

Proposed Syllabus
Journalism and Mass Communication (General)
Semester-1

JORG-GE1/DSC1A : BASICS OF JOURNALISM

Credit : 6 (5 TH +1 TU); Marks: 75

Total Class : TH: 5hrs.+ TU:1 hr. per week

Marks: 50

UNIT-1: News: meaning, definition, nature, types; The news process: from the event to the reader (how news is carried from event to reader); Hard news vs. Soft news; Basic components of a News Story; Attribution, embargo, verification, balance and fairness, brevity, dateline, credit line, byline.

UNIT-2: Different forms of print - A historical Perspective; Yellow journalism, Penny press, Tabloid press;

Duties and Responsibilities of Reporter, Chief Reporter, Foreign Correspondent, Special Correspondent, Editor, News Editor, Chief Sub Editor, Sub Editors

UNIT -3: Understanding the structure and construction of news; Organizing a news story; 5W's and 1H; Inverted pyramid; Criteria for news worthiness; principles of news selection; Use of archives, sources of news, use of internet. Citizen Journalism

UNIT-4: Different mediums - a comparison: Language and principles of writing: Basic differences between the print, electronic and online journalism., Advantages and Disadvantages of each medium

UNIT-5: Feature: Definition, Importance, types; Column: Definition, Importance, types, Columnists; Newspaper Headlines: importance, functions, types; Interview and its types; Page Make up- importance, types, basic principles; Letters to the Editor

Readings:

- (1) K. M. Srivastava: News Reporting and Editing; Sterling Publishers Pvt Ltd (2003).
- (2) M. V. Kamath: Professional Journalism; Vikas Publishing, New Delhi.
- (3) Sourin Banerjee: Reporting and Editing Manual;
- (4) Vir Bala Agarwal & V.S.Gupta: Handbook of Journalism & Mass Communication; Concept Publisher Delhi.
- (5) Baidyanath Bhattacharya: Adhunik Ganamadhyam;
- (6) Sanbad Bidya-Parthya Chattopadhyay-Paschimbanga Rajya Pustak Parshad

Internal Assessment:**Marks : 20**

[The modes / themes and/or topics are to be decided by the concerned faculty of respective colleges.] **(Any-2)**

- Viva on Current Affairs
- PPT Presentation on Current Topics/Syllabus related topics
- Seminar Presentation on Current Topics/Syllabus related topics
- Poster Presentation on Current Topics/Syllabus related topics
- Assignments on Current issues/Syllabus related topics
- Tests

Modified Syllabus
Journalism and Mass Communication (General)
Semester-2
JORGCOR02T/ DSC1B: Photography

Credit : 6 (5 TH +1 TU); Marks: 75

Total Class : TH: 5hrs.+ TU:1 hr. per week Marks: 50

Course Contents

Unit 1 - History of Photography:

- Definition and origin of Photography,
- The birth of Camera and its evolution,
- Modernization of Photography and its use in Mass Media,

Unit 2 - Equipment of Photography:

- Cameras (Pin-hole, SLR, TLR, Range finder Camera, View camera, Polaroid camera, Super wide-angle camera, Panoramic Camera, Aerial camera and DSLR)
- Lenses (types and their perspective/angle of view)
- Tripods,
- Monopods,
- Camera bags,

Unit 3 – Lighting:

- The different types of lighting - Natural lighting and Artificial Lighting,
- Lighting for outdoor and indoor photography,
- recommended equipment for outdoor lighting,
- Camera angle and movement

Unit 4 - Types of Photography and Photojournalism:

- News Photography, Sports Photography, Nature photography, Portrait photography, Fashion photography and advertising photography, Aerial photography, Candid photography
- The basics of photojournalism and the importance of context in photojournalism.
- Evaluating Photo Journalist's job
- Photo Caption in print media, Caption writing for photographs
- Photo features, photo stories and photo essays
- Ethics of photojournalism

Unit 5 – Editing:

- Photo editing software: Microsoft Office Picture manager, CorelDraw, Adobe Photoshop Elements,
- Correcting imperfect images: Picture orientation, Cropping, Levels, Altering brightness and contrast, Red eye.

