

WEST BENGAL STATE UNIVERSITY

B. A. (GEN.) IN JOURNALISM AND MASS COMMUNICATION (CBCS), 2018-19

Course Structure

Semester I

Course Code	Course Title	Course Type	Credit	Marks
JORGCOR01T	Paper I: Basics of Journalism	Core-1 DSC1A	6	75
	Other Discipline	Core DSC 2A	6	75
	English	Core	6	75
	Environmental Science	AECC	2	25
		Semester Total	20	250

Semester II

Course Code	Course Title	Course Type	Credit	Marks
JORGCOR02T	Paper II: Photography	Core-2 DSC1B	6	75
	Other Discipline	Core DSC2B	6	75
	English	Core	6	75
	English/MIL Communication	AECC	2	25
		Semester Total	20	250

Semester III

Course Code	Course Title	Course Type	Credit	Marks
JORGCOR03T	Paper III: Film Appreciation	Core-3 DSC 1C	6	75
	Other Discipline	Core DSC 2C	6	75
	MIL	Core	6	75
JORSSEC01M	Paper I: Radio Production	SEC1	2	25
		Semester Total	20	250

Semester IV

Course Code	Course Title	Course Type	Credit	Marks
JORGCOR04T	Paper IV: Introduction to Documentary	Core-4 DSC1D	6	75
	Other Discipline	Core DSC2D	6	75
	MIL	Core	6	75
JORSSEC02M	Paper II: Documentary Production	SEC2	2	25
		Semester Total	20	250

Semester V

Course Code	Course Title	Course Type	Credit	Marks
JORGDSE01T	Paper I: Media Industry and Management	DSE DSE1A	6	75
JORGDSE02T	Paper II: Print Journalism And Production	(Any one)	6	
	Other Discipline	DSE DSE2A	6	75
JORGGEC01T	Paper I: Multimedia Journalism	GE 1	6	75
	Other Discipline	SEC	2	25
		Semester Total	20	250

Semester VI

Course Code	Course Title	Course Type	Credit	Marks
JORGDSE03T	Paper III: Photographical Appreciation	DSE	6	75
JORGDSE04T	Paper IV: Media, Gender and Human Rights	DSE1B (Any one)	6	
	Other Discipline	DSE DSE2B	6	75
JORGGEC02T	Paper II: Introduction to Film Studies	GE2	6	75
	Other Discipline	SEC	2	25
		Semester Total	20	250

Total Credits: 120

Total Marks: 1500

WEST BENGAL STATE UNIVERSITY
JOURNALISM AND MASS COMMUNICATION GENERAL
CBCS SYLLABUS, 2018-2019

CORE COURSE (CC): 4

Paper I: Basics of Journalism
Paper II: Photography
Paper III: Film Appreciation
Paper IV: Introduction to Documentary

DISCIPLINE SPECIFIC ELECTIVE (DSE): 2

(Any one from Papers I & II and Any one from Papers III & IV)

Paper I: Media Industry and Management
Paper II: Print Journalism and Production
Paper III: Photographical Appreciation
Paper IV: Media, Gender and Human Rights

GENERIC ELECTIVE (GE): 2

Paper I: Multimedia Journalism
Paper II: Introduction to Film Studies

SKILL ENHANCEMENT COURSE (SEC): 2

Paper I: Radio Production
Paper II: Documentary Production

ABILITY ENHANCEMENT COURSE (AECC): 2

Environmental Science
English/MIL Communication

DETAILED SYLLABUS

CORE COURSE (CC): 4

Core Course – 1

DSC 1A

Paper I: Basics of Journalism

Semester: I

Course Code: JORGCOR01T

Credits: 6

Marks: 75

Course contents:

