



ROYAL GLOBAL UNIVERSITY
— GUWAHATI —

**ROYAL SCHOOL OF COMMUNICATIONS AND MEDIA
(RSCOM)**

UNDERGRADUATE CURRICULUM FRAMEWORK

BASED ON

**LEARNING OUTCOME-BASED
CURRICULUM FRAMEWORK**

FOUR-YEAR

B.A. (Hons) in F&TP

(2022 – 2023)

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1. Preamble

Royal school of Communications and Media (RSCOM) under the esteemed The Assam Royal Global University is upgrading its undergraduate programmes in the line of Learning Outcome based Curriculum Framework (LOCF). The following aspects have been taken into cognizance by faculty members and members of Board of Studies while framing the BA Film and Television Production (Honours) syllabus:

i. The learning outcomes of the BA (Hons) programme is designed to help students analyze, appreciate, and critically engage with Film and Television Production in its theoretical, historical, ethical, and multicultural aspects; in other words, approaching the subject from a wide range of perspectives with a clear understanding of Film and Television Journalism in general, and Production in particular.

ii. It is significant to note that the BA (Hons) Film and Television Production syllabus is the point of reference for the LOCF recommendations. It focuses on student centric pedagogy, interdisciplinarity, regional and mainstream media, production, journalistic ethics and news values, film studies and appreciations, advertising and public relations, as well as culture and communication, inclusive education, and equitable use of media technology. To this end, the texts mentioned in this document are indicative. The media organization of traditional/print/electronic/new media is specific to the contexts identified in the course.

iii. The arrangement of courses/papers in the semesters is in accordance with the credit scores in each semester and the overall credit. Of course, the selection of subjects and topics is made to ensure preliminary understanding of the subject and to retain courses in the second and third year that require greater attention and specialization. Courses are incorporated keeping in view the regional, national and international distinctiveness of mass media and the contemporary trends in the discipline.

iv. The overarching concern of the LOCF framework is to have definite and justifiable outcomes, including and their realization by the end of the programme. This also includes enhancing students' personalities, preparing students for the job market—including media, production houses, advertising, public relations, films, academic and corporate sectors.

2. Introduction

Outcome based learning is the major objective of pedagogical transactions in higher education in today's world. From the point of view of the discipline of social sciences, it is imperative to bring into perspective Film and Television studies in mass communication at the undergraduate and postgraduate levels.

Journalism ensures the understanding of practicing news gathering, editing, design and selection of effective medium for mass consumption regionally, nationally and internationally. However, it is often said that the power of media in today's information age is intangible and immeasurable in terms of quantity. Film and Television Production aims at bringing about qualitative changes that remain immeasurable, but for its manifestation in democratic nation that may be observed and experienced, but not quantified. However, what gets obviated in the process is that both of them science, technology and media are complementary. The function of journalism is to bring the questions of news values in media and credible information in mass communication.

Film and Television Production is the ability of delivering legitimate, balanced and fair news in mass communication to attract attention to masses by employing an effective medium. As a system of delivering idea and information, it aims at providing infotainment first and edutainment thereafter. Therein implies the applications of visual news values and journalistic ethics professionally in the process of news gatherings and delivering for mass consumption. Thereafter, the important thing is to define what news values is and how journalistic ethics be explained. Media is known for what it stands or its commitment. Media professional celebrates life in all forms and stands for and with values of life by representing the weak, the poor, the exploited, the vulnerable and the voiceless. In a way, Film and Television Production are values of mass communication, particularly a responsible and well-informed communicator in this 21st century.

Over the years, media studies curricula have evolved in India. From its freedom movement, it moved to freedom of press, regulations of press and its commissions, media laws and ethics, and censor boards in films, and later to constitutional and human rights in freedom of speech and expression, and its restrictions in the light of various critical and theoretical discourses like media theories and models of communication in practicing journalism in mass communication.

The LOCF for Film and Television Production is prepared on the contours and curricular structure provided by the UGC.

3. Approaches to Curricular Planning

The basic premise of learning outcomes-based approach to curriculum planning and development is that higher education qualifications such as a Bachelor's Degree (Hons.) programmes are earned and awarded on the basis of the following factors--(a) achievement of outcomes, demonstrated in terms of knowledge, understanding, skills, attitudes and values and (b) academic standards expected out of the graduates of a programme of study.

The expected learning outcomes are used as reference points to formulate graduate attributes, qualification descriptors, programme learning outcomes and course learning outcomes which in turn will help in curriculum planning and development, and in the design, delivery, and review of academic programmes.

Learning outcome based frameworks in the subject specifies that upon completion of the BA Film and Television Production (Hons.) programme the students are (a) expected to know, (b) understand and (c) exhibit their skills related to the area of study. To this extent, LOCF in Film and Television Production is committed to allow flexibility and innovation in (i) programme design and syllabi development by higher education institutions (HEIs), (ii) teaching-learning process, (iii) assessment of student learning levels, and (iv) periodic programme review within institutional parameters as well as LOCF guidelines, (v) generating framework(s) of agreed expected graduate attributes, qualification descriptors, programme learning outcomes and course learning outcomes.

The key outcomes that underpin curriculum planning and development at the undergraduate level include Graduate Attributes, Qualification Descriptors, Programme Learning Outcomes, and Course Learning Outcomes. The LOCF for BA Film and Television Production (Hons.) programme is based on these specific learning outcomes and academic standards expected to be attained by graduates of this programme.

An outcome-based approach moves away from the emphasis on what is to be taught to what is actually learnt. This approach provides greater flexibility to the teachers to develop and the students to adopt different pedagogical strategies in an interactive and participatory ecosystem. The idea is to integrate social needs and teaching practices in a manner that is responsive to the need of the community. The Assam Royal Global University has addressed this aspect since its inception through the Choice Based Credit System (CBCS) curricula adopted by the university in 2017. This approach is further consolidated through identifying further relevant and common outcomes beneficial to the student community and by developing such outcomes that not only match the specific needs of the

students but also expands their outlook and values. Moreover, this curriculum keeps into perspective the fact that the focus is not just on domain knowledge or outcomes only but on processes and approaches to be employed in pedagogical transactions. This is important in order to ensure the efficacy of the curriculum adopted.

3.1 Nature and Extent of Bachelor’s Degree Programme in BA in Film and Television Production (Honours)

A bachelor’s degree in Bachelor of Arts (BA) in Film and Television Production with Research is a 4 years degree course which is divided into 8 semesters as under.

Sl. No.	Type of Award	Stage of Exit	Mandatory Credits to be secured for the Award
1	Certificate in the Discipline	After successful completion of 1st Year	48
2	Diploma in the Discipline	After successful completion of 1st and 2nd Years	96
3	B.A. (H) in Film and Television Production	After successful completion of 1st, 2nd and 3rd Years	148
4	B.A (Honours with Research) in Film and Television Production	After successful completion of 1st , 2nd, 3rd and 4th Years	180

A student pursuing 4 years undergraduate programme with research in a specific discipline shall be awarded an appropriate Degree in that discipline on completion of 8th Semester if he/she secures 180 Credits. Similarly, for certificate, diploma and degree, a student needs to fulfil the associated credits. An illustration of credits requirements in relation to the type of award is illustrated below:

Courses	Number of Courses	Credits (Theory+Practical)	Total Credits
Core (C) Papers 1 st and 2 nd Semesters 3 rd and 4 th Semesters 5 th and 6 th Semesters 7 th and 8 th Semesters	6 4 4 2	24 16 16 8	64
Discipline Specific Elective (DSE) Papers 3 rd and 4 th Semesters 5 th and 6 th Semesters 7 th Semester	2 5 1	8 20 4	32
Skill Enhancement Courses (SEC) 1 st and 2 nd Semesters 4 th and 6 th Semesters	2 2	4 4	8
Value Added Courses (VAC) 1 st and 2 nd Semesters 4 th and 5 th Semesters 6 th Semester	2 2 1	4 4 2	10
Generic Elective (GE) 1 st and 2 nd Semesters 3 rd and 4 th Semesters	4 4	12 12	24
Ability Enhancement Compulsory Courses (AECC) 1 st and 2 nd Semesters 3 rd and 4 th Semesters 5 th and 6 th Semesters	4 4 4	4 4 4	12
Internship (I) 3 rd Semester: 4 weeks internship after 2 nd semester exam 5 th Semester: Mandatory 6 weeks internship after 4 semester exam	1 1	4 6	10
Research (R) 7 th Semester: Minor Research Project 8 th Semester: Major Research Project	1 1	8 12	20
TOTAL	57		180

Bachelor's Degree (Honours) is a well-recognized, structured, and specialized graduate level qualification in tertiary, collegiate education. The contents of this degree are determined in terms of knowledge, understanding, qualification, skills, and values that a student intends to acquire to look for professional avenues or move to higher education at the postgraduate level.

Bachelor's Degree (Honours) programmes attract entrants from the secondary level or equivalent, often with subject knowledge that may or may not be directly relevant to the field of study/profession. Thus, BA (Honours) Course in Economics aims to equip students to qualify for joining a profession or to provide development opportunities in particular employment settings. Graduates are enabled to enter a variety of jobs or to continue academic study at a higher level.

4. Aims of Bachelor's Degree Programme in Film and Television Production (Hons)

The BA Film and Television Production (Honours) programme is inclusive and broad-based even as it carries imprints of specialized areas of study. In this programme, student research is given importance to, particularly in the third year of the BA Film and Television Production programme. The objectives of the LOCF syllabus in Film and Television Production revisit traditional expectations of teaching and learning Journalism by centre-staging outcomes that are demonstrable through the following key attributes: understanding, use, communication, expansion, and application of subject knowledge with a clear awareness and understanding of one's location in the regional, national, and global environment.

The LOCF syllabus of BA Film and Television Production (Hons.) programme highlights the following: (i) the basic philosophy of teaching Film and Television Production as an Honours subject, (ii) the core objectives of Film and Television Production (Stages of Film and TV productions, Media Studies, Journalism Principles and Practices) through of imparting subject knowledge, life skills, awareness of human values, respect for different locations and life forms, and professional skills, (iii) translation of each skill into demonstrable outcomes in terms of basic and critical communication, social engagement, personal growth and ability enhancement, (iv) application and use of knowledge of Journalistic ethics and Mass Communication as a bridge to society and the world at large, (v) demonstration of professional awareness and problem solving skills, (vi) demonstration of basic knowledge of digital knowledge platforms; (vi) develop the ability to recognize the professional and social utility of the subject, and (vi) in the process understand, appreciate and imbibe values of life.

The overall objectives of the Learning Outcomes-based Curriculum Framework (LOCF) for BA Honours degree in Film and Television Production are—

- **Prospects of the Curriculum:** Formulating graduate attributes, qualification descriptors, programme learning outcomes, and course learning outcomes that are expected to be demonstrated by the holder of the degree of BA Film and Television Production (Hons)
- **Core Values:** Enabling prospective students, parents, employers, etc. to understand the nature and level of learning outcomes (knowledge, skills, attitudes, and Journalistic ethics and News values) or attributes suitable to the BA Film and Television Production (Hons) programme
- **Bridge to the World:** Providing a framework to see the subject as a bridge to the world in such a way that while recognizing the different conditions in pluralistic society, the students also are aware of a core of shared values such as (i) commitment to the knowledge of the subject to understand the world at large, (ii) development of each person's unique potential, (iii) respect for others and their

rights, (iv) social and civic responsibility, participation in democratic processes; social justice and cultural diversity, and (v) concern for the natural and cultural environment

- **Assimilation of Ability, Balance, Harmony and Inclusiveness:** Identify and define such aspects or attributes of Journalism practices that a BA Film and Television Production (Hons.) graduate should be able to demonstrate on successful completion of the programme
- **Frame for National Standards:** Providing a frame of reference for maintaining national standards with international compatibility of learning outcomes of Film and Television Production (Honours) and academic standards to ensure global competitiveness, and to facilitate graduate mobility
- **Pliability:** Formulating outcomes that are responsive to social and technological changes in order that the pedagogy will meet student's needs arising from the changes. The LOCF approach encourages effective use of new media technologies as tools for learning and provide a balance between what is common to the education of all students and the kind of flexibility and openness required for education
- **Pedagogy:** Provide higher education institutions an important point of reference for designing teaching-learning strategies, assessing student learning levels, and periodic review of programmes and academic standards for BA Film and Television Production (Hons) with a shift from domain knowledge to processes of realising the outcomes
- **Development:** The specific objectives of the BA Film and Television Production (Hons.) programme are to develop the student's ability to demonstrate the following outcomes:
 1. Disciplinary Knowledge of Film, Television Production and Media Studies
 2. Communication Skills
 3. Critical Thinking
 4. Analytical Reasoning
 5. Problem Solving
 6. Media Research-Related Skills
 7. Self-Directing Learning
 8. Multicultural Competence
 9. Values: Moral and Ethical, Literary and Human
 10. Digital Literacy

The details are explained below:

5. Graduate Attributes (GA)

GA 1: Disciplinary Knowledge:

- a) Ability to identify, write and communicate about different reporting bits, genres, practices and select media with various formats and critical concepts of communication.

- b) Ability to define and justify news, values, ethics, chronicles of film and television, and communication and its models for mass consumption.
- c) Ability to classify, analyze and imply media theories, and cultivate one's critical position, and present one's views coherently and persuasively.
- d) Ability to adapt with the characteristics of different types of media and habits of media consumption, locally and globally, in terms of society, religion, caste, region, gender, politics and issues to be self-reflexive and self-questioning.

GA 2: Critical Thinking:

- a) Ability to read and analyse extant scholarship.
- b) Ability to substantiate critical readings of visual contents in order to persuade mass communication.
- c) Ability to place audio-visual contents in historical contexts and also read them in terms of media conventions and press history.

GA 3: Problem Solving:

- a) Ability to transfer the art of writing for visual media and its critical skills to read other news contents.
- b) Ability to read any unfamiliar media contents.

GA 4: Analytical Reasoning:

- a) Ability to evaluate the strengths and weaknesses in Film and Television Production spotting flaws in their arguments.
- b) Ability to use critics and media theorists to create a framework and to substantiate one's argument in one's understandings of visual media contents.

GA 5: Research-Related Skills:

- a) Ability to problematize; to formulate hypothesis and research questions, and to identify and consult relevant sources to find answers.
- b) Ability to plan and write a research paper.

GA 6: Teamwork and Time Management:

- a) Ability to participate constructively in class discussions
- b) Ability to contribute to team work.
- c) Ability to meet a deadline.

GA 7: Scientific Reasoning and Reflective Thinking:

- a) Ability to analyse texts, evaluating contents and media planning strategies.
- b) Ability to formulate logical and persuasive arguments.

c) Ability to locate oneself and see the influence of location—regional, national, global—on critical thinking, reading and analysis.

GA 8: Digital Literacy and Self-Directing Learning:

a) Ability to work independently in terms of describing communication formats and critical media contents.

b) Ability to carry out research individually, postulate questions and search for answers.

c) Ability to use digital sources, and justify them critically

d) Ability to use digital resources for presentations

GA 9: Communication Skills and Leadership Readiness:

a) Ability to speak and write clearly in standard, academic English in practicing Film and Television Production for mass communication.

b) Ability to listen to and read carefully the various viewpoints and engage with them.

c) Ability to use critical concepts and categories with clarity.

d) Ability to lead group discussions, to formulate questions for the class in Film and Television Production.

GA 10: Moral and Ethical Values and Life-long Learning:

a) Ability to interrogate one's own ethical values, and to be aware of ethical issues

b) Ability to read values inherited in news contents and criticism *vis a vis* the values, environment, religion, and spirituality, as also structures of power.

c) Ability to retain and build on critical analytical skills of mainstream Film and Television Production practices.

d) Ability to transfer such skills to other domains of one's life and work.

