



List of Revised Courses

Department : Journalism and mass communication

Program Name : BA in JMC

Academic Year : 2018-19

List of Revised Courses

Sr. No.	Course Code	Name of the Course
01.	SS/EC/C-204	Media And Culture Studies
02.	CORE-5	Intruduction To Broadcast Media
03.	GEII-A1	Film Appreciation
04.	GEII-B2	Documentry Production
05.	CORE-11	Global Media And Politics
06.	CORE-12	Advanced Broadcast Media
07.	SS/EC/DSC-501A	Media Industry And Managment
08.	CORE-13	Advanced New Media
09.	DSE-3	A Multimedia Journalism
10.	SS/EC/PD	Dissertation



Minutes of Meetings (MoM) of Board of Studies (BoS)

Academic Year : 2018-19

School : School of Arts

Department Journalism and mass communication

Date and Time : May 26, 2019 - 11:30 AM

Venue : DJMC ONLINE MODE

The scheduled meeting of member of Board of Studies (BoS) of Department of **Journalism and mass communication**, School of Studies of Arts, Guru Ghasidas Vishwavidyalaya, Bilaspur was held to design and discuss the B. Tech. Final year (VII and VIII semesters) scheme and syllabi.

The following members were present in the meeting:

1. Prof. S.K.BEHRA (External Expert Member BoS, Dept. of JMC., Berhampur university)
2. Dr. Gopa Bagchi(HOD, Associate Prof., Dept. of JMC.-cum Chairman, BOS)
4. Dr.Amita (Member BoS, Assistant Professor, Dept. of JMC)

Following points were discussed during the meeting

1. पत्रकारिता एवं जनसंचार विभाग के स्नातक पाठ्यक्रम को सीबीसीएस पद्धति के अनुरूप तैयार करके दिनांक 11.07.2018 को ई-मेल के माध्यम से बाह्य विशेषज्ञ प्रो. एस. के. बेहरा को भेजा गया था। दिनांक 25.07.2018 को प्रो. एस. के. बेहरा ने सीबीसीएस पद्धति के अनुरूप तैयार स्नातक पाठ्यक्रम पर ई-मेल के माध्यम से अपनी सहमति व्यक्त की है। अस्वस्थता के कारण बाह्य विशेषज्ञ प्रो. एस. के. बेहरा आज बैठक में उपस्थित नहीं हो सके। उन्होंने डॉ. गोपा बागची. अध्यक्ष, अध्ययन मण्डल से फोन पर चर्चा के दौरान अगस्त 2018 माह के तृतीय सप्ताह में अध्ययन मण्डल की बैठक हेतु उपस्थिति होने की सहमति दी है।

2. बैठक में उपस्थित अध्यक्ष एवं सदस्य ने सीबीसीएस पद्धति के अनुरूप तैयार स्नातक पाठ्यक्रम को शैक्षणिक सत्र 2018-19 से लागू करने की संस्तुति की।

3. एम.ए. (पत्रकारिता एवं जनसंचार) पाठ्यक्रम में आंशिक संशोधन किया गया, जिसे बैठक में उपस्थित अध्यक्ष एवं सदस्य ने अपनी सहमति व्यक्त की और संस्तुति की। अंक योजना में कोई परिवर्तन नहीं किया गया है। संशोधित पाठ्यक्रम शैक्षणिक सत्र 2018-19 से लागू करने की संस्तुति की गई।

Note - About 30 % syllabus is changed

Signature & Seal of HoD

गुरु घासीदास विश्वविद्यालय
(केन्द्रीय विश्वविद्यालय अधिनियम 2009 क्र. 25 के अंतर्गत स्थापित केन्द्रीय विश्वविद्यालय)
कोनी, बिलासपुर - 495009 (छ.ग.)



Guru Ghasidas Vishwavidyalaya
(A Central University Established by the Central Universities Act 2009 No. 25 of 2009)
Koni, Bilaspur - 495009 (C.G.)