- Unit 1 - Understanding News: Ingredients of news; News: meaning, definition, nature. The news process: from the event to the reader (how news is carried from event to reader). Hard news vs. Soft news, basic components of a news story. Attribution, embargo, verification, balance and fairness, brevity, dateline, credit line, byline.
- Unit 2 - Different forms of print - A historical Perspective; Yellow journalism, Penny press, tabloid press, Language of news - Robert Gunning: Principles of clear writing, Rudolf Flesch formula- skills to write news.
- Unit 3 - Understanding the structure and construction of news: Organizing a news story, 5W's and 1H, Inverted pyramid, Criteria for news worthiness, principles of news selection, Use of archives, sources of news, use of internet.
- Unit 4 – Different mediums - a comparison: Language and principles of writing: Basic differences between the print, electronic and online journalism. Citizen journalism.
- Unit 5 - Role of Media in a Democracy: Responsibility to Society press and Democracy, Contemporary debates and issues relating to media Ethics in journalism.

Readings:

1. Bruce D. Itule and Douglas A. Anderson. *News writing and reporting for today's media*; McGraw Hill Publication, 2000.
2. M.L. Stein, Susan Paterno & R. Christopher Burnett. *News writer's Handbook: An Introduction to Journalism*; Blackwell Publishing, 2006.
3. George Rodmann. *Mass Media in a Changing World*; McGraw Hill Publication, 2007.
4. Carole Flemming and Emma Hemmingway. *An Introduction to Journalism*; Vistaar Publications, 2006.
5. Richard Keeble. *The Newspaper's Handbook*; Routledge Publication, 2006.

Internal Assessment:

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

Core Course – 2

DSC 1B

Paper II: Photography

Semester: II

Course Code: JORGCOR02T

Credits: 6

Marks: 75

Course contents:

Unit 1 - History of Photography: Definition and origin of Photography, The birth of Camera and its evolution, Modernization of Photography and its use in Mass Media, Invention of Digital Photography.

Unit 2 - Equipments of Photography: Cameras, Lenses, Tripods, Monopods, Camera bags, Digital storage.

Unit 3 – Lighting: The different types of lighting - Natural lighting and Artificial Lighting, The reflection of light, recommended equipment for outdoor lighting, Introduction to indoor lighting and photographing.

Unit 4 - Types of Photography and Photo journalism: News Photography, Sports Photography, Nature photography, Portrait photography, Fashion photography and advertisement photography. The basics of photojournalism and importance of context in photojournalism.

Unit 5 – Editing: Photo editing software: Microsoft Office Picture manager, CorelDraw, Adobe Photoshop Elements, Photoshop CC (Creative Cloud) Correcting imperfect images: Picture orientation, Cropping, Levels, Altering brightness and contrast, Red eye.

Readings:

1. The Photography Book by Editors of Phaidon Press, 30 April 2000.
2. All about Photography by Ashok Dilwali, National Book trust, Year of Publication: 2010, New Delhi.
3. Practical photography by O.P. SHARMA HPB/FC (14 March 2003).
4. The Photographer's Guide to Light by Freeman John Collins & Brown, 2005.

5. Lonely Planet's Best Ever Photography Tips by Richard I'Anson published by Lonely Planet.

Internal Assessment:

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

Core Course – 3

DSC 1C

Paper III: Film Appreciation

Semester: III

Course Code: JORGCOR03T

Credits: 6

Marks: 75

Course contents:

Unit 1- Language of Cinema: Language of Cinema I – Focus on visual Language: Shot, Scene, Mis-en-scene, Deep focus, Continuity Editing, Montage. Language of Cinema II – Focus on Sound and Colour: Diegetic and Non Diegetic Sound; Off Screen Sound; Sync Sound; the use of Colour as a stylistic Element. Difference between story, plot, screenplay.

Unit 2 - Film Form and Style: German Expressionism and Film Noir, Italian Neo-realism, French New-Wave, Genre and the development of Classical Hollywood Cinema.

Unit 3 - Alternative Visions: Third Cinema and Non Fiction Cinema, Introduction to Feminist Film Theory, Auteur- Film Authorship with a special focus on Ray or Kurusawa.

Unit 4 - Hindi Cinema: 1950s - Cinema and the Nation (Guru Dutt, Raj Kapoor, Mehboob), The Indian New-Wave, Globalization and Indian Cinema, The multiplex Era Film Culture.