6. Qualification descriptors for a bachelor's degree with Journalism and Mass Communication Honours

The qualification descriptors for the Bachelor's Degree programme in Film and Television Production will focus on the following five learning attributes: understanding, use, communication, expansion, and application of subject knowledge with a clear understanding of one's location. This also involves awareness on the differences that exist among students based on class, caste, gender, community, region, etc. in order that they can transcend these differences with transparency of purpose and thought. The key qualification descriptor for BA Film and Television Production (Hons) includes the following:

• *Demonstrate*

i. A coherent and systematic knowledge and understanding of the journalism and theoretical developments in the field of Film and Television Production, and media studies in India. This includes

student's ability to identify, speak and write about news, advertising, public relations and films as well as the ability to understand and engage with communication-critical concepts, theories and categories.

ii. The ability to understand the role of media in a changing world from the disciplinary perspective as well as in relation to the professional and everyday use of the mass media. The aspect of disciplinary attribute is covered by the ability of students to critically read media contents with attention to media formats, themes, conventions, contexts and value systems, and their positionality vis-à-vis community, class, caste, religion, language, region, gender, politics, and an understanding of global and the local crosscurrents of thought.

iii. The ability to think and write critically and with clarity about one's role as a responsible communicator regionally, nationally and globally through journalistic ethics and values in mass media.

iv. The ability to share results of academic and disciplinary learning through essays, dissertations, reports, findings, notes, etc. on different platforms like the classroom, the media and the internet.

- *Communicate* ideas, opinions, and values—both TV & Film Production and related to contemporary trends—in order to expand the knowledge of the subject as it moves from the classroom environment to life and life-worlds in which the students of mass media exist.

- *Recognize* the scope of Film and Television Production in terms of career and employment opportunities, engagement in academics, publishing, communication, media, soft skills and other allied fields.

- *Apply* subject-specific skills in Film and Television Production to foster a larger sense of ethical and moral responsibility among fellow humans in order to see, respect, and transcend differences among various life-forms. The programme will strengthen the student's journalism and mass media competence to enable them to identify, analyze and evaluate and find sustainable solutions and/or answers to key issues in the media contents and around in the world—thematic, contextual, professional, processual.

7. Learning Outcome Matrix

Students graduating with the degree BA (Film and Television Production) will be able to achieve the following:

PO 1: Disciplinary Knowledge of Film and Television Production

- Ability to attain knowledge and understanding of the origin and development of Film and Television Production.

PO 2: Critical Thinking

- Ability to substantiate critical justification of visual media contents and place them in mass communication contexts.

PO 3: Problem Solving

- Ability to classify areas of concern in media studies and identify sources to explore answers for the same.

PO 4: Analytical Reasoning

- Ability to analyze and interpret both familiar and unfamiliar journalism practices and various media formats.
- Ability to evaluate communication theories and assess their arguments to create new frameworks.

PO 5: Research-Related Skills

- Ability to identify research gaps, formulate media research questions and ascertain relevant sources to find substantive explanations.

PO 6: Teamwork and Time Management

- Ability to participate, contribute and provide constructive criticism in Film and Television Production -oriented interactions.
- Ability to successfully complete media projects within stipulated time.

PO 7: Scientific Reasoning & Reflective Thinking

- Ability to formulate logical arguments by analysing media contents and evaluating intrinsic ideas.
- Ability to ascertain and position oneself in the regional, national and global spheres of critical thinking and understanding media literacies.

PO 8: Digital Literacy and Self-Directing Learning

- Ability to use digital sources for critical reading and presentations.
- Ability to work independently and carry out personal research, postulate questions and search for answers.

PO 9: Communication skills and Leadership Readiness

- Ability to write and disseminate media contents clearly in standard academic media studies.
- Ability to listen to and read carefully various viewpoints and engage with them.
- Ability to use critical concepts and categories with clarity.
- Ability to lead group discussions.
- Ability to retain, build and transfer critical journalistic practices and art of writing for media.

PO 10: Values: Moral, Ethical, Literary and Life-long Learning

- Ability to interrogate journalistic ethics and news values, and to be aware of mainstream media issues.
- Ability to read values inherited in media contents and criticism *vis a vis* the environment, religion, and spirituality, as also structures of power.
- Ability to retain and build on critical reading skills related to Film and Television Production.

- Ability to transfer such skills to other domains of one's life and work and pave way for lifelong learning.

7.1 Programme Specific Outcomes

PSO 1: Ability to apply the best practices of journalism in mass communication as well as formulate and solve social problems using media.

PSO 2: Ability to conduct empirical studies for scientific media studies and able to analyze and interpret in their area of studies.

PSO 3: Knowledge of contemporary social, political, cultural, and economic issues and to perform as a successful media analyst for industry, trade and commerce, academia, and policy makers.

PSO 4: Ability to acquiring knowledge, competency and confidence to take up career in journalism and perform as media advisors in government and policy makers.

8. Teaching Learning Process

Teaching and learning in this programme involves classroom lectures as well as tutorial and remedial classes.

Tutorial classes: Tutorials allow closer interaction between students and teacher as each student gets individual attention. The tutorials are conducted for students who are unable to achieve average grades in their weekly assessments. Tutorials are divided into three categories, viz. discussion-based tutorials (focusing on deeper exploration of course content through discussions and debates), problem-solving tutorials (focusing on problem solving processes and quantitative reasoning), and Q & A tutorials (students ask questions about course content and assignments and consolidate their learning in the guiding presence of the tutor).

Remedial classes: The remedial classes are conducted for students who achieve average and above average grades in their weekly assessments. The focus is laid to equip the students to perform better in the exams/assessments. The students are divided into small groups to provide dedicated learning support. Tutors are assigned to provide extra time and resources to help them understand concepts with advanced nuances. Small groups allow tutors to address their specific needs and monitor them. Following methods are adopted for tutorial and remedial classes:

- Written assignments and projects submitted by students
- Project-based learning
- Group discussions
- Home assignments
- Class tests, quizzes, debates organised in the department

- Seminars and conferences
- Extra-curricular activities like cultural activities, community outreach programmes etc.
- Field trip, excursions, study tour, interacting with eminent authors, etc.

9. Assessment Methods

	Component of Evaluation	Marks	Frequency	Code	Weightage (%)
A	Continuous Evaluation				
i	Analysis/Class test	Combination of any three from (i) to (v) with 5 marks each	1-3	C	25%
ii	Home Assignment		1-3	H	
iii	Project		1	P	
iv	Seminar		1-2	S	
v	Viva-Voce/Presentation		1-2	V	
vi	MSE		MSE shall be of 10 marks	1-3	
vii	Attendance	Attendance shall be of 5 marks	100%	A	5%
B	Semester End Examination		1	SEE	70%
	Project				100%

**COURSE CONTENTS FOR
BACHELOR OF ARTS IN FILM AND TELEVISION PRODUCTION (HONOURS)**

PROGRAMME STRUCTURE							
RSCOM BA (Hons) F&TP							
1st Semester							
Sl. No.	Subject Code	Names of subjects	L	T	P	C	TCP
Core (C) Papers							
1	FTP092C101	Basics of Mass Communication	4	0	0	4	4
2	FTP092C102	Introduction to Cinema	3	1	0	4	4
3	FTP092C103	Introduction to Television	4	0	0	4	8
Skill Enhancement Courses (SEC1)							
4	FTP092S111	MS Excel/Vermiculture/First Aid/Floriculture/News Reading & Radio Jokey/Photography/Front office management/Automobile mechanic/Travel documentation/Android application development/Bee keeping/ Photography and Visual Communication	0	0	4	2	4
Value Added Course (VAC1)							
5		Physical Education-Yoga, Sports/Life skills/Fundamental Rights/Time management/Personal Hygiene & Nutrition/Physical fitness & basic survival	2	0	0	2	2
Generic Elective (GE)							
6	FTP092G101	GE1: Introduction to New Media	3	0	0	3	3
7	FTP092G102	GE2: Scriptwriting for Visual Media	3	0	0	3	3
Ability Enhancement Compulsory Course (AECC)							
8	CEN982A101	AECC1: Communicative English – 1	1	0	0	1	1
9	BHS982A102	AECC2: Behavioural Science -1	1	0	0	1	1
		Total -				24	
2nd Semester							
Sl. No.	Subject Code	Names of subjects	L	T	P	C	TCP
Core (C) Papers							
1	FTP092C201	Basics of Film Production	3	1	0	4	4
2	FTP092C202	Screenplay Writing	4	0	0	4	4
3	FTP092C213	Production Design	0	0	8	4	8
Skill Enhancement Courses (SEC2)							
4	FTP092S211	E-Commerce/Office Automation/Nursery & Gardening/Public speaking/Food processing & preservation/Cloth making/Stress management/Short film making/Sculptures &	0	0	4	2	4

		murals/content writing/Bartending/ Advanced Photography						
Value Added Course (VAC2)								
5		Positive psychology/Dance/Personal branding & Self-management/Chronological Thinking/India: Land of Diversity	2	0	0	2	2	
Generic Elective (GE)								
6	FTP092G211	GE3: Videography	0	0	6	3	3	
7	FTP092G212	GE4: News Production	0	0	6	3	3	
Ability Enhancement Compulsory Course (AECC)								
8	CEN982A201	AECC3: Communicative English – 2	1	0	0	1	1	
9	BHS982A202	AECC4: Behavioural Science -2	1	0	0	1	1	
		Total -				24		
Conferring the Certificate in Film and Television Production (CFTP)								
3rd Semester								
Sl. No.	Subject Code	Names of subjects	L	T	P	C	TCP	
Core (C) Papers								
1	FTP092C301	Specialisation in TV/Film Making	3	1	0	4	4	
2	FTP092C312	Sound Recording and Sound Design	0	0	8	4	8	
Discipline Specific Elective (DSE)								
3	FTP092D311	DSE1: Lighting for Films	0	0	8	4	8	
Generic Elective (GE)								
4	FTP092G301	GE5: Advertising and Public Relation	3	0	0	3	3	
5	FTP092G302	GE6: Message Design for Media	3	0	0	3	3	
Ability Enhancement Compulsory Course (AECC)								
6	CEN982A301	AECC5: Communicative English – 3	1	0	0	1	1	
7	CEN982A302	AECC6: India Land of Diversity	1	0	0	1	1	
Internship								
8	FTP092C321	4 weeks internship after 2 nd semester exam Note: student shall have choice to choose either one SEC and one VAC (2 credits each) in the alternative of Internship in 3 rd semester	0	0	8	4	8	
9	FTP092S301	Online Advertising (In place of internship)	2	0	0	2	2	
		Total -				24		
4th Semester								
Sl. No.	Subject Code	Names of subjects	L	T	P	C	TCP	
Core (C) Papers								
1	FTP092C411	Computer Application (Design and Editing)	0	0	8	4	4	
2	FTP092C412	Film Editing	0	0	8	4	4	
Discipline Specific Elective (DSE)								
3	FTP092D401	DSE2: Promotion for Film & TV	4	0	0	4	4	
Skill Enhancement Courses (SEC3)								
4	FTP092S411	Programming using C++/Legal writing/Creative writing/Public	0	0	4	2	4	

		speaking/Mushroom cultivation/Exit Poll/Carpentry/Secretarial Practice/Fashion Merchandising/Fashion styling/Social Media Analysis/PCB design/ Computer Application (Web Designing)						
Value Added Course (VAC3)								
5		Theatre/Functional Languages/Green consumption/Social responsibilities/Leadership & Team development	2	0	0	2	2	
Generic Elective (GE)								
6	FTP092G401	GE7: Film Criticism and Appreciation	3	0	0	3	3	
7	FTP092G402	GE8: Broadcast and Online Journalism	3	0	0	3	3	
Ability Enhancement Compulsory Course (AECC)								
8	CEN982A401	AECC7: Communicative English– 4	1	0	0	1	1	
9	CEN982A402	AECC8: Functional Language	1	0	0	1	1	
Total -						24		
Conferring the Diploma in Film and Television Production (DFTP)								
5th Semester								
Sl. No.	Subject Code	Names of subjects	L	T	P	C	TCP	
Core (C) Papers								
1	FTP092C501	Cinema and Culture	3	1	0	4	4	
2	FTP092C502	Critical Discourse in Cinema	4	0	0	4	4	
Discipline Specific Elective (DSE)								
3	FTP092D501	DSE3: Principles of Visual Production	4	0	0	4	4	
4	FTP092D502	DSE4: Scriptwriting for Film and TV Program	4	0	0	4	4	
Value Added Course (VAC4)								
5		Moral values/Music/Foreign Languages/Wildlife Conservation management/Women empowerment	2	0	0	2	2	
Ability Enhancement Compulsory Course (AECC)								
6	CEN982A501	AECC9: Communicative English - 5	1	0	0	1	1	
7	CEN982A502	AECC10: Environmental Studies & Sustainable Development - 1	1	0	0	1	1	
Internship								
8	FTP092C521	Mandatory 6 weeks internship after 4 semester exam	0	0	12	6	12	
Total -						26		

6 th Semester							
Sl. No.	Subject Code	Names of subjects	L	T	P	C	TCP
Core (C) Papers							
1	FTP092C601	Cinema and TV in Environmental Issues	4	0	0	4	4
2	FTP092C602	Aesthetics in Cinema Studies	3	1	0	4	4
Discipline Specific Elective (DSE)							
3	FTP092D601	DSE5: Cinema in Northeast	4	0	0	4	4
4	FTP092D602	DSE6: Nonfiction Filmmaking	4	0	0	4	4
5	FTP092D603	DSE7: Community Communication and Films	4	0	0	4	4
Skill Enhancement Courses (SEC4)							
6	FTP092S611	Tally/Plumbing/Investment in stock market/Budget Analysis/ Video editing /Personal finance planning/Event management/3D Modelling/Cyber security/Beautician/Personal selling/Tea technology/Data Collection/Cloud computing/Political advocacy	0	0	4	2	2
Value Added Course (VAC5)							
7		E-Governance/Sign language/Disaster management/Mathematics for Competitive Examinations/Managing Innovation	2	0	0	2	2
Ability Enhancement Compulsory Course (AECC)							
8	CEN982A601	AECC11: Communicative English - 6	1	0	0	1	1
9	CEN982A602	AECC12: Human Values and Gender Sensitization	1	0	0	1	1
Total -						26	
Conferring the Degree in Film and Television Production (BA-FTP)						52 (148)	
7th Semester							
Sl. No.	Subject Code	Names of subjects	L	T	P	C	TCP
Core (C) Papers							
1	FTP092C701	C15: Research Methodology-I	4	0	0	4	4
Discipline Specific Elective (DSE)							
2	FTP092D701	DSE8: Film Theories	3	1	0	4	4
Minor Research Project							
3	FTP092C721	Minor Research Project	0	0	16	8	16
Total -						16	

8thSemester							
Sl. No.	Subject Code	Names of subjects	L	T	P	C	TCP
Core (C) Papers							
1	FTP092C801	C16: Research Methodology-II	4	0	0	4	4
Major Research Project							
2	FTP092C821	Major Research Project (Dissertation)	0	0	24	12	24
Total -						16	
Conferring the Degree in Bachelor of Arts (Honours) in Film and Television Production with Research (BA with Research in F&TP)			57 (180)				

DETAILED SYLLABUS

SYLLABUS (1st SEMESTER)
C-1 : Basics of Mass Communication Subject Code: FTP092C101 L-T-P-C: 4-0-0-4 Credit Units: 4

