

# St. Xavier's College, Calcutta

[The First Autonomous College in West Bengal  
under University of Calcutta]



## Department of Mass Communication and Videography

NEW SYLLABUS FOR THREE-YEAR HONS COURSE OF STUDIES IN  
MCV

<b>SEM 1</b>		
<b>PAPER I</b>	<b>MV31012</b>	<b>: Introduction to Visual Communication</b> 100 Marks (75+25)
<b>PAPER II</b>	<b>MV31022</b>	<b>: Audiography &amp; Editing</b> 100 Marks (50+50)
<b>1A1 (FS)</b>	<b>FS21012</b>	<b>: Theories of Narration</b> 100 Marks (70+30)
<b>2A1 (JO)-</b>	<b>JO21012</b>	<b>: Print Journalism</b> 100 Marks (70+30)
<b>SEM II</b>		
<b>PAPER III</b>	<b>MV32032</b>	<b>: Videography &amp; Audiography</b> 100 Marks (50+50)
<b>PAPER IV</b>	<b>MV32041</b>	<b>: Introduction to Media &amp; Cultural Studies</b> 100 Marks
<b>1A2 (FS)</b>	<b>FS22022</b>	<b>: Modernism in Cinema</b> 100 Marks (70+30)
<b>2A2 (JO)</b>	<b>JO22022</b>	<b>: Television &amp; Radio Journalism</b> 100 Marks (70+30)
<b>SEM III</b>		
<b>PAPER V</b>	<b>MV33052</b>	<b>: Introduction to Scriptwriting</b> 100 Marks (75+25)
<b>PAPER VI</b>	<b>MV33062</b>	<b>: Videography &amp; Editing</b> 100 Marks (50+50)
<b>1A3 (FS)</b>	<b>FS23032</b>	<b>: Post Modernism in Cinema</b> 100 Marks (70+30)
<b>2A3 (JO)</b>	<b>JO23032</b>	<b>: Mass Communication &amp; New Media</b> 100 Marks (70+30)

		<b>SEM IV</b>
<b>PAPER VII</b>	<b>MV34072</b>	: Advertising, Marketing & PR 100 Marks (75+25)
<b>PAPER VIII</b>	<b>MV34082</b>	: Scriptwriting 100 Marks (75+25)
<b>PAPER IX</b>	<b>MV34092</b>	: Videography & Editing 100 Marks (50+50)
<b>PAPER X</b>	<b>MV34101</b>	: Reading the Images 100 Marks
		<b>SEM V</b>
<b>PAPER XI</b>	<b>MV35112</b>	: Non-fiction 100 Marks (75+25)
<b>PAPER XII</b>	<b>MV35122</b>	: Research Methods 100 Marks (50+50)
<b>PAPER XIII</b>	<b>MV35132</b>	: Theories of Performing Arts (Dance & Theatre) 100 Marks (75+25)
<b>PAPER XIV</b>	<b>MV35511</b>	: Workshop & Presentation 100 Marks
		<b>SEM VI</b>
<b>PAPER XV</b>	<b>MV36142</b>	: Entrepreneurship & the Market 100 Marks (75+25)
<b>PAPER XVI</b>	<b>MV36152</b>	: Production Management & Media Ethics 100 Marks
<b>PAPER XVII</b>	<b>MV36161</b>	: Dissertation/Screenplay writing 100 Marks
<b>PAPER XVIII</b>	<b>MV36523</b>	: Degree Film 100 Marks

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# SEMESTER 1

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## PAPER 1 - MV31012

### **Introduction to visual communication** 100 marks (75 + 25)

1. History of visuals; the need for visuals; the use of visuals from the cave culture to the digital culture – how visuals communicate.
2. The development of visuals – rudimentary sketches to the evolution of perspective. Three dimensionality in two dimensional media.
3. Sculptures as a means to three dimensional representation.
4. Tools of picture-making – from brush to digital still cameras; lenses, iris, shutter speed etc.
5. Rules of picture making: perspective and composition; Golden mean and the renaissance artists.

### **Practical**

- Still photography

### **Suggested Readings**

- Ward Peter. 2002. *Picture Composition*. Burlington: Elsevier.
  - Zakia, Richard D., and David Page. 2011. *Photographic Composition a Visual Guide*. Oxford: Focal.
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## PAPER 2 - MV31022

### **Audiography & Editing** (50 + 50 Marks)

#### **Audiography:**

#### **Sound Aesthetics in Audio Visual Media and Basic Principles of Sound**

- 1) Sound and Image Relationships; Narrative and the Sound Track
- 2) Music and Sound in Silent Film
- 3) The Transition to Sound, Early Sound Film Practice; the construction of Non-Diegetic Sound Space.

#### 4) Hearing the movies: Close Reading of Film Sound

- Indicate presence/absence of sound components on the soundtrack.
- Use the “comments on mix” field to make more nuanced observations, such as the predominance of dialogue, music sneaking in and out, use of ambient sound, etc.
- Make general comments to note items of particular interest, e.g., whether sound is on-screen/off-screen; musical topics used; strict or loose synchronization; POV sound or music, etc.
- Narrative associations of music or sound effects; the use of music and sound to articulate narrative structure.

#### 5) Basic Principles of Sound

Mechanism of Human Hearing, Nature of Sound, propagation, frequency, audio frequency range, amplitude, wavelength, pitch, infrasonic, ultrasonic, subsonic, supersonic, velocity of sound, Phase, acoustic, reverberation, echo, reflection, absorption, transmission, loudness decibels. Quality of Sound, Frequency response, SN Ratio, Distortion, Vow and Flutter

#### Practical

- Sound Story (app. 5 min)
- Location Sound Exercise: Recording a running commentary of a particular locale
- Recording a live interview

#### Suggested Readings

- Alkin, Glyn. 1996. *Sound Recording and Reproduction*. 3rd ed. Focal Press.
- Kerner, Marvin M. 1989. *The Art of the Sound Effects Editor*. Focal Press.
- Altman, Rick. 2004. *Silent Film Sound*. New York: Columbia University Press.