Recommended Screenings or clips

Unit 1

- *Rear Window* by Alfred Hitchcock (Language of Cinema).
- *Battleship Potempkin* by Sergei Eisenstein (Language of Cinema) o *Man with a Movie Camera* by Dziga Vertov.
- *Germany Year Zero* directed by Roberto Rossellini (Italian Neo Realism).
- *Metropolis* by Fritz Lang/*Double Indemnity* by Billy Wilder (*German Expressionism and Film Noir*).
- *Pather Panchali* by Satyajit Ray.
- *The hour of the Furnaces* by Fernando Solanas.

Unit 4

- *Nishant* by Shyam Benegal / *Aakrosh* by Govind Nihalani (Indian New wave).
- *Pyasa* by Guru Dutt.

Readings:

1. Andre Bazin, —The Ontology of the Photographic Image|| from his book *What is Cinema Vol. I* Berkeley, Los Angeles and London: University of California Press: 1967, 9-16.
2. Sergei Eisenstein, —A Dialectic Approach to Film Form|| from his book *Film Form: Essays in Film Theory* (Edited and Translated by Jay Leyda) San Diego, New York, London: A Harvest/Harcourt Brace Jovanovich, Publishers: 1977, 45-63.
3. Tom Gunning, "Non-continuity, Continuity, Discontinuity: A theory of Genres in Early Films," in Thomas Elsaesser, ed. *Early Cinema: Space, Frame, Narrative*. London: British Film Institute, 1990, 86-94.
4. David Bordwell, "Classical Hollywood Cinema: Narrational Principles and Procedures" in Philip Rosen, ed. *Narrative, Apparatus, Ideology*. New York: Columbia University Press, 1986, 17-34.
5. Paul Schraeder — Notes on Film Noir|| in John Belton ed. *Movies and Mass Culture* New Brunswick, New Jersey: Rutgers University Press: 1996. pg.153-170.
6. Robert Stam, "The Cult of the Auteur," "The Americanization of Auteur Theory," "Interrogating Authorship and Genre," in *Film Theory: An Introduction*. Massachusetts & Oxford: Blackwell Publishers: 2000, 83-91 & 123-129.
7. Richard Dyer — Heavenly Bodies: Film Stars and Society|| in *Film and Theory: An Anthology* Massachusetts, U.S.A & Oxford, U.K: Blackwell Publishers: 2000, 603-617.
8. Ideology of Hindi Film by Madhava Prasad. New Delhi: Oxford University Press. 1998.
9. Global Bollywood by Anandam P. Kavoori and Aswin Punanambekar Eds. New York: New York University Press. 2008.

Internal Assessment:

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

Core Course – 4

DSC 1D

Paper IV: Introduction to Documentary

Semester: IV

Course Code: JORGCOR04T

Credits: 6

Marks: 75

Course contents:

Unit 1 - Understanding the Documentary: Introduction to the debate on realism, Six Modes of Documentary Representation: Participatory, Expository, Observational, Performative, Reflexive, and Poetic. Ethical Debates in the Documentary Encounter, Defining the Subject / Social Actor / Participant. Voice in the Documentary: Problematic of 'Voice of God' Narrator & Different Posturing of the Narration, Participant, Filmmaker & Audience Camcorder Cults Documentary.

Unit 2 - Documentary Production: Pre-Production, Researching the Documentary, Research: Library, Archives, location, life stories, ethnography. Writing a concept: telling a story. Writing a Treatment, Proposal and Budgeting Structure and scripting the documentary Issues of Funding and Pitching. Issues of Primary and Secondary Audience.

Unit 3 - Documentary Production: Production Documentary Sound; Documentary Cinematography – a responsive filmic encounter. Location Research, Technologies and Techniques, Shooting Schedule, Shot Breakdown & Call list, Production Team, Meetings, Checklist, Crowd Funding.

