

## I. MA IN MASS COMMUNICATION

The “MA in Mass Communication” of the Rajiv Gandhi University is a two-year (four semesters) programme consisting of theory and practical components, taught and learned through a combination of lectures, hands-on training and project execution.

### COURSE OBJECTIVES:

---

- To put ***communication practices in context*** of the social and cultural milieu of the State of Arunachal Pradesh (where the University is located) and to sensitize the students to use media for development, particularly in response to the needs of development communication in the State as well as in other states in the northeast region.
- To equip students with the knowledge of theories and practices of communication.
- To impart training to the students in various areas of Mass Communication including Print, Radio, Television & Video Production, Web, Visual Design and Media Research.
- To create a body of *core communication competency* in **New Media, Development Communication** and **Documentary Film** as the Department’s forte.
- To enable the students to specialise in a particular area of mass communication as offered by the Department ***in addition*** to the areas of ***core communication competency***.

### PEDAGOGY

---

#### 1. Approaches:

- Students would need to go through a rigorous academic curriculum marked by continuous evaluation throughout the semester. The student's learning experience is enriched by a combination of lectures, hands-on training, tutorials and seminars. Emphasis is on independent thinking and critical understanding of media and their operations.

- The 4-semester course has a definite emphasis on learning through hands-on use of media equipment as well as working on content design- all directed towards the production of substantial media products on print, radio, photography and video.
- A regimen of strict deadlines on assignments prepares the students to step into the industry with confidence. Field visits/ study tours give the students a feel of 'on-the-ground' media operations.
- There is also a pointed emphasis on peer evaluation, which would hone the students' knowledge and skills for critical appreciation and analysis.

## 2. **Departmental Elective Paper (DEP):**

Keeping in line with the Department's objective of creating a body of *core communication competency* in **New Media, Development Communication** and **Documentary Film**, these areas are offered for **Core Specialization**.

In the Fourth Semester, the student has to opt two Departmental Elective Papers – one each from **Core Specialization** and from **Optional** papers.

However, the papers for the Departmental Elective Paper-II (Optional) will be confirmed depending on the availability of seats and the interest of the student. The Department will offer an optional paper for the DEP-II only if a minimum of 7 (seven) students opt for it.

## 3. **Media Project:**

Students are required to undertake a media project and submit a dissertation in the Fourth Semester for **Specialisation** in any area of choice, from the papers offered by the Department in the entire course.

## 4. **Practical Exercises:**

Practical assignments are an integral part of the learning process at the Department. The faculty shall engage students in a series of individual as well as group assignments in each semester. A group assignment shall involve working in mixed groups to replicate real-life industry scenarios.

## 5. **Study Tour:**

During the course the students will have three different tours:

- A. **Local Media Exposure Tour:** The students of First Semester will visit the local media houses in a 3-day tour programme.
- B. **Development Communication Outreach Programme:** Students in Third Semester will undergo a development communication outreach programme to a place identified by the Department and submit a report.
- C. **Media Exposure External Tour:** Students of the Fourth Semester will undergo a media exposure tour along with faculty members to a place approved by the University. The places are to be so chosen as to be of educational benefit to the students.

During the tour, the focus shall be on visiting as many media organizations as possible and to interact with professionals. A report of the learning outcomes shall be submitted to the Department at the end of the tour.

**6. Internship:**

All students will undergo an internship in a media organisation for one month by the end of the Fourth Semester. The internship report along with specified certification from the interning organisation shall be submitted to the Department in order to attain graduation credits.

**7. Audit Course in Computer Applications for Media:**

The paper **MMCA-406: Computer Applications for Media** in the First Semester is an Audit Course and mandatory for all students. This paper is non-credit by nature and is designed to create skills in media computer applications. Marks for this paper will not be counted in the overall aggregate. However, it is **binding on the candidate to clear the paper in order to be considered for promotion or for securing positions and University honours.**

**8. Open Elective Paper (OEP):**

The Department will offer APPLIED PHOTOGRAPHY as an Open Elective Paper (OEP), to which students from other departments are allowed admission and credit attainment. Students of the Department of Mass Communication are not eligible to offer this paper and will instead have to opt for an OEP offered by any other department of the University.

## COURSE STRUCTURE

Semester	Paper Code	Course Title	Credit Distribution	Total Credit
<b>Semester I</b>	MMCC- 401	INTRODUCTION TO COMMUNICATION	4	20
	MMCC - 402	DEVELOPMENT OF MEDIA	4	
	MMCC - 403	MEDIA LAWS AND ETHICS	4	
	MMCC - 404	MEDIA MANAGEMENT	4	
	MMCC - 405	MEDIA WRITING & PRODUCTION	4	
	MMCA-406	COMPUTER APPLICATIONS FOR MEDIA		AUDIT
<b>Semester II</b>	MMCC - 411	FILM STUDIES	4	20
	MMCC - 412	PHOTOGRAPHY, VISUAL COMMUNICATION AND DESIGN	4	
	MMCC - 413	INTERNATIONAL COMMUNICATION	4	
	MMCC - 414	ADVERTISING, PUBLIC RELATIONS & CORPORATE COMMUNICATION	4	
	MMCC - 415	TELEVISION AND VIDEO PRODUCTION	4	
<b>Semester III</b>	MMCC -501	NEW MEDIA	4	20
	MMCC -502	DEVELOPMENT COMMUNICATION	4	
	MMCC -503	DOCUMENTARY FILM	4	
	MMCC -504	RADIO PRODUCTION	4	
	MMCO-505	<b>OPEN ELECTIVE PAPER</b> APPLIED PHOTOGRAPHY	4	
<b>Semester IV</b>	MMCC-511	COMMUNICATION RESEARCH	4	20
	MMCC-512	MEDIA PROJECT (For <b>Specialisation</b> in any area of choice, from the papers offered by the Department in the entire course)	4	
	MMCC-513	INTERNSHIP	4	
	MMCE-5XX	<b>DEPARTMENTAL ELECTIVE PAPER -I</b> (One paper from <i>Core Specialization</i> )	4	
	MMCE-5XX	<b>DEPARTMENTAL ELECTIVE PAPER -II</b> (One paper from <i>Optional</i> )	4	
			TOTAL	80

**(A) DEPARTMENTAL ELECTIVE PAPERS (Core Specialization)**

<b>Paper Code</b>	<b>Course Title</b>	<b>Credit Distribution</b>
MMCE-514	NEW MEDIA- II	4
MMCE-515	DEVELOPMENT COMMUNICATION-II	4
MMCE-516	DOCUMENTARY FILM-II	4

**(B) DEPARTMENTAL ELECTIVE PAPERS (Optional)**

<b>Paper Code</b>	<b>Course Title</b>	<b>Credit Distribution</b>
MMCE-517	PRINTING & PUBLISHING	4
MMCE-518	INTEGRATED MEDIA COMMUNICATION	4
MMCE-519	HEALTH & ENVIRONMENTAL COMMUNICATION	4
MMCE-520	GRAPHICS AND ANIMATION	4
MMCE-521	INTERCULTURAL COMMUNICATION	4
MMCE-522	APPLIED PHOTOGRAPHY & AUDIO VISUAL PRESENTATION	4

<b>DETAILED SYLLABUS</b>					
<b>MA IN MASS COMMUNICATION</b>					
<b>SL. NO.</b>	<b>COURSE CODE</b>	<b>PAPER</b>	<b>TYPE OF COURSE</b>	<b>MARKS</b>	<b>CREDITS</b>
<b>Semester 1</b>					
<b>1.</b>	<b>MMCC-401</b>	<b>INTRODUCTION TO MASS COMMUNICATION</b>	<b>CORE</b>	<b>70 Semester Exams 30 Sessional</b>	<b>4</b>
<p><b>Module I:</b> Nature and process of human communication, function of communication, verbal and non verbal communication, intra personal, inter personal, small group, public and mass communication.</p> <p><b>Module II:</b> Models: SMR, SMCR, Shannon and Weaver, Lasswell, Osgood, Dance, Schramm, Gerbner, Newcomb, Convergent and Gate Keeping, Communication and Socialization. Nature and process of mass communication, media of mass communication, characteristics and typology of audiences.</p> <p><b>Module III:</b> Media systems and theories: authoritarian, libertarian, socialistic, social responsibility, development, participatory Mass Media: public opinion and democracy, media culture and its production, media organizations, media content, market-driven media content – effects, skyvasion, culture integration and culture pollution. Issues of media monopoly – cross media ownership, ownership patterns of mass media, ethical aspects of mass media.</p> <p><b>Module IV:</b> Freedom of speech and expression, Right to Information, Communication and Right to Education Media and social responsibility, rural and citizen journalism, media accountability, infotainment and ICE.</p>					
<b>2.</b>	<b>MMCC-402</b>	<b>DEVELOPMENT OF MEDIA</b>	<b>CORE</b>	<b>70 Semester Exams 30 Sessional</b>	<b>4</b>
<p><b>Module I:</b> <b>Print:</b> Language and society – development of language as a vehicle of communication – invention of printing press and paper – pioneer publications in Europe and USA. Early communication systems in India – development of printing – early efforts to publish newspapers in different parts of India. Newspapers and Magazines in the Nineteenth century – First war of Indian independence and the</p>					