#### Editing

##### Theory (25 Marks)

##### **Understanding basic units**

Scene

Shot

Frame

Cut

Transition

##### **History and evolution of editing**

Lumiere, Melies, Porter, Griffith

#### **4 areas of control and choice in editing**

Spatial

Temporal

Rhythmic

Graphic

#### **Different broadcasting systems**

PAL, SECAM, NTSC

#### Practical (25 marks)

- Introduction to Final Cut Pro
- Arranging the Interface
- Learning a Custom Layout
- Setting Scratch Disk
- Bin management, Logging, Digitizing, Capturing, log and transfer
- Saving Projects and Accessing the Auto Save Vault
- Edit exercises

#### Suggested Readings

- Thompson, Roy. 1993. *Grammar of the Edit*. Oxford: Focal Press.
  - Reisz, Karel, and Gavin Millar. 1968. *The Technique of Film Editing*. New York: Hastings House.
  - Murch, Walter. 2001. *In The Blink of an Eye: A Perspective on Film Editing*. Los Angeles: Silman-James Press.
  - Dancyger, Ken. 1993. *The Technique of Film and Video Editing*. Boston: Focal Press.
  - Bordwell, David, and Kristin Thompson. 1996. *Film Art: An Introduction*. New York: The McGraw-Hill Companies.
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## **ANCILLIARY FS 1 - FS21012**

### **Theories of Narration**

(Theory: 70 Practical: 30)

#### Theories of Narrative in Cinema

#### Concept of the Narrative: The Inheritance

### **1. Fundamentals of Film language**

## 2. The 'Narrative Turn' in Cinema

'Cinema of Attraction' to 'Cinema of Narrative Integration'

The Early Developments

Standardization of Basic Techniques for Narrative Cinema

Early Cinema to Hollywood Cinema

Construction of Space-Time Continuity

Features of Characters and Events

Genres

Auteur Criticism

## 3. Evolution of the Narrative Form in Indian Cinema

Early Indian Cinema to studio Era Construction of Space and Time in Indian Cinema

Popular Indian Cinema

Discussion of an Indian 'Author' in the Popular Form

Contemporary Indian Cinema

## 4. Departures from the Standard Narrative ( Any Two)

Japanese Cinema, Iranian Cinema, Latin American Cinema, Chinese Cinema

## Practical

- **Sound Slide Project:** Constructing a Narrative with Still Images

### Suggested Readings:

- Monaco, James. 1981. *How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media*. New York: Oxford University Press.
- Cook, David A. 1981. *A History of Narrative Film*. New York: Norton.
- Bordwell, David, and Kristin Thompson. 1996. *Film Art: An Introduction*. New York: The McGraw-Hill Companies.
- Hill, John, and Pamela Church Gibson. 1998. *The Oxford Guide to Film Studies*. Oxford: Oxford University Press.
- Kabir, Nasreen Munni. 1996. *Guru Dutt: A Life in Cinema*. Delhi: Oxford University Press.
- Elsaesser, Thomas, and Adam Barker. 1990. *Early Cinema: Space, Frame, Narrative*. London: BFI Pub.

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## ANCILLIARY JO 1 - JO21012

Print Journalism 100 marks (70+30)

### **Theory** (70 Marks)

History of newspapers in India.--

Definition of News – Elements/Determinants – Sources Intro – Lead – Different types of Lead - Inverted Pyramid Pattern vis-à-vis other structures – Narrative Journalism  
Difference between news writing & fiction writing--Differences in style of reporting between vernacular and English dailies.

Editing–Role & Qualities of Editor, News Editor, Chief Sub Editor and sub-editors, Editing symbols. Proof Reading – proof reading symbols. Typography–Headline, Photo Selection & Editing Edit and Op-Ed pages. Columns & Columnists. Features & Articles: Types, Difference between Feature & Article-Recent Trends. Feature Supplements-Pullouts & Special Sections

Newspaper as a business enterprise and its public service role – Indian experience

Ownership of Newspapers – Different types in India – Main features

Various sources of revenue of a newspaper-

Advertising and Circulation

### **Media Laws:**

Important Media Laws ( Copyright Act, Working Journalist’s Act, Defamation, Press Registration Act, Parliamentary Privileges, Official Secrets Act, RTI) – Brief Idea about Press Council & Press Commissions.

### **Practical (Print)** (30 Marks)

- Reporting, Writing & Editing Practical
- Page Make-up & Layout using Quark Express system.
- Media Monitoring
- Viva based on Current Affairs

### **Suggested Readings**

- Kumar, Keval J. 2000. *Mass Communication in India*. Mumbai: Jaico Pub. House.
- Wainwright, David. 1972. *Journalism Made Simple*. London: W.H. Allen.
- Kamath, M. V. 1980. *Professional Journalism*. New Delhi: Vikas Pub. House.
- Teel, Leonard Ray. 1983. *Into The Newsroom*. Prentice-Hall.
- Hohenberg, John. 1983. *The Professional Journalist*. New York: Holt, Rinehart, and Winston.
- Shrivastava, K. M. 1987. *News Reporting & Editing*. New Delhi: Sterling Publishers.
- Evans, Harold. 1973. *Editing and Design: Newsman’s English*. Heinemann [for] the National Council for the Training of Journalists.
- Ward, Hiley H. 1985. *Professional News Writing*. Cengage Learning.

- Neal, James M., and Suzanne S. Brown. 1976. *Newswriting and Reporting*. Iowa State University Press.
- Moitra, Mohit. 1969. *A History of Indian Journalism*. National Book Agency.
- Basu, Durga Das. 1982. *Introduction To The Constitution Of India*. Prentice-Hall of India Private.
- Basu, Durga Das. 1986. *Law of the Press*. Prentice-Hall of India.
- Rucker, Frank Warren, and Herbert Lee Williams. 1969. *Newspaper Organization and Management*. Iowa State University Press.