Unit 4 - Documentary Production: Post-Production. Grammar of editing, Transitions: Scenic Realism & Sound Effects and Visual Effects, Aspect Ratio, Language, Duration and marketing of DVD and issues of piracy. Distribution and Exhibition Spaces (Traditional and Online). Festivals and International Market Box office documentaries.

Suggested Practical Exercise (Internal Assessment) – Making a short documentary (5 - 10 minutes).

Readings:

1. Erik Barnow and Krishnaswamy Documentary.
2. Charles Musser —Documentary|| in Geoffrey Nowell Smith ed. *The Oxford History of World Cinema* Oxford University Press: 1996, 322-333.
3. Michael Renov —The Truth about Non Fiction|| and —Towards a Poetics of Documentary|| in Michael Renov ed. *Theorizing Documentary* AFI Film Readers, New York and London: Routledge: 1993, 1-36.
4. Trisha Das *How to Write a Documentary Double Take* by PSBT.
5. DOX magazine Nichols, Bill (2001) Introduction to Documentary, Indiana University Press: Bloomington.

Suggested Screenings:

- Michael Moore: Roger and Me
- Nanook of the North by Robert J Flaherty
- Night mail by Basil Wright
- Bombay Our City by Anand Patwardhan
- Black Audio Collective
- City of Photos by Nishtha Jain
- Films by PSBT

DISCIPLINE SPECIFIC ELECTIVE (DSE): 2

DSE 1A

Any One between Paper I and Paper II

Paper I: Media Industry and Management

Semester: V

Course Code: JORGDSE01T

Credits: 6

Marks: 75

Course contents:

Unit 1 - Media Management: Concept and Perspective; Concept, origin and growth of Media Management; Fundamentals of management; Management School of Thought.

Unit 2 - Media Industry: Issues & Challenges; Media industry as manufacturers - Manufacturing Consent, news and content management. Market Forces, performance evaluation (TAM, TRP, BARC and HITS) and Market shifts. Changing Ownership patterns.

Unit 3 - Structure of news media organizations in India. Role, responsibilities & Hierarchy; Workflow & Need of Management; Shift Patterns, Circulation & Guidelines.

Unit 4 - Media Economics, Strategic Management and Marketing: Understanding Media Economics - Economic thought, Theoretical foundations, issue and concerns of media economics. Capital inflow, Budgeting, Financial management, and personnel Management, Strategic Management, Market forces.

Unit 5 - Case Studies: Visionary Leadership - Media Entrepreneurs, Qualities and Functions of media managers. Indian and International Media Giants - Case Studies.

Readings:

- Vinita Kohli Khandeka, Indian Media Business, Sage.
- Pradip Ninan Thomas, Political Economy of Communications in India, Sage.
- Lucy Kung, Strategic management in media, SAGE.
- Dennis F. Herrick, Media Management in the age of Giants, Surjeet Publications.
- Jennifer Holt and Alisa Perren, (Edited) Media Industries - History, Theory and Method, Wiley- Blackwel.
- John M. lavine and Daniel B. Wackman, Managing Media Organizations.

Internal Assessment:

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

Paper II: Print Journalism and Production

Semester: V

Course Code: JORGDSE02T

Credits: 6

Marks: 75

Course contents:

Unit 1 - Specialized Reporting: Business /economic, Parliamentary, Political.

Unit 2 - Trends in Print journalism: Investigative journalism/ Sting operations and related case studies; Impact of Technology on newspapers and Magazines; Ethical debates in print journalism: ownership and control.

Unit 3 - Production of Newspaper: Principles of Layout and Design: Layout and format, Typography, Copy preparation Design process (size, anatomy, grid, design); Handling text matter (headlines, pictures, advertisements); Page make-up (Print and Electronic copy): Front page, Editorial page and Supplements.

Unit 4 - Technology and print: Modern Printing Processes; DTP (Desk top publishing)/software for print (Quark Express, Adobe Photoshop, Adobe In Design etc.); Picture Editing and Caption Writing.

