AJK Mass Communication Research Centre

Jamia Millia Islamia

New Delhi-110025

SYLLABUS

M.A. in Mass Communication

Index

Introduction:

The intensive two-years/four-semester course in MA Mass Communication offers a systematic progression of hands-on production work and theoretical papers that allow students to experience the full range of technical expertise, conceptual skills and artistic expression required to become accomplished media practitioners in a social and technological environment where media, art and communication converge, across a diverse landscape of screens, platforms and audiences.

Through a comprehensive education in courses such as Scriptwriting, Photography, Sound & Radio, Media & Cultural Studies, Television Production, New Media Storytelling and Digital Media Arts, the curriculum encourages the student to adopt a creative, professional and scholarly approach to both old and new media practices. The curriculum engages with the rapidly transforming mediascape while retaining the original MCRC tradition of combining professional media expertise with social commitment. The courses seek to provide the students with a comprehensive media education that nurtures their individual aspirations while inspiring them to make a meaningful interventions in the social environment in which they live and work. Over the years, the graduates of the MCRC have distinguished themselves in a diversity of media related fields and made their careers as television producers, feature film directors, documentary filmmakers, reporters, editors, camerapersons, writers, teachers, scholars, production designers, graphic novelists and installation artists. The revised curriculum continues to support such diversity.

The founders of the MCRC envisioned the institute as providing an intensive and integrated media education that would enable students to develop their individual expertise and skills within a vibrant, secular and collaborative working environment. The syllabus was designed to educate intelligent media professionals who would learn how to work with their hands and think with their heads. Their vision was impelled by the conviction that good media products were intellectual creations first and technological products later and that the best media practitioner was not the one with the greatest technological expertise but the one who could think critically and creatively. They did not see theory and practice as binary opposites but sought to bring the two together; for this reason the theory courses and hands-on practice were given equal importance. The founders consciously sought to create a course that, while maintaining a dynamic relationship with the industry would also remain ahead of it. Due to its unique combination of theory and practice, the MCRC has been able to produce alumni of

diverse interests who have made extraordinary contributions to not just the industry but the many cultural spaces around it.

SYLLABUS OUTLINE

Semester 1 (3 Core papers and 2 CBCS papers)

Course I: Still Photography
Course II: Radio Production
Course III: Screen Writing
Course : CBCS Theory paper
Course : CBCS Skill Based paper

Semester 2 (4 Core papers and 2 CBCS papers)

Course IV : Media & Cultural Studies 1
Course V: Digital Media Arts (Foundational)
Course VI: Television Production (Foundational)
Course VII: Elective Radio / Photography
Course : CBCS Theory paper
Courser : CBCS Skill Based paper

Semester 3 (4 Core papers and 2 CBCS papers)

Course VIII: Media & Cultural Studies 2
Course IX: Main Course1 - Digital Media Arts / Television Production
Course X: Electives –
(a) Advanced Screenwriting
(b) Advanced Cinematography
(c) Advanced editing
(d) Advanced Sound
(e) New Media Storytelling
Course XI: Sound for the Media
Course : CBCS Theory

Semester 4 (3 Core papers and 1 CBCS paper)

Course XII : Main course2 - Digital Media Arts Studies / Television Studies
Course XIII: Main course3 - Digital Media Arts Projects & Workflows / Television Production Projects & Workflows
CourseXIV: Digital Media Arts Production / Television Production
Course : CBCS Theory paper

SEMESTER I

COURSE I - STILL PHOTOGRAPHY (THEORY AND PRACTICAL)

Course Description: The course is designed to familiarize students with the basics of contemporary photographic practices and image making techniques. It seeks to strengthen their technical and critical ability to examine the journey of images from conceptualisation, and creation through to their varied uses in contemporary popular and counter culture milieus. Through the course work, a full range of aesthetic and creative skills concerning image making are taught and nurtured. The course stresses the application of theory, making it the foundation to undergo hands-on training. It seeks to foster an ideal balance of technical as well as theoretical knowledge in photography.

Course Objective:

1. Familiarizing students with the basics of contemporary photographic practices and image making techniques
2. Preparing students to use photography as a tool of creative expression

Unit 1: History and Critical Appreciation

- A historical overview of the evolution of photography.
- From pin-hole to the present digital era.
- Schools of thought: Pictorialists meet the Decisive moment
- Social and Cultural impact of photography
- Elements of Composition and Visual Analysis.
- Review of the work of individual artists

Exercise: Visual Analysis of Published photographs

Unit 2: Basic overview of the photographic process

- Construction of a simple camera.
- How the lens forms an image and how the light sensitive material records one. “see”, “record” and “reproduce”.
- Basic steps in film and digital based photography; a comparison and the transition.
- Camera controls in a SLR
- Role of Exposure.

Exercise: Holding the SLR. Outdoor shooting with SLR. Exercise/Demonstration with Film Photography.(ii) shooting light, shade and texture (elements of composition)

Unit 3: Image Manipulation through Camera controls

- Shutter as controller of light and its effect on capturing motion.
- Aperture as a controller of light and its effect on image, depth of field

Exercise: Freezing motion, Panning shot with background blur.

Lens

- Prime and zoom lens
- Special purpose lenses

Exercise: shallow & Deep depth of field. Perspective and angle of view

Exercise: managing Deep & shallow depth of field. Perspective and angle of view

Light Metering

- Modes of TTL metering in SLR
- Light metering in diverse conditions

- Types of light meters

Exercise: Using various modes of TTL metering.

- Using On camera flash
- Sync. Speed
- Studio Flash
- Shooting with multiple flash
- Mixed light conditions.

Exercise: Studio flash photography using movable flash and flash meter.

Colour Temperature

- Understanding the role of colour temperature in photography
- Setting white Balance
- Shooting in mixed temperature light.

Exercise: Experiencing tonalities: shooting in diverse colour temperatures and mixed light.

Unit 4: The Digital workflow

- Seeing anew: advanced composition
- Capture and storage in Digital format
- Sensor, its types; CCD, CMOS
- File size, types resolution
- File formats; JPEG, RAW, TIFF
- Manipulation of Images through software
- The digital Dark Room.

Exercise: Manipulating, Altering, Correcting images through image correction software.

Unit 5: In Class Presentation

Photo Feature/Photo Story in Print form

Unit 6: Final Product:

- Portfolio Submission
- Viva Voce based on the semester course work and exercises.

Reading List

- Michael Langford, Anna Fox, Richard Sawndon Smith, (2010), *Langford's Basic Photography*, Focal Press.
- Michael Langford, Efthimia Billisi, (2010), *Langford's Advanced Photography*, Focal *Press*.
- Barbara Upton, John Upton, (1989), *Photography*. Harper Collins.
- Steve Edwards, (2006), *Photography: A Very Short Introduction*, Oxford University Press.
- Christopher Pinney, (1997), *Camera Indica: The Social Life of Indian Photographs*, The University of Chicago Press

COURSE II RADIO PROGRAMME PRODUCTION (THEORY AND PRACTICAL)

Course Description: The course is designed to train students in using the potential of the sound media to communicate ideas and stories. The course seeks to familiarize them with various aspects of Radio programming ranging from news to documentaries to dramatised programmes. It will enable them to acquire and enhance their technical, conceptual and

creative skills so as to be able to design programmes which cater to a wide range of audiences.

Course Objectives:
Train students in various aspects of Radio programming
Enhance their technical and creative skills

Unit 1: Introduction to Radio

- The power of listening, imaging and attaching meanings.
- The place of Radio in contemporary media: The industry and challenges.
- Global experiments programming: Narrowcasting, Broadcasting, Podcasting and Convergence.
- Radio in India: Past, Present and Future.
- Types of Radio Stations: Government, Private, Community, online, satellite, Pirate and Ham.
- Government Regulations: Policies governing Indian Radio.
- Field trip to All India Radio-Broadcast House and News Service Division
- Field trip to a Private Radio Station

Unit 2 : Radio Technology

- Developments in technology.
- The broadcast chain: From audio input to output.
- Different kinds of microphones and their applications.
- Outdoor recording techniques.
- Types of propagation: AM and FM
- Relationship between space and sound.
- Auditory Imagination.
- Editing, Mixing, Voice, Music and Silence to create narrative.
- On air & Digital transmission: AM/FM and DAB.

Exercise: Soundscape and Radio commentary

Unit 3 : Nature and Types of Programmes

- Programming objectives and content: Structure and formation, Scripting and writing techniques for radio.
- Program formats and writing for each format: Talk, Interview, Discussion, Feature, Documentary, Drama, Magazine, News story, News bulletin and Fillers.
- The basic inputs: Human Voice, music and sound effects.
- Techniques of production: Acoustics, Perspective, echo and reverb.
- Manipulating Speech: personality and presentation techniques: Pitch, tempo, vitality and enthusiasm, timbre and tone.

Exercise: On air Radio Talk/ Discussion/ Live Commentary/ Musical Programme.

Unit 4 : Understanding Audience

- Audience Profile: Designing content, writing and connecting with listeners.
- Fixed point chart and program cue sheet
- Audience and Market research: Syndicated and Customized research.

Exercise: training on Nuendo

Unit 5: Class presentation/Assignmments

- 10 minutes interview.
- 60 seconds social message.
- One audience survey for programming.

Unit 6: Group Product:

- 30 minutes program on community radio.

COURSE III SCREEN WRITING (THEORY)

Course Description: This is an introductory level course that helps students develop a range of approaches to screen writing for audio-visual media. The focus of this writing-intensive, semester-long post-graduate level seminar is a thorough exploration and integration of these diverse approaches that lead each student to discover their own individual voice.

Unit 1: The Writing Process

- Observation, Perception and Recognition.
- The Specific and the General.
- Integrating Personal History and Experience.
- Research for Scripts: Techniques and Forms of Integration.
- Writing for Formats: Documentary, Fiction, TV, Radio, Transmedia, Experimental

Unit 2: Structure, Flow and Arc

- Desire and Obstacle.
- Character Conflict and Plot Movement
- Relationship between sound and Images
- Use of Images to develop a story, character or Plot

Unit 3: Developing Characters:

- History, Biography and Fiction
- Developing Characters for Documentary and Fiction
- Character, Story and Plot Development.
- Character is the Story: Plot vs. exploring Time, Place and Texture.

Unit 4: Dialogue, Sound and Voice:

- Naturalistic vs. Expressionistic Dialogue
- Text, Sub-text and Intention
- Character through Voice
- Narration, Sync-sound Aural narrative strategies

Unit 5 Writing for the Documentary

- Cinema Verite in Reality TV, Documentary and Fiction
- Documentary Fiction Hybrids
- Improvisation and Staging
- Sound and aural environment

Unit 6

- In class presentation of revised individual projects

READING LIST:

- J. Cowgill, Linda. *Writing Short Films: Structure and Content*, Watson-Guptill Publications.
- Dancyger, Ken and Rush, Jeff. *Alternative Scriptwriting: Rewriting the Hollywood Formula* , Focal Press.
- Howard ,David and Mabley Edward, *The Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay*. Simon and Schuster Inc.
- Vogler, Christopher. *The Writer's Journey: Mythic Structure for Storytellers and Screenwriters*. Michael Wiese Productions.
- O'Bannon, Dan and Lohr, Matt. *Dan O'Bannon's Guide to Screenplay Structure,* Michael Weise Productions.
- Douglas , Pamela. *Writing the TV Drama Series*. Michael Weise Productions.
- *Symbols, Images, Codes: The Secret Language of Meaning in Film, TV, Games and Visual Media*, Michael Weise Productions.
- Van Sejll, Jennifer. *Cinematic Storytelling*. Michael Weise Productions.
- Carney, Ray. *Cassavetes on Cassavetes*. Faber and Faber.
- Final Draft: Screenwriting Software.

SEMESTER II

COURSE IV MEDIA & CULTURAL STUDIES - I

Course Description: The course provides students with foundational ideas in critical media and cultural studies. This theoretical framework will provide media practitioners with an invaluable overview of the field, enabling them to understand the social, cultural and political implications of the media messages they create or watch. The course explores the dynamics of diverse cultural circuits and practices, created by the processes of representation, identity, production, consumption and regulation.

Course objective:

1. Understanding Media & Cultural Studies Framework
2. Exploring the interconnectedness of Media & Art Forms
3. Critique and analysis of Media Discourses and Narratives
4. Engaging with the politics of representation
5. Introduction to use Contemporary Research Methodologies

Unit 1: Introducing Media & Cultural Studies

- Terminologies & Key Concepts
- The Rise of Modern Mass Media
- Media as Cultural Industries
- The Debates on Popular Culture

Unit 2: Image and Seeing – A Cultural Evolution

- Art in the Age of Electronic Production
- The Photographic message
- Ways of Seeing

- An Aesthetic of Astonishment
- A Cultural Biography of things

Unit 3: Documentary, Experimental Film and Video- I

- The Document and the Documentary
- The Mediated/Unmediated Image
- Documentary and the Ethnographic tradition
- The Birth of Observational Cinema
- Direct Cinema & Cinema Verite

Unit 4: Introduction to Digital Media Cultures

- An Introduction to Transmedia
- Theories and Practice of New Media Convergence
- Digitextuality and Transformation of Image
- Search and the Database of Intentions/Desires

Unit 5: Research & Methods - I

- Introduction to methodologies
- Developing a proposal
- Report Writing Techniques

Unit 6: Class seminar

- 5-8 min presentations on literature review around a chosen theme/issue

Reading List:

- Toby Miller. *A Companion to Cultural Studies*. Oxford: Blackwell Publishers, 2001
- Andrew Tudor. *Decoding Culture: Theory and Method in Cultural Studies*. London: Sage, 1999
- Jesus Martin-Barbero. *Communication, Culture, and Hegemony: From the Media to Mediation.* London: Sage. 1993
- Susan Sontag. *On Photography.* London*:* Penguin, 2008
- Roland Barthes. *Camera Lucida*. Trans. Richard Howard. New York: Hill and Wang, 1982
- John Berger. *Ways Of Seeing*. London*:* Penguin, 2008
- Arjun Appadorai (Ed.) *The Social Life of Things: Commodities in Cultural Perspective*. Cambridge University Press, 1988
- Benjamin, Walter (1970) "The Work of Art in the Age of Mechanical Reproduction" in Hannah Arendt (ed.) *Illuminations*, London: Fontana. Revised edition 1992. published in *Zeitschrift fur Sozialforchung* 5(1), 1936.
- Christopher Pinney. *The Coming of Photography in India*. Oxford University Press, 2008

COURSE V DIGITAL MEDIA ARTS (FOUNDATIONAL) (THEORY AND PRACTICAL)

Course Description:

Digital Media Arts is a foundational course that helps students learn the conceptual, technical and creative skills required to communicate through moving images. In a course that melds theory and practice, students collaborate on short projects in order to prepare themselves for longer and more complex productions. Students are taught to work in creative collaboration

with team members even as they begin to discover their own individual styles. As the students develop their skills with visualization, scripting, shooting and editing, they are encouraged to engage critically with a shifting media ecology.

Course Objectives:

1. Help students learn to communicate using moving images.
2. Foster creative ways of thinking about the cinematic arts
3. Acquire foundational skills related to different aspects of digital filmmaking
4. Encourage students to meld creativity, theory and practice.
5. Explore innovative methods of storytelling
6. Develop strong production skills that include knowledge of direction, scripting, camerawork, editing and sound.

Unit 1: The Digital Moving Image

- Digital Image in the Age of Electronic Circulation
- Transitioning from Analog to Digital
- Technologies and Overlapping Media - Video /TV/Cinema/ Digital Cinema
- The limits and possibilities of Formats - Celluloid, SD/HDV, HD, Digital cinema
- Industry and independent practice
- The frameless world and immersive forms of storytelling

Unit 2:Planning and Direction

- The Digital Imagination: Story flows and Narrative Strategies
- The Politics of Representation
- Research, Study, Observation, Location scouting
- The role of the Director
- Production Management: Call sheets, Production log & Logistics
- Developing and visualizing ideas: Storyboarding

Unit 3: Composing for the Moving Image

- Learning to Look through the Camera
- Lenses, Filters, exposure meters, sensitometry
- The internal optics of the digital camera
- Acquisition and Distribution formats
- Time code, Control track, Aperture, white balance, Gain
- Work flows
- Competency checks, Care and Maintenance
- Introduction to Basic Cameras - Basic Shot sizes, Angles and Movements
- Fundamentals of Lighting, Three point lighting, Color temperature,
- Types of lights and accessories- Lighting Plans
- Using outdoor light, the use of Reflectors

Unit 4: Sound as Narrative

- Sound for the moving image – acoustics and perception
- Appreciation of Sound design
- Sound as a narrative device
- Natural and designed sound – history and creative use
- Recording and Monitoring Sound on the Camera / location recorder/mixers

Unit 5: Putting images together

- Introduction to Editing as an Art Form
- Basic Principles of Editing
- Basic Continuity and Sequence Building
- Intro to NLE (FCP)
- Editing paperwork and discipline Editing techniques
- Moving from Celluloid to Digital

Unit 6: Practical exercises

- Practice exercises – basic image making exercise, sound recording and editing exercise
- Basic Camera and continuity exercise on Film and on Video
- End Semester project

Reading List

- Lind, Maria and Steyerl, Hito. (2008) *Reconsidering the Documentary and Contemporary Art*. Sternberg Press.
- Youngbood, Gene. (1970). *Expanded Cinema*. P. Dutton and Co. Inc. New York.
- Manovich, Lev. (2001) *The Language of New Media*. MIT Press.
- Meigh-Andrew, Chris. (2006). *A History of Video Art: The Development of Form and Function.*
- Doug, Hall, Fifer J. Sally and Bolt David. (2005). *Illuminating Video: An Essential Guide to Video Art.*
- Ascher, Steven and Pincus, Edward. (1998). *The Filmmaker's Handbook: A Comprehensive Guide to the Digital Age*. Penguin.

COURSE VI TELEVISION PRODUCTION (FOUNDATIONAL)

Course Description : The Television Production (Foundational) Course is a segue to the advanced courses in TV Production. It introduces the students to the basics, critical and innovative approaches of multi-camera production and working in a studio.

Course objective:

1. To motivate students to think out of the box and conceptualise differently from the Existing programs and formats.
2. To train students to be thinking professionals
3. To impart hands-on training, utilizing the latest technology.

Unit 1: Television : Birth of the small screen

- History of Television
- Evolution of the television industry in India
- Diverse facets and transformative trends of television
- Transmission & Delivery Systems
- Measuring the Television Audience
- Innovative Storytelling

Unit 2: Exploring Studio as a creative space

- Familiarising the studio

- Diverse roles, procedures and terminology
- Live production process
- Components of a set.
- Creating space for Immersive Media.
- Live Lab Sessions

Unit 3: Multi Camera Production and Lighting

- Difference between the single camera and multi-camera format
- Importance of Visual Language in relation to online production
- Introduction to basic lighting in studios, lighting instruments, practicals etc.
- Framing for Multi-camera
- Lab Sessions

Unit 4: Sound for Studio-I

- Microphones
- Introduction to basic sound recording
- Working with audio mixer
- Spatial audio
- Live Lab Sessions

Unit 5: Genres -I

- Introduction to non-fiction genre
- Introduction to television (non-fiction) formats
- Reality of Reality Television
- Game shows and talk shows

Unit 6: End semester project.

- 5 minute live production

Reading list:

- Gopal Saksena. *Television in India*: Vikas publishing House, 1996
- Nalin Mehta. *India on Television*: Harper Collins,2008
- Millerson Gerald & Jim Owens. *Television production, Fourteenth Edition*: Focal Press,2009
- Glynn Alkin. *TV Sound Techniques for Video and TV :* Focal press, 1989
- Herbert Zettl. *Video Basics, Fifth Ed*ition : Thomson Wadsworth, 2007
- Ivan Cury. Directing and producing for Television : A Format Approach : Focal Press, 2010

COURSE VII ELECTIVES STILL PHOTOGRAPHY / RADIO PRODUCTION

ELECTIVE: STILL PHPOTOGRAPHY

Course Description: The elective in Photography seeks to expose students to advanced concepts and techniques of photography, large format photography and camera raw image processes. It will encourage students to study advanced lighting and printing, advanced digital and photochemical processes, as well as look at the historical and contemporary role of photography in culture and society.

Course Objectives:

1. To encourage students to understand the creative potential of Photography
2. Learn the technical and aesthetic requirements of professional photography
3. Learning to work with still images and sound to tell a story
4. Creating a visual design for an A/V production using still images

Unit 1: Visualising the Still Frame

- Introduction to the work of select artists/AV makers
- The Image as metaphor and the affective role of photographs
- Soundscape as a component of A/V story telling
- Integrating Image, word & text
- Elements of narrative

Unit 2: Digital Imaging Techniques

- Work Flow in A/V making
- File size and file formats
- Special shooting techniques (Stop motion, animation etc.)
- Color and Image correction
- Multiple screen projection and the idea of the Panorama
- Video/Photo voice

Unit 3: Editing the A/V

- The idea of editing a still image story
- Principles in editing an A/V
- Softwares for A/V production (Photo story / FCP)
- Elements of Visual Design

Unit 4: Telling stories, advocacy& selling products

- A look at genres
- Writing & understanding briefs & proposals
- Contextualizing the photo story
- Preproduction research & scripting
- Campaigns & Branding
- Production
- Budgets, Exhibition, Curation & Dissemination

Reading List

- Michael Langford, Efthimia Billisi, (2010), *Langford's Advanced Photography*, Focal *Press*.
- Brbara Upton, John Upton, (1989), *Photography*. Harper Collins.
- Steve Edwards, (2006), *Photography: A Very Short Introduction*, Oxford University Press.
- Liz Wells, (1998*), Photography: A Critical Introduction*, Routledge.
- James Elkins, (2007*), Photography Theory*, Routledge.

ELECTIVE RADIO PROGRAMME PRODUCTION

Course Description: The elective is designed to encourage students to look a radio as a creative medium and experiment with sound to create an aural display of a story or pilot. It

encourages students to conceptualise and produce advanced programme formats thereby making them learn techniques of segueing, voice modulation or enactment for Radio.

COURSE OBJETIVES:

1. Understanding Documentary/ Feature/ Drama
2. Adopting a story and building characters and plot.
3. Communicating an environment through sound.

Unit 1: Radio Documentary.

- Understanding Documentary.
- Adopting or investing a story.
- Developing the script.
- Creating pictures.
- Role of a narrator.
- Documenting the unseen.
- Using ambience sound as transition and narrative.

Unit 2: Radio Drama.

- Understanding Radio Plays.
- Characterization and dialogues for radio.
- Creating unseen scenes.
- Transition through sound-effects, dialogues, fades and music.
- Adaptation of a story.
- Developing the script.
- Modulating voice; Dramatic and narrative voice.
- Role of the narrator.
- Background score.

Unit 3 : Radio Magazine show

- Hosting a show: Bringing enthusiasm and effect, creating and revealing an on air personality.
- Developing local, emotional and humour connect.
- Ideating an umbrella thought.
- Designing the Fixed Point Chart.
- Linking with handshakes and back announcement.
- Content segueing.

Unit-4 : Project Work.

Sound mix- sound piece that can be a combination of interesting sounds, spoken words, m music, or silence. All these elements linked together will tell a story or form a narrative. Sound mix can follow a theme or a rule as set by the trainer.
Radio Documentary/ Feature/ Drama.
One hour Magazine show.

SEMESTER III

COURSE VIII MEDIA & CULTURAL STUDIES – II

Course description: Building on the key concepts introduced in Media & Cultural Studies – I, the course introduces students to contemporary theoretical frameworks and more nuanced research methodologies. The units familiarize them with film studies, expose them to the debates around mediation and popular culture, new media discourses and explore contemporary practices of the documentary form. **Unit one is compulsory, Unit 6 is optional basis the availability of time and resource person in the given semester.**

Course Objective :

1. Learning to use Contemporary Research Methodologies
2. Exploring film studies
3. Engaging with Contemporary Documentary Practices
4. Studying Popular Culture
5. Examining the Digital Intervention & the New Media Archive

Unit 1: Research & Methods -II

- Cultural Studies as Methodology
- Multi-media and New Media Technologies
- Ethnographies of the Media: The Anthropological Approach
- Archiving the Media: The Historiographic Approach
- Thinking through Materiality

Unit 2: Introduction to Film Studies

- Language of Cinema
- Film and Narrative
- Film and Genre
- Stardom
- Popular Film Industries
- Film and International Movements

Unit 3: Studying Television & Popular Culture

- The Politics of the Popular
- Television News and Discourse Analysis
- Television Narratives - Fiction and Reality Shows
- Post-Modernism and Intertextuality

Unit 4: Documentary, Experimental Film and Video- II: Displacing the Observational

- The Expanding Definitions of the Documentary Film
- Resistance to Free Cinema and New Modes of Narration
- Animation as Non-Fiction film

Unit 5: The Digital Moment

- Interacting with the Digital World of Media Matrix
- The New Digital Archive
- Digital production and new art practice
- Electronic Circulation and Multiple Screens

Unit 6: The Cultural Life of Photography in India: An Introduction(Optional)

- The place of the Indexical in Popular Indian Visual Culture:

An Historical Overview

- The Turn from Semiotics to Materiality: Production, Circulation and Networks
- The Archive, the Gallery and Museum Culture
- Who is a Photographer? The Many Cultures of Photography in India
- Contemporary Practice: Focus on the work of a Major Practitioner

Research Proposal:

Each student will choose an area and develop a research

Reading list

- Sumathi Ramaswamy (Ed.) *Beyond Appearances: Visual Practices and Ideologies in Modern India.* New Delhi: Sage Publications, 2003
- *The Oxford History of World Cinema*, OUP: 1996
- David Bordwell, and Kristin Thompson. *Film Art: An Introduction*. New York: McGraw-Hill, 1997.
- James Monaco, *How to Read a Film?* London: Routledge, 2006
- 15. Nicholas Gane and David Beer. New Media: The Key Concepts. Oxford: Berg, 2008
- Modleski, Tania (1988) *The Women Who Knew Too Much: Hitchcock and Feminist Theory.* London: Routledge.
- Morley, David (1980) *The 'Nationwide' Audience: Structure and Decoding.* London:British Film Institute
- Nandy, Ashis (ed.) (2002), *The Secret Politics of Our Desires: Innocence, Culpability and Indian Popular Cinema* New Delhi: Oxford University Press.
- Mulvey, Laura (1992 [1975]) „Visual Pleasure and Narrative Cinema", in the *Sexual Subject: A Screen Reader in Sexuality.* London: Routledge, 22-34
- Bruzzi, Stella New Documentary: A Critical Introduction –Routledge

COURSE IX - MAIN COURSE 1 - DIGITAL MEDIA ARTS/TELEVISION PRODUCTION

DIGITAL MEDIA ARTS (30-34 Students)(THEORY AND PRACTICAL)

Course Description:

Main Course 1 Digital Media Arts seeks to impart advanced conceptual and technical skills to students and prepares them to handle more complex fiction and non-fiction productions. Along with learning production skills, students are expected to engage with the stylistic concerns of fiction and documentary praxis. Through specialized workshops, lectures and hands-on work students are expected to acquire the skills to: cast, rehearse and direct actors and non-actors in a spectrum of fiction and non-fiction productions; collaborate with key crew members in the creation and production of digital stories. Students will learn to operate high-end cameras and acquire advanced editing skills. At the end of the course, the students will be expected to produce a short fiction, documentary or experimental film.

Course Objectives:

1. Provide students an immersive experience of learning advanced digital filmmaking
2. Introduce key debates on representation and narrative strategies
3. Help understand the skills involved in directing fiction and non-fiction films.
4. Equip them to direct actors for different stylistic genres and formats
5. Provide a working knowledge of digital workflows
6. Help students conceive and script more complex narrative strategies
7. Familiarize them with advanced production skills on high-end equipment
8. Impart skills to write proposals and pitch ideas for funding

Unit 1: Documentary and Experimental Films

- New Digital Cinema: Documentary and hybrid forms
- Experimental forms of exhibition- installation and multiple screens
- The still and moving Image
- History, Style and Narrative Strategies
- Concept, research, script and structure
- Sound and the Aural Imagination

Unit 2: Introduction to Fiction

- Fiction and the Digital Imagination
- Developing ideas and narrative Strategies
- Script development and screenplay
- Learning to Work with Actors / Casting/ rehearsals
- Blocking for the camera -- using space creatively
- Planning Locations: Real and Cinematic
- Preparation, planning and evolving shooting strategies
- Designing the Frame
- Interactive Workshops with Filmmakers and Film Professionals

Unit 3Digital Workflow

- Working with Digital Film Cameras and HD
- File formats and conversions
- Editing workflows
- Recording sound for digital cinema
- Sound editing and Mixing
- Mastering

Unit 4: Fund Raising/Distribution

- Proposal Writing and Pitching
- Fundraising
- Budgeting
- Pitching
- Film Festivals
- Proposal writing exercise

Unit 5: Immersive Media (Combined with Television Production)

- Introduction to Immersive Media
- 360 degree Video

- Virtual Reality
- Feasibility of Immersive Media in Television

Unit 6 : Projects

- Short Exercises
- 15 minute documentary / Fiction

Reading list

- Cunnigham, Megan. (2005). *The Art of the Documentary: Conversations with Leading Directors, Cinematographers, Editors and Producers*. New Riders.
- Schaefer, Dennis and Salvato, Larry. (1984). *Masters of Light: Conversations with Contemporary Cinematographers*. University of California Press.
- Murch, Walter. (2001) *In the Blink of an Eye: Perspectives on Film Editing.*
- Dancyger, Ken. (2010) *The Technique of Film and Video Editing: History, Theory and Practice.* Focal Press
- Ascher, Steven and Pincus, Edward. (1998). *The Filmmaker's Handbook: A Comprehensive Guide to the Digital Age*. Penguin.
- B. Frost, Jacqueline. (2009) *Cinematography for Directors.* Michel Weise Productions.
- Katz, Steve. (1991). *Film Directing: Shot by Shot: Visualizing from Concept to Screen.* Michel Weise Productions.
- Cunnigham, Megan. (2005). *The Art of the Documentary: Conversations with Leading Directors, Cinematographers, Editors and Producers*. New Riders.
- Wheeler, Paul. (2000). *Practical Cinematography*. Focal Press.
- C. Box, Harry. (2003). *Set Lighting Technician's Handbook*. Focal Press.
- Schaefer, Dennis and Salvato, Larry. (1984). *Masters of Light: Conversations with Contemporary Cinematographers*. University of California Press.

TELEVISION PRODUCTION (16-24 students)

Course Description: The Advanced Television Production Course trains students in a wide range of skills ranging from handling complicated genres to advanced camera work, specialised lighting, effective editing and packaging. The emphasis is on the creation of innovative and original programs which push the boundaries of conventional genres.

Course Objective :

The students are provided with advanced hands-on training in diverse jobs and skills in television production, enabling them to pursue opportunities in the broadcast television industry and related areas of work.

Unit 1: The Changing Scenario of TV

- The Industry today in relation to transmedia platforms
- The convergence of studio and field production.
- The evolution of the box
- Audience and Artistic Taste

Unit 2 : TV Genres II & Alternative programming

- Advertising
- Documentary series
- Variety shows: Fusion of formats

- Fiction Genres
- Developing a format

Unit 3 : Writing for Television

- *Developing a concept for TV
- Narrative structure in Television Series
- Developing a character for a Television Series
- Adapting fiction

Unit 4: Production Design

- The importance of art direction/ production design in TV
- Designing sets for different genres
- Costume and Make-up for live program.
- Lab sessions.

Unit 5: Advanced Camera and Lighting

- Merging Single camera with multi camera
- Lighting for different genres
- Camera Movement
- Working with rigs and accessories
- Lab Sessions

Unit 6: Immersive Media (Combined with Digital Media Arts)

- Introduction to Immersive Media
- 360 degree video
- Virtual Reality
- Feasibility of Immersive Media in Television

Unit 7: End Semester Project

- 16 min episode with single camera inserts

Readings:

- Millerson Gerald. *Basic TV staging*: Focal Press, London, 1974
- Julian Friedmann and Chris Walker. *The Insiders Guide to Writing for TV:* Trotman 2012
- Venita Coelho. *Soap - Writing & Surviving Television in India :* Harper Collins, 2010
- Alan Wurtzel, John Rosenbaum. *Television Production*.: McGraw Hill, 1995
- Andrew H. Utterback. *Studio – based television production and directing*: Focal press, 2007

COURSE X ELECTIVES

ADVANCED SCREEN WRITING

Course Description:

This is an advanced level workshop designed to help students develop screenplays while learning and applying story-telling techniques. This is a writing intensive class and students are expected to develop a completed fiction screenplay (90 pages) and extensive character

biographies as final course submission. The script can be for film or TV, and embrace a conventional genre or hybrid/experimental aesthetic.

Course Objectives:

1. Exploring more complex narrative forms
2. Developing writing techniques for linear and non-linear stories
3. Developing character, plot, structure and dialogue/sound for final project

Unit 1: Multiple Narrative Structures

- Structure, flow and Emplotment for Documentary and Fiction
- Developing fiction and non-fiction characters
- Experimenting with Narrative Flows
- Creating Hybrid Genres
- Narratives and Anti-Narratives
- Independent practice: Aesthetics and Counter-Structures

Unit 2: Adaptations and Autobiographical Modes

- Adaptations and Revisitations
- Auto-ethnography and First Person Narratives
- Impressionistic Narratives
- Cross-genre experimentation

Unit 3: Developing, Character, Plot and Movement:

- Visualization of Point of Views.
- Representing the Character: History, Politics and Subjectivity
- Sense Memory, Emotional Memory, Psychological Motivation and Character
- Mixed Media, Multiple/ Split Screen Storytelling
- Sound, Narrative and Voice in Digital Features
- Ordinary and Special Worlds: An absence of dramatic story
- Open Ended Forms

Unit 4: Re-Writing and Layering:

- Layering, Detailing and Adding Texture
- Text, Subtext, Story and Character
- Improvisation, Rehearsals and Script Revisions.
- Workshop: Class presentation of Scripts in progress and feedback.

Reading List

- J. Cowgill, Linda. *Writing Short Films: Structure and Content*, Watson-Guptill Publications.
- Dancyger, Ken and Rush, Jeff. *Alternative Scriptwriting: Rewriting the Hollywood Formula* , Focal Press.
- Howard ,David and Mabley Edward, *The Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay*. Simon and Schuster Inc.
- Vogler, Christopher. *The Writer's Journey: Mythic Structure for Storytellers and Screenwriters*. Michael Wiese Productions.

