Four Year Under Graduate (FYUP) Programme Under National Education Policy 2020.

Mass Communication and Video Production

Date of approval in Academic Council - ……………………………….

Mass Communication and Video Production

Preface

The global demand for professional content creators has reached an unprecedented level due to the widespread adoption of digital technology, and the world's fascination with the magic of the moving image, shows no signs of slowing down. Film and television production encompasses a range of roles including producers, directors, cinematographers, scriptwriters, motion-graphics designers, and editors. This course is a hands-on production-based program, designed to equip students with the necessary knowledge and creative, technical, and managerial skills, to produce high-quality content for film, TV, live broadcasts, documentaries, commercials, and music videos. The course also focuses on writing practices for visual media and provides solid theoretical framework on visual cultures, film and television studies touching upon contemporary debates. The course equips students with transferable practical skills that makes them highly employable, while also preparing them for a career in academia.

Program Outcomes

1. Providing hands on training in film- making and television production.

2. Providing a comprehensive outlook on filmmaking and television production as a profession while also developing in students an aptitude in conducting further research in the said fields of study.

3. Providing an introduction to mass communication studies

4. Providing an overview of the media scene in India, and the management and entrepreneurial aspects of the media profession itself.

First Semester					
Course Code	Title of the Course	Credit			
		Theory	Practical	Total	
MVP- 100	Introduction to Communication Theory (Major)*	4		4	
	Minor to be selected from another course	4		4	
MDC --110-119	Multi-Disciplinary Course			3	
AEC --120-129	Ability Enhancement Course			3	
SEC-- 130-139	Skill Enhancement Course			3	
VAC - 140	Environmental Science (Value-Added Course)			3	
				20	

Second Semester					
Course Code	Title of the Course	Credit			
		Theory	Practical	Total	
MVP- 150	Visual Communication (Major) *	4		4	
	Minor to be selected from another course	4		4	
MDC --160-169	Multi-Disciplinary Course			3	
AEC-- 170-179	Ability Enhancement Course			3	
SEC – 180-189	Skill Enhancement Course			3	
VAC-- 190- 199	Value-Added Course			3	

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Third Semester					
Course Code	**Title of the Course**	**Credit**			
		Theory	**Practical**	**Total**	**Total Contact Hours**
MVP- 200	Page Layout and Graphic Design (Major)	-	4	4	60
MVP- 201	Writing for Film and Television (Major)	2	2	4	60
MDC-210-219	Any of the available courses as notified by the University from time to time	3	-	3	45
AEC- 220-229	Any of the available courses as notified by the University from time to time	2	-	2	30
SEC – 230-239	Any of the available courses as notified by the University from time to time	3	-	3	45
VTC- 240-249	Any of the available courses as notified by theUniversity from time to time	1	3	4	105
				20	
Fourth Semester					
Course Code	*Title of the Course*	*Credit*			
		Theory	*Practical*	*Total*	
MVP- 250	Studio Production (Major)	-	4	4	120

MVP-251	Video Post-Production (Major)	-	4	4	120
MVP-252	Sound for TV and Film (Major)	2	2	4	110
MVP-253	Media Laws and Ethics (Major)	4	-	4	60
VTC-- 260-269	Any of the available courses as notified by the University from time to time	1	3	4	105
				20	

Fifth Semester					
Course Code	**Title of the Courses**	**Credit**			**Total Contact Hours**
		Theory	**Practical**	**Total**	
MVP- 300	Film Production - I (Major)	2	2	4	90
MVP- 301	Documentary Film Studies (Major)	4	-	4	60
MVP- 302	Media Entrepreneurship and Marketing (Major)	-	4	4	120
MVP- 302	Media Scene in India (Minor)	-	4	4	120
MVP- 303	Internship	-	4	4	120
				20	

Sixth Semester					
Course Code	**Title of the Courses**	**Credit**			**Total Contact Hours**
		Theory	**Practical**	**Total**	
MVP- 350	Film Production - II (Major)	-	4	4	120
MVP- 351	Television Studies (Major)	4	-	4	60
MVP- 352	World Cinema (Major)	4	-	4	60
MVP- 353	Film Festival Studies (Major)	-	4	4	120
VTC-360-369	Any of the available courses as notified by the University from time to time	1	3	4	105
				20	

Seventh Semester					
Course Code	**Title of the Courses**	**Credit**			
		Theory	Practical	Total	
MVP- 400	Research Methodology and Proposal Writing (Major)	4		4	
MVP- 401	Communication Research (Major)	4		4	
MVP- 402	Audio Visual Archival studies (Major)	2	2	4	
MVP- 403	Art and Activism (Major)	4		4	
MVP- 403	Authorship - Director and styles (Minor)	4		4	

Eighth Semester					
Course Code	Title of the Course	Credit			
		Theory	Practical	Total	
MVP- 450	Film Theory (Major)	4			
MVP- 451	Media and Culture (Major)	4		4	
MVP-452#	Dissertation			12	
MVP-453	Performance Practices (Major)		4	4	
MVP-454	Digital Media and Memory Preservation (Major)		4	4	
MVP-4544	Media Policy Studies (Major)	2	2	4	

* Students from other depts. may select this course as their minor course.

Students Securing 75% marks or more in aggregate till 6th semester are eligible to opt for Four Year UG Degree (Honors with Research)

MVP-453, MVP-454 and MVP-455 shall be for students choosing a 4-year UG degree (Honors)

Course Code -- MVP-100

Course Title: Introduction to Communication Theory (Major)

Total Contact Hours 60/Total Credit 4/Total marks 100

Course Objectives: *This paper aims at introducing the students to the basics of what is communication and how this communication gets expanded through mass media and practically applied to the visual medium.*

Learning Outcomes

- Students will be able to identify, examine and critically engage with communication processes at different levels.

- Students will be introduced to the classical models of communication.

- Students will be equipped with an in-depth understanding of communication theories.

- Students will be trained in basic image making skills and will be able to put together and present coherent audio visual narratives.

Unit 1	**Defining Communication** Definitions, Importance and Communication process, Levels of Communication, Meaning of Mass Communication and Mass Media-Functions of Mass Communication, Verbal and Non-Verbal Communication, Elements of Communication process, Barriers to Communication Process, Types of Communication, Defining Communication through Social Media.
Unit 2	**Communication Models** Communication Model-Meaning and concept, Lasswell's Model, Shannon & Weaver's Model, ABX Model, Gerbner's Model,Osgood & Schramm's Model, Berlo's Model.
Unit 3	**Communication Theories** Introduction to Communication Theory -Magic Bullet theory, Individual Difference Theory, Cultivation Theory,Agenda Setting Theory, Gate keeping Theory,Cultural Imperialism Theory, Play Theory, Uses & Gratification Theory, Mcluhan's Theories of the Media, Criticism of the Media, Impact of Social media on Mass Communication, Mobilisation,Political information and agenda-setting through Social Media, normative theories of the press.

Unit 4	AV Story Telling
	Basic structure of Storytelling, Narrative Structures, introduction to basic photography, camera techniques and function, natural lighting, understanding sound and visual with reference to visual composition.

CORE READINGS:

- Berger, A. A. (1995). *Essentials of mass communication theory*. Sage.

- Biagi, S. (2012). *Media impact: An introduction to mass media*. Cengage Learning.

- McQuail, D., &Windahl, S. (2015). *Communication models for the study of mass communications*. Routledge.

- Vivian, J., &Maurin, P. J. (2012). *The media of mass communication*. Pearson Canada.

Additional Readings -

- McLuhan, M. (2004). *Understanding Media: The Extensions of Man; Marshall McLuhan*. TPB.

- Schram, W. E. (1954). The process and effects of mass communication.

- McCombs, M. (2014). *Setting the agenda: Mass media and public opinion*. John Wiley & SONS.

SECOND SEMESTER

Course Code -- MVP- 150

Course Title: VISUAL COMMUNICATION (Major)

Total Contact Hours 60/Total Credit 4/Total marks 100

Course Objectives: *The aim of this paper is to enable the students to ideate, conceptualize and communicate in terms of images.*

Learning Outcomes

- The students will understand principles of visual communication.

- The students will learn different approaches to various aspects of visual imageries.

- The students will learn to evaluate art and art history from a visual cultural studies perspective.

- The students will be able to interpret the politics of image.

Unit 1	**Definition and understanding:** History of visual communication- from cave art to digital. Visual literacy- elements of visual literacy, Iconology Visual Perception process, the eye, the brain - Colour, Form, Depth, Movement. s **Principles of Visual and other Sensory Perceptions-** Gestalt Theory Constructivism Theory Cognitive Approach Semiotics
Unit 2	**Visual culture** - Visualizing- Visual power- Visual pleasure Fundamentals of Design- Definition- Approaches- Elements - Line, Shape, Space, Color, Texture, Form- Principles of Design – Symmetry, Rhythm, Contrast, Balance, Mass/ Scale. Introduction to Typography- The Anatomy of Typesetting Text, Typefaces, Fonts and Families, Typeface Categories, The Design Psychology – Tools of Design. Culturally-Related Design, Web & Interactive Design, Ads layout, Posters layout.
Unit 3	**Concept of Art, Structure, Form and Meaning.** Art as - Commerce, Commodity, human creation. Images: Reality and constructed. Functions of art in society. Art history and artist from different art movements.
Unit 4	**Introduction to Image making**- Image Issues: Techniques of image reading- connotation denotation, stereotypes, Image and gender Imagination and image. A Historical Approach to Understanding Documentary Photographs: Dialogue, Interpretation and Method.

SUGGESTED READINGS:

- Smith, K, Moriarty, S,Barbatsis, Kenney K.(2005)Handbook of Visual Communication

- J. Davis Meredith, Hunt Jamer (2017). Visual Communication Design: An Introduction to Design Concepts in Everyday Experience.

- Kattula ,Vidyasagar(2022). Decoding Visual Communication: Semiotics.

- Boylan Alexis. (2020)Visual Culture.

- Lupton, Ellen. (2017). Design Is Storytelling.

- Bailey, G, A. (2014).Art in Time: A World History of Styles and Movements.

- Jonathan Baldwin, Lucienne Roberts. (2006).*Visual Communication: From Theory to Practice*

Course Code -- MVP 200

Course Title: Page Layout & Graphic Design (Major)

Total Contact Hours 120/Total Credit 4/Total marks 100

Course Objectives: *This paper aims to provide students with a comprehensive understanding of graphic design principles and the proficiency to use industry-standard software tools, including Adobe InDesign and CorelDRAW/Adobe Illustrator. With these softwares, students can create documents of many types, from single-page advertisements to complex muti-page color publications and make illustrations from simple logo to complex posters, they will able to format and apply effects to text and graphics and create sophisticated tables. By the end of the course, students will be able to create visually compelling and professionally formatted documents, manipulate graphic elements effectively, work with typography, apply various design techniques, and produce high-quality graphic designs for a range of purposes, from print to digital media, thereby preparing them for the field of graphic design and allied industries.*

LEARNING OUTCOME:

- **LO1:** students will be able to proficiently create and manage documents in Adobe InDesign, including setting up document parameters, working with master pages and grids, and effectively manipulating text and graphic objects within the document.