Scheme and Syllabus



दिनांक: 26.07.2018

कार्यवृत्त

आज दिनांक 26.07.2018 को विश्वविद्यालय के बैठक सूचना पत्र क्रमांक 256/अका./अ.म./पत्रकारिता/2018, दिनांक 25.07.2018 के अनुसार पत्रकारिता एवं जनसंचार विभाग के अध्ययन मण्डल की बैठक आहूत की गई। बैठक में अध्यक्ष एवं निम्नलिखित सदस्य उपस्थित थे-

- | | |
|---|----------------------------------|
| 1. डॉ. गोपा बागची, विभागाध्यक्ष, पत्रकारिता एवं जनसंचार विभाग | अध्यक्ष |
| 2. प्रो. एस.के. बेहरा | सदस्य/बाह्य विशेषज्ञ |
| | (ई-मेल द्वारा सहमति प्राप्त हुई) |
| 3. डॉ. अमिता, सहायक प्राध्यापक, पत्रकारिता एवं जनसंचार विभाग | सदस्य |

Agenda-1: पत्रकारिता एवं जनसंचार स्नातक/स्नातकोत्तर की पाठ्यक्रम (सी.बी.सी.एस. पद्धति से निर्मित) निर्धारण संबंधी विचार।

Resolution: बैठक के शुरु में अध्यक्ष महोदया ने बैठक के एजेंडे पर प्रकाश डाला तथा बैठक चर्चा हेतु आमंत्रित किया।

1. पत्रकारिता एवं जनसंचार विभाग के स्नातक पाठ्यक्रम को सीबीसीएस पद्धति के अनुरूप तैयार करके दिनांक 11.07.2018 को ई-मेल के माध्यम से बाह्य विशेषज्ञ प्रो. एस.के. बेहरा को भेजा गया था। दिनांक 25.07.2018 को प्रो. एस.के. बेहरा ने सीबीसीएस पद्धति के अनुरूप तैयार स्नातक पाठ्यक्रम पर ई-मेल के माध्यम से अपनी सहमति व्यक्त की है। अस्वस्थता के कारण बाह्य विशेषज्ञ प्रो. एस.के. बेहरा आज बैठक में उपस्थित नहीं हो सके। उन्होंने डॉ. गोपा बागची, अध्यक्ष, अध्ययन मण्डल से फोन पर चर्चा के दौरान अगस्त-2018 माह के तृतीय सप्ताह में अध्ययन मण्डल की बैठक हेतु उपस्थिति होने की सहमति दी है।
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डॉ. गोपा बागची

अध्यक्ष
विभागाध्यक्ष
H.O.D.

पत्रकारिता एवं जन संचार विभाग
Dept. of Journalism & Mass Commun
गुरु घासीदास विश्वविद्यालय,
Guru Ghasidas Vishwavidyalaya,
बिलासपुर (छ.ग.) पिन - 495009
Bilaspur (C.G.) PIN - 495009

प्रो. एस.के. बेहरा

सदस्य/बाह्य विशेषज्ञ

उपस्थित विशेषज्ञों पर मुझसे
किसी भी प्रकार की कोई लिखित
नहीं हुआ। नही बैठक विभाग में रुक
डॉ. अमिता
सदस्य

दोपहर टीका

मुझ विभागाध्यक्ष

- यज्ञ द्वारा सिप

हस्ताक्षर कर्त्त

कहा गया।

Amita

26/07/18

(3:00 PM)