- O'Bannon, Dan and Lohr, Matt. *Dan O'Bannon's Guide to Screenplay Structure,* Michael Weise Productions.
- Douglas, Pamela. *Writing the TV Drama Series*. Michael Weise Productions.
- Final Draft: Screenwriting Software.

ADVANCED CINEMATOGRAPHY (THEORY AND PRACTICAL)

Course Description: This elective will impart advanced skills in aesthetics and techniques of cinematography to a select group of students who will be chosen from the streams of Digital Media Arts and Television. These students will be selected on the basis of their final exercises and other parameters set by the faculty. The elective seeks to familiarize and train students on both low and high end digital film and HD cameras and train them in dealing with workflows, files and technologies. It will also introduce them to special accessories and need-based cameras. The students will be trained to be thinking cinematographers and camera operators who combine technical prowess with a creative imagination. The emphasis will be on imparting a critical, artistic and historical overview of cinematic styles, and training them to envision a look using not just technology but also conceptual skills.

Course Objective :

1. To inculcate a creative visual imagination.
2. To impart conceptual skills in conceiving cinematic styles.
3. To understand digital workflows and associated technical concepts
4. To develop advanced skills in lighting
5. To introduce students to more specialized camera and shooting accessories

Unit 1: Visual Imagination and Camera Styles

- Introduction to the work of auteur cinematographers
- Shooting for the small and big screen
- Controlled and Uncontrolled situations
- The shared language of documentary and fiction
- Shooting with Multiple Cameras – Studio and Location
- Working towards visual Design

Exercise : In class presentation

Unit 2 Digital Cinematography

- Digital Cameras and workflows
- High definition and digital film cameras
- Formats, Files & Data Management
- Recording raw files
- Creating the picture profile
- Mixing formats

Exercise

Unit 3: Designing the Frame

- Special need based cameras and their possibilities
- The Use of Prime and Special Lenses

- Advanced Camera Accessories
- The Static and Moving camera
- Aesthetics & Techniques of movement – Handheld/Assisted – Steadycam, crane, dolly

Exercise

Unit 4: Painting with Light

- Aesthetics of Lighting: Naturalistic and Expressionistic
- Advanced Lighting techniques
- Lighting for film/video/TV
- Effect Lighting
- Lighting accessories
- Reading Histograms
- Lighting Exercises

Reading List

- Schaefer, Dennis and Salvato, Larry. (1984). *Masters of Light: Conversations with Contemporary Cinematographers*. University of California Press.
- Ballinger, Alex.(2004) *New Cinematographers*. Laurence King.
- Malkeiwicz, Kris. (1986) *Film Lighting: Conversation with Hollywood Cinematographers and Gaffers.*
- C. Box, Harry. (2003). *Set Lighting Technician's Handbook*. Focal Press.
- Wheeler, Paul. (2000). *Practical Cinematography*. Focal Press.
- Ascher, Steven and Pincus, Edward. (1998). *The Filmmaker's Handbook: A Comprehensive Guide to the Digital Age*. Penguin.
- McKernan, Brian. (2005). *Digital Cinema: The Revolution in Cinematography, Post-Production and Distribution.*
- B. Frost, Jacqueline. (2009) *Cinematography for Directors.* Michel Weise Productions.
- Cinematography : Robby Muller / by Linda Van Deursen and Marietta De Vries, Zurich: JRP Ringier, 2013.
- Cinema in the digital age / Nicholas Rombes, London: Wallflower Press, 2017.
- Set lighting techniques`s handbook : film lighting equipment, practice and electrical distribution / by Harry C. Box, Amsterdam: Focal Press, 2010.
- The Digital filmmaking handbook / by Sonja Schenk and Ben Long, Boston: Cingage Learning, 2012.
- Filming the fantastics : a guide to visual effects cinematography / by Mark Sawicki, Amsterdam: Focal Press, 2011.
- Select issues of *American Cinematographer* (magazine)

ADVANCED EDITING (THEORY AND PRACTICAL)

Course Description: The elective will impart advanced skills in the aesthetics and techniques of editing for both documentary and fiction film to a select group of students who will be chosen from the streams of Digital Media Arts and Television. These students will be selected on the basis of their final exercises and other parameters set by the faculty. The elective will train students to combine technical prowess with a creative imagination, teach

them how to manage workflows, files and technologies and explore a historical overview of editing styles to emphasise creative, conceptual and technical skills.

Course Objective :

1. To give students a historical overview of editing styles
2. To impart conceptual skills in editing documentary and fiction
3. To understand digital workflows and associated technical concepts
4. To train students on different Digital work platforms and Softwares

Unit 1 History and Aesthetics

- Editing design
- Styles of Editing
- The work of well known editors

Exercise : In-Class Presentation

Unit 2 Managing the Digital workflow

- Data management and creative organization
- Working with raw files
- Digital Workflows
- Formats and Files
- Mixing formats and codecs
- Conform and online

Exercise

Unit 3: Story, Structure and Narrative

- Excavating the narrative in documentary
- From script to editing table in fiction
- Wrestling with Structure
- Live Switching
- The creative use of Sound and Text

Exercise

Unit 4: Altering the Image

- Editing Softwares: Avid,FCP, Adobe CS6
- Colour correction
- Typography and titling
- Special effects
- Compositing, chroma and match move
- Packaging and Promo

Exercise

Reading List

- Ascher, Steven and Pincus, Edward. (1998). *The Filmmaker's Handbook: A Comprehensive Guide to the Digital Age*. Penguin.
- Murch, Walter. (2001) *In the Blink of an Eye: Perspectives on Film Editing.*
- Dancyger, Ken. (2010) *The Technique of Film and Video Editing: History, Theory and Practice.* Focal Press
- Rosenblum *The Shooting Stops ... The Cutting Begins:* A Film Editor's Story Da Capo Paperback

- Dmytry Edward, *On Film Editing: An Introduction to the Art of Film Construction*
- Rubin Michael , *Nonlinear - A Field Guide to Digital Video and Film Editing*
- Art of recording : understanding and crafting the mix / by William Moylan, Amsterdam: Focal Press, 2002
- On Film Editing / by Edward Dmytryk Woburn: Focal Press, 1984.
- Techniques of film editing / by Karel Reisz and Gavin Millar, 2nd edition Amsterdam: Focal Press, 2010.
- Technique of film & video editing : history, theory, and practice / by Ken Dancyger, 5th Edition, New York: Focal Press, 2011.
- Making documentary films and videos : practical guide to planning,filming,and editing documentaries / by Barry Hampe, New York: Holt Paperback, 2007.

ADVANCED SOUND (THEORY AND PRACTICAL)

Course Description: The focus of the course is to enable the students to specialise in technique and aesthetics of sound recording, sound editing and sound designing for films and television programmes. The course will give a thorough understanding of sound to the students to acquire enough knowledge and expertise to become professional in the field of sound recording and sound designing.

Course Objectives:

1. Understanding of sound in acoustic domain, and its creative uses in other medium.
2. Students will be trained to achieve technical and creative skills, required for sound recording, sound editing and sound designing for films and television programmes.
3. To develop expertise in audiovisual harmony with reference to cinematic language.

Unit 1: Perception of Sound

- Psychoacoustics and the dimensions of hearing loudness.
- Acoustic reflex, perception of direction and space. Monaural transfer functions of ear, distance hearing, binaural listening, stereophonic imaging.
- Sound for documentaries, sound for fiction films, similarities and differences.

Unit 2: Sound for production

- Single system and double system filming, Sync shooting
- Working with digital location multi track recorders, Zoom, Roland, deva,sound devices etc.
- Sync shooting, practice and challenges.
- Non-linear sound editing on audio workstations, Protools ,Neundo, etc,
- Dubbing - automatic dialogue replacement for 10 min film with at least three characters,
- Track laying; mono, stereo, multi track, International track (DME) and mixing.
- Re-recording, Stock sound, Sync check, and Track management
- Audio plug-ins, Preliminary mixing. Final mixing, Transfer of mixed tracks.

Unit 3: Sound design

- Sound design and the sound designer, character identification, primary and secondary emotions, use of non-diagetic sound, environments and „soundscapes“
- Elements of sound structure and their effects on perception.

- Foley--- the art of creating footsteps, props sound, and cloth movements etc. in control condition.
- Surround sound (basic understanding).
- Use of music in sound design.
- Establishing locale, emphasizing action, intensifying action, setting pace, providing counter point, creating humour, unifying transitions, smoothing action scenes, fixing time, recalling and forgetting events, evoking atmosphere, feeling and mood.
- Diagetic exercise (Duration- 5 min.), Non-diagetic exercise (duration -5 mins.)
- Sound Design for a 20-minute film across genres.

Unit 4: Monitoring

- Speakers and room considerations,
- Monitor volume, monitoring configurations, monitor level control,
- Monitor speakers types.
- Far field monitoring, near field monitoring, small speakers, Headphone

NEW MEDIA STORYTELLING (THEORY AND PRACTICAL)

Course Description Course Description: Digital and networked technologies provided by computer and the Internet have significantly pushed borders of media practice in the past decade by challenging traditional ideas about production, consumption, ownership, control, audiences, citizens, communities and knowledge. Most importantly, New Media has allowed the traditional modes of single, linear storytelling to be displaced in favour of more complex, inter-weaving narratives unfolding across multiple screens and media platforms. The course introduces students to the art of transmedia storytelling using both traditional and emergent narrative genres and tools made available by the New Media.

Course Objectives:

The course attempts to:

1. Introduce media ecology of moving images
2. Learn to use the tools made available by the New Media
3. Acquire skills for Documentary, Fiction and Transmedia storytelling.
4. Introducing students to various immersive media projects

Unit 1: New Stories for New Screens

- Introduction to the New Media Ecology and Installations
- Emergence of Multiple Screens across Social and Technological environments
- Adapting Gaming Strategies and other New Genres for new Media Storytelling
- Creating Immersive Environments
- Understanding Transmedia Narratives across multiple media platforms
- Exposure to media projects in immersive media 360 video, VR,AR, MR and XR

Unit 2: New Media Fiction:

- Research and Development for New Media Fiction ideas
- Storytelling through Installations, off-line and online platforms
- Interactive storytelling

- Screens and projections in Exhibition environments

Unit 3: New Media Documentary

- Research and Development for New Media Documentary ideas
- Documentary as Multi-screen/Installation
- Autoethnograpy, Self-representation and critical engagement
- Interactive Documentary: Strategies and Debates

Unit 4: AI and Aesthetics

AI in creative production
AI in every day media
Mapping and GPS in new media productions
Introduction to media projects by MIT, Google etc

Unit 5: New Media Project Development

- Presentation of Ideas for Final Projects
- Research and Development Techniques
- Scripting and Production
- Post-Production and Exhibition

New Media Project

- Final Project Description: Working in groups of two/ three students will work on web based art projects or installations. They will experiment with cross platform storytelling techniques leading upto developing strategies of exhibition and distribution.

Reading list :

- Digital ethnography: Principles and practice. Pink, S., Horst, H. A., Postill, J., Hjorth, L., Lewis, T., & Tacchi, J. (2016). Sage
- Hight, Craig. 2014. "Automation within digital videography: from the Ken Burns Effect to „meaning-making" engines." *Studies in Documentary Film* 8 (3): 235-250.
- I–Docs – The Evolving Practices of Interactive Documentary (Nonfictions) Paperback – Import, 24 Mar 2017 by Judith Aston,‎ Sandra Gaudenzi,‎ Mandy Rose
- Installation and the Moving Image, Elwes, Catherine. Columbia University Press, 2015.
- Media and Society: Production, Content and Participation Paperback – Import, 21 Jan 2015 by Nicholas Carah,‎ Eric Louw
- Lev Manovich. AI Aesthetics. Moscow: Strelka Press, 2018.
- Lister, Martin & Dovey, Jon & Giddings, Seth & Grant, Iain & Kelly, Kieran. (2009). New media: a critical introduction.
- Storytelling in the Media Convergence Age: Exploring Screen Narratives Hardcover – Import, 21 Dec 2014 by Roberta Pearson (Editor),‎ Anthony N. Smith (Editor)
- The Mobile Media Reader (Digital Formations) Paperback – 20 Mar 2012 by Noah Arceneaux (Editor),‎ Anandam P. Kavoori (Editor)

COURSE XI SOUND FOR MEDIA

Course description: The course is designed to familiarize students with the basics of sound and sound recording techniques. As we all know sound plays an important role in audiovisual programme production. Through this course, students are trained and taught, how to record sound for different situations and spaces. Simultaneously they are groomed to understand creative use and necessities of sound in film and tv.

Course objective:

1. Understanding of sound, sound recording chain and sound recording techniques.
2. Preparing students to use sound as a tool of cinematic expression.

Unit1 Fundamentals of Sound;

Overview of physical aspects of sound,

a) Physical aspects of sound
b) Subjective aspects of sound
c) Psycho- acoustics
d) Space and sound

Unit 2 Recording Chain;

a) Microphone
b) Audio Recorders
c) Speakers
d) Cables and Connectors
e) Mixer

Unit 3 Introduction to Digital Audio;

Overview of digital recording technology

Basics of Digital Audio

Bit rate, Sampling, Digital storage medium,

Digital audio workstations, and techniques of the digital recording.

Unit 4 Sound as an Elements of Cinema;

a) Aesthetics of sound
b) Channel of information - Speech, Effects and Music
c) Evolution of film sound.

Unit 5 Film Formats;

Release formats and the rationale behind using them for films.

SEMESTER IV

COURSE XII- MAIN COURSE 2

DIGITAL MEDIA ARTS STUDIES (THEORY)

Unit 1: Advanced classes on Documentary, Experimental Films and Fiction Films

- Critical analysis of Documentary and Experimental film
- Style and Narrative Strategies
- Storytelling and the Digital Imagination

- Well known Directors and Screenwriters
- New narrative Strategies
- Interactive Workshops with Filmmakers and Film Professionals

Unit 2Digital Cinematography, Editing and Sound

- Working with multiple cameras and formats
- Creative use of Digital effects
- Sound and the Aural Imagination
- Softwares and creative manipulation
- Interactive Workshops

Unit 3: Funding and Distribution

- Distribution across different media platforms
- Designing the promotion campaign
- Fundraising
- Film Festivals

(This paper is largely conceptual and will refer to the classes held for the foundational and Main Course 1, 2 of Digital Media Arts)

Reading List

- Susan Hayward, Cinema studies : the key concepts /. 3rd Edition, London: Routledge, 2006.
- New Documentary ecologies : emerging platforms practice and discourses / edited by Kate Nash Craig Hight and Catherine Summerhayes, New York: Palgrave Macmilan, 2014.
- Directing the documentry / by Michael Rabiger, London: Focal press
- Speaking truths with film : evidence ethics politics in documentary / by Bill Nichols Oakland: University of California Press, 2016
- The Right to play one self : Looking back on documentary film / by Thomas Waugh, Minneapolis: University of Minnesota Press, 2011.
- Post-1990 Documentary : reconfigure independent / edited by camille Deprez and Judith Pernin, Edinburgh: Edinburgh University Press, 2015.
- New Indian Cinema in Post-independence India : the cultural work of Shyam Benegal's films / by Anuradha Dingwaney Needham, London: Routledge, 2016.
- Essential mystery : major filmmakers of Indian art cinema / by John W. Hood, 2nd edition c. : New Delhi: Orient Black Swan, 2009

TELEVISION STUDIES (THEORY)

The semester will begin with an interface with an industry professional who will introduce the students to industry requirements/norms.

Unit 1: Future of TV

- Digital Television
- 4K Broadcasting
- TV on the go
- Traditional Television

Unit 2: OTT Platforms

- Emergence of OTT platforms
- OTT : Extension of Television?
- Web Series
- Global Audience

Unit 3: Television Culture

- TV viewing habits
- Medium of Cultural exchange
- Politics of Representation
- Reality and Aspirations

Readings:

- Richard P. Adler. *Understanding Television : Essays on television as a Social and Cultural force* :Praegar, 1987
- Mark Gawlinsky. *Interactive Television Production* : Focal Press, 2003
- Cathrine Kellison. *Producing for TV and New Media, Second edition : A Real- World Approach for Producers* : Focal Press, 2008
- Bucher, John. *Storytelling for Virtual Reality: Methods and Principles for Crafting Immersive Narratives*. Routledge, 2017.
- McErlean, Kelly. *Interactive narratives and Transmedia Storytelling: Creating Immersive Stories Across New Media Platforms*. Routledge, 2018.
- Ralph E. Hanson. *Mass Communication : Living in a Media World* : C Q Press, 2010

COURSE XIII - MAIN COURSE 3

DIGITAL MEDIA ARTS PROJECTS & WORKFLOWS (PRACTICAL)

Unit I – Workflows

- Concept of digital sound
- Art of audio editing, Use of Music and sound effects
- Digital Editing/ Colour Correction Painting with Digital Light
- Typography and Titling, Digital Compositing and Visual Effect

Unit 2: The Visual Imagination

- Specialized Lighting - Mood lighting, High key lighting, Low key lighting
- Use of Filters, Rigs, accessories
- Special purpose cameras
- Digital Imaging and Contemporary Debates
- Use of special effects

Unit 3 – Set Design

- Understanding cinematic space
- Use of Colours
- Creating sets
- Work of different art directors

Unit 4 – Exercises

- Mood Exercise

- Editing a Promo

Reading list

- Murch, Walter. (2001) *In the Blink of an Eye: Perspectives on Film Editing.*
- Dancyger, Ken. (2010) *The Technique of Film and Video Editing: History, Theory and Practice.* Focal Press.
- Ondatjee, Michael. (2004) *The Conversations: Walter Murch and the Art of Editing Film.*

TELEVISION PROJECTS AND WORKFLOWS (PRACTICALS)

Unit 1: Multicam Outdoor Production

- Camera placement (Creating perfect angles)
- Managing uncontrolled environments
- Recce and location hunting
- Capturing the moment
- Sports Production
- Lab sessions

Unit 2: Practical Effects and Visual Manipulations

- On-set Visual Effects
- Digital Compositing
- Editing Softwares
- Image enhancement
- Lab Sessions

Unit 3 : Packaging

- Creating Promos
- Packaging the programme.
- Merging creativity with channel/industry requirements
- Typography and Titling
- Lab Sessions

Unit :4 Exercise

- Multicam Outdoor Production
- Creating a Promo

Readings:

- Robert L. Benedetti. *From Concept to Screen : An overview of Film and Television Production* : Pearson, 2001
- Ben Long / Sonja Schenk. *The Digital Filmmaking Handbook, Third Edition* : Course Technology, USA,2006
- Thomas D. Burrows, Donald N. Wood, Lynne S. Gross. *Television Production: Disciplines and Techniques* : William.C. Brown Publishers, Sixth edition, 1994
- Herbert Zettl. *Television Production handbook +Workbook, Eleventh Edition* : Wadsworth Cengage Learning, 2012
- Owens, Jim. "Television Sports Production." (2007).

COURSE XIV - MAIN COURSE 4

DIGITAL MEDIA ARTS PRODUCTION/TELEVISION PRODUCTION (PRACTICAL)

FINAL PROJECT WORK

This semester is devoted to the creation of a digital media artwork that draws upon the learning process of the previous three semesters. Students will conceive, research, write, shoot and edit a digital media artwork with intensive inputs from supervising faculty.

Pre Production - Concept and basic Storyline, Presentation and Pitching of Concepts, Development of Scripts, Screenplay, Technical details of the Production – Cameras, Formats, Aspect ratio, colour scheme, key locations, general idea of the sound-design, software/ hardware requirement.

Production - Set design and Props, Shooting, Lighting and colour palette, Review and reshoots, Conversions and settings, Sound design

Post Production – Editing, Visual Effects, Color Correction, Sound creation/ foley/ sound effects, Mastering

Credits Distribution for Semester - I, II, III and IV

Semester-I (3 Core Papers and 2 CBCS Papers)

Paper No.	Code No.	Subject	Internal Marks Theory (IAT)	University Exam Marks Theory (UET)	Internal Marks Practical (IAP)	University Exam Marks Practical (UEP)	Total Marks	Credits Theory + Practical	Credits Total	Hours Theory + Practical	Hours Total
Paper I		Still Photography	25	75	50	50	200	4+4	8	4+8	12
Paper II		Radio Production	25	75	50	50	200	4+4	8	4+8	12
Paper III		Screen Writing	25	75	-------	-------	100	3+0	3	3+0	3
CBCS THEORY-Odd Semester		As per Centre Offering	25	75			100	4+0	4	4+0	4
CBCS SKILL-Odd Semester		As per Centre Offering	25	75			100	4+0	4	4+0	4
								TOTAL=27 Credits		TOTAL= 35 Hours	

Semester-II (4 Core Papers and 2 CBCS Papers)

Paper No.	Code No.	Subject	Internal Marks Theory (IAT)	University Exam Marks Theory (UET)	Internal Marks Practical (IAP)	University Exam Marks Practical (UEP)	Total Marks	Credits Theory + Practical	Credits Total	Hours Theory + Practical	Hours Total
Paper IV		Media & Cultural Studies 1	**25**	**75**	**-------**	**-------**	**100**	**4+0**	**4**	**4+0**	**4**
Paper V		Digital Media Arts (Foundational)	**25**	**75**	**25**	**25**	**150**	**3+2**	**5**	**3+4**	**7**
Paper VI		Television Production (Foundational)	**25**	**75**	**25**	**25**	**150**	**3+2**	**5**	**3+4**	**7**
Paper VII		Elective Radio / Photography	**25**	**75**	**50**	**50**	**200**	**3+3**	**6**	**3+6**	**9**
CBCS THEORY- Even Semester		As per Centre Offering	**25**	**75**	**-------**	**-------**	**100**	**4+0**	**4**	**4+0**	**4**
CBCS SKILL - Even Semester		As per Centre Offering	**25**	**75**	**-------**	**-------**	**100**	**4+0**	**4**	**4+0**	**4**
								TOTAL=28 Credits		**TOTAL= 35 Hours**	

Semester-III (4 Core Papers and 2 CBCS Papers)

Paper No.	Code No.	Subject	Internal Marks Theory (IAT)	University Exam Marks Theory (UET)	Internal Marks Practical (IAP)	University Exam Marks Practical (UEP)	Total Marks	Credits Theory + Practical	Credits Total	Hours Theory + Practical	Hours Total
Paper VIII		Media & Cultural Studies 2	**25**	**75**	**-------**	**-------**	**100**	**4+0**	**4**	**4+0**	**4**
Paper IX		Main Course1 - Digital Media Arts / Television Production (Elective)	**25**	**75**	**100**	**100**	**300**	**4+6**	**10**	**4+12**	**16**
Paper X		Advanced Screenwriting, Advanced Cinematography, Advanced editing, Advanced Sound and New Media (Elective)	**25**	**75**	**50**	**50**	**200**	**3+3**	**6**	**3+6**	**9**
Paper XI		Sound for the Media	**25**	**75**	**-------**	**-------**	**100**	**3+0**	**3**	**3+0**	**3**
CBCS		As per Centre	**25**	**75**	**-------**	**-------**	**100**	**4+0**	**4**	**4+0**	**4**

THEORY-Odd Semester		Offering									
								TOTAL=27 Credits		**TOTAL= 36 Hours**	

Semester-IV (2 Core Papers and 2 CBCS Papers)

Paper No.	**Code No.**	**Subject**	**Internal Marks Theory (IAT)**	**University Exam Marks Theory (UET)**	**Internal Marks Practical (IAP)**	**University Exam Marks Practical (UEP)**	**Total Marks**	**Credits Theory + Practical**	**Credits Total**	**Hours Theory + Practical**	**Hours Total**
Paper XII		Main course2 - Digital Media Arts Studies / Television Studies (Elective)	**25**	**75**	-------	-------	**100**	**4+0**	**4**	**4+0**	**4**
Paper XIII		Main course3 - Digital Media Arts : Project and Workflows Television Production Workflows : Project and Workflows (Elective)	**----**	**----**	**50**	**50**	**100**	**0+4**	**4**	**0+8**	**8**
Paper XIV		Main course 4 – DMA Final Production/ TV Final Production (Elective)	**----**	**----**	**125**	**125**	**250**	**0+10**	**10**	**0+20**	**20**
CBCS THEORY-Even Semester		As per Centre Offering	**25**	**75**	-------	-------	**100**	**4+0**	**4**	**4+0**	**4**
								TOTAL=22 Credits		**TOTAL= 36 Hours**	

AJK MASS COMMUNICATION RESEARCH CENTRE

JAMIA MILLIA ISLAMIA

NEW DELHI - 25

SYLLABUS

MA Convergent Journalism

INDEX

INTRODUCTION

M.A. Convergent Journalism Programme at the AJK Mass Communication Research Centre aims to train aspiring journalists and media communicators to meet the challenges of the evolving media scene. It strives to make students competent in multiple modalities of production and distribution and prepare them for a complex, convergent and fluid media environment. The programme endeavors to train students to become thinking practitioners with a strong sense of ethics.

The AJK Mass Communication Research Centre's MA Convergent Journalism students train on high-quality professional equipment in state-of-the-art facilities, with ample access to a skilled faculty and seasoned media professionals from India and abroad. Students receive cross-platform training in print, radio, video, and web and social media techniques and are required to produce projects using multiple modalities that showcase their news and narrative skills.

Journalism today exists in an environment marked by convergence and cross-ownership, in a broader context of scientific, technological and structural change. The forces of innovation, competition, entrepreneurship, urbanization, automation, and globalization, along with changes in the social fabric itself, will continue to alter journalism routines and the ethics of being a professional information provider. The programme strives to equip the students with necessary conceptual, theoretical and practical skills to meet the challenges of this constantly changing media scenario.

In addition to providing technical skills training in news and narrative forms, AJK MCRC's two-year MA Convergent Journalism Programme seeks to forge a professional ethic in which journalism and media communicators understand the importance of anticipating technical and business innovations, as well as keeping up with research that affects their field. MA Convergent Journalism graduates should adapt this ethic of developing professional skills and broad-based expertise and develop rewarding careers that serve the information needs of India, its various regions, and the world beyond its borders.

Structure of the Programme

The programme follows semester system and there will be four semesters spread over a period of two years. There will be no choice in the case of compulsory courses. In the case of elective courses, students can choose one course from the given list in each semester. Please note that the current University requirement is 6 CBCS courses for a postgraduate degree. This consists of 4 theory papers and 2 skill based papers. The CBCS course offerings will be modified as per the University ordinances or MCRC offerings.

Semester 1
PRINT JOURNALISM THEORY (COMPULSORY COURSE)
PRINT JOURNALISM PRACTICAL (COMPULSORY COURSE)
PHOTO JOURNALISM THEORY (COMPULSORY COURSE)
PHOTO JOURNALISM PRACTICAL (COMPULSORY COURSE)
SOUND FOR MEDIA (COMPULSORY COURSE)
MASS COMMUNICATION THEORY(COMPULSORY COURSE)
ETHICAL JOURNALISM
INTRODUCTION TO MULTIMEDIA PRODUCTION (COMPULSORY COURSE)
CBCS THEORY
CBCS SKILLS (Students may opt for CBCS based on availability of seats)

Semester 2
RADIO JOURNALISM THEORY (COMPULSORY COURSE)
RADIO JOURNALISM PRACTICAL (COMPULSORY COURSE)
ONLINE JOURNALISM (COMPULSORY COURSE)
CONTEMPORARY INDIA AND THE WORLD (COMPULSORY COURSE)
INTRODUCTION TO VIDEO THEORY (COMPULSORY COURSE)
INTRODUCTION TO VIDEO PRACTICAL (COMPULSORY COURSE)
PRINT AND PHOTO JOURNALISM (COMPULSORY COURSE)
CBCS THEORY
CBCS SKILLS (Students may opt for CBCS based on availability of seats)

Semester 3
IMMERSIVE MEDIA AND BIG DATA FOR JOURNALISM (COMPULSORY COURSE)
DOCUMENTARY THEORY (COMPULSORY COURSE)
TELEVISION JOURNALISM AND DOCUMENTARY PRODUCTION(COMPULSORY COURSE)
BROADCAST TELEVISION AND NEWS PRODUCTION (COMPULSORY COURSE)
INTRODUCTION TO BROADCAST TELEVISION (COMPULSORY COURSE)
MULTIMEDIA JOURNALISM (COMPULSORY COURSE)
INTRODUCTION TO CONVERGENT MEDIA PROJECT (COMPULSORY COURSE)
CBCS THEORY

Semester 4
CONVERGENT MEDIA PROJECT (COMPULSORY COURSE)
ADVANCED MEDIA THEORY (COMPULSORY COURSE)
ACADEMIC SEMINAR AND THESIS (COMPULSORY COURSE)
BEAT REPORTING (COMPULSORY COURSE)
CONVERGENT MEDIA PROJECT DISTRIBUTION (COMPULSORY COURSE)

PUBLIC RELATION & CORPORATE COMMUNICATION/ ADVERTISING (ELECTIVE)
CBCS THEORY

In order to pass the final exams, the students will have to secure a minimum of 40% marks in theory and practical separately. To be eligible to appear in the final exams students will be required to attend a minimum of 75% of all the classes and practicals. Any student not fulfilling this condition will not be allowed to appear in the final examination and will be subject to the existing rules and regulations of AJK MCRC.

CREDITS DISTRIBUTION

SEMESTER 1

S.NO	PAPER NAME	UET	IAT	UEP	I A P	TOTAL	CREDIT (T+P)
1,2	PRINT JOURNALISM	75	25	50	50	200	3T+2 P
3,4	PHOTO JOURNALISM	75	25	50	50	200	3T+3P
5	SOUND FOR MEDIA	75	25	-	-	100	3 T
6	MASS COMMUNICATION THEORY	75	25	-	-	100	3T
7	ETHICAL JOURNALISM	75	25	-	-	100	3T
8	INTRODUCTION TO MULTIMEDIA PRODUCTION			50	50	100	2P
9	CBCS THEORY	75	25	-	-	100	4T
10	CBCS SKILLS	75	25	-	-	100	4T
						1000	30

SEMESTER 2

S.NO	PAPER NAME	UET	IAT	UEP	IAP	TOTAL	CREDIT (T+P)
11,12	RADIO JOURNALISM	75	25	25	25	150	3T+2P
13	ONLINE JOURNALISM	75	25	-	-	100	4T
14	CONTEMPORARY INDIA AND THE WORLD	75	25	-	-	100	2T
15,16	INTRODUCTION TO VIDEO	75	25	25	25	150	4T+2P
17	PRINT AND PHOTO JOURNALISM			25	25	50	3P
18	CBCS THEORY	75	25	-	-	100	4T
19	CBCS SKILLS	75	25	-	-	100	4T
						750	28

SEMESTER 3

S.NO	PAPER NAME	UET	IAT	UEP	IAP	TOTAL	CREDIT (T+P)
20	IMMERSIVE MEDIA AND BIG DATA FOR JOURNALISM	75	25	-	-	100	3T
21	DOCUMENTARY THEORY	75	25	-	-	100	3T
22	TELEVISION JOURNALISM AND DOCUMENTARY PRODUCTION	-	-	50	50	100	3P
23	BROADCAST TELEVISION AND NEWS PRODUCTION	-	-	50	50	100	3P
24	INTRODUCTION TO BROADCAST TELEVISION	75	25	-	-	100	3T
25	MULTIMEDIA JOURNALISM	75	25	-	-	100	3T
26	INTRODUCTION TO CONVERGENT MEDIA PROJECT			50	50	100	2P
27	CBCS THEORY	75	25	-	-	100	4T
						800	24

SEMESTER 4

S.NO	PAPER NAME	UET	IAT	UEP	IAP	TOTAL	CREDIT (T+P)
28	CONVERGENT MEDIA PROJECT	-	-	75	75	150	6P
29	ADVANCED MEDIA THEORY	75	25	-	-	100	3T
30	ACADEMIC SEMINAR AND THESIS	-	-	50	50	100	3P
31	BEAT REPORTING	-	-	25	25	50	2P
32	CONVERGENT MEDIA PROJECT DISTRIBUTION	-	-	25	25	50	2P
33, 34	PUBLIC RELATION & CORPORATE COM/ ADVERTISING	75	25	-	-	100	3T
35	CBCS THEORY	75	25	-	-	100	4T
						650	23

SEMESTER-1

Print Journalism Theory

The course offers an introduction to journalism, emphasizing journalistic writing conventions for print and Web media. It also introduces the basics of newsgathering, reporting, copyediting, and ethical news practices. In addition to traditional reporting and editing, the course provides a basic introduction to the demands of writing for public relations practitioners and bloggers.

Objectives

- To understand the joys of being a print journalist – a non-writer who meets the informational and aesthetic needs of news audiences
- To help students understand news values and the way that professionals critically evaluate information
- To build personal information databases and develop a research mindset
- To learn conventions and develop habits that will help students excel at interpretative and investigative journalism
- To develop an understanding of the legal and ethical roles of journalists, their evolution and relationship within a socially responsible profession
- To make class participants more informed and critical producers and consumers of news media
- To prepare students for further courses in journalism, mass communication and strategic communication concentrations

Unit 1: Newsroom structure and Contemporary Journalism News Values

- Structure of a newspaper, magazine, or news website
- Recent history of journalism
- Understanding news and news values
- Information subsidies and working with public relations professionals
- Specialization and understanding beats

Unit 2: Newsgathering Techniques

- Developing a journalist's toolbox
- Parsimony and avoiding clichés
- News gathering techniques
- Developing reporting skills
- Researching stories
- Building databases of ideas and information

Unit 3: Developing Stories / Ideation

- How to get story ideas
- Story mapping
- Pitching stories and working with editors
- Triangulating and cross-checking information

Unit 4: Developing Story Ideas into Printable Stories

- Writing news reports within basic news structures
- Structuring stories logically and conventionally
- Styles of intros
- Copyediting and revising stories
- Evaluating and reworking news from wire services and other media for print

Unit 5: Specialized Areas

- Sidebars, profiles, updates, follow-ups, team reporting, investigative reporting

- Human interest pieces, features, narrative non-fiction, interpretive reporting
- Column writing, opinion pieces, editorials, advertorials
- Writing for beats: Sports, business, politics, crime, fashion, food, technology, arts and entertainment, cinema

Relevant Readings: (These are the types of readings that could help students in this course. But individual instructors will provide more detailed readings as part of the teaching plan.)