press – issues of freedom, both political and press freedom.  
 Birth of Indian language press – contribution of Raja Ram Mohan Roy: Birth of the Indian / News agencies.  
 The Indian Press and Freedom Movement – social, political and economic issues before independence and the Indian press; historical development of important newspapers and magazines in English; important personalities of Indian journalism.  
 Journalism in Indian languages (a brief historical perspective of important newspapers to be selected by the concerned university; history of the language journalism of the region (Arunachal Pradesh)  
 The press in India after independence: social, political and economic issues and the role of the Indian press problems and prospects.

**Module II:**

**Radio:** Development of radio as a medium of mass communication – technology innovations; history of radio in India – radio as an instrument of propaganda during the World War II.  
 Emergence of AIR:  
 Evolution and growth of satellite communication, ground receiving and transmission systems, transmission of sound, images and data through microwave, cable and internet technologies.  
 AM and FM Radio, Community Radio, Internet Radio, Radio News Channels, Mobile Radio, state and private initiatives, commercial broadcasting  
 Radio stations- Managements in public and private Sectors, accountability and code of Ethics (with special reference to AIR)

**Module III:**

**Television:** Development of television as a medium of mass communication – historical perspective of television in India – satellite and cable television in India.  
 SITE Project, Doordarshan, Private Channels (news and entertainment)  
**Films:** Early efforts – films as a mass medium; historical development of Indian films – silent era – talkies – Indian cinema after independence; parallel cinema – commercial cinema; documentaries – issues and problems of Indian cinema.

**Module IV:**

**Folk Media:** Traditional media in India – regional diversity – content - form – character – utility – evolution – future.  
**New Media:** Development of new media; convergence – internet – online.

3.	MMCC-403	<b>MEDIA LAWS AND ETHICS</b>	<b>CORE</b>	<b>70 Semester Exams 30 Sessional</b>	4
----	----------	------------------------------	-------------	---	---

**Module I:**

**Media Law:** Constitution of India: fundamental rights-freedom of speech and expression and their limits-directive principles of state policy, provisions of declaring emergency and their effects on media-provisions for amending the constitution; provision for legislature reporting; Parliamentary privileges and media: theory of basic structure: union and states; and election commission and its machinery.

**Module II:**

Specified press laws; history of press laws in India- Contempt of Court Act 1971- civil and criminal law of defamation- relevant provisions of Indian penal code with reference of sedition, crime against women and children; laws of dealing with obscenity; Official Secrets Act 1923. Vis-à-vis Right to information- Press and Registration of Books Act 1967. Working Journalists and other Newspaper Employees (Conditions of Service and Miscellaneous Provisions) Act.1955: Cinematograph Act 1953: Prasar Bharati Act; WTO agreement and intellectual property right legislations, including Copyright Act, Trade Marks Act and Patent Act- information technology, convergence legislations including cyber laws and Cable Television Act; and Media and public interest litigation.

**Module III:**

**Media Ethics:** Media's ethical issues including privacy, right to reply, communal writing and sensational and yellow journalism; freebies, bias colored reports; ethical and press ombudsmen in the world

**Module IV:**

Press Council of India and its broad guidelines for the press- codes suggested for the press by the Press council and Press commissions and other national and international organizations- and codes for radio, television, advertising and public relations.  
Accountability and independence of media.

4.	MMCC-404	MEDIA MANAGEMENT	CORE	70 Semester Exams 30 Sessional	4
----	----------	------------------	------	-----------------------------------	---

**Module I:**

Principles of media managements their significance- media as an industry and profession Organization- principles and importance.

Ownership patterns of mass media in India- sole proprietorship, partnership, private limited companies, public limited companies, trusts, cooperatives, religious institutions (societies) and franchisees (chains).

Ownership pattern of electronic media

Functions and organizational structure of different departments of newspaper and magazines-editorial, general management, finance, circulation (sales promotion – including pricing and price –war aspect); advertising (marketing), personal management, production and reference sections; apex bodies, DAVP, INS and ABC, changing roles of editorial staff and other media persons.

Functions and organizational structure of different departments of electronic media.

Editorial response system. Policy formulation, planning and control; problems, process and prospects of launching media ventures.

Organization theory, delegation, decentralization, motivation, control and co-ordination.

**Module II:**

Economics of print and electronic media–

Management, business, legal and financial aspects of media management, budgeting and finance,



capital costs, production costs, commercial polity, advertising and sales strategy, competition and survival, evolving a strategy and plan of action, operations production schedule and process, evaluation, budget control, costing, tax, labor laws and PR for building and sustaining business and audience.

**Module III:**

Planning and execution of programme production- production terms, controls, practices And procedures

Administration and programme management in Media- scheduling, transmitting, record keeping, quality control and cost effective techniques.

Employee/ Employer and customer relations’ services; marketing strategies – market survey techniques – human research development for media.

Foreign equity in Indian media (including print media) and Press Commissions on Indian newspaper management structure- FDI, FERA, SEBI, SENSEX, NIFTY

**Module IV:**

**Marketing Communications**

Brand Management, Corporate Image Management, Consumer and Buyer Behavior, Opportunity Analysis, Promotion Analysis, Advertising Management, Advertising Design, Advertising Media Selections

Consumer Promotions, Personal Selling, Sponsorship, Internet Marketing, Small Business Marketing, Evaluating an IM program, PROMOTIONAL CAMPAIGNS

5.	MMCC-405	PRINT MEDIA AND PRODUCTION	CORE	70 Semester Exams 30 Sessional	4
----	----------	----------------------------	------	-----------------------------------	---

**Module I:**

**Reporting:** News: definition, concept, elements, values, sources, lead writing, kinds of reporting, crime, weather, city life, speech, accident, disaster, court, election, riots, war/ conflict/ tensions.

- Political reporting
- Legislative and Parliament reporting
- Diplomatic reporting
- Scoop and exclusive specialized reporting – science, sports, economic, development, commerce, gender and allied areas, reporting for magazines.
- Science Reporting

News Agencies- Growth, Development and Function

(This segment will mainly consist of practical in various areas of reporting enumerated in the previous chapters; at least five assignments will be given to the students on each topic. All topics including feature writing, interviewing, assignments on investigative, sports, commerce, reviewing, marketing, court, legislative and other allied areas of reporting will also be evaluated by the internal/ external faculty.)

**Module II:**

Interviewing – kinds, purposes, techniques

Interpretative reporting – purposes, techniques

Investigative reporting – purposes, sources, styles, techniques

Columns – development, criticism, reviews, feature writing, news analysis, back grounding

**Module III:**

**Desk Job**

- a) Editing: meaning, purpose, symbols, tools, lead, body, paragraphing
- b) The Executive Editor who is assisted by News Editor, Chief Sub-Editor and Chief Reporter heads news Desk.
- c) The Sub-Editors and Reporters work under their respective chiefs. Sub Editor or Copy Editor (the bridge between the reporter and the reader), duties ranging from subbing or para-phrasing to prioritizing the news, headlines, captions, last minute changes, Stop Press
- Proof reading: meaning, symbols, purposes
- News desk, editorial department set up, news flow, copy management and organization
- Headlines – techniques, styles, purposes, kinds of headlines

**Layout & Design:**

Newspaper size & content, the masthead, front page, placement of photographs & cartoons, overall page design, Editorial page, inside pages, importance of cover page for periodicals, readability & eye-catching strategies, typography dummy page make-up, layout, principles of photo editing  
 Advertisements & Sales Promotion  
 The magic of Desk Top Printing (DTP)

**Module IV:**

**Production**

- a) Organizational structure: Editor-the overall in-charge of the publication who controls the News Desk, while Advertisement, Circulation, Finance, Administrative and Production Departments are controlled by the General Manager
- Other departmental heads
- c) Production: DTP, Layout artist, Page maker, Photography section, Plate making, Machine section
- d) Circulation and Dispatch
- e) Visit to press

6.	MMCA-406	COMPUTER APPLICATION FOR MEDIA	AUDIT COURSE	50 Semester Exams 50 Practicals	4
----	----------	--------------------------------	--------------	------------------------------------	---

**Module I:**

**Introduction to computers** – history and generations of computers; types of computer hardware and software; digital technology.