Semester	Course opted	Course Code		
II	Core-3	SS/EC/C-203	Reporting and Editing for Print	5
	Core -3 Tutorial	SS/EC/C-T-203	Tutorial-3 based on Core-3	1
	Core -4	SS/EC/C-204	Media and Cultural Studies	5
	Core -4 Tutorial	SS/EC/C - T-204	Tutorial-4 based on Core-4	1
	Generic Elective (GEI-B)-2	SS/EC/GE-202/PS	Photography	5
	Generic Elective - Tutorial	SS/EC/GE-T-202/PS	Tutorial-2 based on Generic Elective-2	1
	Ability Enhancement Compulsory Course (AECC)	SS/EC/AE-201/ES	English Communication/ MIL (Hindi Communication)	4
	ECA		ECA-Extracurricular activity/Educational Tour/ Field visit/ Industrial training/NSS/yoga/ Swachhta/ sports/ community service/ others	2
		Total	24	
SUMMER Internship: 15 days (Optional)		Swayam Swachhta / NSS / Industrial/ others		2
III	Core-5		Introduction to Broadcast Media	5
	Core -5 Tutorial		Tutorial-5 based on Core-5	1
	Core -6		History of the Media	5
	Core -6 Tutorial		Tutorial-6 based on Core-6	1
	Core - 7		Advertising and Public Relations	5
	Core - 7 Tutorial		Tutorial-7 based on Core-7	1
	Generic Elective (GEII-A)-1		Film Appreciation	5
	Generic Elective - Tutorial		Tutorial-3 based on Generic Elective-3	1
Skill Enhancement Course (SEC -1)		Radio Production	4	
		Total	28	2
IV	Core-8		Introduction to new media	5
	Core -8 Tutorial		Tutorial-8 based on Core-8	1
	Core -9		Development Communication	5
	Core -9 Tutorial		Tutorial-9 based on Core-9	1
	Core - 10		Media Ethics and the law	5
	Core - 10 Tutorial		Tutorial-10 based on Core-10	1
	Generic Elective (GEII-B)-2		Documentary Production	5
	Generic Elective - Tutorial		Tutorial-4 based on Generic Elective-4	1
Skill Enhancement		Documentary Production	4	

G. Bagchi
26/7/18.



Course (SEC -2)			28	28
Internship: 15 (Optional)	Swayam Swachhta / NSS / Industrial/ others		2	100
Core-11		Global media and Politics	5	5
Core -11 Tutorial		Tutorial-11 based on Core-11	1	1
Core -12		Advanced Broadcast Media	5	5
Core -12 Tutorial		Tutorial-12 based on Core-12	1	1
Discipline Specific Elective (DSE-1)	SS/EC/DSE-501A	A. Media Industry and Management B. Print Journalism and Production	5	5
DSE-1 - Tutorial		Tutorial-1 based on DSE-1	1	1
Discipline Specific Elective (DSE-2)		A. Photography B. Media, Gender and Human Rights	5	5
DSE-2 - Tutorial		Tutorial-2 based on DSE-2	1	1
			24	24
Core-13		Advanced New Media	5	5
Core -13 Tutorial		Tutorial-13 based on Core-13	1	1
Core -14		Communication Research and Methods	5	5
Core -14 Tutorial		Tutorial-14 based on Core-14	1	1
Discipline Specific Elective (DSE-3)		A Multimedia Journalism B Introduction to Film Studies	5	5
DSE-3 - Tutorial		Tutorial-3 based on DSE-3	1	1
Discipline Specific Elective (DSE-4) + DSE-4 - Tutorial Or Dissertation/ Project work followed by seminar	SS/EC/PD	A Development Journalism B Dissertation Viva-Voce	5+1=6 Or 5 +1=6	6
			24	24
		TOTAL Credits	152 + 4	(SI)

As per CBCS guidelines, University / departments have liberty to offer GE and SEC courses offered by any department to students of other departments. The No. of GE course is four. One GE course is compulsory in first 4 semesters each. In present scheme it is proposed to have minimum two GE courses (from one subject) in first two semesters after which student shall change two GE for another subject in IIIrd and IVth semester, so that all the student get exposure of one additional subject. (Subject to approval by the competent authority)

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26/7/18.



