Layout, Principles of Designing, Designing Need and Signification in Media.	**15**
III	**Computer Mediated Design** An Overview; Multimedia: Characteristics and function, Designing concepts in TV and Websites, Web Designing, Designing a Website, Newspaper and Magazine Designing, Role of Animation in Advertising,	**15**

	Film Industry, Online Journalism.		
IV	**Practical** A 3D Animation exercise with storyboarding and sketches to support		**15**
	TOTAL		**60**

Texts:

1. *ABC of Java Script*, Purcell, Lee; BPB Publication; 2001.
2. *Flash MX bible.,* Reinhardt Robert & Snow Dowd ;.Wiley Publishers ; 2002.

References:

1. Adobe Creative Team; *Adobe Photoshop 7.0 classroom in a Book*. Adobe Publishers; 2005.
2. Ramesh Bangia; *Learning Multimedia*; Khanna book publishers; 2002.
3. Mulin Eileen: *The Essential Photoshop Book*, Galgotia Publication Pvt. Ltd; 2007.

Level: Semester III

Course: C-7 (DSE-5)

Title of the Paper: Internship

Subject Code: FTP094C321

L-T-P-C: 0-0-0-4   **Total credits: 4**

Mandatory 4 weeks internship after 3rd Semester Exam

Course Objectives

The course focuses to clarify the major departments in a film and TV houses and adapt with film making and editing professionally. It also deals to interface their specialized discipline in film and TV production industries in order to adapt as a professional film maker and TV production.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	**Course Outcome**	**Bloom's Taxonomy Level**
CO 1	**Classify** different role and responsibilities of a Film maker.	**BT 1**
CO 2	**Identify** the concepts of film making and TV production professionally.	**BT 3**
CO 3	**Categorize** major departments in film making and TV production.	**BT 4**
CO 4	**Analyze** film and TV contents.	**BT 4**

Examination Scheme: Marks: Practical: 100

Feedback from Media Organization	Internship Report	Power Point Presentation	Vice Voce	Grand Total
30	30	20	20	100

Level: Semester IV

Course: C-1

Title of the Paper: Film Appreciation

Subject Code: FTP094C401

L-T-P-C: 3-1-0-4   **Total credits: 4**

Course Objectives:

To define elements and genres in film and its appreciation with the application of film theories.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No	**Course Outcome**	**Blooms Taxonomy Level**
CO 1	**Compare and contrast** the functions, growth and development of film in national and international levels.	**BT 2**
CO 2	**Relate** the tools and techniques in film reviews and critics.	**BT 2**
CO 3	**Apply** film theories in cinema studies.	**BT 3**
CO 4	**Identify** various film genres and its appreciations.	**BT 3**

COURSE OUTLINE:

Modules	Course Contents	Periods
I	**Introduction to Film Appreciation** Meaning and definition of film appreciation; Images, Motion pictures, Cinema, Birth of International Cinema; Establishment of the Narrative Film and Standardization of Film Practices	**12**
II	**Cinematic Storytelling** Film genres, Film and Ideology, Stars, Studio systems, Film and gender, class, caste and Religion and Indian society, Semiotics and Cinema: Signs and Symbols; Physiology of perception, Denotative and Connotative meaning, Film Language, Mise-en-scene and Montage	**12**

III	**Film Reviews and Critics** Art of film reviews in print, broadcast and new media; Advertisement and teasers; International and national film festivals; Popular International and national film critics; Ethics in film appreciation	**12**
IV	**Cinemas of Northeast India** History of films in northeast; Prominent filmmakers and directors from northeast India; Funds and budgets, financial institutions; Problems and issues of regional cinema	**12**
	TOTAL	**48**

Text Books:

1. Barker, L. (1990). "Communication", New Jersey: Prentice Hall, Inc; 171.
2. University of California, Los Angeles (UCLA) report Sustainability in the Motion Picture
3. James Lovelock. Gaia: A New Look at Life on Earth. Oxford: Oxford University Press, 1979.

References:

1. Charles J. Corbett, and Richard P. Turco. "Sustainability in the Motion Picture Industry." University of California Los Angeles (UCLA), 2006. Available online: http://www.environment.ucla.edu/perch/resources/mpisreport.pdf (accessed on 13 January 2015).
2. BAFTA Albert Consortium. "Year Three Report." 2015. Available online: http://m.mediagreenhouse.co.uk/01131/0193/albertReport2014_02.pdf (accessed on 10 May 2015).
3. Greening film. "A Carbon Footprint for the UK Film Industry." Available online: http://www.greeningfilm.com/a-carbon-footprint-for-uk-film-industry (accessed on 16 March 2015).
4. Universal Studios. "Green in Universal." Available online: http://www.greenisuniversal.com (accessed on 20 June 2015).