**Module II:**

**MS Windows**

**MS Office and its applications;** MS-Word with features; MS Excel; Page maker- interfacing, working with text, page set up, printing; formatting techniques; graphics and drawings.

**Module III:**

**Adobe Photoshop:** Setting preferences, calibrating system, scanning and importing images, Photoshop interface, selections, paths and masks, painting and editing images, layers and channels, colour images,

colour correction, working with text, preparing images for the web, filters, printing and exporting  
**Adobe PageMaker / InDesign:** Setting preferences, calibrating system, scanning and importing images, interface, selections, layers and channels, working with text, preparing images for the web, printing and exporting

**Module IV:**

**Concepts of Internet and Web design**

- a) Introduction to the internet, evolution, ISP, TCP-IP, addressing, domains, types of connectivity, browsing the internet, introduction to http, html
- b) E-mail: Protocols (SMTP, POP3, IMAP), format, email clients
- c) File Transfer Protocols, Introduction to networking, LAN, WAN
- d) Web publishing: website planning, designing a website, hosting, maintaining, and the process of web publishing (creating site, linking, navigation, and management)
- e) Working on website design softwares

**Semester 2**

<b>1.</b>	<b>MMCC-411</b>	<b>FILM STUDIES</b>	<b>CORE</b>	<b>60 Semester Exams 20 Sessional 20 Practical Assignment</b>	<b>4</b>
-----------	-----------------	---------------------	-------------	---	----------

**Module I:**

**Concepts in Film Theory**

- Construction
- Representation
- Narrative (through semiotic theory)
- Gaze
- Sexuality (gender, body)

**Module II:**

**Film as Art:** Creativity, Technology and Business: Mechanics of Film

The Significance in Film Form: The Concept of Form in Film, Principles in Film Form

Narrative as a Formal System: Principles of Narrative Construction, Narration: The Flow of Story Information, Classical Hollywood Cinema and Film Genres

The Shot: Misc-en-Scene- Aspects of Misc-en-Scene, Misc-en-Scene in time and space,

The Shot: Cinematography: The Photographic Image, Framing, Duration of the Image

The Relation of One Shot to Another: Editing- Dimensions of Film Editing, Continuity Editing, Un-conventional Editing.

**Sound in Cinema:** Fundamentals of Film Sound, Dimensions of Film Sound

**Module III:**

**Conventions in Indian Cinema: Mainstreams and Alternatives**

The following areas will be introduced through film analysis

- Realism and Modernism (will include Ray and Ghatak)

- The studio Social (analysis of representative film)
- The 1950s new melodrama
- The 1970s mass film
- Contemporary styles ('Bollywood' and others)

**Module III:**

**Film Criticism:** Critical Analyses- Classical Narrative Cinema, Narrative Alternatives to Classic Filmmaking

Style as a Formal System in Cinema: The Concept of Style, Analysing Film Style

New trends in film making

<b>2.</b>	<b>MMCC-412</b>	<b>PHOTOGRAPHY, VISUAL COMMUNICATION AND DESIGN</b>	<b>CORE</b>	<b>60 Semester Exams 20 Sessional 20 Practical Assignment</b>	<b>4</b>
-----------	-----------------	---	-------------	---	----------

**Module I:**

- Defining Visual Communication
- Introduction to Visual Semiotics
- The image and the spectator
- Visual Communication design
- Visual elements and their organization; Space, Line, Form, Shape, Texture, Light & Colour, Rhythm, Movement, Balance, Harmony, Variety and Modulation.

**Module II:**

Coding and decoding advertising messages

The relationship between image and text

The mass-reproduced image

Images as attraction: The aesthetics of the billboard

Visual communication in postmodern culture

Digitalization and visual culture; collage, cut-up, simulation- Image, inter-textuality, convergence

Lettering and typography for titles and production credits.

Visual Creativity -The requisites for creativity, the creative process, the ability to transform, curiosity and receptiveness, flexibility and open mindedness, the spirit of adventure and experimentation.

**EXERCISES:** Photo-reconstruction: The process of reconstructing an image from ones own set of photographs and trying out the various possibilities of its re-interpretation.

Exercises towards initiating, complete story telling in four frames; elaboration of the story in between the frames and working out appropriate visuals for them. Emphasis on elements like continuity, also emphasis in a frame and progression.

**Module III:**

**Cameras: Structures and Working**

- a) Comparison/Classification of Cameras: 35 mm cameras, single lens reflex, principle of auto focus cameras
- b) Digital cameras: resolution, technology, application
- c) Shutters: Comparison of Focal plane shutter and lens shutter, effect of different shutter speeds on the aesthetic quality of picture, capturing motion
- d) Aperture: F stops, T stops, and their effect on the technical quality of picture
- e) Lenses: Lens coating, definition of various lenses, normal lens, standard lens, tele-lens, wide lens, zoom lens, macro lens, fisheye lens
- f) Focus: Focusing mechanism, focal length, effect of focal length on angle of view, depth of field, perspective and depth of field, laws governing depth of field, circle of confusion and its effect on sharpness/blur, depth of focus, and different type of focusing mechanism employed in cameras
- g) Filters: Correction, conversion, and special effect filters, optical limitations of filters
- h) Lighting: Natural light, artificial light, sculpting with light
- i) Composition, principles, techniques
  
- j) Flash: Working of a flash gun, disadvantage of using an on-camera single flash, ways of overcoming, studio flash, use of umbrellas, estimation of Exposure by Guide number, Using Auto and TTL modes, Sun Sync Flash

**Module IV:**

**Films, Processing and Printing**

- a) Films: Effect of speed on contrast, grain and resolving power.
- d) Colour: Colour temperature,

**Digital Processing**

- a) The imaging process, image quality —pixels|| ; uses of photography; eye and camera compared; f/stop, shutter speed, ISO; soft filters; intro to zone system exposure theory and practice;
- b) Transferring images from camera, editing images on Adobe Photoshop

<b>3.</b>	<b>MMCC 413</b>	<b>INTERNATIONAL COMMUNICATION</b>	<b>CORE</b>	<b>60 Semester Exams 20 Sessional 20 Assignment</b>	<b>4</b>
-----------	-----------------	------------------------------------	-------------	---	----------

**Module I:**

Political, economic and cultural dimensions of international communication- communication and information as a tool of equality and exploitation international news flow-imbalance-media growth-internal, regional and internal disparities.

Communication as a human right- UNO's Universal Declaration of Human Rights and Communication- international news agencies and syndicates, their organizational structure and functions- a critique of western news values.

**Module II:**

Impact of news communication technology on news flow- satellite communication- its historical background –status-progress-effects

Information super highways-international telecommunication and regulatory organizations

UNESCO's efforts in removal of imbalance of news flow, debate on New Information and Economic Order

-Mac Bride Commission's Report; non-aligned news pool- its working, success and failure.

**Module III:**

Issues in international communication- democratization of information flow and media systems- professional standards; communication research

Telecommunication tariffs; information-prompted cultural imperialism criticisms; violence against media persons;

**Module IV:**

Effects of globalization on media systems and their functions; trans-national media ownership and issues of sovereignty and security; international intellectual property rights; international media institutions and professional organizations; code of conduct.

4.	MMCC- 414	<b>ADVERTISING, PUBLIC RELATIONS &amp; CORPORATE COMMUNICATIONS</b>	<b>CORE</b>	<b>60 Semester Exams 20 Sessional 20 Practical Assignment</b>	<b>4</b>
----	-----------	---	-------------	---	----------

**Module I:**

Advertising: evolution and growth of advertising – definitions of advertising – relevance of advertising in marketing mix – classification of advertising – various media for advertising - national and global advertising scene – socio-economic effects of advertising.

Mass media laws concerning advertising – apex bodies in advertising AAI, ASCI etc. ASCI and its code of conduct, case studies from ASCI.

**Module II:**

Ad agency management, various specialist departments in an ad agency: (account, planning, account servicing, creative, media planning, HRD, etc.)

Client related issues and the process, business development, pitching for accounts – agency-client interface: the parameters – creative and media briefing process, agency-media interface, agency revenue earning and sources agency audit.