1. Modern Newspaper Reporting by F W Hodgson.
2. Copy Editing 3rd Edition by Butcher J (Cambridge University Press, 1992)
3. Editing for Print by Geoffrey Rogers (MacDonald Book 1993)
4. Art and Production by N.N. Sarkar
5. Writing Feature Articles by Brendan Hennessy (Focal Press)
6. Headlines Writing by Sunil Saxena (Sage)
7. Newspaper Journalism: A Practical Introduction by S Pape and S Featherstone. (Sage)
8. Writing Feature Articles by Brendan Hennessy.

Examples of Magazines with Non-Fiction Feature Writing

- Caravan
- Granta
- The New Yorker
- Spectator

Evaluation

Total Marks: 100 (Final exam 75 marks; 25 marks internal assessment)

Print Journalism Practical

The course helps students learn through practice. The aim is to expose students to situations and ideas that they will have to face in newsrooms and on field. Through hands-on training the students will be introduced to the nuances of writing and editing for print and online media.

Objectives

- To develop crucial journalism skills involved in researching writing, editing and rewriting
- To understand the different stages of journalism writing and production
- To learn and practise basics of a design using softwares

Unit I

- Writing intros for hard news.
- Nut paragraph writing
- Quotes: Direct quotes, indirect quotes and the art of paraphrasing.
- Attribution in journalism

Unit II

- Writing copies from press releases, statements and reports
- Handling breaking news
- Making news from social media and live events
- Verifying news, spotting fake news

Unit III

- Incorporating data and making sense of numbers
- Rewriting copies: Checking news value, facts, grammar and refining copies
- Writing for different media: Print, Online and Graphics
- Writing headlines, sub-heads and captions

Unit IV

- Introduction to newspaper design
- Basics of Adobe Indesign
- Practicals of Adobe Indesign
- Making individual pages
- Making a newspaper/tabloid (Final Product)

The students are expected to submit assignments from time to time as a part of course. These assignments will be graded. The students should be able to write impeccable news copies by the end of the semester. They will submit a newspaper/tabloid as a final product.

Readings

- Print Journalism: A Critical Introduction by Richard Keeble
- Subediting and Production for Journalists: Print, Digital & Social (Media Skills) by Wynford Hicks
- Butcher's Copy-editing: The Cambridge Handbook for Editors, Copy-editors and Proofreaders by Judith Butcher and Caroline Drake
- Newspaper Journalism: A Practical Introduction by S Pape and S Featherstone. (Sage)

Evaluation

Total Marks: 100 (50 marks internal assessment, 50 Marks Viva Voce)

Photojournalism Theory

The course aims to give students an understanding of both the theory and practice of photojournalism. The course has been structured in a way to enable adequate exposure to the practice of photojournalism through a range of practical exercises, presentations and group discussions. The theoretical aspect will inform and build the analytical faculties of the students to assess, self-reflect and critically examine their own practice in context to contemporary practices adopted by the photojournalistic community, whereas the practical sessions will help develop essential skills for taking quality photographs. The students will have to be self-driven and remember at all times to undertake extensive research at their own-end.

Objectives

- Understanding of the history of photojournalism and documentary photographic practice
- Aesthetic and technical sense of photography including visual storytelling skills, understanding and interpreting images.
- Critical awareness and analytical abilities to read images and write academic papers on photography

Unit 1: Introduction to Photojournalism

- Basics of photojournalism: Visual reading of images: Students learn to read and interpret images through deconstructing visual codes and symbols (CS Pearce, Sasuerre)
- Introduction to iconic images: Visual interpretation of iconic images and writing essays analyzing them (Eddie Adams, Vietnam & Kevin Carter Vulture Child, images)
- Relationship between text and images; introduction to visual research methods and referencing styles. (People of India – text and image)
- Introduction to the works of master photographers to build aesthetic abilities of composition, framing, visual storytelling skills through presentations and group discussions (Sebastiao Salgado, Raghu Rai, Homai Vyarawalla, Sunil Jannah, Raghubir Singh)

Unit 2: The published page, ethics and contemporary challenges of photojournalism

This unit aims to equip students with the historical and critical contexts of photojournalism, documentary photography and contemporary editorial practices concerning photography.

This unit aims to provide students with:

- The historical and theoretical contexts of photojournalism that inform the practice and deployment of photojournalism across print and electronic media
- Critical readings and debates on photography; political, ethical, and moral issues that confronts practitioners within the media.
- Introduction to the history of photography in India and Japanese photography- students research on the topic and make presentations in the class; talks by subject experts**.**

The students will write one essay of approximately 2,000 words each on a theme mutually agreed with the tutor. Students will also present a written proposal or synopsis of the essay at a time agreed with course leader, and make presentations in class.

Unit 3: Photography for publication & the photo story

This unit aims to equip students with the technical understanding essential for executing specific single-image assignments and the understanding to effectively read photographs as well improve their visual research skills as an integral part of planning and executing photographic assignments.

- Produce stand-alone images that successfully communicate an event, situation or person through personal vision, intention, composition, research and content
- Introduction to the structural elements of a photo story, techniques and how visual meaning changes in different contexts of production and consumption
- Students research on visual stories, write proposals and make presentations
- Photograph the story through structured weekly assignments; edit their images, manage workflow and make weekly presentations either in the format of a traditional photo story or a multimedia format for websites

Books and Articles related to Photography

1) On Photography; Susan Sontag

2) A Very Brief Introduction to Photography; Steve Edwards

3) Camera Indica; Christopher Pinney

4) Coming of Photography to India; Christopher Pinney

5) Camera Lucida; Roland Barthes

6) Art in the Age of Mechanical Reproduction; Walter Benjamin.

7) River of Fire; Raghubir Singh

8) Camera Chronicles of Homai Vyarawalla; Sabeena Gadihoke.

9) Sunil Jannah; Oxford University Press.Introduction to Robert Lebeck, Kiosk: a history of Photojournalism, 1839-1973 (Steidl, 2002)

Evaluation

Total Marks: 100 (Final exam 75 marks; 25 marks internal assessment)

Photo Journalism Practical

The course aims to give students an understanding of the practice of photojournalism. It has been structured in a way to enable adequate exposure to the practice of photojournalism through a range of practical exercises, presentations and group discussions. The practical sessions will help to develop essential skills for taking quality photographs.The students will have to be self-driven and remember at all times to undertake extensive research at their own-end.

Objectives

The course will help the students to achieve the following

- To acquire the necessary technical skills to take professional photographs
- To develop an aesthetic understanding of photojournalism practice
- To acquire skills to work with editing softwares like Adobe Lightroom and Adobe Photoshop

Unit: 1 Camera Operation and Lighting

- Operating a DSLR camera
- Introduction to lighting equipments and techniques

Unit: 2 Editing Skill sets

- Basics of photo editing, handling and cataloguing images using Adobe Lightroom and Photoshop
- Application of visual design softwares in the context of photojournalism and the question of ethics

Unit 3: The Major Project

- The major project is the culmination of the knowledge and skills acquired by the students during the period of the module. The students are expected to research on a topic of journalistic & visual merit, which they will propose the same in the class followed by execution and submission of the photo story along with captions and an academic paper critically examining their photographic practice in context to the photo story, fully referenced.

- Students bring together skills, experience and critical abilities acquired during the course to produce a substantial body of photographic work to a professional standard, reflecting career aims and aspirations.

Evaluation: 100 (50 marks internal assessment, 50 marks viva voce)

Sound for media

The paper aims to familiarize the students with the technical and aesthetic aspects of sound recording and sound design. Through practical exercises, the students will learn professionally record sound for radio and television productions.

Objectives

- To introduce the basic principles of sound production for radio and television
- To familiarize the students with different types of microphones and other audio recording instruments
- To introduce the basics of sound editing and sound design.

Unit 1: Introduction to sound

- Air pressure, waveforms, amplitude, frequency, phase
- Bit depth, sampling, bit rate, distortion, resonance
- File compression. Audio file formats
- Mono and stereo sound

Unit 2: Sound qualities

- Rhythm, Intensity, Pitch, Timbre, Bass and Silence
- Hi-fi vs low-fi sound, Sound perspective (3D feel), Texture
- Natural sound (Ambience, Speech and Dialogue etc)
- Sound creation (Studio sounds, Inventing sounds and sound creation in software)

Unit 3 Sound recording

- Microphones: construction and usage
- Recording practices (location recording, recording in a studio)
- Devices for recording, sound tracks

Unit 4 Sound for narrative

- Music and Ambience
- Creating Soundscape
- Off-screen, on-screen and non diegetic sound
- Sound for video (News Stories, Documentaries and Internet Videos)

Unit 5 Sound in arts and academics

- Sound for installations, galleries and performances
- Interactive media and sound
- Sound in academics (Anthropology, Ethnography, Cultural Studies etc)

Relevant Readings

- Sound Design by David Sonnenschein
- The Sound Effects Bible by Ric Viers
- Silence by John Cage
- Noise Water Meat by Douglas Kahn
- Sound by Caleb Kelly

Evaluation: 100 (75 Thoery exam, 25 Internal Assessment)

Mass Communication Theory

The purpose of this course is to give students a theoretical foundation so they can better understand media and their role in society. This course will enable aspiring journalists to question common assumptions, interrogate texts and develop ethical concerns for the effects of their work. Theory helps media practitioners understand the power of communication and the changes it can bring about in socio-political processes. Exposing media students to a multiplicity of theoretical perspectives should make them more versatile and responsible communicators.

Objectives

- To have a basic understanding of key communication and persuasion theories.
- To trace the development of various theoretical schools and communication models.
- To develop a critical perspective for analyzing and understanding media texts.
- To understand the process, elements, characteristics, importance, function and role of mediated communication in society.
- To develop multiple perspectives for analyzing and dealing with media and international press systems.
- To help students integrate theory into their production processes.
- To understand the importance, application and growth of communication in development objectives for communicators.
- To prepare students for more advanced academic study and the application of media theories.

Unit 1: Basics of Mass Communication

Introduction to communication:

- Definitions, History, Elements and Process of communication
- Barriers to communication
- Types of communication

Critical communication perspectives:

- Bias, objectivity and stereotyping
- Narrative theory

Unit 2: Communication Models and Theories

Communication models:

- Rhetoric, SMCR, Shannon & Weaver, Newcomb, Westley-McLean, Schramm and Shoemaker
-

Mass communication theories:

- Mass society theory, magic bullet theory, limited effects theory, two-step flow, agenda setting, uses and gratification, functionalism and semiotics

Unit 3: Cultural Studies

- Culture, ideology and hegemony
- Media, democracy and the state
- Political economy
- Spiral of silence
- Public sphere
- Post-modernism, post-structuralism
- The digital turn
- Communication media and empire

- Markets Globalization and Ownership patterns
- Politics of representation

Relevant Readings: (These are the types of readings that could help students in this course. But individual instructors will provide more detailed readings as part of the teaching plan.)

- Mass Communication Theory: An Introduction by Denis Mcquail.
- Theories of Communication: A Short Introduction by a Mattelart.
- Understanding Media by Marshall McLuhan.
- Understanding Media Theory by Kevin Williams (Arnold 2003)
- Mass Communication Theories and Research by Alixis Tann.
- Communication Studies: An Introductory Reader, Edited by J Corner Hawthorn.
- The Process and Effects of Mass Communication by Wilbur Schramm and F. Roborts (Illinois 1971)
- Key Concepts in Television Studies by Bernadette Casey, Neil Casey, Ben Calvert, Liam French and Justice Lewis (Routledge)
- Communication and Social Change by P.C. Joshi.
- Designing Messages for Development by Bella Modi (Sage Publications 1991)
- The Myth of the Information Revolution: Social and Ethical Implications of
- Communication Technology Edited by Michael Trabant.

Evaluation

Total marks: 100 (Written Exam: 75, Internal Assessment: 25)
Punctuality and professionalism will be taken into account while awarding the internal marks.

Ethical Journalism

This course examines the legal framework and ethical constraints that professional journalists and strategic communicators should know, particularly those laws and ethics that directly affect newsgathering and news dissemination. As such, it acquaints journalism students with Article19 and Indian media laws and regulations, copyright issues, and the types of evolving ethical and social responsibilities today's media professionals will encounter.

Unit 1:

- History and Overview of Indian Media Law
- Brief history of press laws in India: Before and after independence
- Freedom of expression and speech under the Constitution of India.
- Laws governing the reporting of court proceedings and contempt of court.
- Laws governing coverage of the proceedings of Parliament and state assemblies and press privileges
- Right to information and the Official Secrets Act
- Laws concerning the use of the airwaves, Internet, telephony, and e-media
- Laws against defamation and libel
- Press Council of India

Unit 2:

- Codes of ethics and moral reasoning for ethical journalists
- Theoretical approaches to ethics: The golden mean, categorical imperative, the principle of utility, the veil of ignorance, Judeo-Christian ethics
- Conventional ethical journalism standards: Accuracy, truth, objectivity, fairness, balance, naming and protection of sources, conflict of interest, editorial and business firewalls
- Reporting on underprivileged and vulnerable people
- Good taste and the ethics of aesthetics

Unit 3:

- Legal and Ethical Media Practices
- Writing within the law
- Press rights and responsibilities toward victims and the accused
- Responsibilities to victims
- Dealing with sensational material
- Managing private rights, privacy, and public interest

Relevant Readings: (These are the types of readings that could help students in this course. But individual instructors will provide more detailed readings as part of the teaching plan.)

1. Press Laws by D.D. Basu (Prentice Hall)
2. Press Laws by Subir Ghosh.
3. Journalistic Ethics by P.K. Bandhopadhyay and Kuldeep S. Arora.
4. Journalism Ethics by Phillip Seib & Kathy Fitzpatrick.
5. Ethics, Copyright & the Bottom Line by Eastman Kodak.
6. Mass Communication Law and Ethics by Roy L. More.

Evaluation

Total Marks: 100 (75 marks written exam, 25 marks internal assessment)
Punctuality and professionalism will be taken into account while awarding the internal marks.

Introduction to Multimedia

This paper aims to familiarize students to the integration of text, graphics, drawings, still and moving images for effective storytelling. The students will be introduced to basics of multimedia journalism, software and platforms that aid such storytelling.

Unit 1:

- Introduction to multimedia and hypermedia
- Elements of multimedia
- Characteristics of hypermedia
- Transmedia and cross media journalism

Unit 2:

- Why convergence matters
- Cross platform stories
- Linear and non-linear storytelling
- Tools for multimedia journalism

Unit 3:

- Brainstorming and planning stories
- Reporting a multimedia story
- Interviewing, getting quotes and information and
- Doing collaborative stories
- Basics of using mobile phones for covering stories

Unit 4

- Structuring and writing a story
- Introduction to software for digital stories
- Editing and rewriting
- Pitching and publishing stories

Relevant readings

1. The Principles of Multimedia Journalism by Richard Koci Hernandez and Jeremy Rue
2. Writing and Editing for Digital Media by Brian Carroll
3. Convergent Journalism: An Introduction by Vincent Filak
4. The Multimedia Journalist: Storytelling for Today's Media Landscape by
5. Jennifer George-Palilonis
6. Convergence Culture by Henry Jenkins

Evaluation
Total Marks 100 (50 marks internal assessment, 50 marks viva voce)
The students will have to produce stories in groups for the final product.

Semester-II

Radio Journalism Theory

The course aims to train the students in news reporting for radio. They will learn to search and develop sources, pitch story ideas and produce a news bulletin. They will be familiarized with working in a radio studio and develop indoor recording and mixing techniques. The students will explore various programming formats and promotional styles through class sessions, listening to radio stations and station analysis exercises. The course will develop their voices for presentation and reporting style through voice modulation exercises.

Objectives

- To understand the art of news reportinng
- To understand the production & designing process and produce news bulletin
- To understand different programming formats
- To learn modulation techniques and develop voice for radio

Unit 1

- Radio station functioning and content: various departments, station identity and station sound, connective and participatory progammming.
- Programme format V/s Station format: Music and Non music formats, different formats-talk, discussion, interviews, magazine show, fillers documentary, features etc.
- Finding a unique format and identity, changing the format.

Unit 2

- Writing for Radio: Formal and informal styles, writing according to formats.
- Working in a radio studio: types and functions, acoustics, input and output chain,
- studio console: recording and mixing.
- Narration and presentation techniques for radio: Voice modulation- Informal style.
- (Workshop mode)

Unit 3

- News reporting for radio: News stories-Pitching and treatment, structuring and designing a radio bulletin
- Beat reporting: Identifying and working for a news beat, reporting for hard and soft news.
- News presentation and reporting for radio: Voice modulation- formal style (workshop mode)

Unit 4

- Constructing a documentary: conceptual and technical elements. Role of narrative, story telling, ambience and transitions
- Content research: Internal and external research, station and programme research.

- Determining RAM: portable people meter, diary method. Listenership elements- Cume, TSL, and AQH

Unit 5

Radio projects: radio interview, production & reporting for news stories, production and presentation of news bulletin, and radio documentary (workshop production)

Relevant Readings

These are the types of readings that could help students in this course. But individual instructors will give more specific reading lists as part of their teaching plan.

1. A.Berger, A. (1990). Script writing for radio & tv . New Delhi: SAGE.

2. Broughton, I. (1981).The art of interviewing for television, radio & film. TAB Books Inc.

3. Chuck, C. Reporting for radio .

4. Herbert, J. Techniques of radio journalism

5. Lorenz, A. L., & Vivian, J. News: Reporting and writing. Pearson Education.

6. Newby, J. Inside broadcasting . Routledge.

7. NPR, Sound reporting: The national public radio guide radio journalism and production

8. Phillips, L. A. Public radio: Behind the voices

Evaluation:100 marks (Final exam 75 marks; 25 marks internal assessment)

RADIO JOURNALISM PRACTICAL

The paper will train students to search and develop sources, pitch story ideas and produce a news bulletin. The course will develop the students' voices for presentation and reporting style through voice modulation exercises.

Objectives

- To learn modulation techniques and develop voice for radio
- To understand the mechanism of studio recording
- To understand promotional techniques for a radio station
- To produce news shows

Unit 1

- Finding a unique format and identity, changing the format.
- Working in a radio studio: types and functions, acoustics, input and output chain, studio console: recording and mixing.
- Narration and presentation techniques for radio: Voice modulation- Informal style.

Unit 2

- Beat reporting: Identifying and working for a news beat, reporting for hard and soft news.
- News presentation and reporting for radio: Voice modulation-formal style
- Radio projects: radio interview, production & reporting for news stories, production and presentation of news bulletin, and radio documentary

Unit 3

- Presenting news Feature and live dispatches.
- Designing promotional techniques, other media promotion, cost effective and cost free promotion.
- Life cycle of a station- programming and promotional techniques during various stages.
- Rjing and Anchoring techniques

Relevant listening

Tune into these frequencies and check the website for online radio/podcast that could help the students in the course. But individual instructors will give more specific listening lists as part of their radio teaching plan.

1. All India Radio	2. All India Radio 666 kHz	3. BBC
4. Radio City 91.1 FM	5. Radio Jamia 90.4 FM	6. Radio Mirchi

Evaluation

Total Marks: 100 (25 marks internal assessment, 25 marks viva voce)

Online Journalism Theory

The paper will allow the students to become acquainted with the internet as a social phenomenon and to learn about the development of online journalism. It will help them to learn about the ethical and legal aspects of online publishing.

Objectives

- To understand the distinct characteristics of online journalism
- To learn the basic writing styles used by online journalists
- To learn the basics of computer assisted journalism (CAJ) and computer assisted reporting (CAR).

Unit 1

- Networked society
- Development of internet and online journalism – web 1.0, web 2.0, web 3.0, semantic web and beyond
- Interactivity, Crowdsourcing, RSS, Mashups, Widgets, Folksonomy, Social bookmarking, CC, Metrics, Analytics, passive democratic fundraising (A/B testing) tactics, new concepts

Unit 2

- CAR/CAJ
- Mobile journalism
- Newsroom for online journalism

Unit 3

- Backpack journalism
- Non-linear storytelling
- New Styles for writing -visual language, micro-content, narrative journalism

Unit 4

- Marketing for the web – SEO, AdSense, AdWords, PPC, Pops, Ad-blocks, Direct mail, new techniques
- Journalism as conversation – Audience development, Social media, Blogs, Comments, Feedbacks, Opinion polls, Message boards, Messenger, Chat rooms, Games, Quiz
- Ethical practices involving the Internet and social media

Unit 5

- Mobile Journalism
- Photos for web – forms and format, still, gallery, slideshow
- Audio for web –forms and format, Internet Radio, Audioboo, Soundcloud, Podcasts, Broadcast yourself
- Video for web –forms and format, Narrowcasting, Personal casting, Internet Television, Broadcast yourself, livestreaming
- Datajournalism – forms and format, data mine

Relevant Readings

1. Introduction to Online Journalism: Publishing News and Information by Ronald De Walk.

2. Web Journalism: Practice and Promise of a New Medium by James Glen.

3. Online Journalism: Principles and Practices of News for the Web by James C. Frost.

4. Digitizing the News: Innovation in Online Newspapers.

5. Online News: Journalism and Internet by Stuart Allen.

6. Blog: Understanding the Information Reformation That's Changing the World by Hugh Hewitt.

Evaluation 100 (Final exam 75 marks; 25 marks internal assessment)

Contemporary India and the World

News about international politics and conflicts dominate the media landscape today. Every journalism student needs to have sound knowledge about political, foreign and strategic affairs. This course aims to inculcate such knowledge to prepare a student to take up various roles in the newsroom. It will familiarize students with the politics of the post-Cold war era, national and international conflicts in the past two decades, acts of terrorism, genocide, and finally, introduce the various aspects of the conduct of Indian foreign policy. The course aims to take students through a policy and politics tour of North America, Western and Eastern Europe, Russia, Middle East and South Asia.

Objectives

- To introduce students to the politics of the post-Cold War era
- To introduce students to major regional and international conflicts
- To introduce students to major regional and international organizations
- To introduce students to the foreign and economic policy of India
- To prepare aspiring journalists to cover news and public affairs

Unit 1: Political Concepts in a Changing World

- Unipolarity vs. multipolarity vs. non-polarity
- Understanding power
- North-South divide: Aspirations of the developed as well developing nations
- Role of gender and rescue rhetoric in international conflicts
- The center and the periphery

Unit 2: International Topics and Organizations

- State of the new nation-states: Eastern Europe and the former Soviet Republics
- Major Conflicts I: Arab-Israeli Conflict, Afghanistan, Iraq, Iran, Lebanon
- Major Conflicts II: China and North Korea.
- Extremist Islam: "Clash of civilizations," Ideology, concept of Jihad and growing terrorism
- The BRIC countries
- International Organizations: UN and its organs
- International Financial Institutions: World Bank, International Monetary Fund (IMF)
- and World Trade Organization (WTO)
- Regional cooperation; SAARC, ASEAN, EU, GCC and others

Unit 3: India's Foreign Policy

- Conceptualization of Foreign Policy: Continuity and change, ambitions to emerge as a major power
- India's conception of the UN in the context of its foreign policy objectives and its role in international politics
- India's Economic diplomacy
- India's Oil Security
- Indo-Pak Conflict
- Indo-US Nuclear Deal

Relevant Readings: (These are the types of readings that could help students in this course. But individual instructors will provide more detailed readings as part of the teaching plan.)

1. The Partition Omnibus With an Introduction by Mushirul Hasan (Oxford India Paperbacks)
2. India Wins Freedom by Maulana Abul Kalam Azad.
3. Introduction to the Constitution of India by Durga Daas Basu.
4. India's Foreign Policy and its Neighbors by J.N. Dikshit.
5. India and Regional Developments: Through the Prism of Indo-Pak Relations by J.N. Dikshit.

Journals
1. Asian Journal of Public Affairs
2. Foreign Affairs
3. Indian Foreign Affairs Journal
4. International Studies Quarterly
5. Journal of Conflict Resolution
6. World Politics
7. Yale Journal of International Affairs

Evaluation:
Total Marks: 100 (75 marks written exam, 25 marks internal assessment)
Midterm test will be a part of internal assessment

Introduction to Video Theory

The paper will introduce the students to the basics of video reporting. They will learn about the technical and aesthetic aspects of video production. It will familiarise them with basic shooting styles and the art of package making

Objectives

- To understand the working of a video camera
- To understand the art of video editing
- To understand the ethical implications of visual representation

Unit 1

- Visual Communication: Communication with Still and Moving Images
- Basics of a video camera, different video formats and workflows.
- From camera to television set-key technical processes and transmission
- Types of Shots

Unit 2

- Basics of editing, continuity and montage
- Art and craft of editing

Unit 3

- Reporting for television.
- The television package
- Key elements of a television package
- Producing a television package

Evaluation

Total Marks- 100 (Final Exam-75, Internal 25)

Relevant readings

- Owens, J. (2017). *Video production handbook*. Routledge.
- Compesi, R. (2015). *Video field production and editing*. Routledge.
- Silcock, B. W., Heider, D., & Rogus, M. T. (2009). *Managing television news: A handbook for ethical and effective producing*. Routledge.
- Tuggle, C. A., Carr, F., Huffman, S., Stephens, M., Metzler, K., & Smith, D. (2010). *Broadcast news handbook*. McGraw-Hill Publishing.

Introduction to Video Practical

This paper will introduce the students to the basics of video journalism. It will acquaint the students with the working of a camera and the basics of editing. Students will have hands-on access to video cameras and editing software for class projects. The course will emphasize on a journalistic approach to video production and will encourage exposure to the latest trends in television news packaging.

Objectives

- To understand the production process behind a television news package.
- To understand the technical and aesthetic aspects of video journalism

Unit 1

- Shooting with Video Camera
- Mounting, Color Balance, Basic Shots and Camera Movements

Unit 2

- Introduction to Non Linear Editing
- Familiarization with different softwares available at the Centre.

Unit 3

- Filming and editing for a news package
- Research, Pre-production, Post-production

Relevant Readings

- Cury, I. (2017). *Directing and producing for television: a format approach*. Routledge.
- Barnas, F. (2013). *Broadcast news writing, reporting, and producing*. Routledge.
- Compesi, R. (2015). *Video field production and editing*. Routledge.
- Medoff, N., & Fink, E. J. (2013). *Portable Video: Eng & Efp*. Routledge.

Evaluation

Total Marks- 100 (Internal Assessment 25 marks, viva voce 25 marks)

Print and Photo Journalism Production

Course Description

This will be an integrated Print and Photo Journalism practical production course. By the end of each month, students will come up with a magazine/ tabloid under the guidance of a faculty member. An online version of the products will be uploaded on the MA Convergent Journalism production website. The course will help the students to strengthen their reporting, copyediting and production skills in print and photojournalism. The students will follow the workflow of a newsroom and will have specific responsibilities and deadlines.

Objectives

· To produce monthly tabloids/magazines by students
· To train the students to meet news room deadlines
· To develop strong reporting, copy editing and production skills
· To develop the ability to do photo stories and captions

Evaluation

Total Marks: 50 (25 marks internal assessment, 25 marks viva voce)

The final products will consist of 3 tabloids/ magazines. Students will be marked on the basis of their individual contribution to each tabloid/magazine. Punctuality, professionalism, reporting skills and production expertise will be taken into consideration while awarding the internal marks. Any late submission will be seen as a no show and the students will be marked only if they complete their assignments within the deadline.

SEMESTER 3

Immersive Media and Big Data for Journalism

The course will introduce the students to the various ways in which immersive technologies and big data are changing the field of journalism. The students will be encouraged to engage critically with the key debates in the field and its implication for practicising journalists. Ethical concerns related to emerging media and technolgies will be addressed.

Objectives

- To acquaint students with the emerging trends in immersive media
- To critically analyse how big data is changing journalism
- To understand the possible futures of immersive media and big data

Unit 1

- Debates around emerging techologies, body and technology, new interfaces
- Relationship between communication and technology
- Possiblities and challenges for journalism in the new and emerging media landscapes

Unit 2

- Future technologies, 5G and internet of things
- Role of algorithms, case of cambridge analytica and its implications
- Power and control in new platforms, surveillance society, ethical and legal issues, future of networks, journalism and future technologies.

Unit 3

- Immersive worlds, experiential news, ethical concerns in immersive projects, future of virtual and augmented reality, story telling in immersive projects.
- Introduction to artificial intelligence, machine learning, artificial Intelligence in journalism, automated journalism
- Using big data in journalism and research, social media platforms and big data, data mining, question of accountability, politics of interpreting data, question of certainty and data in a 'post-truth' world.

Relevant Readings

Noble, S. U. (2018). *Algorithms of oppression: How search engines reinforce racism*. nyu Press.
Anderson, C. W. (2018). *Apostles of certainty: Data journalism and the politics of doubt*. Oxford University Press.
Jenkins, H., & Deuze, M. (2008). Convergence culture.
Manovich, L. (2001). *The language of new media*. MIT press.
Visvizi, A., & Lytras, M. D. (Eds.). (2019). *Politics and technology in the post-truth era*. Emerald Publishing Limited.

Evaluation

Total Marks: 100 (75 marks written exam, 25 marks internal assessment)

Documentary Theory

Students will be introduced to the documentary form and the contemporary concepts in documentary theory. Through seminars, discussions and student led presentations, the course will equip the students to think critically about the issues around non fiction representation with a focus on the ethical dimensions of such representations.

Objectives

- To create a critical understanding about the documentary form.
- To understand the ethical issues around documentary production.
- To familiarise the students with history of the documentary form with a special reference to India

Unit 1

- Key moments in the history of the documentary form,
- Different types of documentaries, direct cinema, expository films, cinema verite, essay film, autobiographical films, mockumentary, eurocentrism and documentary history

Unit 2

- History of the documentary form in India, colonial practices, Films Division, independent Indian documentaries
- Circulation practices, political documentary practice, film collectives and festivals, issue of censorship

Unit 3

- Issues around the representation of reality, ethics in documentary practice, politics of documentary
- Performance and the documentary form, performativity, committed documentary practice, different stages in the production of a documentary, creating a documentary narrative
- Truth claims and the documentary form, experimental practices, interactive documentary, VR practices.

Recommended books:

Nichols, B. (2017). Introduction to documentary. Indiana University Press.
Winston, B. (2008). *Claiming the real II: Documentary: Grierson and beyond* (pp. 1-336). BFI.Bruzzi, S. (2006). *New documentary*. Routledge.
Nash, K., Hight, C., & Summerhayes, C. (2014). New Documentary Ecologies. *Emerging Platforms, Practices and Discourses. Nueva York: Palgrave Macmillan. doi*, *10*, 9781137310491.

Jayasankar, K. P., & Monteiro, A. (2015). *A fly in the curry: Independent documentary film in India*. SAGE Publications India.

Sutoris, P. (2016). *Visions of development: films division of India and the imagination of progress, 1948-75*. Oxford University Press.
Rabiger, M. (2014). Directing the documentary. Routledge.
Rancière, J. (2015). *Dissensus: On politics and aesthetics*. Bloomsbury Publishing.
Butler, J., & Trouble, G. (1990). Feminism and the Subversion of Identity. *New York: Roudledge*.
D.Banerjee and K.Basu (2018)Towards A People's Cinema - Independent Documentary and its Audience in India
Macdonald, K., & Cousins, M. (2011). *Imagining reality*. Faber & Faber.
Kishore, S. (2018). *Indian Documentary Film and Filmmakers: Practising Independence*. Edinburgh University Press.

Evaluation

Total Marks: 100 (75 marks written exam, 25 marks internal assessment)

Television Journalism and Documentary Production

The paper aims to equip the students to gain hands on experience in television journalism and documentary production. The students will be expected to work as field reporters and will be trained in covering a range of situations and scenarios.

Objectives

- To develop necessary skill sets for television news reporting
- To produce television news packages
- To produce documentaries on relevant issues

Unit 1

- Various steps in the production of television news packages
- Skill sets for television news reporting, difference between reporting for television and other mediums

Unit 2

- Visual storytelling, using graphics, sound design, color grading, optimum outputs for different kinds of screening platforms.
- The art and craft of editing, DSLR and camcorder work flows, video crews, role of a producer

Unit 3

- Different stages in the production of a documentary, working with social actors, ethical concerns, distribution networks, skill sets for producing long form video stories.
- Building a documentary narrative, experimental approaches, directing a documentary, cinematography for documentary, editing a documentary

Relevant Readings: (These are the types of readings that could help students in this course. Individual instructors will provide more detailed readings as part of the teaching plan.)

Keller, T., & Hawkins, S. A. (2009). Television News: A Handbook for Reporting, Writing, Shooting, Editing & Producing. Holcomb Hathaway.
Rabiger, M. (2014). Directing the documentary. Routledge.
Frierson, M. (2018). Film and Video Editing Theory: How Editing Creates Meaning. Taylor & Francis.
Thompson, R. (2010). Writing for broadcast journalists. Routledge.
Thompson, R., & Malone, C. (2003). The broadcast journalism handbook: a television news survival guide. Rowman & Littlefield Publishers.

Evaluation

Total Marks: 100 (50 marks internal assessment, 50 Marks Viva Voce)

Broadcast Television and News Production

The course aims to train students in various aspects of broadcast television news production including conceptualizing, producing and working with and leading a team. The students will be introduced to the workflow in TV studios. They will explore various programming formats through class sessions and station analysis exercises. They will be introduced to studio lighting procedures, production control room and live news production. The course will develop their voices for presentation and reporting through voice modulation exercises.

Objectives

- To multi task and to learn to work in a team
- To understand live television news production
- To learn studio lighting
- To acquire essential skill sets for anchoring and producing

Unit 1

- Professional work flows in a television news studio, role of different crew members, preparing for a live news show.
- Floor plan, lighting plan, rundown

Unit 2

- Skill sets for anchoring, ad libbing, diction and voice modulation
- Preparing to appear before camera, using teleprompter, working with two or more anchors

Unit 3

- Lighting for different shows, basics of set design
- Studio interviews, chat shows, weather reports, sports shows.

Relevant Readings

(These are the types of readings that could help students in this course. Individual instructors will provide more detailed readings as part of the teaching plan.)