Reading:

- (1) Brian Horton: Associated Press Guide to Photo Journalism; McGraw Hill Education.
- (2) Martin Keene: Practical Photojournalism: A Professional Guide; AE Publications, UK
- (3) The Photography Book by Editors of Phaidon Press, 30 April 2000.
- (4) All about Photography by Ashok Dilwali, National Book trust, Year of Publication: 2010, New Delhi.
- (5) Practical photography by O.P. SHARMA HPB/FC (14 March 2003).
- (6) The Photographer's Guide to Light by Freeman John Collins & Brown, 2005
- (7) Lonely Planet's Best Ever Photography Tips by Richard l'Anson published by Lonely Planet.

Internal Assessment:(Any 1)Marks: 20

A. Student Assignment:

Students will take the following photos of their own and write suitable captions-

- Two wild life photography
- Two Nature photography
- Two news photographs
- Two Human Interest photographs
- Two profile/Moods of people
- One black and white photo
- One Night photography

B. Student Assignment:

- Outdoor photoshoot on 10 news-based issues with suitable captions
- Editing of photographs with photo editing software

C. Student Assignment:

Select a wide/broad-based field (for example: wildlife, human interest, disasters, lifestyle, industry etc.) and compile a collection of 10 news photographs you have clicked. These photographs should reflect the essence of that field. Each photo should have a suitable caption. For each photograph write a background note of up to 200 to 300 words explaining the preparation/research, legwork, photography technique, and editing techniques used.

Modified Syllabus
Journalism and Mass Communication (General)
Semester-4
JORGCOR04T/ DSC1D: Introduction to Documentary

Credit : 6 (5 TH +1 TU); Marks: 75

Total Class : TH: 5hrs.+ TU:1 hr. per week Marks: 50

Course Contents

Unit 1 - Understanding the Documentary:

- Introduction to the debate on realism,
- Six Modes of Documentary Representation: Participatory, Expository, Observational, Performative, Reflexive, and Poetic.
- Ethical Debates in the Documentary Encounter,

- Defining the Subject / Social Actor / Participant.
- Voice in the Documentary: Problematic of 'Voice of God' Narrator & Different Posturing of the Narration, Participant, Filmmaker & Audience

Unit 2 - Documentary Production: Pre-Production

- Researching the Documentary,
- Research: Library, Archives, location, life stories, ethnography.
- Writing a concept: telling a story.
- Writing a Treatment, Proposal and Budgeting
- Structure and scripting the documentary

Unit 3 - Documentary Production: Production

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

Unit 4 - Documentary Production: Post-Production.

- Grammar of editing,
- Transitions: Scenic Realism & Sound Effects and Visual Effects,
- Aspect Ratio, Language, Duration and marketing of DVD and issues of piracy.
- Distribution and Exhibition Spaces (Traditional and Online).

Readings:

- (1) K P Jayasankar & Anjali Monterio: A Fly in the Curry: Independent Documentary Film in India Hardcover, Sage, 2015.
- (2) Aparna Sharma: Documentary Films in India; Critical Aesthetics at Work; Palgrave, Macmillan.
- (3) Erik Barnow and Krishnaswamy Documentary
- (4) Charles Musser "Documentary" in Geoffrey Nowell Smith ed The Oxford History of World Cinema Oxford University Press: 1996, 322-333
- (5) Michael Renov "The Truth about Non Fiction" and "Towards a Poetics of Documentary" in Michael Renov ed. Theorizing Documentary AFI Film Readers, New York and London: Routledge: 1993, 1-36
- (6) Trisha Das How to Write a Documentary Script
- (7) Double Take by PSBT
- (8) DOX magazine
- (9) Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries by Barry Hampe, Henry Holt and Company
- (10) Filming Reality: The Independent Documentary Movement in India by Shoma A. Chatterji, SAGE Publications India
- (11) Nichols, Bill (2001) Introduction to Documentary, Indiana University Press: Bloomington.

Internal Assessment: Marks :20

- Making a short documentary (5-10 minutes).