**Module III:**

**PUBLIC RELATION AND CORPORATE COMMUNICATION**

Evolution and history of public relation – definition of PR, PR and allied disciplines (publicity, propaganda, public affairs, lobbying, opinion building, etc.)

Symmetrical and asymmetrical theories of PR – law and ethics of PR (defamation, copyright, invasion of privacy, PRSI code of ethics).

Interface of PR with various management disciplines (human resources and development, finance, marketing, management services, planning and development, etc.)

Public in PR, PR tools (interpersonal, mass media and selective media) – PR in industry (public sector, private sector and MNCs)- PR in Central and State Government and the functioning of various media units of the state and Union Governments.

**Module IV:**

Writing for PR: Internal and External publications (house journals – printed and electronic, bulletin, boards, open house, suggestion boxes, video magazines, speeches, articles, etc.)

Writing for media (press releases/ backgrounder, press brief features, rejoinders etc.)

5.	MMCC-415	<b>TELEVISION AND VIDEO PRODUCTION</b>	<b>CORE</b>	<b>60 Semester Exams 20 Sessional 20 Practical Assignment</b>	<b>4</b>
----	----------	--	-------------	---	----------

**Module I:**

Evolution and growth of electronic media and television, characteristics of television as a medium of communication – spoken, visual and multiple version of information through links.

Principles and techniques of audio-visual communication – thinking audio and pictures, communicating with still pictures and video

Shooting with video camera – camera mounting, color balance, basic shots and camera movement.

**Module II:**

Basics of TV production:

Writing for television; writing for video, reference visual to words

Research, visualization and production script.

Planning location shoots – story board – single camera shooting – multi camera shooting – shooting and editing schedules

Studio production – role of functionaries – planning studio programmes – cue’s and commands

Formats of TV programmes – studio interview – studio discussion – studio chat shows with audience participation

Lighting: TV lighting in field, using reflectors, lighting grid luminaries, studio lighting – three-point lighting – high key and low key lighting; properties; studio sets and make-up.

**Module III:**

Grammar of sound, creative applications, the sound recordist’s role in a production crew, Sound Design for television and video, sound construction and picture formation through a wide range of microphones, sound recorders, camcorders.

Microphones: Basic designs, advantages and limitations of different types, Directional response and polar diagrams of mikes: Basic field patterns, line mikes, shotgun mikes, factors governing the selection of mikes, types of cables and connectors and their uses

Sound level Controls: Manual, Automatic level control, Sound Level Meters

Sound Safety, dope sheet, effects library

**Module IV:**

Video editing techniques, Principles of Editing, mix and dissolve use of cutaway – AB roll editing; digital effects and post production

Technology and skill of linear and non-linear systems of audio-visual communication, various video standards, tape and digital formats.

Television news editing: planning, production and compilation of news programmes – writing lead-in/ intro to news packages – headlines writing, teasers and promos.

## Semester 3

1.	MASCOM 0301	NEW MEDIA	CORE	60 Semester Exams 20 Sessional 20 Practical Assignment	4
----	----------------	-----------	------	---	---

### Module I:

- Defining New Media
- Evolution of Digital Communication
- Finding and Evaluating Online Communications
- Human-Computer Interface
- Networks - Social and Technological
- Online Media
- Visual Culture

### Module II:

Information and Communication Technology (ICT): Concept and scope, technology, electronic digital exchange; IP application; impact of IT on society.

Networks: Topology; types – LAN, MAN, WAN; TCP/IP; FTP; Ethernet; Domain and DNS.

Internet – concept, ownership and administration, ISPs, connectivity – Dial Up, Leased line, V-SAT; web browsers; search engines

Introduction to WWW; HTTP, HTML; browsers

Search resources; video conferencing, e-commerce: buying, selling, banking, advertising on internet

HTML – elements of HTML, inserting, linking, web editing tools, publishing a site.

### Module III:

- Relationship between media, culture and technology; society, space and identity
- Ideological connotation of the new
- Cyber and Participatory culture
- Hyper textuality and hyper mediacy
- User generated content
- Intensity of change; intensifying process of globalization
- Commodification of information

### Module IV:

Cyber journalism: On-line edition of newspapers-management and economics; cyber newspaper – creation; online editing, e-publishing including e-papers

Security issues on internet; social, political, legal and ethical issues related to IT

#### Practical:

1. Designing website
2. Creating electronic newspaper



2.	MMCC-502	DEVELOPMENT COMMUNICATION	CORE	60 Semester Exams 20 Sessional 20 Practical Assignment	4
----	----------	------------------------------	------	---	---

**Module I:**

Development: Meaning, concept, process and model of development theories - origin - approaches to development, Problems and issues in development, characteristics of developing societies, development dichotomies, gap between developed and developing societies.

Development communication, meaning –concept –definition – philosophy – process –theories-role of media in development communication - strategies in development communication – social cultural and economic barriers – case studies and experiences – development communication policy – strategies and action plans – democratic, Panchayati Raj – planning at national, state, regional, district, block and village levels.

**Module II:**

Agricultural communication and rural development: The genesis of agricultural extension, approach system – approach in: agricultural communication – diffusion of innovation – model of agricultural extension case studies of communication support to agriculture.

**Module III:**

Development support communication: population and family welfare – health education and society – environment and development – problem faced in a development support communication.

Development and rural extension agencies: governmental and semi government, non-governmental organization problem faced in effective communication, micro-, macro-, economic framework available for actual development activities – case studies on development communication programmes.

**Module IV:**

Writing development messages for rural audiences. Specific requirement of media writing with special reference to radio and television.

3.	MMCC-503	THE DOCUMENTARY FILM	CORE	60 Semester Exams 20 Sessional 20 Practical Assignment	4
----	----------	-------------------------	------	---	---

**Foundations of Documentary Practice**

Students work toward understanding the fundamental aesthetic tools of documentary filmmaking: camera, sound, structure, and interviewing in the context of individual filmic style. Beginning with a series of exercises that lead to production on the yearlong project, students sharpen nonfiction directing and producing skills and gain exposure to the different types of documentary. The course has two components, lecture and production lab, in which student work serves as the basis for tackling aesthetic, narrative and practical issues in documentary. The semester is divided between idea development and preproduction and active production on individual documentary projects.

We also view segments of films and videos that represent major trends in documentary history and conduct regular outside reading, thus creating an active seminar for the appreciation of the aesthetic, ethical and practical concerns inherent in a given directorial choice. Guest filmmakers provide supplementary instruction and mentorship.

### **Module I:**

#### **Documentary: Its Art and History**

The documentary as a challenging and influential form of film and video. This historical introduction to the genre will begin with the earliest "actuality" films of the Lumière brothers and ends with the latest postmodern *explorations of film truth*. The course examines *how changing technology, shifting social and political realities, and the personalities and talents of influential individuals have continually re-defined what documentary means. Ethical as well as aesthetic issues are considered*. Weekly screenings are of classics by Vertov, Flaherty, Grierson, Riefenstahl, Rouch, and Wiseman, as well as contemporary works.

The purpose of this course is to acquaint students with the *historical development of documentary film from its roots in 19th-century art forms to the present*. The course will examine various styles and techniques of documentary and will analyse the *contribution of the documentary as a persuasive means of communication to achieve social and political goals*. In addition, it will provide an examination of how the "masters" did it and how their different aesthetic as well as personal and political philosophies shaped their vision and *version of reality*.

### **Module II:**

#### **Research Methods in Documentary**

This course provides an understanding of the research process that precedes the production of a documentary film and the skills students need to construct an effective research strategy. We will also explore how to refine these strategies to meet the specific demands of various documentary genres.

#### **Producing and Directing The Documentary**

Students will learn the fundamentals of producing, directing, and writing for documentary as well as the major business and aesthetic dimensions of documentary production. Each student will **conceptualise and execute a 5-minute documentary film** as part of the course.

### **Module III:**

#### **Writing for Documentary**

The course is designed to familiarize students with the nature and purpose of documentary scripting as well as the fundamentals of documentary writing, for example, drama, structure, story development and style.

### **Module IV:**

#### **Issues and Problems in Documentary**

This course provides students with the opportunity to *explore the ethical issues that can arise in the course of documentary filmmaking*. The discussion points in this class will evolve from the in-depth examination of a select group of films and their directors. The overriding focus of our conversations will be on the aspects of these films that illustrate the *filmmaker's struggle to capture and present reality*,

*the various methods they employ to achieve this and the potential impact on all involved--filmmaker, subject and audience.*

4.	MCCC-504	RADIO PRODUCTION	CORE	60 Semester Exams 20 Sessional 20 Practical Assignment	4
----	----------	------------------	------	---	---

**Module I:**

The Spoken Word: Distinction between the spoken word and the written word. Marshalling the material and writing for the radio based on assembled material; art of speaking over the radio; radio as medium vis-à-vis listeners' imagination; role of spoken word producer, scriptwriting for radio.