Media and Cultural Studies

Contents:

Understanding Culture, Mass Culture, Popular Culture, Folk Culture, Media and Culture

Theories, Media as Cultural Industries, Political Economy, Ideology and Hegemony

Representation, Media as Texts Signs and Codes in Media, Discourse Analysis, Genres, Representation of nation, race and gender issues in Media

Uses and Gratification Approach, Reception Studies, Active Audiences, Women as Audiences, Subculture, Music and the popular,

Media Technologies, Folk Media as a form of Mass Culture, live performance; Audience in live Performance, Media Technologies; Medium is the Message; Technological Determinism; New Media and Cultural forms

Media Studies: An Essential Introduction Edited by Philip Rayner, Peter Wall and Stephen Kruger, Routledge (Covers Unit II, III, IV and V)

Compton, 1982, *Introduction to Communication Studies*, Routledge (Covers Unit II,

Signs and Meanings and Unit III Signs and codes)

McQuail, 2000, (fourth Edition) *Mass Communication Theory*, London, Sage (Covers Unit IV, Media Technologies)

David Davis, *Mass Communication Theory* (covers Unit II, III and IV)

Henry, *Cultural Theory and Popular Culture: An Introduction*, London: Pearson Longman, 2009

Williams, *Understanding Media Theory* (Covers Unit II, III and IV)

Cultures by Nick Stevenson, 2002, Second Edition, SAGE

Clifford, Tony Bennett, Raymond Williams, Stuart Hall, John Storey

Extracts from writings by Adorno and Horkheimer, Raymond, Roland Barthes, McLuhan

W.S. *Traditional Folk Media in India*, 1975, New Delhi, Geka Books

Pragati

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SEC 2 (Skill Enhancement Course) Semester IV

Documentary Production

Course contents:

Unit 1:

Understanding the Documentary, Introduction to Realism Debate, Introduction to Shooting styles, Introduction to Editing styles, Structure and scripting the documentary.

Unit 2-

Documentary Production, Pre-Production, Researching the Documentary, Research: Library, Archives, life stories, ethnography Writing a concept: telling a story Treatment, Writing a proposal and budgeting

Suggested Practical Exercise- Shooting a short film (5-6 minutes) and Editing the same.

Readings: Erik Barnow and Krishnaswamy Documentary

Charles Musser "Documentary" in Geoffrey Nowell Smith ed *The Oxford History of World Cinema* Oxford University Press: 1996, 322-333

Michael Renov "The Truth about Non Fiction" and "Towards a Poetics of Documentary" in Michael Renov ed. *Theorizing Documentary* AFI Film Readers, New York and London:

Routledge: 1993, 1-36

Trisha Das *How to Write a Documentary*

Double Take by PSBT

Suggested Screenings

Michael Moore: Roger and Me

Nanook of the North by Robert J Flaherty

Nightmail by Basil Wright

Bombay Our City by AnandPatwardhan

Black Audio Collective

City of Photos by Nishtha Jain

Films by PSBT

G. Bagchi



SEMESTER III

C5 Introduction to Broadcast Media

Course contents:

Unit 1 –

Basics of Sound, Concepts of sound-scape, sound culture, Types of sound-Sync, Non-Sync, Natural sound, Ambience Sound, Sound Design-Its Meaning with examples from different forms, Sound recording techniques, Introduction to microphones, Characteristics of Radio as a medium

Unit 2 –

Basics of Visual, What is an image, electronic image, television image, Digital image, Edited, Image (politics of image), What is a visual? (still to moving), Visual Culture, Changing ecology of images today, Characteristics of Television as a medium

Unit 3 –

Writing and Editing Radio News, Elements of a Radio News Story: Gathering, Writing/Reporting, Elements of a Radio News Bulletins, Working in a Radio News Room, Introduction to Recording and editing sound. (Editing news based capsule only).

Unit 4 –

Writing and Editing Television News, Basics of a Camera- (Lens & accessories), Electronic News Gathering (ENG) & Electronic field Production (EFP) (Concept), Visual Grammar – Camera Movement, Types of Shots, Focusing., Visual Perspective., Elements of a Television News Story: Gathering, Writing/Reporting., Elements of a Television News Bulletins, Basics of Editing for TV- Basic Soft-wares and Techniques (for editing a news capsule).

Unit 5-

Broadcast News: Critical Issues and Debates, Public Service Broadcasters - AIR and DD News - Voice of India (Analysis of News on, National Broadcasters) Changing Character of Television News (24 -hrs news format, News Production cycle, News, 'Lingo', News 'Formulae'? News as Event, Performance and Construction.