Modified Syllabus
Journalism and Mass Communication (General)
Semester-6
JORGDSE03T: Photographical Appreciation

Credit : 6 (5 TH +1 TU); Marks: 75

Total Class : TH: 5hrs.+ TU:1 hr. per week Marks: 50

Course Contents

UNIT I : Introduction to Photography

- A brief History of Photography- Camera Obscura to the daguerreotype process
- Technical history of photography: Persistence of Vision, Camera Obscura, Muybridge Experiment (Leaping horse).
- Modernization of Photography and its use in Mass Media

UNIT II: Understanding the mechanisms of Photography

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

UNIT III :Understanding Light and Shadow

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

UNIT IV: Digital Photography and Editing

- Sensor Sizes , Formats and Storage
- Introduction to Editing and Digital Manipulation
- Brightness, Contrast, Mid tones, Highlights, Colour tones
- Basics of Photoshop
- Photo editing software : (Microsoft Office Picture Manager, CorelDraw, Adobe Photoshop Elements,

UNIT V : Photojournalism

- Brief History – Global & Indian
- Application & Ethics and Law in Digital Imaging (Ethicality while photographing a subject/issue & editing the image – issue of unethical morphing etc., Copyright Law etc.)
- Approaches to documenting reality- (Discussion on Capa's "The Falling Soldier" Objective Truth or Staged Representation)
- War Photojournalism
- Personalities: Mathew Brady, Robert Capa, Nocolai Surovtsev, Raghu Rai, Goutam Rajadhyaksha

Readings:

- Camera Lucida: Reflections on Photography - Roland Barthes On Photography – Susan Sontag The Man, The Image & The World: A Retrospective - Henri Cartier – Bresson.
- Basic Photography - Michael Langford.
- All about Photography by Ashok Dilwali, National Book Trust, Year of Publication: 2010, New Delhi.
- Practical photography by O.P. SHARMA HPB/FC (14 March 2003).
- The Photographer's Guide to Light by Freeman John Collins & Brown, 2005.

Internal Assessment: Marks : 20

- Photograph taking and editing the same by using any of the photo-editing software

Modified Syllabus
Journalism and Mass Communication (General)
Semester-6
JORGDSE04T: Media, Gender and Human Rights

Credit : 6 (5 TH +1 TU); Marks: 75

Total Class : TH: 5hrs.+ TU:1 hr. per week Marks: 50

Course Contents

Unit 1- Media and the social world

- Media impact on individual and society
- Democratic Polity and mass media
- Rural-Urban Divide in India: grass-roots media

Unit 2- Gender

- Conceptual Frameworks in Gender studies
- History of Media and Gender debates in India (Case studies)
- Media and Gender - Theoretical concerns.
- Media and Masculinity

Unit-3 -Media

- Power and Contestation
- Public Sphere and its critique

- Media and Social Difference: class, gender, race etc.
- Genres – Romance, Television , Soap Opera, Sports

Unit 4- Media and Human Rights Human Rights

- Theoretical perspectives,
- Critique Universal Declaration of Human Rights
- Human Rights and Media (Case Studies)

Readings:

- UN Centre for Human Rights, Human Rights Training: A Manual on Human Rights Training Methodology (New York: UN, 2000).
- UN Centre for Human Rights, Minority Rights (Geneva: World Campaign for Human Rights, 1998).
- UNESCO, Human Rights of Women (Paris: UNESCO, 1999).
- Basu, D.D., Human Rights in Constitutional Law (New Delhi: Prentice Hall, 1994).
- Nagendra Singh, Enforcement of Human Rights (Calcutta : E L House, 1986).
- UNESCO, Yearbook on Human Rights.
- Street, John. Mass media, politics and democracy. Palgrave Macmillan, 2011.
- Balnaves, Mark, Stephanie Donald, and Brian Shoemith. Media theories and approaches: A global perspective. Palgrave-Macmillan. 2009 (Pg No. 3- 10, 11-34, 35-53)
- Mackay, Hugh, and Tim O'Sullivan, eds. The media reader: continuity and transformation. SAGE Publications Limited, 1999. 13-28, 43-73, 287-305.
- Asen, Robert & Brouwer, Daniel, 2001. Counter Publics and the State, SUNY Press. 1-35, 111-137
- Ninan, Sevanti. Headlines from the heartland: Reinventing the Hindi public sphere. SAGE Publications Pvt. Limited, 2007.
- Curran, James. "Rethinking mass communication." Cultural studies and communications. London: Arnold (1996).
- McQuail, Denis. Mass communication theory: An introduction. Barcelona, 1991. 79-111 4.
- Berger, Arthur Asa. Media and society: A critical perspective. Rowman & Littlefield, 2012. Pg 9-21, 167-180
- Nichols, Joe & Price, John, Advanced Studies in Media, Thomas Nelson, 1999. 42-55
- Thirumal, P., and Gary Michael Tartakov. "India's Dalits search for a democratic opening in the digital divide." International Exploration of Technology Equity and the Digital Divide: Critical, Historical and Social Perspectives (2010): 20.
- Rajagopal, Arvind, ed. The Indian Public Sphere: Readings in Media History. New Delhi: Oxford University Press, 2009. 278-290.
- Rayner, Philip, Peter Wall, and Stephen Kruger, eds. AS media studies: the essential introduction. Psychology Press, 2004..53-61.
- Bannerjee, Menon & Priyameds. Human Rights, gender and Environment, Pearson & Co. 2010

