

Mass Communication & Video Production
Proposed Revised Syllabus
March 2018

Mass Communication and Video Production
Course Objective

In this comprehensive course, with emphasis on electronic film production, our graduates will: Keep abreast of developments in digital communication, learn to use multimedia, become proficient in designing media research campaigns, enhance their creative writing abilities, explore integration and enculturation through the media, master media entrepreneurship and marketing, and, gain invaluable on-the-job training in a variety of media institutes.

Besides finding ready employment even while prosecuting their studies, further professional and academic opportunities are burgeoning right across the country and abroad for these graduates.

Core emphasis - Video Technology, Video Production, Audio for Film and Filmmaking.

SEMESTER	PAPER	NAME OF THE PAPER	THEORY	PRAC	Total
I	MCVP-101	Introduction to Mass Communication (H)	50	50	100
	DTP-101	Publication Layout and Design (EI)	50	50	100
	MCVP -102	English Literature and Communication (C)	75	25	100
II	MCVP -201	Visual Communication (H)	50	50	100
	MCVP -202	Media Script Writing (EII)	75	25	100
	MCVP -203	Media Scene in India (EII)	75	25	100
III	MCVP -301	Media Laws and Ethics (H)	75	25	100
	DTP - 202	Image Processing and Graphic Design (EI)	50	50	100
	MCVP -302	Introduction to Photography (EII)	50	50	100
IV	MCVP -401	Video Technology (H)	50	50	100
	MCVP -402	Studio Production (H)	25	75	100
	MCVP -403	Communicative English (C)	75	25	100
V	MCVP -501	Audiography (H)	50	50	100
	DTP-301	2D Animation and Video Editing (EI)	50	50	100
	MCVP -502	Film Studies (H)	75	25	100
VI	MCVP -601	Filmmaking (H)	25	75	100
	MCVP -602	Media Entrepreneurship & Marketing (H)	50	50	100
	Core	EVS (C)	-	-	-
Honors – 9		Elective I- 3	Elective II- 3	Core- 3	

EXAMINATION PATTERN

COURSE CODE: MCVP

Instructions to Paper Setter/Moderator

Mass Communication and Video Production will have three kinds of mark distribution.

Pattern 1

75 Theory		25 Practical	
55 End Semester	20 IA	20 End Semester	5 IA

Maximum Marks	Theory -75		Practical - 25	
	End Semester	IA	End Semester	IA
	55	20	20	5
Total no of Questions	Five One compulsory question of 8 marks and four questions of 11.5 mark each.			
Compulsory question	This will be Question No 1. It will consist of 4 short answer types of 2.5 each. For framing this question, one topic/area from a unit can be selected.			
Setting of other Questions	Q.No.2, Q.No.3, Q.No.4, Q.No.5, can be set from Unit I To IV with an internal choice of two questions from each unit. The paper setter is to ensure that the entire syllabus adequately covered.			
Practical Exam	The question paper should be designed in such a manner which will test their aptitude, reasoning, creativity, written skills and as well presentation skills. Students need to be evaluated on the basis of the content and the presentation which they will make before the examiner. Weightage to be given to the assignments/ portfolio/ project done by the student during the entire semester. Practical – 10, Viva-5, Portfolio- 5 (Total Marks – 20)			

Pattern 2

50 Theory		50 Practical	
38	12 IA	37	13 IA

Maximum Marks	Theory -50		Practical -50	
	End Semester	IA	End Semester	IA
	38	12	37	13
Total no of Questions	Five One compulsory question of 8 marks and four questions of 7.5 mark each.			
Compulsory question	This will be Question No 1. It will consist of 4 short answer types of 2 marks each. For framing this question, one topic from a particular unit should be selected.			
Setting of other Questions	Q.No.2, Q.No.3, Q.No.4, Q.No.5, can be set from Unit I To IV with an internal choice of two questions from each unit. The paper setter is to ensure that the entire syllabus adequately covered.			
Practical Exam	The question paper should be designed in such a manner which will test their aptitude, reasoning, creativity, written skills and as well presentation skills.			
	Students need to be evaluated on the basis of the content and the presentation which they will make before the examiner.			
	Weightage to be given to the assignments/ portfolio/ project done by the student during the entire semester			
	Practical- 10, Viva- 7, Portfolio- 5, Project- 15 (Total Marks – 37)			