Unit 5 - Advanced Newspaper and Magazine Editing: Classification of Newspapers and Magazines; Current trends in Newspapers and Magazines with respect to content Photographs and Cartoons in Newspapers and Magazines.

Readings:

- *Editing: A Handbook for Journalists* – by T. J. S. George, IIMC, New Delhi, 1989.
- *News Reporting and Editing* by Shrivastava, K. M. (1991) Sterling Publishers, New Delhi.
- *Professional Journalism*, by M.V. Kamath, Vikas Publications.
- *Groping for ethics in Journalism*, by Eugene H. Goodwin, Iowa State Press.
- *Journalism: Critical Issues*, by Stuart Allan, Open University Press.
- *Modern Newspapers practice*, by Hodgson F. W. Heinemann London, 1984.
- *Principles of Art and Production*, by N.N. Sarkar, Oxford University Press.

Internal Assessment:

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

DSE 1B

Any One between Paper III and Paper IV

Paper III: Photographical Appreciation

Semester: VI

Course Code: JORGDSE03T

Credits: 6

Marks: 75

Course contents:

Unit 1 - Introduction to Photography: A brief History of Photography - Camera Obscura to the daguerreotype process; Technical history of photography: Persistence of Vision, Camera Obscura, Muybridge Experiment (Leaping horse). The photographic process (The Silver Halide Photography Process); A brief glimpse into the Dark Room, Development of a Photograph; Modernization of Photography and its use in Mass Media.

Unit 2 - Understanding the mechanisms of Photography: Types of photographic cameras and their structure (Pin-hole, SLR, TLR, D-SLR); Lenses (types and their perspective/angle of view); Aperture (f-stop & T-stop); Shutters (Focal plane & Lens shutter); Light meters (Incident, reflected & through Lens: Average, Centre weighted, Spot & Metrics) and Focus And Depth of Field.

Unit 3 - Understanding Light and Shadow: Natural light and Artificial Light; The Nature of Light - Direct Light, Soft light, Hard light, Directional Light. Brightness, Contrast, Mid tones, Highlights, Shadow and Silhouettes. Lighting equipment (Soft boxes, umbrellas, Fresnel, Skimmers, reflectors, etc). Three Point Lighting Technique and Metering for Light. Filters and Use of a Flash Unit.

Unit 4 - Digital Photography and Editing: Sensor Sizes, Formats and Storage; Introduction to Editing and Digital Manipulation; Brightness, Contrast, Mid tones, Highlights, Colour tones; Basics of Photoshop; Photo editing software: (Microsoft Office Picture Manager, CorelDraw, Adobe Photoshop Elements, Photoshop CC (Creative Cloud).

Unit 5 – Photojournalism: Brief History – Global & Indian; Application & Ethics and Law in Digital Imaging (Ethicality while photographing a subject/issue & editing the image – issue of unethical morphing etc., Copyright Law etc.); Approaches to documenting reality - (Discussion on Capa's 'The Falling Soldier', Objective Truth or Staged Representation); War Photojournalism.

Readings:

- Camera Lucida: Reflections on Photography - Roland Barthes On Photography –

Susan Sontag *The Man, The Image & The World: A Retrospective* - Henri Cartier
– Bresson.

- *Basic Photography* - Michael Langford.
- *All about Photography* by Ashok Dilwali, National Book Trust, Year of Publication: 2010, New Delhi.
- *Practical photography* by O.P. SHARMA HPB/FC (14 March 2003).
- *The Photographer's Guide to Light* by Freeman John Collins & Brown, 2005.

Internal Assessment:

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

Paper IV: Media, Gender and Human Rights

Semester: VI

Course Code: JORGDSE04T

Credits: 6

Marks: 75

Course contents:

Unit 1 - Media and the social world: Media impact on individual and society; Democratic Polity and mass media; Media and Cultural Change; Rural - Urban Divide in India: Grass - roots media.

Unit 2 – Gender: Conceptual Frameworks in Gender studies; Feminist Theory; History of Media and Gender debates in India (Case studies); Media and Gender - Theoretical concerns. Media and Masculinity.