Level: Semester IV

Course: C-2

Title of the Paper: Individual Film Project

Subject Code: FTP094C412

L-T-P-C: 0-0-0-4   **Total credits: 4**

Course Objectives:

To define the concept of filmmaking through fieldwork as well as the idea of independent content creation with the applications of film theories in practical.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No	**Course Outcome**	**Blooms Taxonomy Level**
CO 1	**Relate** the different genres of films and techniques of storytelling in various styles and perspectives.	**BT 2**
CO 2	**Explain** the various generic classifications of film and factors associated with what makes a 'good' film.	**BT 2**
CO 3	**Apply** the role and effects of movies in society.	**BT 3**
CO 4	**Analyze** various elements in film making and its reviews and appreciation.	**BT 4**

COURSE OUTLINE:

Modules	Course Contents	Periods
I	**Individual Film Project** Students will have to shoot and edit a documentary/fiction film and submit for the fulfillment of the course. The film will be scripted, shot and edited by individual student for the fulfillment of the course	0
	TOTAL	0

Text Books:

1. Steven Ascher and Edward Pincus (2013). *The Filmmakers' Handbook*. Plume: New York.
2. Mercado, Gustavo (2010). *The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition*. Routledge, New York.

References

1. Katz, D Steven; *Film Directing Shot by Shot: Visualizing from Concept to Screen*; Michael Wiese, 1991.
2. Dancyger, Ken (2018). *The Technique of Film and Video Editing: History, Theory, and Practice*; Routledge; 6 edition, New York.

Level: Semester IV

Course: C-3 (DSE-6)

Title of the Paper: Photojournalism (Group-1)

Subject Code: FTP094D411

L-T-P-C: 0-0-8-4   **Total credits: 4**

Course Objectives:

To define the elements of photojournalism and visual communication in order to describe the basic instruction, demonstration, and samples of the desired outcomes to create and maintain a blog/website with photographic works.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No	**Course Outcome**	**Blooms Taxonomy Level**
CO 1	**Relate** the elements of photojournalism and visual communication.	**BT 2**
CO 2	**Explain** the basic instruction, demonstration, and samples of the desired outcomes to create and maintain a blog/website with photographic works.	**BT 2**
CO 3	**Apply** the art of photography and visual elements in photo journalism.	**BT 3**
CO 4	**Analyze** the visual stories and contents in mass communication.	**BT 4**

COURSE OUTLINE:

Modules	Course Contents	Periods
I	**Introduction to Photojournalism** Photojournalism meaning and definition, Researching stories: Single picture story, Spot news, Local news, Human interest stories; Photo-montage, Documentary photography, Portraits and photo essay, Picture selection, Captions for images, Legal and ethical issues involved in photojournalism.	**8**
II	**Digital Photography** Digital camera and its functions, Speed, Aperture and DOF, Understanding light, Aspect ratio of images, Resolution, White/Colour balance, File types: RAW, JPG, TIFF, etc. Digital workflow- download, Photoblogging.	**8**
III	**Photojournalists** Studying the works, Style and processes of National and International eminent photographers and photojournalists; Homi Vyarawalla, Sunil Janah, Kanu Gandhi, Raghu Rai, Raghubir Singh, S. Paul, Kishore Parekh, Ashwin Mehta, T.S. Satyan, Prashant Panjiar, Alfred Stieglitz, Edward Jean Steichen, August Sander, Jacques-Henri Lartigue, Edward Weston, Paul Strand, Weegee, Walker Evans.	**8**
IV	**Practical** Photo story consisting of five different themes, Photographs consisting of University and Department activities, students should also maintain Photoblog with their recent pictures on Photojournalism.	**8**
	TOTAL	**32**

Texts:

1. *Photoshop CS6 Classroom in a Book*, Adobe CreativeTeam; California: Adobe Press, 2012.
2. *Photography: The Definitive Visual History*, Ang, Tom*;* DK Publishers, London; 2014.

3. *Digital Photography Masterclass;* Ang, Tom; DK Publishers, London; 2013.