Zettl, H. (2011). *Television production handbook*. Cengage Learning.
Utterback, A. (2015). *Studio Television Production and Directing: Concepts, Equipment, and Procedures*. Routledge
Kellison, C., Morrow, D., & Morrow, K. (2013). *Producing for TV and new media: a real-world approach for producers*. Routledge.
Gross, L. S., Foust, J. C., & Burrows, T. D. (2005). Video production: disciplines and techniques. Boston: McGraw-Hill.

Evaluation Total Marks: 100 (50 marks internal assessment, 50 viva voce)

Introduction to Broadcast Television

The course aims to equip students to understand the practices, challenges and future of broadcast television news reporting. The course will stress the need for ethical reporting and accuracy. The students will also be introduced to the technical aspects of broadcast news production

Objectives

- To understand the ethical issues involved in television reporting
- To understand different television news formats
- To understand the technical aspects of broadcast news.

Unit 1

- Television news formats, storytelling techniques, covering different types of events and situations, investigative reporting, editing strategies, shooting styles, prime time news, morning shows, producing for television.
- Studio production, production control unit, vision mixer, audio mixer, studio cameras, character generator, master control room, single camera and multi camera production, live news production, basics of lighting, types of lighting instruments, studio lighting procedures

Unit 2

- History of Television news with special reference to India, New Trends in Television news, Convergence.
- Researching for Television News, Cultivating Sources, Information from Documents, Computer Assisted Reporting

Unit 3

- Interviewing styles and techniques, choosing sound bites , studio discussions
- Writing for television, rundown, style rules, leads, headlines and opens, teasers and bumpers, anchoring, credibility of an anchor
- Ethical issues, accuracy, avoiding stereotypes, controversial techniques, boundaries

Relevant Readings:

Millerson, G., & Owens, J. (2012). *Television production*. CRC Press.
Kolodzy, J. (2006). *Convergence journalism: Writing and reporting across the news media*. Rowman & Littlefield.
White, T. (2005). *Broadcast news: Writing, reporting, and producing*. Taylor & Francis.
Mehta, N. (Ed.). (2008). *Television in India: Satellites, politics and cultural change* (Vol. 10). Routledge.
Iggers, J. (2018). *Good news, bad news: Journalism ethics and the public interest*. Routledge.
Cury, I. (2012). *Directing and producing for television: a format approach*. Focal Press.

Evaluation Total Marks: 100 (75 marks written exam, 25 marks internal assessment)

Multimedia Journalism

This course emphasizes the unique aspects of online and data journalism and teaches students to be webmasters and backpack journalists. In addition to providing skills training in more advanced online and multimedia forms, the course will provide basic social media training for journalism professionals. Emphasis will be on ethical journalism strategies, tactics and practices and new ways of journalistic storytelling.

Objectives

- Students will learn how to develop and edit journalistic content for online platforms.
- Students will learn how to integrate multimedia materials for electronic delivery and utilize interactivity.
- Students will learn how to conduct online journalism research and manage and display data.
- Students will learn online and social media strategies used by media professionals, including using metrics and analytics for audience development.
- Students will become acquainted with the ethical and legal implications of online and social media practices.
- Prepare students for more advanced practices of multimedia production and distribution.

Unit 1

- Working of a modern-day integrated newsroom
- Writing and editing techniques for text, audio, video, multimedia
- Crowdsourcing, vlog, narrowcasting and web podcasting
- Developing interactive maps and graphics

Unit 2

- Audience development and ethical practices involving the Internet and social media
- Advertising and PR strategies, passive democratic fundraising (A/B testing) tactics
- Use of metrics, and analytics like Google Analytics and Chartbeat
- Automated Journalism
- Participatory multimedia journalism

Unit 3

- Working with numbers and data
- Acquiring, cleaning, and formatting numbers
- Use of Google Spreadsheets and Microsoft Excel
- Data visualisation using various software
- Producing major multimedia projects with group collaboration

Relevant Readings (These are the types of readings that could help students in this course. Individual instructors will provide more detailed readings as part of the teaching plan.)

Reddick, R., & King, E. (2000). *The online journalist*. Wadsworth Publishing.
Lee, E. (2005). *How Internet Radio Can Change the World: An Activist's Handbook*. iUniverse.

Ray, T. (2006). *Online Journalism: a basic text*. Cambridge India.
Stovall, J. G. (2004). *Web journalism: Practice and promise of a new medium*. Allyn and Bacon.
Gray, J., Chambers, L., & Bounegru, L. (2012). *The data journalism handbook: how journalists can use data to improve the news*. " O'Reilly Media, Inc.".
Usher, N. (2016). *Interactive journalism: Hackers, data, and code*. University of Illinois Press.

Evaluation

Total Marks: 100 (75 marks written exam, 25 internal assessment)

Introduction to Convergent Media Project

This paper will prepare the students to come up with original ideas that will be developed into their Convergent Media Project in the fourth semester. The students will be introduced to the current transformations in the field of journalism. They will be encouraged to come up with innovative ideas that have the possibility to develop into start ups. Students will research and develop proposals on either of the following streams

Online with interactive/immersive components(major and minor)
Video with online presence (major and minor)

Objectives

- To prepare the students to conceptualize a convergent media project
- To train students to successfully pitch their ideas
- To inform students about innovative possibilities in journalism

Unit 1

- Changing newsrooms and current innovations in journalism
- New possibilities
- Integrating installation practices into journalism
- Social media and news platforms

Unit 2

- Conceptualising and executing a unique idea in the field of journalism
- Research and proposal writing pitching your project, finding funding
- Collaborations, creating a network around your project, integrating distribution and production
- *Entrepreneurial* journalism, different stages of a startup,
- Developing a business plan and strategy, Leading a team

Unit 3

- Trans disciplinary practices, working with emerging technologies
- Artificial intelligence and the newsroom, essential skills to keep up with the changing newsroom
- The future of journalism

Evaluation

100 (50 marks internal assessment, 50 marks viva voce)

Relevant Reading: (These are the types of readings that could help students in this course. Individual instructors will provide more detailed readings as part of the teaching plan.)

Zelizer, B. (2017). *What journalism could be*. John Wiley & Sons.

Marsden, P. (2017). *Entrepreneurial journalism: how to go it alone and launch your dream digital project*. Taylor & Francis.
Peters, C., & Broersma, M. J. (Eds.). (2013). *Rethinking journalism: Trust and participation in a transformed news landscape*. Routledge.
Briggs, M. (2011). *Entrepreneurial Journalism: How to build what's next for news*. CQ Press.
King, L. (2015). *Innovators in digital news*. IB Tauris.
Batsell, J. (2015). *Engaged journalism: Connecting with digitally empowered news audiences*. Columbia University Press.
Lemelshtrich, L. N. (2018). *Robot Journalism: Can Human Journalism Survive?*. World Scientific.
Eide, M. (Ed.). (2016). *Journalism Re-examined: Digital Challenges and Professional Reorientations: Digital Challenges and Professional Reorientations*. Intellect Books.
Mueller, J. P. (2017). *Algorithms for Dummies*. John Wiley & Sons.
Alpaydin, E. (2016). *Machine learning: the new AI*. MIT Press.

SEMESTER 4

Convergent Media Project

The principle behind the Convergent Media Project is to come up with and execute an original and innovative idea/ program format which utilizes at least two media. This multimediated effort should be the capstone student media project of the program. The project will be carefully guided by faculty tutors. Some projects can be done by a team of up to two students. The following options will be available to the students and they can choose a major and minor media.

Online with interactive/immersive components (major and minor)
Video with online presence (major and minor)

At the inception level itself the project must have a clear plan for dissemination and distribution. The students should think out of the box and move beyond established industry formats and models to come up potentially path breaking work. In addition to the faculty tutors, the projects can have industry mentors.

Objectives:

- To encourage the students to come up with and execute original and innovative media projects
- To enable students to gain greater expertise in at least two medium
- To familiarize students with the process of and the challenges involved in disseminating their work to a larger public
- To train students to become journalists and media practitioners who will lead rather than follow the industry
- To encourage the students to think of creating their own jobs through entrepreneurial media ventures

Unit 1

- Preproduction and research for convergent media project

Unit 2

- Producing Convergent Media Project

Unit 3

- Post-production and framing of distribution plan for convergent media project

Evaluation

Total 150 Marks (75 marks internal assessment, 75 viva voce)

Relevant Reading:

England, E., & Finney, A. (2002). *Managing Multimedia: Project management for web and convergent media*. Editorial Dunken.

Jeffery-Poulter, S. (2004). Creating and producing digital content across multiple platforms. *International Journal of Technology Management & Sustainable Development*, *3*(3), 155-164.
Aston, J., Gaudenzi, S., & Rose, M. (Eds.). (2017). *i-Docs: the evolving practices of interactive documentary*. Columbia University Press.
Zimmermann, P. R., & De Michiel, H. (2017). *Open Space New Media Documentary: A Toolkit for Theory and Practice*. Routledge.

ADVANCED MEDIA THEORY

The purpose of this course is to give students a theoretical grounding in several advanced theoretical approaches to communication, so students can understand media processes and effects from an advanced analytical perspective. This course will build upon concepts introduced in the Mass Communication Theory class, and enable students to understand more contemporary mass communication research. It will help lay the theoretical groundwork for students in the Media Seminar and Thesis course. The course will enable students to reflect upon their own practice from a theoretical framework.

Objectives

- To survey some of the advanced theories that apply to media processes.
- To analyze the development of various theoretical schools and communication models.
- To develop a critical perspective for analyzing and understanding media texts, and production and reception processes.
- To develop multiple perspectives for analyzing and dealing with the societal implications of media utilization.
- To help students integrate theory into their professional or academic careers.

Unit 1

- Active and passive reception: Encoding and decoding, polyvalence and polysemy
- Cognitive processing and theory of the mind, ELM, limited capacity theory
- Flow and absorption

Unit 2

- Visible evidence, image and persuasion, image and memory, reflexivity
- Victims and the documentary tradition, ethnography and power, the politics of realism.
- New subjectivities, performance, authorial voice, spectacles

Unit3:

- Critical theory and cultural studies, hegemonic and post-structuralist approaches, political economy of the media and democratic processes
- Politics of aesthetics

Evaluation

Total marks: 100 (Written Exam: 75, Internal Assessment: 25)

Relevant Readings:

(These are the types of readings that could help students in this course. Individual instructors will provide more detailed readings as part of the teaching plan.)

Rancière, J. (2013). The politics of aesthetics. Bloomsbury Publishing.
Russell, C. (1999). Experimental ethnography: the work of film in the age of video. Duke University Press.

Zimmermann, P. R. (2000). States of emergency: Documentaries, wars, democracies. U of Minnesota Press.
Chun, W. H. K., Fisher, A. W., & Keenan, T. (2004). New media, old media: A history and theory reader. Routledge.
Franklin, B., Hamer, M., Hanna, M., Kinsey, M., & Richardson, J. E. (2005). Key concepts in journalism studies. Sage.
Key Concepts in Journalism Studies by B Franklin and others (Sage)
Sen, A. (2014). Development as freedom (1999). Roberts, JT, Hite, AB & Chorev, N. The Globalization and Development Reader: Perspectives on Development and Global Change, 2, 525-547.
Herman, E. S., & Chomsky, N. (2010). Manufacturing consent: The political economy of the mass media. Random House.

Academic Seminar and Thesis

This course provides multimedia journalism students with an opportunity to participate in a master's level academic seminar in which students conduct extensive research in media topics of their choice. Drawing upon insights introduced in prior research and theory courses, students will use the seminar to share ideas and develop a theoretical framework and research paper that complements their semester-long convergent media projects. This work will be performed with guidance from a faculty tutor. Besides introducing a scholarly seminar approach to media study, the course gives students an opportunity to think abstractly about their convergent media projects, and write a research paper.

Objectives

- To research and share theories and concepts related to media production.
- To introduce the seminar process as a research activity
- To develop help students develop scholarly techniques for analyzing and understanding media texts, and production and reception processes
- To prepare students for further scholarly study of media

Unit 1

- Developing a Research Topic, Literature Review, and Research Questions.

Unit 2

- Conducting the Research or Analysis, Re-consulting literature

Unit 3

- Writing and revising the thesis, Presenting the thesis

Evaluation

Total Marks: 50 (50 Internal Assessment, 50 Viva Voce)

Relevant Readings: (Students will pick readings that relate to their thesis topic.)

Beat Reporting

This course enables students to develop one, or possibly two, areas of interest, so the aspiring journalist understands the demands of beat reporting. With the aid of an industry mentor students learn to survey a beat, develop sources and efficiently produce the types of reports that demonstrate competence in the beat topic. Students will refine their backpack journalism and team reporting skills to produce multimedia reports that complement their major convergent journalism project.

Objectives

- Develop one, or possibly two, areas of interest as a beat
- Understand the unique reporting demands of beats reporting, including the jargon and
- technical terms used
- Develop a journalistic portfolio that demonstrates entry-level expertise in a beat

Unit 1

- Generic survey of journalistic styles in a beat,
- Beat surveillance and source mapping, developing and managing primary non-elite and elite sources
- Developing expert sources: human and institutional

Unit 2

- Pitching stories, routine beat sites, events and "ride alongs"
- Repurposing information for various media
- Getting editorial help, promotional strategies for beat journalists

Evaluation

Total Marks: 50 (25 Internal Assessment, 25 Viva Voce 25)

Relevant Readings: (These are the types of readings that could help students in this course. Individual instructors will provide more detailed readings as part of the teaching plan.)

Halpern Wenger, Debora & Potter, Deborah (2013). Online files for Advancing the story: Journalism in a multimedia world. Washington, D.C.: CQ Press.
URL:http://www.advancingthestory.com/about/
Journalist's Resource: Online resources on different beats: http://journalistsresource.org/
Nieman Journalism Lab: Online resources for advanced journalists. URL:
http://www.niemanlab.org/

Convergent Media Project Distribution

The course aims to familiarize the students with diverse strategies that can be employed to distribute the convergent media project that they produce to a wider audience. It will focus on the various ways in which individual content producers can reach new audiences through innovative techniques.

Objectives

- To equip students to design strategies that can assure a wider audience reach for their work.
- To provide an understanding about non-traditional networks of media circulation
- To encourage innovative ways of media circulation.

Unit 1

- Alternative distribution networks, grass roots screenings, building an audience around a film, live cinema, sustaining the circulation of your film, film festivals, video on demand, theatrical and non-theatrical screenings
- Spreadable media, hybrid model of circulation, social media strategies, mobile platforms, participatory approaches, circulation practices of evolving media platforms.

Unit 2

- Hyper local audiences, interactive strategies, evaluating audience responses, exhibition, networking, face to face approaches, linking production and distribution phases, promotion, ethical concerns.
- Publishing; traditional and new avenues, collaborative approaches, narrowcasting, pitching to broadcasters and news networks, convergent approaches to circulation.

Evaluation

Total Marks: 50 (25 Internal Assessment, 25 Viva Voce 25)

Relevant Readings: (These are the types of readings that could help students in this course. Individual instructors will provide more detailed readings as part of the teaching plan.)

Batsell, J. (2015). *Engaged journalism: Connecting with digitally empowered news audiences*. Columbia University Press.

Jenkins, H., Ford, S., & Green, J. (2018). *Spreadable media: Creating value and meaning in a networked culture* (Vol. 15). NYU press.

Napoli, P. M. (2011). *Audience evolution: New technologies and the transformation of media audiences*. Columbia University Press.

O'Reilly, D., Rentschler, R., & Kirchner, T. A. (Eds.). (2013).*The Routledge Companion to Arts Marketing*. Routledge.

Public Relation and Corporate Communication

This course surveys the history, ethics, contemporary status, diversity issues, and accepted practices and journalistic and promotion techniques involved in public relations and corporate communication. PR and Corporate communicators must be able to write like journalists, but research and think like advocates, all the while being effective and ethical communicators.

Objectives

- Prepare the students to be able to work as public relations professionals and Corporate Communicators
- Develop awareness of the history and role of public relation
- Introduce students to ethical ways of thinking and performing public relations and promotions tasks

Unit 1

- Introduction to the communication system in a corporate/organizational context, understanding the brand and its architecture, communication needs and concerns of a corporation/organization in a global context
- Developing familiarity with the stakeholders and the audience for an organization, history and evolution of public relations, law and ethics of PR and corporate communications, shift from a fragmented to an integrated communication approach

Unit 2

- Contemporary PR& corporate communication tools and practices, research, communication design and campaign planning
- Communicating for social change and crisis management, optimizing technology and new media for effective communication

Unit 3

- Building blocks of corporate stories, communicating with key stakeholders, identifying reputations, platforms and promotional opportunities
- Creating and delivering good PR copy

Evaluation

Total marks: 100 (Written Exam: 75, Internal Assessment: 25)

Relevant Readings: (These are the types of readings that could help students in this course. Individual instructors will provide more detailed instructions as part of their teaching plan.)

Austin, E. W., & Pinkleton, B. E. (2015). *Strategic public relations management: Planning and managing effective communication campaigns*. Routledge.
Parkinson, M. G., & Parkinson, L. M. (2013). *Law for Advertising, Broadcasting, Journalism, and Public Relations: A Comprehensive Text for Students and Practitioners*. Routledge.
Ries, A., & Ries, L. (2002). *The Fall of Advertising and the Rise of PR*. Harper Collins.
Smith, L., & Mounter, P. (2008). *Effective internal communication*. Kogan Page Publishers.

Advertising

This course will introduce students to some of the basic theories, concepts and strategies that advertising professionals use in mass, online, and social media environments. It focuses on the effective implementation of paid advertising concepts, such as branding, positioning, "unique selling proposition," and dual-path strategies, to produce messages that are effective for specifically-defined target audiences

Objectives

- To introduce the structure and key theories of advertising, including its history and evolution
- To acquaint students with advertising research and how it can inform professional practice
- To introduce students to the creative, technical, analytical, and managerial aspects of advertising and the advertising industry

Unit 1

- Evolution, growth and types of advertising, advertising agencies its hierarchy, structure and functioning
- Advertising theory: persuasion, ELM, advertising effects and changes in attitude, consumer behavior---external and internal factors, introduction to media operations and media planning.

Unit 2

- Laws and ethics in advertising, social responsibility, apex Bodies in advertising and their code---ASCI, AAAI
- Seven Ps of marketing, marketing mix, STP and marketing strategy, product life cycle, marketing mix and integrated marketing communications

Unit 3

- The process of advertising creation—situational analysis, marketing plan and advertising plan, advertising feedback,
- The Brand: concept and management, strategy and structure, positioning, image and personality
- Campaign planning and brief writing, crafting online campaigns: social media and vWOM campaigns, metrics, analytics, and viral analysis

Evaluation

Total marks: 100 (Written Exam: 75, Internal Assessment: 25)

Relevant Readings

(These are the types of readings that could help students in this course. Individual instructors will provide more detailed readings as part of the teaching plan.)

Kotler, P. (2009). *Marketing management: A south Asian perspective*. Pearson Education India.

Aaker, D. A., & Biel, A. L. (2013). *Brand equity & advertising: advertising's role in building strong brands*. Psychology Press.
Belch, G. E., & Belch, M. A. (2004). *Advertising and promotion: An integrated marketing communications perspective 6th*. New York: NY: McGraw-Hill.
Tiwari, S. (2003). *The (un) common Sense of Advertising: Getting the Basics Right*. Sage.

AJK MASS COMMUNICATION RESEARCH CENTRE

JAMIA MILLIA ISLAMIA

NEW DELHI - 25

SYLLABUS

M.A. in

Visual Effects and Animation

Introduction to the Programme

M.A. in Visual Effects and Animation Programme at the AJK Mass Communication Research Centre aims to train aspirant visual communicators to meet the challenges of the evolving visual effects, animation and gaming industry. This course builds on previous learning from the areas of Information Technology and the Fine Arts. This is a specialized course that allows the students to develop the personal traits and skills to explore career paths. This course will meet established Industry standards, while students direct their own learning experience through activities derived from their own creativity and personal interest.

This programme provides learning opportunities for students to imagine, visualize, and tell a story. The course also endeavors to create professional communicators who can make effective and strategic interventions in various processes related to animation visual effects and gaming industry. It strives to make students competent in multiple modalities of production and distribution and prepare them for a more complex, convergent, and fluid media environment. The programme endeavors to train students to become thinking practitioners with a strong sense of ethics.

The programme strives to equip the students with necessary conceptual, theoretical and practical skills to meet the challenges of this constantly changing media scenario.

Structure of the Programme:

The programme follows semester system and there will be four semesters spread over a period of two years. There will be no choice in the case of compulsory courses. In the case of elective courses, students can choose one course from the options offered in semester three.
Please note that the current University requirement is 6 CBCS courses for a post-graduate degree. This consists of 4 Theory papers and 2 Skill based papers. The following CBCS course offerings will be modified as per the University ordinances or MCRC offerings.

Semester 1

1. Visual Communication
2. Animation processes
3. 3D Computer Animation I
4. Film-making
5. Animation Production I
6. Choice Based Credit System I (Theory)
7. Choice Based Credit System II (Skills)

   [Students may opt for CBCS based on availability of seats and unit offered]

Semester 2

8. Design Research and Pre-Visualization
9. 3D Computer Animation II
10. Visual Effects I
11. 2D Computer Animation I
12. Illustration (Elective)
13. Basic Gaming (Elective)
14. Choice Based Credit System III (Theory)
15. Choice Based Credit System IV (Skills)

    [Students may opt for CBCS based on availability of seats and unit offered]

Semester 3

16. Visual Effects II
17. 3D Computer Animation III
18. 2D Computer Animation II
19. Animation Production II
20. Business Management Skills
21. Choice Based Credit System V
    [Students may opt for CBCS based on availability of seats and unit offered]

Semester 4

22. Production Planning Final Project – Concept and Storyboard
23. Final Project – Blocking and Staging
24. Final Project – Production
25. Final Project – Post Production
26. Choice Based Credit System VI
    [Students may opt for CBCS based on availability of seats and unit offered]

In order to pass the final exams, the students will have to secure a minimum of 40% marks in theory and the practical separately. To be eligible to appear in the final exams' students will be required to attend a minimum of 75% of all the classes and practical. Any student not fulfilling this condition will not be allowed to appear in the final examination and will be subject to the existing rules and regulations of AJK MCRC.

Any students who fail any of the Production Papers i.e. Animation Production 1, 2, 3 or Final Production will not be allowed to repeat the paper as it requires them to be part of a continuous review process. They can however be re-evaluated on the same upon a new submission.

Credits Distribution for Semester - I, II, III and IV

Note: Students have to opt for 1 animation elective course in the II semester.
*The elective courses will be offered based on the availability of the faculty and resources as well as the number of students opting for the course.

Semester-I

Code No	Subject	Theory	Internal	Practical/ Viva	Total	Passing Marks	Credits
MVE- 101	Visual Communication		50	50	100	40	5
MVE- 102	Animation Processes	75	25	--	100	40	2
MVE- 103	3D Computer Animation 1	--	50	50 Practical	100	40	3
MVE- 104	Film Making	75	25	--	100	40	4
MVE- 105	Animation Production I	--	50	50 VIVA	100	40	4
CBCS – I (THEORY)	As per centre offering	75	25	--	100	40	4
CBCS – II (SKILLS)	As per centre offering	75	25	--	100	40	4
					800		**26**

Semester-II

MVE- 201	Design Research & Pre-visualization	75	25	--	100	40	4
MVE- 202	3D Computer Animation II	--	50	50 Practical	100	40	4
MVE- 203	Visual Effects I	--	50	50 VIVA	100	40	4
MVE- 204	2D Computer Animation I	--	50	50 Practical	100	40	4
MVE- 205	Illustration*	75	25	--	100	40	3
MVE- 206	Basic Gaming*	75	25	--	100	40	3
CBCS – III (Theory)	As per centre offering	75	25	--	100	40	4
CBCS – IV (SKILLS)	As per centre offering	75	25	--	100	40	4
					700		**27**

Semester-III

Code No	Subject	Theory	Internal	Practical/ Viva	Total	Passing Marks	Credits
MVE- 301	Visual Effects-II		50	50	100	40	4
MVE- 302	3D Computer Animation III	--	50	50 Practical	100	40	3
MVE- 303	2D Computer Animation II	--	50	50 Practical	100	40	3
MVE- 304	Animation Production II	--	50	50 VIVA	100	40	3
MVE- 305	Business and Management Skills	75	25	--	100	40	4
CBCS - V	As per centre offering	75	25	--	100	40	4
					600		**21**

Semester IV

Code No	Subject	Theory	Internal	Practical/ Viva	Total	Passing Marks	Credits
MVE- 401	Final Project –Concept and Storyboard	--	50	50	100	40	4
MVE- 402	Final Project – Blocking and Staging	--	50	50	100	40	4
MVE- 403	Final Project – Production	--	50	50	100	40	4
MVE- 403	Final Project – Post Production		50	50	100	40	4
CBCS - IV	As per centre offering	75	25	--	100	40	4
					500		**20**

Note: Evaluation, award of Grades, Cumulative Grade Point Average etc, will be as per The Ordinance 15 -A (XV-A) of Jamia Millia Islamia University. Ordinance details are attached at the end of the syllabus. However, attendance rules will be as per the decision of Board Of studies of AJK MCRC which has stipulated that 75% attendance will be mandatory for all students.

Punctuality and professionalism will be taken into consideration while awarding the internal marks. Any late submission will be seen as a no show and the students will be marked only if they complete their assignments within the deadline. Ethics- Any act of plagiarism or unethical conduct will be taken very seriously and can lead to suspension from the programme.

SEMESTER – I

Visual Communication

Course Description

Visual Communication enables the conveyance of information or ideas through images. This course will involve study of the principles of Visual Communication, exploring topics like the fundamentals of design, typography and color theory so that students learn to visualize and clearly transmit their ideas. They will then further their study to the principles that govern composition in a moving image.

Initially, the curriculum emphasizes geometrical line principles that develop hand-eye coordination and visual awareness for the interpretation of a two-dimensional image. This entails visual measuring, isometric & perspective constructions, reflection principles, optical illusions, & dimensional representations of simple volumetric objects. Finally, they will be exposed to principal movements in Art from India, the Far East and the Western traditions with emphasis on the figure and background

Objectives

The main objective of this course is to sensitize the students about the basic principles and theory of visual communication so that they develop their observational and conceptualization skills.

The goal of the course is to develop through experience, by trial and error, the student's visual imagination and understanding. This course creates the basic foundation of animation: sketches and drawings for 2D and 3D animation, which is a must for creating characters/creatures and an essential skill required for storyboarding.

They will learn how to record pose and gesture and understand the proportions and ratio of all beings. To achieve spatial depth and accuracy while modeling, they will be taught how to use instruments like Vernier calipers to take precise measurements and represent any object they wish to build in 3d space.

Unit 1: Principles of Design, Composition and Color Theory

Elements of Design: The elements of design are the basic components used as part of any composition. They are the objects to be arranged, the constituent parts used to create the composition itself. In most situations the elements of design build upon one another, the former element helping to create the latter, and the elements described in this module are arranged as such: -

- Line
- Form (Shape)
- Direction
- Values
- Size
- Texture
- Color

Principles of Design: The principles of design are the overarching truths of the profession. They represent the basic assumptions of the world that guide the design practice, and affect the arrangement of objects within a composition. These principles can be applied to a variety of disciplines in a different way.

- Balance
- Rhythm
- Proportion
- Unity
- Contrast

- Texture
- Color

Unit 2: Drawing

Starting with simple drawing of objects by using lines to depict simple objects with a contour and some shading. Moving to drawing humans in proportion. Capturing poses and gestures then progressing to motion studies and walk cycles.

- Object and Human figure drawing
- Measurement methods
- Character design
- Orthographic Drawing
- Perspective Drawing and Backgrounds
- Human Motion Study

Unit 3: Typography

The art of arranging typefaces, selecting style, line spacing, layout and design. Typographic arrangement is a necessary pre-requisite to the practice of Motion Graphics later.

- Elements of Typography
- Anatomy of Type
- Type families
- Tip for Good Type Setting

Unit 4: Art History

- What is Art
- Art and Communication
- Western, Eastern and Indian Art movements and styles
- Human and animal figure depiction through history
- Architecture of different epochs and civilizations

Relevant Readings: (These are the types of readings that could help students in this course. But individual instructors will provide more detailed readings as part of the teaching plan.)

1. Grid Systems in Graphic Design by Josef Muller-Brockmann, Ram Publications; Bilingual edition, October 1, 1996.
2. The Meaning of Art by Herbert Read, Faber & Faber February 1984.
3. Visual Communication by Paul Martin, Global Vision Publishing House, 2009.
4. Universal Principles of Design, Revised and Updated by William Lidwell, 2010.
5. Visual Communication and Graphical Form, by Havi Murungi, LAP Lambert Academic Publishing, 2012.
6. Color Design Workbook: A Real-World Guide to Using Color in Graphic Design, Adams Morioka, 2008.
7. Design Essentials for the Motion Media Artist: A Practical Guide to Principles & Techniques by Angie Taylor, 2010.
8. Geometry of Design: Studies in Proportion and Composition 2001 by Kimberly Elam
9. Indian Art (Oxford History of Art) Paperback – 25 May 2001by Parthe Mitter.
10. What is Art? (Penguin Classics) Paperback – 31 Aug 1995, by Leo Tolstoy.
11. Introductory Lectures on Aesthetics (Penguin Classics) Paperback – 27 May 1993 by Georg Hegel.
12. The Story of Art by E.H. Gombrich, 2008.
13. Ways of Seeing by John Berger, 2008.

Animation Processes

Course Description

This course is designed to give students a greater understanding of past and current trends in animation vis-a-vis the social milieu in which the work was created and how it relates to the history of film and television. The principles of animation were created in the early 1930s by animators at the Walt Disney Studios. These principles were used to guide production and creative discussions as well to train young animators better and faster. These twelve principles became the foundations of hand-drawn cartoon character animation. The twelve principles, as they are commonly referred to, also helped to transform animation from a novelty into an art form.

Students will do exercises based upon these principles (for example Flour sack) using Adobe's After Effects/ Adobe Flash. This course will also cover mass, line of action and center of gravity).

Objectives

To sensitize the student about the principles of animation, along with few new principles as applied to 3D computer animation. Student will learn about the history of animation and be introduced to several term related to the industry. At the end of this course they will acquire a broader knowledge and perspective about the global animation business.

Unit 1: History of film and animation

- Pre- cinema origin
- Contemporary art form
- Contribution of Major Studios
- Contemporary world animation

Unit 2: **Differentiating between 2D and 3D animation**

- What is animation?
- Different methods of animation
- Flipbook exercise
- Flour Sack

Unit 3: Principles of Animation

- 12 Principles of Animation
- Action Timing and Analysis
- Performance - Practicing Staging for Readability

Relevant Readings: (These are the types of readings that could help students in this course. But individual instructors will provide more detailed readings as part of the teaching plan.)

1. The Illusion of Life by Frank Thomas and Ollie Johnston, Harper Collins Usa, 1995.
2. Animation 1: Learn to Animate Cartoons Step by Step by Preston Blair, Walter Foster Publishing, 2003.
3. Animator's Survival Kit by Richard Williams, Faber & Faber, 2009.
4. The art of 3D Computer animation and Effects by Isaac V. Kerlow, John Wiley & Sons, 2003.
5. Timing for Animation by Harold Whitaker and John Halas, Focal Press, 2002.
6. Art in motion (Animation Aesthetics) by Maureen Furniss, John Libbey & Company, 1998.
7. Understanding Animation by Paul Wells, Routledge, 1998.
8. The Encyclopedia of Animation Techniques by Richard Taylor, Booksales, 2004.
9. Storytelling through Animation by Mike Wellins, Charles River Media, 2005.
10. Animation: A World History by Giannalberto Bendazzi

3D Computer Animation 1

Course Description.

Orientation of concepts and production process of three-dimensional (3D) computer animation.

Objectives

To sensitize students about basics of computer animation and making them acquainted with the interface of Maya with focus on 3D modelling. Students will also be introduced to some generic terminology of Maya, which they will be using throughout the course.

Unit 1: Introduction to 3D Modeling

- Introduction to Maya interface UI
- Polygonal Modeling
- NURBS Modeling
- Box Modeling
- Patch Modeling
- Organic Modeling
- Toy/ Character Modeling

Unit 2: Object Animation

- Bouncing ball
- Turn Table with UV and Solid Colour

Relevant Readings

These are the types of readings that could help students in this course. But individual instructors will give more specific reading lists as part of their teaching plan.

1. CG 101 (A computer graphics industry reference) by Terrence Masson, 2007.
2. Maya Professional Tips and Techniques by Lee Lanier, Sybex, 2007.
3. Maya Techniques: Hyper-Real Creature Creation (Maya Techniques) by Alias Learning Tools, Eric Miller, Paul Thuriot, and Jeff Unay
4. Creating Striking Graphics with Maya and Photoshop by Daniel gray
5. Advanced Maya Texturing and lighting by Lee Lanier
6. Maya 8 at a Glance by George Maestri and Mick Larkins, 2009.
7. The Art of Maya: An Introduction to 3D Computer Graphics by Autodesk Maya Press, Wiley, 2007
8. The art of polygonal modeling Kindle Edition by Marco Pavone, 2017.
9. Rhino NURBS 3D Modeling Paperback – August 1, 1999 by Margaret Becker
10. Autodesk Maya - An Introduction to 3D Modeling Paperback – June 24, 2018 by 3dExtrude
11. Autodesk Maya 2019: A Comprehensive Guide Paperback – May 31, 2019 by Prof. Sham Tickoo Purdue Univ.

Film-making

Course Description

Students will understand essential workflow, theories and principles of Film making. The course will also train the students in understanding the basics of sound production and its application to the medium of Animation. They will be given hands on training in audio and video recording. They will also learn the basics of Editing.

Objectives

To train the student to create a visual narrative, as essential grounding required for their animation projects.

Unit 1: Film language

- Semiotics of the Cinema
- Visual Grammar
- Camera and Lighting

Unit 2: Story and script

- Idea gathering
- Story development
- Story Structure
- Outline
- Script
- Writing dialogs
- Creating Characters
- Gag Development
- Scene Blocking

Unit 3: Storyboarding

- Formats – Film, Video, Web, Mobile
- Scene and Shot Breakdown
- Camera position and movement
- Camera Blocking and Layout diagrams
- Framing and Thumbnails
- Shot Length
- Transition
- Sound cues
- Scratch Soundtrack

Unit 4: Acting for Animators

- Character personality
- Appeal
- Exaggeration
- Character Interaction
- Dialogue

Unit 5: Editing Principles

- Basic video editing

Unit 6: Camera

- Shot Composition

- Introduction and Familiarization with the Video Camera
- Lighting

Unit 7: Sound Recording and Sound Design

- Understanding sound, its characteristics and phenomenon.
- Journey of sound from mouth to ear
- Recording sound: Introduction to Marantz, various microphones and their pick up patterns
-

Relevant Readings

These are the types of readings that could help students in this course. But individual instructors will give more specific reading lists as part of their teaching plan.