Course Objectives

To explore the concepts and introduce the various types, theories and process of mass communication and its relevance in the development of a society.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define what communication is and relate its importance in human life	BT 1
CO 2	Explain the various form of mass communication and their development through age	BT 2
CO 3	Illustrate the various models and theories of communication and its applicability in the profession	BT 2
CO 4	Demonstrate the importance of mass communication in development of any society and the proper functioning of a democracy	BT 2

Course Outline:

Modules	Topics (if applicable) & Course Contents	Periods
I	Introduction to Mass Communication Defining mass media, verbal & non-verbal communication, functions and process of mass communication, elements, nature and characteristics of mass communication, forms of communication: Intra- personal, Inter-personal, Group, Mass communication, 7c's, barriers of communication and effective communication Skills	10
II	Development of Mass Communication Historical perspective and growth of journalism, origin and development of printing press, newspaper, magazine, radio, TV, cinema and new media tools	10
III	Theories of Communication Definition of theories and models; Communication Theories: Hypodermic Needle Theory; Sociological: Cultivation, Agenda	10

	Setting, Uses and Gratification, Dependency Theory; Normative theories: Authoritarian and Free Press Theory; Social Responsibility Theory, Communist Media Theory, Development Communication Theory	
IV	Media and Society Role and objectives of media, mass media and mass culture, fourth estate and democracy, media in rural- urban divide, mass in globalization, private and public media	10
Total		40

Textbooks

Kumar, KJ (1994). *Introduction to Mass communication*. New Delhi: Jaico Publishing House
 Baran, SJ (2002). *Introduction to Mass Communication*. New York: McGraw Hill

References

Bitner, R (1989). *Mass Communication: An Introduction*. New Jersey: Prentice Hall
 Dennis, E (1994). *Understanding Mass Communication*. Boston; Houghton Mifflin
 Hybels, S & Weaver, I (2001). *Communicating Effectively*. Boston: McGraw Hill
 Hasan, S (2013). *Mass Communication: Principles and Concepts*. CBS: New Delhi

SYLLABUS (1st SEMESTER)
C-2: Introduction to Cinema Subject Code: FTP092C102 L-T-P-C : 3-1-0-4 Credit Units : 4

Course Objectives

Introduce the evolution of cinema to learners and broaden their historical perspectives. It also introduces the birth and subsequent development of Indian cinema and the various classification of cinema.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define Cinema and describe its evolution of the art and its pioneering figures in history	BT 1
CO 2	Summarize the various cinematic movements taking place in Europe, America and Asian countries	BT 2
CO 3	Outline the origin, growth and development of Indian cinema	BT 2

CO 4	Compare and Contrast the various forms of cinematic genre and their relevance in communicating a certain message	BT 2
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Course Outline:

Modules	Topics (if applicable) & Course Contents	Periods
I	Evolution of Cinema Development and growth of cinema, Early Russian and American Practices, Common Cinematic Terms: Shot, Sequence, Scene, Plot, Theme, Story, Scripting, Screenplay and Story-Boarding	10
II	Overview of International Cinema European cinema and movements. Cinema in Asian Countries, African Avant Garde, Commercial perspective of Hollywood	10
III	Birth of Indian Cinema Birth of Indian Cinema, Golden era of Indian Cinema, Mainstream and Parallel Cinema in India, Globalization and Indian cinema,	10
IV	Generic Classification in Cinema Film Genres: Epic, Action, Romance, Musical, Realistic & Thriller; Types of Films: Narratives, Feature Films, Short Films, Documentaries	10
Total		40

Textbooks

Thompson, K and Bordwell, D (1994). *Film History—An Introduction*. Mc Graw-Hill: New York
Cook, P. and Bernink, M. (Ed.) (1999). *The Cinema Book*. The British Film Institute: London

References

Panjwani, N. (2006). *Emotion Pictures: Cinematic Journeys into the Indian Self*. Rainbow Publishers: Ahmedabad
Somaaya, B. (2005). *Cinema: Images and Issues*. Rupa & Co: New Delhi
Chopra, A. (2011). *First Day First Show: Writings from the Bollywood Trenches*. Penguin Books: New Delhi

SYLLABUS (1st SEMESTER)
C-3: Introduction to Television Subject Code: FTP092C103 L-T-P-C: 4-0-0-4 Credit Units: 4

Course Objectives

Introduce the student the technological development of television since its invention. This will help them to know the types of TV sets, broadcasting techniques used and the events and policies related to its growth.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define the concept and the working principles of television since its initial days with its pioneering figures	BT 1
CO 2	Name some of the initiatives taken up by the government of India for development through TV find how relevant it is for a developing country like India	BT 1
CO 3	List and Tell the various types of technologies which is adopted for TV transmission with its advantages and disadvantages	BT 3
CO 4	Explain the various types of Television programme formats to cater the demands of the consumers and subscribes	BT 2

Course Outline:

Modules	Topics (if applicable) & Course Contents	Periods
I	Evolution of Television Invention of TV and its evolution in West: Philo Taylor Farnsworth and experiments during 1920s, JL Baird, National Broadcasters, BBC, CNN etc. Wartime Broadcasting, Commercial Television, Rise of Cable, International growth.	10
II	TV in India Emergence of TV in India, TV for Education, SITE, KHEDA and Development Practices, Asian Games and Colour TV, National Broadcaster, Commercialisation of TV.	10
III	Analog and Digital broadcasting Types of TV set: CRT, DLP, Rear projection, Plasma, LCD, OLED. Forms of Broadcasting: Terrestrial Television, Closed-circuit television, Outside broadcasting, Direct broadcast satellite (DBS)	10
IV	TV Programmes Various formats of television programmes: Fictional programmes: soap operas, sitcoms, series, films etc, non-fictional programmes: news, talk show, documentary, reality show etc.	10
Total		40

Textbooks

- Kumar, KJ (1994). *Introduction to Mass Communication*. Jaico Publishing House: New Delhi
 Panjwani, N (2006). *Emotion Pictures: Cinematic Journeys into the Indian Self*. Rainbow Publishers: Ahmedabad

References

- Somaaya, B (2005). *Cinema: Images and Issues*. Rupa and Co.: New Delhi
 Chopra, A. (2011). *First Day First Show: Writings from the Bollywood Trenches*. Penguin Books: New Delhi
 Defleur; M.L. & Dennis E (1994). *Understanding Mass Communication*. Houghton Mifflin: Boston
 Hybels, S& Weaver, I (2001). *Communicating Effectively*. Boston: McGraw Hill: Boston
 Hasan, Seema (2013). *Mass Communication: Principles and Concepts*. CBS: New Delhi

SYLLABUS (1st SEMESTER)
SEC-1: Photography and Visual Communication Subject Code : FTP092S111 L-T-P-C: 0-0-4-2 Credit Units: 2

Course Objectives

Design to explore the concept, techniques and creation of works in photography and visual communication to students.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define the fundamentals of photography and its various components of photography	BT 1
CO 2	Recall the history of development of photography and visual communication as a discipline in communication	BT 1
CO 3	Apply the knowledge of photography and develop good image with the tools and technologies acquired in the process	BT 3
CO 4	Apply the various rules, ethics and principles of photography to enhance reach and appeal	BT 3

Course Outline:

Modules	Topics (if applicable) & Course Contents	Periods
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I	Fundamentals of Photography Introduction to photography and DSLR; Camera Parts and its functions, Photography Cameras, Lenses and Accessories for Photography	6
II	Image and development of Visual Communication Early invention and growth of camera, fundamentals of photography, Exposure & methods of controlling exposure	6
III	Techniques and Skills of Photography Exposure, Iris and Aperture, manipulating the aperture and shutter speed, working on the Subject: Changing proximity, varying angles, Framing subjects	6
IV	Ethics and Principles of Visual Communication Rules of Composition: Rule of the Thirds; Leading Lines; Selective Focus, Lighting, Journalistic Values and Visual ethics.	6
Total		24

Textbooks

Grimm, Tom (20013). *The basic book of photography*. A plume book: New York
Photography -The Guide for Serious Photographers (9th Ed). London, UK: FocalPress

References

Davis, Harold and Davis Phyllis (2011). *The Photoshop Darkroom*. London: Focal Press
Freeman, Michael (2007). *The Photographer's Eye*. Focal Press: London
Kelby, Scott (2011). *Light it, Shoot it, Retouch it*. New Riders: San Fransisco
McCartney, Susan (1997). *Mastering Flash Photography*. Amphoto Books: London

SYLLABUS (1st SEMESTER)
GE-1: Introduction to New Media Subject Code : FTP092G101 L-T-P-C: 3-0-0-3 Credit Units: 3

Course Objectives

To help student understand the styles, techniques and technologies used of new media, introduce various aspects of digital media and highlight the emerging concepts and challenges of digital social media.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy

		Level
CO 1	Define new media, its evolution and the trend of its adoption using digital technologies	BT 1
CO 2	Explain the various kinds of new media, its user-centred nature and its diverse application in information dissemination and acquisition	BT 2
CO 3	Outline the various issues associate with new media such as privacy, content moderation and other ethical considerations	BT 2
CO 4	Develop the idea of skills and knowledge acquisition through the use of various online new media platforms	BT 3

Course Outline:

Modules	Topics (if applicable) & Course Contents	Periods
I	Introduction to New Media Definition and evolution Information Technology, Information Revolution, Information Communication Technology (ICT), Characteristics of Digital Media Concept of digital divide	8
II	Digital Media and Its Applications Technologies, Tools and platforms, Collaborative projects and open authoring, Blogs and micro blogs, Content communities, Social networking, virtual game world, Virtual social world, instant messaging	8
III	Skills for Digital Media Soft skill, Content generation, copyright, plagiarism, OER (Open Educational Resource), Concept of open media resource Understand the ethical and privacy perspectives of social media Developing contents for Website, blog contents, photo blogs, contents for social networking pages, increasing followers, Studying Social media sites, identifying news sense in social media	8
IV	Technical Skills for social media Preparing a Blog and micro blogs, creating and operating mail id, professionalising personal profile, creating websites, Creating Collaborative projects and open authoring, developing content communities, social networking, virtual game world, virtual social world, instant bulk messaging, using multimedia tools for promotion, MOOCS and online courses, online interactive sessions	8
Total		32

Textbooks

Bagdikian, H. Ben (2004). *The New Media Monopoly*. Boston: Beacon Press

Brock, George (2013). *Out of Print – News in the digital age*. New Delhi: KoganPage
 Hendricks, A John (2010). *The Twenty-First-Century Media Industry*. New York: Lexington Books

References

Ludes, Peter (2008). *Convergence and Fragmentation: Media Technology and the Information Society*. Chicago: Intellect Britol
 Ryan, Johnny (2010). *A History of the Internet and the Digital Future*. London: Leaktion Books
 Howard, PN (2013). *Democracy's Fourth Wave?: Digital Media and the Arab Spring*. New York: Oxford University Press
 Kovarik, B (2011). *Revolutions in Communication: Media History from Gutenberg to the Digital Age*. Continuum International Publishing Group: London

SYLLABUS (1st SEMESTER)
GE-2: Scriptwriting for Visual Media Subject Code : FTP092G102 L-T-P-C : 3-0-0-3 Credit Units: 3

Course Objectives

Students will be made to learn the role and importance of scripting in visual media so that they are totally equipped to write a script of their own.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define what scripting is, how important it is and how to generate better idea while writing for any visual media	BT 1
CO 2	Explain the various elements and processes in scriptwriting and demonstrate the tools associated with scriptwriting	BT 2
CO 3	Outline the various types of script and understand its reliability in different formats accordingly	BT 2
CO 4	Develop the idea to independently write script for any type of visual media	BT 3

Course Outline:

Modules	Topics (if applicable) & Course Contents	Periods
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I	Scripting for Film Story; fiction - brainstorming, idea generation, characterization, story outline; script; plot mountain; non-fiction – raising an issue; pre shoot script; post shoot script	8
II	Elements of a Script Elements of script – Dialogue, voice over, music, sound effects; elements for non-fiction – voice over, narration, bytes, cut ins, cut aways etc	8
III	Types of Script Writing a news script; using the bytes; building the bridge between lead, bytes voice overs and bytes; writing an OCVO; PTC – writing a PTC; script for live report.	8
IV	Project Students will prepare a script for a short film	8
Total		32

Textbooks

- Batty, Craig and Cain, Sandra(2010). *Media Writing: A Practical Introduction*. Palgrave Macmillan: New York
 Stovel, G (2006). *Writing for Mass Media*. Allyn and Bacon: New York

References

- Strunk, William & White, E.B (1999). *The Elements of Style*; Longman: London
 Raman, Usha (2009). *Writing for the Media*; Oxford University Press: New Delhi
 Robey, L Cora (2003). *New Handbook of Basic Writing Skills*. Hardcourt College: Orlando
 Kane, Thomas (2003). *Essentials Guide To Writing*. Oxford University Press: London

SYLLABUS (1st SEMESTER)
AECC-I : Communicative English- I Subject Code : CEN982A101 L-T-P-C : 1-0-0-1 Credit Units: 1

Course Objectives

The objective of the course is to introduce students to oral communication skills in English by engaging them to meaningful discussion and interactive activities.

Course Outcomes

On successful completion of the course the students will be able to:

SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define communication, its different forms and its importance in the dissemination and acquisition of information	BT 1
CO 2	Relate the interdependence of various communication units and the role of a listener in the successful communication	BT 2
CO 3	Explain the role, importance and reliability of oral group communication	BT 2
CO 4	Compare and Contrast the different aspects of written and oral communication and the various principles associated when it comes to writing	BT 2

Course Outline:

Modules	Topics (if applicable) & Course Contents	Periods
I	Basics of Communication- Introduction Communication - definition – meaning – elements - basics of communication - communication process - importance of communication Components of Communication Types/forms of Communication (Oral-written, Formal-Informal (Grapevine), Interpersonal-Intrapersonal, Mass- Group, Verbal-Non Verbal External communication, Organizational Communication- Upward, Downward, horizontal, Diagonal) Non-verbal Communication - Introduction; Body language- Personal Appearance, Postures, Gestures, Eye Contact, Facial expressions Paralinguistic Features- Rate, Pause, Volume, Pitch/Intonation/ Voice/ modulation Proxemics , Haptics, Artifacts, Chronemics	4
II	The Listening Process Types of Listening – Superficial, Appreciative, Focused, Evaluative, Attentive, Emphatic, Listening with a Purpose , Barriers to Communication, Barriers to Listening 4 III. Focus on Oral	4
III	Focus on Oral Group Communication Nature of group communication, Characteristics of successful Group Communication Selection of group discussion-subject knowledge, leadership skills, team management Group Discussion Strategies	4
IV	Language Styles- Oral and Written Communication Technical Style, ABC of technical communication- accuracy, using exact words and phrases, brevity, clarity, Objectivity of Technical Writing - Impersonal language, Objectivity in professional speaking.	4

Total	16
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Textbooks

- Rizvi, M. Ashraf (2008). *Effective Technical Communication* (11 reprint). New Delhi: Tata McGraw Hill
 Koneru, Aruna (2017). *Professional Communication*. New Delhi: Tata McGraw Hill

References

- Hair, Dan O; Rubenstein, Hannah and Stewart, Rob (2015). *A Pocket Guide to Public Speaking*. St. Martin's: London

SYLLABUS (1st SEMESTER)
AECC-2: Behavioural Science -1 Subject Code : BHS982A102 L-T-P-C: 1-0-0-1 Credit Units: 1

