

**MANONMANIAM SUNDARANAR UNIVERSITY
TIRUNELVELI -637012**



MASTER OF SCIENCE IN ELECTRONIC MEDIA (CBCS)

**DEPARTMENT OF COMMUNICATION
REGULATIONS & SYLLABUS**

(FOR THE CANDIDATES ADMITTED FROM THE ACADEMIC YEAR 2017-2018 AND ONWARDS)

**DEPARTMENT OF COMMUNICATION
MANONMANIAM SUNDARANAR UNIVERSITY
TIRUNELVELI, TAMIL NADU, INDIA 627012
Master of Science in Electronic Media (M.Sc. EM)**

Choice-Based Credit System (CBCS) SYLLABI (With effect from 2017-2018)

Course Duration: Two years

System: Choice-Based Credit System (CBCS)

No. of Semesters: Four

Credits Required for Graduation: 90

Admission and Eligibility Norms:

Any individual with a Bachelor's degree in any subject from a recognized Indian or foreign university is eligible to apply. The selection will be based on *Entrance Exams and qualifying undergraduate degree marks*.

Reservation: As per Roaster System of Government of Tamilnadu.

Age Limit: 35 Years

No. of seats: 20

Mandatory course requirements:

Every student must publish one video/online magazine, submit workshop records (in cases where the workshop module is mandatory), undergo at least one internship (internship is must be for a minimum period of four weeks) in media organizations outside the three districts of southern Tamil Nadu and submit reports within 15 days from the date of completion of the internship.

Assessment Method:

Students are assessed for a total of 100 marks in every paper, out of which 75 marks are based on end semester exam and the remaining 25 marks are based on the performance of the candidates in three internal components i.e. Dept Tests (3 Tests =15 marks), Assignment (5marks) and Seminar (5 marks). For practical the internal marks are 25 and external 75. End semester project is for assessed for 100 marks external.

Attendance:

Attendance in the course is mandatory and every student must have at least 75% attendance to appear in the university examination.

Passing minimum:

Students must secure a minimum of 50 marks where the students are considered as qualified only if they get at least 50% of marks in external examination).

Ranking:

The names of the rank holders will be announced by the university.

Declaration of Results:

The results of the internal assessment would be declared by the Dept. of Communication during the last working week of the semester. The final results are declared by the university after the completion of the work by the external examiners appointed by the university.

SCHEME

Sem No	Sub. No	Subject Status	Subject Title	Credits	Hrs./Week	Marks				
						Maximum			Passing Minimum	
						Int	Ext	Tot	Ext	Tot
I	1	Core 1	Communication Model and Theories	4	4	25	75	100	38	50
	2	Core 2	Reporting and Editing	4	4	25	75	100	38	50
	3	Core 3	Broadcast Journalism	4	4	25	75	100	38	50
	4	Elective	Indian Society, History and Politics/ Writing for Radio	3	3	25	75	100	38	50
	5	Practical	Editorial Practice	2	4	25	75	100	38	50
	6	Practical	Current Affairs	2	4	25	75	100	38	50
II	7	Supportive	Basic Photography /Film Appreciation/ Human Rights Reporting	3	3	25	75	100	38	50
	8	Core	Writing for Electronic Media	4	4	25	75	100	38	50
	9	Core	Radio Production	4	4	25	75	100	38	50
	10	Core	Photography	4	4	25	75	100	38	50
	11	Elective	Film Appreciation/Writing for Television	3	3	25	75	100	38	50
	12	Practical	Radio Production Practical	2	4	25	75	100	38	50
	13	Practical	Cinematography Practical	2	4	25	75	100	38	50
III	14	Supportive	Citizen Journalism/Radio Journalism/ Media Literacy	3	3	25	75	100	38	50
	15	Core	Communication Research	4	4	25	75	100	38	50
	16	Core	Media Laws and Ethics	4	4	25	75	100	38	50
	17	Core	Television Production	4	4	25	75	100	38	50
	18	Elective	Cinematography/Writing for New Media	3	3	25	75	100	38	50
	19	Practical	Television Production Practical	2	4	25	75	100	38	50
IV	20	Practical	Multimedia Production Practical	2	4	25	75	100	38	50
	21	Core	Electronic Media Management	4	4	25	75	100	38	50
	22	Core	Web Designing	4	4	25	75	100	38	50
	23	Core	Advertising and Public Relations	4	4	25	75	100	38	50
	24	Elective	Media and Development/Science Communication	3	3	25	75	100	38	50
	25	Practical	Non Linear Editing	2	4	25	75	100	38	50
	26	Project	Project Work & Viva	10	6	25	75	100	38	50

Total Credits: 90

<u>Subject status</u>	<u>No. of credits</u>
Core	: 4 Credits
Elective/Optional	: 3 Credits
Practical/Lab	: 2 Credits
Supportive	: 3 Credits
Project	: 10 Credits

SEMESTER I

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SEM I: CORE: COMMUNICATION MODELS & THEORIES

UNIT I

Communication - Definitions, scope, forms and purpose; Types of Communication – Inter personal, Intra personal, Mass, Organizational, Verbal, Non-verbal. Process of Communication: Source, message, channel, receiver (SMCR), feedback, encoder, decoder, noise in communication - New communication technologies and the emerging trends: global and Indian contexts.

UNIT II

Theoretical concepts and constructs in Communication models: Lasswell's model, Two-step flow theory, Schramm's circular model, Whites Gatekeeper theory, Shannon & Weaver's mathematical model, Dance's Helical model, Westley and Maclean model.

UNIT III

Media Uses and Effects: Individual characteristics, expectations, and perception of media, media use. Uses and Gratifications Theory: – social and psychological origins of needs, gratifications sought, gratifications fulfilled: Media dependency theory; Knowledge gap hypothesis. Effects of Mass Communication, Limited, Moderate and Powerful effects Model, Information seeking paradigm, agenda setting and Cultural norms theory.

UNIT IV

Social Learning theory: Learning positive and negative social behavior, attitudes. Cultivation Analysis: Process and effects, pro-social and antisocial content; users' perception and attitudes, media portrayal, effects on children; Agenda setting: media agenda, public opinion, media gatekeepers, other sources of media control – case studies.

UNIT V

Innovation Diffusion: Process and factors of influence: application of the model in Indian context. Cultural studies approach; Political economy of media: Marxists and Critical approaches; Visual culture and issues of representation; human rights and media; Communication and Society – Mass media and Traditional media –Telecommunication – Convergence of technologies – Media ownership and Regulation aspects.

REFERENCE BOOKS

1. Mass Communication: An introduction', Bittner, John. Prentice-Hall, New Jersey.
2. Human communication', Bugoon et al, 3rd Edn., Sage, New Delhi.
3. Communication Models'. Mcquail, Dennis and Windahl, Sven. Longman, London.
4. India's Communication Revolution', Singhal & Rogers, Sage, New Delhi.
5. Media towards 21st Century ', KM. Srivastava, Sterling Pub. New Delhi.
6. Studying Interpersonal Communication'. Clark, Ruth. Sage, London.
7. Introduction to Communication Studies'. Fiske, John. Routledge, London.