1. On Film-making: An Introduction to the Craft of the Director by Alexander Mackendrick, Paul Cronin and Martin Scorsese, 2005.
2. Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know by Jennifer Van Sijll, 2005.
3. Designing Sound for Animation by Robin Beauchamp 2005.
4. How to write for Animation by Jeffrey Scott Animation Writing and Development: From Script Development to Pitch by Jean Ann Wright
5. Wallace and Gromit: The Wrong Trousers- Storyboard Collection by Nick Park
6. Storytelling through Animation by Mike Wellins
7. Prepare to Board! Creating Story and Characters for Animated Features and Shorts, Nancy Beiman, Focal Press, 2007.
8. Ideas for the Animated Short: Finding and Building Stories, Karen Sullivan, Kate Alexander, Gary Schumer, 2008.
9. Acting for Animation by Ed Hooks
10. How to write for Animation by Jeffrey Scott, Overlook Press, 2003.
11. Animation Writing and Development: From Script Development to Pitch by Jean Ann Wright, Focal Press; 2005.
12. Color: A Natural History of the Palette by Victoria Finlay, 2004.

Animation Production I

The purpose of this course is to give students a foundation in putting a visual narrative together using less complex methods so that they can understand and apply fundamental animation principles like timing and spacing by animating objects. This course will enable students to understand principles of animation by hands on training.

Objectives

To sensitize students about timing and spacing in relation to animating objects.

Unit 1: Experimental Animation

- Experimental Animation group exercises (Shot on still camera)

Unit 2: Digital Cutout Experimental Animation

- Character/ Background Creation
- Puppet and object animation

- Sound Editing and Final output

Relevant Readings: (These are the types of readings that could help students in this course. But individual instructors will provide more detailed readings as part of the teaching plan.)

1. Stop Motion: Craft Skills for Model Animation by Susannah Shaw, 2003
2. Animals in Motion (Dover Anatomy for Artists) by Eadweard Muybridge, 1957.
3. Experimental Animation: From Analogue to Digital by Miriam Harris, Lilly Husbands, et al. | Feb 14, 2019.
4. Experimental and Expanded Animation: New Perspectives and Practices (Experimental Film and Artists' Moving Image) by Vicky Smith and Nicky Hamlyn | Aug 21, 2018.
5. Experimental Animation (Da Capo Paperback) by Robert Russett and Cecile Starr | Mar 21, 1988.
6. Fluid Frames: Experimental Animation with Sand, Clay, Paint, and Pixels by Corrie Francis Parks | Apr 27, 2016.

Suggested Screening
Short Films directed by Indian Animators
Animated short films produced by National Film Board of Canada
Lotte Reiniger's Short Films
Aardman Studio's Short Film
Acadamy Award Winning Experimental Short Films
Richard Linklater (Waking Life, Scanner Darkly)

SEMESTER – II

Design Research & Pre- Visualization

Course Description

Creative solutions in all media require a systematic approach to visual material and experimentation during the design process. Pre-visualization is a term used for a method to visualize complex scenes in a movie before filming. This helps in efficiently planning shots for future production in Animation, Visual Effects or even Film-making. It is a creative skill that students need to develop for their own productions as well as a popular job profile. This course will include training in the basic design and visual methodologies that would help the student prepare for the pre-visualization process.

Objectives

- This course will introduce students to research methods, approaches and tools used in the fields of animation, visual communication and design studies. The course will help in the production process, especially pre-visualization stage.

- This course provides a detailed introduction to and practice of Pre-Visualization. It is also known is a method to visualize complex scenes in a movie before filming by using theatrical techniques like blocking and staging. Students are taught the basics of acting to enable this process.

- This module will focus on translating concepts into visuals, selecting camera angles and choosing editing style.

- The course will also train students in software applications for developing storyboard, scripting, lighting and camera angles.

Unit 1: Introduction to Design Research

- Concept and definition of Research
- Research Approaches – Qualitative and Quantitative,
- Art based research process, Practice based

Unit 2: Visual Methodologies

- Field based methods, Content studies including field drawing for visual narrative. This would require the students to get involved with people, talk to them. They would learn techniques like on-location drawing, interviews, photography, writing and collecting samples of related visual material.
- Tools and Techniques of Collecting and Analyzing visual material
- Application of Research in Pre-production
- Academic writing formats and styles, Scripting format and styles

Unit 3: Background

- Prop and costume design
- Layout and Background – Definition and examples from 2D/3D
- Colour keys for Lighting and Background design
- Concept art

Unit 4: Layout principles

- Planning and creating a layout diagram from script
- Creating a background set and visualizing it from different points of view

Unit 5: Pre-visualization

- Staging and blocking techniques
- Using stand-in characters and rough props, dry shoot
- Visualising action or camera movement before shooting using shot-designer

Unit 6: Animated Storyboard - Animatics

- Scanning and compilation
- Rough dialogs and scratch soundtrack
- Simulating Transitions/Camera moves
- Use of scripting and storyboard software for the above topics

Relevant Readings: (These are the types of readings that could help students in this course. But individual instructors will provide more detailed readings as part of the teaching plan.)

Books:

1. Altheide, D.L. & Schneider, C.J. (2012). *Qualitative Media Analysis.* 2nd edition. Thousand Oaks, CA: Sage Publications.
2. Babbie, E. (2005). The Basics of Social Research. Belmont, CA: Thomson Wadsworth
3. Brenda Laurel, P. L. (2003). Design Research: Methods and Perspectives. USA: The MIT Press.
4. Lindlof, T.L. & Taylor, B. C. (2011). Qualitative Communication Research Methods. 3rd edition. Thousand Oaks, CA: Sage Publications
5. Rose, G. (2016). Visual Methodologies. UK: Sage Publications Limited. 4th Edition
6. Visual Methods in the Field - Photography for the Social Sciences By Terence Heng
7. Graphic Storytelling and Visual Narrative. By Will Eisner (2008). Florida: Poorhouse Press.
8. Universal Methods of Design: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions , 2012, by Bruce Hanington, Bella Martin
9. Wimmer, R.D. & Dominick, J.R. (2011). *Mass Media Research: An Introduction.* Belmont, CA: Thomson Wadsworth
10. Visual Thinking for Design (Morgan Kaufmann Series in Interactive Technologies) by Colin Ware

3D Computer Animation II

Course Description.
Orientation of concepts and production process of three-dimensional (3D) computer animation.

Objectives
Students will be introduced to texturing, lighting and rendering and will present their 3D models on an animated turn-table

Unit 1: Texturing
- UV Mapping
- Bump Maps
- Specular Maps
- Textures
- Color Maps

Unit 2: Lighting
- Lighting setup
- 3 point lighting
- Lighting a scene

Unit 3: Rendering
- Understanding rendering editor
- Setting up a scene for render
- Turn table Animation

Relevant Readings

These are the types of readings that could help students in this course. But individual instructors will give more specific reading lists as part of their teaching plan.

01. Digital Lighting and Rendering (3rd Edition) (Voices That Matter) by Jeremy Birn | Nov 21, 2013
02. Aesthetic 3D Lighting: History, Theory, and Application 1st Edition, Kindle Edition by Lee Lanier, 2018.
03. Getting Started in 3D with Maya: Create a Project from Start to Finish-Model, Texture, Rig, Animate, and Render in Maya by Adam Watkins | Feb 23, 2012.
04. Arnold 5: First Lessons in Autodesk Maya 2018 Kindle Edition by Donna Betancourt, 2018.

Visual Effects I

Course Description:

Compositing is the glue that binds all the elements of a shot together. Many sophisticated visual effects can be created directly within the compositing environment. In this hands-on course, students learn in-depth digital compositing techniques. Integration of imagery from different sources is extensively covered. Also, matte painting, digital set extension and blue/green screen techniques are explored.

This paper envisages the creation of individual exercises as critical stepping stones in the student's portfolio as well as preparation for summer internship. The students will be given the opportunity to explore several techniques in Visual Effects.

They will explore the use of Rotoscoping and Match Move techniques by integrating themselves into found footage or by integrating characters from found footage into their own environments.

Objectives

This paper consists of portfolio exercises – first in learning how to light and shoot for Chroma and then how to key and composite the sequence over still/match-moved background footage. They would learn basic color correction, touch-up and masking while matching foreground to background. The output would also consist of the creation of sound tracks for the exercises. Students will learn how to track and stabilize shots as well as be introduced to rotoscopy.

This paper prepares the students for an advanced individual compositing project at the end of the semester which requires them to deploy all these techniques. Students will also be sensitized on how to manage negative and positive space in motion graphics.

As analysis, planning and shooting are critical skills require in Visual Effects industry practice, students will learn how to shoot backgrounds or/and foregrounds in synchronization with found footage. They will then learn how to incorporate their shot elements through colour correction and matched movement with the found backgrounds or foregrounds. They will also learn masking and rotoscoping to integrate all the elements to create believable sequences.

Unit 1

- Introduction and History of Visual Effects
- Types of Chroma, Preparation for VFX Shooting
- CGI, Practical Effects and Compositing

Unit 2

- Video Shooting – Background and Foreground
- Lighting, Markers and Props for Chroma

Unit 3

- Keying
- Stabilizing/ Tracking
- Rotoscoping
- Wire Removal
- Match moving
- Color correction

Unit 4

- Selection of appropriate found footage
- Detailed analysis and planning
- Staging test shoots and final shooting
- Rotoscoping and Match Moving with Colour Correction

These are the types of readings that could help students in this course. But individual instructors will give more specific reading lists as part of their teaching plan.

1. Special effects (The history and technique) by Richard Rickitt, Billboard Books, 2007.
2. The Art and Science of Digital Compositing (The Morgan Kaufmann Series in Computer Graphics) by Ron Brinkman, Morgan Kaufmann; 2nd edition (June 4, 2008).
3. The Art of Visual Effects: Interviews on the Tools of the Trade Paperback –1999 by Pauline B Rogers
4. The Filmmaker's Guide to Visual Effects: The Art and Techniques of VFX for Directors, Producers, Editors and Cinematographers Paperback – 2017 by Eran

Dinur

5. The Art and Technique of Matchmoving: Solutions for the VFX Artist, 2010,Erica Hornung
6. Digital Compositing for Film and Video: Production Workflows and Techniques Hardcover – 2017 by Steve Wright

2D Computer animation I

Course Description

Orientation of concepts and production process of two-dimensional computer animation.

Objectives
The focus of this unit will be character development and animation in Flash.

Unit 1: 2D Flash animation

- Character design and Model Sheet
- Walk cycle and Motion Animation

Relevant Readings

These are the types of readings that could help students in this course. But individual instructors will give more specific reading lists as part of their teaching plan.

1. Hollywood 2D Digital Animation: The New Flash Production Revolution - Sandro Corsaro, Clifford J. Parrott, Course Technology PTR; 1 edition (March 17, 2004).
2. How to Draw Animation: Learn the Art of Animation from Character Design to Storyboards and Layouts - Christopher Hart, Watson-Guptill (September 1, 1997).
3. Flash Cartoon Animation: Learn from the Pros - Glenn Kirkpatrick, friends of ED (July 1, 2003).
4. The Flash Animator - Sandro Corsaro, New Riders Publishing (June 11, 2002).

Semester II Electives:

Course Description.

The elective course aims to train students in the medium/subject of their interest; student can opt for 1 elective out of the two mentioned below

Elective 1: Illustration *

- Introduction to visual narrative language
- Poses
- Different Styles of Illustration
- Using Photographs
- Spread/Panel Layout and Composition
- Comic- portrait, digital painting

Elective 2: Basic Gaming *

- Introduction to Gaming
- Game Concept and Game Design Document
- Board Game
- Mobile Game

*The elective courses will be offered based on the availability of the faculty, resources and number of students opting for the course.

SEMESTER – III

Visual Effects II

Course Description

Students will get experience in post-production techniques used so far and awareness of multiple methods to exhibit this conceptual work.

Objectives

Students will demonstrate development in their abilities to develop a planned approach to the design and completion of practical assignments, as it applies to the animation industry. To educate the student for developing a planned approach: to communicate their ideas and concepts visually to an audience.

Unit 1: Post Production

- Colour and Grading Techniques
- Set Extensions
- Matte Painting and Set Extension
- Particles

UNIT 2: Motion Graphics

- Type-in-motion
  Infographics
- Trailer/Teaser Construction
- User Interface, Multiple displays
- App Development

Relevant Readings: (These are the types of readings that could help students in this course. But individual instructors will provide more detailed readings as part of the teaching plan.)

1. Color Correction Handbook: Professional Techniques for Video and Cinema (Digital Video & Audio Editing Courses) 2nd Edition, Alexis Van Hurkman, Peachpit Press; 2 edition (18 November 2013)
2. Reference Manual DaVinci Resolve, 2018
3. Nuke 101: Professional Compositing and Visual Effects (Digital Video & Audio Editing Courses), Ron Ganbar, 2014
4. Compositing Visual Effects: Essentials for the Aspiring Artist 2nd Edition, Steve Wright, 2013.
5. Transforming Type: New Directions in Kinetic Typography, Barbara Brownie, 2014.
6. Motion Graphics: Principles and Practices from the Ground Up, Ian Crook & Peter Beare, 2017.
7. Apps: Beginner's Guide For App Programming, App Development, App Design 2nd Edition, Steve Clinton, 2015.
8. The App Factory Playbook. Drew Gorham, 2017.

3D Computer Animation - III

This course will focus on application of classic principles of traditional animation regarding movement and timing to computer animation. Students will gain knowledge about the fundamentals of rigging models for expressive movement, including introduction to forward and inverse kinematics.

Objectives

To train the students about the basic fundamentals of rigging and animating in Maya, by using the help of short exercises to clear the principles of simulated cinematography and visual aesthetics.

Unit 1: Basic character design and rigging

- Character Rigging
- Body Controls
- Paint Weights Tools
- Background Creation

Unit 2: Character Animation

- Facial Animation
- Lip sync
- Gag Animation

Relevant Readings: (These are the types of readings that could help students in this course. But individual instructors will provide more detailed readings as part of the teaching plan.)

1. An Rig it Right! Maya Animation Rigging Concepts, 2nd edition, Tina O'Hailey, 2018.
2. Rigging for Games: A Primer for Technical Artists Using Maya and Python, Eyal Assaf, 2015.
3. Stop Staring: Facial Modeling and Animation Done Right, Jason Osipa, third Edition, 2010.

2D Computer Animation- II

Course Description:
This paper will prepare the students for a more advanced level of 2D Flash animation. Students will gain knowledge on how to manipulate facial expressions using Flash. Students will be taught how to create a character using nested symbols and libraries of phonemes and facial expression.

Objectives

To sensitize students about multi-character 2D animation, with advanced facial animation and Lip-sync. Students will be trained to follow 2D production techniques used in the Indian animation industry like Green Gold.

Unit 1: 2-3-character Flash scene

- Facial Animation
- Lip-sync
- Multi-layered Background

- Mobile Game Design

Relevant Readings: (These are the types of readings that could help students in this course. But individual instructors will provide more detailed readings as part of the teaching plan.)

1. The Art of Flash Animation: Creative Cartooning by Mark Stephen Smith, Wordware Publishing, 2007.
2. Macromedia Flash Animation & Cartooning: A Creative Guide, McGraw-Hill Companies, 2001.
3. Adobe Flash Animation: Creative Storytelling for Web and TV by Philip Carrera, Jones & Bartlett Publishers, 2010.
4. How to Cheat in Adobe Flash CC: The Art of Design and Animation 1st Edition, Kindle Edition, Chris Georgenes, 2014.

Animation Production - II

Course Description

In this module students will use their acquired skills to create a 20 second animated short film based on any social issue using motion graphics i.e. using animated typography along with pictures or symbols.

Objectives:

To sensitize the students about social issues of India, and motivate then to come-up with effective narrative ideas for promoting eradication of social evils from our society.
The purpose of defining subject and medium in this production is to ease the student into individual story-telling. When the topic is well-known, it is possible to correct any execution faults and to assess impact for student as well as potential audience.

Course Content:
20 second or more Narrative on any social issue. To be executed in motion graphics.

Relevant Readings: (These are the types of readings that could help students in this course. But individual instructors will provide more detailed readings as part of the teaching plan.)

1. Directing the Story: Professional Storytelling and Storyboarding Techniques for Live Action and Animation, Francis Glebas, 2008.
2. Framed Ink: Drawing and Composition for Visual Storytellers, Marcos Mateu-Mestre, 2010.

Business and Management Skills Course Description:

Students will learn the skills and gain the experience needed to discover, develop, produce, and launch entertainment properties. This module will include a project where individual student will project or illustrate a project or a product and will pitch-in ideas about how they will market it.

Objectives

To equip the students with required skill set, needed for efficient portfolio management and they will also learn to create media strategy.

Course Content:

- Portfolio and Media Strategy
- Freelancing and Business proficiency
- IP (Intellectual Property) Creation, Copyright and Marketing
- Client and team management

Relevant Readings: (These are the types of readings that could help students in this course. But individual instructors will provide more detailed readings as part of the teaching plan.)

1. Producing Animation, Catherine Winder, Zahra Dowlatabadi, Focal Press, 2001.
2. Animation Development: From Pitch to Production, David B. Levy, Allworth Press; 2009.
3. Your Career in Animation: How to Survive and Thrive, David B. Levy, Allworth Press, 2006.
4. The Animation Producer's Handbook, Lea Milic, Yasmin McConville, Open University Press, 2006
5. Directing Animation, David B. Levy, Allworth Press, 2010.

SEMESTER – IV

Final Film

Course Description:

Advanced individual/ group creative projects in animation production. Practice in refinement of animation motion design and timing. Development of initial concept stages for a short original personal film using computer, suitable for public screening, including creation of story and character, script, storyboards, character models, soundtracks and motion tests. Course content, lecture-demonstration and materials are driven by student projects and may change each year.

Final Project –Concept and Storyboard

- Story narration/ Story Idea with dummy lines
- Concept art/ drawing
- Mock/ Reference trailer
- Production Schedule soft-copy
- General idea of the key characters, their background, look and feel
- Technical details of the Production- Aspect ratio, colour scheme, key locations, general idea of the sound-design, software/ hardware requirement.

Final Project – Blocking and Staging

- Full-ready script with dialogues (if there are dialogues)
- Animatics/ Storyboard pitch in colour with – timing, sound effects, scratch sound
- Fully conceived characters
- Final dialogue recording

Final Project – Production

- Modeling/ live shoot
- Set design/ Props
- Lighting / colour palette
- Animation
- Final Render

Final Project – Post Production

- Image sequences/ final shoot
- Editing
- Effects and Visual Effects
- Correction if any revert to production process
- Syncing sound with video/ dialogues
- Sound creation/ foley/ sound effects
- Music if any
- Final submission

Objectives

Student will produce a final Project, which will demonstrate all the skills acquired by them

throughout the course. They may use any medium from below:

- Experimental animation
- Character/ object animation in Flash or Maya
- Live action with visual effects
- Game with three level design and working model of one level
- Graphic novel with animated trailer

Course Description:

- At least three concepts with treatment
- Story development/ Script writing
- Creation of Storyboards and Storyboard pitching
- Character / Environment Development
- Character and Environment Creation
- Motion Tests
- Production of piece
- Post production with sound design
- Project Report

Relevant Readings: (These are the types of readings that could help students in this course. But individual instructors will provide more detailed readings as part of the teaching plan.)

1. Framed Perspective Vol. 1: Technical Perspective and Visual Storytelling Paperback – 16 Jan 2017 by Marcos Mateu-Mestre.
2. Framed Perspective Vol. 2: Technical Drawing for Shadows, Volume, and Characters Paperback – 13 Jan 2017 by Marcos Mateu-Mestre.
3. The Art of Pixar: 25th Anniv.: The Complete Color Scripts and Select Art from 25 Years of Animation Hardcover – 2 Nov 2011, by Amid Amidi.
4. The Color of Pixar Hardcover – 8 Aug 2017 by Tia Kratter.
5. Your Screenplay Sucks!: 100 Ways to Make it Great Paperback – 24 Sep 2008 by William M Akers.
6. Maya Studio Projects: Game Environments and Props 1st Edition, Kindle Edition by Michael McKinley, 2010.
7. Post-Production and the Invisible Revolution of Filmmaking: From the Silent Era to Synchronized Sound (Routledge Advances in Film Studies) by George Larkin | 20 December 2018.
8. Creating Graphic Novels: Adapting and Marketing Stories for a Multi Million Dollar Industry, 20 Aug 2014, Sarah Beach.

M.A.DEVELOPMENT COMMUNICATION - 2015-16

PAPER WISE DISTRIBUTION OF MARKS & CREDITS

M.A. IN DEVELOPMENT COMMUNICATION SEMESTER – I							
P. Id	**Paper Name**	**UET**	**IAT**	**UEP**	**IAP**	**Total**	**Credit/Hrs. (T+P)**
MDC101	Development Communication	75	25	--	--	100	4
MDC102	Dynamics of Development	75	25	--	--	100	4
MDC103	Economics of Development	75	25	--	--	100	4
MDC104	Traditional Media (Street Theatre & Puppetry)	75	25	50	50	200	8 (4+4)
CB-T101	CBCS Theory	75	25	--	--	100	4
CB-S102	CBCS Skills	75	25	--	--	100	4

M.A. IN DEVELOPMENT COMMUNICATION SEMESTER – II									
P. Id	**Paper Name**	**UE**	**IAT**	**UEP**	**IAP**	**Total**	**Credit**	**Hours**	
								Theory	**Practical**
MDC201	Social Development	75	25	--	--	100	4	4	
MDC202	Development Planning	75	25	--	--	100	4	4	
MDC203	Social Media for Development Communication	75	25	--	--	100	4	4	
MDC204	Development Journalism(Print & Photo)	75	25	25	25	150	3+3 =6	3	6
MDC205	Development Journalism(Online)	--	--	50	50	100	3		6
CB-T101	CBCS Theory	75	25	--	--	100	4	4	
CB-S102	CBCS Skill	75	25	--	--	100	4	4	
	Total					**750**	**29**	**23**	**12**

M.A. IN DEVELOPMENT COMMUNICATION SEMESTER – III							
P. Id	**Paper Name**	**UET**	**IAT**	**UEP**	**IAP**	**Total**	**Credit/Hrs. (T+P)**
MDC301	Programme Design and Management	75	25	--	--	100	4
MDC302	Research Methodology	75	25	--	--	100	4
MDC303	Introduction to TV/Video Production	75	25	25	25	150	6 (4+2)
MDC304	Community Radio	75	25	50	50	200	8 (4+4)
MDC305	Internship	--	--	25	25	50	2
CB-S101	CBCS Theory	75	25	--	--	100	4

P. Id	**Paper Name**	**UE**	**IAT**	**UEP**	**IAP**	**Total**	**Credit**	**Hours**	
								Theory	**Practical**
MDC401	Advocacy	75	25	25	25	150	3+2=5	3	4
MDC402	Training and Capacity Building	75	25	25	25	150	3+2=5	3	4
MDC403	Advanced TV/Video Production	75	25	50	50	200	3+3=6	3	6
MDC404	Dissertation	--	--	50	50	100	4		8
CB-T101	CBCS Theory	75	25	--	--	100	4	4	
	Total					**700**	**24**	**13**	**22**

LPT

Lecture (theory and demo lectures) – 1 credit for 1 hour
Practical – 1 credit is 2 hrs
Tutorials – 1 credit is 2 hrs

Introduction Structure of the Programme

Plagiarism and Ethical Student Conduct

Course Descriptions

Semester I

Development Communication

Dynamics of Development

Economics of Development

Traditional Media – (Theatre & Puppetry)

Semester II

Social Development

Development Planning

Social Media for Development Communication

Development Journalism (Print & Photo)

Development Journalism (Online)

Semester III

Programme Design and Management

Introduction to TV and Video Production

Research Methodology

Community Radio

Internship

Semester IV

Advocacy and Social Marketing

Training and Development

Advanced TV and Video Production

Dissertation

Introduction to the Programme:

M.A. in Development Communication attempts to create development communication strategist who can make effective and strategic interventions in various development processes. To this end the course attempts to train students to understand the use and potential of traditional and contemporary media such as print, radio, video, television and street theatre while educating them about the specific social issues of developing countries in general and India in particular.
During the course the students will learn to formulate media strategies by designing and producing appropriate media content for dissemination. On completion of their course, the students are expected to find employment with developmental agencies, media set ups, research & training centers and governmental and non-governmental organizations as development communication strategists and media practitioners.

Structure of the Programme:
The programme follows semester system and there will be four semesters spread over a period of two years.

Semester I

Development Communication

Dynamics of Development

Economics of Development

Traditional Media

Semester II

Social Development

Development Planning

Social Media for Development Communication

Development Journalism

Semester III

Programme Design and Management

Research Methodology

Introduction to TV /Video Production

Community Radio

Internship

Semester IV

Advocacy

Training and Capacity Building

Advanced TV /Video Production

Dissertation

MDC – 1 Development Communication

Objectives

1. To understand the concept, types and theories of Communication
2. To understand the relation between communication and society
3. To familiarize the students with the concept ,scope and strategies in development communication
4. To enable the students to analyses different paradigms and approaches in development communication.
5. Understanding the role of media in development communication

Semester I

Unit 1: Introduction to Communication

- Nature and Process of Human Communication.
- Elements and forms of communication
- Communication and Society
- Future trends in communication

Unit 2: Introduction to Development Communication

- Concept and definition of Development Communication
- Theoretical Framework
- Scope and strategies of Development Communication
- Participatory Communication Approaches for Development(PRA and other methods)

Unit 3: Role of Media in Development

- Media Interventions in Development
- Perspectives on Development Communication – Dominant Paradigm, Mobility Multipliers, Magic Multipliers, Diffusion of Innovation, Interdependent Model, Dependency Model, Basic Need Model.

Unit 4: Trends in Development Communication

- Global, Regional, National and at Community Level
- Behavior Change Communication
- Barriers in Development Communication
- Alternative Media and its Role in Development

Total marks: 100

- **Theory : 75**
- **Internal Assessment : 25**

MDC – 2 Dynamics of Development

Objectives

1. To familiarize students with the evolution and concept of development.
2. To understand the theories and models of development
3. To acquaint the students with different political approaches of development

Unit1: Introduction to Development

- Definition of Development
- Historical perspective of Development
- Evolution and Development

Unit 2: Concept of Development

- Factors in Development
- Model and theories: Marxian and Gandhi an Theory
- Changing concept of Development

Unit 3: Development Theories

- Balanced and Unbalanced
- Structural and Institutional
- Technological set of theories
- Percolation and Polarization.

Unit 4: Politics of Development

- Historical perspectives of different political parties
- Ideology and Manifesto
- Contribution and Relevance to Development

Total marks: 100

- **Theory : 75**
- **Internal Assessment : 25**

MDC – 3 Economics of Development

Objectives

1. To sensitize the student about the importance of economics in development
2. To understand the models of growth in development
3. To acquaint the students with various agencies of development

Unit 1 Introduction to Economics

- Definition and scope of the discipline
- Micro-economic concept
- Macro-economic concept

Unit2: Growth

- Definitions and Indicators
- Theories of Growth –Classical, Rostow, Marxism, Keynesian, Harrod and Domar, Schumpeter, Joan Robinson, A.G. Frank

Unit3: Development

- Difference between Growth and Development
- Perspectives on Development –Human Development
- Sustainable Development
- Indicators and Measurement

Unit4: Agencies of Development

- Government and Non-Governmental
- Community
- Corporate sector

Total marks: 100

- **Theory : 75**
- **Internal Assessment : 25**

MDC - 4 - Traditional Media (Puppetry & Theatre)

Objectives

- To understand the various Traditional forms of communication
- To acquaint the students with the art of Street Theatre and Puppetry.
- To train students in the development of street theatre production(exercises, research, scripting and performance)
- To familiarize students with nature and different types of puppetry
- To train students in the development of puppet show

Unit1: Introduction to Traditional Media

- Nature of Traditional Media
- History and Forms of Traditional media
- Folk media
- Limitations and Advantages

Unit2: Street Theatre

- Street Theatre as a tool for social change
- Components of Street Theatre
- Steps in the development theatre production
- Various exercises (improvisation, voice exercises, movement, coordination)
- Research and scripting
- Performance and feedback
- Advantages of street theatre for Development

Evaluation

Street Theatre Performance – The Students will be organized into groups and each group will prepare a Street Play on any Contemporary Development Issue and will perform it in the presence of an External Expert.

Unit3: Puppetry

- Nature of Puppetry
- Different kinds of puppets
- Story telling techniques
- Scripting and story board
- Puppetry and new media
- Strengths and limitations of Puppetry

Evaluation

Puppet Show- The Students will be organized into groups and each group will prepare a Puppet show on any Contemporary Development Issue and will perform it in the presence of an External Expert.

Total marks: 100

- **Theory : 75**
- **Internal Assessment : 25**
- **Practical: 100**

Semester -2

MDC5 Social Development

Objectives

1. To understand the approaches of development
2. To familiarize students with the theories of development
3. To acquaint students with the issues of development in India

Unit 1-Approaches of Development

- System, Structural, Policy, Institutional and Participatory Approach
- Challenges in Social development

Unit 2- Development Issues in India

- Gender,Caste,Environment,Diplacement,Corruption,Health,Poverty,Land Acquisition etc

Unit 3-Community Organization

- Types of Communities –Tribal, religious, minorities, rural ,Urban and Dalit
- Challenges and Issues in Communities
- Demographic Profile: Country profile, population, literacy etc

Unit4-Communication for Sustainable Social Change

- Approaches and Strategy
- Challenges
- Case studies

Total marks: 100

- **Theory : 75**
- **Internal Assessment : 25**

MDC6- Development Planning

Objectives:

1. To familiarize students with the history of development planning and current practices
2. To understand the policy measures in various sectors of development
3. To acquaint the students with the planning of resources and aware them about the constraints in execution.
4. To familiarize students with proposal writing and budgeting for various projects.

Unit1: Development planning in India

- Planning for Development
- Historical perspectives of Development planning in India
- Experience in Post-Liberalization era
- Paradigms of Development Planning-State Plan, Market Plan

Unit 2-Planning of Resources

- Natural
- Human
- Financial
- Technological

Unit 3-Planning and Policy measures –IEC,Execution , limitations and alternatives

- Agriculture and Rural Areas
- Industrial Sectors
- Science & Technology and Industry

- Environment
- Social Sector-Education and Health

Unit 4-Budgeting and Proposals

- Budget –Personal Budget, Budget for an organization
- Fiscal Policy –Union Budget
- Proposal Writing and Budgeting for project plans

Total marks: 100

- **Theory : 75**
- **Internal Assessment : 25**

MDC7: Social Media for Development Communication

Objectives

1. To understand the concept of Social Media
2. To acquaint students with the Steps in social media campaigns
3. To familiarize students with legal implications of social media

Unit1: Understanding Potential of medium

- Definition and Concept of Social Media
- Digital Literacy
- Advantages and Limitations of Social Media
- ICT's for development
- Case Studies

Unit 2: Social Media Activism/Campaign

- Social Media Tools
- Steps in Process and Designing
- Content Development and Diffusion

Unit3: Legal Implications

- Ethics of Social Media Usage
- Cyber Laws and Awareness
- Case Studies

Total marks: 100

- **Theory : 75**
- **Internal Assessment : 25**

MDC8 – Development Journalism (Print and Photo)

Objectives

1. To understand the concept and scope of development journalism.
2. To familiarize the students about importance and potential of print journalism.
3. To familiarize the students about relevance and need of documentation and report writing.
4. To acquaint students with photography and its relevance in development.

Unit 1: Introduction to Development Journalism

- Origins of development journalism
- Concept and types of Journalism
- Duties and responsibilities of the journalist medium
- Role and importance of development journalism-national and international perspectives
- Changing trends in journalism

Unit 2: Print Journalism

- Journalism in India – Past and Present
- Freedom movement and Indian Press
- Language press and National Development
- Theories of press

Unit 3: Report Writing and Documentation

- Reporting, Feature Writing and Editorial
- News gathering techniques
- Essential of an effective report
- Documentation – various forms
- Layout and designing Reports- In-house Journal, Newsletter, Brochure, etc

Evaluation: News Letter – The students will be trained to produce Newsletters/Magazine as a part of their print media assignment.

Unit4: Photo Journalism

1. Introduction to photography
    - Relevance of the medium
    - Documentary Photography
2. Fundamentals of Digital Photography
    - Types of camera and lenses
    - Focal length ,F-Stop ,Shutter speed
    - Depth of Field
    - Perspective and angle of view
    - Special Purpose lenses
3. Camera Controls
    - Colour temperature; Setting White balance
    - Modes of light metering
    - Use of camera flash
    - Shooting in diverse light
    - Sensitivity: use of ISO
4. Digital Work Flow
    - From light capture to storage
    - Sensor; Structure and function
5. Post Production
    - Using color and image correction software

Evaluation: An A/V or Photo Feature Presentation: The students will be trained to produce Photo Feature or an A/V as a part of their Photo Journalism assignment.