Unit 3 - Media: Power and Contestation; Public Sphere and its critique—Public sphere of the disempowered? Media and Social Difference: class, gender, race etc. Genres – Romance, Television, Soap Opera, Sports etc.

Student Presentations (Internal Assessment):

- a) Watch an Indian TV Soap Opera / reality show for a week and for representation of Family.

- b) Project on use of internet by the marginalized groups.

Unit 4 - Media and Human Rights: Human Rights - Theoretical perspectives, Critique; Universal Declaration of Human Rights; Human Rights and Media (Case Studies).

Student Presentations (Internal Assessment):

- a) Representation of Human Rights issues and violations in International and National media.

Essential Readings:

- Street, John. *Mass media, politics and democracy*. Palgrave Macmillan, 2011.
- Balnaves, Mark, Stephanie Donald, and Brian Shoosmith. *Media theories and approaches: A global perspective*. Palgrave-Macmillan. 2009 (Pg No. 3-10, 11-34, 35-53).
- Mackay, Hugh, and Tim O'Sullivan, eds. *The media reader: continuity and transformation*. SAGE Publications Limited, 1999. 13-28, 43-73, 287-305.
- Asen, Robert & Brouwer, Daniel, 2001. *Counter Publics and the State*, SUNY Press. 1-35, 111-137.

Readings:

- Ninan, Sevanti. *Headlines from the heartland: Reinventing the Hindi public sphere*. SAGE Publications Pvt. Limited, 2007.
- Curran, James. "Rethinking mass communication." *Cultural studies and communications*. London: Arnold (1996).
- Mc Quail, Denis. *Mass communication theory: An introduction*. Barcelona, 1991. 79-111.
- Berger, Arthur Asa. *Media and society: A critical perspective*. Rowman & Littlefield, 2012. Pg 9-21, 167-180.
- Nichols, Joe & Price, John, *Advanced Studies in Media*, Thames Nelson, 1999. 42-55.
- Thirumal, P., and Gary Michael Tartakov. "India's Dalits search for a democratic opening in the digital divide." *International Exploration of Technology Equity and the Digital Divide: Critical, Historical and Social Perspectives* (2010): 20.
- Rajagopal, Arvind, ed. *The Indian Public Sphere: Readings in Media History*. New Delhi: Oxford University Press, 2009. 278-290.
- Rayner, Philip, Peter Wall, and Stephen Kruger, eds. *AS media studies: the essential introduction*. Psychology Press, 2004. 53-61.
- Bannerjee, Menon & Priyameds. *Human Rights, gender and Environment*, Pearson & Co. 2010.

GENERIC ELECTIVE (GE): 2

GE 1

Paper I: Multimedia Journalism

Semester: V

Course Code: JORGGEC01T

Credits: 6

Marks: 75

Course contents:

Unit 1 - Introduction to Multimedia: Multimedia and interactivity, Basics of multimedia reporting, importance of audio, photo and video production skills in the newsroom in contemporary times, brainstorming about story ideas, developing a portfolio – print and online, legal and ethical issues and diversity in the media - media law, ethics, multicultural sensitivity.

Unit 2 – Print: Process of Production: Decision making and skills for multi-platform communications, Paraphrases, quotes and attribution in media writing, Leads and Nut Graphs, News Writing for Web, Content Development, Sources and Online Research, Story Organization, Strategies for effective interviewing and note taking, Interviewing Techniques.

Unit 3 – Photograph: Photo on Screen: Rule of thirds, focal point, Composition, Photography as a powerful tool to tell a story. Dynamic content and visual medium, increasing importance of photojournalism in today’s journalism, Photography and cut lines as an important part of storytelling. Placements & Visual Design.

Unit 4 - Audio & Video Content: Focus on audio recording, telling stories with sources and natural sound, bytes, editing & Placement of sound, Storytelling with video, broadcasting / webcasting: Collecting content, Structuring story, Writing, video editing with interviews and B-roll, streaming.