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SEM I: CORE: REPORTING AND EDITING

UNIT I

News: Definition, concept, elements, types of news, news values, news sources, reporters, types, responsibilities and qualities, changing pattern of news coverage, style and approach.

UNIT II

News gathering, news processing/ output, news scripting – The basics of reporting- getting the news stories, tools of news gathering- hand outs, news releases, covering speeches, etc. The interview-skills, different types, phases.

UNIT III

News writing techniques (including the news angle, five Ws and one H, the intro, focus) Facts and opinion – Clichés, corroboration, attribution, multi-angled stories vs one angled stories – Developing the story- beginning, middle and end – Accuracy, reporting ethics- sourcing & verifying news – Cross confirmation, apologies, trust building.

UNIT IV

Elements of a news bulletin – Focusing on dispatches- dispatch writing exercises, elaborating cue and body of a dispatch through examples – Breaking news- characteristics, the race to be No.1 in breaking news – Preparation of news bulletins.

UNIT V

Story formats- some basics – Features – Documentaries- types & formats, characteristics, themes – Talk shows – Road shows – Audience feedback – Live crosses, natural sound etc – Presentation-sharpening presentation skills, time management, phone-ins & live activities – Compeering and announcing- copy preparation, creating imagery, voice training, body language.

REFERENCE BOOKS

1. Melvin Mencher's News Reporting and Writing, McGraw Hill.
2. The Associated Press Style Book.
3. Kamath, M.V., Professional Journalism. Vikas Publishing House, New Delhi.
4. A Manual for News Agency Reporters, Indian Institute of Mass Communication, New Delhi, Allied Publishers Pvt. Ltd., New Delhi.
5. News Editing, Bruce H Westley
6. Modern News Editing, Mark D. Ludwig, Gene Gilmore

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SEM I: CORE: BROADCAST JOURNALISM

UNIT I

Origins and characteristics of radio and TV - characteristics of the aural faculty of humans - cultural meanings of sounds and visuals in India/Tamil Nadu - the contributions of Second World War to radio's growth - a brief history of broadcasting in India, Nature and characteristics of the medium, Broadcasting policy, Objectives, Role of radio in development, Recommendations of Committees and Working groups – Vidyalankar, Chanda, Joshi and Verghese Committees. Prasar Bharathi Bill, Autonomy and Future of Radio.

UNIT II

Radio station – structure and functioning, Personnel – responsibilities, Radio programme production process – studio facilities, tapes. Writing for radio – principles and guidelines. Recording, Editing – methods and techniques. Programme formats for general and special audiences, production of news, interviews, features and documentaries, Listener ship surveys.

UNIT III

Television: Nature and Characteristics of the medium, Development of TV network in India, TV as a social and cultural force, TV and national development – SITE, INSAT; Policies and Programmes of Doordarshan, Satellite TV and Cable networks; Committees and recommendations.

UNIT IV

Television station – structure and functioning; Planning and production of TV programmes: pre production process – camera, film formats, lenses, shots, lighting principles and techniques, types of sound, audio control, writing for TV; Post production process: sequence, structure, types of transition, film editing methods and techniques, sound and graphics; Production of news, features, interviews and other programmes; Sponsored programmes, commercials, educational broadcast.

UNIT V

Social and cultural impact of foreign TV networks, need for policy frame work , factors influencing media environment, future of public broadcasting in India, audience research, research methods and techniques, trends in audience research.

REFERENCE BOOKS

1. Barua U.L. This is All India Radio, Publication Division, New Delhi
2. Chatterji. P.C. Broadcasting in India, Sage, New Delhi
3. Berg, Jerry. Broadcasting on the Short Waves, 1945 to Today, McFarland, Jefferson
4. World Radio TV Handbook 2013: The Directory of Global Broadcasting, WRTH, London.
5. White, Ted. Broadcast news writing, Reporting and producing, Focal Press, Oxford,
6. Alan Armer. Directing Television and Film, Wadsworth Pub., California,
7. Bignell, Jonathan and Orlebar. Television Handbook, Routledge, London.

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SEM I: ELECTIVE: INDIAN SOCIETY, HISTORY AND POLITICS

UNIT I

Indian social structure and stratification – Caste system in Indian society – Reservations – Affirmative Action – Class differences in Indian society – widening of rich poor gap – Indian family system — Modern trends – Gender discrimination – women in Indian society – Racial Discrimination – ethnicity.

UNIT II

Approaches to the study of Indian social structure and stratification – Understanding of Marxist, Periyarist and Durkheimian perspectives - Role of social reformers in the Indian context – contribution of these social reform movements towards the society.

UNIT III

Historical tracts of ancient - medieval and modern India - major dynasties of the north and south – Mauryas – Mughals - Cholas and the Vijayanagara empire – colonialism - nationalist movements and the birth of independent India.

UNIT IV

Indian parliamentary system - multi-party system - electoral system - Indian constitution - directive principles of state policy - fundamental rights - centre-state relations - regionalism vs nationalism and the nature of civil society.

UNIT V

Survival of ethical principles – Pressure from competition – Personal and corporate interests – Media funding – Media ownership – Consumerism – Globalisation – Cultural imperialism – Media in times of conflict – Violence against media professionals and protection of their rights and lives.

REFERENCE BOOKS

1. Acharya, Anand. Caste, Class Relations: Marxist Approach, DAFODWAM, 2010.
2. Basham A.L. The Wonder that was India, Sidgwick and Jackson, 2000
3. Basu, Durga Das. Introduction to the Constitution of India, Lexisnexis Butterworths, 2009.
4. Bayly, Susan, Caste, Society and Politics in India: From the Eighteenth Century to the Modern Age, Cambridge University Press, 1999.
5. Frankel, Francine, Bhargava, Rajeev and Hasan, Zoya. Transforming India: Social and Political Dynamics of India, 2002.
6. Hasan, Zoya. Parties and Party Politics in India, Oxford India Press, 2004
7. Kothari, Rajini. Politics in India, Orient Longman, 1970.

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SEM I: ELECTIVE: WRITING FOR RADIO

UNIT I

Characteristics of radio medium. Radio production fundamentals. Purpose of production and type - Radio in India; use of radio for education; instructional programmes in radio; conceptualization for educational radio; research for radio programmes.

UNIT II

Basics for writing for Radio, Difference between Print writing and Radio writing - Radio Scripting and Language. Writing to sound. Element of radio script. Stages of scripting and editing. Interviewing. Methods of interviews - Location of recording. Narration Styles. Music recording.

UNIT III

Role, duties and responsibilities of an Announcer, and radio Jockeys-Voice, Pitch, Volume and Tempo, Importance of pronunciation and vocabulary, Presentation techniques of music and film music.

UNIT IV

Types and formats of Radio programmes-- News, Interviews, Talks, Dramas, Discussions, Features, Documentaries, Jingles, Phone-ins, Road shows, Spots, Sponsored programmes, Sponsorship and Info-commercials; Traffic management.