New trends in broadcasting and technology, aspects of sound recording, field recording skills, Interactive programmes,

Radio and Applications:

- Non-formal Education: Rural Programmes, radio vis-à-vis intensive agricultural district programme (IADP): development of Rural Forums in AIR, Farm School of the AIR.
- Children's Programmes: What can be achieved considering the psychological development of the child, in terms of the findings of Piaget.
- Radio and Literacy: School Broadcasts, objectives, the importance of the teacher, preparation, visual aids
- The Concept of Entertainment: Education in learning

**Module II:**

Formats of radio programmes- Talk, discussion, panel discussion, radio-play, feature, commentary and interview: techniques and presentation; various types of interviews and on-line interview techniques; moderating skill for radio discussion programmes; handling interactive live transmission

Field reporting, reporting specialized areas, investigative reporting, reporting, news writing – structuring radio-copy; editing agency copy, reporter's copy- compiling radio news programmes, structuring a radio report – news capsuling, writing for programmes – writing for radio commercials - illustrations copy with sound effects; teasers and promos voice dispatches;

Voice training – effective use of voice – enumeration, flow, pronunciation, modulation

**Module III**

**Radio Production**

- Elements, attributes, process and techniques, studio production of radio newsreel and current affairs programmes, radio feature production, radio documentary production; entertainment programmes production, live studio broadcast with multiple sources – news production. Studio interviews – studio discussions – phone-in-programmes – O.B. Production of sporting and mega events.

The Studio: Technical parameters Acoustics, reverberation time, dead and live acoustics, decibel, distortion, dubbings, cuing, effects, erasure, feedback effect, filter, frequency, impedance.

Radio programme rating, audience research, Marketing strategies for Radio,

- Feature and Documentary: Writing and production, technique of good documentary writing with illustration, important ingredients in a radio documentary, selection of an idea and point of view/focus to be presented, research in written and audio material, outline determining the specific material to be selected, preparation of final outline & final script.
- Radio Drama: characteristics of the Radio Play, use of sound effects and production techniques, importance of sound effects like "stage properties"; ingredients of a radio play (dialogue, sound effects, music, and silence), radio play vis-à-vis listener's imagination

#### Module IV

News and Current Affairs, News Bulletins, General Characteristics of a news bulletin, sources of news, policy and censorship, news dispatches, writing/voicing of dispatches

- Music and Radio, presentation of live music programmes, classical and light, devotional, folk etc., balancing problems involved

- Commercial Broadcasting: Writing advertisements for radio, multi-track recording techniques for commercial radio products.

Production and scheduling of recorded programmes, cueing, and timing.

<b>5.</b>	<b>MMCO-506</b>	<b>APPLIED PHOTOGRAPHY</b>	<b>OPEN ELECTIVE</b>	<b>60 Semester Exams 20 Sessional 20 Practical Assignment</b>	<b>4</b>
-----------	-----------------	--------------------------------	--------------------------	---	----------

This course focuses on how the visual and verbal narrative interrelates through time and space. Principles of storytelling, narrative, structures, rhythm, audience and point of view will be developed.

#### Course Competencies:

Upon successful completion of this course, the student should be able to:

- Develop an understanding of storytelling, narrative structures, rhythm, audience, and point of view through photography.
- Apply principles of composition and design.
- Demonstrate photography in various lighting conditions: daylight, dark with flash, indoor photo lights, backlighting, night-exposure.
- Demonstrate the ability to conceive and stage a photographic composition, working with actors/models as well as inanimate objects.

#### Module I

##### Cameras: Structures and Functioning

- Comparison/Classification of Cameras: 35 mm cameras, single lens reflex, principle of auto focus cameras
- Digital cameras: resolution, technology, application
- The imaging process, image quality and pixels
- Shutters: Comparison of Focal plane shutter and lens shutter, effect of different shutter speeds on the aesthetic quality of picture, capturing motion

- v. Aperture: F stops, T stops, and their effect on the technical quality of picture
- vi. Lenses: Lens coating, definition of various lenses, normal lens, standard lens, tele-lens, wide lens, zoom lens, macro lens, fisheye lens
- vii. Focus: Focusing mechanism, focal length, effect of focal length on angle of view, depth of field, perspective and depth of field, laws governing depth of field, circle of confusion and its effect on sharpness/blur, depth of focus, and different type of focusing mechanism employed in cameras
- viii. Film Speed: Effect of speed on contrast, grain and resolving power.
- ix. Colour: Colour temperature
- x. Filters: Correction, conversion, and special effect filters, optical limitations of filters

**Module II**

- i. Uses of photography; eye and camera compared; f/stop, shutter speed, ISO; soft filters; intro to zone system exposure theory and practice
- ii. Lighting: Natural light, artificial light, sculpting with light
- iii. Composition, principles, techniques
- iv. Flash: Working of a flash gun, disadvantage of using an on camera single flash Module, ways of overcoming, studio flash, use of umbrellas, estimation of Exposure by Guide number, Using Auto and TTL modes, Sun Sync Flash

**Module III**

**Digital Processing**

- i. Transferring images from camera,
- ii. Editing images on Adobe Photoshop
- iii. Inside Photoshop, contrast; brightness; tonality; RGB, CMYK, high contrast; use of grain; infrared; fisheye; wide angle; telephoto tricks; filters.

**Module IV**

**Presenting Photography**

- i. The Audio Visual presentation
- ii. The photo exhibition
- iii. Using internet based solutions

**Semester 4**

<b>1.</b>	<b>MMCC-511</b>	<b>COMMUNICATION RESEARCH</b>	<b>CORE</b>	<b>60 Semester Exams 20 Sessional 20 Practical Assignment</b>	<b>4</b>
-----------	-----------------	-------------------------------	-------------	---	----------

**Module I:**

Definition –elements of research – scientific approach - research and communication theories – role – function – scope and importance of communication research – basic and applied research.  
 Research design component - experimental, quasi-experimental, benchmark, longitudinal studies – simulation – panel studies – co relational design.

**Module II:**

Method of communication research – Sources, media source book, questionnaire and schedules,

people's meter, TRP, diary method, field studies, logistic group, telephone, survey, on-line polls, Random sampling methods and representative ness of the samples, sampling errors and distribution in the finding.

Media research – evaluation, feedback – feed forward – media habits – public opinion surveys – pre-election, studies and exit polls.

**Module III:**

Report Writing- data analysis techniques- coding and tabulation-non statistical methods-descriptive-historical-statistical analysis-parametric and non parametric- uni-variate-multi-variate-test of significance-level of measurement- central tendency-test of reliability and validity- Qui Square Test SPSS and other statistical packages.

**Module IV:**

Media research as a tool of reporting, Readership and audience surveys, preparation of research reports/project reports/dissertations theses.

Ethical perspectives of mass media research.

<b>2.</b>	<b>MMCC-512</b>	<b>MEDIA PROJECT</b> <b>*on the paper of specialisation</b>	<b>CORE</b>	<b>80 Submission</b> <b>20 Viva Voce</b>	<b>4</b>
-----------	-----------------	--	-------------	---	----------

Students are required to conceive and execute a Media Project on any area of communication of their choice from among the papers offered in the entire MA programme, excepting the Core Competency papers of New Media, Development Communication and The Documentary Film. The successful completion of the Media Project will lead to their specialization in the chosen paper.

<b>3.</b>	<b>MMCC-513</b>	<b>INTERNSHIP</b>	<b>CORE</b>	<b>80 Internship Report</b> <b>20 Viva Voce</b>	<b>4</b>
-----------	-----------------	-------------------	-------------	--	----------

Students required undergoing an internship in a media organisation for one month by the end of the 4 Semester. The internship report along with specified certification from the interning organisation shall be submitted to the Department in order to attain graduation credits.

<b>4.</b>	<b>MMCE-5XX</b>	<b>DEPARTMENTAL ELECTIVE PAPER -I</b> (One paper from <b>Core Specialization</b> )	<b>ELECTIVE</b>	<b>60 Semester Exams</b> <b>10 Sessional</b> <b>30 Practical Assignment</b>	<b>4</b>
-----------	-----------------	---	-----------------	---	----------

Students have to offer any one paper from the Department's Core Competency specialization.