Course Objectives

To increase one's ability to draw conclusions and develop inferences about attitudes and behaviour, when confronted with different situations that are common in modern organizations.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define identity, self image and various models identifying oneself to better human behaviour	BT 1
CO 2	Explain the various personality traits of individuals and determinants of personality	BT 2
CO 3	Show the importance of self management especially time and stress management	BT 2
CO 4	Explain the various barriers to communication which directly and indirectly effect the whole communication process	BT 2

Course Outline:

Modules	Topics (if applicable) & Course Contents	Periods
I	Understanding Self Understanding of Self ,What is self?, Components of Self-self identity, Identity crisis, Definition self confidence, self image,	4

	Johari Window, Self Esteem, High and Low Self-esteem, Erikson's model.	
II	Foundations of individual behavior Personality- structure, determinants, personality traits, Perception-Perceptual Process, Attribution, Errors in perception, Stereotyping, Racial Profiling, Learning- Theories of learning.	4
III	Managing self Time management: Introduction-the 80:20, sense of time management, Three secrets of time management, Effective scheduling, Stress management, effects of stress, kinds of stress-sources of stress, Signs of stress, Stress management tips.	4
IV	Behaviour and communication. Behaviour as a barrier to Communication , ways to overcome the barriers, Non-verbal communication-body language (voluntary and involuntary body	4
Total		16

Textbooks

Fadem, B (2009). *Behavioral Science*. Wolters: London

Mangal, SK (2013). *Research Methodology in Behavioral Science*. PHI Learning: Delhi

References

Skinner, BF (1953). *Science and Human Behaviour*. The Free Press: New Delhi

SYLLABUS (2nd SEMESTER)
C-4: Basics of Film Production Subject Code: FTP092C201 L-T-P-C: 3-1-0-4 Credit Units: 4

Course Objectives:

Design to explore the various stages in film production. It will also introduce to students the various cinematic terms and techniques in cinematography.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level

CO 1	Name the various steps in film production beginning from concept and idea generation to developing a full strategy to go ahead with production	BT 1
CO 2	Spell what are the requirements which needs to be taken up when the actual production begins	BT 1
CO 3	Explain the processes, the necessary tools and skills to be taken up in the post-production stage	BT 2
CO 4	Develop an short independent film	BT 3

Detailed Syllabus:

Modules	Course Contents	Periods
I	Pre-Production Process of Pre- Production: Concept and Idea Generation, Budgeting, scripting, Casting and Crew recruitment, planning location shoots and recce, Duties and Responsibilities of production personnel: Shooting Schedule, Cinematographer, Sound, Art Director, Editor, Music etc.	10
II	Production Types of Shot: Close Up, Mid Shot, Wide Shot, Long Shot, Mid Close, Extreme Close, Mid Long etc, Visual Grammar: 180-degree rule, Rule of Third, Golden Mean, Camera Angles, Basics of Lighting.	10
III	Post-Production Role of editor, Grammar of Editing: Ellipsis, Spatial and Temporal relationship, Sequencing and Editing, Cuts, Dissolve and transition, Juxtaposition, Russian Montage, Buzz Words of Editing: Flashback, Flashforward, Content Curve, Rhythm etc	10
IV	Practical Produce a five minutes video.	10
TOTAL		40

Textbooks

Thompson K and Bordwell, D (1994). *Film History—An Introduction*. Mc Graw-Hill: London
Cook, P. and Bernink, M. (Ed.) (1999). *The Cinema Book*. The British Film Institute: London

References

Panjwani, N (2006). *Emotion Pictures: Cinematic Journeys into the Indian Self*. Ahmedabad: Rainbow Publishers.
Somaaya, B (2005). *Cinema: Images and Issues*. Rupa and Co.: New Delhi
Chopra, A. (2011). *First Day First Show: Writings from the Bollywood Trenches*. Penguin Books: New Delhi

SYLLABUS (2rd SEMESTER)
C-5: Screenplay Writing Subject Code: FTP092C202 L-T-P-C: 4-0-0-4 Credit Units : 4

Course Objectives

The course is to introduce the concepts script writing in film and TV. This module will broaden students' knowledge on various elements in scripting and its application.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define script and its application in communication	BT 1
CO 2	Name the various elements and principles of scriptwriting for Film/TV	BT 1
CO 3	Explain the types of script for TV and its different writing styles for different programmes	BT 2
CO 4	Plan a script accordingly and give positive feedbacks	BT 3

Detailed Syllabus:

Modules	Course Contents	Periods
I	Scripting of Films Story; fiction - brainstorming, idea generation, characterization, story outline; script; plot mountain; non-fiction – raising an issue; pre shoot script; post shoot script	10
II	Element of a script Elements of script – Dialogue, voice over, music sound effects; elements for non-fiction – voice over narration, bytes, cut ins, cut aways etc	10
III	Script for TV TV – functioning of all the departments of TV news 10 channel; writing a news script; using the bytes; building the bridge between lead, bytes voice overs and bytes; writing an	10

	OCVO; PTC – writing a PTC; script for live report.	
IV	Script for TV Programmes Script for a talk show; script for a reality show; script for other entertainment show, ethics	10
TOTAL		40

Textbooks

- Batty, Craig and Cain, Sandra (2010). *Media Writing: A Practical Introduction*. Palgrave Macmillan: London
- Rosenthal, Alan & Eckhardt, Ned (2015). *Writing, Directing, and Producing Documentary Film and Digital Videos*. South Illinois University Press: Cabondale

References

- Pope, Thomas (1998). *Good Scripts, Bad Scripts*. Three Rivers Press: New York
- Strunk, William & White, E.B. (1999). *The Elements of Style*; Longman: London
- Raman, Usha (2009). *Writing for the Media*. Oxford University Press: India
- Robey, L Cora (2003). *New Handbook of Basic Writing Skills*. Hardcourt College: Orlando
- Kane, Thomas (2003). *Essentials Guide To Writing*. Oxford University Press: London

SYLLABUS (2nd SEMESTER)
C-6: Production Design Subject Code: FTP092C213 L-T-P-C: 0-0-8-4 Credit Units: 4

Course Objectives

Students will learn what production design brings to the narrative storytelling process and how to identify this while watching a film or television show. Students will work on projects that give them hands on experience at the design process solving real world problems with skills they learn in class.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define and understand the concept of art and its application in the production of artwork with special attention to Cinema	BT 1
CO 2	Explain the various elements used in the production design	BT 2

CO 3	Demonstrate different sets of production with both commercial and artistic production	BT 2
CO 4	Develop a comprehensive design in the production of films and other artistic productions	BT 3

Detailed Syllabus:

Modules	Course Contents	Periods
I	Introduction to Production Design What is Production Design and what impact does it have on a production?”, History of Art Direction, The Structure of the Art Department and other Production Departments	20
II	Element of Production Design Script Break Down and Budgeting, Developing Visual Concept, Researching and Scouting	20
III	Designing Set Construction and Set Decoration, designing a Scene from a Film, “Color Palettes and Presentation Board” and “Designing for a Commercial	20
IV	Project Present final film design projects.	20
TOTAL		80

Textbooks

LoBrutto, Vincent (2002). *The Film Maker’s Guide to Production Design*. New York: Allworth Press

Rizzo, Michael (2014). *The Art Direction Handbook for Film*. New York: Taylor Francis

References

Somaaya, B. (2005). *Cinema: Images and Issues*. New Delhi: Rupa and Co.

Chopra, A. (2011). *First Day First Show: Writings from the Bollywood Trenches*. New Delhi: Penguin Books

Berko, W. & W.(1989). *Communicating*. New Jersey: Prentice Hall

SYLLABUS (2rd SEMESTER)

SEC-2: Advanced Photography

Subject Code: FTP092C211

L-T-P-C: 0-0-4-2

Credit Units: 2

Course Objectives

Impart the functions of photography, lighting techniques, indoor and outdoor shooting. Provide knowledge visual media technologies and to capture photographs and edit to tell a story.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define photography, its aesthetics and its various techniques in the development of good photograph	BT 1
CO 2	Explain the various types of camera, lightings, camera lens and its relationship among themselves	BT 2
CO 3	Explain the various genres of photography and identifies one's interest areas to further pursue	BT 2
CO 4	Experiment with the actual production of a good photography which is taught in the previous classes	BT 3

Detailed Syllabus:

Modules	Course Contents	Periods
I	Introduction to Photography Photography – definition and meaning; aesthetics and photography; shots – shot sizes, shot angles, shot perspectives; Composition – foreground, middle ground, background, headroom, nose room, looking room	6
II	Camera and Lights Types of cameras- Camera Obscura, range finder cameras, view finder cameras, Twin Lens Reflex, Prosumer Cameras, Single Lens Reflex, Digital Cameras, Digital SLRs, Mirror Less Cameras; Camera parts - aperture, shutter speed, focusing ring, lens, tripod, monopod; Depth of field; types of lenses; Lights – four point lighting, light meter, interior lighting conditions, exterior lighting conditions, filters, lighting techniques, types of light, intensity calculation;	6

	indoor and outdoor photography lighting set up	
III	Genres of Photography Genres – the meaning; genres of photography – portrait, landscape, wild life, sports, cityscape, fashion, night life, food, candid, aerial, black and white, abstract, frame within a frame, still life.	6
IV	Photography objects Students will have to submit one photography project portfolio for fulfillment of the course. They will make a portfolio of 144 (8/11 size) pictures. 12 photographs of 12 different genres will be taken and selected. In the portfolio they will have to mention the shutter speed and aperture of every photograph with a caption.	6
TOTAL		24

Textbooks

Kelby, Scott (2011). *Light it, Shoot it, Retouch it*. San Fransisco: New Riders
 Ang, Tom (2013). *Digital Photography Masterclass*. DK Publishers: London

References

Ilan, Jonathan(2018). *The International Photojournalism Industry*. Routledge: London
Photography -The Guide for Serious Photographers (9th Ed). London, UK: Focal Press
 Gaskell, [Nathaniel](#) & [Gujral](#), Diva (2018). *Photography in India: A Visual History from the 1850s to the Present*. Prestel: New York
 Freeman, Michael (2007). *The Photographer's Eye*. Focal Press: London
 Ang, Tom (2014). *Photography: The Definitive Visual History*. DK Publishers: London

SYLLABUS (2nd SEMESTER)
GE-3: Videography Subject Code:FTP092G211 L-T-P-C: 0-0-6-3 Credit Units: 3

Course Objectives

The students will get the understanding about how video cameras are handled and how a story can be beautifully narrated by compiling video shots. The students will understand the concept of planning a video film, shooting it and finally produce a video story after editing. It will also equip the students with knowledge about the functions of videography, lighting techniques, indoor and outdoor shooting.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Tell the meaning, concept and progress of moving images to what we call as films and cinema.	BT 1
CO 2	Interpret the principles associated with video production and the various elements	BT 2
CO 3	Explain the various stages of production: Pre-production, production and Post-production	BT 3
CO 4	Develop an independent short film in groups	BT 3

Detailed Syllabus:

Modules	Course Contents	Periods
I	Introduction to Video images Videography – meaning, importance; similarities and differences between photography and videography; different types of video cameras; camera movements; camera angles and the meanings; lighting- types of lights;	8
II	Visual grammar Visual grammar – techniques of shot taking; principles of continuity in recording; magnification of shots and the importance; sound for video; sound effects; editing and the importance; transitions; visual effects.	8
III	Video production Video films - different kind of films; pre- production – brainstorming, script writing; production; post production.	8
IV	Film project Students will be divided into a group of three and every group will have to produce a 3 minutes short film. The film has to be submitted in CD/DVD and also the script of the film	8
TOTAL		32

Textbooks

Gerald Millerson, Jim Owens (2008). *Video Production Handbook*. Focal Press: London

Brown, Blain; *Cinematography: Theory and Practice, Second Edition: Image Making for Cinematographers and Directors*; Focal Press, 2011.
 Katz, D Steven; *Film Directing Shot by Shot: Visualizing from Concept to Screen*

References

Cubit, Sean (1993). *Videography: Video Media as Art and Culture*. Palgrave MacMillan: New York
 Alton, John (2013). *Painting with Light*. University of California Press: California

SYLLABUS (2rd SEMESTER)
GE-4: News Production Subject Code: FTP092G212 L-T-P-C: 0-0-6-3 Credit Units: 3

Course Objectives

This course will help the students to understand the styles, techniques and technologies used to become a news producer. The students will understand how news is gathered from field, processed through various stages and finally telecasted on screen.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define the basics in the news productions such as news writing, coverage and presentation	BT 1
CO 2	Demonstrate the various tools and techniques employed during the production stages	BT 2
CO 3	Demonstrate the various tools and techniques adopted during the post-production stage	BT 2
CO 4	Develop an independent news bulletin incorporating the various tools and techniques of News production	BT 3

Detailed Syllabus:

Modules	Course Contents	Periods
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I	News Pre-Production News – meaning & concept; nose for news; identifying news for TV; TV News script writing; News thinking; News beats; Sources for news; Interview techniques; Camera angles for news interviews; News reporting ethics; understanding Live feed; DSNG; OB Van; Live U;	12
II	News production TV News reporting; Live coverage; Live headline 8 and news ticker; functioning of a PCR and the equipment; Studio production; Anchoring techniques; importance of teleprompter; News package; OCVO; News bulletin.	8
III	News Post-production Producing a bulletin; functioning of an MCR; up 8 linking; downlinking; producing a news package; byte editing; TV News editing – the elements, challenges; importance of sound in news packages; Editing for OCVOs..	8
IV	News project With not less than two bytes and VOs students individually will have to think, identify, report and 8 produce a news package. The entire class then together will produce a news bulletin using the individual news packages.	8
TOTAL		32

Textbooks

Belavadi, Vasuki (2007). *Video Production*. Oxford University Press: London
 Robert, Kenny F (2004). *Teaching TV Production in a Digital World*. Library Unlimited Publications: New York

References

Tyrell, Robert (1972). *The Work of a TV Journalist*; Hastings House: London
 Scannell, Paddy (1996). *Radio, TV & Modern Life*. John Wiley and Sons: London
 Schultz, Brad (2004). *Broadcast News Producing*. Sage Publication: New York
 Bandyopadhyay, P.K. (2010). *Radio communication at Close Range*. BR Publishing: New Delhi
 Hesmondhalgh, David (2006). *Media Production*. Open University Press: London

SYLLABUS (2rd SEMESTER)
AECC-3: Communicative English- II Subject Code: CEN982A201 L-T-P-C: 1-0-0-1 Credit Units: 1

Course Objectives

The objective of the course is to give students a platform to enhance their speaking and conversational skills in English by engaging them in meaningful discussions and interactive activities

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Show the importance of speaking as an art, the various styles and communication processes involved for a successful communication to take place	BT 1
CO 2	Explain the effective means and strategies of communication	BT 2
CO 3	Explain the psychological aspects which leads to successful and effective communication to take place	BT 2
CO 4	Illustrate the art of public speaking, eye contact, bodily movements in drawing the attention of the audience	BT 2

Detailed Syllabus:

Modules	Course Contents	Periods
I	Speaking Skills Speaking – The Art of Speaking, Goals, Speaking Styles, The Speaking Process Importance of Oral Communication, Choosing the form of Communication, Principles & Guidelines of Successful Oral Communication, Barriers to Effective Oral Communication Three aspects of Oral Communication – Conversing, Listening and Body Language Intercultural Oral Communication	4
II	Conversational Skills : Listening and Persuasive Speaking Conversation – Types of Conversation, Strategies for Effectiveness, Conversation Practice, Persuasive Functions in Conversation, Telephonic Conversation and Etiquette Dialogue Writing, Conversation Control	4
III	Transactional Analysis The Role of Intonation , Strokes, Psychological Characteristics of Ego States (The Parent, The Adult, The Child), Structure and Aspects of Human Personality Analysing Transactions – Complementary Transactions,	4