UNIT V

News reading and presentation methods. Pronunciation. Vocal stressing. Inflection. Quotation marks. Errors and emergencies. Headphones. Trails and promos. Phone-in programmes. Listener's letters. Conducting Road Show and radio production

REFERENCE BOOKS:

1. News Writing for Radio and T.V: K.M. Shrivastava, Sterling Publication New Delhi
2. This is All India Radio: P.C. Chatterjee, Publication Division, New Delhi
3. News Writing: George A. Hough, Kanishka Publication, New Delhi
4. H.R. Luthra Indian Broadcasting, Publications Division 2. Robert Mc Liesh Radio Production, Focal Press 3. James R. Alburger The Art of Voice Acting, Focal Press
5. Radio: A Guide to Broadcasting Techniques – E Evans
6. Hand Book of Broadcasting – Waldo Abbot and R Rider (McGraw Hill)
7. Techniques to TV Production – Rudy Bretz (McGraw Hill)
8. Broadcasting and the People =- MehraMassani (NBT)

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SEM I: PRACTICAL: EDITORIAL PRACTICE

OBJECTIVE:

This practical paper enables students to work in actual newsroom conditions to explore the general principles of news channel in news collection, selection and broadcast. It will also enhance writing headlines leads and body, building feature stories, reporting skills, editorial policy, and judgments in processing materials for broadcast.” The students are expected to stay abreast of local, regional, state, national and world events by reading and watching a local daily and channel each day. Students should also be familiar with a national newsweekly/channel. This activity is to ensure that students maintain broad news awareness and develop a world perspective.

1. To identify and distinguish the different writing styles of broadcast news.
2. To write various forms of electronic news stories.
3. To produce stories matching copy to video using clean concise conversational copy.
4. To exploit video and audio story telling potential of electronic news gathering tools.

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SEM I: PRACTICAL: CURRENT AFFAIRS

Current Affairs paper will have short as well as descriptive questions related to the latest topics, topical news stories etc and shall be aimed at ensuring that the students keep themselves abreast of various news stories as they develop, form regular media tracking habits and engage with issues of the day). The topic with broad classifications such as international, national, regional, business and finance, science and technology and sports will be covered for the semester period. Each student should come up with a presentation (Posters, PPT, Audio and Video) on a topic for 10 minutes in every practical hours and it has to be compiled as a form of record at end of the semester, which will be evaluated along with viva voce.

SEMESTER II

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SEM II: SUPPORTIVE COURSE: CHOICE I: BASIC PHOTOGRAPHY

UNIT I

Foundation of historical photographic knowledge.

UNIT II

Basic camera operations.

UNIT III

Basic compositional elements.

UNIT IV

Basics of exposure and image capture

UNIT V

Basic understanding of lighting.

REFERENCE BOOKS

1. Micheal Langford, (2000). Basic Photography, Focal Press.
2. Anna Fox, Richard Sawdon Smith, (2016) Langford's Basic Photography: The Guide for Serious Photographers, CRC Press.
3. Nanette Salvaggio, Leslie D. Stroebel, &Richard D. Zakia, (2009). Basic Photographic Materials and Processes, Taylor & Francis.
4. John Freeman, (2005). Photography: The New Complete Guide to Taking Photographs : from Basic composition to the latest digital techniques, Franz Steiner Verlag.
5. John Paul Schaefer, (1999). The Ansel Adams Guide: Basic Techniques of Photography, Volume 2Little, Brown.

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SEM II: SUPPORTIVE COURSE: CHOICE II: FILM APPRECIATION

UNIT I

History of Cinema –German expressionism, French new wave, Italian neorealism, Indian new wave and the Soviet montage, kinds of film.

UNIT II

Film form (narrative and non narrative systems), film style (dimensions of mis-en-scene, types of framing/editing methods) and the questions of representations.

UNIT III

Elements of film making - Production, Direction, Script-writing, photography, Editing, Art Direction, Sound, Mixing etc.

UNIT IV

History of early cinema with special reference to India, development of the classical Indian film narratives. Film appreciation, Film reviews, Film criticism

UNIT V

World cinema – Cinema movements, Film festivals, Indian cinema, moguls of Indian Cinema-Indian studio system- the dynamics of the cinema-society interface in Tamil Nadu.

REFERENCE BOOKS

1. David Bordwell and Kristin Thompson, Film Art: An Introduction, McGraw Hill, (recent edition).
2. Gerald Mast, Marshall Cohen and Leo Braudy, Film Theory and Criticism, Oxford, (recent edition).
3. John Hill and Pamela Church Gibson, The Oxford Guide to Film Studies, Oxford,1998.
4. Satyajit Ray, Our Films, their Films, Disha Books,1992.
5. NasreenMunniKabir, Talking Films, Oxford,1999.
6. Lucy Fisscher Shot/Countershot , Film tradition and women's Cinema
7. James Monaco, How to read a Film

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SEM II: SUPPORTIVE COURSE: CHOICE III: HUMAN RIGHTS REPORTING

UNIT I

Definition of Human Rights - Nature, Content, Legitimacy and Priority - Historical Development of Human Rights - International Human Rights - Prescription and Enforcement upto World War II - Human Rights and the U.N.O.

UNIT II

Media and Contemporary Issues on Human Rights: Children's Rights - International standards on reporting human rights violations relating to Women's Rights - Dalit's Rights - Bonded Labour and Wages - Refugees - Capital Punishment.

UNIT III

Universal Declaration of Human Rights - International Covenant on Civil and Political Rights - International Covenant on Economic, Social and Cultural Rights and Optional Protocol – Human rights organizations.

UNIT IV

National and State Human Rights Institutions – National Human Rights Commission - National Women's Commission - powers and functions – remedial measures – prominent HR issues dealt.

UNIT V

Course teacher to assign reporting assignments on human rights violations at state and national level.

REFERENCE BOOKS

1. International Bill of Human Rights, Amnesty International Publication, 1988.
2. Human Rights, Questions and Answers, UNESCO, 1982
3. Desai, A.R. - Violation of Democratic Rights in India
4. Pandey - Constitutional Law.
5. Timm. R.W. - Working for Justice and Human Rights.
6. Human Rights, A Selected Bibliography, USIS.
7. J.C.Johari - Human Rights and New World Order.
8. G.S. Bajwa - Human Rights in India.
9. Amnesty International, Human Rights in India.
10. P.C.Sinha & - International Encyclopedia of Peace, Security
11. K. Cheous (Ed) Social Justice and Human Rights (Vols 1-7).
12. Devasia, V.V. - Human Rights and Victimology.

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SEM II: CORE: WRITING FOR ELECTRONIC MEDIA

UNIT I

Basics of Scripting. Script: meaning and types of script. Role of a scriptwriter in media. Elements of good script. Concept of content and form. Importance of General Knowledge and understanding in a theme. Process of scripting: idea formation, research, sequencing, opening and concluding.

UNIT II

Writing Television Script. Writing for visuals. Concept of spoken language. Relation between narration and visuals. Script layout: treatment, screen play one page and split page, shooting and editing script etc. Writing for fictional and non fictional program.

UNIT III

Radio Scripting and Language. Writing to sound. Element of radio script. Stages of scripting and editing. Writing for different programmes like Talk, news, news reel, documentary, drama and tele serials. Standardization of TV Quiz.

UNIT IV

Analyzing the scripts of popular documentaries, films, teleserials and promotional videos. Script wiring for cartoon movies. Role of idioms and phrases, proverbs, statistical facts and adjectives in narration of a script. Use of common sense.