- **LO2:** students will have acquired the skills to confidently work with color, styles (paragraph, character, object, table, and cell), tables, and transparency settings in Adobe InDesign, enabling them to create visually appealing and consistent designs with various effects.

- **LO3:** students will have a strong foundational understanding of vector and bitmap images, along with the ability to effectively use CorelDraw/Adobe Illustrator tools and features for creating, editing, arranging, and transforming objects in various ways.

- **LO4:** students will be proficient in working with text, applying transformations (including perspective and shaping), and utilizing various effects such as envelopes, blends, extrusions, lenses, power clips, distortions, and drop shadows to create dynamic and visually striking graphic designs.

Part A: Graphic Design (Adobe InDesign)

Unit 1: Understanding Document Layout, Objects and Typography

- **Basic Documents:** Document Setup, Bleed and Slug setup, Document presets, Adding and deleting pages, customizing page size, creating master pages, creating margins

and grids, Guides and smart guides, Columns and Gutter Spacing, Saving and exporting file.

- **Working with Objects:** Working with layers, Creating and modifying text and graphic frames, wrapping text around graphics, modifying object shapes, Transforming and aligning objects, Selecting and modifying grouped objects.

- **Flowing text:** Importing text form word processing software (e.g. MS Word), Creating text frames with flowing text, Creating threaded (manual, semi-automatic and fully automatic) text frames, Creating page number, Adding a jump line page number

- **Working with Typography:** Adjusting vertical spacing, changing fonts and type styles, fine-tuning columns, creating drop cap, adjusting letter and word spacing, creating tabs and indents, Adding rule above a paragraph.

Unit 2: Working with Color, Styles, Table and Effects

- **Working with Color:** Creating and applying colors, working with gradients, creating tint, creating spot colors, applying colors to text and objects, using advance gradient techniques.

- **Working with Styles:** Creating and applying paragraph styles, Creating and applying character styles, Creating and applying object styles, Creating and applying table and cell styles, globally updating styles.

- **Creating Tables:** Converting text to table, formatting a table, creating header row, adding graphics to table cells, Creating and applying table and cell styles.

- **Working with transparency:** importing and colorizing a grayscale image, applying transparency settings, adding transparency effects to imported vector and bitmap graphics, Importing and adjusting Illustrator files that use transparency, applying transparency settings to text, working with effects.

Part B: Graphic Design (Corel DRAW/ Adobe Illustrator)

Unit 3: Understanding Corel DRAW Elements, Objects, Drawing tools and Color Models

Introduction: vector images and bitmapped images, illustration and image editing software.

- **Elements of CorelDraw:** Tools in Toolbox, docker windows and property bar.

- **CorelDraw Objects:** creating, selecting, moving and changing objects, nudge, supernudge, importing and pasting (OLE) objects, dragging and dropping objects, view of objects (Normal, Wireframe, Draft), zooming in and out, grouping objects,

combining and welding, arranging, aligning and ordering, undo, repeat, redo, drag and duplicate.

- **Curves and Lines:** freehand tool, straight lines, freehand curves, brezier drawing, nodes, types, changing from one type to another, node miscellany, converting objects to curves

- **Outlines:** outlines, width, color, arrow styles, corners

- **Fills:** CMYK, RGB, HSB color models, Types of fills (Uniform, Fountain, Pattern, Texture and Mesh)

- **Unit 4: Working with Text, Transformation and Effects**

- **Working with text:** Artistic text, paragraph text, editing and formatting.

- **Artistic Text:** wrapping text, fitting text to a curve, creating text effects (embossed text, squeezed text, text mask)

- **Transformations:** position, rotation scale and mirror, size, skew, shaping objects (weld, trim, intersect), perspective: one point and two-point)

- **Effects:** Envelopes (types of envelopes, presets, custom envelopes), Blend (creating, editing and controlling blends; blending along a path, text effects using blends), Extrude (adding depth with extrude, various options, bevel), Lenses (various types of lenses, frozen lenses), Power clips (the power clip and its uses), Distortion (types of distortion, applying and editing distortion), Drop shadows (the drop shadow, its options and uses)

Note: Students will be expected to reproduce lay out pages for newletters, books, brochures, magazines, etc., which may contain text, graphics and tables.

SUGGESTED READINGS:

- *Adobe InDesign CS6, Classroom in a book*. The official training workbook from Adobe Systems, 2012

- Bain, Wiley. (2004) *CorelDraw 12: The Official Guide, 1st Edition*

- Ambrose, Gavin. and Harris, Paul (2008) *The Fundamentals of Graphic Design. First Edition* by Lausanne, Switzerland: AVA Publishing.

- Lupten, Ellen & Philipps, Jennifer Cole. (2015) *Graphic Design the New Basics. Second Edition.* New York: Princeton Architectural Press.

- Ambrose, Gavin. and Harris, Paul. (2016) *The Production Manual. Second Edition*. Lausanne, Switzerland: AVA Publishing.

Course Code-- MVP - 201

Course Title -- WRITING FOR FILM AND TELEVISION (MAJOR)

Total Contact Hours 90/Total Credit 4/Total marks 100

Course Objective: The student will acquire a comprehensive understanding of scriptwriting essentials, encompassing concept development, pitching, proposal creation, formatting, various techniques, critical analysis, effective organization, workflow management, and compelling presentation techniques. This course covers scriptwriting for both fiction and nonfiction categories and provides hands-on experience with cutting-edge scriptwriting software like Final Draft and Celtx.

Learning outcome:

LO 1. To develop a comprehensive understanding of scriptwriting, including its history, core concepts, writer's role, and legal aspects.

LO 2. To master audience analysis, medium selection, and research strategies for effective scriptwriting.

LO 3. To acquire proficiency in fundamental media terminology, encompassing studio elements, camera techniques, shot composition, and audio elements.

LO 4. To progress through script development stages, from creative concept to various script formats, including sequences, screenplays, storyboards, and audio-video scripts, while honing skills in visual writing, characterization, dialogue creation, and adaptation across different media and genres.

Unit 1: INTRODUCTION TO SCRIPT WRITING

- Scriptwriting - History - concept and understanding, requirements and functions, role of the writer

- Audience and the medium, Research strategy

- Basic terms and terminologies of the media: The Studio - Camera Movements, angles, shot sizes, transitions, audio elements - music, sfx, ambience - spoken word

- Role of the writer and law of the writer

- The stages of script development - creative concept- treatment- synopsis, sequence – scene - shot

- Script formats –Sequence outline, dual column, screenplay, storyboard, audio-video script

UNIT 2: VISUAL WRITING: FICTION WRITING

- Visual writing, Stages of scripting, Synopsis, Structuring the Story, Sequence outline and screenplay, Dynamics of characterization and dialogue writing, Story boarding,

- Fiction writing, story elements, pov, narrative structure, hero's journey, character development, Dialogue writing, working with and against genre

- Adaptation challenges

Unit 3 Visual writing: Non-fiction

- Ideation, Research for documentary, Contemporary Issues,

- Types of documentaries - form and approach – point of view and structure

- Narrative structure of documentary script writing,

- Research for documentary,

- Storyboard for non-fiction

UNIT 4: WRITING TV SERIES, PSAS, ADVERTISEMENT, BUDGETS AND PROPOSALS

- Writing for television series Formats and styles,

- Writing for web series,

- Writing for PSAs,

- Project proposals for film and television,

- Budgeting for TV and film

SUGGESTED READINGS:

- Hilliard, Robert L. *Writing for television, radio, and new media*. Cengage learning, 2014.

- Trottier, David. *The screenwriter's bible: A complete guide to writing, formatting, and selling your script*. Vol. 5. Los Angeles: Silman-James Press, 1998.

- Friedmann, Anthony. *Writing for visual media*. Routledge, 2012.

- Lanson, Jerry, and Mitchell Stephens. "Writing and reporting the news." Oxford University Press, USA, (1994).

- Hampe, Barry. *Making documentary films and videos: A practical guide to planning, filming, and editing documentaries*. Macmillan, 2007.

Course Code --MVP-250

Course Title -- STUDIO PRODUCTION

Total Contact Hours 120/Total Credit 4/Total marks 100

Course Objectives: *The core objective of the paper is for students to be well-prepared to contribute effectively to studio production teams, learn the different technical skills required for a television studio production.*

LEARNING OUTCOMES: Upon completion of this paper, students will be able to:

LO1: Gain a comprehensive understanding of the different phases and aspects involved in studio production, while acquiring the technical proficiency required to execute studio-based programs. This includes in-depth knowledge of studio camera functionalities and settings, as well as mastery of video and audio mixers. They will also understand the importance of collaborative dynamics essential for successful studio productions.

LO2: Delve into the art of lighting techniques within the studio environment. Discover how to select relevant topics and explore various writing formats tailored to interviews and talk shows. Develop the ability to construct a well-structured script, encompassing elements like introductions, transitions, and conclusions.

LO3: Craft television news reports and take on the role of news program anchors. Gain expertise in the creation of news desks and backdrops, and become adept at utilizing the green screen and chroma key technique through the Blackmagic interface.

LO4: Explore the selection of subjects suitable for comprehensive studio feature programs. Identify potential narrators and acquire the skill to construct feature scripts in the double-column format. Additionally, developed expertise in the design of sets and the application of advanced lighting techniques tailored for feature presentations.

UNIT 1: STAGES OF STUDIO PRODUCTION

- Pre-Production: An overview of different scripting formats for Studio Production; Interview, News and Features. Studio Floor And Light Plan, Budgeting For Television Production, Basic Media Production Terminology and Studio Language.

- Production: Cameras (Principles and function), camera movements and placements, sets and Props. The Production Crew/ Personnel: Duties and Functions (PCR and Studio).
- Video Connectors (From Studio to PCR), Talk Back System, TelePrompter, Lighting Techniques, Shooting in a Multi-Camera Setup, The 180 Degree Axis and continuity, Understand And Produce A String Of Basic Shots Into A Meaningful Sequence.
- The Recording System (The Basic Interface of Black Magic Software and The Different Recording Formats), Character Generator, vision Mixer 1, Vision Mixer 2, External Source, Source Monitor, Program Monitor, Connections of Various equipment (Connectors and Line Connections)
- Audio: Audio Setup In Studio, Audio Console- Audio Mixer And Monitoring Audio, Microphones, Music, Sfx, Voice Over, Audio Connections - Studio To PCR

Unit 2: Studio Interview/talk show (Practical)

- Understanding various lighting functions and techniques in the studio.
- Scripting for an interview/talk show
- Designing sets for Interview and talk shows

Unit 3: News Production (Practical)

- Scripting for news production.
- Designing news desks and multiple sets
- Understanding chroma key

Unit 4: Feature Production (Practical)

- Scripting for Feature production.
- Designing multiple sets.