Pattern 3

Project based paper - *MCVP-601, MCVP-602*

Maximum Marks	End Semester Theory - 50		End Semester Practical- 50	
	Theory	IA	Project	IA
	38	12	37	13
Total no of Questions	Five One compulsory question of 8 marks and four questions of 7.5 mark each.			
Compulsory question	This will be Question No 1. It will consist of 4 short answer types of 2 marks each. For framing this question, one topic from a particular unit should be selected.			
Setting of other Questions	Q.No.2, Q.No.3, Q.No.4, Q.No.5, can be set from Unit I To IV with an internal choice of two questions from each unit. The paper setter is to ensure that the entire syllabus adequately covered.			
Project	Weightage to be given to the project done by the student during the entire semester An external examiner will conduct the viva for this project. Students need to be evaluated on the basis of the content and the presentation which they will make before the examiner. Project 24, Viva- 6, Portfolio- 7 (Total – 37)			

SEMESTER I

- Introduction to Mass Communication (H)
- Publication Design and Layout (EI)
- English Literature and Communication (C)

MCVP-101 Introduction to Mass Communication

Objective: *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 theater.*

Unit 1	Defining Communication Definitions, Importance and Communication process, Levels of Communication, Verbal and Non Verbal Communication, Elements of Communication process, Barriers to Communication Process, Types of Communication, Defining Communication through Social Media.
Unit 2	Introduction to Mass Communication and Mass Media Meaning of Mass Communication and Mass Media-Functions of Mass Communication, Systems of Mass Communication-Soviet Communist System, Libertarian System, Social Responsibility System and Authoritarian System, 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
Unit 3	Introduction to performance Arts Basic Concepts, Introduction to Traditional forms of theatre in India, Famous theatre personality of India, Use of forms and types of Puppetry in Performance, Theatre during the age of Media, transition and contemporarisation of theatre, Adaptation of Shakespeare’s plays by different cultures.
Unit 4	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, 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.
Important Instruction	<i>The practical exam will be based on the theater presentation to be performed by the students during the semester.</i>

Suggested 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.
- McLuhan, M. (2004). *Understanding Media: The Extensions of Man; Marshall McLuhan*. TPB.
- Bolter, J. D., Grusin, R., & Grusin, R. A. (2000). *Remediation: Understanding new media*. mit Press.
- 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.
- Brocket, O.G and Hildy, F.G (2008). *History of the Theatre, 10th Edition*. London, Pearson.

DTP-101-T/P - PUBLICATION DESIGN AND LAYOUT

The detail of this syllabus follows the one decided by the BOS of this subject

MCVP-102 ENGLISH LITERATURE AND COMMUNICATION

Objective: *This paper aims to guide students how to write effectively, read and think analytically and speak confidently. The paper introduces students to various texts, challenges them with writing and speech exercises to broaden not only their vocabulary, but also their creative worldview.*

Unit I	Written Composition Construction of sentences, Construction of paragraphs, Composition of feature articles, essays, synopsis and proposals
Unit II	Reading Written Text Understanding form, style, content, structure and relevance of a text Specimen texts: <i>Cocksure Women and Hensure Men, A Hurlled Ashtray, Vanka, War is Peace, The Danger of a Single Story, Vocabulary Expansion Exercises</i>
Unit III	Analytical Reading and Writing: A study of the following texts <i>A Midsummer Night's Dream, Waiting for Godot, A River, I am Explaining a Few Things, My Last Duchess, View With a Grain of Sand</i>
Unit IV	Speaking And Presentation Skills Public Speaking , Interview, Panel Discussion, Power Point Presentation

Suggested readings –

- Gilbert, E. (2016). *Big magic: Creative living beyond fear*. Penguin.
- Leech, G., & Svartvik, J. (2013). *A communicative grammar of English*. Routledge.
- Comfort, J. (1993). *Speaking effectively*. Cambridge University Press.
- Hacker, D., & Sommers, N. (2011). *Rules for writers*. Macmillan.
- Alred, G. J., Brusaw, C. T., & Oliu, W. E. (2009). *Handbook of technical writing*. Macmillan.
- Sholle, D., & Denski, S. (1993). Reading and writing the media: Critical media literacy and postmodernism. *Critical literacy: Politics, praxis, and the postmodern*, 297-321.
- Wysocki, A. (2007). *Writing new media: Theory and applications for expanding the teaching of composition*. University Press of Colorado.