UNIT V

Script writing for educational documentaries. Script writing for tele serials. Script writing for a feature film. Analysis of famous movie scripts. Analysis of scripts written for enrichment programmes. Scripts for short-films. The concept of time in script. Scripting for commercials.

REFERENCE BOOKS

1. Writing, Directing and producing Documentary films, Alan Rosenthal, Southern Illinois University Press, 1990
2. News, Public relations and Power, Simon Cottle, Sage Publications, New Delhi, 2003
3. Media making, Lawrence Grossberg, Sage Publications, New Delhi, 1998
4. Managing Presentations, Savita Bhan Wakhlu, Sage Publications, New Delhi, 2000
5. Advertising, Liz Mcfall, Sage Publications, New Delhi, 2004
6. Participatory Video, Shirley A. White, Sage Publications, New Delhi, 2003
7. Media Organisation and production, Simon Cottle, Sage Publications, New Delhi, 2003.
8. Video production handbook, Gerald Millerson, Focal Press, 1992
9. Directing the Documentary, Michael Rabiger, Focal Press, 1998.
10. Advertising basics, J.V.Vilani & A.K.Varghese, Sage Publications, New Delhi, 2004

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SEM II: CORE: RADIO PRODUCTION

UNIT I

Production Process in Radio Stations - Basics of radio programming – From conception to execution of ideas - radio station organization and management - Formats and styles in radio production - Planning and producing a radio news interview.

UNIT II

Audio equipments and recording techniques - Understanding the operation and functions of console, CD players and turn tables, tape recording and play back units - microphones and sound - the basics of splicing and dubbing - computer assisted editing - recorded versus on-air production - Planning and producing a radio news talk show.

UNIT III

Production in Modern Radio - Sound of the Station, Networks, other programming developments in radio - Community radio - economics of Community radio - the role of producer in modern radio - Writing leads for five radio news stories (for a 5 minutes news cast).

UNIT IV

The Applications - Achieving an effect - what is an effect? Kinds of effects - how production elements support a theme, how a producer utilizes the production elements using elements of sound to achieve an effect - Writing five radio stories (for a 5 minutes news cast).

UNIT V

Production and presentation formats - Drama and dramatic elements in radio production - commercial productions - news and public affairs - remote and sports productions - audience and the formats - the specifics of radio formats - on-air and off-air production in modern formats - hosting the programme - duties of the video jockey - Relationship between the video jockey and the producer - Rewriting /translating two newspaper stories for radio news.

REFERENCE BOOKS

1. Radio: A Guide to Broadcasting Techniques – E Evans
2. Hand Book of Broadcasting – Waldo Abbot and R Rider (McGraw Hill)
3. Techniques to TV Production – Rudy Bretz (McGraw Hill)
4. Broadcasting and the People – Mehra Massani (NBT)

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SEM II: CORE: PHOTOGRAPHY

UNIT I

History of B/W Photography: Early experiments and later developments; Photographic Optics: Reflection and refraction of light, dispersion of light through a glass prism, lenses, different kinds of image formation, principal focus and focal length, size of the image, speed and power of the lens, depth of field, angle of view and perspective.

UNIT II

Photographic camera types: Pin-hole, box, folding, large and medium format cameras, single lens reflex (SLR) and twin lens reflex (TLR), miniature, subminiature and instant camera, choice of camera and sizes, rising, falling, cross movements and swing back devices.

UNIT III

Principal parts of Photographic cameras: Lens, Aperture, Shutters, various types and their functions, View-finders and focusing systems: Film chamber: Exposure counter, self-timer, tripod stand, panning tilt head, lens hood, cable release, extension tubes and bellows, tele converter and changing bag

UNIT IV

Photographic Light Sources: Natural source - Natural source, the Sun, nature and intensity of the sunlight at different times of the day, different weather conditions., Artificial light sources- nature, intensity of different types of light sources used in photography namely; (i) Photo flood lamp, (ii) Spot light, (iii) Halogen lamp, Barn doors and snoot, Flash unit: Bulb flash and Electronic flash.

UNIT V

Perspective and composition, rules of composition. Trick Photography: Methods, effect box, photomontage, wire screen-star effect, use of diffraction grating, texture effect, photolith, Bas-relief, polarization and photo grams.

REFERENCE BOOKS

1. The encyclopedia of photography (3rd edn.) (1993) by Richard Zakia, Leatie Stroebel, Focal Press, London.
2. The Manual of Photography (2000) by Ralph E Jacobson/Geoffrey G Attridge/Sidney F Ray, Focal Press, Ninth Edition.
3. Understanding Digital Photography by Joseph A .Ippolito, Thomson Press, New Delhi, 2005.
4. The Manual of Photography (2000) by Ralph E Jacobson/Geoffrey G Attridge/Sidney F Ray, Focal Press, Ninth Edition.
5. The Photographer's Handbook. 1999 by John Hedgecoe. Alfred A.Knopf Publisher.

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SEM II: ELECTIVE: FILM APPRECIATION

UNIT I

History of Cinema –German expressionism, French new wave, Italian neorealism, Indian new wave and the Soviet montage, kinds of film.

UNIT II

Film form (narrative and non narrative systems), film style (dimensions of mis-en-scene, types of framing/editing methods) and the questions of representations.

UNIT III

Elements of film making - Production, Direction, Script-writing, photography, Editing, Art Direction, Sound, Mixing etc.

UNIT IV

History of early cinema with special reference to India, development of the classical Indian film narratives. Film appreciation, Film reviews, Film criticism

UNIT V

World cinema – Cinema movements, Film festivals, Indian cinema, moguls of Indian Cinema-Indian studio system- the dynamics of the cinema-society interface in Tamil Nadu.

REFERENCE BOOKS

1. David Bordwell and Kristin Thompson, Film Art: An Introduction, McGraw Hill, (recent edition).
2. Gerald Mast, Marshall Cohen and Leo Braudy, Film Theory and Criticism, Oxford, (recent edition).
3. John Hill and Pamela Church Gibson, The Oxford Guide to Film Studies, Oxford, 1998.
4. Satyajit Ray, Our Films, their Films, Disha Books, 1992.
5. NasreenMunniKabir, Talking Films, Oxford, 1999.
6. Lucy Fisscher Shot/Countershot , Film tradition and women's Cinema
7. James Monaco, How to read a Film

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SEM II: ELECTIVE: WRITING FOR TELEVISION

UNIT I

Introduction to TV; Difference between structure and functional aspects of newspaper, radio and TV organization; Fictional programs: soap operas, sitcoms, serial & films, News based programme: Talk, Discussion, Interview etc...

UNIT II

Basic principles of TV News Writing, Sources of TV News, Types of TV News bulletins and their structure, Planning and conducting various types of interviews: Factual, Opinion and Ideas.

UNIT III

Nature and techniques of electronic news gathering for TV; Qualities and responsibilities of TV news reporter. Interview: types and techniques.

UNIT IV

Principles of video production; Basic TV production techniques; Idea and visualization; Types of script idea: Shooting script; Script writing for TV news; News presentation techniques; role and function of PCR and TV studio; Live reporting; Concept of breaking news, Types of shots and angles, Camera movements; Microphones: Types & their characteristics.