SUGGESTED READINGS:

- Zettl, Herbert. (2008.) Production Handbook,Belmont, CA. Tenth edition. Wadsworth/Thomson Learning.

- Owens,Jim., Millerson, Gerald.(2011). Video Production Handbook, Fifth Edition, U.K. Focal Press.

- BrownLucy, Duthie,Lyndsay., (2016) The TV Studio Production Handbook Hardcover. U.K. : I.B.Tauris

- Utterback, A. (2015). Studio Television Production and Directing: Concepts, Equipment, and Procedures. Crc Press.

- Batty C. Berry M. Dooley K. Frankham B. & Kerrigan S. (2019). *The palgrave handbook of screen production*. Palgrave Macmillan

- Ursell, G. (2000). Television production: issues of exploitation, commodification and subjectivity in UK television labour markets. Media, culture & society, 22(6), 805-825.

Course Code MVP-251

Course Title: VIDEO POST-PRODUCTION (Major)

Total Contact Hours 120/Total Credit 4/Total marks 100

Course Objectives: *The course is aimed at equipping students with the skills and knowledge they need to effectively use Adobe Premiere Pro, a professional video editing software. the objectives of teaching an Adobe Premiere course are to empower students with the knowledge and skills they need to create high-quality videos and pursue careers in video editing, filmmaking, or related fields.*

Learning outcomes:

LO1: Provide students with a foundational understanding of video editing concepts, terminology, and techniques.

LO2: Students will learn how to edit video using various tools also using various transitions, video effects, text and graphics available in Adobe Premiere Pro and how to apply and customise them to enhance their videos.

LO3: Students will learn how to export their edited videos in various formats and settings suitable for different platforms, such as YouTube, Vimeo, television broadcasting or film festivals.

LO4: Students will learn advanced techniques of editing and also how to troubleshoot in Adobe Premiere.

UNIT I –

Preparing video for editing. Interface of Adobe Premiere. Layout of panels, tools, and menus. The students will learn on how to work with the timeline, including creating sequences, arranging clips, and utilizing different tracks for video and audio.

UNIT II –

 Enhanced editing: three point and four-point editing, extract and lift functions, ripple edit and rolling edit, linking and unlinking clips, slide and slip tools, editing in the trim mode, using clip markers, setting in and out points in the timeline panel, adding sequence marker, splitting a clip and frame hold, changing the speed of a clip. Transitions, Effects, Text and Graphics. Basic audio editing.

UNIT III –

Exporting video for various platforms. Media asset management and project archiving.

UNIT IV –

Multi-camera editing, motion graphics, green screen (chroma key) techniques, and advanced color grading.

SUGGESTED READINGS:

Ekert P. (2013). Mastering adobe premiere pro cs6. Packt Pub.

Jago M. (2023). *Adobe premiere pro : (2022 release)*. AdobePress.

Dancyger K. (2019). *The technique of film and video editing : history theory and practice* (Sixth). Routledge.

Bowen C. J. (2013). *Grammar of the edit 3rd edition*. Focal Press.

Goold, A. (2021). *The Video Editing Handbook: For Beginners*. (n.p.): John Goold.

Course Code MVP - 252

Course Title Sound for TV and Film (Major)

Total Contact Hours 90/Total Credit 4/Total marks 100

Course Objective: *This paper aims to develop an understanding of the physical and perceptual qualities of sound and help expand a careful, conscious and critical ears and listening abilities. It will interface the students to the typical audio devices, field and studio set ups required in TV and film production and take them through the basics of sound designing for visual media. This paper will also introduce the students to basics of post-production audio, foley sounds, and music underscoring.*

Learning outcomes:

1. *Develop a more aware and critical ears and listening abilities.*

2. *Gain a thorough knowledge of the audio technology and the audio production and post-production process*

3. *Hands on experience of designing sound for various video modules*

4. *Understanding of foley sounds and ways to capture it*

Unit 1 Fundamentals of sound

- Properties of Physical Sound- Amplitude, frequency, wavelength, propagation.
- The human ear, sound volume and the ear, Analytical and critical listening, loudness, frequency and listening, acoustics, reverberation, coloration
- TV and film studios.

Unit 2 Audio Production (studio)

- Sound chain- microphones, booms- audio boards- monitoring- stereo, surround set ups- recording, multi-track recording, basics of audio recording in studio set ups,
- The three elements of sound – voice- music- sfx, working with voices/ dialogues, music underscoring
- Audio listening exercises
- Audio video exercises on working with mics, placement, common problems, wind noises, handling unwanted noise, working with lapel mics.

Unit 3 Introduction to audio post production

- Recording editing, mixing, working with effects, mastering, dubbing,
- Introduction to audio software such as Adobe Audition and Audacity
- Foley sounds, recording foley sounds
- Two video modules on recording sound in studio set up

Unit 4 Field production and sound designing

- Field set ups, portable field recorders, on location sound recordings.
- Brief history of sound in films, sound picture interrelationship
- Basics of sound designing - Sound Styles Sound Design Conventions, myths, diegetic, non-diegetic sounds.
- Two video modules on field production set up
- Working with foleys, creating and recording
- Two modules on sound designing- adding audio elements to the video to create aural perspective.

SUGGESTED READINGS:

1. Holman, T. (2012). *Sound for film and television*. Taylor & Francis.

2. Nesbit, A. (2003), seventh edition. The Sound Studio, Focal, London.

3. Rumsey, F., & McCormick, T. (2006) Sound and recording: An introduction, Focal Press.

4. Alten, S. R. (2005). Audio in Media: Principles, Technology and Production. Wadsworth Cengage Learning. New Delhi.

5. Sider, L., Sider, J., & Freeman, D. (Eds.). (2003). *Soundscape: The School of Sound lectures, 1998-2001*. Wallflower press.

6. Yewdall, D. L. (2012). *The practical art of motion picture sound*. CRC Press.

Course Code MVP-253

Course Title MEDIA LAWS AND ETHICS (Major)

Total Contact Hours 60/Total Credit 4/Total marks 100

Course Objective*: Media Laws and Ethics is a foundational course designed to provide students with a fundamental understanding of the legal and ethical considerations that shape the media landscape in India. This course serves as a crucial starting point for students pursuing careers in Journalism, Communication and related fields in Media. By exploring the intersection of Media, Law, and Ethics, students gain insights into the Rights, Responsibilities, and challenges faced by media professionals in a rapidly evolving digital world.*

LEARNING OUTCOMES

LO1: Provide a solid foundation in media laws and ethical principles. Also to Foster an understanding of the ethical dilemmas and legal challenges faced by media professionals in India.

LO2: Develop critical thinking and decision-making skills in navigating complex media scenarios.

LO3: Encourage open discussions and debates on media ethics and legal issues.

LO4: Empower students to make informed and responsible media choices in their careers.

Unit 1: Freedom of Expression and Press Freedom:

• Understand the constitutional guarantees and limitations on freedom of expression and press freedom- Article 19(1) (a), Article 19(2) and Article 21 of Indian Constitution.

• Laws Governing the Reporting of Court Proceedings and Contempt of Court.

• Laws Governing the Proceedings of Parliament and State Assemblies and Privileges.

- Study laws related to Parliamentary privileges (Article 105 –Parliament, Article 194-State Legislature, libel, and slander, as well as the right to privacy

- Explore the historical significance of these rights and their importance in maintaining a democratic society.

Unit 2: Media Regulatory Bodies:

- Laws related to defamation (IPC499/500), libel, slander and arrest as well as the Right to Privacy.

- Copyright and Intellectual Property: Understand the basics of copyright law, fair use, and intellectual property rights in the context of media content creation and distribution.

- Press Council of India.

- The State: Seduction-incitement to violence (Section 121 IPC read with 511 IPC inflammatory writing (IPC 353)

- Judiciary: Contempt of Court, covering and reporting court proceeding (Article 361A)

Unit 3: Acts and Laws:

- (Introduce various Acts/Laws which a media practitioners needs to be acquainted with)

- Information Technology Act- 2000 (Amended 2012)

- Right to Information Act 2005

- Juvenile Justice (Care and Protection of Children) Act, 2015.

- Cyber Laws, Media regulation: Self or government.

- Protection of Human Rights Act, 1993 - India Code

- International Humanitarian Law

Unit 4: Media Ethics:

Advertising Standards Council. The Commercial Code of AIR and Doordarshan.

- Sensationalism, Decency and Good Taste (Direct Quotations, Correction of Errors, Fiction and Fact, Impact of Current Trends on Ethics (Economic Demands on Media, Globalization and War on Terror).

- Media Ethics and Public Relations: Examine the ethical considerations in public relations, including transparency, truthfulness, and ethical communication strategies.

- Ethical Decision Making (Ethics and Media Practitioners, Relationship between Ethics Political and Social Issues, Economic Issues in Relation to Ethics)

SUGGESTED READINGS:

- Divan Goradia Madhavi "*Facets of Media Law* "

- Palkhivala N. A. "We, the People, (India- Largest Democracy"),

- Alam Dr. Zakirul," Media of North East India- Prospects & Challenges"

- Barua. W." Press and Media Law Manual "

- Ward, S.J & Verhulst, S" .G Media Ethics beyond borders: A global perspective"

- P.K. Bandhopadhyay and Kuldeep S. Arora. "Journalistic Ethics"

- Clifford G. Christians "Media Ethics: Cases and Moral Reasoning"

Course Code MVP - 300

Course Title FILM PRODUCTION- I (Major)

Total Contact Hours 90/Total Credit 4/Total marks 100

Course Objectives: *The objective of this course is to enable students to have a strong foundation in video and television production, enabling them to apply their knowledge to create compelling video content and short documentary films while understanding the technical aspects, terminology, and historical context of the medium.*

Learning outcomes: Upon completion of this paper, students will be able to:

LO1: Comprehend the essential terminologies and visual grammar used in video and television production, analyze the historical development of moving pictures and video formats, understand the principles of continuity and master the elements of visual grammar.

LO2: Identify various camera types, settings and functions. Examine the different kinds of lenses and the effects it has on a moving image, explore different types of camera filters and analyse image sensors.

LO3: Understand colour temperature, artificial lighting sources, lighting equipment and techniques. Explore the concepts of primary, secondary and complementary colours, as well as white and black balance.

LO4: Execute continuity exercises and outdoor lighting exercises. Develop script, shoot and edit a public services announcement, a music video and a short documentary film.