Total marks: 100

Theory : 75 **Internal Assessment : 25** **Practical :100**

Development Journalism (Online)

UNIT 1: THE NEW ONLINE WORLD

- Evolution of journalism from typewriter to Twitter
- How traditional print players have responded to online communication
- Blogs, newsletters, portals
- Newsfeeds as a revenue stream and their role in content buildup
- Using social media platforms to build audiences
- Citizen journalism using mobile technologies
- Role of Internet giants in information distribution: Google, Yahoo, MSN etc.
- Prospects of online development journalism in India

UNIT 2: WEBSITE DEVELOPMENT AND DEISGN, CMS

- Understanding the Internet language: Unique visitors, bounce rate, page views, audience engagement, analytics, algorithm, tags, hashtags, hyperlinks, metadata, widgets, apps, Web browsers, plugins, Web hosting, podcast
- Backend and Frontend designs
- Managing a CMS
- Web advertising, monetizing online content, AdSense, sponsored content
- Search engine optimization (SEO), search engine marketing

UNIT 3: PRODUCING AND PUBLISHING CONTENT

- Online resources for reporters and editors
- Using multimedia: text, audio, video content
- Writing and editing: print versus online;
- Online journalism and democratization of information
- Ethics, copyrights, trademarks, website privacy policy, terms of use
- Fact-checking online; guarding against rumors and fake news

Total marks: 100

Internal Assessment : 50 **Practical :50**

Semester -3

MDC9-Programme Design and Management
Objectives

1. To familarise students with the designing of development programmes.
2. To understand the concept of planning.
3. To acquaint students with the implementation of development programmes.
4. To familarise the students with the monitoring and evaluation techniques**.**

Unit 1: Designing Development Programmes: Planning and Design

- Definition and concept of Planning
- Steps in Planning (LFA) at state, national and global level.
- Multi-Stakeholder Approach

Unit2: Implementation of Development programmes

- Strategies and approaches
- Challenges in Implementation

Unit3-Monitoring and Evaluation

- Meaning and concept of monitoring and evaluation
- Scope and purpose of evaluation
- Types and tools of evaluation

Total marks: 100

- **Theory : 75**
- **Internal Assessment : 25**

MDC10- Research Methodology

Objectives

1. To enable the students to understand the importance of Research.
2. To familiarize the students to various Research Designs.
3. To acquaint the student with current trend in research and evaluation.
4. To sharpen different skills and tools of research so that student can apply these methods for media pre production, production and feedback.

Unit 1: Introduction to Research

- Concept and definition of Research
- Elements and Patterns of Research.
- Levels of Measurement – Scales and Indicators

Unit2: Research Design

- Research Approaches – Qualitative and Quantitative
- Methods – Survey, Content Analysis, Observation, Ethnographic and Case Study
- Tools and Techniques of Collecting and Analyzing Research Data
- Sampling
- Application of Research in Development Communication Studies

Unit3: Statistical tools

- Parametric and Non-parametric tests
- Presenting a Research Proposal

Total marks: 100

- **Theory : 75**
- **Internal Assessment : 25**

MDC11: Introduction to TV /Video Production

Objectives

- To develop an understanding of the TV and Video productions process.
- To familiarize students with different genre of video.
- To familarise students with the technical concept of TV and video production.

Unit1: Introduction to TV and Video

- Visual Grammar
- Basics of a Digital Camera
- Basic shots and Camera Movements
- Principles of Editing , Familiarization with Non Linear Editing Techniques

Unit2: Basic technical concepts

- Sound for Television
- Three point Lighting, Basic lighting instruments.
- Single camera production, multicamera production

Unit3: Familiarizing with the Studio equipment

- Introduction to studio equipment
- Roles and Responsibilities of the PCR
- Camera Blocking Techniques

Evaluations:

- **Production of one minute video spot on a development issue**
- **Production of one minute Spot on any social issue**

Total marks: 100

- **Theory : 75**
- **Internal Assessment : 25**

MDC12- Community Radio

Objectives

1. To understand the evolution of radio.
2. To acquaint students with different formats of radio.
3. To establish a relation between radio and social change.
4. To familiarize students with the impact of community radio.
5. To acquaint students with production of community radio feature.

Unit 1-Introduction to Radio

- Brief history of Broadcasting in India
- Types and formats of radio
- Radio as means of Development and Social Change

Unit 2-Community Radio

- Characteristics of Community
- Characters and impact of Community radio
- Strengths and limitation of Community radio

Unit3-Radio production

- Research and planning for radio production
- Writing and scripting for Radio
- Production Exercises for different formats
- Sound for Radio
- Technique of announcement & editing of Radio Programme

Evaluation: Community Radio Program – The students will be organized into groups and each group will be trained to produce a Community Radio Feature of Ten Minutes duration as a part of their radio production assignment. The production will be evaluated by an External Expert.

Recommended Readings

Total marks: 100

- **Theory : 75**
- **Internal Assessment : 25**

MDC13- Internship

The students have to do the compulsory internship and the report will be evaluated.

Total marks: 50

- **Practical : 50**

Semester-4

MDC14- Advocacy

Objectives

1. To understand the meaning and forms of advocacy
2. To explore the steps involved in advocacy
3. To make them aware about media advocacy and approaches

4. To understand the concept and theories of social marketing

Unit 1-Introduction to Advocacy

- Meaning and concept
- Forms of advocacy
- Steps involved in advocacy
- Developing media campaign(Selection of media: message design and treatment)

Unit2 –Media Advocacy

- Concept and Definition of Media advocacy
- Approaches of media advocacy

Unit3 Social marketing

- Concept and definition of social marketing
- Theories of social marketing
- Strategies and approaches
- Designing social marketing programmes
- Case studies

Total marks: 100

- **Theory : 75**
- **Internal Assessment : 25**

MDC 15-Training and Capacity Building

Objectives

1. To learn the concept and role of participatory training and its contribution to capacity building in the development sector.
2. To imbibe the roles and attributes of being effective and conscious trainers.
3. To design and develop training programs that effectively motivate the learners and empowers learners to take ownership of their own learning thereby increasing retention of learning.
4. To design participatory monitoring and evaluation mechanism for training which starts from continuous self reflection and articulation of own's learnings.

Unit 1: Foundation of Designing Purposeful and Participatory Trainings

- Purpose, values and vision of training for capacity building in the development sector
- Key learning concepts (learning styles, learning needs, experiential learning cycle, tapping the left and right brain, group dynamics)
- Importance and impact assessment of training for capacity building in the development sector (at community, state, national and global levels)
- The training cycle
- Participatory learning needs assessment

Unit 2: Development , Delivery and Evaluation of Training

- Participatory training methodologies and techniques that foster creativity, ownership, constructive dialogue, appreciation of diversity and collaboration
- Development of training module and use of relevant materials
- Effective organization of training programs

- Participatory monitoring and evaluation mechanism

Unit 3: Roles and Attributes of a Trainer
- Self awareness (own learning style, filters, attributes)
- Facilitation and moderation
- Authentic communication
- Team work in co-training
- leadership

Total marks: 100
- **Theory : 75**
- **Internal Assessment : 25**

MDC16: Advanced TV /Video Production

Objectives
- To develop an understanding of the Documentary process.
- To familiarize students with different genre of TV and Video
- To acquaint students with film and documentaries theories.
- To develop an understanding of the TV Programmes

Unit 1: Film and Documentary Theory
- Gaze Theory
- Psychoanalysis and cinema
- New waves, Third cinema
- Representing 'others', modes of documentary
- Politics of documentary
- Ethnography and its critique
- Film and documentary appreciation

Unit 2: Different genres
- Documentary and Fiction
- Research and scripting for Different formats
- Writing Proposals and Budgets

Documentary– The students will be organized into groups and each group will be trained to produce a Documentary of 10 Minutes duration as a part of their Video production assignment. The production will be evaluated by an External Expert.

Total marks: 100
- **Theory : 75**
- **Internal Assessment : 25**
- **Practical: 100**

MDC17

Dissertation

The students will be required to submit a thesis .The topic chosen should be original in selection and based on contemporary issue

Total marks: 100 (Internal and Viva)

- **Internal Assessment : 50**
- **Viva/Practical: 50**

PG Diploma in Broadcast Technology

A full time one year self financing programme
Approved by UGC – No. F. 5-3/200(CU) dt. 11.10.2004

Revised Syllabus: 9th Aug 2018

AJK Mass Communication Research Centre
Jamia Millia Islamia (A Central University)
("A" Grade Accredited by NAAC)
New Delhi -110025 (India)

A.J.K. Mass Communication Research Centre

JAMIA MILLIA ISLAMIA
(A Central University by an Act of Parliament)
Maulana Mohammed Ali Jauhar Marg, New Delhi-110025

Tel:011 26986810,26987285
Fax: 91-11- 26986811
Email: mcrc@jmi.ac.in
Website: http://jmi.nic.in
Grams: JAMIA

F No. Admn/AJK MCRC/2018/PGD BT

Date : 9th Aug 2018

Subject: Minutes of Meeting of the Expert Committee set up for designing curriculum of PG Diploma in Broadcast Technology programme

A meeting of Expert Committee, constituted by the Vice Chancellor, for designing the curriculum of PD Diploma in Broadcast Technology programme, was held on 9th August 2018 at 4:30 pm. The Director briefed the members about the course and about the vision and proposed changes to align the curriculum with the industry trends. The draft curriculum was circulated amongst members and their suggestions were incorporated. The following members attended the meeting.

1. Mr. George Kuruvilla, CMD Broadcast Engineering Consultants India Ltd.
2. Mr. I I George, ADG NIABM, Prasar Bharati, and President Broadcast Engineering Society (India)
3. Mr. Amitabh Kumar, Advisor Zee Network, Rep. Indian Broadcasting Foundation (IBF)
4. Mr. N Parmeshwaran, Sr Consultant, Ministry of HRD, Govt of India
5. Prof. Z A Jaffrey, Faculty of Engineering, JMI
6. Mr. Mateen Ahmad, Asst Prof AJK MCRC
7. Prof. M Kasim, AJK MCRC (Member Convenor)
8. Prof. Iftikhar Ahmad, Director AJK MCRC, Chairman

The following members could not attend the meeting due to their prior engagements, however they have given their suggestions and concurrence on the draft syllabus.

1. Mr. Ujwal Nirgudkar, Memeber Oscar Academy and Chairman SMPTE, India Section
2. Mr. Rajshekhran Harikrishnan, VP and CTO VIACOM18
3. Mr. Zaid Ahmad, Project Manger India & APAC Dalet, (Alumni)

As the course has already commenced and the revised curriculum is to be followed for the for academic session 2018-19, the Committee approved the draft syllabus. It was also unanimously decided by the Committee that the programme may be converted to a master's programme from next academic session for which details of syllabus, resources, collaboration with IBF, BES, BECIL, Prasar Bharati, Min of HRD and industry for necessary support may be worked out. The Committee also recommended that sponsored seats from industry may also be added to the programme for which necessary modalities may be worked out for approval of the Committee.

(Iftikhar Ahmed) (Amitabh Kumar) V.I. George Parameswaran N 9/8/18

(Prof M. Kasim) 9/8/18 (George Kuruvilla)

PG DIPLOMA IN BROADCAST TECHNOLOGY

1. Programme background:

The programme was started at AJK MCRC from academic session 2005-06 and it was approved by UGC as "PG Diploma in Broadcast System Maintenance". The first revision of the syllabus took place in 2010 when the title was amended to "PG Diploma in Broadcast Technology". Subsequently another major revision of the programme was carried out in 2014 when it was also aligned with semester system adopted by the University. This revision of the programme is to orient it with the evolving trends in media industry.

2. Programme introduction:

Media sector has seen exponential growth over the last few decades. The Indian Media and Entertainment Industry stood at INR 1.5 trillion (USD 22.7 billion) in 2017 and it is expected to reach at INR 2 trillion (USD 31 billion) by 2020. Television and Radio has contributed significantly towards this growth and are estimated to occupy over half of the M&E pie by 2020.

Digital technology evolution has been one of the main reasons of the growth. It has not only influenced traditional content creation and distribution practices but it has also redefined consumption behaviors and patterns. Traditional Broadcast operations are adopting IP and cloud to benefit from the ICT revolution. Non linear broadcasting, OTT and increasing digital media consumption, anytime, anywhere on any device, are reshaping the contours of media industry.

Developing qualified and skilled manpower that could understand and assimilate the new developments for dissemination of information, education and entertainment to the masses while optimizing resources and bringing operational efficiencies is one area the course aims to address.

3. Teaching methodology:

This course aims to train the students on basic aspects related to information communication processes and evolving broadcasting media technologies. The focus is on teaching theoretical concepts related to latest technologies and systems employed for content acquisition, production and transmission in radio and television with equal emphasis on skill development through hands on training, practical exercises and internship. The students are also exposed to latest issues and challenges confronting broadcasting media sector through participation in workshops, exhibitions and conferences.

4. Programme outcome:

On successful completion of the programme, the students are expected to develop good understanding of media creation and distribution processes, work flows in digital domain for linear and non linear broadcasting and digital cinema. They will also be critically evaluate the trends, opportunities and challenges related to digital broadcast media, infrastructure and its operational and maintenance aspects.

They are expected to assume operational and managerial roles with production houses, broadcasters, educational content providers, system integrators, sales and marketing, media institutions and in other related domains of media industry. They can also follow consultancy and entrepreneurial paths as per their interests.

5. Eligibility:

Bachelor's degree (10+2+3) in Physics/ Electronics/ Computer Science/ IT/ BCA or in Engineering with at least 50% marks in aggregate or equivalent. The candidate must have studied Physics and Mathematics at Sr. Secondary (10+2) level.

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SYLLABUS OF PG DIPLOMA IN BROADCAST TECHNOLOGY - 2018

1. Programme Structure:

S. No.	Name of the Programme	Post Graduate Diploma in Broadcast Technology
1	Duration	Two semesters - full time
2	Mode	Self-Financing
3	Credits required for completion of programme	Minimum 56 credits
4	Core Courses	48 credits
5	Elective Courses	Minimum 8 credits
6	Intake	20

Semester - I (Minimum Credits required : Core - 24, Elective - 4)

S. No.	Paper Code	Paper title	Course Type	UET	IAT	UEP	IAP	Credit	L:T:P	Total Marks
1.	DBT101	Communication & Broadcasting	Core	75	25			4	3:1:0	100
2.	DBT102	Audio and Video fundamentals	Core	75	25			4	3:1:0	100
3.	DBT103	Television Production	Core	75	25			4	3:1:0	100
4.	DBT104	Radio Production	Core	75	25			4	3:1:0	100
5.	DBT105	Computer Networking	Core	75	25			4	3:1:0	100
6.	DBT106	Radio and TV Production (P)	Core			25	25	2	0:0:2	50
7.	DBT107	Industrial visits - 1	Core			25	25	2	0:0:2	50
8.	DBT108	Term paper	Elective			50	50	4	0:2:2	100
		CBCS/MOOC paper	Elective					4		

Semester - II Courses (Minimum Credits required for : Core - 24, Elective - 4)

S. No.	Paper Code	Paper title	Course Type	UET	IAT	UEP	IAP	Credit	L:T:P	Total Marks
1.	DBT201	Digital broadcast technology	Core	75	25			4	3:1:0	100
2.	DBT202	Satellite and cable broadcasting	Core	75	25			4	3:1:0	100
3.	DBT203	Digital Cinema	Core	75	25			4	3:1:0	100
4.	DBT204	Broadcast Automation	Core	75	25			4	3:1:0	100
5.	DBT205	Post production - Radio and TV	Core	75	25			4	3:1:0	100
6.	DBT206	Post production - Radio and TV (P)	Core			25	25	2	0:0:2	50
7.	DBT207	Industrial visits - 2	Core			25	25	2	0:0:2	50
8.	DBT208	Project	Elective			50	50	4	0:2:2	100
9.	DBT209	Internship	Elective			50	50	4	0:0:4	100
10.	DBT210	Educational Media Production	Elective	75	25			4	3:1:0	100
		CBCS /MOOC paper	Elective					4		

* (P) : Practical paper on operational aspects

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2. Credit Equivalence:

Lecture : "n" hours per week of semester for lecture / organized classroom activity will be assigned "n" credits.

Tutorial : "n" hours per week of semester for Tutorial / teacher led organized classroom activity will be assigned "n" credits.

Practical : "2n" hours per week of semester for Laboratory/ Hands on work / in Studio / on Equipment/ Operational Training/ Practical exercise / Internship/ Industrial visit/ Workshop/ Conference participation will be assigned "n" credits

Student self study load: approximated to total credit hours including independent individual/ group study / work / literature survey/ data collection/ field work / writing of papers/ projects /dissertation / thesis/ seminars, etc.

3. Attendance

For appearing in semester examinations, the provisions of Attendance as prescribed in the academic Ordinance 35 (XXXV), and other rules laid down by the university shall be applicable.

4. Evaluation

6.1 Theory Course :

Internal Assessment : 25% of allocated marks
End Semester Examination : 75% of allocated marks

Internal Assessment in a theory course will comprise of two written tests of ten marks each and five marks for attendance, discipline, and participation in the class activities etc. However the theory papers having significant practice component one of the tests for internal assessment may be replaced with viva comprising of ten marks.

6.2 Practical Course :

Internal Assessment : 50% of allocated marks
Practical and Viva Voce Examination : 50% of allocated marks

Internal Assessment in a practical course will be based on the overall assessment of practical/operational exercises carried out by the student during the semester and the reports submitted. Five marks will be reserved for attendance, discipline, and participation in the practical activities etc in the internal assessment.

6.3 Term Paper

Term Paper will be treated as Practical course for assessment. The internal assessment of fifty percent will include periodical progress of the student and quality of the work. The remaining fifty percent marks will be allocated to presentation of term paper and viva to be conducted by external and internal evaluators.

6.4 Industrial visits

Industrial Visits for operational demonstration will be arranged to external/ internal technical facilities. It will be treated as Practical course for assessment. The internal assessment of fifty percent will include attendance, discussions, visit review presentation, etc. The remaining fifty percent marks will be allocated to viva to be conducted by external and internal evaluators.

6.5 Internship / Project

Internship / Project assessment will be treated as Practical course for assessment. Internal assessment of fifty percent will be based on the attendance record / completion certificate provided by the internship supervisor in the visiting establishment/ project report /presentation / Viva/ progress and quality of work. The remaining fifty percent marks will be allocated to Presentation and Viva to be conducted by external and internal evaluators.

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SEMESTER – I

1. COMMUNICATION AND BROADCASTING

Course code	DBT101
Credits	4 (3:1:0)
Total Marks	100 (75 theory exam and 25 Internal assessment)
Objective	To introduce students to basic concepts of communication process, media forms and different broadcasting methods, overview of radio and television broadcast media, system work flows and familiarization with studio and transmission facilities for Radio and TV broadcasting, analog and digital broadcasting
Outcome	The students are expected to develop understanding of information and communication process, and an overview of Radio and TV broadcasting workflow and systems.

MODULE-1 : INTRODUCTION TO COMMUNICATION AND BROADCASTING

- Overview of communication process, concept of models and theories
- Elements of electronic communication - signal, noise, encoding, channel, bandwidth, decoding
- Media categorization, forms and mass media
- Broadcast media: terrestrial, satellite, cable broadcasting methods
- Frequency spectrum and broadcasting regulation
- Public service broadcasting and private broadcasting
- Overview of broadcast industry

MODULE-2 : ELECTRONIC COMMUNICATION

- Electromagnetic waves, polarization and applications
- Radio wave propagation
- Analog and digital signal, their characteristics
- Digitalization of signals, sampling, quantization, encoding
- Analog modulation and multiplexing of signals, AM, FM
- Digital modulation, IQ Modulation, QAM
- Wired and wireless communication
- Optical communication and applications in broadcasting

MODULE 3 : RADIO BROADCASTING

- Overview of Radio broadcasting
- Introduction to Radio studio
- System work flow and elements of radio broadcast chain
- FM broadcasting, DB Broadcasting, transmission and networking
- Analog and Digital radio broadcasting and standards
- Visit to Radio broadcasting facility

MODULE 4 : TELEVISION BROADCASTING

- Overview of TV broadcasting
- Introduction to TV Studio
- System work flow and elements of TV broadcast chain, PCR and MSR
- TV broadcasting, transmission and networking
- Analog and digital TV broadcasting and standards
- Introduction TV News production and OB broadcasting
- Visit to TV broadcasting facility

REFERENCE BOOKS AND RESOURCES:

1. NAB Engineers Handbook, Williams (Focal, 10th edition)
2. Standard Handbook of Broadcast Engineerng, Whitaker JC, Mc Graw Hill, 2005
3. Radio Handbook, Orr, William I, Howard W. Sams
4. Radio Production work text, Resse W E (5th edition)

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5. Introduction to Media Production, Musberger Robert B, Focal 4th Edn 2009
6. Television production, Millerson, Focal 14th Edn
7. Principles of Electrical communication System, Louis E Freznel, Mcgraw Hill, 3rd edn.
8. Electronic Media Then, Now and Later, Norman Medoff, Ed. 2011, Focal
9. Understanding Digital Terrestrial Broadcasting, Saamus O'Leary, Artech House
10. Newnes Guide to Television and Video Technology, K F Ibrahim, Elsevier, Newnes

2. AUDIO AND VIDEO FUNDAMENTALS

Course code	DBT102
Credits	4 (3:1:0)
Total Marks	100 (75 theory exam and 25 Internal assessment)
Objective	Students will be given an overview of generation of audio and video signals, their properties, behavior and processing. They will also be introduced to digitization of audio and video signals, digital formats, standards and compression principles. The focus will be on understanding the inherent technology principles and appreciating their application in broadcasting.
Outcome	The students are expected to develop good concepts of audio and video fundamentals which have bearing in Radio & Television production, post production & transmission and technologies.

MODULE-1 : AUDIO FUNDAMANTALS

- Aural sensory system
- decibel, sound power, pressure, Intensity
- Audio, dynamic range of audio
- Fletcher Munson equal loudness curves and its significance
- Analog and digital audio signal

MODULE-2 : VIDEO FUNDAMENTALS

- Visual sensory system
- Video capture : scanning, interlacing and reproduction
- Monochrome and color TV standards
- Composite color video signal, S Video
- Color TV transmission
- Video and Film

MODULE-3 : AUDIO AND VIDEO COMPRESSION

- Time and frequency and domain representation
- Concept of FT, Discrete Cosine Transform (DCT), inverse DCT, motion compensation
- Video Sampling formats 4:2:0, 4:2:2 and 4:4:4
- Video compression fundamentals - predictive, transform and temporal coding
- Fundamentals of audio compression
- Psychoacoustic model and Masking

MODULE-4 : FORMATS AND STANDARDS

- Digital audio and video signals
- SD, HD and 4K TV Standards and formats
- SDI video signal, and HD SDI video
- Analog and digital video monitoring and measurements
- ITU and EBU standards for audio and video

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REFERENCE BOOKS AND RESOURCES:

1. NAB Engineers Handbook, Williams (Focal, 10th edition)
2. Audio Metering Measurements s Standards, Bixen Eddy, Focal 2nd Edn 2011
3. Digital Video and Audio Broadcasting Technology, W Fischer, Springer, 3rd edn.
4. MPEG Handbook, John Watkinson, Focal Press
5. The Art of Digtal Video, Watkinson, Focal, 3rd Edn.
6. Newnes Guide to Television and Video Technology, K F Ibrahim, Elsevier, Newnes
7. An introduction to Video and Audio measurement Hodges, Focalpress

3. TELEVISION PRODUCTION

Course code	DBT103
Credits	4 (3:1:0)
Total Marks	100 (75 theory exam and 25 Internal assessment)
Objective	The objective of the paper is to give overview of TV production basics to students and to familiarize them with the studio based work flow and production chain. They will be taught working principles to develop a good understanding of TV production systems and technologies with hands on training on the operational and maintenance aspects
Outcome	The students are expected to develop good understanding of TV production environment, work flows and use of production equipment and technologies for TV production.

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MODULE-1 : PRODUCTION OVERVIEW

- Introduction to TV programmes and formats
- TV production basics, studio, ENG and OB production systems
- Technical elements of TV production chain and work flow
- Multi camera production system
- News and live production
- Studio communication – intercom and tally

MODULE-2 : CAMERA AND CONTROLS

- Camera parts and their functions - Lens, imaging devices, signal processing
- Types of cameras - studio, ENG/EFP camera, camcoders, wireless camera
- Camera accessories, mounts, pedestals, camera cables, connectors, teleprompter
- Analog and digital camera systems –CCD and CMOS
- TV Camera operation and control – Framing, Focusing, Depth of field, Movements
- CCU set up and controls

MODULE-3 : Studio and outdoor production

- Types of light sources, colour temperature of light
- Type of luminaries and light equipment, cool lights, light mounts
- Studio and outdoor lighting, lighting control techniques and measurement
- Video mixing principles, Basic switcher functions
- Concept of Program, Preview, Key, Mix/Effect bus and their working
- Chroma Keying, character generators, special effect generators
- Studio based TV production

MODULE-4 : TV PRODUCTION TRENDS

- SD, HD and 4K production
- SD/HD/4K infrastructure and migration
- Server based production
- SDI v/s IP based production

- Cloud based production

REFERENCE BOOKS AND RESOURCES:

1. Introduction to Media Production, Musberger Robert B, Focal 4th Edn 2009
2. Video Basics, Zettl, Wadsworth, 2009
3. Television Production, Millerson, Gerald Focal Press, 14th edn.
4. Television Broadcasting : Equipment, Systems, Operating Fundamentals, Howard W. Sams, Focal
5. Television Broadcasting, Camera Chains, Howard W. Sams, Focal
6. Location Lighting For Television, Alan Bermingham Focal Press
7. Video Camera Technology, Arch C. Luther, Artech House

4. RADIO PRODUCTION

Course code	DBT104
Credits	4 (3:1:0)
Total Marks	100 (75 theory exam and 25 Internal assessment)
Objective	The course aims to teach basic concepts related to sound characteristics, acoustics and studio based production. The students will be taught about equipment and systems including the work flow for radio production, digital radio studio technology and operations.
Outcome	The students are expected to develop good knowledge of audio production work flows and use of production equipment and technologies for radio production.

MODULE-1 : PRODUCTION BASICS

- Introduction to radio programmes and formats
- Sound, characteristics and acoustics
- Sound studio, types, characteristics and usage
- Studio production, audio chain and equipment
- Audio connectors, cables, patching, balanced and unbalanced lines
- Outdoor production and equipment

MODULE-2 : MICROPHONES AND MONITORING

- Microphone - working principle, polar pattern, types and characteristics
- Microphone cables, connectors and accessories
- Microphone placement and applications
- Stereo miking techniques
- Audio monitoring - amplifiers, loudspeakers, headphones, their specifications
- Audio measurements

MODULE 3 : AUDIO CONSOLE AND PROCESSING

- Need and functions of audio console
- Basic audio console, parts, audio controls and features
- Audio mixing and transitions
- Audio quality monitoring, VU and PPM metering
- Console specifications, additional features and alignment
- Audio mixer operation
- Audio processing equipment and systems

MODULE 4 : RADIO PRODUCTION TRENDS

- Radio studio production and recording

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- Digital audio recording – DAT, Disk, Flash and server based recorders
- IP based Audio production and audio over IP standards
- Stereo and surround sound production

REFERENCE BOOKS AND RESOURCES:

1. Handbook for Sound Engineers, Glen M. Ballou, Focal Press
2. Sound and Recording, Francis Rumsey
3. Principles of digital audio, Ken C Pohlmann
4. Loudspeaker and Headphone Handbook, John Borwick Focal Press
5. Radio Handbook, Orr, William I, Howard W. Sams
6. Master Handbook of Audio Production, Jerry C. Whitaker, McGraw- Hill
7. Radio production Worktext: studio and equipment-David E. Reese, Focal, 5th edn.
8. Audio Metering Measurements Standards, Bixen Eddy, Focal 2nd Edn 2011
9. NAB Engineers Handbook, Williams (Focal, 10th edition)

5. COMPUTER NETWORKING

Course code	DBT105
Credits	4 (3:1:0)
Total Marks	100 (75 theory exam and 25 Internal assessment)
Objective	This paper provides basic concepts of computer networking principles used in radio and television production and broadcasting centers. The objective is to develop basic concepts for understanding advanced broadcast automation tools & their operational aspect.
Outcome	The students are expected to develop good understanding of application of information communication technologies & computer networking in production, post production & transmission of radio and TV broadcasting systems.

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MODULE-1 : INTRODUCTION TO NETWORKING

- Networking categories - Peer to Peer, Server-Client
- Network topologies (Star, Bus, Ring)
- Network Connections-Ethernet and Token Ring
- LAN, MAN, WAN,VLAN and Wireless Networks
- The ISO model, Internet Architecture and components
- Optical networking in broadcasting

MODULE-2 : LOCAL AREA NETWORKING, ROUTING AND ADDRESSING

- Introduction to TCP / IP, Ports and Addresses
- Basic addressing- Classless, CIDR addressing, Subnet, Subnet mask
- Private and Public addressing
- IP Network, Network Protocols

MODULE-3 : NETWORK DEVICES

- Repeaters, Bridge, Network Switch & Router, Access Point, Gateway
- Hardware Cables –UTP, STP, Coax, Fiber Optic
- SDI and IPTV based infrastructure and protocols
- Baseband and IP Routers and Switches in broadcasting
- Introduction to optical networking and devices

MODULE-4 : NETWORKING MANAGEMENT

- Networking services-ping, trace route, telnet
- Simple routing Examples- Typical Network Structure, Network with two gateways, Network Fault tolerance-concept, Networks Drivers
- Firewalls principle, types of Firewalls
- SNMP, NMS, Troubleshooting
- IP networking use in broadcasting

REFERENCE BOOKS / RESOURCES:

1. Data Communication and Networking, BA Forouzan, Tata Mc Graw Hill, 4th ed.
2. Computer Networks, A.S. Tannenbaum, Prentice Hall, 4th ed.
3. Handbook of LAN Technology, Paul J. Fortier, McGraw Hill
4. Practical IP and Telecommunication for Broadcast Engineers, Fred Huffman, Focal Press
5. Multimedia Communications: applications, Networks, Protocols and standards, Halsall F. Addision Wesley
6. CCNA – Part I, Cisco reference
7. NAB Engineers Handbook, Williams (Focal, 10th edition)

6. RADIO AND TELEVISION PRODUCTION (PRACTICAL)

Course code	DBT106
Credits	2 (0:0:2)
Total Marks	50 (25 Practical- viva voce and 25 Internal assessment)
Objective	To develop operational skills of the students on equipment and systems on production chain
Outcome	The students are expected to develop necessary skill set for operating and managing the technical systems in studio based production chain

PRACTICAL EXERCISES:

Practical exercises will involve demonstration in the technical facilities on operation and use of the equipment and understanding their technical features and specifications. Student will have to submit a brief practical report after completing each exercise. The tentative exercises are listed below which may be modified as per actual need of the course.

1. TV Studio : Study of TV studio and list different type of Audio and Video equipment installed on TV studio floor. Identify their make and model and learn their basic functions.
2. Studio Lighting : Study of studio light set up make list of all lighting equipment, make, model of lamps, filters, Dimmer, outdoor lights, Light meter and measurement
3. PCR : Study of PCR technical set up, make list of all equipment, make, model, learn their basic functions
4. Study and identification of different type of cables, connectors, patching, routing, and communication & learn their usage/ utility & compatibility.
5. Study of Studio, PCR and MSR interconnection of equipments and overall MCRC Studio set up.
6. Vision Mixer : Study the technical features, specs, and concepts of Bus and ME
7. PCR : CCU operations and camera balancing, alignment, use of monitoring and measuring equipment
8. Operational exercise and demo on PDI70 camera : specs, features, control and operation
9. Radio Studio : Study of studio and list different type of Audio equipment installed, software, make model and learn their basic functions.
10. Microphones: Study of different types of microphones, technical features, make list of microphones model, make learn their parameters, selection criteria, and placement.
11. Audio Mixer and Audio work station - Study technical features, model, make and learn basic functions and operation
12. Study of radio Studio, interconnection of equipments and overall MCRC set up of Radio studios, identification of different type of cables and connectors

Note : The exercises may be amended as per the availability of technical facility / equipment

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7. INDUSTRIAL VISITS (I)

Course code	DBT107
Credits	2 (0:0:2)
Total Marks	50 (25 Internal assessment : 25 Viva)
Objective	Industrial visits are essential to broaden the practical exposure and knowledge of the students. They will visit relevant facilities within the university and outside. The objective is to expose them to varied kind of technical facilities and infrastructure for professional enrichment. The students will also be nominated to attend conferences, workshops, exhibitions related to broadcasting and media industry. The Visits shall be arranged to in-house facilities, and Facilities at Doordarshan, AIR, Private Broadcasters, subject to approval. The students will also attend the Convergence India and BES Expo, International conference and exhibition on Broadcasting held every year in Delhi. Students will have to prepare a brief report on each of such visits for internal evaluation.
Outcome	The students are expected to be professionally enriched by getting to know about the real world technical facilities and infrastructure and also get familiar with the latest trends and challenges in media sector.

8. TERM PAPER

Course code	DBT108
Credits	4 (0:2:2)
Total Marks	100 (50 Internal assessment :50 Paper, presentation and Viva)
Objective	The objective of the term paper is to equip the students with technical writing and presentation skills. The students will write a paper on chosen and approved topic. The paper will be written in research format and will contain abstract, relevance and importance of the selected topic, literature survey, methodology, observations, analysis, and conclusion. It may be related to any area of the course work in broadcast domain or use of ICTs, multimedia and Audio visual production technologies for mass communication, education or development. The paper will confirm to the guidelines prescribed by the Centre. The objective of the Term Paper is to give a chance to the students who have research aptitude to improve their knowledge and analytic abilities in specific domain of their chosen topic. The term paper will be executed under guidance of an internal guide/ supervisor. The student may co-opt an external guide/ supervisor from academics/ industry. Students selecting Term paper elective, are advised to finalize the topic of paper immediately after commencement of the first semester so that work is started immediately thereafter. The term paper is to be completed and submitted before beginning of semester end examinations for internal evaluation.
Outcome	The students are expected to write a Technical Paper that may be published in a magazine/ journal in the relevant area related to the course.

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SEMESTER – II

1. DIGITAL BROADCAST TECHNOLOGY

Course code	DBT201
Credits	4 (3:1:0)
Total Marks	100 (75 theory exam and 25 Internal assessment)
Objective	This paper introduces the students to compression standards which are enabler for digital broadcasting. The students will also be taught digital terrestrial, online and mobile broadcasting technologies.
Outcome	The students are expected to understand the distinct advantage digitalization offers over use of analogue technologies used in Radio & TV production, post production and transmission. They will also understand various formats and standards used in the industry.