UNIT V

Introduction to video editing; Importance of video editing; Types of video editing: linear editing, non-linear editing, live editing; Framing, cut, transitions, crossing the line – imaginary line; News reading and news production.

REFERENCE BOOKS

1. Jan R. Hakemulder, Broadcast Journalism, Anmol Publications, Ray AC de Jonge, PP Singh New Delhi 19 2. J
2. Janet Trewin, Presenting on TV and Radio, Focal Press, New Delhi
3. Stuart W. Hyde TV & Radio Announcing, Kanishka Publishers
4. Andrew Boyd Techniques of Radio and Television News Publisher: Focal Press, India.

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SEM II: PRACTICAL: RADIO PRODUCTION PRACTICAL

1. Understanding Sounds, decibels and hearing. Frequency, noise, amplitude. Sound isolation.
2. Analog and Digital audio technology. MIDI and electronic instrument technology. Advantages of Digital audio. Sound files. Digital audio file formats.
3. PCM, telephony and text formats. Mono-stereo, surround, DTS, stereophonic, Dolby and Karaoke sounds. Signed versus unsigned.
4. Digital Audio Recording. On-line Recording. Monitoring. Noise reduction. Hum prevention. Judging sound quality. Volume and dynamics.
5. Filter and equalization. Line sources. Fades and mixes. Sound effects. Shaping sound. Delayed recording.
6. Methods of handling Media players and their applications. Audio editors.
7. Digital Audio mixing.
8. Applications of popular digital audio editing tools. Recording options in sound editors. Recording Device controls. Text to speech conversion. Speech to text conversion. Text to digital audio file creation. Audio for video.
9. Depth and dimension in recording, mixing and mastering. Digital music composers. Sound aesthetics-sound scripting, sound dubbing.

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SEM II: PRACTICAL: CINEMATOGRAPHY PRACTICAL

1. Study of different types of camera.
2. Working with different cameras: Holding camera in hands, film/card loading, unloading, winding, large format cameras, rising, falling and cross movements and swing back.
3. Study of apertures: f-number and their effects, opening and closing.
4. Study of shutters, focal plane and between the lens shutters, different shutter speeds, controlling shutter speeds and movements.
5. Effect of aperture on depth of fields.
6. Effect on the image due to use of normal, wide angle, telephoto and zoom lenses.
7. Use of extension wires, self-timer and shutter release.
8. Determination of exposure, its relationship with shutter speed, aperture number and film speed.
9. Use of tripod stand, study of panning tilt head.
10. Use of exposure meter and determination of correct exposure.
11. Study of electronic flash, its components.
12. Study of filters and its effects on images.
13. Shooting small continuity using single camera
14. News Story focusing on Gathering Visuals for News Reporting- PTC, Interview, cut away
15. Studio Programme Production using Multi camera setup
16. Short Documentary film / Short Film/ Add & Corporate Films

SEMESTER III

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SEM III: SUPPORTIVE COURSE: CHOICE I: CITIZEN JOURNALISM

UNIT I

Basic Reporting- What is news? Who and what is journalism for? The three sources of information: observation, interviews, documents. The Basic Journalism Story Structure

UNIT II

Foundations of journalistic credibility- Factuality, Fairness, Authority, and Verification, the Building Blocks: Statistics, Quotes, and Anecdotes-News stories, feature stories, pegs.

UNIT III

Art of Interviewing -Getting interviews with public figures, handling difficult interviews, how to take notes in an interview, when to tape record an interview, asking for quotes vs. asking for information

UNIT IV

Informing vs. Entertaining- Good reporting is the basis of good writing, Write as you speak, then rewrite, Clarity is the ultimate writing virtue, three writing rules you'll ever need

UNIT V

Reporting issues and trends – observation, documents, interviews, and more story structures - Analysis pieces, profiles, backgrounders, curtain-raisers, sidebars, reporter's notebook, narratives, etc. discovering bogus issues and trends.

REFERENCE BOOKS

1. Noah Wardrip&Fruin and Nick Montfort, (2003).The New Media Reader, Ed., The MIT Press,Cambridge,
2. Callhan, Pearson/Allyn and Bacon, (2007). A Journalist Guide to the Internet: The Net as a Reporting Tool,
3. Jagdish Chakra borty, (2005) Cyber Media Journalism: Emerging Technologies, Authors Press, New Delhi.
4. Jim Hall, (2001). Online Journalism: A Critical Primer, , Pluto press, London.
5. John Street, Palegrave Mcmillan, Hampshire, (2011). Mass Media, Politics andDemocracy,
6. Ryan M. Thornburg, (2011). Producing Online News: Stronger Skills, Stronger Stories, CQ Press, Washington.

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SEM III: SUPPORTIVE COURSE: CHOICE II: RADIO JOURNALISM

UNIT I

History of Radio in India-Roles of AIR and private broadcasters.

UNIT II

Radio News; News Editor; Producer, Radio Reporter; Radio Interview; Radio News Reels; Radio Feature.

UNIT III

Applications of Audio Equipments and Software; Radio Talk; Audience Research.

UNIT IV

Skills of speaking over the radio as reporter, presenter, interviewing, narrating, radio jockeying- Conversation outside broadcasts.

UNIT V

Radio newsroom organization & structure - Newsroom organization and structure and functions.

REFERENCE BOOKS

1. Broadcasting in India, GC Awasthy, Allied, Bombay, 1965
2. Indian Broadcasting, HK Luthra, Publications Division, New Delhi, 1987
3. Broadcasting and the People, MehraMasani, NBT, New Delhi, 1985
4. Basic Radio Journalism, Paul Chantler& Peter Stewart, Oxford, 2003
5. Writing for Broadcast Journalists, Rick Thomson, Routledge, New York, 2010

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SEM III: SUPPORTIVE COURSE: CHOICE III: MEDIA LITERACY

UNIT I

Media and Society: Functions of Mass communication –Contemporary importance of Media in modern society.

UNIT II

Media's influence on audiences' thinking and social behavior: Media dependency-Pluralistic media and Indian society. Media in Democratic Society- Political economy mass media.

UNIT III

Media, politics and ideology: Market oriented media and social dilemma, culture and communication –mass-mediated culture- Communication and social conflicts- Religion and communication – Popular culture.

UNIT IV

Mass Media Dysfunctions: stereotyping, cultural alienation, impact on children; Portrayal of women and children – vulnerable groups.

UNIT V

Communication across cultures – new communication technologies - New media context, access, control and use – Digital Divide - Cybercrime – challenges - Regulatory mechanism.

REFERENCE BOOKS

1. Communication and culture – A World View. K.S.Seetharam.MC Graw hill Publishers. New Delhi, 1991.
2. Mass Media and Political Thought (Ed) SidenyKrans and Richards Perlof, Sage 1985
3. Mass Mediated Culture, Micheal R. Real, Prentice Hall, 1977
4. Communication and Media: Constructing a Cross Discipline –GeorageN.Gordon, Hasting House, 1975
5. Information Inequality, Hebert T. Shiller, Routelge, 1996
6. Television Audience and Cultural Studies, David morley, Routledge, 1998

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SEM III: CORE: COMMUNICATION RESEARCH

UNIT I

Concept of research; Meaning, definition and nature of research; Communication research: Importance of media research; Area of Media Research; Problems of objectivity in research; Planning to research.