Unit 1 Understanding filmmaking fundamentals:

- Terminologies.
- History and development of filmmaking, Basic principles (formation of picture in film, video and digital).
- Digital format vs film formats.
- Visual Grammar: Composition, screen direction, headroom, looking room, camera angles, moving shot, Rule of thirds.
- Shot - Wide shot, Establishing shot, establishing the geography. Character Shot- Full shot, two shot, MS, CU, OTS, Cutaways, Reaction, Connecting, Eye sweeps, Chase scenes.
- Understanding Continuity - Continuity of content, movement, position, time, acting.

Unit 2 The Camera: Types, Functions and accessories.

- Camera Mounts; Tripods, Dollies, Hand held,and others.

- Camera stabilization systems and other considerations.

- Lenses- types and functions.

- Image Sensors- Tube, Single CCD and 3CCDs.

- Filters- Contrast filters, Colour conversion filters, Polarized filters, Enhance filters, Colour filters, Graduated colour and ND filters, Effect filters, etc.

- Interlaced and progressive scanning. PAL and NTSC Systems.

- Conventional, Soft and Diffused, Bounce, Source, Hard and creative lightings, Day effect, Night effect, Three-point lighting,

- Types of lights Incandescent lamps, Tungsten halogen, HMI, PAR lights, Kinoflo etc. Lighting meters.

- Colours; Primary, Secondary and complementary colours, White and black balance, Standardization and colour reproduction.

UNIT 3 : PRACTICAL MODULE:

- Lighting exercise

- Continuity exercise/ Outdoor Lighting exercise.

- Scripting, shooting and editing Public service announcement (PSA)

Unit 4: Practical Module:

- Scripting, shooting, and editing a Music video

- Scripting, shooting and editing a short documentary film

SUGGESTED READINGS:
- Blain Brown, Cinematography: Theory and Practice: Image Making for Cinematographers, Directors, and Videographers, New York, Focal Press, 2016

- Verne Carlson, The Professional Lighting Handbook, 1991

- David E. Elkins, The Camera Assistant's Manual, Focal Press, 1993

- David Samuelson, Motion Picture Camera Techniques, Focal press, 2014

- Peter Ettedgui, Cinematograph, Focal press, 1998

- William Hines, Operating Cinematography for Film and Video, 1997

- Kris Malkeiwicz, Cinematography-A Guide for Filmmakers and Film Teacher, Prentice Hall Press, 1989 *

- Fehn, C. (2004, May). Depth-image-based rendering (DIBR), compression, and transmission for a new approach on 3D-TV.In Stereoscopic Displays and Virtual Reality Systems XI (Vol. 5291, pp. 93-105).International Society for Optics and Photonics.

Course Code --MVP-301

Course Title-- DOCUMENTARY FILM STUDIES (MAJOR)

Total Contact Hours 60/Total Credit 4/Total marks 100

Course objectives: *This course provides an in-depth exploration of documentary film as a mode of storytelling, representation, and cultural expression. Through the study of key theoretical concepts, historical contexts, and a diverse range of documentary films, students will develop critical skills for analyzing and interpreting non-fiction cinema.*

LEARNING OUTCOME

LO1 : Develop a comprehensive understanding of the documentary genre, its history, and its various subgenres and forms.

LO2: Demonstrate the ability to critically analyze and interpret documentary films, identifying their narrative techniques, themes, and stylistic choices.

LO3: Place documentary films within their historical, cultural, and social contexts to understand how they reflect and influence the times in which they were made.

LO4: Explore the ethical considerations and responsibilities of documentary filmmakers, including issues related to representation, bias, and informed consent.

UNIT 1. INTRODUCTION TO DOCUMENTARY FILM

- Defining documentary: history, forms, and genres

- Documentary's relationship with reality, truth, and representation

- Early Documentary pioneers (The Lumière Brothers, Robert Flaherty, Dziga Vertov and the Soviet documentary tradition)

- The emergence of cinema Verite and direct cinema movements

UNIT 2. POLITICAL AND ACTIVIST DOCUMENTARIES

- The impact of documentary films on society

- Ethical considerations in documentary filmmaking

- Autobiographical documentaries and subjectivity

- The role of nature documentaries in education and advocacy

UNIT 3 .INTERACTIVE AND NEW MEDIA DOCUMENTARIES

- The impact of digital media and streaming platforms

- Documentary storytelling in the digital age

- Virtual reality, interactive documentaries, and transmedia narratives

- Current trends in documentary filmmaking

UNIT 4: DOCUMENTARY PRODUCTION

- Pre-production: Research, Storytelling, and Development

- Production: Cinematography, Sound, and Interview Techniques

- Post-production: Editing, Sound Design, and Music

- Film Pitching and Proposal Writing

SUGGESTED READINGS:

- Nichols, Bill. *Introduction to documentary*. Indiana University Press, 2017.

- Barnouw, Erik. *Documentary: A history of the non-fiction film*. Oxford University Press, USA, 1993.

- "Rabiger, Michael. *Directing the documentary*. CRC Press, 2014.

- Kahana, Jonathan, Ed. *The documentary film reader: History, theory, criticism*. Oxford University Press, 2016.

- Bernard, Sheila Curran. *Documentary storytelling: creative nonfiction on screen*. Rutledge, 2022."Reality TV: An Insider's Guide to TV's Hottest Market" by Troy DeVolld. Year of Publication: 2011

Course Code- MVP 302

Course Title- MEDIA ENTREPRENEURSHIP AND MARKETING (Major)

Total Contact Hours 120/Total Credit 4/Total marks 100

Course Objectives: *This paper is designed to engage students in understanding how media organisations are owned, managed and marketing strategies designed to sell their content. Students will also be provided with an opportunity to consider setting up independent media enterprises of their own.*

Learning outcomes: By the end of the course students will

L01- Understand the basic concepts of entrepreneurship, management and various leadership roles in the management of media enterprises.

L02- Comprehend how media organisations are defined and managed.

L03- Be provided with an in depth understanding of the marketing concepts that go into the making of media organisations.

L04- Engage with a hands-on understanding of media project management by adopting project management skills.

Unit 1- Definitions, concepts, characteristics

- Entrepreneurship, media entrepreneurship,
- Defining creative industries and the creative economy,
- Leadership styles,
- Managing creativity and innovation

Unit 2- Media Organisations

- Definition and characteristics of media organisations,
- Media organisational structural patterns, ownership patterns,
- Role and function of media organisations in India/Northeast of India,
- Convergence, digitisation, globalisation and its effects on media management systems, sustainability of media organisations

Unit3- Marketing Management

- Marketing concepts,
- Marketing of media products and services,
- The Indian media entertainment business, social media marketing,

- Film exhibition, distribution and marketing strategies

Unit 4: Media Management Project

- Developing a business plan, execution and evaluation,

- Project management skills

- Strategy management

- Developing the Communication Professional

Note: The practicals will be spread across four units, with students working on assignments that provide an in-depth understanding on the issues of media entrepreneurship and marketing as slated out in the different units. The students will also be required to maintain a portfolio of their work, to be submitted at the end of the course.

SUGGESTED READINGS:

- Chaturvedi,B. K., 2018, Media Management, Global Vision Publishing

- Kung, L. 2016, *Strategic Management in the Media: Theory to Practice,* London: Sage Publications

- Noam, E.M., *Who Owns the World's Media? Media Concentration and Ownership Around the World,* New York, Oxford University Press

- Larson, E.W., Gray, C.F., 2021, *Project Management: The Manageria Process,* New York, McGraw Hill

- Chadwick, A., 2017, *The Hybrid Media System: Politics and Power,* New York, Oxford university Press

- Hofstede, G.H., 2001, *Culture's Consequences: Comparing Values, Behaviours, Institutions and Organisations across Nations,* London, Sage Publications

Course Code MVP-302

Course Title MEDIA SCENE IN INDIA (Minor)

Total Contact Hours 60/Total Credit 4/Total marks 100

Course Objectives: This paper will familiarize the students with this vibrant media scene in India.

Learning Outcomes:

LO1: The students will understand and learn the journey of print and radio in our country.

LO2: The students will understand and learn the journey of the Cinema and television in our country

LO3 The Students will learn how the media in India is regulated and the frameworks that streamline it.

LO4 The students will be able to comprehend and learn the different roles and functions of various media organisations in India.

Unit I - Print Media and radio in India

- Pre Independence press-Post Independence Press- Press during the emergency,

- Vernacular Press

- Radio amateur clubs - AIR - services offered -Community radio - Vividh Bharati services-ham Radio-Fm Radio

Unit II – Television and Cinema in India

- Dordarshan

- Educational television - Social objectives of TV and the broadcasting code –

- Private television - Cable TV - Satellite TV – IPTV**,**

- History of India Cinema,

- Regional Cinema, Documentary Films**,** Film Censorship.

Unit III- Media Organisations in India

- Press Council Of India-Audit Bureau Of Circulation- Registrar of Newspaper for India-Press Commissions-Indian Newspaper Society - UNI - PTI,

- Films Division - NFDC, FTII, National Film Archives,

- Advertising Agencies Association of India-India Society Of Advertisers-Society of Advertising Practitioners

Unit IV – Media Regulation in India

- Chanda Committee Report- Verghese Report- Joshi Report- Prasar Bharati Board,

- Cable regulation- Cable TV Act (Amended)

- TRAI - Functions, DOT - Functions, Centre for development of telematics-C-Dot, BSNL and MTNL

SUGGESTED READINGS:

Kumar, K. J. (1995). Media education, communication, and public policy: an Indian perspective. Himalaya Pub. House.

Kumar, K. J. (2000). Mass communication in India (Vol. 741). Jaico publishing house.

Vilanilam, J. V. (2005). Mass communication in India: A Sociological perspective. Sage.

Bayly, C. A. (1996). Empire and Information: Intelligence gathering and social communication in India, 1780-1870 (Vol. 1). Cambridge University Press.

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Course Code MVP-303

Course Title INTERNSHIP

Total Credit 4/Total marks 100

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Course Objective: To provide students with hands-on experience and opportunities to develop practical skills relevant to their field of study or career aspirations. This can include technical, communication, problem-solving, and teamwork skills. To enable students to apply theoretical knowledge gained in the classroom to real-world situations. This bridges the gap between academic learning and practical application and to help students explore various career options within their chosen field and gain a clearer understanding of their interests and goals.

Learning Outcomes:

LO1: Students will be able to develop skills and techniques directly applicable to their careers.
LO2: Students will be able to make use of the opportunity to develop attitudes conducive to effective interpersonal relationships
LO3: Students will be able to grasp with an in-depth knowledge of the formal functional activities of a participating organization.
LO4: Students will be able to get an opportunity to learn working with others and equip themselves well to be a team player as well as leader.