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## SEMESTER 2

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### PAPER 3 - MV32032

#### Audiography and Videography    100 (50+50) marks

##### Audiography

1) Microphones and factors governing selection of microphones

Basic designs, kinds, limitation and advantage of different kinds, mike accessories, directional response and polar patterns , Mikes-special types and accessories, wireless, lapel, reflected type, shotgun

2) Types of Cable and connectors

3) Analogue Vs. Digital sound

4) Introduction to digital sound  
Theory, process (software, equipment etc.), and application.

5) Introduction to location recording in Camcorder –  
Selection of mikes, boom operation etc

6) Post production – Editing, dubbing, track laying, mixing

7) Role of Sound recordist in production crew

##### Practical

- Build the music and sound effects components of a soundtrack for a short scene
- Recording a 1min sound jingle



- Recording a sound feature/Drama (In groups)

### Suggested Readings

- Alkin, Glyn. 1996. *Sound Recording and Reproduction*. 3rd ed. Focal Press.
- Kerner, Marvin M. 1989. *The Art of the Sound Effects Editor*. Focal Press.
- Altman, Rick. 2004. *Silent Film Sound*. Columbia University Press.

### Videography

#### Introduction to VIDEO camera

1) Digital camera Programming and Menu setting

- a) White balance logic.
- b) Exposure logic
- c) Gain control logic

2) Depth of field calculation

3) Lens: Block lens, Telephoto lens, Zoom lens, Wide angle lens, Normal lens,

4) Camera Composition : a) line composition. b) Linear motif c) Theme Composition  
d) Framing and Proximity point. e) Frame with in frame.

f) How to read a Frame. Rule of thirds, off center framing, lead line composition, S curve, symmetry, repetition, gestalt composition, and g) Surface division. h) Figure and ground, Circle of confusion.

Different shot composition in cinema : Close ups ,Tight Close up ,Mid close shot ,Mid shot ,Long shot Mid long shot , Three shot , over the shoulder shot, reaction shot, Cut away, Insert shot, Motif, Transition shots, concept of foreground, mid ground and Back ground, Head and Nose room, frame with in frame, S composition, Diagonal composition, Open Frame and closed frame .

5) Aspect ratio: 4:3, 16:9, 1.85:1, 2.35:1 etc

6) Focus control: Focusing techniques, Variable Focusing, Follow Focusing,

7) Camera operation: Panning (slow, fast, zip) Tilting, Zoom in, Zoom out, re-Framing, complicated Camera operation,

8) Definition: IRE, CCD, Pixel, etc.

9) Exposure control and Daylight and indoor light, Overcast day, Indoor outdoor

Exposure balance Exposure balance, Exposure and Depth of field, optimum Exposure, Over exposure, Under exposure.

10) Different Format: DV, DVCAM, HDV, HD.

11) White Balance: Normal white balance, White balance manipulation techniques. Black Balance.

12) Color Temperature

And color Balance: Day Light color temperature, Artificial light color Temperature.

13) Conversion Filter & ND filter : 85, 80, & ND filter.

15) Digital Tape : Mini DV , DVCAM, HDV.

**Suggested Readings:**

- Brown, Blain. 2002. *Cinematography: Theory and Practice - Image Making for Cinematographers, Directors and Videographers*. Focal Press.
  - Brown, Blain. 2012. *Motion Picture and Video Lighting*. CRC Press.
  - Owens, Jim, and Gerald Millerson. 2012. *Video Production Handbook*. CRC Press.
  - Barsam, Richard Meran, and Dave Monahan. 2012. *Looking at Movies: An Introduction to Film*. W W Norton & Company Incorporated.
  - Weise, Marcus, and Diana Weynand. 2012. *How Video Works: From Analogue to High Definition*. CRC Press.
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## **PAPER 4 - MV32041**

### **Introduction to media and cultural studies** (100 marks)

#### **1. The notion of culture**

What is culture? Culture and modernity. Culture as an object of analysis. Notions of mass culture.

**Suggested Readings**

- Williams, Raymond. 1998. "The Analysis of Culture" in John Storey ed. *Cultural Theory and Popular Culture: a Reader*. Athens: University of Georgia Press.
- Entry on 'Culture', 'Media' and 'Communication' from - Williams, Raymond. 1985. *Keywords: a Vocabulary of Culture and Society*. New York: Oxford University Press.
- Macdonald, Dwight. 1998. "A Theory of Mass Culture" in John Storey ed. *Cultural Theory and Popular Culture: a Reader*. Athens: University of Georgia Press.
- J. Habermas *et al*: "The Public Sphere: An Encyclopedia Article", *New German Critique*, No. 3. (Autumn, 1974), pp. 49-55

#### **2. Introduction to media and Communication**

What is media? Notions of mass media. Media and communication.

**Suggested Readings**

- Excerpts from - McLuhan, Marshall. 1962. *The Gutenberg Galaxy; the Making of Typographic Man*. Toronto: University of Toronto Press.
- McLuhan, Marshall. 1967, *The Medium Is the Message*. Random House.

- Barthes, Roland. 2012. "Myth Today" in *Mythologies*. New York: Hill and Wang.
- Hall, Stuart. 1980. "Encoding/Decoding" in *Culture, Media, Language: Working Papers in Cultural Studies, 1972-79*. London; [Birmingham, West Midlands]: Hutchinson ; Centre for Contemporary Cultural Studies, University of Birmingham.

### 3. Discourse and Representation in Media

Discourse as a concept. What is representation? Media as a vehicle of discourses. Media effects. Media and Violence.

#### Suggested Readings

- Mills, Sara. 1997. *Discourse*. London; New York: Routledge.
- Bhasin, Kamla. 1993. *What Is Patriarchy?* New Delhi: Kali for Women.
- Berger, John. 1972. *Ways of Seeing*. London: British Broadcasting Corp. : Penguin Books.
- Benjamin, Walter. "A Short History of Photography." *Screen* 13, no. 1 (1972): 5-26
- Anderson, Craig A. 2003. *The Influence of Media Violence on Youth*. Malden, MA: Blackwell Pub.
- Hogben, M. 1998. "Factors Moderating the Effect of Televised Aggression on Viewer Behavior." *Communication Abstracts* 21 (4).