UNIT II

Methods/techniques of research; Hypothesis and variables; Research design and its types of Research Design; Experimental Research; Descriptive research; Exploratory Research; Conclusive Research; Sources and collection of Secondary Data; Types of data; Secondary data; Advantages & Limitations of secondary data ; Internal Sources; External Sources. Different methods of media research.

UNIT III

Sampling - meaning, types and problems ; Sampling Design; Some basic Terms; Advantages of Sampling; Disadvantages of Sampling; The sampling process; Sampling methods; Tools and methods of research; Sources of data - primary and secondary source ; Questionnaire and schedules; Observation - participatory and non participatory; Interview method; Case study; Content analysis of text, audio and video.

UNIT IV

Importance of research in media; Application of research in electronic media, Print, Advertising, New Media; Formative and summative research; Ethical issues in media research; Media research as a tool of reporting.

UNIT V

Application of Statistics; Tabulation and classification of data; Data analysis, software for data analysis interpretation; Elementary statistics - mean, median and mode; Inferential statistics - correlation and regression and test of significance, principle and theory; Graphic and diagrammatic representation of data; Indexing, citation and bibliography; Research report writing.

REFERENCE BOOKS

1. Social Research and Statistics by R.N. Mukerjee, VivekPrakashan, Delhi
2. Scientific Method and Social Research by B. N. Ghosh, Sterling Publishers N. Delhi 92
3. Media and Communication research methods: an Introduction to qualitative and quantitative approaches: Arthur Asa Berger ; sage: 1933
4. Applied Communication Research: Judith M. Buddenbaum& Katherine B. Novak, Blackwell, reprinted in India by Surjeet, 2005.
5. Mass Media Research– Processes, Approaches & Applications: Roger D. Wimmer& Joseph R. Dominick, Wadsworth, 2008.
6. Research Methodology– A Step-by-Step Guide for Beginners: Ranjit Kumar, Pearson, 2008.
7. Statistical Methods for Practice & Research– A Guide to Data Analysis Using SPSS: Ajai S. Gaur &Sanjaya S. Gaur, Response Books, 2009.

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SEM III: CORE: MEDIA LAWS AND ETHICS

UNIT I

Introduction to Indian constitution – overview - salient features - preamble - constitution - fundamental rights –Article 19 1 (a) – various freedoms reasonable restrictions - freedom of speech and expression and their limits – Freedom of the press - Brief view of directive principles

UNIT II

Defamation& contempt of court – intellectual property rights- trademark - patents & copy righmedia-related Acts: parliamentary privileges; books and registration Act; Working journalist Act, press council of India; official secrets Act, cinematograph Act - Introduction to cyber laws, cyber crimes; ICANN, issues related to social networking.

UNIT III

Introduction to media ethics – Philosophical background in ethics – Nature of media ethics – Personal ethics and group ethics – Consequences of personal choices – Moral judgment - Standards of taste – Gender and sexual orientation – Stereotyping – Mythmaking by the media – Obscenity and pornography – Violence and brutality – Reporting during Special - sensitive situations — Ethical concerns in investigative journalism.

UNIT IV

Media and diversity – Ethnic, racial and cultural identities – Social responsibility of media in presenting a representative picture of all constituent groups in society – The role of media during conflicts and wars- conflict-reduction journalism, conflict-resolution journalism – coverage of state security issues and information access – The limits of the right to know - journalism ethics and patriotism — Ethics and cheque-book journalism – New roles for journalism and public opinion.

UNIT V

International instruments – Access to information laws and procedures – Right of reply provisions – and case studies right to information Act 2005 major judgments relating to media. Protection of whistleblowers –Laws regulating blasphemy hate speech, and racism –The law and professional standards relating to privacy – Free speech on the web.

REFERENCE BOOKS

1. Basu, DD (2010) Law of the Press in India. Prentice-Hall India.
2. Basu DD (2012) Introduction to Indian Constitution, Prentice Hall Indi
3. Media Communication Ethics: Louis Alvin Day, Wadsworth, 2006.
4. Practicing Journalism– Values, Constraints, Implications: Nalini Ranjan, Sage, 2005
5. Rape of the Family– Sexual Violence in Indian TV Soaps: Centre for Advocacy and Research, New Delhi, 2006.

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SEM III: CORE: TELEVISION PRODUCTION

UNIT I

Fundamentals of video. Photography and video. Camera. Tape and recording. Film transfer and Video processing. Audio and power devices. Video display systems. Multi-camera production.

UNIT II

Camera parameters. Lens. Frames. Films. Exposure. Focusing. Sharpness and contrast. Cameral filters. Lighting systems. Lighting methods and needs. Shooting plans and backgrounds. Getting organised for shooting. Importance of backgrounds. Real and unreal backgrounds. Neutral background. Economical settings. Location selection. Pre-production planning.

UNIT III

Editing in videography. Basics of video editing. Physical editing. Cutting points and transitions. Order of shots. Editing methods. Generations of editing. Edit controllers. Post-production editing. Good editing techniques.

UNIT IV

Production techniques. Script writing. Purpose of scripts. Length and style of scripts. Story boards and components. Pre and post-production techniques. Effective shots. File shots. Footages. Special effects. Graphics and animation. Chroma key usage. Economy shooting.

UNIT V

Writing for TV – News & Current Affairs Programmes – TV Anchoring – TV Camera Types – TV Post Production Techniques, International Standards for Digital Audio & Video – The Future of World TV.

REFERENCE BOOKS

1. Video Production Handbook – Miller (Focal Press)
2. Working with Video: A Comprehensive Guide to the World of Video Production – Winston Brian and Julta Kevdal
3. Basic TV Staging – Millerson Gerald (Focal Press)
4. Video Camera Techniques – Millerson Gerald (Focal Press)
5. TV Sound Operations – Glyn Alkin
6. Sound Techniques for Video- TV Media Manual Series (Focal Press)
7. The Moving Image: Production Principles as Practices – Foresman Company
8. Understanding TV – Prager
9. Techniques of TV Production – Gerald Millerson
10. TV Production Handbook – H Zettel
11. Audio – Visual Journalism – B N Ahuja
12. Writing for TV & Radio – Robert Hellard
13. TV News – Fang L F
14. TV Production – Allan Wurtzel
15. Introduction to TV Journalism – S Kaushik

SEM III: ELECTIVE: CINEMATOGRAPHY

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UNIT I

Introduction to Cinematography, Fundamental Theory & Practice of Cinematography, Introduction to Still Photography, Principles of Still Photography and Cinematography, Framing and Composition of Still Shot. Auteur, Diegesis, Editing, Flashback, Flash forward, Focus, Geners, Misc-En-Scene, Story / Plot, Scene / Sequence & Shot.