	Crossed Transactions, Duplex or Ulterior Transactions, How to Identify the Ego States of Interacting Individuals, How to Manage Conversations, Structural Analysis, Certain Habits of Ineffective Conversationalists	
IV	Public Speaking Business Presentation and Speeches – Difference Elements of a Good Speech – Planning, Occasion, Audience, Purpose, Thesis, Material 4 34 Organising and Outlining a Speech Outline, Types of Delivery Guidelines for Delivery – Verbal Elements, Non-Verbal Elements, Vocal Elements, Visual Elements, Controlling Nervousness and Stage Fright	4
TOTAL		16

Textbooks

Mehra, Payal (2012). *Business Communication for Managers*. Dorling Kindersley: New Delhi
Raman, Meenakshi and Singh, Prakash (2012). *Business Communication*. Oxford University Press; New York

References

Raman, Meenakshi and Sharma, Sangeeta (2011). *Technical Communication: Principles and Practice*. Oxford University Press: New Delhi
Sengupta, Sailesh (2011). *Business and Managerial Communication*. New Delhi: PHI Learning

SYLLABUS (2nd SEMESTER)
AECC-4: Behavioural Science – II Subject Code: BHS982A202 L-T-P-C: 1-0-0-1 Credit Units: 1

Course Objectives

To increase one's ability to draw conclusions and develop inferences about attitudes and behaviour, when confronted with different situations that are common in modern organizations

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Relate culture and personality in understanding human behaviour	BT 1

CO 2	Explain what are the determining factors which influence the attitude and behaviour of an individual	BT 2
CO 3	Explain leadership and its various types and the qualities associated with leadership qualities	BT 2
CO 4	Illustrate the various theories of motivation which influence a person to behave in a certain way or think in a particular way	BT 2

Detailed Syllabus:

Modules	Course Contents	Periods
I	Culture and Personality Relation Between Culture and Personality with Relevant Examples, Cultural Iceberg, Overview of Hofstede's Framework, Discussion of the four dimensions of Hofstede's Framework.	4
II	Attitudes and Values Attitude's definition: changing our own attitudes, Process of cognitive dissonance Types of Values, Value conflicts, Merging personal and Organisational values, changes of values with time, male & female values differences.	4
III	Leadership Definition of leadership, types of leadership, Leadership Continuum Transformational & transactional Leadership, Ethical Leadership.	4
IV	Motivation Definition of motivation with example, Theories of Motivation (Maslow & X and Y) Applications of motivation.	4
TOTAL		16

Textbooks

Richard Gross (2015). *Psychology: The Science of Mind & Behaviour*. Hodder Education: London
Herman J Ader & Gideon J Mellenbergh (2014). *Research Methodology in the Social, Behavioural and Life Sciences: Designs, Models and Methods*. Sage: London

References

Kavita Singh (2015). *Organizational Behaviour: Text and Case*. Vikas Publishing: New Delhi
Harry Tomlinson (2004). *Educational Leadership: Personal Growth for Professional Development*. Sage: London

SYLLABUS (3rd SEMESTER)
C-7: Specialisation in TV/Film Making Subject Code: FTP092C301 L-T-P-C: 3-1-0-4 Credit Units: 4

Course Objectives:

The objective of the course is to help students to trace the development of film production and acquaint them to the different stages of the whole production process.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Relate the basics of film production	BT 2
CO 2	Explain the factors associated with photography	BT 2
CO 3	Apply the understanding of lighting	BT 3
CO 4	Analyze the different stages of post-production	BT 4

Detailed Syllabus:

Modules	Course Contents	Periods
I	Basics of Film Production Development stage: casting, scheduling & Reece; Preproduction stage: key members of film production unit and their roles and responsibilities; Production; Post production; Distribution, promotion and release; Exhibition and film festival	12
II	Techniques in Cinematography Techniques and skills of photography; Working on the Subject: Changing proximity; Varying angles; Framing subjects	12
III	Lighting for Films Study of Lighting: Mood, Feel, Form, Content, Single point and two-point lighting in Films; Understanding Natural lighting in Films; Exercises in lighting: Cameo, Silhouettes, Low Key, High Key	12

IV	Post-production Basics of video editing, Writing, (re)recording, and editing the soundtrack, adding visual special effects, and digital copy, Sound design, sound effects and music, sound re-recording or mixing with professional audio equipment	12
TOTAL		48

Textbooks

Honthaner, Eve Light (2010). *The Complete Film Production Handbook*. Focal Press: London
 Harvey, Bob (2009). *How to Make Your Own Video or Short Film: All You Need to Know to Make Your Own Ideas Shine*. How to Books: London

References

Cook, P. and Bernink, M. (Ed.) (1999) *The Cinema Book*, The British Film Institute
 Thompson K and Bordwell, D, (1994) *Film History—An Introduction*, Mc Graw-Hill
 Berko,W(1989). *Communicating*. New Jersey: Prentice Hall, 1989
 Bitner, R (1989). *Mass Communication: An Introduction*. New Jersey: Prentice Hall, 1989

SYLLABUS (3rd SEMESTER)
C-8: Sound Recording and Sound Design Subject Code: FTP092C312 L-T-P-C: 0-0-8-4 Credit Units: 4

Course Objectives:

To familiarize students with the development of sound in films, to understand the techniques of voice presentation

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Explain the principles of sound.	BT 2
CO 2	Illustrate the characteristics of sound recording and mixing	BT 2
CO 3	Apply and develop the ideas of synchronizing sound and visuals in television.	BT 3
CO 4	Analyse the voice presentation.	BT 4

Detailed Syllabus:

Modules	Course Contents	Periods
I	Principles of Sound Nature of Sound, its Properties and Dimensions, Microphones, Audio accessories for sound production, Regulations in verbal communication	15
II	Sound Recording and Mixing Fundamentals of sound recording & Reproduction, Digital Audio Formats, Audio Mixing and Editing, contemporary trends in audio and music industries	15
III	Voice and Presentation Voice Modulation, Sound Effects, Presentation, Techniques of verbal communication, Clarity in verbal communication	15
IV	Sound in Visual Communication Digital computer as a tool of editing, Exercises in effectual verbal communication, Cutting on continuity, music and dialogues, Creation of music video, Ethical values in verbal communication	15
TOTAL		60

Textbooks

Reveillac & Jean-Michel (2017). *Musical Sound Effects: Analog and Digital Sound Processing*. Wiley: New York
 Glen Ballou (2008). *Handbook for Sound Engineers*. Routledge: New York

References

Bob McCarthy (2016). *Sound Systems: Design and Optimization: Modern Techniques and Tools for Sound System Design*. Routledge: New York
 Vivian, John (2012). *The Media Of Mass Communication*. PHI: New Delhi

SYLLABUS (3rd SEMESTER)
DSE-1: Lighting for Films Subject Code: FTP092D311 L-T-P-C: 0-0-8-4 Credit Units: 4

Course Objectives:

To enhance the ability to analyze the techniques of lighting for films and to appreciate the aesthetics of imaging

Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No	Course Outcome	Blooms Taxonomy Level
CO 1	Define the techniques of lighting in films.	BT 1
CO 2	Interpret the creative ideas of lighting and imaging	BT 2
CO 3	Identify the changing trends and inspect the major paradigm shifts in the evolution lighting	BT 3
CO 4	Analyse the intricacies of lighting techniques	BT 4

Detailed Syllabus:

Modules	Name	Course Contents	Periods
1	Introduction to Lighting in cinema	Study of Lighting-Mood, Feel, Form, Content, Single point and two point lighting in films, Understanding natural lighting in films	20
2	Practices in Lighting	Cameo, Silhouettes, Low Key, High Key, Realistic and Horror	20
3	Photography Principles & Techniques	Fundamentals and Evolution of Photography, Photography Cameras, Lenses and Accessories for Photography, Exposure and Methods of controlling exposure	20
4	Lighting Technique and Aesthetics of Imaging	Background, Cameo lighting, Fill, Flood, High-key, Key, Lens flare, Low-key, Rembrandt lighting, Stage lighting, Soft light; Working on the subject: Changing proximity, Varying angles and Framing subjects	20
Total			80

Textbooks

Box, HC (2010). *Set Lighting Technician's Handbook. Film Lighting Equipment, Practice, and Electrical Distribution*. Routledge: New York

Brown, Blain (2007). *Motion Picture and Video Lighting*. Routledge: New York

References

- Thompson, K & Bordwell, D (1994). *Film History—An Introduction*. McGraw-Hill: London
- Cook, P & Bernink, M (1999). *The Cinema Book* The British Film Institute: London (Eds)
- Panjwani, N (2006). *Emotion Pictures: Cinematic Journeys into the Indian Self*. Rainbow Publishers: Ahmedabad
- Somaaya, B (2005). *Cinema: Images and Issues*. Rupa and Co.: New Delhi
- Chopra, A (2011). *First Day First Show: Writings from the Bollywood Trenches*. New Delhi: Penguin Books

SYLLABUS (3rd SEMESTER)
GE-5: Advertising and Public Relation Subject Code: FTP092G301 L-T-P-C: 3-0-0-3 Total credits: 3

Course Objectives:

The course focuses on defining the challenging, competitive and exciting world of advertising and public relations followed with agency structures and advanced advertising practices like positioning, market segmentation and targeting. They will learn to classify the concept of advertising and public relations in marketing, and to create advertisements and public relations for a targeted audience.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Outline the importance of advertisements and public relations in order to design its campaigns for any product, service and organization.	BT 2
CO 2	Identify the selection of media for communicating advertisement.	BT 3
CO 3	Apply characteristics and principles of creating advertising and public relation contents.	BT 3
CO 4	Analyse agency structures and advanced advertising practices like positioning, market segmentation and the press release, events and CSR.	BT 4

COURSE OUTLINE:

Modules	Course Contents	Periods
I	Advertising Advertising – meaning, importance; types of advertising, brief description of radio ads, TV ads, print ads and outdoor ads; advertising cycle, market segmentation, brand building; media selection for ads.	8
II	Public Relations Public Relations – concept, practices and importance; difference between advertising and public relations; role of a PR person; knowing internal and external public; types of public relation strategies–press release, event organizing, CSR.	8
III	Ad and PR Practices Advertising copies; Television Video Commercials; Radio jingles; marketing strategy for a new advertisement; Advertisement sales; Public Relations; types of public relations; writing a press release; relation with media; developing a public relation strategy for a product/service.	8
IV	Projects Students will have to submit a print advertisement for a fictional product or a service. They will also have to submit a TVCscriptof30secondsforthesame brand; Students will have to submit a PR strategy campaign for a fictional organization, with a power point presentation explaining the entire PR strategy.	8
TOTAL		32

Textbooks

Rajeev, Batra; John, GM & David, AA (2000). *Advertising Management*. Prentice Hall of India: New Delhi
Seital, FP (1980). *The Practice of Public Relations*. Pearson: London

References

Allen H. & Jackson, P (2014). *Public Relation Practices*. Pearson: New York
Jethwaney, JN & Sarkar, NN (2009). *Public Relations*. Sterling Publishers: New York
Moore, HF& Frank BK (1977). *Public Relations: Principles, Problems and Cases*. Irwin: London
David, Ogilvy (1983). *Ogilvy on Advertising*. Vintage Books: New York

SYLLABUS (3rd SEMESTER)
GE-6: Message Design for Media Subject Code: FTP092G302 L-T-P-C: 3-0-0-3 Total credits: 3

Course Objectives:

The course focuses to identify the development and application of theory in digital media and describe the characteristics of social media tools that enable individuals to create, collaborate, and share messages individually and masses. They will learn to articulate the possibilities and limitations of social media platforms and its implication in mass communication where students learn to design messages for various formats of media.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No	Course Outcome	Blooms Taxonomy Level
CO 1	Demonstrate uses of social media platforms productively and clarify messages for various media units of all the formats of	BT 2
CO 2	Apply journalistic ethics in online journalism practices	BT 3
CO 3	Develop the dynamics of social media networks in advertising, public relations and media firms	BT 3
CO 4	Analyse the proposal of events and promotion of a company in social media.	BT 4

COURSE OUTLINE:

Modules	Course Contents	Periods
I	Digital Platform Mobile, cyberspace, online, apps, Internet, Intranet, The User - representation & reproduction, Social Networking Site	12
II	Social Media Dynamics of social media networks, strength and weakness; Growing personal sphere and online communities; New business model: advertisements, marketing and online revenue; Future trends.	12
III	Ethics Security and privacy concerns; Nature of Cybercrimes and Cyber laws; Net war and Terrorism; Need for a national ICT policy.	12
IV	Practical Prepare a proposal of event or promotion of a company in social media. This may include proper planning and design of the social message/advertisement of the event/company.	12
TOTAL		48

Textbooks

- Sloan, Luke & Quan-Haase, Anabel (2017). *The SAGE Handbook of Social Media Research Methods*. SAGE: New York
- Nath, Shyam (2002). *Assessing the State of Web Journalism*. Authors Press: New Delhi
- Bhargava, Gopal (2004). *Mass Media and Information Revolution*. Isha Books: New Delhi
- Menon, Narayana (1976). *The Communication Revolution*. National Book Trust: New Delhi

References

Jenkins, Henry (2006). *Convergence Culture: Where Old and New Media Collide*. New York University Press: London
 Hassan, Robert (2004). *Media, Politics and the Network Society*, Open University Press: New York
 Warschauer, Mark (2004). *Technology and Social Inclusion: Rethinking the Digital Divide*. MIT: New York
 Marshall, PD (2004). *New Media Cultures*. Hodder Stoughton Educational: London

SYLLABUS (3rd SEMESTER)
Internship Subject Code: FTP092C321 L-T-P-C: 0-0-8-4 Credit Units: 4

Course Structure
Students will undergo a four weeks internship after 2nd semester exam. Student shall have choice to choose one SEC and one VAC (2 credits each) in the alternative of Internship in 3rd semester.