Readings:

Zettl Herbert, Television Production Handbook. (Pgenos: 20-80, 85-135)
Robert c Allen and Annette Hill (Ed- 2004), The Television Reader, Routledge (Pgenos: 10- 40)
P.C Chatterjee, Broadcasting in India, New Delhi, Sage 1987(Page nos- 25- 78)
The Radio Handbook, by Carrol Fleming, Rout ledge (London & New York 2002) (Pgenos: 47- 105)

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C12 Advanced Broadcast Media

Course contents:

Unit I-

Public Service Broadcasting, Public Service Model in India (Policy and laws), Global Overview of Public Service Broadcasting, Community Radio, Community Video, Participatory Communication, Campus Radio

Unit II-

Private Broadcasting, Private Broadcasting Model in India; Policy and Laws, Structure, Functions and Working of a Broadcast Channel, Public and Private partnership in television and Radio programming (India and Britain case studies)

Unit III:

Broadcast Genres- Why am I the 'Idiot Box'? - Debates, Issues and Concerns of Television Genre Various Evolving Contemporary Television genres: Drama, soap opera, comedy, reality television, children's television, animation, prime time and day time.

Unit IV:

Advanced Broadcast Production I - (Radio), Writing and Producing for Radio Public Service Advertisements, Jingles, Radio Magazine shows

UNIT V -

Advanced Broadcast Production II - (Television), Mixing Genres in Television Production-, Music Video for social comment/as documentary, Mixing ENG and EFP, Reconstruction in News based Programming

Suggestive projects

- Script writing
- Presentation of experimental genre in Radio/ TV
- Presentation about PSBT and such organizations.
- Script on Music Presentation
- Presentation of Commercial Channel functions.
- Presentation on global broadcasting models & Indian Broadcasting Models

Readings

- A. Glen Creeber, Toby Miller and John Tulloch, The Television Genre Book (London: British Film Institute, 2009)
- B. Robert B Musburger and Gorham Kindem, Introduction to media Production, (Elsevier: Focal Press)Pg-95-133, 179-212
- C. Ambrish Saxena, Radio in New Avatar- AM to FM, (Delhi: Kanishka), Pg- 92-138, 271-307
- D. Ted White and Frank Barnas, Broadcast News, Writing Reporting & Producing, (Elsevier, Focal Press, 2003-17, 245-257, 279-286

g. Bagchi



SESTER VI

Advanced New Media

Contents:

Unit 1: New Media Frameworks – Genres and Environments, Understanding New Media Ecologies, Trans-Storytelling, Genres – Digital art, Digital Cinema – New Media Fiction and Documentary, Gaming and Culture, Virality, et al.; guerrilla media; festival, media spaces

Unit 2: History of the Internet and New Media Social Construction of Technology, Interface, Digital inequalities – Divide and Access, Economy of New Media - Intellectual value; digital media ethics, new media and culture.

Unit 3: New Media, Who controls New Media, Questions surrounding net neutrality and related issues, Surveillance and the state, Cyber security and issues of privacy, the Internet and public sphere and public sphere in the digital age.

Unit 4: Participatory culture, Convergence Culture - social media and participatory media culture, digital fandom and communities, Identity, Gender and new media- digital media and identities, new media campaigns.

Unit 5: Distribution and Production, Digital production in the form of shorts, video, podcast, video blog, photo blog, blogs and vlogs etc. related to one of the above three units or all, research and developmental techniques, ideas for final projects, scripting/production, social media marketing and publicity, exhibition/screening

What to Do:

Students working in groups of two/three the students will be required to undertake the production. The format can be decided by the faculty in charge.

Students must also undertake a web based art project or installation where they will experiment with cross platform storytelling techniques leading to a development & understanding of new strategies of exhibition and distribution.

An observational field project on use of new media in Panchayats/rural areas like the Broadband Project leading to a monograph/short is also recommended.

Students should also attempt creating a mobile capsule for social activism and marketing it through social networks & actively participate in a Cyber Media campaign.