UNIT II

Introduction to Digital Video Cinematography, Interactivity and emotions through Cinematography, Building blocks, Compositions, Lenses and Cameras, Types of lenses: Zoom Lens, Prime Lens, Types of Cameras: HD Cameras, Basics of Film Camera, Difference between Film Camera and Digital Camera, DSLR and HDSLR Cameras

UNIT III

Lighting, Psychology of light, Human Vision, Light Sources, Setting Mood through Lighting, Lighting as a Story Element, Visual Environment, Dealing with Natural Lighting, Directional Effect of Light, Lighting design process, Controlling the Intensity of Light, Color and Color Temperature of Light, Three-point lighting, High-Key lighting & Low Key lighting, Indoor and Outdoor Lighting, Reflectors, Role of reflectors.

UNIT IV

Construction of a Shot, Color, Contrast, Deep Focus, Shallow Focus, Depth of Filed, Exposure, Racking focus, Frame Rate, Telephoto shot, Zoom shot. Framing, Angle of Framing, Aspect Ratio, Level of Framing, Canted Framing, Following Shot, Reframing, Point-Of-View shot, Wide angle Lens Scale, Extreme long shot, Long shot, Medium long shot, Medium Close-up, Close-up, Extreme Close-up, Space, Deep space, Frontality, Matte shot, Off-screen space, Shallow space ,Movement of Camera, Crane Shot, Handheld Camera, Steady Shot, Pan, Tilt, Tracking shot, Whip Pan.

UNIT V

Working with Chroma-Green/Blue Screen, Working with Audio, Capturing Audio while shooting, and Recording Audio with HDSLR Video, Camera, and Importance of Audio while shooting.

REFERENCE BOOKS

1. Block, Bruce. The Visual Story, Second Edition: Creating the Visual Structure of Film, TV and Digital Media Boston, London. Focal Press 2007
2. Brown, Blain. Cinematography: Theory and Practice. Boston, London. Focal Press 2002 ISBN: 978-024805009
3. Elkins, David. Camera Assistant's Manual. Boston, London. Focal Press 2009 ISBN: 978-0240810577
4. The encyclopedia of photography (3rd edn.) (1993) by Richard Zakia, Leatie Stroebel, Focal Press, London.
5. The Manual of Photography (2000) by Ralph E Jacobson/Geoffrey G Attridge/Sidney F Ray, Focal Press, Ninth Edition.
6. Understanding Digital Photography by Joseph A .Ippolito, Thomson Press, New Delhi, 2005.

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SEM III: ELECTIVE: WRITING FOR NEW MEDIA

UNIT I

Digital story-telling formats, Content writing, editing, reporting and its management.

UNIT II

Structure of a web report, Content for different delivery vehicles.

UNIT III

Multi-media and interactivity, writing with hyperlinks.

UNIT IV

Content management & content management systems, Storyboarding and planning.

UNIT V

Planning and designing of WebPages, Blogs, e-newspaper, e-magazine.

REFERENCE BOOKS

1. Schmidt, E. & Cohen, J. (2013). The New Digital Age, John Murray.
2. Ward, M. (2002). Journalism Online, Focal Press.
3. Thornburg, R. M. (2011). Producing Online News: Stronger Stories, CQ Press, Washington.
4. Hall, J. (2001). Online Journalism, A Critical Primer, Pluto Press, London.
5. Shrivastava, K. M. (2013). Social Media in Business and Governance, Sterling Publishing.
6. Marshall, P. D. (2004). New Media Cultures, Oxford University Press.
7. Dewdney, A. & Ride, P. (2006). The New Media Handbook, Routledge, London.

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SEM III: PRACTICAL: TELEVISION PRODUCTION PRACTICALS

1. Production planning, pre production and post production planning-duties and responsibilities of producer/director. Production techniques-video format; documentary, serial, talk show, interview, demonstration, discussion, profiles, commercials. Set designing and make up – visualization and composition-aesthetics-directing the actors-directing the crew.
2. Planning and Production of indoor and outdoor shootings, planning and management of live shows.
3. Film transfer and video processing. Video display systems. Multicamera production. Lighting systems- Lighting methods and needs. Mike positioning and arrangements.
4. Shooting plans and backgrounds. Getting organized for shooting.
5. Importance of backgrounds. Real and unreal backgrounds. Neutral background. Economical settings. Location selection. Post-production editing.
6. Applications of Production techniques- Script, Length and style of scripts, Story boards and components, Pre and post-production techniques, Effective shots, File shots, Footages, Special effects. Graphics and animation, Chroma key usage and Economy shooting methods.

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SEM III: PRACTICAL: MULTIMEDIA PRODUCTION PRACTICALS

1. Animation aspects. Color and texture.
2. Animation principles. Preparing for animation.
3. Animation for integration
4. Concept, Story and Scripting for 3D Feature
5. Character Designs using 3D Software
6. Design and Layouts of backgrounds using 3D Software
7. Key frame animation of characters using 3D Animation software
8. Texturing of backgrounds and characters using 3D package
9. Application of 3D titling

SEMESTER IV

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SEM IV: CORE: ELECTRONIC MEDIA MANAGEMENT

UNIT I

Management science, objectives, scope and nature; Principles of media management and its significance, Departments and their functions.

UNIT II

Media as an industry and profession, Media ownership structures in India: Sole proprietorship, partnership, private limited company, public limited companies, trusts, cooperatives, religious institutions, franchises.

UNIT III

The organizational and economic structures of the major electronic media industries.

UNIT IV

Programming methods and strategies used in media industries. The purposes and activities of most aspects of media organizations including advertising, production and programming.

UNIT V

Convergence, new technologies, and their impact on the electronic media landscape.

REFERENCE BOOKS

1. Mathur, B.S., Principles of Management. National Publishing House, New Delhi.
2. Peter K. Pringle, Michael F. Starr, Electronic Media Management, Focal Press, 2006
3. Alan B. Albarran, Sylvia M. Chan-Olmsted, Michael O. Wirth, Handbook of Media Management and Economics, Erlbaum Associates, 2006
4. Alan Albarran, Management of Electronic and Digital Media, Wadsworth-Cenage Learning
5. Joan Van Tassel Managing Electronic Media: Making, Moving and Marketing Digital Content

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SEM IV: CORE: WEB DESIGNING

UNIT I

Web Design Principles-Basic principles involved in developing a web site, Planning process, Five Golden rules of web designing , Designing navigation bar, Page design, Home Page Layout, Design Concept.

UNIT II

Basics in Web Design- Brief History of Internet, What is World Wide Web, Why create a website, Web Standards, Audience requirement.

UNIT III

Introduction to HTML- What is HTML, HTML Documents, Basic structure of an HTML document, creating an HTML document, Mark up Tags, Heading-Paragraphs, Line Breaks, HTML Tags.

UNIT IV

Introduction to Cascading Style Sheets- Concept of CSS, Creating Style Sheet CSS Properties, CSS Styling (Background, Text Format, Controlling Fonts), Working with block elements and objects, working with Lists and Tables, CSS Id and Class

UNIT V

Introduction to Web Publishing or Hosting- Creating the Web Site, Saving the site Working on the web site, Creating web site structure, Creating Titles for web pages, Themes- Publishing web sites.

REFERENCE BOOKS

1. HTML & CSS: The Complete Referenceby Thomas Powell.
2. *The Truth About HTML5* BY Stevens, Luke.
3. RESPONSIVE Web Design by Macrotte, Ethan.
4. Designing for the Digital Age By Kim Goodwin.
5. CSS3 for Web Designers By Dan Cederholm.
6. The Designful Company By Marty Neumeier.