Every student shall be required to undergo a four weeks internship under the guidance of a regular faculty member of the Department nominated by the Head of the Department in any of
the accredited media organizations such as newspapers, magazines, radio, television, advertising agencies, public relations concerns or any other approved by the Head of the Department. The students shall be required to produce a certificate, letter of appreciation from the organization and Internship Report to the effect that he/she has completed the prescribed internship programme. The students shall attend the internship at their own cost.

i)	**Internal Assessments**	**1 Credit**
ii)	**Internship Report**	**2 Credits**
iii)	**Certificate and Internship appreciation Letter**	**1 Credit**
Total		**4 Credits**

SIXTH SEMESTER

Course Code --MVP-350

Course Title --FILM PRODUCTION – II (Major)

Total Contact Hours 120/Total Credit 4/Total marks 100

Course Objective: *This Filmmaking paper will give students an opportunity to learn about the different techniques and processes that go into making a professional movie. Students will learn about the key jobs within a film crew, and explore the details and techniques related to each job through interactive assignments and projects. This course culminates in a final film project, which will apply the techniques learned throughout the course.*

Learning Outcomes:

LO1: Students will get hands-on training on how to prepare for a film shoot.

LO2: To be able to use sound well in film and to direct cast and crew in a film production.

LO3: Students will learn how to prepare titles, choose colour tones and special effects for their production.

LO4: Gain skills in submitting their films to national and international film festival.

UNIT I

- Single and Double Column Script.
- Storyboard
- Budget.

UNIT II

- Sound design plan
- Music selection
- Location and shot list

UNIT IIII

- Title and credit
- Colour pallete
- Special effects

UNIT IV

- Short film
- Editing plan
- Copyright and licensing agreement

NOTE: Students are required to submit a portfolio with the above-mentioned assignments for the final examination.

CORE READINGS:

Lumet Sidney. *Making Movies.* ON ORDER ed. Knopf Publishing Group 1996.

Q Thurlow Max and Clifford Thurlow. *Making Short Films : The Complete Guide from Script to Screen.* 3rd ed (Online-ausg.) 3rd ed (Online-ausg.) ed. Bloomsbury 2012.

Malkiewicz J. Kris and M. David Mullen. *Cinematography : A Guide for Filmmakers and Film Teachers.* 3rd ed 3rd ed. Touchstone 2009.

Additional readings:

McPhee John. *Draft No. 4 : On the Writing Process.* First ed. Farrar Straus and Giroux 2017.

Ames Eric. *Ferocious Reality : Documentary According to Werner Herzog*. University of Minnesota Press 2012. *INSERT-MISSING-DATABASE-NAME* http://site.ebrary.com/id/10644785. Accessed 7 Sept. 2023.

Course Code -- MVP 351

Course Title -- TELEVISION STUDIES (Major)

Total Contact Hours 60/Total Credit 4/Total marks 100

Course Objective: *This paper aims at studying the changing significance of television. It also aims to enable students to analyze television content using various current approaches.*

Learning outcomes:

Learning Outcome 1: Demonstrate a comprehensive understanding of the historical evolution of television both on a global scale and within the context of India, including the key milestones, technological advancements, and the emergence of various television structures and systems.

Learning Outcome 2: Demonstrate a comprehensive understanding of television program formats and genres along with the ability to critically analyze the creative and cultural aspects of these genres.

Learning Outcome 3: Demonstrate a comprehensive understanding of various theoretical approaches to the study of television, as well as engage critically with cultural studies approaches.

Learning Outcome 4: Demonstrate a comprehensive understanding of television's evolution in contemporary times, with a focus on Over-The-Top (OTT) media services, post-broadcast

infrastructure and platforms, the regulation of OTT content, critical analysis of television content in the digital age, and the transformation of television consumption patterns among new audiences.

Unit I – History of Television

- The history and development of television globally- SITE, Cable Television- Satellite-Digital Television. Television structures and systems.

- Perspectives on television in India- historical inquiry of policies, Regulatory Bodies, politics of television, television news, advertising and ratings, regional television scenario.

Unit II – Television Contents and Audience

- Television programmes formats and genres – fiction, non-fiction, documentaries, Dubbed Television Content, Drama, Comedy, News, Documentary, Reality TV, and More.

- Television audience and ratings.

Unit III – Theories and approaches of Television studies

- Approaches to studying television – Semiotic and textual analysis, Marxist, Gender-oriented dimensions.

- Cultural studies approach – political economy and television, postmodernism and television, globalization and television

Unit IV – Television in Contemporary Time

- OTT Media Services – Post Broadcast infrastructure and Platforms, Regulation of OTT Content,

- Critical analysis of Television Content, Shift in consumption patterns of New Television Audiences.

- TV in the digital age - Television in Social Media Era

Core Readings:

- Raymond Williams, (2003). *Television: Technology and Cultural Form*, Routledge

- Jonathan Bignell, (2007). *An Introduction to Television Studies*, Routledge

- Nalin Mehta, (2008). *India on Television*, Harper Collins Publishers

- David Morley, (1992). *Television, Audiences & Cultural Studies*, Routledge

Additional Readings:

- Jonathan Bignell, Jeremy Orlebar. (*2016). The New Television Handbook, Routledge*

- Mridula Menon. (2007). *Indian Television and Programmes: Trends and Policies*, Kanishka

- Amanda Lotz, Jonathan Gray. 2011). *Television Studies*, John Wiley & Sons

MVP-352

WORLD CINEMA (Major)

Total Contact Hours 60/Total Credit 4/Total marks 100

Course Objectives*: In this paper, students will delve into the rich tapestry of global cinema, aiming to understand the historical, cultural, and artistic underpinnings of European Art Cinema, Asian Art Cinema, The Art Cinema of the Americas, and African Cinema. They will critically analyze landmark films from these cinematic movements, including German Expressionism, Italian Neo-Realism, French New Wave, Indian Parallel Cinema, Japanese Cinema, Iranian Cinema, New Hollywood of America, Third Cinema of Latin America, Cinema Novo of Brazil, Nigerian New Cinema, Cinema of Francophone Africa, and Cinema of South Africa. Through these explorations, students will develop the analytical tools and cultural insights necessary for discerning the unique contributions and complexities within each cinematic tradition, fostering a global perspective on the transformative power of film as a cultural artifact and art form.*

Learning Outcomes:

LO1: Historical Analysis Students will demonstrate a comprehensive understanding of the historical and cultural contexts that shaped various global cinematic movements, including European Art Cinema, Asian Art Cinema, The Art Cinema of the Americas, and African Cinema..

LO2: Critical Analysis: Through the examination of key films from each cinematic tradition, students will develop the ability to critically analyse and evaluate cinematic techniques, narrative structures, and thematic elements, allowing them to appreciate the artistic and cultural nuances within these films.

LO3: Cultural Appreciation: Students will gain a deep appreciation for the diversity of cultural expressions in world cinema, recognizing how different societies and historical contexts influence filmmaking styles, storytelling, and artistic choices.

LO4: Comparative Analysis: By comparing and contrasting various cinematic movements, students will be able to identify common themes, distinctive features, and unique

contributions, fostering a nuanced understanding of global cinema's interconnectedness and distinctions.

Unit I - European Cinema

- German Expressionism,

- Italian Neo Realism

- French New wave

Film Screenings for reference- Cabinet of Dr Caligari (Robert Weine ,1919), Metropolis (Fritz lang ,1927), Bicycle Thieves (Vittoria de Sica, 1948).

Unit II – Asian Cinema

- Indian parallel Cinema

- Japanese Cinema

- Iranian Cinema

Film Screenings for reference- Pather Panchali (Satyajit Ray ,1955), Rashomon (Akira Kurosawa,1950), where is the friend's house KHANE-YE DOUST KODJAST? (Abbas Kiarostami, 1987)

Unit III – The Cinema of the Americas

- New Hollywood of America

- Third Cinema of Latin America

- Cinema Novo of Brazil

Film Screenings for reference- Bonnie and Clyde (Arthus Penn ,1967), Black God, White Devil (Glauber Rocha – 1964) City of God (Meirelles and Lund, 2002)

Unit IV – African Cinema

- Nigerian New Cinema

- Cinema of Francophone Africa

- Cinema of South Africa

Film Screenings for reference- Half a Yellow Sun (Biyi Bandele,2013), Black Girl

LA NOIRE DE... (Ousmane Sembène 1966) Tsotsi (Gavin hood, 2005)

Core Readings:

- Ruberto, Laura E., and Kristi M. Wilson, eds*. Italian neorealism and global cinema*. Wayne
- State University Press,.Melvin L. DeFleur & Sandra J. Ball-Rokeach, 2007
- Ingram, Robert, and Paul Duncan*. François Truffaut: The Complete Films. Taschen, 2004.*

- Nowell-Smith, Geoffrey, ed. *The Oxford history of world cinema.* OUP Oxford, 1996.

Additional Readings:

- Abecassis, Michaël. *Iranian Cinema: A Political History by Hamid Reza Sadr, 2006*. (2010).
- Biskind, Peter. *Easy Riders Raging Bulls: How the Sex-Drugs-And Rock'N Roll Generation Saved Hollywood*. Simon and Schuster, 1999.
- Hershfield, Joanne. *Imagining la Chica Moderna: Women, Nation, and Visual Culture in Mexico, 1917–1936*. Duke University Press, 2008.
- Johnson, Randal. *Cinema Novo x 5: Masters of Contemporary Brazilian Film*. University of Texas Press, 1984.
- Botha, Martin. *South African Cinema 1896-2010*. Intellect, 2012.
- Galbraith, Stuart. *The emperor and the wolf: The lives and films of Akira Kurosawa and Toshiro Mifune.*(No Title) (2002).

MVP 353

FILM FESTIVAL STUDIES (Major)

Total Contact Hours 120/Total Credit 4/Total marks 100

Course Objective: This paper aims to provide a historical, contextual and critical study of festivals and their practice.

Learning Outcomes

LO1- Students will gain a historical study and context of media/arts/cultural/film festivals around the world, and their context from a policy perspective.

L02- Students will also be provided an overview of festival practice around the world.

L03- An in-depth overview will be provided on different film festivals around the world and film festival curation practice.

L04- Students will be provided a hands-on experience in festival practice and curation

Unit 1. Festivals for policy and practice;

- Historical and critical perspectives of arts/films/media festivals around the world
- History and critical perspectives of arts/films/media festivals in India
- Festivals- from a cultural policy perspective
- Festivals from a practice perspective and policy orientation

Unit 2. Festivals around the world and India

- Study of different media, films and arts festivals,

- Radical film festivals,

- Online/digital film festivals,

- Human rights film festivals,

- Documentary film festivals,

Unit 3. Film Festivals practice and curation

- Festival curation

- Issues concerning festivals -environmental sustainability and climate change, geopolitics, diversity and inclusion, etc.