### 4. Theories of Mass Culture

#### Suggested Readings

- Adorno, Theodor, and Max Horkheimer. "The Culture Industry: Enlightenment as Mass deception" *Redmond, S. and Holmes, S. Stardom and Celebrity: A Reader* (2007): 34-43.
- Benjamin, Walter. 1968. "The Work of Art in the Age of Mechanical Reproduction" in *Illuminations*. New York: Harcourt, Brace & World.

### 5. Postmodernity and New Media

#### Suggested Readings

- Excerpts from - Jameson, Fredric. 1991. *Postmodernism, or, The Cultural Logic of Late Capitalism*. Durham: Duke University Press.
- Baudrillard, Jean. 1994. "The Precision of Simulacra" in *Simulacra and simulation*. Ann Arbor: University of Michigan Press.
- Baudrillard, Jean, and Marie Maclean. 1985. "The Masses: The Implosion of the Social in the Media." *New Literary History* 16 (3): 577.

### 6. Media and Globalization

What is Globalization? Extents of Globalization; economic and cultural.  
Functioning of media in new global era.

### **Suggested Readings**

- Beynon, John, and David Dunkerley. 2000. *Globalization: The Reader*. New York: Routledge.
- Appadurai, Arjun. *Modernity at large: Cultural Dimensions of Globalization*. Vol. 1. University of Minnesota Press, 1996.
- Appadurai, Arjun, and Carol A. Breckenridge. "Why Public Culture?." *Public Culture* 1, no. 1 (1988): 5-9.
- Herman, Edward S, and Robert Waterman McChesney. 1997. *The Global Media: The New Missionaries of Corporate Capitalism*. London; Washington, D.C.: Cassell.
- Lull, James. 2000. *Media, Communication, Culture: A Global Approach*. Columbia University Press.

## **7. The Indian Context**

### **Suggested Readings**

- Mehta, Nalin. 2008. *India on Television: How Satellite News Channels Have Changed the Way We Think and Act*. New Delhi: HarperCollins Publishers India, a joint venture with The India Today Group.
- Batabyal, Somnath. 2012. *Making News in India: Star News and Star Ananda*. New Delhi: Routledge.
- Sundaram, Ravi. "Recycling Modernity: Pirate Electronic Cultures in India." *Third Text* 13, no. 47 (1999): 59-65.

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# **ANCILLIARY FS 2 - FS22022**

## **Modernism in cinema**

Theory: 70 Practical: 30

### **Concept of Modernism in Cinema**

#### **1. Modernism and Visual Culture**

Enlightenment Thoughts as the Basis of 'Progress'

Questioning Enlightenment in Modern Times

Reevaluating the notion of 'Progress'

Importance of the Following in the Modern Notion of 'Progress'

Modernism in Indian Thought: The Subject-Object Dichotomy: The Notion of

the 'Self'

## 2. Moments of Modernist Interventions in Cinema

- i) Italian Neo-realist Cinema  
Representing Reality As It Is  
Vittorio De Sica's *Bicycle Thief*, etc.
- ii) Soviet Montage Cinema  
Concept of 'Montage': Constructing a Third Space-Time in Cinema
- iii) French New Wave  
Concept of 'Jump Cut': Rupturing Space-Time Continuity
- iv) German Expressionist Cinema  
Expressionist mise-en-scène  
Robert Wiene's *The Cabinet of Dr. Caligari*/ F. W. Murnau's *Sunrise*/Fritz Lang's *Metropolis*, etc.

## 3. Standardization of the Realism Paradigm and its Departures

Satyajit Ray, Ritwik Ghatak

## 4. Introducing the Indian 'New Wave'

A Representative Film from any of the following Directors:

Mrinal Sen, Basu Chatterjee Mani Kaul, Adoor Gopalakrishna, Shyam Benegal  
Ketan Mehta, M. S. Sathyu, Kumar Shahani, Syed Akhtar Mirza.

## Practical

- **Short Film:** continuity film  
5 minutes duration, dialogues avoidable, narrative in 10 shots

### Suggested Readings:

- Ray, Satyajit. 1976. *Our Films, Their Films*. Bombay: Orient Longman.
- Ghatak, Ritwikkumar, and Ritwik Memorial Trust (India). 1987. *Cinema and I*. Calcutta: Ritwik Memorial Trust. Rupa.
- Prasad, M. Madhava. 1998. *Ideology of the Hindi Film: a Historical Construction*. Delhi; New York: Oxford University Press.
- Kracauer, Siegfried. 1947. *From Caligari to Hitler: a Psychological History of the German Film*. [Princeton, N.J.]: Princeton University Press.
- Bondanella, Peter. 2001. *Italian Cinema: From Neorealism to the Present*. Continuum International Publishing Group.

- Monaco, James. 2004. *The New Wave: Truffaut, Godard, Chabrol, Rohmer, Rivette*. UNET 2 Corporation.
  - Barnouw, Erik, and Subrahmanyam Krishnaswamy. 2001. *Indian Film*. Replica Books.
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## **ANCILLIARY JO 2 - JO22022**

### **Television & Radio Journalism 100 marks (70+30)**

#### **Television**

History of television in the world and in India. Its evolution. TV as a medium of mass communication-its Characteristics, Advantages and Disadvantages; -Impact of TV on print media- Recent trend in television: in India and across the world-

Modes of Transmission: Cable TV and satellite channels. Narrowcasting . – DTH – CAS - DAS– Convergence .

#### ***Television Reporting & Editing***

Basic Shots – Basic Camera movements – Framing – Head Room – Nose Room – Aspect Ratio Principles of Visual Editing – Jump Cut – Cut Away Shot – Imaginary Line – Voiced Over News Capsule. Scripting for TV – writing for TV News; Differences in news reporting & presentation between newspapers, radio and TV

#### **Television Reporting & Editing-Practical & Workshop 30 Marks**

News Reading, Editing, Anchoring, Piece to Camera.