SEM IV: CORE: ADVERTISING AND PUBLIC RELATIONS

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UNIT I

Nature and scope of advertising. Evolution of advertising in India and other nations. Advertising and market economy. Advertising and media industry. Electronic media as business. Program management (Planning, scheduling, production and broadcasting). Nature and scope of new delivery systems. On-line marketing.

UNIT II

Types of Advertising; Critical analysis of ads; Campaign Planning; cycle, models, Strategy, Types. Advertising Agency: Structure, functions, Types, selection; Media relationship, Global marketing and advertising; implications professional bodies; advertising agencies association Advertising standards Council, professional ethics, challenges and requirements.

UNIT III

Advertising forms; ad production Copy: copy platform, copy format, elements, appeals, Visuals and other creative elements. Techniques of print Ad. Production. Audiovisual commercials: procedure and techniques. Media: Print, electronic, outdoor and new media: characteristics, cost and effectiveness. Media Planning Process, Strategy and methods - Media buying & placement. Professional Ethics, issues and problems; Global marketing and advertising in future. Changing role of Corporate Media. - Content outline for corporate media.

UNIT IV

Public Relations and Corporate Communication- concept and scope, publicity, propaganda, Advertising, and sales promotion, PR and public affairs Public Relations: Definition, objectives; brief history of public relations in India. Structure of PR and Corporate communication in State, Public and Private Sectors.

UNIT V

Tools and techniques of PR and Corporate communication- corporate identity and reputation, Media planning and selection for PR and corporate communication, Publics in corporate Communication and PR, financial publics, opinion makers, lobbying, campaign planning, Crisis management - Qualities of PR personnel.

REFERENCE BOOKS

1. Brought to You By, Lawrence R Samuel, University of Texas Press
2. Commercial Breaks: Insights into Advertising & Marketing, Winston Fletcher, Advertising Press
3. Essentials of Advertising – J.S. Chauhan, Jagajit Singh, P. N. Malhan, Oxford and IBH Publishing Co.
4. Advertising In A Digital Age by Gabriela Taylor
5. Public Relations. Balan, K. R.. Sultan Chand & Sons, 2003.
6. Effective Public Relations in Public and Private Sector. Banik, G. C . Jaico Publishing House, Mumbai, 2004.
7. Practical Public Relations. Sam Black. Universal Bookstall.
8. Effective Public Relations. Scott M. Cutlip, Allen H. Center, Glen M. Broom. Pearson Education, 2005

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SEM IV: ELECTIVE: MEDIA AND DEVELOPMENT

UNIT I

Development Meaning, Process, Principles, approaches, problems, Development problems, Characteristics of developing Society

UNIT II

Human communication and traditional media – Inter-personal and group communication – Origin, concept and characteristics of traditional media- relevance in contemporary society – Case studies of traditional media forms in India- folk songs, folk dances, folk theatre, folk tales, Puppetry, folk games and street theatre.

UNIT III

Research for development communication – Identifying stakeholders – Field techniques for data collection – Participatory development – Participatory Rural Appraisal (PRA) techniques – Computer- assisted reporting and research.

UNIT IV

Mass communication and modern media- internet, radio, TV, films and animation Development journalism and communication through grassroots comics, cartoons and posters – Choosing appropriate media, planning and producing communication for developing societies.

UNIT V

Community Media and Social Media for Development – case studies – Media experiences between the local and global. New opportunities and challenges for community and citizen media.

REFERENCE BOOKS

1. Servaes, Jan, Thomas L. Jacobson and Shirley A. White (Eds.), Participatory Communication for Social Change. Sage, New Delhi.
2. Schramm, Wilbur, Mass Communication and National Development. UNESCO, Paris.
3. Thakur, B.S. and Binod Agrawal (Eds.), Media Utilization for the Development of Women and Children. Concept Publishers, New Delhi.
4. Pokhrapurkar, Raja, Rural Development through Community Television. Concept Publishers, New Delhi.
5. Narula, Uma, Development Communication-Theory and Practice, Har.Anand Publication, New Delhi
6. Communication for Development in the Third World: Srinivas R. Melkote& H. Leslie Steeves, Sage, 2008.
7. Communication of Innovations– A Journey with Everett Rogers: eds ArvindSinghal& James W. Dearing, Sage, 2006

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SEM IV: ELECTIVE: SCIENCE COMMUNICATION

UNIT I

Definition of science communication – nature and scope of science communication – Characteristics of Science Communication – Promoting scientific temper – Method of Science-Social role of the science communicator - qualifications of a science communicator. Media as a tool for science development – Government’s media tools for science communication.

UNIT II

Science communication movements and organizations – science reporting –Science Popularisation - Chipko Movement – Appiko Movement–Narmada BachaoAndolan–Silent Valley movement–Green peace-VigyanPrasar – NCSTC – Koodangulam Issue- National Council of Science Museums- Science Forum – Science Clubs - Children’s science forum.

UNIT III

Science Communication and Development–Science popularisation and rural development-Green revolution and White revolution-Science Reporting; Role of media in sensitizing the people – Pollution-Air, water, soil-Biodiversity preservation; International Protocols, Global summits-Significance of environment conservation, need for proper research and accurate data.

UNIT IV

Evolution theory-Social impacts of Evolution theory-Emergence of modern science- Science and Enlightenment-Science content and Book and Encyclopedia publishing-Science content in journalism.

UNIT V

Science, Nature and Gender-Modern science as patriarchy's project - The violence of reductionism - Profits, reductionism and violence - Two kinds of facts - Two kinds of rationality – Modern science and ecological crises - The natural-unnatural divide- Women in Nature-Nature as the feminine principle - Nature and women as producers of life – Gender ideology vs. the recovery of the feminine principle.

REFERENCE BOOKS:

1. Vandana Shiva, *The Violence of the Green revolution*, Zed Books, London, 1993.
2. Vandana Shiva, *Staying Alive: Women, Ecology and Survival in India*, Kali for Women, New Delhi, 1988.
3. Sharon M.Friedman, *Scientists and Journalists* (Reporting Science as News)
4. Rachael Carson, *Silent spring*, Penguin Publishers, New Delhi, 2000.
5. Robert Darnton, *The Business of Enlightenment: A Publishing History of the Encyclopédie, 1775-1800*, Belknap Press Of Harvard University Press, 1987.
6. J.V. Vilanilam,*Science Communication and Development in India*, Sage, New Delhi, 1993.

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SEM IV: PRACTICAL: NON LINEAR EDITING

1. Introduction to various file formats from DV to Mov and HD
2. Story boarding for Film Editing
3. Capturing through fire wire
4. Managing and organizing footages
5. The Detailed study of Final Cut Pro
6. Finishing and Outputting
7. Color correction in a video
8. Converting from HD to DV
9. Media Management

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SEM IV: PROJECT: PROJECT & VIVA

Media Production (10 to 15 minutes) on Short-film / Documentary/Animation Movie/TV Advertisement/ TV play/Telefilm/Music video/ with single camera production and VIVA. Each production should be accompanied with the details of script, story board and the production plan. The plan should be presented to the HOD / Mentor/ Project Guide at the beginning of fourth semester.