- Festival curation post-pandemic

Unit 4. Festival management strategy and formulation

- Case studies and practice-based assignments,

- Festival research and collaboration

- Festival management

- Strategy Formulation and event management

Note: This is a very practice-oriented paper and hence practicals will be spread across four units, with students working on assignments that provide an in-depth understanding on the issues of festival management, with a special focus on film festival management and curatorial issues.

While the students will be required to maintain a portfolio of their work, as conducted through-out the semester, a major focus of their practice will be tested in designing a student film festival project to showcase their own productions.

Core Readings:

- British Council, Federation of Indian Chambers of Commerce and Industry, Art X Company, 2021. *Taking The Temperature: A Roadmap for Recovery: Governance, infrastructure, and Self-Reliance*

- Duffy, M. and Mair, J., 2021. *Future Trajectories of Festival Research*

- Murgan, A., 2018, *Event Management,* Avon Publication.

- T. Hauptfleisch, S. Levaladgem, J. Martin, W. Sauter and H. Schoenmakers, 2007. Festivalising!: Theatrical Events, Politics and Culture.

Suggested readings:

- Valck, M.D., 2007, *Film festivals: From European Geopolitics to Global Cinephilia,* Amsterdam, Amsterdam University Press

SEVENTH SEMESTER

MVP 400

RESEARCH METHODOLOGY AND PROPOSAL WRITING

Total Contact Hours 60/Total Credit 4/Total marks 100

Course Objective: *This paper will provide the knowledge of the process of research and the importance of research concerning how message is generated, transmitted, received and interpreted.*

Learning Outcomes:

Learning Outcome 1: Students are able to demonstrate knowledge of different research methods

Learning Outcome 2: Students are able to carry out research in a systematic manner

Learning Outcome 3: Students are able to choose appropriate research tools as per the research questions and statements

Learning Outcome 4: Students are able to prepare a research proposal and carry out quantitative research using statistical tools

UNIT I – INTRODUCTION TO RESEARCH

- Introduction to Research Methodology: Meaning of Research, Types of Research, Research Approaches, Significance of Research,

- Research Methods v/s Methodology,

- Research Process,

- Criteria of Good Research.

UNIT II – REVIEW OF LITERATURE

- Review of related literature its implications: Functions of Literature Review, Development of Theoretical and Conceptual Frameworks, Searching for Existing Literature

- Defining the Research Problem

UNIT III – RESEARCH METHODOLOGIES

- Research design: Meaning, Need, Features of Good Design, Concepts, Types.

- Research Questions, Objectives and Hypothesis

- Methods and tools of data collection

- Sampling types and sampling techniques

- Preparation of the research proposal

UNIT IV – RESEARCH WRITING

- Data processing, analysis, Interpretation, Diagrammatic Presentation of Data, Qualitative and Quantitative Data Analysis

- Writing Research Report: Format and style. Major findings, Conclusions and suggestions.

- Citation of references and bibliography.

- Research Ethics, Plagiarism in Research

Core Readings

- Kothari, C. R. (2004). *Research Methodology, Methods and Techniques*, New Age International Publication Limited: New Delhi.

- Bryman, Alan. (2012). *Social Research Methods*, Oxford University Press, New Delhi

- Corbetta P. (2003). *Social Research, Theory, Methods and Techniques*, Sage Publication, New Delhi

ADDITIONAL READINGS

- Cresswell, J.W. (2014). *Research Design, Qualitative, Quantitative and Mixed Method Approach*, Sage: New Delhi:

- Paneerselvam, R. (2004). *Research Methodology*, Prentice Hall of India, New Delhi: 2004

- Wimmer, R.D. and Dominick, J.R. (2014). *Mass Media Research An Introduction*.   Cengage Learning.

MVP- 401

COMMUNICATION RESEARCH

Total Contact Hours 60/Total Credit 4/Total marks 100

Course Objectives: This paper is designed to introduce students to the fundamental principles and methods of communication research. Students will learn how to formulate research questions, design research studies, collect and analyse data, and communicate their findings effectively. The course emphasizes both quantitative and qualitative research approaches and their applications in the field of communication.

Learning Outcomes:

1. *The students will be able to identify and define a communication research Problem*

2. *The students will be able to choose and justify appropriate research methods for investigating the communication issue.*

3. *The students will be able to address ethical considerations in communication research.*

4. *The students will be able to communicate the research findings and insights in a well-structured research paper.*

UNIT 1: INTRODUCTION TO RESEARCH

- Ways of Knowing -The Research Process - Characteristics of Research - What Constitutes Communication Research? Areas of Communication Research, Basic Communication Research, Applied Communication Research, Basic versus Applied Communication Research, An Integrated Model of Basic and Applied communication research.
- Philosophy of social science research Qualitative versus quantitative methods, Positivist, postpositivist, social constructivist, advocacy and participatory, pragmatic world views.

UNIT 2: PLANNING AND DESIGNING COMMUNICATION RESEARCH

- Communication Research Methodologies
- Methods of textual Analysis – Semiotic, ideological, discourse, rhetorical
- Qualitative research methods- Naturalistic Inquiries (ethnography, Interviews, participant observations, netnography)
- Quantitative Research methods- Surveys, experimental, content analysis

UNIT 3: TOOLS AND TECHNIQUES OF DATA COLLECTION AND ANALYSIS

- Developing research instruments and data collection plans, Sampling techniques and considerations
- Qualitative Data – Transcribing, fieldnotes identifying themes, writing summaries, analysing visual materials,
- Quantitative data – Frequencies, correlations, statistical inference and test of significance

UNIT 4: RESEARCH ETHICS AND WRITING THE RESEARCH REPORT

- Ethical issues in Communication Research, ethical responsibilities, research participants, findings, data ownership and authorship issues
- Writing and presenting the research report- Framing the research paper, considering audience, organisation, writing style and forms, referencing and citations styles.

CORE READINGS:

1. Berger, A. A. (2018). *Media and communication research methods: An introduction to qualitative and quantitative approaches*. Sage Publications.

2. Wimmer, R. D., & Dominick, J. R. (2013). *Mass media research*. Cengage learning.

3. Creswell, J. W. (2014). *A concise introduction to mixed methods research*. SAGE publications.

4. Priest, S. H. (2010). *Doing media research: An introduction*. Sage.

ADDITIONAL READINGS:

1. Allen, M. (Ed.). (2017). *The SAGE encyclopedia of communication research methods*. SAGE publications.

2. Frey, L., Botan, C. H., & Kreps, G. (2000). Investigating communication. *NY: Allyn & Bacon*.

MVP – 402

AUDIO-VISUAL ARCHIVAL STUDIES

Total Contact Hours 90/Total Credit 4/Total marks 100

Course Objective: *This course introduces students to the theory, practice, and management of audio-visual archival materials. Students will learn the fundamental principles of preserving, cataloguing, and providing access to audio-visual materials, including film, video, audio recordings, and digital media. Through a combination of lectures, hands-on exercises, and case studies, students will gain the knowledge and skills necessary to work in audio-visual archives and contribute to the preservation of our cultural heritage.*

Learning Outcome:

By the end of this course, students should be able to:

LO1: Understand the history and importance of audio-visual materials in the context of cultural heritage preservation.

LO2: Develop practical skills in handling, inspecting, and digitizing audio-visual materials. Apply cataloguing and metadata standards to describe audio-visual materials accurately.

LO3: Identify legal and ethical issues related to copyright and access rights for audio-visual materials.

LO4: Explore emerging trends and technologies in audio-visual archiving. Critically evaluate case studies and best practices in the field of audio-visual archiving. Develop effective communication skills for working with stakeholders and users of audio-visual archives. Demonstrate knowledge of the unique challenges and preservation needs of various audio-visual formats, including film, video, audio recordings, and digital media.

UNIT 1: Introduction to Audio-visual Archival Studies

- History and significance of audio-visual materials

- Key concepts and terminology in audio-visual archiving

- Preservation challenges and strategies

- Understanding different formats (film, video, audio, digital)

- Handling and storage considerations

UNIT 2: Collection, Digitization, and Cataloguing Metadata

- Collection of existing audio/visual material and oral histories

- Cataloguing standards.

- Descriptive metadata for audio-visual materials

- Digitization processes and equipment

- Digital preservation best practices

- Preservation and conservation techniques

UNIT 3: Legal and Ethical Considerations

- Copyright and intellectual property rights

- Access policies and permissions

- Ethical considerations in audio-visual archiving

- Curation practices

UNIT 4: Dissemination and case studies

- Providing access to audio-visual collections

- Outreach and educational programs

- User engagement and promotion

- **Case Studies and Best Practices**

- National Film Archive of India, Pune
- The Northeast India AV Archive, Shillong
- Film Heritage Foundation
- World archiving practises
- Learning from real-world challenges and solutions
- Guest lectures from industry professionals

Core Readings:

- Kumar S. (2011). *Archives : principles and practices*. Isha Books.

- Millar L. (2017). Archives : principles and practices (Second). Facet Publishing.

- Keeping of the frame: the film archives, penelope houston, 1994, london, british film institute

Suggested Readings:

- Saving cinema: the politics of preservation, Caroline Frick, 2011, new york, oxford university press

- Constructing history- archives, film programming, and preservation in Journal of film preservation, jan- christopher horak, 2020,

- Chisita C. T. Enakrire R. T. Durodolu O. O. Tsabedze V. W. & Ngoaketsi J. M. (2021).

Course Code MVP – 403

Course Title ART AND ACTIVISM (MINOR)

Total Contact Hours 60/Total Credit 4/Total marks 100

Course OBJECTIVES: *The course explores the intersection of art and activism, examining how artists use their creative practices to address social, political, and environmental issues. Through case studies, theoretical readings, discussions, and hands-on projects, students will analyse the role of art in driving change and inspiring social justice movements.*

LEARNING OUTCOMES

LO1: Demonstrate a comprehensive understanding of how art and activism intersect and influence each other.

LO2: Analyze and critically evaluate historical and contemporary examples of art as a form of activism, including key movements and influential artists.

LO3: Identify and contextualize social and political issues that artists engage with through their work, and assess the impact of art in addressing these issues.

LO4: Examine a variety of artistic forms, such as visual art, performance art, literature, music, and film, in the context of activism.