Unit 5 - Mobile journalism: Screen sizes & responsive web, Information multimedia and web architecture, Marketing websites, corporate websites, web feature stories, key points for web interactive: narrative, interactive users vs. linear narratives, elements of an interactive writer.

For Students (Internal Assessment):

Final project incorporating elements from the entire previous unit — taking a story and adding audio, photo and video to compliment it for online publication.

Readings:

- Savage, Terry Michael, and Karla E. Vogel. *An Introduction to Digital Multimedia*. Jones & Bartlett Publishers, 2013.
- Christin, Anne-Marie, ed. *A History of Writing: From Hieroglyph to Multimedia*. Flammarion - Pere Castor, 2002.
- Korolenko, Michael. *Writing for Multimedia: A Guide and Source Book for the Digital Writer*. Pearson. 2005.
- Garrand, Timothy. *Writing for Multimedia and the Web: A Practical Guide to Content Development for Interactive Media*. CRC Press, 2006.

GE 2

Paper II: Introduction to Film Studies

Semester: VI

Course Code: JORGEC02T

Credits: 6

Marks: 75

Course contents:

- Unit 1 - Language of Cinema: Language of Cinema I – Focus on visual Language: Shot, Scene, Mis-en-scene, Deep focus, Continuity Editing, Montage; Language of Cinema II – Focus on Sound and Colour: Diegetic and Non Diegetic Sound; Off Screen Sound; Sync Sound; the use of Colour as a stylistic Element; Genre and the development of Classical Hollywood Cinema.
- Unit 2 - Film Form and Style: German Expressionism and Film Noir Italian Neo-realism; French New-Wave.
- Unit 3 - Alternative Visions: Third Cinema and Non Fiction Cinema; Introduction to Feminist Film Theory; Auteur - Film Authorship with a special focus on Ray or Kurosawa.
- Unit 4 - Hindi Cinema: Early Cinema and the Studio Era; 1950s - Cinema and the Nation (Guru Dutt, Raj Kapoor, Mehboob); The Indian New-Wave; Globalization and Indian Cinema Film Culture.

Recommended Screenings or clips

Unit 1

- *Rear Window* by Alfred Hitchcock (Language of Cinema).
- *Battleship Potempkin* by Sergei Eisenstein (Language of Cinema).
- *Man with a Movie Camera* by Dziga Vertov.
- *Germany Year Zero* directed by Roberto Rossellini (Italian Neo Realism).
- *Metropolis* by Fritz Lang / *Double Indemnity* by Billy Wilder (German Expressionism and Film Noir).
- *Pather Panchali* by Satyajit Ray.
- *The hour of the Furnaces* by Fernando Solanas.

Unit 4

- *Nishant* by Shyam Benegal / *Aakrosh* by Govind Nihalani (Indian New wave).
- *Pyasa* by Guru Dutt.

Readings:

- Andre Bazin, —The Ontology of the Photographic Image|| from his book *What is Cinema Vol. I*.
- Berkeley, Los Angeles and London: University of California Press: 1967, 9-16.
- Sergei Eisenstein, —A Dialectic Approach to Film Form|| from his book *Film Form: Essays in Film*.
- *Theory* (Edited and Translated by Jay Leyda) San Diego, New York, London: A Harvest/Harcourt Brace Jovanovich, Publishers: 1977, 45-63.
- Tom Gunning, "Non-continuity, Continuity, Discontinuity: A theory of Genres in Early Films" in Thomas Elsaesser, ed. *Early Cinema: Space, Frame, Narrative*. London: British Film Institute, 1990, 86-94.
- David Bordwell, "Classical Hollywood Cinema: Narrational Principles and Procedures" in Philip Rosen, ed. *Narrative, Apparatus, Ideology*. New York: Columbia University Press, 1986, 17-34.
- Paul Schraeder —Notes on Film Noir|| in John Belton ed. *Movies and Mass Culture* New Brunswick, New Jersey: Rutgers University Press: 1996 pg.153-170.
- Robert Stam, "The Cult of the Auteur," "The Americanization of Auteur Theory," "Interrogating Authorship and Genre," in *Film Theory: An Introduction*. Massachusetts & Oxford: Blackwell Publishers: 2000, 83-91 & 123-129.
- Richard Dyer —Heavenly Bodies: Film Stars and Society|| in *Film and Theory: An Anthology* Massachusetts, U.S.A & Oxford, U.K: Blackwell Publishers: 2000, 603-617.
- Ideology of Hindi Film by Madhava Prasad. New Delhi: Oxford University Press. 1998.
- Global Bollywood by Anandam P. Kavoori and Aswin Punanthebkar Eds. New York: New York University Press. 2008.