SEMESTER II

- Visual Communication (H)
- Media Script Writing (EII)
- Media Scene in India (EII)

MCVP-201 VISUAL COMMUNICATION

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

Unit 1	<p>What is Visual Communication? Definition and understanding. History of visual communication- from cave art to digital. Visual literacy- elements of visual literacy. Visual Perception process, the eye, the brain - Colour, Form, Depth, Movement.</p> <p>Theories of Visual Communication – sensual and perceptual theories Gestalt Theory, Constructivism Theory, Ecological Approach, Cognitive Approach, Semiotics</p>
Unit 2	<p>Concept of Art, Structure, Form and Meaning. Art as -Commerce, Commodity, human creation. Images: Reality and constructed Art movements and artist of different eras.</p>
Unit 3	<p>Introduction to Composition. Principles of Composition, Balance, Dominance, Line, Perspective, Rhythm. Introduction to Shape & Color- Graphic Shapes, Marks, Icons, and Symbols. The Color Wheel, Mixing Color: Paint, Print and Screen. Introduction to Typography- The Anatomy of Typesetting Text, Typefaces, Fonts and Families, Typeface Categories, Connotation & Denotation in Type. The Design Psychology – Tools of Design. Culturally-Related Design, Web & Interactive Design, Ads layout, Posters layout.</p>
Unit 4	<p>Introduction to Image making- Image Issues: Techniques of image reading- connotation denotation, stereotypes, Image and gender, Imagination and image.</p>

Suggested Readings -

- Smith, K, Moriarty, S, Barbatsis, G, Kenney K. (2005) Handbook of Visual Communication: Theory, Methods, and Media. El Lawrence Erlbaum Associates, Publishers. Mahwah, New Jersey London.
- Lester, P. M. (2000). Visual Communication, Wadsworth, Belmont.
- Singh, K.S. 1992). Visual Anthropology in India, ASI, Calcutta.
- Berger, J. (1980). Ways of Seeing, BBC, London
- Bailey, G, A. (2014). Art in Time: A World History of Styles and Movements. Phaidon Press.
- Mandav, P. (2001). Visual Media Communication. Authors' Press, New Delhi.

MCVP-202 MEDIA SCRIPT WRITING

Objective: The student will learn the basic fundamentals of script writing, including concept, pitch, proposal, format, techniques, analysis, organization, workflow, and presentation for both fiction and nonfiction category.

UNIT 1	INTRODUCTION TO SCRIPT WRITING Audience and the medium, Research strategy, Basic terms and terminologies of the media (shot sizes, shot angles, camera movements, etc), Writing for theatre, Role of the writer and law of the writer
UNIT 2	WRITING FOR VISUAL MEDIA: FICTION Visual writing, Stages of scripting, Synopsis, Structuring the Story, Sequence outline and screenplay, Dynamics of characterization and dialogue writing, Story boarding, Project proposals for film and television, Budgeting for tv and film, Writing for television series.
UNIT 3	WRITING FOR VISUAL MEDIA : NON FICTION Ideation, Research for documentary, Contemporary Issues, Narrative structure of documentary script writing, Research for documentary, Storyboard for nonfiction.
UNIT 4	WRITING FOR INTERNET AND NEW MEDIA Content writing for blogs, Formats and styles, Writing for web series, Designing social media content.

Suggested Readings -

- Trottier, D. (1998). The screenwriter's bible: A complete guide to writing, formatting, and selling your script. Silman-James Press.
- Crompton, A. (1979). The craft of copywriting. Business Books [for] the CAM Foundation.
- Miller, C. H. (2008). Digital storytelling: A creator's guide to interactive entertainment. Focal Press.
- Hay ,Lucy V.(2017) Writing Diverse Characters For Fiction, Tv Or Film. Kamera Books.
- Carroll, Brian. (2010) Writing For Dital Media. : Routledge.
- McGrath, D., &MacDermott, F. (2003). Screenwriting.Focal Press.
- Nisbett, A. (1970). The Technique of the Sound Studio: Radio, Record Production, Television, and Film.
- Hampe, B. (2007). Making documentary films and videos: A practical guide to planning, filming, and editing documentaries. Macmillan.