UNIT 1. Introduction to Art and Activism

- Defining art activism and its historical context

- The power of visual communication in activism

- Key theories and approaches in art and activism studies

- Activist art movements (e.g., Dada, Situationism)

UNIT 2. Art as Social Commentary

- Historical examples of art as a response to societal issues

- Examining political cartoons, satirical art, and protest posters

- The ethics of appropriation and cultural commentary

- Street art, graffiti, and muralism as forms of activism

UNIT 3. Environmental Art and Eco-Activism

- Exploring art's role in raising environmental awareness, climate change

- Land art, eco-installations, and ecological activism

- Environmental justice and art's connection to activism

- Cultural revitalization and resistance through art

UNIT 4. Gender, Identity, and Digital Activism

- LGBTQ+ art movements and activism

- Art as a tool for challenging gender norms and advocating for rights

- Intersectional approaches to identity and activism

- Online platforms, social media, and digital art for activism

CORE READINGS

- Haldenstein, Josef, Laureen Schipsi, and Suzanne Deal Booth. "Art and activism: projects of John and Dominique de Menil." *(No Title)* (2010).

- Kester, Grant H., ed. *Art, activism, and oppositionality: essays from Afterimage*. Duke University Press, 1998.

- De Roo, Ruben, Lieven de cauter and Karel Vanhaesebrouck. *Art & Activism in the Age of Globalization*. NAi publishers, 2011

ADDITIONAL READINGS:

- Bradley, Will, and Charles Esche. "Art and social change: A critical reader." *(No Title)* (2007).

- Sholette, Gregory, and Chloë Bass, eds. *Art as social action: An introduction to the principles and practices of teaching social practice art*. Simon and Schuster, 2018.

MVP-404

AUTHORSHIP-DIRECTOR AND STYLES (Minor)

Total Contact Hours 60/Total Credit 4/Total marks 100

Course Objectives: This paper will help students to study and understand the effort and styles that has gone into creating a carefully crafted experience for the audience. Critical viewing of a film also means possessing the necessary knowledge to recognize the techniques filmmakers use to tell their story, from the lighting to the music to the camera angles, editing and structure. This paper will also help students to acquire a deep understanding of Auteur Theory, its historical context, and the distinct styles and contributions of various auteurs across different eras of cinema. They will be equipped to critically analyze and appreciate the work of directors as auteurs, recognizing the artistic and thematic elements that define their cinematic signatures.

Learning Outcomes:

LO1: To be able to develop critical thinking skills to evaluate the significance of auteurship in film, including its impact on cinematic artistry, storytelling, and cultural contributions and to also analyze and identify the presence of an auteur in a film.

LO2: To be able to Recognise the early film director's deeper meaning and personal philosophy conveyed by the director through their films, and interpreting how their films reflect their unique worldview and artistic intentions.

LO3: to be able to apply the principles of auteur theory to analyze films from the 1960s to the 1980s and beyond, recognizing the director's role as the primary creative force behind their work and its impact on the cinematic experience.

LO4: to be able to equip students with a comprehensive understanding of the work and influence of contemporary auteurs, fostering critical thinking and analytical skills in the field of film studies within the context of the 21st century.

Unit I - Auteur Theory

- What is an Auteur? History and development ,

- Andre Sarris and the three components of the Auteur Theory

- Andre Bazin and the origin of the auteur theory

- How to identify a film author?

Unit II – Early Film Auteurs and their styles

- Jean Renoir and his poetic realism style.

- Ingmar Bergman, the minimalist Director.

- The freewheeling style of François Roland Truffaut.

- Federico Fellini and the Visual Extravagance style.

- John Ford and his deceptively simple western films.

- Charlie Chaplin and the creation of the 'tramp', Guru Dutt techniques and cinematic expression.

Unit III – Film Auteurs of the 60s -80s

- Alfred Hitchcock the master of suspense and psychological storytelling, and his status as a cinematic auteur

- Akira Kurosawa's influence on international cinema, particularly his blending of Eastern and Western storytelling techniques –

- Andrei Tarkovsky's unique cinematic language and philosophical themes in his films-

- Satyajit Ray and his artistic vision.

- Jean Luc Godard and the innovative and experimental filmmaking techniques and his contributions to the French New Wave-

- Stanley Kubrick's meticulous craftsmanship and thematic depth in his films and his status as a cinematic visionary.

Unit IV – Contemporary film Auteurs

- Martin Scorsese's modern contributions to American cinema, including his exploration of urban life, crime, and identity-

- Quentin Tarantino's unique storytelling and dialogue-driven style, as well as his impact on pop culture-

- Wes Anderson's distinctive visual aesthetics, quirky narratives, and his place within contemporary independent cinema-

- Tim Burton's gothic and fantastical directorial style, and his influence on the fantasy genre in film.-

- Anurag Kashyap's contributions to Indian cinema, his edgy storytelling, and his role in pushing cinematic boundaries –

- Majid Majidi's representation of human emotions and social issues in his films, particularly in the context of Iranian cinema.

Core Readings:

- André Bazin, *What Is Cinema? Volume 1,* University of California Press, London: 2005.
- Monaco, J. (2009). How to read a film: Movies, media, and beyond. OUP USA..
- Dixon, W. W., & Foster, G. A. (2018). A short history of film. Rutgers University Press. Dan Laughey, *Key Themes in Media Theory,* OUP: 2007.

Additional Reading:

- Bertin, C., Muellner, M., & Muellner, L. *Jean Renoir: A life in pictures*. (No Title). 1991.
- Hubner, Laura. *The films of Ingmar Bergman: Illusions of light and darkness*. Springer, 2007. Dixon, W. W., & Foster, G. A. (2018).
- Baecque, Antoine de, and Serge Toubiana. *François Truffaut*.(No Title) (1996).
- Stubbs, J. C. (2006). *Federico Fellini as Auteur: Seven aspects of his films*. SIU Press.
- Truffaut, François. *François Truffaut: Interviews.* Univ. Press of Mississippi, 2008.
- Cowie, Peter, Martin Scorsese, and Donald Richie. *Akira Kurosawa: Master of Cinema.* (No Title) (2010).

Course Code MVP-450

Title FILM THEORY (Major)

Total Contact Hours 60/Total Credit 4/Total marks 100

Course Objectives*: Film theory matters because it helps us to understand the films we watch on a deeper level. Through this paper the student will understand individual films and their relation to others made by the same creatives, in the same time or place, or of the same genre. This paper will also teach students about the various film movements and how these movements influenced one another. This paper will help students analyse films, to understand films and their place in society*

Learning Outcomes:

LO1: To be able to trace the history and evolution of film theory from its early beginnings in the 1910s to contemporary developments, recognizing key figures and movements in the field.

LO2: to be able to examine and apply psychoanalytic film theories rooted in the works of Sigmund Freud and Jacques Lacan to analyze how psychology and the unconscious mind are represented in cinema.

LO3: to be able to explore semiotic film theory through the work of Christian Metz and understand how signs and symbols function in the language of cinema and to critically examine feminist film theory and gender perspectives presented by scholars like Laura Mulvey, Kaja Silverman, and Teresa de Lauretis, and recognize the influence of gender in film analysis.

LO4: to be able to Investigate apparatus film theory and the concept of spectatorship through the writings of Jean-Louis Baudry, Louis Althusser, and Stuart Hall, understanding the role of the viewer in the cinematic experience and to explore cognitive film theory and cognitivist approaches to perception as presented by scholars like Noel Carroll, David Bordwell, and Dr. Carl Plantinga, and analyze how cognitive processes influence audience engagement with film.

UNIT I - INTRODUCTION TO FILM THEORY

- History and development of film theory-

- Early Film Theory in France 1910s-1920s through the work of Germaine Dulac –

- Early Film Theory in the Soviet Union 1920s-1930s with reference to the theories of Sergei Eisenstein, Dziga Vertov, Vsevolod Pudovkin, Lev Kuleshov

Film Screenings- Battleship Potemkin(Sergei Eisenstein) and Man with a Movie Camera (Dziga Vertov)

UNIT II – FILM THEORIES 1940S -1970S

- Realist film theories and the Bazinian Tradition 1940s-1950s with reference to the work of John Grierson, Siegfried Kracauer, André Bazin .

- Psychoanalytic Film theories and Approaches 1960s-1970s with reference to the work of Sigmund Frued and Jacques Lacan and its application to films.

Film Screenings- Citizen Kane (Orson Welles) Schindlers List (Steven Spielberg) The Rope (Alfred Hitchcock) Raging Bull (Martin Scorcese)

UNIT III – FILM THEORIES-1970S-1980S

- Semiotic Film Theory and the Semiotics of cinema – 1970s -1980s with reference to the work of Christian Metz.

- Feminist Film Theory and Gender Perspectives 1970s-1980s with reference to the work of Laura Mulvey, Kaja Silverman and Teresa de Lauretis

Film Screenings- The Joker (Todd Phillips) The Piano (Jane Campion).

UNIT IV – FILM THEORIES-1980S-TILL DATE

- Apparatus Film theory and Spectatorship – 1980s -1990s with reference to the work of Jean Louis Baudry, Louis Althusser and Stuart Hall.

- Cognitive Film Theory and Cognitivist Approaches to Perception- 1980s till datewith reference to the work of Noel Caroll, David Bordwell, Dr Carl Plantiga

- *Film Screenings*- Ed wood (Tim Burton) Good Will Hunting (Gus Vant Sant)

CORE READINGS:

Stam, Robert. *Film theory: an introduction*. John Wiley & Sons, 2017.

Kracauer, Siegfried. *Theory of film: The redemption of physical reality*. Princeton University Press, 1997.

Bordwell, David, Kristin Thompson, and Jeff Smith. *Film art: An introduction*. Vol. 8. New York: McGraw-Hill, 2008.

*ADDITIONAL READINGS***:**

Metz, Christian. *Film language: A semiotics of the cinema*. University of Chicago Press, 1991. S Narula, *Mass Communication: Theory and Practice*, Regal Publications: 2011.

Mulvey, Laura. *Visual and other pleasures*. Springer, 1989.

Carroll, John M. "The film experience as cognitive structure." *Empirical Studies of the Arts* 2.1 (1984): 1-17.

Zacks, Jeffrey M., and Joseph P. Magliano. "Film, narrative, and cognitive neuroscience." *Art and the senses* 435 (2011): 454.

MVP - 451 Media and Culture (Major)

Total Contact Hours 60/Total Credit 4/Total marks 100

COURSE OBJECTIVES: *This course offers an interdisciplinary exploration of the complex relationship between media, culture, and society. Through theoretical readings, case studies, discussions, and analyses of media artefacts, students will critically examine how media shapes and is shaped by cultural norms, identities, and power dynamics.*

LEARNING OUTCOMES: The students will be able to

LO1: Develop a comprehensive understanding of the relationship between media and culture, including the ways in which media shapes and reflects cultural norms, values, and practices.

LO2: Acquire skills to critically analyse various media forms, including print, broadcast, digital, and social media, and interpret their cultural significance.

LO3: Investigate how media representations influence individual and collective identities, including gender, race, ethnicity, nationality, and sexuality.

LO4: Recognize the interdisciplinary nature of media and cultural studies by drawing connections between media, sociology, anthropology, communication, and other fields.