SYLLABUS (3rd SEMESTER)
Course: Skill Enhancement Courses (In place of Internship) Title of the Paper: Online Advertising Subject Code: FTP092S301 L-T-P-C: 2-0-0-2 Total credits: 2

Course Objectives:

To understand how the online advertising functions and equipped students with the knowledge of Online Advertising

Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No	Course Outcome	Blooms Taxonomy Level
CO 1	Outline the subject on the necessity and relevance	BT 1
CO 2	Developed the understanding about SEO strategies.	BT 2
CO 3	Create an SEO campaign.	BT 3
CO 4	Understand about Social Media tools for advertising.	BT 3

COURSE OUTLINE:

Modu les	Course Contents	Periods
1	Introduction Advertising – meaning, importance; types of advertising, brief description of radio ads, TV ads, print ads and outdoor ads; advertising cycle, market segmentation, brand building; media selection for ads.	6
2	Online Advertising Understanding online network, Importance of Keyword, Optimizing Contents, Creating SEO Campaigns, Managing Clients	6
3	Social media Advertising Facebook; LinkedIn; YouTube; Instagram/Snapchat; Lead Ad; Call Ad, Traffic Ad, Reach Ad; LinkedIn and Social Selling; YouTube and Social Video Marketing; Google ad	6
4	Practical Students are expected to open an account/ engage in online advertising with any firm to prove their knowledge and competence in the field	6
TOTAL		24

Textbooks

Rajeev, Batra; John, GM & David, AA (2000). *Advertising Management*. Prentice Hall of India: New Delhi
Seital, FP (1980). *The Practice of Public Relations*. Pearson: London

References

Allen H. & Jackson, P (2014). *Public Relation Practices*. Pearson: New York
Jethwaney, JN & Sarkar, NN (2009). *Public Relations*. Sterling Publishers: New York
Moore, HF& Frank BK (1977). *Public Relations: Principles, Problems and Cases*. Irwin: London
David, Ogilvy (1983). *Ogilvy on Advertising*. Vintage Books: New York

SYLLABUS (4th SEMESTER)
C-9: Computer Application (Design and Editing) Subject Code: FTP092C411 L-T-P-C: 0-0-8-4 Credit Units: 4

Course Objectives:

To understand the fundamentals of design elements and its principles; understand the basics of printing, typography and layout and to learn various software in design and page making finally learn editing

Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No	Course Outcome	Blooms Taxonomy Level
CO 1	Define the various application of the design elements, typography and classification of fonts and its uses	BT 1
CO 2	Explain the art of printing, printing methods and various types of printing	BT 2
CO 3	Demonstrate the various software available for designing display	BT 2
CO 4	Apply the software and skills to independently design poster, banners and other kinds of display	BT 3

Detailed Syllabus:

Modules	Course Contents	Periods
1	Design Elements & Principles Application of the design elements and principles, Typography: fonts, Classification of fonts; Text: generation and preparation for use, display, digital typesetting, editing, creation of headlines; Images: electronic scanning and manipulation using proper resolutions	10
2	Printing & Typography & Layout Art of Printing: Evolution, Types, & Technical Revolution, Physical form, aesthetics and function; Printing methods: Letter press, Gravure, Offset, & Screen printing; Printing paper: Types & size, selection and arrangement of type and develop effective arrangements of text, information, and visuals with typographic elements; Magazine layout, pagination, designing various parts, Layout of broadsheet and tabloid	10
3	Learning Software Application Basics of Corel Draw, Photoshop and In-design, functions of various tools, keys, color corrections, cropping, wrap, editing text, photographs	10
4	Learning Video Editing Types of Video Editing, Special Effects, After effects and the Applications	10
	Total	40

Textbooks

Sarkar, N (2009). *Art and Print Production*. Oxford University Press: New Delhi
 Sarkar, N (1998). *Designing Print Communication*. Sagar Publishers: New Delhi

References

Hunt, Shane (2018). *CorelDRAW 9 F/x and Design*. Coriolis Group Books: London
 Dancyger, Ken (2014). *The Technique of Film and Video Editing: History, Theory, and Practice*. Focal Press: UK
 Jackson, Wallace (2016). *Digital Video Editing Fundamentals*. Springer: New York

SYLLABUS (4th SEMESTER)
C-10: Film Editing Subject Code: FTP092C412 L-T-P-C: 0-0-8-4 Credit Units: 4

Course Objectives:

To introduce the fundamental ideas of editing technologies and equipped with the skills necessary to edit and produce film independently

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Illustrate the various techniques of film editing	BT 2
CO 2	Explain and interpret editing contexts of film production	BT 2
CO 3	Identify shots sequences and the principles of editing.	BT 3
CO 4	Evaluate the patterns of editing of different filmmakers	BT 4

Detailed Syllabus:

Modules	Course Contents	Periods
I	Fundamentals of Film Editing Film editing: art and skills; Editing: Time and space, Creative and technicality in filmmaking; Uses of digital technology and Motion picture	15
II	Techniques of Film Editing	

	Raw footage, shots, sequences, dialogue scenes, layers of images, story, music, pacing, actors' performances, visual effect, music and sound effects	15
III	Editing Department Basics craft of editing; Members of the Editing Department: Editor, Supervising Editor, Assembly Editor, Assistant Editor, Sound Editor, Dialogue Editor, Foley Editor/Footsteps Editor and Music Editor	15
IV	Film Editing Technology and Popular Filmmakers Moviola editing, Flatbed editing, Answer print, Digital editing, Media Composer, Final Cut Pro, Techniques of Akira Kurosawa, Bahram Beyzai and the Coen brothers	15
TOTAL		60

Textbooks

- Ken Dancyger (2010). *The Technique of Film and Video Editing: History, Theory, and Practice*. Focus Press: New York
- Reisz, Karel & Millar, Gavin (2009). *Technique of Film Editing*. Focal Press: New York

References

- Cook, P and Bernink, M (1999). *The Cinema Book*. The British Film Institute: London (Ed.)

SYLLABUS (4th SEMESTER)
DSE-2: Promotion for Film & TV Subject Code: FTP092C401 L-T-P-C: 4-0-0-4 Credit Units: 4

Course Objectives:

The objective of the course is to enable students to understand the associations between film promotion and distribution, to understand the techniques of film marketing.

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Identify the ideas of film promotion	BT 2

CO 2	Classify the process of film distribution	BT 3
CO 3	Apply the film marketing processes	BT 3
CO 4	Examine the aesthetics of internal acclaimed films	BT 4

Detailed Syllabus:

Modules	Course Contents	Periods
I	Elements of Film Promotion Film promotion, film industry, film distribution, press releases, advertising campaigns, merchandising, franchising, media and interviews with filmmaking crews, like, actors and directors, marketing campaigns, production budget, publicity and exhibitors	15
II	Film Distribution and Promotion Film distributor, marketing strategy, media and film exhibition, Film releases: Pre-studio era, Standard release, Simultaneous release, Straight-to-video release, Internet release, Shrinking of the theatrical window, television, personal home viewing including DVD, video-on-demand, download, broadcast syndication, commercial projects, trailers and paid advertisements	15
III	Film Marketing Film marketing plan, marketing budgets & goals, film festival circuit, fans, film promotion ideas, movie advertising, targeted audience & size, organizations, social influencers & partners, articles, press releases, design artwork, EPK (Electronic Press Kit), sponsorship deck, genre, social media presence and newsletter	15
IV	Aesthetics of International Acclaimed Movies Ben-Hur, Sound of the Music, Singing in the Rain, Seven Samurai, Schindler's List, Avatar, Pathar Panchali and Village Rockstar	15
TOTAL		60

Textbooks

Zeiser, Anne (2016). *Transmedia Marketing: From Film and TV to Games and Digital Media*. Routledge: New York

Ulin, Jeff (2009). *The Business of Media Distribution: Monetizing Film, TV and Video Content in an Online World*. Focus Press: New York

References

Thompson K and Bordwell, D, (1994). *Film History—An Introduction*. McGraw-Hill: London
 Cook, P. and Bernink, M. (Ed.) (1999). *The Cinema Book*, The British Film Institute: London
 Somaaya, B (2005). *Cinema: Images and Issues*. New Delhi: Rupa and Co.

SYLLABUS (4th SEMESTER)
SEC-3: Computer Application (Web Designing)
Subject Code: FTP092G411
L-T-P-C: 0-0-4-2
Total credits: 2

Course Objectives:

The course introduces to clarify the features that distinguish different types of graphics applications and how characterize appropriately during the process of designing. They will learn to define principle of web design, HTML, hyperlinks, images and multimedia as well as to analyze how digital media and freehand drawing skills can be integrated to support design communication and thinking processes.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No	Course Outcome	Blooms Taxonomy Level
CO 1	Demonstrate the basic requirements for designing a web page and web designing language like HTML.	BT 2
CO 2	Apply web design principles page for any given service or product.	BT 3
CO 3	Develop hyperlinks, images and Multimedia.	BT 3
CO 4	Analyse the process of designing and principle of web design.	BT 4

COURSE OUTLINE:

Modules	Course Contents	Periods
1	Web Design Principles Basic principles involved in developing a web site, Planning process, Five Golden rules of web designing, Designing navigation bar, Page design, Home Page Layout, Design Concept.	12
2	Basics in Web Design Brief History of Internet, What is World Wide Web, Why create a web site, Web Standards, Audience requirement.	12

3	Introduction to HTML What is HTML, HTML Documents, Basic structure of an HTML document, Creating an HTML document, Mark up Tags, Heading-Paragraphs, Line Breaks, HTML Tags.	12
4	Elements of HTML Introduction to elements of HTML, Working with Text, Working with Lists, Tables and Frames, Working with Hyperlinks, Images and Multimedia, Working with Forms and controls.	12
TOTAL		48

Textbooks

Campbell, JT(2017). *Web Design: Introductory*. Cengage Learning: London
 McNeil, Patrick (2014). *Web Designer's Idea Book, Volume 4: Inspiration from the Best Web Design Trends*. F+W Media: New York

References

Steve, Krug (2005). *Don't Make Me Think: A Commonsense Approach to Web Usability*. New Riders: New York
 Duckett, Jon (2013). *JavaScript and JQuery: Interactive Front-End Web Development*. John Wiley & Sons: London

SYLLABUS (4th SEMESTER)
GE-7: Film Criticism and Appreciation
Subject Code: FTP092G401
L-T-P-C: 3-0-0-3
Total credits: 3

Course Objectives:

The course introduces to define the true art form and its expressive tool used by writers, directors, and actors and justifies the aesthetics of cinema and its concepts behind the elements of film and storytelling. They will learn to classify what makes a 'good' film and describe the vital roles that directors and critics play in movie making process as well as characterize the role movies play in society.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No	Course Outcome	Blooms Taxonomy Level
CO 1	Relate the different genres of films and techniques of storytelling in various styles and perspectives.	BT 2
CO 2	Explain the various generic classifications of film and factors associated with what makes a 'good' film.	BT 2
CO 3	Apply the role and effects of movies in society.	BT 3

CO 4	Analyze film reviews and appreciation.	BT 4
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COURSE OUTLINE:

Modules	Course Contents	Periods
I	Art and Communication Movies and their roles in our lives, Books Vs movies, Prominent film theories and Avant Garde movements: Expressionist, Dadaist, Neo-realist, French new wave, parallel cinema, Iranian new wave. Elements of a film, from community viewing to nucleus screens, home video revolution, the current film landscape.	8
II	Storytelling Movie Genres, Story and narrative, Narrative Elements in Film, Conflict and Character, Storytelling and audience reception, About Movies, Censorship.	8
III	Mise-en-Scène and Criticism Elements of film Critique :Cinematography, Relation of Mise-en-Scène to Cinematography, Actor, acting and casting, contribution of director, editing and sound; Popular and Analytical Criticism,	8
IV	Practical Review the regional, national and international movies and present report of least five numbers of movies.	8
TOTAL		32

Textbooks

John & Gibson, Pamela (2000). *Film Studies*. Oxford Univ. Press: London
 Stam, Robert (2000). *Film Theory: An Introduction*. BlackWell Publishers: Sydney
 Nelms, J, (2003). *An Introduction to Film Studies*. 3rd edition. London: Routledge

References

Turner, Graeme (2002). *The Film Cultures Reader*. Routledge: London
 Thoraval, Yves (2001). *Cinemas of India*. Macmillan Publishers: New Delhi
 Monaco, James (1981). *How to Read a Film*. 3rd Ed. Oxford Univ. Press: New York
 Roberts, Graham & Wallis, Heather (2003). *Introducing Film*. Arnold Publishers: Sydney
 Nelms, Jill (1996). *Introduction to Film Studies*. Routledge: London

SYLLABUS (4th SEMESTER)
GE-8: Broadcast and Online Journalism Subject Code: FTP092G402 L-T-P-C: 3-0-0-3 Total credits: 3

Course Objectives:

The course focuses to communicate effectively by using new media tools and categorize the skills of packaging and distribution of information in both targeted and general audiences by using multiple

platforms. They will be taught to justify the implications of online and broadcast tools in journalism and clarify the applications of MoJo in journalism practices as well as differentiate the implications of media laws and ethics in broadcast and online journalism.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No	Course Outcome	Blooms Taxonomy Level
CO 1	Relate the effects of new media tools and its advantages and disadvantages.	BT 2
CO 2	Explain the functioning concepts of blogging, micro blogging and other social media handles.	BT 2
CO 3	Apply the art of writing in online journalism and broadcast media.	BT 3
CO 4	Analyze the implications of media ethics in broadcast and online journalism.	BT 4

COURSE OUTLINE:

Modules	Course Contents	Periods
I	Introduction to New Media Definition of New Media, Characteristics and Technology, Features. Advantages and disadvantages of New Media in present scenario of Media boom. As a medium of news and information, study of websites of few major International, National and Regional newspapers, magazine and Television Channels.	8
II	Online Journalism Definition and characteristics of Online Journalism, Blogs, Micro blogging, Video Blogging, Websites, Podcast, Features – Hypertext, Multimedia, Style and language of Online Journalism, Writing for Web, Social Networking Site; New Media Journalism, Tools of reporting, Editing requirements.	8
III	Ethics in Online Journalism Ethical Issues, Privacy, Copyright, Cyber Law, Introduction to IT Act 2000.	8
IV	Practical Prepare an online news blog of department and file report of campus events with Text, Photographs and Video footage.	8
TOTAL		32

Textbooks

Bradshaw, Paul (2013). *The Online Journalism Handbook: Skills to Survive and Thrive in the Digital Age*. Routledge: London
 Jenkins, Henry (2006). *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press

References:

Hassan , Robert (2004). *Media, Politics and the Network Society*. Open University Press: Michigan
 Hassan, Robert and Thomas, Julian (2006). *The New Media Theory Reader*. Open University Press: Michigan
 Warschauer, Mark (2004). *Technology and Social Inclusion: Rethinking the Digital Divide*. MIT Press: Massachusetts
 Marshall, PD (2004). *New Media Cultures*. Hodder Stoughton Educational: London
 Hamelink, Cees (2001). *Ethics of Cyberspace*. Sage Publications: London

SYLLABUS (5th SEMESTER)
C-11: Cinema and Culture Subject Code: FTP092C501 L-T-P-C: 3-1-0-4 Credit Units: 4

Course Objectives:

To apply the knowledge and understanding of the genre of cinema in order to critically engage it with the form and function of the various cultures.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Illustrate the various cultural communication	BT 2
CO 2	Explain and interpret the value of films the lives of the people	BT 2
CO 3	Identify the characteristics of the different genres of films	BT 3
CO 4	Examine the practice of cinema in different parts like regional national international	BT 4

Detailed Syllabus:

Modules	Course Contents	Periods
I	Culture and Communication Defining culture and communication, Cinema and mass culture, Cinema and pop culture, Cinema as a tool for social change,	12

	Cinema as an agent of cultural hegemony, Aesthetics and Technology of Cinema	
II	Art and Communication Evolution of Cinema, Movies and their roles in our lives, film adaptation, elements of a film, trends and distribution of cinema, OTT Platforms, Digital Revolution and democratisation of Cinema	12
III	Characteristics in Storytelling Movie Genres, Narrative Structure: linear and non-linear; Conflict and Character development, types of arcs: positive, negative and flat, the art of Storytelling, CBFC and Censorship	12
IV	Practice in Film Appreciation How to read films; review and ratings; critical appreciation of regional, national and international cinema and present report of at least five numbers of movies	
TOTAL		48

Textbooks

Cook, P and Bernink, M (Ed.) (1999). *The Cinema Book*. The British Film Institute: London
Thompson, K and Bordwell, D (1994). *Film History—An Introduction*. McGraw-Hill: New York

References

Grant, Barry Keith (1978). *Film Genre: Theory & Criticism*. Scarecrow Press: London
Andre, Bazin (2004). *What is Cinema (Vol. 1, 2)*. University of California Press: California
Metz, Christian (1990). *Film Language: A Semiotics of the Cinema*. UCP: Chicago

SYLLABUS (5th SEMESTER)
C-12: Critical Discourse in Cinema Subject Code: FTP092C502 L-T-P-C: 4-0-0-4 Credit Units: 4