MCVP-203 Media Scene in India

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

Unit 1	<p>Print Media Pre Independence press-Post Independence Press- Press during the emergency, Vernacular Press</p> <p>Radio Radio amateur clubs - AIR - services offered -Community radio - Vividh Bharati services-ham Radio-Fm Radio</p> <p>Television in India Dordarshan - Educational television - Social objectives of TV and the broadcasting code - Private television - Cable TV - Satellite TV - IPTV</p> <p>Cinema In India Pioneers of India Cinema, Regional Cinema, Documentary Films, Film Censorship</p>
Unit 2	<p>Media Regulation in India</p> <p>PrasarBharati Board, Cable regulation, Chanda Committee Report - Verghese Report - Joshi Report, National Telecom policy 1991 and 1999</p> <p>TRAI - Functions, DOT - Functions, Centre for development of telematics-C-Dot BSNL and MTNL</p>
Unit 3	<p>Media Organisations in India</p> <p>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, Children's Film Society, Advertising Agencies Association of India-India Society Of Advertisers-Society of Advertising Practitioners, National Readership Survey.</p>
Unit 4	<p>Media Scene In Meghalaya</p> <p>Media and conflict in Meghalaya post statehood, Doordarshan Kendra Shillong-evolution, growth, development and future prospects, All India Radio, Shillong-evolution, growth, development and future prospects, Community Radio in Meghalaya- Rise and Development, The Rise of Cable TV Operators in Shillong, The Rise and growth Of Commercial and Non Commercial films in Meghalaya-Policy and Issues.</p>

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.
- Mankekar, P. (1999). Screening culture, viewing politics: An ethnography of television, womanhood, and nation in postcolonial India. Duke University Press.
- Joshi, P. C. (2002). Communication and National Development. Anamika Pub & Distributors.
- Mankekar, P. (1999). Screening culture, viewing politics: An ethnography of television, womanhood, and nation in postcolonial India. Duke University Press.
- Alam, Z. (Ed).(2014.)Journalism And Media Industry of North East India. India

SEMESTER III

- Media Laws and Ethics (H)
- Image Processing and Graphic Design (EI)
- Introduction to Photography (EII)

MCVP-301 MEDIA LAW AND ETHICS

Objective: This course will cover the fundamental principles of mass media laws and ethics for journalist to follow in India.

Unit 1	Freedom of the Press and the Law Laws - Bills and Acts, Ordinance, Regulations, Statute, Code, Norms, Conventions, Freedom of the press and the Constitution - need for a free press in a democracy, Article 19(1)(a), Article 19(1)2 , Article 21 of the Indian Constitution, Supreme Court decisions on freedom of the press
Unit 2	Media laws pertaining to :- The State: Sedition-incitement to violence (section 121 IPC) IPC 121 read with 511 inflammatory writing (IPC 353) Citizens: Defamation (IPC (499) 500) civil and criminal defamation-libel, slander Legislature: Parliamentary privileges / Articles 105 (Parliament) Article 194 (State Legislation) Judiciary: Contempt of Court, Covering and reporting court proceedings (Article 361A) Common court terminology - Plaintiff, defendant, affidavit, evidence, prosecution, conviction, accused, acquittal, bail, prima facie, subjudice.
Unit 3	Acts and Laws (Introduction to various Acts/Laws which a journalist needs to know) Press Registration of Books Act. 1867/1955, Role and functions of the Registrar of Newspapers, Intellectual Property Rights, Copyright Act 1957, Official Secrets Act 1923, Information Technology Act-2000, Right to Information Act 2005 General Acts: Juvenile Justice Act, Domestic Violence Act, Working Journalist Act Cyber Laws, Media regulations: self or govt.
Unit 4	Media Ethics- Why Media Ethics, Truth-accuracy-balance-decency-human rights, Ethical Reporting, Ethics in information gathering, Advertising Standards Council, The AIR Code, The Commercial Code of AIR & Doordarshan, PRSI Code of Ethics