References:

1. "Media and New Technologies" by Lister Dovey, Giddings, Grant & Kelly. (2003).
2. "The People Formerly Known as the Audience" What video games have to teach us about language and literacy. New York, NY: Palgrave Macmillan.

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C14 Communication Research and Methods

Course contents:

Unit I –

Introduction to Research-Definition, Role, Function, Basic and Applied Research, Scientific Approach, R theory in research, Steps of Research (Research question, Hypothesis, Review of Literature....)

Unit II –

Methods of Media Research, Qualitative- Quantitative Technique, Content Analysis, Survey Method, Observation Methods, Experimental Studies, Case Studies, Narrative Analysis, Historical research.

Unit III –

Sampling-Need for Sampling, Sampling Methods, Representativeness of the Samples, Sampling Error, To data collection: Primary and Secondary data-Questionnaire, Focus Groups, Telephone, Surveys, Online Po Published work.

Unit IV-

Methods of analysis and report writing, Data Analysis Techniques; Coding and Tabulation, Non-Statistical Methods (Descriptive and Historical) Working with Archives; Library Research; Working Internet as a source; Writing Citations, Bibliography, Writing the research report

Unit V –

Ethnographies and other Methods, Readership and Audience Surveys, Ethnographies, textual analysis, disc analysis Ethical perspectives of mass media research

Readings:

- Wimmer, Roger, D and Dominick, Joseph, R. *Mass Media Research*, Thomson Wadsworth, 2006, pgs1-60; 65-81;83-98.
- Arthur Asa Berger. *Media Research Techniques*, Sage Publications, 1998.
- John Fiske. *Introduction to Communication Studies*, Routledge Publications, 1982.
- David Croteau and William Hoynes. *Media/Society: Industries, Images and Audiences*, Forge Press (For Case Studies) Amazon, 2002.
- Kothari, C.R. *Research Methodology: Methods and Techniques*, New Age International Ltd. Publishers, 2004, pgs1-55; pgs95-120.
- Bertrand, Ina and Hughes, Peter. 2005. *Media Research Methods; Audiences, institutions, Texts*. New York; Palgrave

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SEC 2 (Skill Enhancement Course) Semester IV
Documentary Production

Course contents:

Unit 1:

Understanding the Documentary, Introduction to Realism Debate, Introduction to Shooting styles, Introduction to Editing styles, Structure and scripting the documentary.

Unit 2-

Documentary Production, Pre-Production, Researching the Documentary, Research: Library, Archives, locations, life stories, ethnography Writing a concept: telling a story Treatment, Writing a proposal and budgeting

Suggested Practical Exercise- Shooting a short film (5-6 minutes) and Editing the same.

Readings: Erik Barnow and Krishnaswamy Documentary

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Double Take by PSBT

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Bombay Our City by AnandPatwardhan

Black Audio Collective

City of Photos by Nishtha Jain

Films by PSBT

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SEC 2 (Skill Enhancement Course) Semester IV

Documentary Production

Course contents:

Unit 1:

Understanding the Documentary, Introduction to Realism Debate, Introduction to Shooting styles, Introduction to Editing styles, Structure and scripting the documentary.

Unit 2-

Documentary Production, Pre-Production, Researching the Documentary, Research: Library, Archives, Interviews, life stories, ethnography Writing a concept: telling a story Treatment, Writing a proposal and budgeting

Suggested Practical Exercise- Shooting a short film (5-6 minutes) and Editing the same.

Readings: Erik Barnow and Krishnaswamy Documentary

Charles Musser "Documentary" in Geoffrey Nowell Smith ed *The Oxford History of World Cinema* Oxford University Press: 1996, 322-333

Michael Renov "The Truth about Non Fiction" and "Towards a Poetics of Documentary" in Michael Renov ed. *Theorizing Documentary* AFI Film Readers, New York and London: Routledge: 1993, 1-36

Trisha Das *How to Write a Documentary*

Double Take by PSBT

Suggested Screenings

Michael Moore: *Roger and Me*

Nanook of the North by Robert J Flaherty

Nightmail by Basil Wright

Bombay Our City by AnandPatwardhan

Black Audio Collective

City of Photos by Nishtha Jain

Films by PSBT

G. Bagchi



MEDIA INDUSTRY AND MANAGEMENT -2

Course contents:

UNIT - 1

Government-Media Interface Policies and regulations, Process Media Management practices followed by Indian and Global Media Organisations

UNIT - 2

Entrepreneurial freedom and challenges Arranging equipment and personnel for a new media enterprise, problems of finance, FDI (policies & Practices)

UNIT - 3

Distribution / Circulation Management, Process, promotion and Evaluation
Media audiences and credibility

UNIT - 4

Media management: Insights, Practices and challenges, Ethical – legal perspectives in Media management, issues related to Paid news, lobbying, pressure group influence, Corporatisation and Politicisation of Media

UNIT - 5

Case Studies
Cross media platforms: issues & impediments.
Corporate Ties & Audience Centric approaches

Suggested Readings

- Vinita KohliKhandeka, Indian Media Business, Sage
- PradiptNinan Thomas, Political Economy of Communications in India, Sage
- Lucy Kung, Strategic management in media, SAGE
- Dennis F. Herrick, Media Management in the age of Giants, Surjeet Publications
- Jennifer Holt and Alisa Perren, (Edited) Media Industries-History, Theory and Method , Wiley- Blackwel
- John M. Iavone and Daniel B. Wackman, Managing Media Organisations

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DSE 3: (Elective Discipline Specific) Semester V

Photography

Course contents:

UNIT I

Introduction to Photography

- A brief History of Photography- Camera Obscura to the daguerreotype process
- Technical history of photography: Persistence of Vision, Camera Obscura, Muybridge Experiment (Leaping horse).
- The photographic process
- A brief glimpse into the Dark Room Development of a Photograph
- Modernization of Photography and its use in Mass Media

UNIT II

Understanding the mechanisms of Photography

- Types of photographic cameras and their structure (Pin-hole, SLR, TLR, D-SLR)
- Lenses (types and their perspective/angle of view) • Aperture (f-stop & T-stop) • Shutters (Focal plane & Leaf shutter) • Light meters (Incident, reflected & through Lens: Average, Centre weighted, Spot & Metrics) and FOCUS AND DEPTH OF FIELD

UNIT III

Understanding Light and Shadow

Natural light and Artificial Light

- The Nature of Light- Direct Light, Soft light, Hard light, Directional Light. • Brightness, Contrast, Mid tones, Highlights, Shadow and Silhouettes • Lighting equipment (Soft boxes, umbrellas, fresnels, Skimmers, reflectors, etc) • Three Point Lighting Technique and Metering for Light • Filters and Use of a Flash Unit

UNIT IV

DIGITAL Photography and Editing

- Sensor Sizes, Formats and Storage • Introduction to Editing and Digital Manipulation • Brightness, Contrast, Mid tones, Highlights, Colour tones, • Basics of Photoshop • Photo editing software : (Microsoft Office Picture Manager, CorelDraw, Adobe Photoshop Elements, Photoshop CC (Creative Cloud)

UNIT V

Photojournalism

- Brief History – Global & Indian • Application & Ethics and Law in Digital Imaging (Ethicality while photographing a subject/issue & editing the image – issue of unethical morphing etc., Copyright Law etc.)
- Approaches to documenting reality- (Discussion on Capa's 'The Falling Soldier', Objective Truth or Subjective Representation) • War Photojournalism

Suggested Readings:

- Camera Lucida: Reflections on Photography- Roland Barthes
On Photography- Susan Sontag
The Man, The Image & The World: A Retrospective- Henri Cartier-Bresson
Basic Photography- Michael Langford.
All about Photography by Ashok Dilwali, National Book trust, Year of Publication:2010
New Delhi.
Practical photography by O.P. SHARMA HPB/FC (14 March 2003).
The Photographer's Guide to Light by Freeman John Collins & Brown, 200

GBC



SEM VI

DSE 5: Multi-Media Journalism

Course contents:

Unit 1

Introduction to Multimedia, Multimedia and interactivity, Basics of multimedia reporting, importance of audio, photo and video production skills in the newsroom in contemporary times, brainstorming about story ideas, developing a portfolio – print and online, legal and ethical issues and diversity in the media - media law, ethics, multicultural sensitivity.