Internal Assessment:

Discussions on current affairs, debates, seminar presentations, PPT presentations, assignments, GD and tests may be held regularly.

SKILL ENHANCEMENT COURSE (SEC): 2

SEC 1

Paper I: Radio Production

Semester: III

Course Code: JORSSEC01M

Credits: 2

Marks: 25

Course contents:

Unit 1 - Broadcast Formats: Public service advertisements*, Jingles*, Radio magazine Interview*, Talk Show, Discussion, Feature, Documentary*.

Unit 2 - Broadcast Production Techniques: Working of a Production Control Room & Studio: Types and functions, acoustics, input and output chain, studio console: recording and mixing. Personnel in Production process – Role and Responsibilities.

Unit 3 - Stages of Radio Production: Pre-Production – (Idea, research, RADIO script), Production – Creative use of Sound; Listening, Recording, using archived sounds, (execution, requisite, challenges). Editing: Creative use of Sound Editing.

Suggested Exercise (Internal Assessment) - Producing any Radio format mentioned in the Unit 1. (Duration - 5 minutes).

*Only introductory in nature. These formats will be dealt with in detail in Advanced Broadcast paper.

Readings:

1. Aspinall, R. (1971) *Radio Production*, Paris: UNESCO.
2. Flemming, C. (2002) *The Radio Handbook*, London: Routledge.
3. Keith, M. (1990) *Radio Production, Art & Science*, London: Focal Press.
4. McLeish, R. (1988) *Techniques of Radio Production*, London: Focal Press.
5. Nisbett, A. (1994) *Using Microphones*, London: Focal Press.
6. Reese, D.E. & Gross, L.S. (1977) *Radio Production Work*, London: Focal Press.
7. Siegel, E.H. (1992) *Creative Radio Production*, London: Focal Press.

SEC 2

Paper II: Documentary Production

Semester: IV

Course Code: JORSSEC02M

Credits: 2

Marks: 25

Course contents:

Unit 1 - Understanding the Documentary: Introduction to Realism Debate, Observational and Verite documentary, Introduction to Shooting styles, Introduction to Editing styles, Structure and scripting the documentary.

Unit 2 - Documentary Production: Pre – Production; Researching the Documentary; Research: Library, Archives, location, life stories, ethnography; writing a concept: telling a story, Treatment, Writing a proposal and budgeting.

Suggested Practical Exercise (Internal Assessment) - Shooting a short film (5 - 6 minutes) and editing the same.

Readings:

1. Erik Barnow and Krishnaswamy Documentary.
2. Charles Musser —Documentary|| in Geoffrey Nowell Smith ed. *The Oxford History of World Cinema* Oxford University Press: 1996, 322-333.
3. Michael Renov — The Truth about Non Fiction|| and — Towards a Poetics of Documentary|| in Michael Renov ed. *Theorizing Documentary* AFI Film Readers, New York and London: Routledge: 1993, 1-36.
4. Trisha Das *How to Write a Documentary Double Take* by PSBT.

Suggested Screenings:

- Michael Moore: Roger and Me
- Nanook of the North by Robert J Flaherty
- Nightmail by Basil Wright
- Bombay Our City by Anand Patwardhan
- Black Audio Collective
- City of Photos by Nishtha Jain
- Films by PSBT