References:

1. Photography -The Guide for Serious Photographers (9th Ed). London, UK: Focal Press
2. Davis, Harold and Davis Phyllis, *The Photoshop Darkroom* 2; London: Focal Press, 2011.
3. Freeman, Michael; *The Photographer's eye*; Focal Press, London; 2007.
4. Kelby, Scott; *Light it, Shoot it, Retouch it.* San Francisco: New Riders, 2011.
5. McCartney, Susan*; Mastering Flash Photography;* Amphoto Books, 1997.

Level: Semester IV

Course: C-3 (DSE-6)

Title of the Paper: Digital Photography and Photo Editing (Group-2)

Subject Code: FTP094D411

L-T-P-C: 0-0-8-4   **Total credits: 4**

Course Objectives:

To provide an understanding of the concept of international communication and global issues and the role of new technologies and its impact on international information flow.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No	**Course Outcome**	**Blooms Taxonomy Level**
CO 1	**Compare and contrast** concept of international communication.	**BT 2**
CO 2	**Relate** global issues and the role of new technologies in communication flow.	**BT 2**
CO 3	**Apply** theoretical aspects of international communication and information order.	**BT 3**
CO 4	**Identify** various issues globally.	**BT 3**

COURSE OUTLINE:

Modules	Course Contents	Periods
I	**International Information Flow and Imbalance** International Relations, Realist Theory, Interdependence Theory, Critical Social Theory, Political, Economic and cultural dimensions of international	**12**

		communication; Communication and information as a tool of equality and exploitation; International information flow and imbalance in communication as a human right; UNO's Universal Declaration of Human Rights; International news agencies and syndicates - their organizational structure and functions	
II	**Alternative Information Distribution System** UNESCO's efforts in removal of imbalance in news flow; Debate on New World Information and Communication Order (NWICO) and New International Economic Order (NIEO); Mac Bride Commission's Report; Alternative News Information; Distribution System- Non-aligned News Agency Pool (NANAP)- its working, success & failure	**12**
III	**New Technology and International Information Flow** Impact of new communication technology on news flow; Globalization of mass media marginalization, Hegemony; Information highways; International telecommunication and regulatory organizations; Global advertising agencies; Global media corporations	**12**
IV	**Critical Issues in International Communication** Different traditions of research, Psychological warfare, Modernization and diffusion, Culture as political economy, Reception studies, Telecommunication tariffs; International intellectual property rights; Future of global communication systems, Nation state, The universal, From modern to postmodern; Debates on national communication policies	**12**
	TOTAL	**48**

Texts:

1. Barash, David P. &Webel, Charles P*., Peace and Conflict Studies*
2. Barsamian, David, *Imperial Ambitions: Conversations with Noam Chomsky on the Post9/11*
3. Chomsky, Noam, *Media Control: The Spectacular Achievements of Propaganda*
4. MacBride, Sean, *Many Voices One World, Unesco,* (1980)
5. Mc Chesney, Robert, *Media and Global Capitalism*.

Level: Semester IV

Course: C-4 (DSE-8)

Title of the Paper: Aesthetics in Cinema Studies (Group-1)

Subject Code: FTP094D403

L-T-P-C: 4-0-0-4   **Total credits: 4**

Course Objectives:

To define film aesthetics and its elements in film as well as the applications of film theories.

Course Outcomes:

SI. No	Course Outcome	Blooms Taxonomy Level
On successful completion of the course the students will be able to:		
CO 1	**Relate** the film aesthetics.	**BT 2**
CO 2	**Explain** the elements of aesthetics in film.	**BT 2**
CO 3	**Apply** the applications of film theories.	**BT 3**
CO 4	**Analyze** genres of film and its aesthetics.	**BT 4**

COURSE OUTLINE:

Modules	Course Contents	Periods
I	**Introduction to Film Aesthetics** Definition of aesthetics in philosophy, beauty, taste, art and culture; Sensory values and visual attractiveness; Role of aesthetics in cinema; Historical perspectives of Aesthetics	**12**
II	**Elements of Visual Aesthetics** Key elements: Colour, Shape, Pattern, Line, Texture, Visual weight, Balance, Scale, Proximity and Movement	**12**
III	**Elements of Aesthetics in Film Form** Literary design, visual design, cinematography, editing and sound design; Aesthetics and beauty, Art criticism and aesthetics	**12**
IV	**Theories of Aesthetics** Imitationalism, formalism, and emotionalism; Aesthetics thinking, Aesthetics treatment and purpose of aesthetics in cinema	**12**
	TOTAL	**48**

Texts:
1.   Barker, L. (1990). "Communication", New Jersey: Prentice Hall, Inc; 171.
2.   University of California, Los Angeles (UCLA) report Sustainability in the Motion Picture
3.   James Lovelock. Gaia: A New Look at Life on Earth. Oxford: Oxford University Press, 1979.
4.   Gaskell, Nathaniel & Gujral, Diva; Photography in India: A Visual History from the 1850s to the Present; Prestel, 2018.