MODULE-1 : MPEG STANDARDS

- MPEG1 objective and stream structure
- MPEG-2 objectives, video and audio coding standards
- Transport stream characteristics and structure
- DVB MPEG-2 stream, Service Information
- Program decoding and accessing

MODULE-2 : INTRODUCTION TO ADVANCED CODING TECHNIQUES

- MPEG 4 objective and provisions
- MPEG-4 video and audio coding
- Introduction to H.264, HEVC
- Introduction to MPEG DASH

MODULE 3: DIGITAL TERRESTRIAL TV BROADCASTING

- Analog and Digital broadcasting
- FDM, COFDM and QAM techniques
- Introduction to DVB-T / DVB-T2 standard
- Terrestrial TV service planning

MODULE 4: LATEST TRENDS IN BROADCASTING

- Video streaming and formats
- OTT system architecture
- OTT business models, regulatory issues
- Mobile broadcasting standards, issues and challenges
- New trends in broadcasting

REFERENCE BOOKS AND RESOURCES:

1. Digital Video and Audio Broadcasting Technology, W Fischer, Springer, 3rd ed.
2. A practical guide to video audio compression, Wootton, Focal , 2005
3. Digital Terrestrial Television Broadcasting, Paul Dambacher, Springer
4. MPEG Handbook, John Watkinson, Focal Press, 2nd ed.
5. Digital Terrestrial Broadcasting Network, Springer
6. Newnes Guide to Television and Video Technology, K F Ibrahim, Elsevier, Newnes
7. Fundamentals of Digital Television Transmission, Gerald W Collins, John Willey

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8. Understanding Digital Terrestrial Broadcasting, Samus O'Leary, Artech House, 2000
9. NAB Engineers Handbook, Williams (Focal, 10th edition)

2. SATELLITE AND CABLE BROADCASTING

Course code	DBT202
Credits	4 (3:1:0)
Total Marks	100 (75 theory exam and 25 Internal assessment)
Objective	This paper introduces the students to satellite and cable broadcasting standards for programs distribution to the users. The focus will be on teaching basic theoretical principles, system architecture, operational, monitoring and maintenance aspects related to wide range of equipment used in these distribution networks.
Outcome	The students are expected to develop good understanding of baseband and RF technologies and equipment and the evolving trends in satellite and cable distribution sector.

MODULE 1: SATELLITE BROADCASTING

- Concept of satellite TV services and distribution
- Satellite communication spectrum, earth station, uplink and downlink, SCPC and MCPC
- Power budget, satellite footprint, EIRP
- Satellite transponder, bandwidth and data rates

MODULE 2: STANDARDS AND RECEPTION

- Satellite reception, PDA, LNBC, IRD
- Conditional Access system and STB
- DVB-S standard features and provisions
- DVB-S2 standard features and provisions
- Satellite News Gathering SNG, Digital – SNG

MODULE 3: DIRECT TO HOME SATELLITE BROADCASTING

- C band and Ku band propagation
- DTH uplink facility, architecture and equipment chain
- Input, Baseband, Monitoring, Encoding, and RF sections
- RF monitoring and measurements

MODULE 4: CABLE TV TRANSMISSION

- Cable TV broadcasting, system architecture
- Cable TV distribution in India, MSO/LCO, distribution network
- Introduction to DVB-C/ DVB-C2 standard
- Digital Cable TV Head End and distribution, Hybrid networks
- Broadband over cable - Triple play

REFERENCE BOOKS AND RESOURCES :

1. Digital Video and Audio Broadcasting Technology, W Fischer, Springer, 3rd ed.
2. Satellite News Gathering, Focal
3. Satellite Communication Applications Handbook, Artech House
4. Electronic Communication systems, George Kennedy , McGraw Hill
5. Digital Video Broadcasting ,-Ranald de Bruin Jan Smits, Artech
6. Digital Terrestrial Television Broadcasting, Paul Dambacher, Springer
7. Cable Television, Jaffrey L. Thomas, Prentice Hall PTR

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8. NAB Engineers Handbook, Williams (Focal, 10th edition)

3. DIGITAL CINEMA

Course code	DBT203
Credits	4(3:1:0)
Total Marks	100 (75 theory exam and 25 Internal assessment)
Objective	This course will give an introduction of cinema and overview of the technological transformations driving the evolution of emerging cinematic techniques. They will be exposed to the digital cinema standards and workflow to get familiar with the work flow, equipment and systems used in the value chain.
Outcome	The students are expected to develop good understanding of digital cinema workflow and the equipment chain involved in the production and distribution of Digital Cinema.

MODULE 1: INTRODUCTION TO CINEMA

- History and formats : Elements of fiction and Documentary
- Time and space in cinema, cinematic transitions
- Introduction to Film production and post production
- Introduction to Film distribution and exhibition
- Film technology evolution, issues and challenges

MODULE 2: DIGITAL CINEMA WORKFLOW

- Film to Digital Cinema and Digital projection
- Pre-production, Production and Post production
- Digital cinema distribution and exhibition
- Camera and recording formats
- Digital cinema storage systems

MODULE 3: PRE AND POST PRODUCTION FOR DIGITAL CINEMA

- Cast, Crew and Location
- Equipment selection : camera, lighting and sound recording
- Mixing and mastering concepts and tools
- Linear and non linear editing Concepts, Familiarity with AVID System, Visual Effects
- Cinematic Sound recording and editing: Live recording, dubbing, sound effects

MODULE 4: FILM DISTRIBUTION AND EXHIBITION

- SMPTE/DCI D-Cinema system and standards
- Digital intermediate, Digital Master and DCP formats
- Release arrangements and statutory clearances
- Release print / DCP, distribution and exhibition of film

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REFERENCE BOOKS AND RESOURCES :

1. Digital Cinema: The Revolution in Cinematography, Post-Production, and Distribution, Brian Mckernan, Focal press
2. Making Media: Foundations of Sound and Image Production, Jan Roberts-Breslin, Focal press
3. Producing Great Sound for Film and Video: Expert Tips from Preproduction to Final Mix, Jay Rose, Focal press
4. Color and Mastering for Digital Cinema (Digital Cinema Industry Handbook Series), Glenn Kennel
5. The EDCF Guide to Digital Cinema Production, Svanberg
6. Avid Editing, Fourth Edition: A Guide for Beginning and Intermediate Users, Sam Kauffmann, Focal

4. BROADCAST AUTOMATION

Course code	DBT204
Credits	4 (3:1:0)
Total Marks	100 (75 theory exam and 25 Internal assessment)
Objective	The objective of the paper is to teach the students use of ICTs, multimedia and Audio visual production technologies for education. The students will also be taught e-content creation and formatting for different media platforms. Focus will be on introducing basic concepts for E-content development and integrating advanced communication tools for education delivery.
Outcome	The students are expected to understand the need of automation and application areas in broadcasting sector of Radio & Television. The advantages accruing on application of automation with examples of Hardware & software requirements will be clear to students.

MODULE 1 : INTRODUCTION TO BROADCAST AUTOMATION

- Need for Automation
- Traditional systems and problems and issues
- Areas for broadcast automation
- IP based workflow
- Advantages of automation and issues challenges
- Networking and contribution links

MODULE 2 : AUTOMATION ARCHITECHTURE

- Automation essentials
- Components of Broadcast Automation setup (Both Hardware and Software)
- Production, Playback Automation setup
- Graphic automation, computer generated imaging
- Virtual sets types and applications
- Commonly used automation products and features

MODULE 3 : STORAGE SYSTEMS

- Video Servers and architecture and components
- Server storage sub system, RAID architecture and levels, mirroring, fibre channel
- Network attached Storage (NAS) and Storage Area Network (SAN)
- Ancillary video servers
- Archiving, Media Asset Management, concepts, techniques and importance
- Intelligent networked storage

MODULE 4 : TRENDS IN AUTOMATION

- News Room Automation System
- Products and features of commonly used automation software for TV and Radio
- Converged production, Cloud broadcast operations
- Social media in broadcasting operation
- Visit to automation facility

REFERENCE BOOKS AND RESOURCES:

1. Technology and workflows for multiple channel content distribution, Philip J. Cianci, Focal 2009
2. Computer Networks, A.S.Tannenbaum, Prentice Hall, 4th ed.
3. Handbook of LAN Technology, Paul J. Fortier, McGraw Hill
4. Practical IP and Telecommunication for Broadcast Engineers, Fred Huffman, Focal Press
5. Multimedia Communications: applications, Networks, Protocols and standards, Halsall F. Addison Wesley

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6. Network Standards, William Stallings
7. Data Communication and Networking, BA Forouzan, Tata Mc Graw Hill, 4th ed.
8. Practical Handbook of TCP/IP, Prentice Hall (I) Publication
9. Video Systems in an IT Environment, Kavalick, Focal, 2nd ed.

5. POST PRODUCTION FOR RADIO AND TV

Course code	DBT205
Credits	2 (0:0:2)
Total Marks	50 (25 Practical and Viva, 25 Internal assessment)
Objective	This course will give overview of the post production systems used in audio and video production. The students will be taught editing basics and will also be given hands on experience on audio and video editing tools. The focus will be on learning digital editing principles and systems.
Outcome	The students are expected to develop good understanding of basic editing & other post production concepts, editing tools, their specifications and operational issues.

MODULE 1: AUDIO RECORDING

- Mono & stereo audio, stereo microphones
- Stereo audio recording techniques
- Multi track recording in digital environment
- Audio monitoring and measurements
- Surround sound, 5.1, 6.1, 7.1 etc. surround sound production systems.
- Digital audio recording systems - CD/DVD players, Super audio CD, Audio DVD, DAT recorders, hard disk recorder, data compression, Minidisc recorders, Flash memory recorders, Digital audio workstation

MODULE 2: VIDEO RECORDING

- Video recording principles and formats
- Digital video recording
- Digital video tape recording principles
- Digital video tape recording formats, types of digital VTRs
- Composite and component recording
- Non linear video storage, hard disc based system, flash memory systems

MODULE 3: BASIC EDITING CONCEPTS

- Need for editing of audio and video
- Types of editing – destructive, non destructive, linear, non linear, online, offline
- Time codes and control track in editing
- Analog editing for audio and video – issues and problems

MODULE 4: DIGITAL EDITING TOOLS

- Digital Audio Workstation (DAW)
- Audio editing systems - Protool, Nuendo
- Video editing systems - FCP, Adobe video suite
- Hardware and software requirements
- Hands on exercises on one audio and video editing softwares
- Introduction to HDTV production and editing systems

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REFERENCE BOOKS AND RESOURCES:

1. Introduction to Media Production, Musberger Robert B, Focal
2. Video Basics, Zettl, Wordsworth
3. Television Production, Millerson, Gerald Focal Press, 14th ed.
4. Video Tape Editing, Shatter, Michael D Swiderski
5. Video Editing & Post Production, James R. Michael, Prentice Hall
6. High definition post production, Steven E, Focal Press 2007
7. NAB Engineers Handbook, Williams (Focal, 10th edition)
8. Modern Recording Techniques, Huber, Focal, 8th ed.

6. RADIO AND TV POST PRODUCTION (P)

Course code	DBT206
Credits	2 (0:0:2)
Total Marks	50 (25 Practical- viva voce and 25 Internal assessment)
Objective	To develop operational skills of the students on post production systems and tools used in audio and video production. The students will be given hands on experience on audio and video editing tools.
Outcome	The students are expected to develop operational familiarity and knowledge of technical configuration, compatibility of audio and video editing tools.

PRACTICAL EXERCISES:

Practical exercises will involve demonstration in the technical facilities on operation and use of the equipment and understanding their technical features and specifications. Student will have to submit a brief practical report after completing each exercise. The tentative exercises are listed below which may be modified as per actual need of the course.

1. Operational exercise and demo on P2HD camera : specs, features, control and operation
2. Video recording: Study different types of digital video recorder formats available in MCRC: Study technical features, compatibility and operation.
3. Operational exercise on Mics and their specs and use
4. Audio recording exercise : digital recorders, Marantz : Specs, features and recording exercise
5. Study of FM Transmission system : Equipment in Transmission chain and their role and characteristics
6. Virtual set Tricaster: Chroma keying and virtual set use in broadcasting, system specs, functions, features, operation and emo
7. Anycast / Data Video : Onsite production system, specs, features, operation and demo
8. Study of tapeless production workflow of MCRC : SAN architecture, interconnection, technical features, make and model of the equipment
9. Studio based video production and recording exercises
10. Studio based audio production and recording exercises
11. Exercises on Video editing system: FCP specs, features, and operation
12. Exercises Audio editing systems : Pro Tool, Nuendo, specs, features, and operation

    Note : The exercises may be amended as per the availability of technical facility / equipment

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7. INDUSTRIAL VISITS (II)

Course code	DBT207
Credits	2 (0:0:2)
Total Marks	50 (25 Internal assessment : 25 Viva)

Objective

Industrial visits are essential to broaden the practical exposure and knowledge of the students. They will visit relevant facilities within the university and outside. The objective is to expose them to varied kind of technical facilities and infrastructure for professional enrichment. The students will also be nominated to attend conferences, workshops, exhibitions related to broadcasting and media industry.

The Visits shall be arranged to in-house facilities, and Facilities at Doordarshan, AIR, Private Broadcasters, subject to approval. The students will also attend the Convergence India and BES Expo, International conference and exhibition on Broadcasting held every year in Delhi. Students will have to prepare a brief report on each of such visits for internal evaluation.

Outcome

The students are expected to be professionally enriched by getting to know about the real world technical facilities and infrastructure and also get familiar with the latest trends and challenges in media sector.

8. Project

Course code	DBT208
Credits	4 (0:0:4)
Total Marks	100 (50 Internal assessment : 50 presentation and Viva)

Objective

The objective of the project is to give an opportunity to the students to independently carry out an in-depth analysis and study of an issue or practical problem such that they could apply their knowledge, ability & skills acquired during the Course towards creation of a product or towards solving a practical problem. The Project will be related to television, radio, OTT, emerging trends and technologies, maintenance, integration or design aspects related to broadcasting systems. The Project can be selected and carried out jointly with industry. It will be executed under guidance of an internal supervisor. The student may co-opt an external guide/ supervisor from academics/ industry if needed. The product created in the project will be the property of AJK MCRC.

The student will have to finalize the project topic immediately after end of first semester so that work is started thereafter. The project must be completed and submitted during second semester examinations.

Depending upon the nature of the Project, it can be assigned to a group of students. The Centre will provide necessary assistance subject to feasibility and admissibility. Student can use technical facilities/ equipment/ Library and other resources subject to availability. The student will have to prepare a detailed project report in about ten thousand words, as per the project report guidelines for evaluation.

Outcome

The students are expected to learn exploration of emerging trends and challenges, identification of current issues and application of their knowledge, ability & skills to analyze and solve practical problems while fostering team work.

9. INTERNSHIP

Course code	DBT209
Credits	4 (0:0:4)
Total Marks	100 (50 Internal assessment : 50 presentation and Viva)

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Objective

The purpose of Internship is to provide adequate exposure to the students about the field and actual working environment for their professional enrichment. This will facilitate their understanding of variety of real life issues, equipment, technology etc. being used in the industry. They also get opportunity for close interaction with experts in the field helping them refine and enhance their professional skills.

The broad areas to be covered in internship will be attachment with organizations operating in radio broadcasting, radio studios and transmission, Television studios and transmission (Terrestrial as well as Satellite), News broadcasters, Private Radio channels, Educational content creation, Online systems and other media organizations.

The students opting for Internship will have to make necessary arrangements for internship. Since it is a two semester programme, the internship will normally be arranged during the winter vacations and evaluation will be included in the next semester assessment. The student will have submit internship report and certificate for internal assessment.

Outcome

The students are expected to relate to equipment and technologies taught to that used in broadcasting environment. This will provide them an added sense of familiarity and confidence in operational and managerial roles.

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10. EDUCATIONAL MEDIA PRODUCTION

Course code	DBT210
Credits	4 (3:1:0)
Total Marks	100 (75 theory exam and 25 Internal assessment)

Objective

The objective of the paper is to teach the students use of ICTs, multimedia and Audio visual production technologies for education. The students will also be taught e-content creation and formatting for different media platforms. Focus will be on introducing basic concepts for E-content development and integrating advanced communication tools for education delivery.

Outcome

The students will develop a good understanding of alternate educational channels and use of media technologies in educational processes.

MODULE 1: TECHNOLOGY ENABLED LEARNING

- Radio and Television in education (SITE, Edusat, DD Gyandarshan)
- ICTs for classroom learning
- Interactive Educational Learning Platforms
- Blended and Flipped Classrooms
- Animation and games as educational tools
- Distance education and online courses

MODULE 2: ONLINE EDUCATION AND LEARNING

- Introduction to instructional design
- Learning Management Systems
- Asynchronous and Synchronous Online content delivery
- Content creations and standardization for online courses
- Online Virtual Campuses

MODULE 3: DESIGN OF E-CONTENT

- Educational content development process
- Open Educational Resources

- Elements from pre-production to post-production
- E-Content development for Radio, TV and Online media
- SWAYAM structure and production approach

MODULE 4: TRENDS IN E-EDUCATION

- Social Media in education – strengths, weaknesses, and potential
- Massive Open Online Courses (MOOCs)
- MOOCs structure, types, issues and challenges in Indian context
- MOOCs platforms and course development
- Mobile learning and APPs for educational content
- Case Studies

REFERENCE BOOKS AND RESOURCES:

1. E-Content Technologies and perspectives, Springer 2005, Peter A Bruck et. Al.
2. Informed design of educational Technologies in higher education Anders D Olsofsson, ISR, 2012
3. E-Learning Technologies and Evidence based Assessment Approaches, Christine Spratt, ISR, 2009
4. Breakthrough Teaching and Learning, Tracy Gray, Springer, 2011
5. ICTs for Higher Education Case Studies from APAC, UNESCO, 2011 Report
6. E-Learning A Guidebook of Principles, Procedures and Practices, SOM Naidu, Commonwealth of Learning, 2006
7. MOOCS, Jonathan Haber, MIT Press, 2014
8. HarvardX and MITx: Two Years of Open Online Courses, MIT, Office of Digital Learning, Report 2015
9. Programming for TV, Radi and Internet, Phillippe P., et. al., Focal 2nd ed.

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PG Diploma in Broadcast Technology

(Revised Syllabus: 2015)

AJK Mass Communication Research Centre
Jamia Millia Islamia (A Central University)
("A" Grade Accredited by NAAC)
New Delhi -110025 (India)

JAMIA MILLIA ISLAMIA
(A Central University by an Act of Parliament)

Tel: +91-11-26986812/13, 26987285
Fax: +91-11-26986811, Grams: JAMIA
Website: http://jmi.ac.in, www.ajkmcrc.org

A.J.K. Mass Communication Research Centre
Maulana Mohammad Ali Jauhar Marg,
New Delhi-110025

Date : 25.05.2015

Subject: Minutes of Meeting of Expert Committee – Syllabus Revision PGD Broadcast Technology

A meeting of the Expert Committee constituted for revision of the syllabus of PG Diploma in Broadcast Technology programme was held on 25.05.2015.

The committee considered the draft syllabus circulated to all members. The suggestions and comments made by the members were discussed and necessary modifications were incorporated in the draft syllabus. The draft syllabus was updated to include current trends and restructured to suit semester system, with provision for implementation of credit based system.

The final syllabus approved by the committee is enclosed.

1 Mr. R K Singh, Former Engineer in Chief, Doordarshan
(Industry expert)

2 Mr. Mohammad Adil
Sr. Solution Integrator, Eriksson (Alumni)

3 Prof. Pankaj Tyagi
Cluster Innovation Centre, DU

4 Dr. Shane Kazim Naqvi, Addln. Dir
FTK Centre for Information Technology, JMI

5 Mr. K R Tahiliani, Former Dy. Director
Staff Training intt. AIR &DD (Guest faculty AJK MCRC)

6 Mr. M P Singh, Former DDG AIR
Adjunct Faculty AJK MCRC

7 Dr. K S Kusuma, Asst Prof., AJK MCRC

8 Prof. M Kasim, AJK MCRC
(Member Convenor)

9 Prof. B. Diwakar AJK MCRC, JMI
(Chairman's Nominee)

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PG DIPLOMA IN BROADCAST TECHNOLOGY

1. Eligibility :

Bachelor's degree (10+2+3) in Physics/ Electronics/ Computer Science/ IT/ BCA or Engineering with at least 50% marks in aggregate or equivalent. The candidate must have studied Physics and Mathematics at Sr. Secondary (10 + 2) level.

2. Course introduction:

Media sector has seen exponential growth over the last few decades. Broadcast Media which primarily comprises of Radio and Television has contributed significantly towards this growth. Media content creation and distribution for broadcasting were primarily in analog mode till recently, the scenario is however changing rapidly and digitalization of broadcasting and evolution of new media delivery platforms like mobile media, IPTV and online media are becoming important parts of broadcast media landscape.

The digital technology evolution has not only influenced traditional content creation practices and distribution methods but also is redefining consumption behaviors and patterns. Broadcast operations are moving to IP and cloud. The legacy terrestrial and cable distribution have moved to digital domain. Traditional passive broadcast content is being enriched by metadata for enabling interactive consumption on converged devices. Audio visual technologies are also finding greater use in education and learning. Broadcast media on one hand is moving towards to larger screens like, HDTV, Ultra HDTV but at the same time it is targeting smaller portable devices through mobile and OTT delivery. Digital cinema and television also appear to converge opening new opportunities to broadcast media professional.

These technological evolutions have opened new opportunities and challenges. Students with technical background often do not have exposure to communication theory, broadcasting fundamentals and practical experience on technologies employed in digital broadcasting domain, as these are not part of regular curriculum at undergraduate level. Developing qualified and skilled manpower that could understand and assimilate the new developments for dissemination of information, education and entertainment to the masses with optimized resources and bringing operational efficiencies is one area the course aims to address.

3. Course objective:

This course aims to address above developments by teaching and training the students on basic aspects related to information communication processes and broadcast media technologies. The focus is teaching theoretical concepts related to latest technologies employed for content acquisition, production and transmission in radio and television broadcasting. A significant part of the course will contain hands on training through practical exercises at in-house facilities, visits and internship at external facilities for developing their operational skills and their knowledge of practical issues. The students will also be exposed to latest issues and challenges confronting broadcasting media sector through participation in workshops, exhibitions and conferences.

On completion of the course the students are expected to develop good understanding of Radio and Television production and broadcasting workflow, ICTs in education and

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educational content development processes, trends and opportunities related to broadcast media, and its operational and maintenance aspects. They are expected to assume responsibilities as technical experts / facility managers with production houses, broadcasting stations, educational content providers, integrators, in sales and marketing, media institutions and in other related domains of media industry.

4. Course outcome:

On completion of the course the students are expected to develop good understanding of Radio and Television broadcasting technologies, systems and workflow. They will also learn operational and maintenance aspects related to broadcast media infrastructure. They will develop understanding of latest trends, issues, challenges and opportunities related to operation and use of broadcast media for in diverse domains of media industry.

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SYLLABUS OF PG DIPLOMA IN BROADCAST TECHNOLOGY - 2015

1. Title of Course : PG Diploma in Broadcast Technology

2. Programme Structure:

S. No.	Name of the Programme	Post Graduate Diploma in Broadcast Technology
1	Duration	Two semesters - full time
2	Mode	Self-Financing
3	Credits required for completion of programme	Minimum 48 credits
4	Core Courses	40 credits
5	Elective Courses	Minimum 8 credits
6	Intake	20

3. Courses :

Semester-I

S. No.	Paper Code	Paper title	Course Type	Credit	Nature of course L:T:P	Total marks	Evaluation
1.	DBT401	Communication & Broadcasting	Core	4	3:1:0	100	75:25
2.	DBT402	Audio and Video fundamentals	Core	4	3:1:0	100	75:25
3.	DBT403	Television Production	Core	6	4:1:1	100	75:25
4.	DBT404	Radio Production	Core	6	4:1:1	100	75:25
5.	DBT405	Broadcast Electronics	Elective	2	2:0:0	100	75:25
6.	DBT406	Computer Networking	Elective	2	2:0:0	100	75:25
7.	DBT407	Term paper	Elective	2	0:0:2	100	50:50
Minimum Credits required for completion of semester			**24 (20 Core + 4 Elective courses)**				

Semester-II

S. No.	Paper Code	Paper title	Course Type	Credit	Nature of course L:T:P	Total marks	Evaluation
1.	DBT410	Digital broadcast technology	Core	4	3:1:0	100	75:25
2.	DBT411	Satellite and cable broadcasting	Core	4	3:1:0	100	75:25
3.	DBT412	Radio and TV post production	Core	6	4:1:1	100	75:25
4.	DBT413	Educational media production	Core	6	4:1:1	100	75:25
5.	DBT414	Broadcast Automation	Elective	2	2:0:0	100	75:25
6.	DBT415	Internship	Elective	2	0:0:2	100	50:50
7.	DBT416	Project	Elective	2	0:0:2	100	50:50
Minimum Credits required for completion of semester			**24 (20 Core + 4 Elective courses)**				

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4. Credit Equivalence:

Lecture : “n” hours per week of semester for lecture / organized classroom activity will be assigned “n” credits.

Tutorial : “n” hours per week of semester for Tutorial / teacher led organized classroom activity will be assigned “n” credits.

Practical : “2n” hours per week of semester for Laboratory/ Hands on work / in Studio / on Equipment/ Operational Training/ Practical exercise / Internship/ Conference participation will be assigned “n” credits

Student self study load: approximated to total credit hours including independent individual/ group study / work / literature survey/ data collection/ field work / writing of papers/ projects /dissertation / thesis/ seminars, etc.

5. Attendance

For appearing in semester examinations, the provisions of Attendance as prescribed in the academic Ordinance 35 (XXXV), and other rules laid down by the university shall be applicable.

6. Evaluation

6.1 Theory Course :

Internal Assessment	: 25% of allocated marks
End Semester Examination	: 75% of allocated marks

6.2 Laboratory/ Practical Course :

Internal Assessment	: 50% of allocated marks
Practical Examination and Viva Voce Examination	: 50% of allocated marks

6.3 Internal Assessment

The Internal Assessment in a theory course will comprise of two written tests of ten marks each and five marks for attendance, discipline, and participation in the class activities. However the theory papers having significant practice component the one test of internal assessment will be replaced with viva comprising of ten marks.

The Term Paper will be treated as Laboratory / Practical course. It will be evaluated by the concerned teacher(s) for internal assessment which will include periodical progress and quality of the work. The remaining fifty percent marks will be allocated to presentation of term paper and viva to be conducted by external and internal evaluators.

In the case of Industrial Training/ Internship, the Internal Assessment will be based on the attendance record / completion certificate provided by the internship supervisor in the visiting establishment. The remaining fifty percent marks will be allocated to presentation / viva to be conducted by external and internal evaluators.

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6.4. Semester-End Examination

The Semester-End Examination will ordinarily commence during the first week of December/ first week of May for the Odd Semester/ Even Semester courses, respectively or as decided by the Academic Council of the University from time to time.

7. Promotion of Candidates:

The candidates will be promoted as per provisions of Ordinance 15-A (XV-A): University Examinations in Postgraduate Programmes under Credit-based Semester System.

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SEMESTER – I

1. COMMUNICATION AND BROADCASTING

Course code	DBT401
Credits	4 (3:1:0)
Total Marks	100 (75 theory exam and 25 Internal assessment)
Objective	• To teach basic concepts of communication process, media forms and different broadcasting methods. • Understanding of radio and television broadcast media including system work flows and familiarization with studio and transmission facilities for Radio and TV broadcasting • Analog and digital broadcasting; consequent opportunities and challenges
Outcome	The students are expected to develop good understanding of information and communication process, and an overview of Radio and TV broadcasting systems.

MODULE-1 : INTRODUCTION TO COMMUNICATION AND BROADCASTING

- Overview of communication process, concept of models and theories
- Elements of electronic communication - signal, noise, channel, bandwidth
- Media categorization, forms and mass media
- Broadcast media: terrestrial, satellite, cable methods
- Frequency spectrum and regulation
- Public service broadcasting and private broadcasting
- Overview of broadcast industry

MODULE-2 : ELECTRONIC COMMUNICATION

- Electro magnetic waves, polarization and applications
- Radio wave propagation
- Digitalization of signals, sampling, quantization, encoding
- Analog and digital signal, their characteristics
- Modulation and multiplexing of signals, AM, FM
- Satellite communication, concept of transponders
- Optical communication
- Introduction digital modulation, IQ Modulation, QAM

MODULE 3 : RADIO BROADCASTING

- Overview of Radio broadcasting set up
- Introduction to Radio studio
- System work flow and elements of radio broadcast chain
- Radio production and post production
- Introduction Radio news production and OB broadcasting
- Internet and satellite radio
- Visit to Radio broadcasting facility

MODULE 4 : TELEVISION BROADCASTING

- Overview of TV broadcasting set up

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- Introduction to TV Studio
- System work flow and elements of TV broadcast chain, PCR and MSR
- TV Production and post production
- Contribution and distribution of TV programs
- Introduction TV News production and OB broadcasting
- New trends in TV Broadcasting – Internet and IPTV
- Visit to TV broadcasting facility

REFERENCE BOOKS AND RESOURCES:

1. Principles of Communication, Vijaya Somasundaram, Authors Press, 2006
2. Principles of Electrical communication System, Louis E Freznel, Mcgraw Hill, 3rd edn.
3. Electronic Media Then, Now and Later, Norman Medoff, Ed. 2011, Focal
4. NAB Engineers Handbook, Williams (Focal, 10th edition)
5. Broadcast Engineers Reference Book, Tozar EPJ (Focal, 2004)
6. Standard Handbook of Broadcast Engineerng, Whitaker JC, Mc Graw Hill, 2005
7. Radio Handbook, Orr, William I, Howard W. Sams
8. Television Technology Demystified, Aleksandar Louis Todorovic, Focal, 2006
9. Radio Production work text, Resse W E (5th edition)
10. Introduction to Media Production, Musberger Robert B, Focal 4th Edn 2009
11. Television production, Millerson, Focal 14th Edn

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2. AUDIO AND VIDEO FUNDAMENTALS

Course code	DBT402
Credits	4 (3:1:0)
Total Marks	100 (75 theory exam and 25 Internal assessment)
Objective	• The course gives overview of audio and video signal generation and characteristics • Students will be given an overview of the audio and video signals their electrical properties, behavior and processing. They will also be taught audio and video compression principles. The focus will be on understanding the inherent technology principles and appreciating their application in broadcasting. They will also be introduced to broadcast standards.
Outcome	The students are expected to develop good concepts of audio and video fundamentals which have bearing in Radio & Television production, post production & transmission equipment and technologies.

MODULE-1 : AUDIO FUNDAMANTALS

- Aural sensory system
- decibel, sound power, pressure, Intensity
- Audio, dynamic range of audio
- Fletcher Munson equal loudness curves and its significance
- Analog and digital audio signal

MODULE-2 : VIDEO FUNDAMENTALS

- Visual sensory system
- Video capture : scanning, interlacing and reproduction
- Monochrome and color TV standards
- Composite color video signal, S Video
- Color TV transmission
- Video and Film

MODULE-3 : DIGITAL AUDIO AND VIDEO

- Time and frequency and domain representation
- Concept of FT, Discrete Cosine Transform (DCT), inverse DCT, motion compensation
- Video Sampling formats 4:2:0, 4:2:2 and 4:4:4
- Video compression fundamentals - predictive, transform and temporal coding
- Fundamentals of audio compression
- Psychoacoustic model and Masking

MODULE-4 : FORMATS AND STANDARDS

- ITU and EBU standards for audio and video
- Digital audio and video signals
- SD, HD and 4K TV Standards and formats
- SDI video signal, and HD SDI video
- Analog and digital video monitoring and measurements

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REFERENCE BOOKS AND RESOURCES:

1. NAB Engineers Handbook,Williams (Focal, 10th edition)
2. Broadcast Engineers Reference Book, Tozar EPJ (Focal, 2004)
3. Standard Handbook of Broadcast Engineerng, Whitaker JC, Mc Graw Hill, 2005
4. Radio Handbook, Orr, William I, Howard W. Sam
5. Audio Metering Measurements s Standards,Bixen Eddy, Focal 2nd Edn 2011
6. Digital Video and Audio Broadcasting Technology, W Fischer, Springer, 3rd edn.
7. Digital Terrestrial Television Broadcasting, Paul Dambacher, Springer
8. MPEG Handbook, John Watkinson, Focal Press
9. Satellite Communication Applications Handbook , Artech House
10. Electronic Communication systems, George Kennedy , McGraw Hill
11. Understanding Digital Terrestrial Broadcasting, Saamus O'Leary, Artech House
12. Newnes Guide to Television and Video Technology, K F Ibrahim, Elsevier, Newnes
13. The Art of Digtal Video, Watkinson, Focal, 3rd Edn.

3. TELEVISION PRODUCTION

Course code	DBT403
Credits	6 (4:1:1)
Total Marks	100 (75 theory exam and 25 Internal assessment)
Objective	• The objective of the paper is to give overview of TV production basics to students and to familiarize them with the studio based work flow and production chain. • They will be taught working principles to develop a good understanding of TV production systems and technologies. • Hands on training on the operational and maintenance aspects • Digital studio production technology and operations
Outcome	The students are expected to develop good understanding of TV production environment, work flows and use of production equipment and technologies.

MODULE-1 : PRODUCTION OVERVIEW

- Introduction to TV programmes and formats
- TV production basics, studio, ENG and OB production systems
- Technical elements of TV production chain and work flow
- Multi camera production system
- News and live production
- Studio communication – intercom and tally

MODULE-2 : CAMERA AND CONTROLS

- Camera parts and their functions - Lens, imaging devices, signal processing
- Types of cameras- studio, ENG/EFP camera, camcoders, wireless camera
- Camera accessories, mounts, pedestals, camera cables, connectors, teleprompter

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- Analog and digital camera systems – Tube, CCD and CMOS
- TV Camera operation and control – Framing, Focusing, Depth of field, Movements
- CCU set up and controls

MODULE-3 : LIGHTING

- TV Lighting System
- Types of light sources, colour temperature of light
- Type of luminaries and light equipment, cool lights, light mounts
- Studio and outdoor lighting
- Lighting control techniques and measurement

MODULE-4 : VIDEO MIXING

- Video mixing principles
- Basic switcher functions
- Concept of Program, Preview, Key, Mix/Effect bus and their working
- Chroma Keying, character generators, special effect generators
- Television recording, analogue video recording principles and formats

Reference Books and resources:

1. Introduction to Media Production, Musberger Robert B, Focal 4th Edn 2009
2. Video Basics,Zettl, Wadsworth, 2009
3. Television Production, Millerson, Gerald Focal Press, 14th edn.
4. Television Broadcasting : Equipment, Systems, Operating Fundamentals, Howard W. Sams, Focal
5. Television Broadcasting, Camera Chains, Howard W. Sams, Focal
6. Location Lighting For Television, Alan Bermingham Focal Press
7. Video Camera Technology, Arch C. Luther, Artech House
8. Video Tape Editing, Shatter, Michael D Swiderski
9. Video Editing & Post Production, James R. Michael, Prentice Hall
10. An introduction to Video and Audio measurement Hodges, Focalpress
11. NAB Engineers Handbook, Williams (Focal, 10th edition)
12. Broadcast Engineers Reference Book, Tozar EPJ (Focal, 2004)
13. Standard Handbook of Broadcast Engineerng, Whitaker JC, Mc Graw Hill, 2005

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4. RADIO PRODUCTION

Course code	DBT404
Credits	6 (4:1:1)
Total Marks	100 (75 theory exam and 25 Internal assessment)
Objective	• The course is designed to teach basic concepts related to sound characteristics, acoustics and studio based production • They will be taught application and usage of variety of radio production equipment and systems including the work flow • Digital studio production technology and operations
Outcome	The students are expected to develop good knowledge of audio production work flows and use of production equipment and technologies.