Media Monitoring

Workshops.

#### **Suggested Readings:**

- Kaushik, Sharda. 2000. *Script to Screen: An Introduction to TV Journalism*. New Delhi: Macmillan.
- Lewis, Bruce. 1966. *The Technique of Television Announcing*. Hastings House.
- Kaminsky, Stuart M., and Mark Walker. 1988. *Writing for Television*. Dell Pub.
- Douglas, Robert Livingston. 1988. *Satellite Communications Technology*. Prentice Hall.
- Tyrrell, Robert. 1981. *The Work of the Television Journalist*. Focal Press.

#### **Radio:**

- Understand Radio as a medium, its emergence in India, its strength and weaknesses as a medium of Mass Communication and its tremendous public service potentials.

Radio in today's mass media scenario

Strength and Weaknesses of Radio as a mass medium

Development of Radio in India: Pre and Post Independence period.

All India Radio and Public service Broadcasting

Community radio

FM – Changing Face of Radio Programmes –Interactive Radio

Radio and State

Radio and Popular Culture

- Nature and types of Radio Programmes
- Writing effectively for the ear.  
Writing for Radio – News – Feature – Interview-commercials
- Programme presentation
- Devising programme schedule for radio stations- public service, local community and commercial.

## Practical

- Individual social message of 30 sec each
- Cover Events; do spot commentaries and Interview celebrities, experts and ordinary people
- Final radio production in groups (Documentary/ feature/Play/spoken word programme etc.)

## Suggested Readings:

- McLeish, Robert. 1988. *The Technique of Radio Production: A Manual for Broadcasters*. Focal Press.
- Siegel, E H. 1992. *Creative Radio Production*, Focal Press
- Keith, Michael. 1990. *Radio Production, Art and Science*. Focal Press
- Shrivastava, K. M. 1989. *Radio and TV Journalism*. Sterling Publishers.

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# SEMESTER 3

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## PAPER 5 - MV33052

### Introduction to Scriptwriting 100 (75+25) marks

Scriptwriting for fiction and non-fiction

Character, space, time

Structures

Social identities and representation  
Writing for various genres

## Practical

### Suggested Readings

- Swain, D. and Swain, J. 1988. *Film Scriptwriting: A Practical Manual*. Focal Press.
  - Reisz, Karel, Gavin Millar, and British Film Academy. 1968. *The Technique of Film Editing*. New York: Hastings House.
  - Field, S. 2005, *Screenplay: The Foundations Of Screenwriting*, Delta, Revised Edition
  - Field. S., 2003, *The Definitive Guide to Screenwriting*, Ebury Press
  - Field. ., 1994, *Four Screenplays. Studies in American Screenplays*, Delta
  - Ken Dancyger & Jeff Rush, 2006, *Alternative Scriptwriting: Successfully Breaking the Rules*, Focal Press
  - Ken Dancyger & Patricia Cooper, 2004, *Writing the Short Film*, Focal Press
  - Robert Mckee, 2006, *Story* (CD), HarperAudio
  - Blake Snyder, 2005, *Save the Cat*, Michael Wize
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## **PAPER 6 - MV33062**

### **Videography and Editing** (50 +50 Marks)

#### **Videography theory**

Colour sub sampling, analogue and digital signal, Digital encoding system, Subtractive and additive principle I.R.E and CCD. Colour Bar and Plug Bar, Interlace and Progressive Scanning, Setting colour Monitor. Gamma and Black Strach, Exposure and Depth of field.

Inverse Square Law. Shutter Speed. Conversion Filter. Aspect Ratio.

#### **Practical:**

- 1) Basic lighting Techniques:
- 2) Tools of lighting
- 3) Contrast Ratio
- 4) Mid Tone:
- 5) Color temperature:
- 6) Lighting Practice:
- 7) Light Meter:
- 8) Grey Card:
- 9) Latitude Test:



10) Some lighting terminology

11) Cinematic continuity.

### **Suggested Reading:**

- Brown, Blain. 2002. *Cinematography: Theory and Practice - Image Making for Cinematographers, Directors and Videographers*. Focal Press.
- Brown, Blain. 2012. *Motion Picture and Video Lighting*. CRC Press.
- Wheeler, Paul. 2012. *Practical Cinematography*. CRC Press.
- Bergery, Benjamin. 2002. *Reflections: Twenty-One Cinematographers at Work*. ASC Press.
- Block, Bruce. 2013. *The Visual Story: Creating the Visual Structure of Film, TV and Digital Media*. CRC Press.
- Malkiewicz, J. Kris. 1989. *Cinematography*. New York: Prentice Hall Press.
- Malkiewicz, Kris. 1986. *Film Lighting*. Simon and Schuster.

### **Editing**

#### **Theory** (25 marks)

Theories of Editing

Continuity editing

(Classical Hollywood style)

Spatial

Temporal

Eisenstein's theory of montage

Discontinuity in editing

(Ozu, Godard, Bunuel)

Linear Vs Nonlinear

Various Video Formats

Understanding Video signals

#### **Practical** (25 marks)

- Learning the non linear editing software
- More Editing Exercises

### **Suggested Readings**

- Thompson, Roy. 1993. *Grammar of the Edit*. Oxford; New York: Focal Press.
- Reisz, Karel, Gavin Millar, and British Film Academy. 1968. *The Technique of Film Editing*. New York: Hastings House.
- Murch, Walter. 2001. *In the Blink of an Eye: a Perspective on Film Editing*. Los Angeles: Silman-James Press.
- Dancyger, Ken. 1993. *The Technique of Film and Video Editing*. Boston: Focal Press.