<b>5.</b>	<b>MMCE-5XX</b>	<b>DEPARTMENTAL ELECTIVE PAPER -II</b> (One paper from <b>Optional</b> )	<b>OPTIONAL</b>	<b>60 Semester Exams</b> <b>20 Sessional</b> <b>20 Practical Assignment</b>	<b>4</b>
-----------	-----------------	---	-----------------	---	----------

Students have to offer any one paper from the Elective (Optional) papers offered by the Department.

<b>DEPARTMENTAL ELECTIVE PAPERS (Core Specialization)</b>				
<b>1.</b>	<b>MMCE-514</b>	<b>NEW MEDIA- II</b>	<b>ELECTIVE</b>	<b>4 CREDITS</b>
<p><b>Module I</b></p> <p>Internet – sourcing – web technology and its applications – new generation Internet potentials and limitations – priorities and utilization</p> <p>Web vs. print – a comparison; advertising, copy creation and feedback on the Net, profiling the reader, content generation and research; design of contents</p> <p>Website elements – visual design, background, colours; sales promotion, service, promotion in the website.</p> <p><b>Module II</b></p> <p>Role of new media technologies in society</p> <p>Nature of technological innovation and change</p> <p>Interdisciplinary nature that includes communication, computer science, law, political science, history and economics.</p> <p>Uses of digital media technology; conceptualisation, design and creation of new media content</p> <p><b>Module III</b></p> <p>Interactivity – diversity; legal challenges – copyright issues; technology issues; political issues; social issues; economic issues and ethical issues.</p> <ul style="list-style-type: none"> <li>• Cyber Crimes &amp; Security: Types and Dimensions</li> <li>• Cyber Laws &amp; Ethics</li> <li>• Access and the Digital Divide</li> <li>• Emerging Technologies</li> </ul> <p><b>Module IV</b></p> <p>Digital media and communication,</p> <p>Information Society, New World Information and Communication Order and E-governance</p> <p>Convergence: Need, nature and future of convergence</p> <p>Emerging Trends: Mobile Technology, Social Media &amp; Web 2.0</p>				
<b>2.</b>	<b>MMCE-515</b>	<b>DEVELOPMENT COMMUNICATION-II</b>	<b>ELECTIVE</b>	<b>4 CREDITS</b>
<p><b>Module I:</b></p> <p>Concept and Theories of Development Communication: Diffusion of Innovations, Social Marketing and Participatory Message Making.</p> <p>Media organizations: Films Division, NFDC, DAVP, Song &amp; Drama Division, Critical Analysis of Media.</p> <p>Important committees and Policies: Prasar Bharati Act, Broadcasting Bill, etc. Chanda, Verghese, Khosla and Joshi Committees.</p> <p>Role of Private Enterprise in Media: Press, Films, Advertising Video, Cable TV and Foreign Channels.</p> <p>Role of communication in specific areas: Agriculture, Health, Family planning, Education, Science and Administration.</p> <p>Media credibility, Ethics, Code and Analysis.</p> <p>New Communication Technology: Communication satellite, Telecommunications, Computers and Media including DTH and Latest developments.</p>				

Some issues in communication: Women and media, Children and media, Religion and media, Foreign channels, Commercialization, Globalization, etc.

**Module II:**

Impact of New Communication Technology.

- Quality of life
- Access to information
- Privacy of individual
- Interactive communication
- Rich-poor divide
- New World Information and Communication order

**Module III:**

Communication strategies: Selecting medium, Media mix, Package designing, Different appeals.

- Information technology-role in development communication
- Use of various forms of educational communication, folk media, puppetry, exhibitions, theatre, posters, print media (newspapers, books, leaflets, IEC material), radio, television, cinema and video films.)
- Government policies and regulations in mass media.

**Module IV:**

**Development Journalism**

- Concept of journalism and development journalism, historical background, significance
- Issues for development journalism-health, nutrition, social issues, resource use. Literacy, agriculture and environment.
- Scripting for traditional media for education & entertainment - street plays, puppet shows

3.	MMCE-516	THE DOCUMENTARY FILM-II	ELECTIVE	4 CREDITS
----	----------	-------------------------	----------	-----------

**Module I:**

**Introduction to Documentary Cinematography**

Documentary video making presents unique challenges for cinematographers, who often have to work alone or in small crews while capturing the unpredictable. This introductory post graduate-level course is ***designed to elicit beautifully framed, meaningful footage despite the chaos that may surround a typical shoot.*** There is special emphasis placed on shooting cinema verité and lighting with a small or non-existent crew. This course is as much about cinematography as it is about the technical ‘nuts & bolts’ aspect of digital cameras. Students will work exclusively with the cutting edge video equipment in preparation for the documentary project, and will crew with classmates for a series of preparatory exercises, designed to conclude as the production period begins.

**Module II:**

**Documentary as Social Practice**

Documentary, its form taken through film, television, videos, literature, photography, theatre, and new media. The documentary method and debates surrounding it; complex ***philosophical dilemmas about the relation between reality, representation, and ways of knowing.*** Documentary ***forms of***



**representation constantly challenge easy distinctions between fiction and nonfiction, rationality and emotion, objectivity and subjectivity, and cognition and aesthetic pleasure.** Documentary media are credited with having immense impact on social and cultural meanings. The course focuses on

- Issues that documentary raises concerning **ways of knowing**
- Issues that documentary raises about the **aesthetics, politics, and ethics of representation**
- **Opportunities** that documentary media present **for political engagement and social change.**

### **Module III:**

#### **Documentary Pre-Production Planning**

This course will familiarize students with how to conceptualize and develop a documentary. More specifically, the course will be divided into four major components: **The Idea, Funding, Planning Your Production and Writing and Presenting Your Proposal.**

#### **Documentary Project**

Students will work on a semester-long documentary project. Students revisit footage to find the narrative line in their work, and lectures in editing technique are supplemented by in-class review of works-in-progress. Students finish the term with a working cut of documentary project of 30 minutes in length.

#### **Documentary Field Production**

Through a combination of lecture, film screenings and hands-on demonstrations, this course will familiarize students with the **basics of producing, shooting, lighting, sound gathering and editing for documentary production.** Students will learn how to work with DV video cameras, tripods and fluid heads, field monitors, simple location lighting packages, sound recording equipment and basic editing systems. We will also discuss techniques to improve your storytelling skills and creative decision-making.

#### **Post Production Techniques**

This course is **designed to teach advanced technical, theoretical, aesthetic, and ethical principles** of the post-production process used in the editing of documentaries. Lectures and class discussions will focus on **developing continuity, building sequences, refining dramatic structure, selecting narrators, and incorporating music and sound effects** in order to produce a clear, dramatic documentary.

☐

### **Module IV:**

#### **Advanced Documentary Field Production**

Principles of non-linear editing for documentary. Students will be taught how to: digitize and organize source material, create basic effects and titles, develop sequences and organize and edit raw materials into a polished final product.

Throughout the semester we will screen various films for the expressed purpose of analysing the editing techniques used by the filmmakers.

#### **Advanced Post Production Techniques**

This course is primarily geared toward handling issues in regard to the completion and distribution of the creative thesis project.

**DEPARTMENTAL ELECTIVE PAPERS (OPTIONAL)**

<b>4.</b>	<b>MMCE-517</b>	<b>PUBLISHING MEDIA MANAGEMENT</b>	<b>OPTIONAL</b>	<b>60 Semester Exams 20 Sessional 20 Practical Assignment</b>	<b>4</b>
-----------	-----------------	------------------------------------	-----------------	---	----------

**Module I:**

**Introduction to Book Publishing**

Definition of Book: Categories of Book by (a) style of binding, b) content-wise, c) sizes  
 Growth of book publishing with special reference to India—pre and post-Independence period -- India in the global publishing world  
 Various stakeholders in the publishing industry -- authors, publishers, printers, distributors, retailers, consumers -- stake holders from other industries  
 Major book publishing houses in India and abroad  
 International Book Fairs- Experience in India-impact of book fairs  
 ISBN and Barcoding – utility and advantages-  
 Basics of Book Cataloguing  
 Digital revolution and its impact on book publishing --- E-Publishing -- Online Publishing – Mobile Publishing -- concept and techniques -- interactive publishing-- blogs/websites-- recent trends