References:
1. Ilan, Jonathan; The International Photojournalism Industry: Cultural Production and the Making and Selling of News Pictures Routledge Advances in Internationalizing Media Studies; Routledge, 2018.
2. BAFTA Albert Consortium. "Year Three Report." 2015. Available online: http://m.mediagreenhouse.co.uk/01131/0193/albertReport2014_02.pdf (accessed on 10 May 2015).
3. United Nations Global Compact. "Accenture CEO Study on Sustainability." 2013. Availableonline:ttps://acnprod.accenture.com/~/media/Accenture/ConversionAssets/DotCom/Documents/Global/PDF/Strategy_5/Accenture-UN-Global-Compact-Acn-CEO-Study-Sustainability-2013.pdf (accessed on 12 May 2015).

4. Sony Pictures. "A Greener World." Available online: http://www.sonypictures.com/green/ (accessed on 20 June 2015).

<p align="center">Level: Semester IV</p>

Course: C-4 (DSE-8)

Title of the Paper: Cinema in Northeast India (Group-2)

Subject Code: FTP094D403

L-T-P-C: 4-0-0-4   **Total credits: 4**

Course Objectives:

To define the development of cinema in India and NE region as well as the facets of NE cinema and the elements of critical theories, applications of new media and animation.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	**Course Outcome**	**Blooms Taxonomy Level**
CO 1	**Relate** to the development of cinema in India and NE region.	**BT 1**
CO 2	**Demonstrate the understanding** of the facets of NE cinema.	**BT 2**
CO 3	**Identify** elements of critical theories, applications of new media and animation.	**BT 3**
CO 4	**Develop** aesthetics in NE cinema.	**BT 3**

COURSE OUTLINE:

Modules	Course Contents	Periods
I	**Development of Cinema in India and NE** Growth of cinema in NE; Early cinema; Studio system: New Theatres, Bombay Talkies; Post Studio System; Melodrama; Indian New Wave	12
II	**Facets of NE Cinema** Images and signs in NE cinema; Facets of NE cinema; Cinema in NE: National and internationally acclaimed, Stardom and Film Industry in NE	12
III	**Critical Theory** Theoretical applications in the NE cinema; Cultural Studies: concepts of NE cultures and its challenges; Concepts of film narrative, scriptwriting and directing in NE cinema	12
IV	**Applications of New media and Animation** Applications of New media and Animation; Impact of digital film in NE; Impact of Korean movies in NE; Aesthetics in NE cinema	12
	TOTAL	**48**

Texts:

1. Barker, L. (1990). "Communication", New Jersey: Prentice Hall, Inc; 171.
2. University of California, Los Angeles (UCLA) report Sustainability in the Motion Picture
3. James Lovelock. Gaia: A New Look at Life on Earth. Oxford: Oxford University Press, 1979.

References:

1. BAFTA Albert Consortium. "Year Three Report." 2015. Available online: http://m.mediagreenhouse.co.uk/01131/0193/albertReport2014_02.pdf (accessed on 10 May 2015).
2. United Nations Global Compact. "Accenture CEO Study on Sustainability." 2013. Availableonline:ttps://acnprod.accenture.com/~/media/Accenture/ConversionAssets/DotCom/Documents/Global/PDF/Strategy_5/Accenture-UN-Global-Compact-Acn-CEO-Study-Sustainability-2013.pdf (accessed on 12 May 2015).
3. Sony Pictures. "A Greener World." Available online: http://www.sonypictures.com/green/ (accessed on 20 June 2015).

Level: Semester IV

Course: C-5

Title of the Paper: Dissertation

Subject Code: FTP094C421

L-T-P-C: 4-0-12-6   **Total credits: 6**

Course Objectives:

To define the scientific steps involve in dissertation as well as to conduct media research and compiling reports

Viva-voce based on dissertation has to be conducted by the External Examiner, in the presence of the research guide.

Examination Scheme: Marks: Practical 100

Language	Content	Originality	Presentation	Vice Voce	Grand Total
20	20	20	20	20	100

Syllabus Prepared By,

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