UNIT 1. INTRODUCTION TO MEDIA AND CULTURAL STUDIES

- Defining media and cultural studies

- Key concepts and theoretical frameworks

- Interdisciplinary nature of the field

UNIT 2. MEDIA AND CULTURAL IDENTITY

- Media's role in shaping identities.

- Cultural imperialism and the role of local cultures

- The significance of popular culture

- Cultural production and consumption

UNIT 3: MEDIA AND TECHNOLOGY

- Media ownership and control

- Political economy of media

- Technological advancements and media evolution

- Digital culture and online communities

UNIT 4. EMERGING TRENDS IN MEDIA AND CULTURAL STUDIES

- Audience theories and practices.

- Ethical considerations in media production and consumption

- Media activism and advocacy

- Student project on a mini ethnographic studies on media consumption practices within their peer group or community

CORE READINGS

1. Barker, Chris. *Cultural studies: Theory and practice*. Sage, 2003.

2. Durham, Meenakshi Gigi, and Douglas M. Kellner, eds. *Media and cultural studies: Keyworks*. John Wiley & Sons, 2012.

3. Storey, John. *Cultural theory and popular culture: An introduction*. Routledge, 2021.

ADDITIONAL READINGS

1. Compton, Neil. "Understanding Media: The Extensions of Man, by Marshall McLuhan (Book Review)." *Commentary* 39.1 (1965): 79.

2. Toynbee, Jason. "Media Making and Social Reality 'in D. Hesmondhalgh and J. Toynbee (eds.) the Media and Social Theory." (2008): 265-279.

Course Code MVP- 452

Title -- DISSERTATION

Total Credit 4/Total marks 300

Course Objective: Students will undertake a research project in which they will apply their learning from previous core courses by way of formulating research problems, designing their research and executing the project under the supervision of allotted faculty.
A dissertation has to be submitted at the end of the semester.

Learning Outcomes:

LO1 students will be able to identify new problems arising from recent developments in and related to the chosen research domain within the discipline of media and communication studies

LO2 Students will be able to demonstrate in-depth understanding of academic theory and the preparation of high-quality research pertinent to the field of study

LO3 Students will develop ability to select appropriate research methods and techniques suitable for different fields of research.

LO4 Students should be able to employ appropriate methods and existing research results in the development of new knowledge, theories and presentation of research in their research area.

i. Problem Identification and Review of Literature	2 Credits
ii. Internal Assessments (2 Presentations)	2 Credits
iii. Dissertation	6 Credits
iv. Viva- Voce	2 Credits
Total	12 Credits

Note: For Paper MET-452 Dissertation

Dissertation

(a) All the teachers of the Department will jointly evaluate for Problem Identification and Review of Related Literature and for the Internal Assessment, i.e. 2+2= 4 Credits

(b) For Dissertation and for Viva Voce, an External Examiner will evaluate and conduct the Viva Voce, i.e. 6+2= 12 Credits

MVP 453

PERFORMANCE PRACTICES (Major)

Total Contact Hours 60/Total Credit 4/Total marks 100

Course Objective: This paper aims to provide a historical and critical perspective of performance studies practice.

Learning Outcomes

LO1: The students will be presented with an in-depth understanding of the definitions, forms and concepts governing the study of performance arts.

L02: The students will also study various performance theories, and issues associated with performance studies itself like interculturalism, aesthetics, and performance and the body.

L03: Students are also provided with an understanding of the application of performance arts whether as socially engaged arts, or community arts and even provided with an overview of performance arts practice during the pandemic.

L04: The fourth unit will help students engage in understanding the basic tenants involved in conducting performance research and practice by being provided with key concepts of research and practice that are exclusively meant for performance studies alone.

Unit 1- History of performance practice

- Definitions, forms and concepts,
- Various performance art forms,
- Artistic evolution of performances around the globe

Unit 2- Theory and practice:

- Various performance theories,
- Performance and interculturalism,
- The body and performances,
- Performance and aesthetics

Unit 3- Performance Art and society-

- Study of applied arts,
- Socially engaged arts, participatory and community arts,
- Digital arts,
- Performance and Covid-19

Unit 4- Performance research studies and practice

Note:

The practicals will be spread across four units of the syllabus, engaging the students in a number of assignments designed for a better comprehension of the concepts taught. Assignments will include critical analysis of the concepts and perspectives, mentioned and undertaking small performance practices research related projects.

Core Reading

- Birringer, J., 1998, *Media and Performance: Along the Border,* John Hopkins University Press

- Radosavljevic, D., 2013., *Theatre-making: Interplay between Text and Performance in the 21st Century.* Basingstoke, Palgrave Macmillan

- Standing Conference of University Drama Departments, *Studies in Theatre and Performance,* 2010, Bristol, UK: Taylor and Francis

- Whybrow, N., 2010, *Performance and the Contemporary City,* Palgrave Macmillan

Suggested reading

- Turner, C., Behrndt, S.K., 2016. *Dramaturgy and Performance,* London, Palgraves

Course Code MVP – 454

DIGITAL MEDIA AND MEMORY PRESERVATION

Total Contact Hours 60/Total Credit 4/Total marks 100

Course Objectives: *This multidisciplinary paper converges the basic concepts of memory studies and the tenets of digital media to preserve the oral traditions and practices in Northeast India amidst the vulnerabilities in the rapidly changing technological age. This paper aims to explore the digital media technologies and develop practical skills in using digital media tools and techniques for the documentation and preservation of the oralities, memories and cultural practices of the region. It will also engage students in critically assessing ethical considerations, and community engagement, when working with indigenous communities to preserve their cultural memory.*

Learning Outcomes:

LO 1: The students will understand the role of digital media in memory preservation.

LO 2: The students will assess the ethical and cultural implications of digitizing memories.

LO 3: The students will evaluate the different digital preservation strategies and digital technologies.

LO 4: The students will also explore case studies and examples of digital memory projects.

Unit 1- Introduction to memory studies

- Memory processes: encoding, storage, and retrieval, forgetting and memory errors.
- Individual memories – Autobiographical, Flashbulb, Traumatic and PTSD.
- Collective Memory- Conceptualizing collective memory, social frameworks and memory construction.
- Commemorative practices and monuments.

Unit 2- Memory, Technology, and Culture, ethical considerations

- Defining digital memory preservation, the relationship between technology and memory.
- Digital culture and memory, the impact of digital media on memory practices.
- Ethics of Digital Memory- Ethical considerations in digitizing memory.
- Ownership and access to digital archives, Indigenous perspectives on digital heritage

Unit 3 - Personal Digital Memory

- Digital photography and personal archives
- Managing and preserving personal digital collections
- Digital storytelling and personal narratives
- Social media as a platform for memory preservation
- Digital memorialization and online memorials

Unit 4- Collaborative Memory Projects

- Collaborative digital memory initiatives
- Citizen archiving and crowd-sourced preservation
- Digital community memory projects
- Case Studies in Digital Memory Preservation
- Analysing successful digital memory projects

Core readings:

1. Ernst, Wolfgang. *Digital memory and the archive*. Vol. 39. U of Minnesota Press, 2012.

2. Hoskins, Andrew, ed. *Digital memory studies: Media pasts in transition*. New York: Routledge, 2018.

3. McNulty, Niall, and Grant McNulty. *Digital Memory Toolkit*. McNulty Consulting, 2014.

4. Tota, Anna Lisa, and Trever Hagen, eds. *Routledge international handbook of memory studies*. Routledge, 2015.

Additional Readings:

1. Roediger III, Henry L., and James V. Wertsch. "Creating a new discipline of memory studies." *Memory studies* 1.1 (2008): 9-22.

2. Brockmeier, Jens. "After the archive: Remapping memory." *Culture & Psychology* 16.1 (2010): 5-35.

Course Code MVP- 455

Title MEDIA POLICY STUDIES

Total Contact Hours 60/Total Credit 4/Total marks 100

Course Objective: *This paper aims to provide an understanding of media and cultural policy studies around the world and India, strategy formulations by world governments and issues surrounding the framing of these policies and strategies.*

Learning Outcomes:

LO1. Students will be provided a review of media policies, and strategies around the world and India.

LO2: Students will also be provided with an overview of policies and recommendations related to media and cultural professionals.

LO3. Students will also learn about UNESCO recommendations for framing of policies related to various creative economies, and an understanding of creative cities and cultural quarters around the world

L04: Students will also be provided with an opportunity to learn the art of document and policy analysis.

Unit 1- Global trends in media policy studies and Indian media policy studies

- Review and study of media policies, strategies and recommendations from around the world,
- Pandemic and the response of governments towards the media and creative industries
- Reviews, recommendations and reports of various media policies in India,
- Study of latest reviews and reports by organisations like KPMG, etc.

Unit 2- Cultural work and creative justice

- Politics of cultural work,

- Creative justice, labour laws and policies governing media professionals/cultural workers,

- Value creation,

- Remuneration streams, funding, and support for media professionals

Unit 3- UNESCO and the Creative Industries Policy Studies

- UNESCO recommendations and reports over the years, Recommendations for policy formations,

- Creative Cities and cultural policy, formation of cultural quarters around the world.

Unit 4- Undertaking document and policy analysis

- In-depth study of the procedures and practices of document analysis for strategy and policy formation.

Note: Students will be required to maintain a portfolio of assignments undertaken in the course of studying the said paper.

Core Readings

- Flew, T., 2012. *The Creative Industries : Culture and Policy,* Thousand Oaks, California : SAGE.

- O'Brien, D., 2013. *Cultural Policy: Management, Value and Modernity in the Creative Industries.* Routledge.

- Voltmer, K. 2013, *The Media in Transitional Democracies,* Cambridge

- KPMG, 2020, *A Year off script- Time For resilience, KPMG in India's Media and Entertainment Report,* KPMG

Suggested Readings:

- Landry, C. (2020) 'Arts, Culture and the City: An Overview', *Built Environment* 46 (2) pp. 10-21

MCVP- DISTRIBUTION OF CREDIT SCORE AND EXAMINATION PATTERN

The credit distribution for the various papers in the Mass Communication and Video Production NEP curriculum 2020 will adopt the following credit distribution patterns

Sl. No.	Credit Distribution	Details (1 credit= 25 marks)	
1	4 credits Theory papers	End semester written exam 75 Marks	Internal Assessment 25 marks
2	4 credits Practical papers	**Total marks: 75**	Internal Assessment 25 marks

		No end semester written exam, Summative assessments through project work. **Marks distribution: Modules- 50 Marks Portfolio- 15 Marks Viva: 10 Marks**	
3	2 credits theory+ 2 credits practical papers	**Theory- 2 credits** End semester written exam: 40 marks	Internal Assessment Theory: 10 Marks
		Practical- 2 credits End semester practical exam/ project: 35 marks	Internal Assessment Practical: 15 Marks

END