MODULE-1 : PRODUCTION BASICS

- Introduction to radio programmes and formats
- Sound, characteristics and acoustics
- Sound studio, types, characteristics and usage
- Studio production, audio chain and equipment
- Audio connectors, cables, patching, balanced and unbalanced lines
- Outdoor production and equipment

MODULE-2 : MICROPHONES AND APPLICATION

- Microphone - working principle, polar pattern, types and characteristics
- Microphone cables, connectors and accessories
- Microphone placement and applications
- Stereo miking techniques
- Audio monitoring - amplifiers, loudspeakers, headphones, their specifications
- Audio measurements

MODULE 3 : AUDIO CONSOLE

- Need and functions of audio console
- Basic audio console, parts, audio controls and features
- Audio mixing and transitions
- Audio quality monitoring, VU and PPM metering
- Console specifications, additional features and alignment
- Phone in consoles

MODULE 4 : RECORDING

- Analog audio recording – Vinyl disk and magnetic tape recording systems
- Tape recording, editing and playback and multi track recording system
- Digital recording – DAT, Disk and Flash recorders
- Audio processing equipment- Filters, equalizers, compressors, expanders, companders, limiters, Reverberation generators, noise reduction systems

REFERENCE BOOKS AND RESOURCES:

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1. Sound and Recording, Francis Rumsey
2. Principles of digital audio, Ken C Pohlmann
3. Audio in Media, Stanley R Alten
4. Loudspeaker and Headphone Handbook, John Borwick Focal Press
5. Handbook for Sound Engineers, Glen M. Ballou, Focal Press
6. Radio Handbook, Orr, William I, Howard W. Sams
7. Master Handbook of Audio Production, Jerry C. Whitaker, McGraw- Hill
8. Radio production Worktext: studio and equipment-David E. Reese, Focal, 5th edn.
9. Audio Metering Measurements Standards, Bixen Eddy, Focal 2nd Edn 2011
10. NAB Engineers Handbook, Williams (Focal, 10th edition)
11. Broadcast Engineers Reference Book, Tozar EPJ (Focal, 2004)
12. Standard Handbook of Broadcast Engineerng, Whitaker JC, Mc Graw Hill, 2005

5. BROADCAST ELECTRONICS

Course code	DBT405
Credits	2 (2:0:0)
Total Marks	100 (75 theory exam and 25 Internal assessment)
Objective	• This paper reviews basic electronics fundamentals that are essential to develop good understanding of operational and design aspects of broadcast equipment and systems.
Outcome	The students are expected to develop good understanding of electronics used in Radio & Television production, post production & transmission equipment and technologies.

MODULE-1: REVIEW OF BASIC ELECTRONICS

- Conductors, insulators, semiconductors
- PN junction, biasing, diode characteristics and applications as rectifiers, limiters, clippers
- Basic characteristics and applications of BJTs, JFETs, MOSFETs, LDMOS and VDMOS FETs
- Concept of amplification, gain, amplifier characteristics and specifications

MODULE 2: AMPLIFIERS

- Transistor power amplifiers and Class A, push pull amplifiers, AB, C, D
- Frequency response, multi stage and feedback amplifiers
- Basic properties and application of differential amplifier and opamps
- Opamp as inverting amplifier/ non inverting amplifier, summing amplifier, integrator, differentiator, comparator

MODULE 3: BROADCAST ACCESSRIES

- Oscillators, Filters, Equalizers and applications
- Audio, Video and RF cables and their characteristics
- Combiners, Splitters, Wilkinson, Star Point Combiners and their applications
- BNC, TNC, F, N, SMA, SMC, flange – non flange RF connectors

MODULE 4: RF AND ANTENNA

- Antenna basics, types, radiation pattern, polarization, characteristics and parameters

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- Effective radiated power, EIRP, VSWR and Return Loss
- Introduction to commonly used antenna for FM and TV transmission
- RF monitoring and measurements

REFERENCE BOOKS / RESOURCES:

1. Electronic Principles, Allen, Moitershed, PHI
2. Micro electronics, Millman and Grabel, McGrawHill
3. Broadcast Engineers Reference Book, Tozar EPJ (Focal, 2004)
4. Fundamentals of Electrical & Electronic Engineering, Samarjit Ghosh PHI
5. Electronics Principles, Albert Malvino, Tata Mc Graw Hill
6. Electronic Devices and Circuit Theory, Boylestead and Nashelsky, Pearson 10th Ed.
7. Electronics Principles, Albert Malvino, Tata Mc Graw Hill
8. NAB Engineers Handbook, Williams (Focal, 10th edition)
9. Broadcast Engineers Reference Book, Tozar EPJ (Focal, 2004)
10. Standard Handbook of Broadcast Engineerng, Whitaker JC, Mc Graw Hill, 2005

6. COMPUTER NETWORKING

Course code	DBT406
Credits	2 (2:0:0)
Total Marks	100 (75 theory exam and 25 Internal assessment)
Objective	Computer networking and automation plays an important role in efficient operation, monitoring and optimal utilization of resources and media assets in a broadcasting facility. This paper provides the basic concepts of computer networking and introduction of advanced broadcast automation tools used for radio and television broadcasting centers. The objective is to develop basic concepts for understanding advanced broadcast automation tools & their operational aspect.
Outcome	The students are expected to develop good understanding of communication, information technologies & computer networking as applied Radio production, post production& transmission technologies.

MODULE-1 : INTRODUCTION TO NETWORKING

- Networking categories - Peer to Peer, Server-Client
- Network topologies (Star, Bus, Ring)
- Network Connections-Ethernet and Token Ring
- LAN, MAN, WAN,VLAN and Wireless Networks
- The ISO model, Internet Architecture and components

MODULE-2 : LOCAL AREA NETWORKING, ROUTING AND ADDRESSING

- Introduction to TCP / IP, Ports and Addresses
- Basic addressing- Classless, CIDR addressing, Subnet, Subnet mask
- Private and Public addressing
- IP Network, Network Protocols

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MODULE-3 : NETWORK DEVICES

- Repeaters, Bridge, Network Switch & Router, Access Point, Gateway
- Hardware Cables –UTP, STP, Coax, Fiber Optic
- Baseband and IP Routers and Switches in broadcasting

MODULE-4 : NETWORKING MANAGEMENT

- Networking services-ping, trace route, telnet
- Simple routing Examples- Typical Network Structure, Network with two gateways, Network Fault tolerance-concept, Networks Drivers,
- Firewalls principle, types of Firewalls
- SNMP, NMS, Troubleshooting

REFERENCE BOOKS / RESOURCES:

1. Data Communication and Networking, BA Forouzan, Tata Mc Graw Hill, 4th ed.
2. Computer Networks, A.S.Tannenbaum, Prentice Hall, 4th ed.
3. Handbook of LAN Technology, Paul J. Fortier, McGraw Hill
4. Practical IP and Telecommunication for Broadcast Engineers, Fred Huffman, Focal Press
5. Multimedia Communications: applications, Networks, Protocols and standards, Halsall F. Addision Wesley
6. Network Standards, William Stallings
7. Technology and workflows for multiple channel content distribution, Philip J. Cianci, Focal 2009
8. CCNA – Part I, Cisco reference
9. Information Technology, Wiley, Turhan Pollar, 2003
10. NAB Engineers Handbook, Williams (Focal, 10th edition)
11. Broadcast Engineers Reference Book, Tozar EPJ (Focal, 2004)
12. Standard Handbook of Broadcast Engineerng, Whitaker JC, Mc Graw Hill, 2005

7. TERM PAPER

Course code	DBT407
Credits	2 (0:0:2)
Total Marks	100 (50 Internal assessment : 50 Paper, presentation and Viva)

Objective

The objective of the term paper is to equip the students with technical writing and presentation skills. The students will write a paper on chosen and approved topic on the basis of secondary sources.

The paper will be written in research format and will contain abstract, relevance and importance of the selected topic, literature survey, methodology, observations, analysis, and conclusion. It may be related to any area of the course work in broadcast domain or use of ICTs, multimedia and Audio visual production technologies for education. The paper will confirm to the guidelines prescribed by the Centre.

The objective of the Term Paper is to give a chance to the students who have

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research aptitude to improve their knowledge and analytic abilities in specific domain of their chosen topic. The term paper will be executed under guidance of an internal guide/ supervisor. The student may co-opt an external guide/ supervisor from academics/ industry.

The student will have to finalize the term paper topic during December so that work is started immediately thereafter. The term paper is to be completed and submitted before beginning of annual examinations.

Outcome

The students are expected to write a Technical Paper considered worthy of publication in a magazine/ journal in the relevant area related to the course.

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SEMESTER – II

1. DIGITAL BROADCAST TECHNOLOGY

Course code	DBT410
Credits	4 (3:1:0)
Total Marks	100 (75 theory exam and 25 Internal assessment)
Objective	This paper introduces the students to compression standards which are enabler for digital broadcasting. The focus will be on learning popular broadcast compression standards and their evolution. The students will also be taught some latest developments taking place in terrestrial and online distribution. They will also be introduced to mobile broadcasting methods and technologies.
Outcome	The students are expected to understand the distinct advantage digitalization offers over use of analogue technologies used in Radio & TV production, post production and transmission. They will also understand various formats and standards used in the industry.

MODULE-1 : MPEG STANDARDS

- MPEG1 objective and stream structure
- MPEG-2 objectives, video and audio coding standards
- Transport stream characteristics and structure
- DVB MPEG-2 stream, Service Information
- Program decoding and accessing

MODULE-2 : INTRODUCTION TO ADVANCED CODING TECHNIQUES

- MPEG 4 objective and provisions
- MPEG-4 video and audio coding
- Introduction to H.264, HEVC
- MPEG DASH

MODULE 3: DIGITAL TERRESTRIAL TV BROADCASTING

- Analog TV transmission system, Issues in analog TV transmission
- Digital modulation basics, IQ modulation, QAM
- FDM and COFDM
- Analog and Digital broadcasting
- Introduction to DVB-T/ DVB-T2 standard
- Terrestrial TV service planning

MODULE 4: LATEST TRENDS IN BROADCASTING

- Video streaming and formats
- Over The Top (OTT)
- DVB-T standard, features, provisions and options
- DVB-T2 standard, features, provisions and options
- Mobile broadcasting

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REFERENCE BOOKS AND RESOURCES :

1. Digital Video and Audio Broadcasting Technology, W Fischer, Springer, 3rd ed.
2. A practical guide to video audio compression, Wootton, Focal , 2005
3. Digital Terrestrial Television Broadcasting, Paul Dambacher, Springer
4. MPEG Handbook, John Watkinson, Focal Press, 2nd ed.
5. Digital Video an introduction to MPEG2, Haskell, Atul Puri, Arun Netravali, 1997
6. Electronic communication system, Blake
7. Digital Terrestrial Broadcasting Network, Springer
8. Newnes Guide to Television and Video Technoogy, K F Ibrahim, Elsevier, Newnes
9. Fundamentals of Digital Television Transmission, Gerald W Collins, John Willey
10. Understanding Digital Terrestrial Broadcasting, Samus O'Leary, Artech House, 2000
11. Digital Video Broadcasting , Ranald de Bruin Jan Smits Artech
12. Electronic Communication systems, George Kennedy , McGraw Hill
13. NAB Engineers Handbook, Williams (Focal, 10th edition)
14. Broadcast Engineers Reference Book, Tozar EPJ (Focal, 2004)
15. Standard Handbook of Broadcast Engineerng, Whitaker JC, Mc Graw Hill, 2005

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2. SATELLITE AND CABLE BROADCASTING

Course code	DBT411
Credits	4 (3:1:0)
Total Marks	100 (75 theory exam and 25 Internal assessment)

Objective: This paper introduces the students to broadcast delivery techniques used for satellite and cable distribution of Radio & Television programs to the users. The focus will be on teaching basic theoretical principles for analog and digital transmission systems. They will also be imparted training on operation, monitoring and maintenance aspects related to wide range of equipment used in the broadcast transmission chain through internship.

Outcome: The students are expected to develop good understanding of technologies and equipment used in satellite communication in Radio & TV sector. The students will know in details ground segment, space segment and receiver related techniques.

MODULE 1: SATELLITE BROADCASTING

- Concept of satellite TV services and distribution
- Satellite communication spectrum, earth station, uplink and downlink elements
- Power budget and satellite footprint
- Satellite antenna, transponder and bandwidth calculations
- SCPC and MCPC

MODULE 2: STANDARDS AND RECEPTION

- DVB-S standard features and provisions
- DVB-S2 standard features and provisions
- Satellite News Gathering SNG, Digital – SNG
- Satellite receiver LNBC, IRDs, STB
- Conditional acess systems

MODULE 3: DIRECT TO HOME SATELLITE BROADCASTING

- C band and Ku band propagation
- V-SAT and its application in broadcasting
- DTH uplink facility and its main blocks
- Input, Baseband, Monitoring, Encoding, and RF sections
- RF monitoring and measurements
- Visit to DTH facility

MODULE 4: CABLE TV TRANSMISSION

- Cable TV broadcasting system architecture
- Channel distribution in India, MSO/LCO, distribution network
- Analog CATV, architecture, operational issues and challenges
- Digital CATV architecture, advantages, issues in digital cable
- Introduction to DVB-C/ DVB-C2 standard
- Analog and Digital Cable TV Head End, Hybrid networks
- Cable TV Regulation Act

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REFERENCE BOOKS AND RESOURCES :

1. Digital Video and Audio Broadcasting Technology, W Fischer, Springer, 3rd ed.
2. Satellite News Gathering, Focal
3. Satellite Communication Applications Handbook, Artech House
4. Electronic Communication systems, George Kennedy , McGraw Hill
5. Digital Video Broadcasting ,-Ranald de Bruin Jan Smits, Artech
6. Digital Terrestrial Television Broadcasting, Paul Dambacher, Springer
7. Cable Television, Jaffrey L. Thomas, Prentice Hall PTR
8. NAB Engineers Handbook, Williams (Focal, 10th edition)
9. Broadcast Engineers Reference Book, Tozar EPJ (Focal, 2004)
10. Standard Handbook of Broadcast Engineerng, Whitaker JC, Mc Graw Hill, 2005

3. POST PRODUCTION FOR RADIO AND TV

Course code	DBT412
Credits	6 (4:1:1)
Total Marks	100 (75 theory exam and 25 Internal assessment)
Objective	This course will give overview of the post production systems used in audio and video production. The students will be taught editing basics and will also be given hands on experience on audio and video editing tools. The focus will be on learning digital editing principles and systems.
Outcome	The students are expected to develop good understanding of basic editing & other post production concepts, editing tools, their specifications and operational issues. The advantages of digital over analogue domain inm post production will also be well understood.

MODULE 1: AUDIO RECORDING

- Mono & stereo audio, stereo microphones
- Stereo audio recording techniques
- Multi track recording in digital environment
- Audio monitoring and measurements
- Surround sound, 5.1, 6.1, 7.1 etc. surround sound production systems.
- Digital audio recording technologies - CD/DVD players, Super audio CD, Audio DVD, DAT recorders, data compression, Minidisc recorders, Flash memory recorders, Digital audio workstation

MODULE 2: VIDEO RECORDING

- Digital video tape recording principles
- Digital video tape recording formats, types of digital VTRs
- Composite and component recording
- Non linear video storage, hard disc based system, flash memory systems

MODULE 3: BASIC EDITING CONCEPTS

- Need for editing of audio and video

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- Types of editing – destructive, non destructive, linear, non linear, online, offline
- Time codes and control track in editing
- Analog editing for audio and video – issues and problems

MODULE 4: DIGITAL EDITING TOOLS

- Digital Audio Workstation (DAW)
- Audio editing systems - Protool, Nuendo
- Video editing systems - FCP, DPS Velocity, Adobe video suite
- Hardware and software requirements
- Hands on exercises on one audio and video editing softwares
- Introduction to HDTV production and editing systems

REFERENCE BOOKS AND RESOURCES:

1. Introduction to Media Production, Musberger Robert B, Focal 4th Edn 2009
2. Video Basics, Zettl, Wordsworth, 2009
3. Television Production, Millerson, Gerald Focal Press, 14th ed.
4. Video Tape Editing, Shatter, Michael D Swiderski
5. Video Editing & Post Production, James R. Michael, Prentice Hall
6. High definition post production, Steven E, Focal Press 2007
7. NAB Engineers Handbook, Williams (Focal, 10th edition)
8. Broadcast Engineers Reference Book, Tozar EPJ (Focal, 2004)
9. Standard Handbook of Broadcast Engineerng, Whitaker JC, Mc Graw Hill, 2005
10. Modern Recording Techniques, Huber, Focal, 8th ed.

4. EDUCATIONAL MEDIA PRODUCTION

Course code	DBT413
Credits	6 (4:1:1)
Total Marks	100 (75 theory exam and 25 Internal assessment)
Objective	The objective of the paper is to teach the students use of ICTs, multimedia and Audio visual production technologies for education. The students will also be taught e-content creation and formatting for different media platforms. Focus will be on introducing basic concepts for E-content development and integrating advanced communication tools for education delivery.
Outcome	The students will develop a good understanding of alternate educational channels and use of media technologies in educational processes.

MODULE 1: TECHNOLOGY ENABLED LEARNING

- Radio and Television in education (SITE, Edusat, DD Gyandarshan)
- ICTs for classroom learning
- Interactive Educational Learning Platforms
- Blended and Flipped Classrooms

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- Animation and games as educational tools
- Introduction to instructional design

MODULE 2: ONLINE EDUCATION AND LEARNING

- Distance education and online courses
- Learning Management Systems
- Asynchronous and Synchronous Online content delivery
- Issues and Challenges of Online Courses in Indian context
- Content creations and standardization for online courses
- Online Virtual Campuses

MODULE 3: DESIGN OF TECHNOLOGY FOR E-CONTENT

- Educational content development process
- Open Educational Resources
- Elements from pre-production to post-production
- E-Content development for Radio and TV
- E-Content development for Online media
- Formats, production issues and challenges

MODULE 4: TRENDS IN E-EDUCATION

- Social Media in education – strengths, weaknesses, and potential
- Massive Open Online Courses (MOOCs)
- MOOCs structure, types, issues and challenges in Indian context
- MOOCs platforms and course development
- Mobile learning and APPs for educational content
- Case Studies

REFERENCE BOOKS AND RESOURCES:

1. E-Content Technologies and perspectives, Springer 2005, Peter A Bruck et. Al.
2. Informed design of educational Technologies in higher education Anders D Olsofsson, ISR, 2012
3. E-Learning Technologies and Evidence based Assessment Approaches, Christine Spratt, ISR, 2009
4. Breakthrough Teaching and Learning, Tracy Gray, Springer, 2011
5. ICTs for Higher Education Case Studies from APAC, UNESCO, 2011 Report
6. E-Learning A Guidebook of Principles, Procedures and Practices, SOM Naidu, Commonwealth of Learning, 2006
7. MOOCS, Jonathan Haber, MIT Press, 2014
8. HarvardX and MITx: Two Years of Open Online Courses, MIT, Office of Digital Learning, Report 2015
9. Programming for TV, Radi and Internet, Phillippe P., et. al., Focal 2nd ed.

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5. BROADCAST AUTOMATION

Course code	DBT414
Credits	2 (2:0:0)
Total Marks	100 (75 theory exam and 25 Internal assessment)
Objective	The objective of the paper is to teach the students use of ICTs, multimedia and Audio visual production technologies for education. The students will also be taught e-content creation and formatting for different media platforms. Focus will be on introducing basic concepts for E-content development and integrating advanced communication tools for education delivery.
Outcome	The students are expected to understand the need of automation and application areas in broadcasting sector of Radio & Television. The advantages accruing on application of automation with examples of Hardware & software requirements will be clear to students.

MODULE 1 : INTRODUCTION TO BROADCAST AUTOMATION

- Need for Automation
- Traditional systems and problems and issues
- Areas for broadcast automation
- IP based workflow
- Advantages of automation and issues challenges
- Networking and contribution links

MODULE 2 : AUTOMATION ARCHITECHTURE

- Automation essentials
- Components of Broadcast Automation setup (Both Hardware and Software)
- Production, Playback Automation setup
- Graphic automation, computer generated imaging
- Virtual sets types and applications
- Commonly used automation products and features

MODULE 3 : STORAGE SYSTEMS

- Video Servers and architecture and components
- Server storage sub system, RAID architecture and levels, mirroring, fibre channel
- Network attached Storage (NAS) and Storage Area Network (SAN)
- Ancillary video servers
- Archiving, Media Asset Management, concepts, techniques and importance
- Intelligent networked storage

MODULE 4 : TRENDS IN AUTOMATION

- News Room Automation System
- Products and features of commonly used automation software for TV and Radio
- Converged production, Cloud broadcast operations
- Social media in broadcasting operation
- Visit to automation facility

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REFERENCE BOOKS AND RESOURCES:

1. Technology and workflows for multiple channel content distribution, Philip J. Cianci, Focal 2009
2. Computer Networks, A.S.Tannenbaum, Prentice Hall, 4th ed.
3. Handbook of LAN Technology, Paul J. Fortier, McGraw Hill
4. Practical IP and Telecommunication for Broadcast Engineers, Fred Huffman, Focal Press
5. Multimedia Communications: applications, Networks, Protocols and standards, Halsall F. Addison Wesley
6. Network Standards, William Stallings
7. Data Communication and Networking, BA Forouzan, Tata Mc Graw Hill, 4th ed.
8. Practical Handbook of TCP/IP, Prentice Hall (I) Publication
9. Video Systems in an IT Environment, Kavalick, Focal, 2nd ed.

6. INTERNSHIP

Course code	BT415
Credits	2 (0:0:2)
Total Marks	100 (50 Internal assessment : 50 presentation and Viva)

Objective

The purpose of Internship is to provide adequate exposure to the students about the field and actual working environment for their professional enrichment. This will facilitate their understanding of variety of real life issues, equipment, technology etc. being used in the industry. They also get opportunity for close interaction with experts in the field helping them refine and enhance their professional skills.

The broad areas to be covered in internship will be attachment with organizations operating in radio broadcasting, radio studios and transmission, Television studios and transmission (Terrestrial as well as Satellite), News broadcasters, Private Radio channels, Educational content creation, Online systems etc.

AJK MCRC will try to make arrangements for internship with Doordarshan and AIR facilities in Delhi subject to the approval of concerned authorities. Since it is a two semester programme, the internship will normally be arranged during the winter vacations and evaluation will be included in the semester assessment. The students may also explore options for internship with other organizations.

Outcome

The students are expected to relate equipment and technologies taught in the semester to that used in broadcasting environment. This will provide them an added sense of familiarity and confidence.

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7. Project

Course code	DBT416
Credits	2 (0:0:2)
Total Marks	100 (50 Internal assessment : 50 presentation and Viva)

Objective

The objective of the project is to give a chance to the students to effectively & professionally showcase their knowledge, ability & skills which they have acquired during the Course towards creation of a product or towards solving a practical problem. The product will be related to educational content creation for radio, television or online educational platforms or it can be related to maintenance, integration or design aspects related to broadcasting systems. It will be executed under guidance of an internal supervisor. The student may co-opt an external guide/ supervisor from academics/ industry if needed.

The student will have to finalize the project topic immediately after end of first semester so that work is started thereafter. The project must be completed and submitted during second semester examinations.

The project work may be assigned to a group of students. The Centre will provide necessary assistance which would be feasible. Student can also use the Library and production / equipment facility subject to the condition of availability and feasibility. The product created in the project will be the property of AJK MCRC.

Outcome

The students are expected to develop a product on approved topic related to application of Media technology in the areas of syllabus of the programme giving them opportunity to apply their knowledge and skills for creative development of practical use.

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@AJK MCRC, Jamia Millia Islamia, 2015

SYLLABUS

SEMESTER- I

PAPER I: EVOLUTION OF PHOTOGRAPHY

- Intensive study, analysis, and critique of the work of master photographers, their techniques, aesthetics and approaches (Raghu Rai, Raghubir Singh, Dayanita Singh, Prabudha Das Gupta, HomaiVyarawalla, Pablo Bartholomew etc.)
- The effect of technological changes on photography.
- Major land marks in History of photography.
- From Painting to Photography- An introduction to the evolution of the indexical.
- History of photography in India Colonial photography and space of the Studio.
- Photography and the work of Major theorists
- The turn to Post-Modem theory
- Photography in the Age of Digital: multi-media, web and installation art
- Contemporary Indian Practices
- Debates around photography (Indexicality, performative, authenticity etc.)

PAPER II: ESSENTIALS OF PHOTORAGPHY

- Understanding camera (Camera controls, menu and working)
- Exposures (Aperture - F stop, T spot, Shutter speed and types of shutter, ISO), White Balance
- Types of Cameras (On the basis of format, structure)
- Types of Lenses (Classification of lens on the basis of focal length, perspective and angle of view)
- Depth of Field (Circles of confusion, Use of Aperture, distance, type of lenses on DOP)
- Filters (Contrast filters in B/W photography, UV and polarizing filters and the effects they produce)
- Light meters (Reflected light meter, Incident Light Meter, Modes of light metering, Light metering in diverse conditions)
- Metering modes (Matrix, Evaluative, Centre-weighted, Spot Metering)

PAPER III: STUDIO AND COMMERCIAL PHOTOGRAPHY

- Natural Light (v/s) Artificial light
- Understanding Nature of Light and its implications- Direct Light, Soft light, Hard light, Directional Light.
- Understanding Brightness, Contrast, Midtones, Highlights, Shadow and Silhouettes
- Basic of flash light, Strobe etc with concept such as Guide no and inverse square law
- Lighting equipment (Soft boxes, umbrellas, Fresnel, Skimmers, reflectors, etc)
- Use of portable Flash Units and colour filters, gels
- Lighting setups for portrait/Fashion Photography(Split, Rembrandt, Butterfly,Loop, Broad light, short light, Three-point light, Five point light) (Studio + on location lighting practise)
- Lighting setup for Food and Product Photography

PAPER IV: DIGITAL POST PRODUCTION

- Introduction to file formats(RAW, JPEG, TIFF etc)
- Editing and Digital Manipulation - Photo editing software: Adobe Photoshop CC, Adobe Lightroom (Work flow, Keyboard shortcuts, Tools, Panels, Layers, masks, resizing, Image correction,curves, retouching people and portraits, frequency separation, Noise reduction,Liquify, Colour spaces and calibration, Dodge and burn,photo manipulation and creating fine art images in photoshop)
- Levitation, HDR and Panorama Stitch.
- 360-degree, Time-lapse Photography, Stop-motion Animation

SEMESTER-II

PAPER V: FILM PHOTOGRAPHY AND CHEMICAL PROCESS

- Principles and Fundamentals of 35mm Photography
- Film Development: The basic photographic darkroom tools, equipment, chemicals and procedure for Black and White film developing.
- Role and constituents of Developer and Fixer
- Effect of Temp; agitation and dilution on developing.
- Grades of paper used for printing and their use.
- Colour films
- Colour additive subtractive process
- How colours are recorded and reproduced
- E-6 process.

PAPER VI: Professional Photography Practices

- Types of Photography: Fine Art/Conceptual, Product Photography,Landscape, Architecture/Interior, Fashion/Glamour, Food and Beverage, Travel, Event & Wedding, Street, wildlife)
- In camera special effects (Long exposure, Multiple exposure etc)
- Macro photography
- Reprography: creating digital archives
- Introduction to scientific and medical photography
- Use of light beyond the visible spectrum
- Photojournalism:
    - News values for pictures – photo-essays – photo features; qualities essential for photo journalism; picture magazines
    - Photography for; conflicts – war – political and social photography
    - Application & Approaches to documenting reality- (Discussion on Capa‘s _The Falling Soldier‘,Objective Truth or Staged Representation)
- Ethics, Law and Copyright issues

PAPER VII: DESIGNING AND MARKETING

- Designing software: Corel Draw and Adobe Photoshop
- Logo designing
- Creating Multimedia Presentations
- Designing a portfolio
- Exhibition and curation
- Typography
- Digital marketing
- Renting studios, equipment, understanding market prices
- Insight to the industry

PAPER VIII:RESEARCH AND VISUAL ANALYSIS

- Study of visual language – critical study of visual elements
- Features and Principles of Visual elements (Composition)
- Colour Theory: Relationship of Colour, Form and Meaning
- Exploration in Visual Abstraction and perspective
- Exposure to 'Representation' through Art History and Visual Arts
- Photography as a form of Visual storytelling (Photo story, photo essay, feature)
- Signs, Symbols and Semiotics (Signified, signifier, connotations, denotations, metaphor, sematic differential etc.)
- Photo research project

P. G. Diploma in Acting(2012-13)
AJK Mass Communication Research Centre
Jamia Millia Islamia, New Delhi-25

Syllabus

Course Description:

Acting course will emphasize developing the actor's creative expression through body, voice and in a theatre. This course aims to introduce the student to the fundamentals of acting and making the student a more informed observer of the acting experience. The course will also introduce the student to the fundamental rehearsal process culminating in the performances of selected scenes or a play. Students will also be introduced to the practices of theatre design like lights, sound, stage and publicity.

<table>
<tr><th>Course Code</th><th>Course Title</th><th>Unit No. And Title</th><th>Marks</th><th>No. Of Lectures (Hours)</th></tr>
<tr><td>P.D.A.C-I</td><td>Basics of Acting</td><td>Unit-1-Techniques of acting

Voice: actor's use of their volume, tempo, vocal quality and articulation. Voice training, including dialect training, individual and choral singing

Body: Using body as medium. Using gestures, movement, and stage business.

Emotions: Use of emotions, high, low, emotions-body-character actor.

Facial Expressions: How Acting with face, expression, mood, facial elements in characterisation.

Movement: movement training, including mask, dance and stage

Projection: Various ways of projecting actors-acting orally and visually to the audience
Unit-II-Acting and Theatre</td><td><table><tr><td>THEORY</td><td></td></tr><tr><td>Internal-</td><td>25</td></tr><tr><td>Final Exam-</td><td>75</td></tr><tr><td></td><td></td></tr><tr><td>PRACTICAL</td><td></td></tr><tr><td>Internal-</td><td>50</td></tr><tr><td>Practical/ Vivavoce-</td><td>50</td></tr><tr><td>Total</td><td>200</td></tr></table></td><td>30</td></tr>
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<td>Theory

Readings from Stanislavsky method acting and other literature

Augusto Boals approaches to actors and non actors, audience

Select readings from Checkov, Brecht, Grotowsky, Shakespear

Indian and western classical theories of acting and drama

Natya Sashrta. Monologue</td>
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<tr>
<td>P.D.A.C-II</td>
<td>Introduction to Script Writing</td>
<td>Unit-I

Introduction to Script Writing. Various formats of Script Writing.

Understand the basic concepts and techniques of modern script writing.

Story telling techniques. ‘Idea to Script’ the process and precautions.

Developing an original creative writing.

Unit-II

Scene Studies and Script Analysis

Approaches to Developing Character and Dialogue

Writing Scenes and Exposition

These are intensive classroom exercises where various types of scenes, and the components</td>
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<tr><td>THEORY</td><td></td></tr>
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<tr><td>Final Exam-</td><td>75</td></tr>
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<tr><td>PRACTICAL</td><td></td></tr>
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<tr><td>Total</td><td>200</td></tr>
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		Within the scenes, are meticulously studied by observing the minute details of the plays. Scripts for acting sessions are deeply studied for the meanings, interpretations, unit divisions, sub-text, stresses, pauses, for the purpose of characterisation.		
P.D.A.C-III	Traditional and Folk Theatre	**Unit-1- Traditional and Folk Theatre in India** Nature of the performing genre. Traditional Theatre of India Performers and patronage / Background Performance: space, text and context Performance details: costumes, musical instruments, songs, makeup and characters Historical understanding of performance based communication Understanding society thorough performance **Unit-II- Street Theatre** Understanding various approaches to theatre Theatre as a medium of communication Form, Content, Themes The roots of street theatre in the theatre movement in the	<table><tr><td>**THEORY**</td><td></td></tr><tr><td>Internal-</td><td>25</td></tr><tr><td>Final Exam-</td><td>75</td></tr><tr><td></td><td></td></tr><tr><td>**PRACTICAL**</td><td></td></tr><tr><td>Internal-</td><td>50</td></tr><tr><td>Practical/ Vivavoce-</td><td>50</td></tr><tr><td>**Total**</td><td>**200**</td></tr></table>	**10**

		India and West Readings on Safdar Hashmi, Utpal Dutt, Habib Tanvir, Guru Charandas, IPTA. Body Exercises and warm-ups (every class), group work Discussions will be initiated after every exercise. Working with senses, actor-non actor addressing the myths. Improvisation: mood swings, music work, song variation. Voice exercises for Street Theatre: breathing, singing, rhythmic work Team coordination, props, songs, formations, form Performance and audience feedback or reflections		
P.D.A.C-IV	Theatre Production	Students will be developing a stage play. This will be final project of the course. All the student will make one project/Stage play.	**THEORY** Internal- 25 Final Exam- 75 **PRACTICAL** Internal- 50 Practical/ Vivavoce- 50 **Total 200**	**20**