Suggested Readings -

- Basu, D. D. (1982). *Introduction to the Constitution of India*. Prentice Hall of India.
- Barua, W. (2004). *Press and Media Law Manual*.
- Ravindranath, P. K. (2004). *Press laws and ethics of journalism*. Authorspress.
- Ravindran, R. K. (1997). *Press in the Indian Constitution*.
- Asian Mass Communication Research and Information Centre, & Venkateswaran, K. S. (1993). *Mass Media Laws and Regulations in India*. Board of Commissioners of Currency.
- Price, M. E., & Verhulst, S. G. (Eds.). (2001). *Broadcasting reform in India: Media law from a global perspective*. Oxford University Press, USA.
- Flavia. (1999). *Law and gender inequality: The politics of women's rights in India*. Oxford University Press, USA.
- Ward, S. J., & Wasserman, H. (Eds.). (2010). *Media ethics beyond borders: A global perspective*. Routledge.

DTP-201-T/P - IMAGE PROCESSING AND GRAPHIC DESIGN

The detail of this syllabus follows the one decided by the BOS of this subject

MCVP-302 INTRODUCTION TO PHOTOGRAPHY

Objective: *This is a basic course in photography, introducing the students to photographic techniques. Apart from learning the history of photography, the students will also be learning digital photography hands-on. By the end of the semester, the students will acquire an understanding of the basic principles of composition, how to use digital cameras, raster/image manipulation software, digital image capture, using a digital camera and varying methods of output.*

Unit 1	History of Photography How a Film Camera Works Film Formats, Types of Film Stock, Developing Film, Reversal Film How a Digital Camera Works Exposure, ISO, Aperture, Shutter Speeds, White Balance, Depth of Field, Composition, Long Exposure, Focus Stacking, Bracketing, HDR Photography
Unit 2	Digital Cameras Action Cameras, Mobile Phone Cameras, Web Cameras, Satellite Cameras, Microscope Cameras, Point and Shoot Digital Single Lens Reflex Viewfinder, Sensor, Pentaprism, Shutter Leaf Mirrorless Cameras Lenses Wide Angle, Fish Eye, Prime, Zoom, Telephoto, Macro, Tilt Shift
Unit 3	Lighting in Photography Indoor Lighting, Outdoor Lighting Filters Neutral Density, Graduated Neutral Density, Color/Warming/Cooling, Special Effects, UV/Clear/Haze , Polarizer Accessories Flash Lights / Speed Lights, Studio Strobe Lights, Wireless Triggers, Other Camera Accessories
Unit 4	Genres of Photography Portrait, Landscape, Fashion, Table Top, Panoramic, Architecture, Food, Street, Black and White, Astrophotography, Night Photography Printing Technology Photo Paper, Types of Printers, Commercial Printing, Framing Photos for Exhibition

Suggested Readings -

- Fox, A., & Smith, R. S. (Eds.). (2015). *Langford's basic photography: the guide for serious photographers*. CRC Press.
- Kelby, S. (2012). *Scott Kelby's Digital Photography Boxed Set, Parts 1, 2, 3, and 4*. Peachpit Press.
- Peterson, B. (2016). *Understanding exposure: how to shoot great photographs with any camera*. AmPhoto books.
- Freeman, M. (2007). *The Photographer's Eye: Composition and Design for Better Digital Photos*. CRC Press.
- Mitoker, J. (2010). *BetterPhoto Basics: The Absolute Beginner's Guide to Taking Photos Like a Pro*.
- Langford, M. (1997). *The story of photography: from its beginnings to the present day*. Focal Press.
- Chaudhary, Z. R. (2012). *Afterimage of empire: photography in nineteenth-century India*. U of Minnesota Press.
- Pelizzari, M. A. (Ed.). (2003). *Traces of India: Photography, Architecture, and the Politics of Representation, 1850-1900*. Canadian Centre for Architecture.