Course Objectives:

The objective of the course is to enable students to understand the associations between visual and verbal codes through the study of film and film theories.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level

CO 1	Compare and contrast the representations and deviations of the visual and verbal encoding, montage, mis-en-scene and adaptation theories	BT 2
CO 2	Classify the sub-genres in Film adaptation studies.	BT 3
CO 3	Apply the film theories in contemporary interpretations.	BT 3
CO 4	Examine the varied nuances of film adaptation of literary texts and construct new interpretations	BT 4

Detailed Syllabus:

Modules	Course Contents	Periods
I	Cinema's Journey from Primitive to Narrative Illusion of Movement, Pre-cinema toys and machines, Silent Cinema: Primitive and Pioneers, Films from 1895 – 1910 (Reference Films: Films by Lumiere Bros, A Trip To The Moon, The Great Train Robbery), Narrative Cinema and Institutional Mode of Representation: D. W. Griffith, (Reference Films: The Birth of a Nation 1915), Hollywood Studio Era: till 1950s	12
II	Hollywood Film Style Genre: Western & Thriller (Reference Films: Stagecoach 1939, Psycho 1960), Melodrama (Reference: Stella Dallas, Home from the Hill), Portrayal of woman in early Hollywood era (Breakfast in Tiffany), Film Noir	12
III	Film Theories and Different Schools of Cinema Film Theory: Realism (Andre Bazin & Siegfried Kracauer); Montage Theory (Sergei Eisenstein); Semiotics (Christian Metz); Post-Neorealist Italian Cinema: Michelangelo Antonioni and Federico Fellini, Cinema Verite	12
IV	History: World Cinema Post WW I - German Expressionism: Robert Weine & Fritz Lang (Reference film: Cabinet of Dr Caligari 1919, Metropolis 1927); Surrealism: Luis Bunuel (Reference film: Un Chien Andalou 1929); Silent Comedy: Chaplin (Reference film: Chaplin's Short Comedies, Modern Times 1936); Post WW II - Italian Neo-Realism: Roberto Rossellini & Vittorio De Sica (Reference film: Rome, Open City 1945 & Bicycle Thieves 1948); French New Wave: Francois Truffaut & Jean Luc Godard (Reference film: 400 Blows (1959) & Breathless 1960); Japanese Cinema: Ozu, Akira Kurosawa & Mizoguchi (Reference film: Tokyo Story 1953, Rashomon 1950, Life of Oharu 1952)	12

TOTAL	48
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Textbooks

Cook, P and Bernink, M (Ed.) (1999) *The Cinema Book*. The British Film Institute: London
 Thompson, K and Bordwell, D (1994) *Film History—An Introduction*. McGraw-Hill: New York

References

Grant, Barry Keith (1978). *Film Genre: Theory & Criticism*. Scarecrow Press: London
 Andre, Bazin (2004). *What is Cinema (Vol. 1, 2)*. University of California Press: California
 Metz, Christian (1990). *Film Language: A Semiotics of the Cinema*. UCP: Chicago

SYLLABUS (5th SEMESTER)
DSE-3: Principles of Visual Production
Subject Code: FTP092D501
L-T-P-C: 4-0-0-4
Credit Units: 4

Course Objectives:

The objective of the course is to enable students to understand the associations between visual and verbal codes.

Course Outcomes:

On successful completion of the course the students will be able to:		
Sl. No	Course Outcome	Blooms Taxonomy Level
CO 1	Define the techniques of lighting in films.	BT 1
CO 2	Interpret the creative ideas of lighting and imaging	BT 2
CO 3	Identify the changing trends and inspect the major paradigm shifts in the evolution lighting	BT 3
CO 4	Analyse the intricacies of lighting techniques	BT 4

Detailed Syllabus:

Modules	Course Contents	Periods
I	Cinematography Principles & Techniques Fundamentals & Evolution of Cinematography, Cinema cameras, Lenses & accessories for Cinematography, Exposure & methods of controlling exposure, colour grading	12

II	Aesthetics of Composition and Camera Movement Shot composition, Lighting and designing shots, role of a gaffer, scene blocking	12
III	Lighting for Cinematography Study of Lighting: Mood, Feel, Form, Content, Single point and three-point lighting in Films; Understanding natural lighting in films; Exercises in lighting: Silhouettes, Low Key, High Key	12
IV	Aesthetics of Editing Evolution of editing, different editing techniques: linear and non-linear; fiction and non-fiction editing, use of software	12
TOTAL		48

Textbooks

Connie Malamed (2015). *Visual Design Solutions: Principles and Creative Inspiration for Learning Professionals*. Wiley: New York

Eran Dinur (2017). *The Filmmaker's Guide to Visual Effects: The Art and Techniques of VFX for Directors, Producers, Editors*. Routledge: New York

References

Panjwani, N (2006). *Emotion Pictures: Cinematic Journeys into the Indian Self*. Rainbow Publishers: Ahmedabad

Somaaya, B. (2005). *Cinema: Images and Issues*. Rupa and Co: New Delhi

Chopra, A (2011). *First Day First Show: Writings from the Bollywood Trenches*. Penguin Books: New Delhi

SYLLABUS (5th SEMESTER)
DSE-4: Scriptwriting for Film and TV Program Subject Code: FTP092D502 L-T-P-C: 4-0-0-4 Credit Units: 4

Course Objectives:

To equip students with knowledge of the foundational concepts of writing techniques for film and television production and the knowledge of elements of script.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level

CO 1	Demonstrate the ability to make use of key concepts of visual studies to analyse, interpret and evaluate the writing skills	BT 2
CO 2	Apply life experiences into the visual medium for writing the script	BT 3
CO 3	Develop the creative ideas with the elements of script writing	BT 3
CO 4	Analyse the factors that contribute to creating new interpretations script writing for film and television production	BT 4

Detailed Syllabus:

Modules	Course Contents	Periods
I	Scripting for Film Story; fiction - brainstorming, idea generation, characterization, story outline; script; plot development; non-fiction – raising an issue; pre shoot script; post shoot script	12
II	Elements of a Script Elements of script – plot, character, dialogue, voice over; elements for non-fiction – voice over, narration, bytes, scene, sequence	12
III	Script for TV TV – functioning of all the departments of TV news channel; writing a news script; using the bytes; building the bridge between lead, bytes voice overs and bytes; writing an OCVO; PTC – writing a PTC; script for live report.	12
IV	Script for TV Programmes Script for a talk show; script for a reality show; script for other entertainment show, ethics	12
TOTAL		48

Textbooks

Robert B. Musburger (2007). *An Introduction to Writing for Electronic Media: Scriptwriting Essentials Across the Genres*. Focus Press: New York

Kenneth Portnoy (1998). *Screen Adaptation. A Scriptwriting Handbook*. Focus Press: New York

Textbooks

Batty, Craig and Cain, Sandra (2010). *Media Writing: A Practical Introduction*. Palgrave Macmillan: New York

Stovel, G (2006). *Writing for Mass Media*. Allyn and Bacon: New York

Strunk, William & White, E.B (1999). *The Elements of Style*; Longman: London

Raman, Usha (2009). *Writing for the Media*; Oxford University Press: New Delhi
 Robey, L Cora (2003). *New Handbook of Basic Writing Skills*. Hardcourt College: Orlando
 Kane, Thomas (2003). *Essentials Guide To Writing*. Oxford University Press: London

SYLLABUS (5th SEMESTER)
Internship Subject Code: FTP092C521 L-T-P-C: 0-0-12-6 Credit Units: 6

Course Objectives

Students will undertake Six weeks' internship in media organization (e.g. newspaper, TV Channel, production house, ad agency, market research firm, IT Company, NGO etc.) at the end of second semester. Each student shall make a written presentation on his/her experiences achievement and learning which he/she had during the period of internship.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Interpret the various stages of production in practice	BT 2
CO 2	Explain and interpret the contexts of film and television production.	BT 2
CO 3	Identify the difficulties while working in the field	BT 3
CO 4	Examine the relation between the theory and the practical of the course	BT 4

Examination Scheme: Marks: Practical: 100

Feedback from Media Organization	Internship Report	Power Point Presentation	Vice Voce	Grand Total
30	30	20	20	100

SYLLABUS (6th SEMESTER)
C-13: Cinema and TV in Environmental Issues Subject Code: FTP092C601 L-T-P-C: 4-0-0-4 Credit Units: 4

Course Objectives

To equip the students by introducing the basics of cinema and television in environmental studies for learning the sustainable environment to literate the students in environment and to make them learn the way to save environment through cinema.

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Relate the environment with cinema	BT 2
CO 2	Explain the factors associated with the rise and development of the environmental issues with cinema.	BT 2
CO 3	Apply the understanding of different ideas of sustainable environment	BT 3
CO 4	Analyze the nuances of contemporary interpretations of environmental issues and giving environmental messages through cinema	BT 4

Detailed Syllabus:

Modules	Course Contents	Periods
I	Introduction to Cinema and TV in Environmental Studies Defining Environment, Environment and Cinema, Environment and TV, Environmental Literacy through Cinema and TV, Disaster management	12
II	Sustainable Environment Sustainability departments in film and TV companies, ethical practices in film and TV production, Sustainable development, conceptualization of nature in society, Lovelock's Gaia hypothesis and scientific theorization	12

III	Greening the Screen: Environment Literate Green filmmaking, environmental sustainability, justice to environment, Eco-cinema, Eco-media, United Nations World Commission on Environment and Development	12
IV	Saving Environment through Cinema Sustainability in the Motion Picture; Environmental damage footages for film and television industry; Carbon footprint, environmental footprint and ecological footprint; Greenhouse gas emissions, hazardous waste and fatalities, International conventions on global warming	12
TOTAL		48

Textbooks

Lovelock, James (1979). *Gaia: A New Look at Life on Earth*. Oxford: Oxford University Press
 Corbett, CJ and Turco, RP (2006). *Sustainability in the Motion Picture Industry*. University of California Los Angeles (UCLA): California

References

Harper, Graeme and Rayne, Jonathan (2013). *Film Landscapes: Cinema, Environment and Visual Culture*. Cambridge Scholars Publishing: Cambridge
 Pick, Anat and Narraway, Guinevere (2013). *Screening Nature: Cinema beyond the Human*. Berghahn Books: New York

SYLLABUS (6th SEMESTER)
C-15: Aesthetics in Cinema Studies Subject Code: FTP092C602 L-T-P-C: 3-1-0-4 Credit Units : 4

Course Objectives

To equip students with knowledge of the foundational concepts of the aesthetics of Cinema that will enable them to understand, appreciate, analyze, and interpret literary texts of different genres, time periods, traditions, and cultures of cinema.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Relate the ideas of literary terms, rhetoric, and prosody in the interpretation of aesthetics of films.	BT 1
CO 2	Explain literary texts of different genres, styles, and traditions through familiarization with a wide range of literary terms, categories and the use of visual aesthetics in cinema.	BT 2

CO 3	Apply the knowledge of the aesthetics of different forms of cinema in their attempts to compose in different genres.	BT 3
CO 4	Develop new interpretations of contemporary ideas of cinema based on an understanding of aesthetics of cinema.	BT 3

Detailed Syllabus:

Modules	Course Contents	Periods
I	Introduction to Film Aesthetics Definition of aesthetics in philosophy, beauty, taste, art and culture; Sensory values and visual attractiveness; Role of aesthetics in cinema; Historical perspectives of Aesthetics	12
II	Elements of Visual Aesthetics Key elements: Colour, Shape, Pattern, Line, Texture, Visual weight, Balance, Scale, Proximity and Movement	12
III	Elements of Aesthetics in Film Form Literary design, visual design, cinematography, editing and sound design; Aesthetics and beauty, Art criticism and aesthetics	12
IV	Theories of Aesthetics Imitationalism, formalism, and emotionalism; Aesthetics thinking, Aesthetics treatment and purpose of aesthetics in cinema	12
TOTAL		48

Textbooks

- Jean Mitry & Christopher King (1997). *The Aesthetics and Psychology of the Cinema*. Indiana University Press: Indiana
- Cook, P. and Bernink, M. (Ed.) (1999). *The Cinema Book*, The British Film Institute

References

- Panjwani, N. (2006). *Emotion Pictures: Cinematic Journeys into the Indian Self*. Rainbow Publishers: Ahmedabad
- Somaaya, B. (2005). *Cinema: Images and Issues*. Rupa & Co: New Delhi
- Chopra, A. (2011). *First Day First Show: Writings from the Bollywood Trenches*. Penguin Books: New Delhi

SYLLABUS (6th SEMESTER)
DSE-5: Cinema in Northeast

Subject Code: FTP092D601

L-T-P-C : 4-0-0-4

Credit Units : 4

Course Objectives

To equip the students by introducing the role of aesthetics in NE Indian cinema to broaden students' knowledge on the application of theoretical perspectives on NE cinema and the impact of Korean movies in NE. The students will understand the development of cinema in India and NE and will learn the facets of NE cinema. The students will learn the elements of critical theories and the applications of new media and animation.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Illustrate the various cultural communication	BT 2
CO 2	Explain and interpret the value of films the lives of the people	BT 2
CO 3	Identify the characteristics of the films of NE India	BT 3
CO 4	Examine the practice of cinema in different parts like regional national international	BT 4

Detailed Syllabus:

Modules	Course Contents	Periods
I	Development of Cinema in India and NE History of Indian Cinema; Growth of Northeast Cinema: Assamese and Manipuri Cinema; Contribution of Hiralal Sen, DS Phalke, Satyajit Ray, Jyotiprasad Agarwala; Aribam Shyam Sharma; Indian New Wave	12
II	Facets of NE Cinema Images and signs in NE cinema; Facets of NE cinema; Cinema in NE: National and internationally acclaimed, Film personalities and Film Industry in NE	12
III	Critical Theory Theoretical applications in the NE cinema; Cultural Studies: concepts of NE cultures and its challenges; Concepts of film narrative, Scriptwriting and directing in NE cinema	12

IV	Applications of New Media New media, Development of digital film in NE, Impact of Korean movies in NE, Aesthetics in NE cinema	12
TOTAL		48

Textbooks

Jayanta, Madhab; Dutta, Manoj Barpujari & Jayanta, Madhab Dutta (2021). *Glimpses of Cinemas from India's Northeast*. Bedakantha Publications: Guwahati

Shedde, Meenakshi (2018). *Haobam Paban Kumar and the Cinemas of North East India (In Indian Cinema Beyond Bollywood)*. Routledge: New Delhi

References

Hazarika, Sanjoy (2008). *Writing on the Wall: Reflections on the North-east*. Penguin India: New Delhi

Bhattacharya, Neeladri and Pachuau, JLK (2019). *Landscape, Culture, and Belonging: Writing the History of Northeast India*. Cambridge University Press: New Delhi

SYLLABUS (6th SEMESTER)
DSE-6: Nonfiction Filmmaking Subject Code: FTP092D602 L-T-P-C: 4-0-0-4 Credit Units: 4

Course Objectives

To equip the students by introducing the nonfiction filmmaking to make them understand the types of nonfiction filmmaking and the various genres and also to make them learn about documentary films.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Relate the ideas of literary terms, rhetoric, and prosody in the interpretation of nonfiction films.	BT 1
CO 2	Explain literary texts of different genres, styles, and traditions through familiarization with a wide range of literary terms, categories and the use of nonfiction films.	BT 2

CO 3	Apply the knowledge of nonfiction films in their attempts to compose in different genres.	BT 3
CO 4	Develop new interpretations of contemporary ideas of nonfiction films based on an understanding of history of cinema.	BT 3