- Weise, Marcus, and Diana Weynand. 2012. *How Video Works: From Analogue to High Definition*. CRC Press.
  - Bordwell, David, and Kristin Thompson. 2008. *Film Art: An Introduction*. McGraw Hill.
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## ANCILLIARY FS 3 - FS23032

### **Post modernism in cinema** (100 Marks)

Theory: 70 Practical: 30

#### Contemporary Formations in Cinema

##### **1. Postmodernism and Cultural Practices**

##### **2. Postmodernist Trend in Cinema**

Changes in the Narrative Techniques  
Cinema as Memory / Nostalgia  
Cinema of Urban Dystopia

##### **3. Identity , Sexuality and Politics in Cinema**

##### **4. New Media , Digital practices and the New Aesthetics**

#### Practical

##### **Short Film: Dialogue Project**

5 minutes duration, post production sound to be avoided.

##### **Suggested Readings:**

- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen* 16, no. 3 (1975): 6-18.
  - Doane, Mary Ann. 1991. *Femmes Fatales: Feminism, Film Theory, Psychoanalysis*. New York: Routledge.
  - Mary Ann Doane, 1991. *Femmes Fatales: Feminism, Film Theory, Psychoanalysis*, Routledge
  - Degli-Esposti, Cristina. 1998. *Postmodernism in the Cinema*. New York: Berghahn Books.
  - Manovich, Lev. 2002. *The Language of New Media*. Cambridge, Mass.: MIT Press.
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# ANCILLIARY JO 3 - JO23032

## **Mass Communication and New Media** (70 +30 Marks)

### **Mass Communication**

Mass Communication – Definition – Scope – Functions  
Mass Media - Recent Trends

Communication: Definition and functions; Types of Communication: Intra-Inter-Group-Mass Communication; Means of Communication: Press, Radio, Television, Film, Internet, Cable Network; Media-Society Theories: Mass Society, Mass Culture and Mass Audience; Mass Media in India. Effect of Mass Media in Indian Society. Role in Democracy.

Communication models: Aristotle's classical model; Laswell's model; Shannon-Weaver's Mathematical model; Wilbur Schramm's model; SMCR model; Newcomb's model; Westley McLean's model; George Gerbner's model; Media Dependency model; McCombs and Shaw's Agenda Setting model; Propaganda model; Dominant Paradigm; Uses & Gratification; Globalization and Mass Media.

### **New Media:**

Introduction to New Media – Comparative Analysis – Web Media and its audience. Overview of different Websites – Internet as Resources; Cyber Law, Internet Censorship and Freedom of Speech, Convergence Journalism. Digital Culture, Mobile Phones

### **Practical**

- Web hosting

### **Suggested Readings**

- Kumar, Keval J. 2000. *Mass Communication in India*. Mumbai: Jaico Pub. House.
- Narula, Uma. 2006. *Handbook of Communication Models, Perspectives, Strategies*. Atlantic Publishers & Dist.
- McQuail, Denis. 2010. *Mass Communication Theory*. SAGE.
- Baran, Stanley J., and Dennis K. Davis. 2011. *Mass Communication Theory: Foundations, Ferment and Future*. Cengage Learning.
- Singhal, Arvind, and Everett M. Rogers. 2001. *India's Communication Revolution: From Bullock Carts to Cyber Marts*. Sage.
- Bell, David John, and Barbara M. Kennedy. 2000. *The Cybercultures Reader*. (4 Volumes). Routledge.

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# SEMESTER 4

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## PAPER 7 - MV34072

### Advertising, Marketing and PR 100 Marks (75+25)

#### **Principles of Marketing**

##### Unit I- Basics of Marketing

Introduction, definition and concept of Marketing - Evolution of marketing - Marketing management process- Marketing concepts, processes and marketing analysis. - Coordination and conflict between marketing and other functional areas. - Concept and role of Marketing objectives, Role of MO vis-à-vis overall objectives; - requirements and constraints of MO. Marketing Services - Global marketing – Rural Marketing

##### Unit II – Marketing Mix

Elements of Marketing Mix – Product – Pricing – Distribution – Advertising – Promotion

#### **Advertising and Promotion**

##### Unit I - Advertising: Principles, Concepts and Management

Advertising – Nature and scope of Advertising – Functions – Types – Approaches to advertising – Economic and Social Implication of Advertising – Current challenges and opportunities. - History of advertising - Role of an Ad Agency - Theories of Advertising - Reactions to Advertising.

##### Unit II – Ethics and Legal Aspects of Advertising

Desired virtues, self regulation in advertising, deception in advertising - Law in Advertising, ASCI, Mission and Purpose, Code of Conduct - Case Study of a few disputed campaigns.

##### Unit III - Promotion

Promotion mix, -- Types of Promotion - Promotional Tactics – Direct Marketing as a promotional tactic: Advantages, disadvantages, and other facets. - SMS & MMS marketing as a promotional tactic.

#### Unit IV – Copywriting

Print – Web – Radio – Television

Marketing Research: Meaning, Objectives, and Procedures. - Importance & scope of marketing research, research design, analysis & application of MR information. - Basic theories of research, techniques of advertising research - Qualitative research; Quantitative research, Media research. - Research in Advertising

#### **Brand & Branding (Product and Corporate Branding)**

Introduction to brands needs & benefits of branding, Brand building & components. - Creating competitor analysis, strengths-weaknesses, and reactions etc. - Brand positioning concept - Competitive differentiation - Brand extension & co-branding - Multi brands.

Industry Input - Launching new brands; Re-energizing existing brands

#### **Media**

##### Unit I- Introduction to Media

What is media in advertising? - Types and profiles of media - Alternative media, - Basic data on media in India, - Current media trends, - Elasticity of media - Media tactics - Convergence and integration of media.

##### Unit II – Media Planning, Operation and Budgeting

What is a media plan - Need for a Media Plan - Process of media plan – Media Mix – Media Buying Process – Media Budgeting and Modeling

Industry Input – Drawing a media Plan

Unit III -What is PR – its relevance – Publics in PR – PR Tools Press Release Press Conference - Corrigendum – Follow-up steps - Public Sector vis-à-vis Private Sector PR - Crisis Management in PR - Event Management -Corporate PR – CSR - House Journal : step-by-step into production & distribution – Feedback-PR Audit.