**Book Publishing Laws**

Introduction to book publishing laws and ethics  
 Relevant provisions of various taxes  
 Intellectual Property Right --Copy Rights --Subsidiary Rights – Translation Rights- Co-Publishing - Foreign Rights -- Co-Edition etc.  
 Piracy – definition and anti-piracy measures  
 Plagiarism – definition and measures to prevent plagiarism  
 Contract with author / editor – meaning and scope -- types -- explanation  
 Royalty -- relevant sections -- meaning and scope -- case studies  
 Relevant provisions of Press and Registration of Books Act, 1867  
 Relevant provisions of Delivery of Books and Newspapers (Public Libraries) Act, 1954  
 Relevant provisions of Indian Postal Act  
 Relevant provisions of import and export policies  
 Harmful Publications, Defamation, Sedition, Obscenity, Public Tranquillity, Magic Remedy etc.  
 Ethics in book publishing -- code of ethics -- features and importance

**Module II:**

**Book Editing Practice**

Introduction to book editing—Commissioning editor, Acquisition Editor, Copy Editor –Role and responsibilities  
 House Style—importance and practice- Spelling and Punctuation [Quotation Marks (double quote/ single quote)/ Abbreviations including use of full stop/ Contractions/Acronyms/ Upper-Lower Case/Foot Notes/ End Notes/ Figures and Numerals/ measurements / Diacritical Marks/ Prelims/ Index/ Glossary/ Annotation/ Bibliography/ Biographical Note/ dates/ foreign language words/documentation/

others (italics, bold, time, author's checklist)]

Developing editorial skills - Checking Plagiarism -Use of editing symbols, editing attributes, condensation, rewriting, taking care of jargons/unfamiliar words and expressions/careless abbreviations, check for language, style, spelling, punctuation, authenticity, reference, paragraph breaks, headings, sub heads etc.

Developing a manuscript- Fiction, Non-fiction (Academic and General books/ School and College Texts/ Art and Reference Books/ Children's Books/ Science & Medical Books, books of various niche markets, Pedagogy, etc.)--Consideration of geographical location and target age group.

Editorial functions through the printing process--proof reading, layout, designing, image plan, illustrations, charts, maps, caption writing-- changes in prelims with new editions or reprints. Blurbs— importance and style

### **Module III:**

#### **Making of Books**

Book publishing work flow--different stages

#### **Pre-Production**

Market study-- identifying readership segments

Subject Selection- Author Selection

Commercial advantage of proper editorial practices --Editor-Publisher and Editor-Sales Manager Relationship

Editorial Proposals and Decisions

Developing a manuscript -- techniques and importance

Paper – quality – size – types (white printing, map litho, newsprint, art paper, cards, art cards) -- weight and grammage-decision on binding style.

Preparing an estimate of the size of the book and determining the probable number of pages and the paper requirements.

#### **Production**

Illustration—Different Types – Typesetting - introduction to various software - Fonts- size and variety, deciding factors-- Design –technical terms (bleed, gutter, margin, pagination, folio, etc.)-- Basic principles of page layout and designing, page size and print area, factors of readability

Document saving format, idea on their file size and requisite storage capacity of computers, basic idea on FTP and its usefulness

Designing of Book Cover -- Jacket -- Paperback and Hard bound

Proof Reading – difference between copyediting and proofreading -- proofreading symbols --overall quality check

Imposition—definition and methods

Method of Printing –Sheet fed, Web fed printing -- Digital printing

Plate Making – different types

Dummy Preparation – techniques and importance

#### **Post-Production**

Binding – different types-materials used- publisher-printer-binder coordination

Embossing –Varnish-- Lamination

## **Module IV:**

### **Management in Book Publishing**

Organization: Concept, Principles, Organization Structure -- Organization Structure of a publishing department – Editorial Dept., Production Dept., Marketing Dept., Administration Dept. —their interaction and interdependence.

Management: Concept, Nature, Functions --Management in publishing industry

Marketing Management: Importance, Definition of Sales and Marketing – difference between Sales and Marketing, Marketing

Strategy

Book Promotion -- direct and indirect methods—creativity and innovation in book promotion -- Tools and techniques of book promotion: advertisements, press release, mailing of promotional materials, display boards etc. --book launching – reading sessions -- signing sessions -- promoting the author -- discussions and seminars--overseeing book reviews – book quiz-- book fairs and book exhibitions – Book Club (definition and advantages) -- Book Malls (recent trends) -- bulletins— website- e-marketing --book catalogue and book list-- Special offers to distributors and readers -- pre-publication and post-publication offer-- Gift coupons as marketing tools—Role of salesmanship in book promotion

Survey--Market research techniques -- primary and secondary research -- Concept of consumer behaviour—Target marketing –

Niche marketing-- Online Marketing– Mobile and Internet as marketing tools

Channels of distributions -- selection of distribution channels -- distributors, wholesalers, retailers, mail-ordering-- Logistics and

Transportation

Management of export of books -- Role of the CAPEXIL and its Books, Publications & Printing Panel

Management of rights, dealing in royalty

Financial Management: Concept--Objectives--Capital Structure, Fixed capital, Working Capital –Sources of finance (bank loan etc.)

Accounting: Basic principles, accounting process – Journal, Ledger, Cash Book, Trial Balance, Preparation of Final Accounts, Cost Accounting – Concept of cost, Elements of cost, Classification of cost and Cost estimation with reference to publishing

industry, Cost management in the publication industry

Pricing of books: policies and methods -- Short term decision making technique (Cost-Volume-Profit Analysis) -- Inventory

Control

### **Project Report**

Each student shall have to prepare a Project Report on a subject approved by the appropriate authority and shall have to submit the Project Report (three printed or typed copies) on a date notified by the appropriate authority and shall have to appear in a viva-voce test on the Project Report.

5.	MMCE-518	INTEGRATED MEDIA COMMUNICATION	OPTIONAL	60 Semester Exams 20 Sessional 20 Practical Assignment	4
<p><b>Module I:</b>  Role of IMC in Marketing process, IMC planning model, Marketing and promotion process model.  - Communication process, steps involved in developing IMC programme,  - Effectiveness of marketing communications  - Advertising: Purpose, Role, Functions, Types, Advertising Vs. Marketing mix, Advertising appeal in various stages of PLC  Advertising Agency: Type of agencies, Services offered by various agencies, Criteria for selecting the agencies and evaluation.  Advertising objectives and Budgeting: Goal setting – DAGMAR approach, Various budgeting methods used.</p> <p><b>Module II:</b>  Media planning: Developing Media plan, Problems encountered, Media Evaluation-Print, Broadcast media, Support media in advertising.  Media strategy: Creativity, Elements of creative strategies and its implementation, Importance of Headline and body copy.  Direct Marketing: Features, Functions, Growth, Advantages/Disadvantages, And Direct Marketing Strategies.  Promotion: Meaning, Importance, tools used, Conventional/unconventional, drawbacks, push pull strategies, Co-operative advertising, Integration with advertising and publicity  Public relation/ Publicity: Meaning, Objectives, tools of public relations, Public relation strategies, Goals of publicity, Corporate Advertising – Role, Types, Limitations, PR Vs. Publicity.</p> <p><b>Module III:</b>  Monitoring, Evaluation and control: Measurement in advertising, various methods used for evaluation, Pre-testing, Post testing.  International Advertising: Global environment in advertising, Decision areas in international advertising  Internet advertising: Meaning, Components, Advantages and Limitations, Types of Internet advertising  Industrial advertising: B 2 B Communication, Special issues in Industrial selling.</p> <p><b>Module IV:</b>  Event Management: Introduction Purpose of organizing an Event, Key elements of Events, Concepts of promotion and pricing in events.  Case studies in Indian context only</p>					