Detailed Syllabus:

Modules	Course Contents	Periods
I	Introduction of Nonfiction Filmmaking Nonfiction, Contents, Plot, Cast, Production, Release	12
II	Types Nonfiction Filmmaking Major types: expository, argumentative, functional and opinion pieces; Essays on art and literature; Biographies; Memoirs; Journalism; Historical, scientific, technical and economic writings	12
III	Genres of Nonfiction Filmmaking Autograph, Biography, Essay, Owner's manual, Journalism, Lab report, Memoir, Narrative, Speech, Textbook, Commentary, Creative nonfiction, Critique, Criticism, Cult, Diaries and Journals	12
IV	Types of Documentary Films Expository Documentary, Impressionistic, Observational Documentary, Reflexive Documentary and Experimental Documentary, Ethnographic Films	12
TOTAL		48

Textbooks

Ross, Edward (2015). *Filmish: A Graphic Journey Through Film*. SelfMadeHero: New York
DeLouise, Amy and Ottenritter, Cheryl (2019). *Nonfiction Sound and Story for Film and Video: A Practical Guide for Filmmakers and Digital Content Creators*. Focal Press: London

References

Hudson, David. (2018). *Olivier Assayas's Non-Fiction*. The Criterion Collection: New York

SYLLABUS (6th SEMESTER)
DSE-7 : Community Communication and Films Subject Code: FTP092D603 L-T-P-C: 4-0-0-4 Credit Units: 4

Course Objectives

This course is to equip the students to discuss the approach to communication in educational, community and other settings for leaders. It focuses on the functions of communication at the community and the initiative taken for social change. To learn citizen participation as an important means in providing information, education and empowering the community

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Bloom's Taxonomy Level
CO 1	Classify the characteristic features of the different types of structures of cinema	BT 1
CO 2	Identify the composition associated with the community communications and films	BT 3
CO 3	Categorize different dimensions and terminologies of cinema	BT 4
CO 4	Analyze the of underlying themes of different community participation and cinema	BT 4

Detailed Syllabus:

Modules	Course Contents	Periods
I	Concept and Development Definitions, origin, characteristics of a community, its concept and importance; Community as Place; Community as Identity/Belonging; Community as Ideology, Community institutions and participation in programmes and initiatives for social change.	12
II	Community participation Citizen participation, empowerment, perspectives in participatory communication, public sphere and democracy, communication as basic human right, Liability towards the subject	12
III	Community Media Films: strengths and weakness with examples; Television with special	

	focus on public access; New Media and Community Communication; Case study of community media initiatives in India and North East.	12
IV	Practical Community media production in collaboration with a community in any format such as Street play, Puppetry, Radio, Video and Film.	12
TOTAL		48

Textbooks

- Halleck, DD (2002). *Hand Held visions: The impossible possibilities of community media*. Fordham University Press: USA
 Gordon, J (2009). *A collection of community media debates and dilemmas*. Peter Lang: New York

References

- Howley, K (2010). *Understanding Community Media*. New Delhi: Sage
 Pavarala, V & Malik, K (2007). *Other Voices: The struggle for community radio in India*. Sage: New Delhi
 Tabing, Louie (2002). *How to do community radio*. Unesco Publication: New Dehli
 Fraser, Colin & Estrada, Rastrepo Sonia (2001). *Community Radio*. UNESCO Handbook: London
 Andrew, Boyd; Peter, Stewart & Ray, Alexander (2001). *Broadcast Journalism*. Focal Press: New York and London
 Pavarala, V & Malik, K (2007). *Other Voices –Struggle for community Radio in India*. Sage: New York

SYLLABUS (6th SEMESTER)
SEC-4: Video Production & Editing Subject Code: FTP092S611 L-T-P-C: 0-0-4-2 Total credits: 2

Course Objectives:

The course provides to classify the art of video post-production, theory, practice of camera function, script writing and editing styles. They will learn to outline how stories are constructed, demonstrate advanced camera, writing and editing techniques as well as to articulate in-depth examination of Final Cut Pro and Adobe Premier.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Relate the art of video post-production and camera function, script writing and editing styles.	BT 1

CO 2	Explain how visual stories are constructed.	BT 2
CO 3	Apply advanced camera, writing and editing techniques.	BT 3
CO 4	Develop in-depth examination of Final Cut Pro and Adobe Premier.	BT 3

COURSE OUTLINE:

Modules	Course Contents	Periods
I	Camera Handling Function of Camera, Single camera and multi-camera situation, lights and sound.	8
II	Script Writing Various stages of script writing, budgeting, location release deed, talent release deed, deed of contract.	8
III	Video software Introduction, hardware requirements; capturing; Timeline in depth; mixing; Exporting – all the video formats; Introduction; configuration; hardware and processor knowledge; capturing; timeline in detail; exporting – all the formats, On-hand practical training	8
IV	Video Project Students will have to shoot and edit a documentary/fiction film and submit for the fulfilment of the course. The film will be scripted, shot and edited by individual student for the fulfilment of the course.	8
TOTAL		32

Textbooks

Brown, Blain (2011). *Cinematography: Theory and Practice, Second Edition: Image Making for Cinematographers and Directors*. Focal Press: London
 Katz, D Steven (1991). *Film Directing Shot by Shot: Visualizing from Concept to Screen*: Michael Wiese: New York

References

Alton, John (2013). *Painting with Light*. University of California Press: California
 Ken (2018). *The Technique of Film and Video Editing: History, Theory, and Practice*. Routledge New York

SYLLABUS (7th Semester)
C-15: Research Methodology-I Subject Code: FTP092C701 L-T-P-C: 4-0-0-4 Credit Units: 4

Course Objectives

Introduce the idea of research to the students and develop scientific temper through adoption of various scientific methods. It will further enable students learn the basics of research and its presentation

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Bloom's Taxonomy Level
CO 1	Define research, understand the various dimension and processes involved in research	BT 1
CO 2	Outline the various research design strategies and its application in research	BT 2
CO 3	Identify problem and formulate research questions in the form of hypothesis	BT 3
CO 4	Analyze and present data which are acquired in the research process	BT 4

Detailed Syllabus:

Modules	Name	Course Contents	Periods
1	Basics of Research	Definition, Concept and Motives of Research; Types and Objectives of Research; Characteristics of Research; Research processes	10
2	Research Problem	Problem Identification & Formulation; Research Question; Research Gap, Significance of Research, Hypothesis; Qualities of a good Hypothesis; Null Hypothesis & Alternative Hypothesis; Hypothesis Testing – Logic & Importance	10
3	Research Design	Concept and Importance in Research; Theoretical Framework, Methodological Framework; Exploratory Research Design; Descriptive Research Designs; Experimental Design: Concept of Independent & Dependent variables	10
4	Data and its Presentation	Qualitative and Quantitative data; Questionnaire Design; Open and Close ended questions; Statistical Tools and Techniques; Descriptive and Inferential Analysis, Presentation of data in the form of graphs, charts and bars using Excel	10
Total			40

Textbooks

- Freedman, P (1960). *The Principles of Scientific Research*. New York: Pergamon Press
Gopal, M.H. (1964). *An Introduction to Research Procedure in Social Sciences*. Bombay: Asia Publishing House

References

- Gopal, M.H (1965). *Research Reporting in Social Sciences*. Dharwar: Karnatak University
Wilkinson, T.S. and Bhandarkar, P.L. (1979). *Methodology and Techniques of Social Research*, Bombay: Himalaya Publishing House
Fox, James Harold (1958). *Criteria of Good Research*. Phi Delta Kappa: London
Freedman, P. (1960). *The Principles of Scientific Research*. 2nd ed., New York: Pergamon Press
Gopal, M.H. (1964). *An Introduction to Research Procedure in Social Sciences*. Bombay: Asia Publishing House

SYLLABUS (7th SEMESTER)
DSE-8: Film Theories Subject Code: FTP092D701 L-T-P-C: 3-1-0-4 Credit Units: 4

Course Objectives

Introduce the basics of Film Theories and its development; teach how to read films and relate film theories in addressing varying issues

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Bloom's Taxonomy Level
CO 1	Define film theories and its objective in understanding the basics of film making	BT 1
CO 2	Outline the various film movements and in Europe and America	BT 2
CO 3	Demonstrate the influence of film movements and their effects in filmmaking	BT 2
CO 4	Explain the various approach adopted based on the post-colonial theories	BT 2

Detailed Syllabus:

Modules	Name	Course Contents	Periods
1	Film Theories (I)	Aesthetics & Films, Amateur Cinema, Experimental Cinema, Animation Cinema, Anthology Films, Apparatus Theory, Application of Rhetoric Theory in Films, Art Films, Asian Epic Cinema, Aspect Ratio, Auteur Theory, Avant-Garde	10
2	Film Theories (II)	Bechdel Test, Beur Cinema, Black Cinema, Blaxploitation, Body Horror, Documentary Movement, New Wave, Cognitive Theory on Films, Composite Film Connotation, Counter Cinema, Cult Films	10
3	Film Theories (III)	Diasporic Cinema, Dogma, Feminist Film Theory, French New Wave, German Expressionism, Humanist Approach, Influence of German Expressionism around the world, Influence of New Wave Around The World, Italian Neo-Realism, Marxist Theory on Films, Mise-en-Scene	10
4	Film Theories (IV)	Post Colonial Theory, Post-Structuralism Theory, Postmodernism in Films, POV or Point of View, Psychological Film Theory, Pure Cinema Screen Theory, Soviet Montage Theory, Structuralist Film Theory, Subjective Cinema, Surrealist Cinema, Suspense Film, Transpersonal Psychology, Voyeurism, Vulgar Ateurism	10
Total			40

Textbooks

Dudley Andrew (1984). *Concepts in Film Theory*. New York: Oxford University Press
Dudley Andrew (1976). *The Major Film Theories: An Introduction*. New York: Oxford University Press

References

Bill Nichols (1991). *Representing Reality: Issues and Concepts in Documentary*. Bloomington: Indiana University Press
John, Hill and Pamela, Church Gibson (1998). *The Oxford Guide to Film Studies*. Oxford University Press: New York
Edward Branigan (2015). *The Routledge Encyclopedia of Film Theory*. Routledge: New York
Francesco, Casetti (1999). *Theories of Cinema, 1945–1990*. Austin: University of Texas Press

SYLLABUS
(7th SEMESTER)

Minor Research Project: (Project and Portfolio)**Subject Code:** FTP092C721**LTPC:** 0-0-16-8**Credit:** 8**Course Objectives**

The objective of the course is to determine the level of understanding of the subject, the set of skills the students acquire and also put into practice how far they can deliver when it comes to practice.

Course Outcome:

- At the end of the course the students will be ready with a portfolio containing all the works which was done by them in last six semesters.
- The portfolio will help the students to enter the industry where media organisations could easily understand and judge the professional abilities of the students.

Detailed Syllabus:**1. Project**

The project will be a group effort with the entire class of students divided into groups of three or four members. Each team member can choose to work either on News Journal or Electronic News Gathering (ENG).

For the news journal, a student has to contribute to the content ranges from current affairs to feature stories and lay-out of the magazine. The journal should be of about six pages of tabloid size with photographs and news.

Electronic News Gathering may consist of a story, interviews, graphs etc. creating a whole news package. The duration of the production should be of 20 to 30 minutes, accompanied with detail news script.

2. Portfolio

In span of six semesters, it is mandatory for every student to put their efforts for getting their articles, photographs, features, video etc., published in newspapers, magazines, journals or in channel. The records of such in form of certificate, duplicate copy of article published, photographs or work order has to maintain and compile them into the portfolio. The audio/video files can be stored in CD/DVD and attached along with the synopsis into the portfolio.

Viva-voce based on News Journal/ENG has to be conducted by the External Examiner, in the presence of the faculty in charge.

Examination Scheme: Marks: Practical 100

Language/Visual presentation	Content	Originality	Technicalities	Vice Voce	Grand Total
20	20	20	20	20	100

Text/Reference Books: Not applicable**SYLLABUS
(8th SEMESTER)****C-16: Research Methodology-II****Subject Code:** FTP092C801**L-T-P-C:** 4-0-0-4

Credit Units: 4

Course Objectives

Introduce the idea of research to the students and develop scientific temper through adoption of various scientific methods. It will further enable students learn the basics of research and its presentation in a more advance form

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Bloom's Taxonomy Level
CO 1	Define sampling, understand the various types of sample in data collection	BT 1
CO 2	Explain what academic writing is and thereafter understand the various ethical issues involved in academic writing	BT 2
CO 3	Develop an academic paper and decide where, when and how to publish any finished work	BT 3
CO 4	Take part in presenting information by using various advance tools/software	BT 4

Detailed Syllabus:

Modules	Name	Course Contents	Periods
1	Sampling	Concepts of Statistics in Research, Sampling and Types of Sampling, Sampling design and Selection, Determining size of the sample – Practical considerations in sampling and sample size	10
2	Data Analysis	Defining Data, Data Collection, Data Analysis and Interpretation, Descriptive and Inferential Analysis, Bar charts, pie charts, percentages; Cross tabulations and Chi-square test, Hypothesis Testing; Introduction to Software: SPSS	10
3	Writing Academic Papers	Art of Writing Scholarly Research Papers, Layout of a Research Paper; Styles and Formats of Writing; Ethical issues in publishing: Copyright, Plagiarism and Self-Plagiarism	10
4	Tools and Techniques of	Academic repositories; Reference Management Software like Zotero/ Mendeley, Software for paper formatting like LaTeX/MS Office, Software for	10

	Research	detection of Plagiarism	
Total			40

Textbooks

Freedman, P (1960). *The Principles of Scientific Research*. New York: Pergamon Press
 Gopal, M.H. (1964). *An Introduction to Research Procedure in Social Sciences*. Bombay: Asia Publishing House

References

Gopal, M.H (1965). *Research Reporting in Social Sciences*. Dharwar: Karnatak University
 Wilkinson, T.S. and Bhandarkar, P.L. (1979). *Methodology and Techniques of Social Research*, Bombay: Himalaya Publishing House
 Fox, James Harold (1958). *Criteria of Good Research*. Phi Delta Kappa: London
 Freedman, P. (1960). *The Principles of Scientific Research*. 2nd ed., New York: Pergamon Press
 Gopal, M.H. (1964). *An Introduction to Research Procedure in Social Sciences*. Bombay: Asia Publishing House

SYLLABUS (8th SEMESTER)
Major Research Project Paper: Dissertation Subject Code: FTP092C821 L-T-P-C: 0-0-24-12 Credit Units: 12

Course Objectives

The objective of the course is to make students apply the theoretical aspects acquired in the previous semesters. It will test the students' ability to independently carry out a research work to solve a certain problem.

Course Outcomes

Students will be in the position to **Identify** and **Develop (BT3)** an area of research, conduct an independent **Survey (BT4)** and subsequently **Determine (BT5)** the outcome of the research through **Interpreting (BT5)** to draw **Solution (BT6)** to a problem.

1. Project

The dissertation project will be carried out by individual students in the areas of interest chosen and approved by the concerned faculties in the department. Students may choose any topic related to any mass communication and therefore develop a framework of research.

2. Portfolio

Once a student completes the research, it has to be submitted to the department in a format prepared by the department for partial fulfilment of the course. It shall be the outcome of an independent of the student. The faculty may award marks based on the presentation, quality of the work and its content.

Viva-voce based on the Project undertaken has to be conducted by the External Examiner, in the presence of the faculty in charge.

Examination Scheme: Marks: Practical 100

Language	Content	Originality	Presentation	Vice Voce	Grand Total
20	20	20	20	20	100