#### **Practical:**

- Making an ad film

#### **Suggested Readings:**

- Ogilvy, David. 2007. *Ogilvy On Advertising*. Prion.
- Jefkins, Frank. 1991. *Advertising Made Simple*. Butterworth-Heinemann Limited.
- Chunawalla, S. A., and K. C. Sethia. 2002. *Foundations of Advertising: Theory & Practice*. Himalaya Publishing House.

- Batra, Rajeev, John G. Myers, and David A. Aaker. 1996. *Advertising Management*. Prentice Hall.
  - Black, Sam, and Melvin L. Sharpe. 1983. *Practical Public Relations: Common-sense Guidelines for Business and Professional People*. Prentice Hall.
  - Jefkins, Frank. 1994. *Public Relations Techniques*. Butterworth-Heinemann Limited.
  - Heath, Robert L., and Gabriel (Gabriel M.) Vasquez. 2001. *Handbook of Public Relations*. SAGE.
  - Kotler, Philip. 2009. *Marketing Management*. Pearson Education India.
  - Majumdar, Ramanuj. 2007. *Product Management in India 3Rd Ed*. PHI Learning Pvt. Ltd.
  - Kaul J.M., Noya Prakash, *Public Relation in India*, Calcutta
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## **PAPER 8 - MV34082**

### **Scriptwriting** 100 Marks (75+25)

Adaptations: Theories

Adapting from the written text (novels, poetry, theater)

Adapting for screen and television

### **Practical**

- Writing a Screenplay in Groups
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### **Suggested Reading:**

- Reisz, Karel, Gavin Millar, and British Film Academy. 1968. *The Technique of Film Editing*. New York: Hastings House.
  - *Film Scriptwriting: a Practical Manual*. 1988. Focal Press.
  - Field, S. 2005, *Screenplay: The Foundations Of Screenwriting*, Delta, Revised Edition
  - Field. S., 2003, *The Definitive Guide to Screenwriting*, Ebury Press
  - Field. ., 1994, *Four Screenplays. Studies in American Screenplays*, Delta
  - Ken Dancyger & Jeff Rush, 2006, *Alternative Scriptwriting: Successfully Breaking the Rules*, Focal Press
  - Ken Dancyger & Patricia Cooper, 2004, *Writing the Short Film*, Focal Press
  - Robert Mckee, 2006, *Story* (CD), HarperAudio
  - Blake Snyder, 2005, *Save the Cat*, Michael Wieze
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## **PAPER 9 - MV34092**

### **Videography and Editing** 50+50 marks

## **Camera**

### Theory

Analogue waveform Monitor. PAL and NTSC system. Colour difference signals.  
Magnetic and Metal Tape. Recording format. Video formats Video sensor  
Gain control. Compression techniques: Lossless and lossy compression. MPEG and JPEG.  
Component and Composite Video  
Film screening and Hands on exercise.

### **Practical**

- 1) Zone lighting
- 2) Color Perception
- 3) Affinity & Contrast  
    Tonal Control
- 4) Chroma lighting:
- 5) Color Conception:
- 6) Filters and Film Look
- 7) Day for Night shooting;
- 8) Light source intensity
- 10) Affinity & Contrast  
    Color scheme:
- 11) Lensing:
- 12) Lighting Practice:
- 13) Imaging :
- 14) Introduction to cinematography:
  - What is Cinematography b) Image and Visual. c) Laws of association.
  - Visual transcreation : Metaphor, Metonymy, synecdoche, Irony,
  - Montage.
  - Foreground , Midground and Back ground lighting. High and Low angle lighting.
  - Deep focus, Compression of space. Close space and Open frame lighting.
  - Lighting for Visual Metaphore.

## **Editing**

### Theory (25 marks)

#### **Different Edit types**

Ad , Docu, TV fiction

#### **Various Editing styles**

Studying edit sequences from films of different genres and directors with different styles

Digital Editing

Codecs

Compression  
Digital connectors  
DSLR

**Practical** (25 marks)

- FCP and Adobe Premiere
- Working with sound
- Edit exercises

**Suggested Readings:**

- Bowen, Christopher J., and Roy Thompson. 2013. *Grammar of the Edit*. CRC Press.
  - Reisz, Karel, Gavin Millar, and British Film Academy. 1968. *The Technique of Film Editing*. New York: Hastings House.
  - Murch, Walter. 2001. *In the Blink of an Eye: a Perspective on Film Editing*. Los Angeles: Silman-James Press.
  - Dancyger, Ken. 1993. *The Technique of Film and Video Editing*. Boston: Focal Press.
  - Weise, Marcus, and Diana Weynand. 2012. *How Video Works: From Analogue to High Definition*. CRC Press.
  - Bordwell, David, and Kristin Thompson. 2008. *Film Art: An Introduction*. McGraw Hill.
  - Brown, Blain. 2012. *Motion Picture and Video Lighting*. CRC Press.
  - Owens, Jim, and Gerald Millerson. 2012. *Video Production Handbook*. CRC Press.
  - Barsam, Richard Meran, and Dave Monahan. 2012. *Looking at Movies: An Introduction to Film*. W W Norton & Company Incorporated.
  - Weise, Marcus, and Diana Weynand. 2012. *How Video Works*. CRC Press.
  - Brown, Blain. 2002. *Cinematography: Theory and Practice - Image Making for Cinematographers, Directors and Videographers*. Focal Press.
  - Brown, Blain. 2012. *Motion Picture and Video Lighting*. CRC Press.
  - Wheeler, Paul. 2012. *Practical Cinematography*. CRC Press.
  - Bergery, Benjamin. 2002. *Reflections: Twenty-One Cinematographers at Work*. ASC Press.
  - Block, Bruce. 2013. *The Visual Story: Creating the Visual Structure of Film, TV and Digital Media*. CRC Press.
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**PAPER 10 - MV34101**



**Reading the images** 100 marks

Psychoanalytic film theory  
The Language of Film: signs and syntax (Sassure & Metz)  
Realist film theory (Bazin)  
Melodrama  
Reading text films

**Suggested Readings:**

- Saussure, Ferdinand de. 2011. *Course in General Linguistics*. Edited by Perry Meisel and Haun Saussy. Columbia University Press.
- Metz, Christian. 1974. *Film Language*. Oxford University Press.
- Bazin Andre. 2005. *What Is Cinema?* University of California Press.
- Vasudevan, Ravi. 2011. *The Melodramatic Public: Film Form and Spectatorship in Indian Cinema*. Palgrave Macmillan.