6.	MMCE-519	HEALTH AND ENVIRONMENTAL COMMUNICATION	OPTIONAL	60 Semester Exams 20 Sessional 20 Practical Assignment	4
<p><b>Module I:</b>  <b>Health Communication</b>            Concept of Health, Health status of people, Needs of women, children and adolescents, Vulnerability of people, Role of IEC [Information Education Communication] or Behaviour changes communication in public Health programs,            Social marketing, theories of Behaviour change, step in Behaviour change Process Importance of PRA, PLA Social Mobilization, Networking,</p> <p><b>Module III:</b>            Role of Inter personal communication [IPC], Barriers in communication planning process for public Health communication – situational analysis or communication Need assessment strategic design. Development pretesting and production of communication Material.</p> <p>Management, implementation and monitoring impact evaluation. Report writing.</p> <p><b>Module III:</b>  <b>ENVIRONMENTAL COMMUNICATION</b>            Environmental communication: concept, objectives and scope.            Environmental ethics and media.            Mass communication channels available for communicating environmental issues.            1. Newspaper reporting and writing.            2. Magazine feature writing            3. Visual and electronic reporting.            Environmental issues (local, national and global): Global warming, Ozone layer depletion, deforestation, acid rains, natural disasters (earthquakes, cloud bursts, flash downs)            1. Indicators of environmental degradation.            2. Social indicators.            Natural resources (forest, water, wildlife)</p> <p><b>Module IV:</b>            Human population growth, factors responsible for population explosion, social and economic impacts of population explosion, on environment and media.            Sustainability principles and ecological integrity and mass communication.            Participatory communication and environmental management.            Sources of information and research techniques.            1. Risk perception.            2. Risk realities.            Environmental public relations and advertising campaigns.            Environmental Organization related with environment. (UNEP, WWF, IUCN, WCED, EARTHSCAN, BNHS, NEERI, CEE, WII)            Speaking for the environment, environmental persuading, negotiating, lobbying, writing letter campaigns, etc.</p>					

7.	MMCE-520	GRAPHICS ANIMATION	AND OPTIONAL	60 Semester Exams 20 Sessional 20 Practical Assignment	4
----	----------	-----------------------	-----------------	---	---

**Module I:**

**Graphics:**

Visual thinking and Designing- techniques, concept development, composing, using objects, texture, colour and space

Typographic concepts for print, interactive and web media.

Fundamentals of media elements, Internet and concepts of digital image editing.

Graphics creation- brand and corporate identity manual, poster, brochure, label artwork presentation.

Interactive, navigation techniques and authoring skills.

**Module II:**

Elements of design and graphics, visualization, convergence and divergence – conceptualization – functions and significance – fundamentals of creativity in art – logic – style– value – tools of art – illustrations – graphs.

Basic elements and principles of graphics, design layout and production; typeface families– kinds – principles of good typography; spacing – measurement – point system.

Type composition – manual – mechanical – lino – mono – Ludlow – photo, DTP, use of computer software, character generation – use of multi-media.

Printing methods – letterpress, cylinder, rotary, gravure – screen, offset, plate making, types of papers, magazine lay-out; pagination; designing and printing of cover pages; safety measures in printing press.

Colour printing – colour combinations – colour scanning – colour separation – colour correction– colour positives – colour negatives; preparation of bromides; art pulls

**Module III:**

**SOFTWARES:** Adobe Photoshop, Adobe premiere, Adobe Illustrator, Coral draw, PowerPoint, After effects, Digital Fusion, Macromedia Director, Sound forge/Sound edit.

**Module IV:**

**Animation:**

What is mean by Animation – Why we need Animation – History of Animation- Uses of Animation – Types of Animation – Principles of Animation – Some Techniques of Animation – Animation on the WEB – 3D Animation – Special Effects - Creating Animation.

Creating Animation in Flash: Introduction to Flash Animation – Introduction to Flash – Working with the Timeline and Frame-based Animation - Working with the Timeline and Tween-based Animation – Understanding Layers - Action script.

3D Animation & its Concepts – Types of 3D Animation – Skeleton & Kinetic 3D Animation – Texturing & Lighting of 3D Animation – 3D Camera Tracking – Applications & Software of 3D Animation.

Motion Caption – Formats – Methods – Usages – Expression – Motion Capture Software’s – Script Animation Usage – Different Language of Script Animation Among the Softwares

Concept Development –Story Developing –Audio & Video – Colour Model – Device Independent Colour Model – Gamma and Gamma Correction - Production Budgets

3D Animated Movies.

<b>8.</b>	<b>MMCE-521</b>	<b>INTERCULTURAL COMMUNICATION</b>	<b>OPTIONAL</b>	<b>60 Semester Exams 20 Sessional 20 Practical Assignment</b>	<b>4</b>
<p><b>Module I:</b>  Culture-definition-process-culture as a social institution - value systems: primary, secondary, eastern and western perspectives.  Inter cultural communication-definition, process, philosophical and functional dimensions - cultural symbols in verbal and non-verbal communication.  Perception of the world-Western and Greek (Christian)-varied eastern concepts (Hindu, Islamic Buddhists, others)-relation of information, comparison between eastern and western concepts.</p> <p><b>Module II:</b>  Communication as a concept in western and eastern cultures.  Language and grammar as a medium of cultural communication-Panini, Patanjali, Prabhakara, Mandanamisra, Chomsky, Thoreau and others, linguistic aspects of inter cultural communication.</p> <p><b>Module III:</b> Modern mass media as vehicles of inter cultural communication, barriers in inter cultural communication-religious political and economic pressures, inter cultural conflicts and communication, impact of new technology on culture, globalization effects on culture and communication, mass media as a culture manufacturing industry, mass media as a cultural institution, mass cultural typologies and justification.</p> <p><b>Module IV:</b>  Culture: communication and folk media-character, content and functions-dance and music as instruments of inter cultural communication; UNESCO's efforts in the promotion of inter cultural communication, other organizations, code of ethics.</p>					
<b>9.</b>	<b>MMCE-522</b>	<b>APPLIED PHOTOGRAPHY AND AUDIOVISUAL PRESENTATION</b>	<b>OPTIONAL</b>	<b>60 Semester Exams 20 Sessional 20 Practical Assignment</b>	<b>4</b>
<p><b>Module I:</b>  This course focuses on how the visual and verbal narrative interrelates through time and space. Principles of storytelling, narrative, structures, rhythm, audience and point of view will be developed.  <b>Course Competencies:</b> Upon successful completion of this course, the student should be able to:</p> <ul style="list-style-type: none"> <li>· Develop an understanding of storytelling, narrative structures, rhythm, audience, and point of view through photography.</li> <li>· Apply principles of composition and design.</li> <li>· Explore sequence design.</li> <li>· Use tabletop photography.</li> <li>· Use portrait photography.</li> </ul>					



- Demonstrate photography in various lighting conditions: daylight, dark with flash, indoor photo lights, backlighting, night-exposure.
- Demonstrate the ability to conceive and stage a photographic composition, working with actors/models as well as inanimate objects.
- Demonstrate a basic understanding of how to art direct a professional photography session.

## **Module II:**

### Black & White

- Review of camera basics; lenses; portrait lenses; tripods; flash, fill-flash; night exposures, the properties of light; the imaging process, image quality —pixels|| ; uses of photography; eye and camera compared; portrait composition; f/stop, shutter speed, ISO; soft filters; intro to zone system exposure theory and practice; overview of professional careers in photography. Portrait photography of recognised photographers

### B&W Group Portrait and Color Group Portrait

- Group vs. individual portraits; wedding photography; managing group shots; advanced portrait filters; portrait lighting; flash; fill-flash; night exposures; f/stop and depth of field; continuation of zone system exposure theory and practice.

### B&W Landscape/Still Life /Color Landscape/Still Life

- Composition; panoramic format, field cameras; fill-flash; lenses; filters, perspective; point of view; macro; tripod; near-far relationship; hyper-focal length; zone system exposure; more.

### B&W Landscape/Still Life 2/Macro (Color Landscape/Still Life 2/Macro

- Discussion: Composition; lenses; filters, flash; fill-flash; perspective; point of view; macro; tripod; near-far relationship; hyper-focal length; zone system exposure; more.

### B&W Creative Effects

- Inside Photoshop, contrast; brightness; tonality; RGB, CMYK, high contrast; use of grain; infrared; fisheye; wide angle; telephoto tricks; filters, traditional darkroom techniques and tricks; hand-colouring; comparing digital effects to darkroom/analogue effects; more.

## **Module III:**

### Stock Photography and Commercial Photography

- What defines commercial and stock photography? Compare/contrast; examples of both; career opportunities; creating good (saleable) compositions; review and evaluation of a stock house online (e.g., istockphoto.com); how to please your clients; photo business management; accounting records; other business aspects

## **Module IV:**

Photojournalism: (Who-What-When-Where-Why) captured in image(s); how to shoot; analysis and evaluation of newspaper and online news photos ; what determines —photo news - worthiness? Photojournalism photography of Associated Press (AP), Reuters, war photography; entertainment-celebrity photography; accidents, tragedy, other types.

Documentary: Telling a story through imaging and text; examples include Edward Curtis (Native Americans), Raghu Rai; Ansel Adams (American Southwest), Raghubir Singh, Howard Bingham (Mohammad Ali), Harry Bensen (The Beatles); Homai Vyarawala, Prabhudha Dasgupta

Photography and Copyright Law.