SEMESTER IV

- Video Technology (H)
- Studio Production (H)
- Communicative English (C)

MCVP-401 VIDEO TECHNOLOGY

Objective: *The paper aims at teaching the students from the history to the current methods and developments about moving pictures and the science and technology behind it, in producing products for both film and television.*

UNIT 1	INTRODUCTION Terms and terminologies of video and television, History and development of the moving picture and video, Basic principles (formation of picture in film, video and digital), Digital format vs film formats
UNIT 2	CAMERAS: BASIC PRINCIPLE AND FUNCTION Film Cameras - designs, functions and principles, usages and formats, Video Cameras - designs, functions and principles, usages and formats, Digital Cameras- designs, functions and principles, usages and formats
UNIT 3	TELEVISION Television Standards - Pal, NTSC, SECAM, Broadcasting And Transmission processes In Television , Television: Construction And Function - CRT, Plasma, LCD, LED, OLED.
UNIT 4	VISUAL GRAMMAR Shot Sizes, Rules Of Composition, Camera Movements, Continuity, Lighting Techniques, Editing (Linear And Non Linear) Editing Software

Suggested Readings -

- 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.
- Braverman, B. (2015). Video Shooter: Storytelling with DV, HD, and HDV Cameras. CRC Press.
- Andersson, B. (2015). The DSLR filmmaker's handbook: real-world production techniques. John Wiley & Sons.
- Videomaker, Inc. (2008). The Videomaker Guide to Video Production. Taylor & Francis.
- Honthaner, E. L. (2013). The complete film production handbook. Focal Press.
- Millerson, G. (2013). Video production handbook. CRC Press.

MCVP-402 STUDIO PRODUCTION

Objective: *This syllabus is a study of basic television production as it applies to live studio programming.*

Unit 1	Stages Of Studio Production Scripting For Different Genres Of Studio Production, Interview, News, Fiction And Feature, Studio Cameras (Principles and function), Tripod (camera movements), Floor And Light Plan, Budgeting For Television Production, Basic Media Production Terminology and studio language, The Production Crew/ Personnel: Duties And Functions (PCR and Studio)
Unit 2	THE STUDIO Video Connectors (From Studio To PCR), Talk Back System, Tele Prompter, 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, Sets And Props, Talents: Role And Function.
Unit 3	THE PRODUCTION CONTROL ROOM (PCR) 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)
Unit 4	AUDIO Audio Setup In Studio, Audio Console- Audio Mixer And Monitoring Audio, Microphones, Music, Sfx, Voice Over, Audio Connections - Studio To PCR

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

MCVP-403 - ENGLISH LITERATURE AND COMMUNICATION

Objective: This paper aims to equip students with in-depth technical and creative skills in writing. This paper also integrates speech by introducing the art of story-telling which aims to integrate their reading and writing processes with their communicative abilities.

Unit 1	PLAYWRITING Different genres of plays, Different structures of a play
Unit 2	READING WRITTEN TEXT II Form, style and structure of a text - <i>A Daily Newspaper- Michael George, A Talk on Advertisement - Herman Wouk, Battle Hymn of the Tiger Mother- Amy Chua, Around the Hearth - Kynpham Sing Nongkynrih</i>
Unit 3	ANALYTICAL READING AND WRITING Re-reading Fairy Tales and Nursery Rhymes, Understanding Graphic Narratives, <i>Persepolis - Marjane Satrapi, Maus- Art Spiegelman, Calvin and Hobbes-Bill Watterson</i>
Unit 4	THE ART OF STORY-TELLING Non-verbal Communication skills, Use of props, Clarity of thought, diction and articulation, Audience engagement

Suggested Readings -

- Andersen, Hans Christian. *The Complete Hans Christian Andersen Fairy Tales*. Gramercy, 1984.
- English for Communication, Mass Media Dept. Publication 2007, SAC Shillong
- Kenneth C. Crannel. *Voice and Articulation*. Wadsworth, 2000
- Karin Kukkonen. *Studying Graphic Novels and Comics*. Wiley Blackwell, 2013
- Gilbert, Elizabeth. *Big Magic: Creative Living Beyond Fear*. US: Riverhead Books, 2016.
- Dwivedi, R. K and A. Kumar. *Macmillan Foundation English*. Chennai: Macmillan India Ltd., 2001
- Hatcher, Jeffrey. *The Art and Craft of Playwriting*. Ohio: Story Press, 1996.