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## SEMESTER 5

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### PAPER 11 - MV35112

**Non-fiction** 100 Marks (75+25)

The history and evolution of the documentary  
Merging lines: fiction vs non-fiction  
Indian Documentary traditions  
The new Indian documentary

**Practical**

- Making a documentary film

**Suggested Readings**

- Rabiger, Michael. 2009. *Directing the Documentary*. Focal Press/Elsevier.
- Kaushik, Sharda. 2000. *Script to Screen: An Introduction to TV Journalism*. New Delhi: Macmillan.

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### PAPER 12 - MV35122

**Research Methods** (50+50 marks)

- 1) Field work
- 2) Collecting Data
- 3) Conducting interviews
- 4) Sampling and Survey
- 5) Data Analysis
- 6) Quantitative and Qualitative Approaches
- 7) Questionnaire Preparation
- 8) Dissertation writing: Defining the research question, citation rules, preparing bibliography.

The course will require the students to participate in practical research, attend workshops and make presentations.

**Suggested Readings:**

- Berger, Arthur Asa. 2000. *Media and Communication Research Methods: An Introduction to Qualitative and Quantitative Approaches*. Thousand Oaks, Calif.: Sage Publications.
- Kenney, Keith R. 2009. *Visual Communication Research Designs*. New York: Routledge.
- Anderson, James A. 1987. *Communication Research: Issues and Methods*. New York: McGraw-Hill.

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## **PAPER 13 – MV35132**

**Theories of Performing arts (Dance and Theatre)**

100 Marks (Theory 75 + Practical 25)

Component – THEATRE

Basic Introduction to theatre  
Introduction to theories of theatre  
Introduction to theories of improvisation  
Selection of theories for the final performance  
Final production

Component – Dance and Music

Definition, types, theories and brief history of Dance and Music  
Folk cultures of India with emphasis on Bengal  
Overview of Indian classical Dance and Music forms  
The Rasa and the Bhava theories and the Mudras with reference to Natyashastra and Abhinaya Darpan

The Taal and Raga system with introduction to notations  
Modern stage and choreography  
Final Production

**Suggested Readings:**

Theatre –

- Epskamp, C. P. 2006. *Theatre for Development: An Introduction to Context, Applications and Training*. Zed Books.
- Ross, K. 1984, *People Theatre, Conscientization and Struggle*, Media-Development, London.
- Gunawardana, A. J., *Theatre as a Weapon: An interview of Utpal Dutta*, in *The Drama Review: TDR*, 1971, pp 225-237
- Jatra by Jaibair Roychowdhury from lesser known forms of Performing arts
- Tamasha by Dyaneshwar Nadkarni
- Stanislavski, C. 1989. *An Actor Prepares*, Routledge.

Dance

- Chakravorty, Pallabi, and Nilanjana Gupta. 2012. *Dance Matters: Performing India on Local and Global Stages*. Routledge.
  - Munsri, Urmimala Sarkar, and Stephanie Burrige. 2011. *Traversing Tradition: Celebrating Dance In India*. Routledge.
  - Franco, Susanne, and Centre national de la danse (France). 2007. *Dance Discourses: Keywords in Dance Research*. Routledge.
  - Butterworth, Jo, and Liesbeth Wildschut. 2012. *Contemporary Choreography: A Critical Reader*. Routledge.
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## **PAPER 14 - MV35511**

**Workshop and Presentation** (100 Marks)

Experts will conduct special workshops. Students will receive hands on training and experience coupled with theoretical understanding on the topic. Students will be evaluated on the basis of their presentations.

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## **SEMESTER 6**

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## **PAPER 15 - MV36142**

## **Entrepreneurship and the Market** (100 Marks)

Basic elements of entrepreneurship.

Key functions of entrepreneurs.

Concepts and theories of motivation and leadership.

Identifying and evaluating business opportunities – need for SWOT analysis. Preparing Business Plan. Importance of Business Plan.

Sources of finance for business venture. Working Capital Management. Inventory Control – classical ABC analysis.

Concepts of budgets & budgeting Control System. Break-even analysis. Reading balance-sheet/profit & loss A/c

Deciding organization structure – proprietorship, partnership, Joint-stock company

Concept of Quality control & Total Quality Management. ISO 9000 Certification/

Market Research & marketing strategy formulation.

### **Suggested Readings:**

- Michael Schaper, Paull Weber & Kate Lewis, 2010. *Entrepreneurship & Small Business*, Wiley India.
  - Nandan, H. 2011. *Fundamentals of Entrepreneurship*. PHI Learning Pvt. Ltd.
  - CSV Murthy, 2010. *Entrepreneurship and Small Business: Small Scale Industries & Entrepreneurial Development*, Himalaya Publishing.
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## **PAPER 16 - MV36152**

### **Production Management and Media Ethics** (100 Marks)

A. Managing the production

1. Staffing the production
2. Production Process: single camera / multicamera production
3. Independent production
4. Financing the production / selling the product

B. Media Ethics for practitioners

1. Power of the television medium
2. Social Responsibility
3. Censorship
4. TRP and sales criteria

### **Suggested Readings**

- Owens, Jim, and Gerald Millerson. 2012. *Video Production Handbook*. CRC Press.

- Kaushik, Sharda. 2000. *Script to Screen: An Introduction to TV Journalism*. New Delhi: Macmillan.

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## **PAPER 17 - MV36161**

**Dissertation** (4,000 to 6,000 words) or a **Screenplay** (100 Marks)

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## **PAPER 18 - MV36523**

**Degree film** (100 Marks)

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