Unit 2

Print Process of Production: Decision making and skills for multi-platform communications, Paraphrases, quotes and attribution in media writing, News Writing for Web, Content Development, Sources and Online Research, Story Organization, Strategies for effective interviewing and note taking, Interviewing Techniques.

Unit 3

Photograph

Photo on Screen: Rule of thirds, focal point, Composition., Photography as a powerful tool to tell a story. Dynamic content and visual medium, increasing importance of photojournalism in today's journalism, Photography and cutlines as an important part of storytelling, placements & Visual Design

Unit 4

Audio & Video Content

Focus on audio recording, telling stories with sources and natural sound, bytes, editing & Placement of sound, Storytelling with video, broadcasting/ webcasting: Collecting content, Structuring story, Writing, video editing with interviews and B-roll, streaming.

Unit 5

Mobile journalism

Screen sizes & responsive web, Information multimedia and web architecture, Marketing websites, corporate websites, web feature stories, key points for web interactive narrative, interactive users vs linear narratives, elements of an interactive writer.

Final project incorporating elements from all the previous unit —taking a story and adding audio, photo and video to compliment it for online publication.

Suggested readings:

Savage, Terry Michael, and Karla E. Vogel. *An Introduction to Digital Multimedia*. Jones & Bartlett Publishers, 2013.

Christin, Anne-Marie, ed. *A History of Writing: From Hieroglyph to Multimedia*.

Flammarion-Pere Castor, 2002.

Korolenko, Michael. *Writing for Multimedia: A Guide and Source Book for the Digital Writer*. Pearson, 2006.

Garrand, Timothy. *Writing for Multimedia and the Web: A Practical Guide to Content Development for Multimedia*. CRC Press, 2006.

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Introduction to Film Studies

Course contents:

Unit I -

Language of Cinema
Language of Cinema I – Focus on visual Language: Shot, Scene, Mis-en-scene, Deep focus, Continuity Editing, Montage
Language of Cinema II – Focus on Sound and Colour: Diegetic and Non Diegetic Sound; Off Sound; Sync Sound; the use of Colour as a stylistic Element Genre and the development of Classical Hollywood Cinema

Unit II -

Form and Style, German Expressionism and Film Noir, Italian Neorealism, French New-Wave

Unit III -

History of Chhattisgarhi Cinema, problems and prospects of Chhattisgarhi Cinema, Future of Chhattisgarhi cinema

Unit IV -

Classical Cinema, Early Cinema and the Studio Era 1950s - Cinema and the Nation (Guru Dutt, Raj Kapoor, Yash Chopra) The Indian New-Wave, Globalisation and Indian Cinema, Film Culture

Recommended Screenings or clips

Unit I

Vertigo by Alfred Hitchcock (Language of Cinema)
Battleship Potemkin by Sergei Eisenstein (Language of Cinema)
Pather Panchalipi by Satyajit Ray
The hour of the Furnaces by Fernando Solanas

Unit IV

Shant by Shyam Benegal/Aakrosh by Govind Nihalani (Indian New wave)
Pyas by Guru Dutt

Suggested Readings:

André Bazin, "The Ontology of the Photographic Image" from his book *What is Cinema Vol. I* (Berkeley, Los Angeles and London: University of California Press: 1967, 9-16)
Sergei Eisenstein, "A Dialectic Approach to Film Form" from his book *Film Form: Essays in Film Theory* (Edited and Translated by Jay Leyda) San Diego, New York, London: A Harvest/Harcourt Brace Jovanovich, Publishers: 1977, 45-63
Richard Dyer-Gunning, "Non-continuity, Continuity, Discontinuity: A theory of Genres in Early Films," in *The History of Hindi Film* by Madhava Prasad.. New Delhi: Oxford University Press. 1998
Classical Bollywood by Anandam P. Kavoori and Aswin Punanthebekar Eds. New York: New York University Press. 2008

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