SEMESTER V

- Audiography (H)
- 2D Animation and Video Editing (EI)
- Film Studies (H)

MCVP-501 AUDIOGRAPHY: DESIGN AND PRODUCTION

Objective: *This course introduces students to the audio chain, necessary to design and produce audio programmes. Students will learn the various techniques of digital recording that will be suited for studio, television, film or live productions.*

Unit 1	Introduction Introduction to Audio and Radio Technology (Analogue/Digital and radio transmission), Sound - Characteristics, quality, propagation, measurement, noise, distortion, Voice Production - (pitch, quality, tone, timbre), Acoustics and room treatment.
Unit 2	Audio Chain Microphones - types, characteristics, responses designs and uses, Audio cables and connectors, Audio mixers and its different parts, Equalization and types of Equalizers, Loudspeakers and Monitors, Dolby sound system
Unit 3	Sound Production Different types of recording with emphasis on Multi Track Recording, Audio Sweetening and Editing, Sound production Crew for Studio and Location, Sound Perspective - creating an aural space with the help of Music, Sound effects and Voice.
Unit 4	Sound for Film Introduction to various sound software and basic editing Software, Sound for Film - Setting up audio for interviews, vox-pop, Setting audio for documentary films and fiction films, Sound design for film, Understanding the importance of music and sound effects in film.

Suggested Readings -

- Alten, S. R. (2005). Audio in Media: Principles, Technology and Production. Wadsworth Cengage Learning. New Delhi.
- Nesbit, A. (1979). The Sound Studio, Focal, London.
- Runstein, R. E., (1984). Modern Recording Techniques. Howard Sams. New York.
- Holman, & Tomlinson, (2010). Sound for film and television, Focal Press.
- Rumsey, F., & McCormick, T. (2006) Sound and recording: An introduction, Focal Press.

DTP-301-T/P - 2D ANIMATION & VIDEO EDITING

The detail of this syllabus follows the one decided by the BOS of this subject

MCVP-502 Film Studies

Objective: This paper aims at giving the student a holistic approach in understanding films by deconstructing this language and helps them to appreciate films better.

Unit 1	Early Pioneers Lumiere Brothers, George Melies, Edwin S. Porter, Continuity editing and D.W. Griffith, Montage editing Soviet film makers- Eisenstein, Pudovkin, Dovzhenko and Vertov, Pioneers of Indian Cinema Contemporary Cinema
Unit 2	Modes of film production Studio and Star system - Hollywood and Bollywood Films Genres Documentary- -Social melodrama-Western- Thriller-Comedy National film Movement Expressionism-Film noir- French New wave – Indian new wave- Social Realism-
Unit 3	Moving Images Shot, Sequence and Scene and their meanings, Camera movement and meanings, Idea of Editing, Narrative Structure Interpreting the filmic Text Defining the filmic text Analyzing and Interpreting Texts - A Semiotic Interpreting of texts-A Psychoanalytic Interpretation of texts - A Marxist Interpretation of text - A Feminist Interpretation of Text
Unit 4	Film Theory Psycho-analytic theory, Auteur theory, Ideological theory, Cognitive theory, Andre Bazin theory of realism- Gaze Theory Writing about Film How to write film reviews and appreciation Cinema In North East

Suggested Readings -

- Bordwell, D., Thompson, K., & Smith, J. (2016). *Film art: An introduction*. McGraw-Hill Education.
- LeBlanc, J. M. A. (2007). *Film Theory and Criticism. Ethnologies*, 29(1-2), 380-384.
- Monaco, J. (2000). *How to read a film: the world of movies, media, and multimedia: language, history, theory*. Oxford University Press, USA.
- Thompson, K., & Smith, J. (2017). *Film Art: an introduction*. McGraw-Hill Education.
- Robinson, A. (2001). *Satyajit Ray: the inner eye: the biography of a master film-maker*. IB Tauris.
- Wyver, J. (1989). *Moving image: an international history of film, television and video*. Basil Blackwell Ltd..
- Joshi, L. M. (Ed.). (2002). *Bollywood: popular Indian cinema*. Lucky Dissanayake.
- Berger, A.A. (2018). *Media Analysis Techniques*. Sage Publication.
- Ray, S. (1994). *Our Films, Their Films*. Hyperion Books.

SEMESTER VI

- Filmmaking (H)
- Media Entrepreneurship & Marketing (H)
- EVS (C)

MCVP-601 Filmmaking

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.*

Unit 1	History of Documentary Filmmaking Film Technology Equipment for Filmmaking Cameras for Filmmaking, Tripods, Monpods and Camera Rigs, Camera Stabilizers, Indoor and Outdoor Lights, Audio equipment
Unit 2	Basic Film Terminology Film Crew Duties Stages Pre Production, Production, Post Production, Distribution and Exhibition
Unit 3	Fiction Films Format - Synopsis, Step-Outline, Screenplay, Script Characterization Structuring - Narrative Structure, Set-Up, Confrontation, Climax, Resolution, Plot, Sub-Plot
Unit 4	Non-Fiction Film Research, Finding the Story Types of Documentary Film Expositor, Poetic, Observational, Participatory, Reflexive

Suggested Readings -

- McLane, B. A. (2013). *A new history of documentary film*. Bloomsbury Publishing USA.
- Quinn, J. (2012). *This Much is True: 14 Directors on Documentary Filmmaking*. Bloomsbury Publishing.
- Gerhardt, C. (2015). Ferocious Reality: Documentary according to Werner Herzog by Eric Ames. *German Studies Review*, 38(2), 461-463.
- Murch, W. (2001). *In the blink of an eye: A perspective on film editing*. Silman-James Press.
- Ellis, J. C. (2000). *John Grierson: Life, Contributions, Influence*. SIU Press.
- Gokulsing, K. M., & Dissanayake, W. (2004). *Indian popular cinema: A narrative of cultural change*. Stylus Publishing, LLC..
- Rajadhyaksha, A., & Willemen, P. (2014). *Encyclopedia of Indian cinema*. Routledge.
- Kent, L. (1977). Werner Herzog: Film Is Not the Art of Scholars but of Illiterates. *New York Times*, 11, 19.

MCVP-602 Media Entrepreneurship & Marketing

Objective: *The Media Entrepreneurship and Marketing paper is a professional application based paper. Students are provided an insight into entrepreneurship, management and the media marketing industry while learning media event management techniques as well.*

Unit 1	Introduction to Entrepreneurship Definitions and Types of entrepreneurs, Characteristics associated with entrepreneurs, Motivational factors, Role of entrepreneurship in the developing society, Media entrepreneurship, Difference between Entrepreneurs and Managers
Unit 2	Strategic Media Management Different Schools of Management, , The Media Industry today, Introduction to Media Economics, Personnel management in Media Organisations, Digital Media Management, Convergence, Globalisation and Media Management
Unit 3	Introduction to Media Marketing Management Marketing Management- The Marketing Environment, The Marketing Mix, The Marketing Plan, Customer Relationship Management in Media Industries Issues in Audience Management, Content Marketing, Understanding media convergence
Unit 4	Media Event Management Identifying core concepts behind the event, Strategic planning, Group Sustainability, Introduction to Resource Mobilisation, Event Marketing, Introduction to Crowd funding, Event documentation and evaluation
Important Instruction	<i>The students will be applying the theoretical knowledge they acquire in class to a hands-on final project during the course of the semester. Final practical examination will include viva on the work done throughout the year and the portfolio submitted.</i>

Suggested Readings -

- Badi, R.V. and Badi, N.V. (2006). Entrepreneurship. Delhi, Vrinda Publications Pvt. Limited.
- Lessig, L. (2008). Remix: Making Art and Commerce Thrive in the Hybrid Economy. London, Bloomsbury Academic.
- Mansell, R. (2012). Imagining the Internet: Communication, Innovation, and Governance. Oxford, OUP.
- Richards, E., Foster, R. and Kiedrowski, T. (eds) (2006). Communications: The Next Decade. London, Ofcom.
- Kotler, P. (2015). Marketing Management. New jersey, Pearson Education Inc.
- Brocket, O.G. and Hildy, F.G. (2008). History of the Theatre, 10th Edition. London, Pearson.