Internal Assessment :

Marks : 20

(The Modes/Themes and/or Topics are to be decided by the concerned Faculty of respective Colleges.)

(Any-2)

- PPT. Presentation on Syllabus related Topics.
- Seminar Presentation on Syllabus related Topics.
- Poster Presentation on Syllabus related Topics.
- Assignments on Syllabus related Topics.
- Tests.

Modified Syllabus
Journalism and Mass Communication (General)
Semester-6
JORGEC02T: Introduction to Film Studies

Credit : 6 (5 TH +1 TU); Marks: 75

Total Class : TH: 5hrs.+ TU:1 hr. per week Marks: 50

Course Contents

Unit-1

Film as a Medium of Mass Communication, The First Movies, 1908- 1927 : Origins of the Classical Hollywood Style -The Silent Period, History of Indian Motion Pictures.

Unit-2

Film Form, Style and Movement - 1919–1931 : German Expressionism, 1924–1930 : The Soviet Montage Movement, 1927–1947 : Classical Hollywood Style in Hollywood’s Golden Age, 1942–1951 : Italian Neorealism, 1959–1964 : French New Wave, Film Noir, Third Cinema and Non Fiction Cinema, Cahier du Cinema Group

Unit-3

Hindi Film-Early Cinema and the Studio Era, 1950s – Bimal Roy, Guru Dutt, Raj Kapoor, Mehboob Khan, V. Shantaram, A Short Overview of Indian New Wave-Satyajit Ray, Ritwik Ghatak, Mrinal Sen, Shyam Benegal, Aparna Sen, Mira Nair, Adoor Gopalkrishnan, N.F.D.C., Films Division, C.B.F.C.

Unit-4

Language of Cinema-Visual Language-Basic Camera
 Shots-Angles-Sequence-Scene-Mise-en-Scene-Editing- Montage, Dubbing, Light, Sound Effect, Music, Colour, Direction, Film Production-Pre-Production-Production-Post-Production.

Suggested Readings:

- Film Art: An Introduction by David Bordwell & Kristin Thomson
- How to read a film by James Monaco
- Understanding Movies by Louis Giannetti
- Filmmaker’s Handbook by Steven Ascher & Edward Pincus
- Grammar of the Shot by Roy Thompson & Christopher J. Bowen

- Grammar of the Edit by Roy Thompson & Christopher J. Bowen
- History of Narrative film by David A. Cook
- Our Films & Their Films by Satyajit Ra
- The Classical Hollywood Cinema: Film Style & Mode of Production to 1960 by David Bordwell, Kristin Thomson Janet Staiger
- Film Genre: Theory & Criticism by Barry Keith Grant
- Selected essays from Movies & Methods by Bill Nichols
- A History of the Cinema: From its Origin to 1970 by Eric Rhode
- Ritwik Ghatak: A Return to the Epic by Ashish Rajadhyaksha

Internal Assessment : Marks : 20

(The Modes/Themes and/or Topics are to be decided by the concerned Faculty of respective Colleges.) (Any-2)

- Viva on Current Affairs.
 - PPT. Presentation on Syllabus related Topics.
 - Seminar Presentation on Syllabus related Topics.
 - Poster Presentation on Syllabus related Topics.
 - Assignments on Syllabus related Topics.
 - Tests.
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Modified Syllabus 2021

Journalism and Mass Communication (General)

Semester-III

GE3/DSC 1C : Film Appreciation

Credit : 6 (5 TH + 1 TU) Marks : 75

Total Class : TH : 5 Hrs. + TU : 1 Hr. Per Week Marks : 50

Course Code – JORHGEC03T/JORGCOR03T

Course Contents :

Unit I - Language of Cinema

- Language of Cinema I – Focus on Visual Language : Shot (Framing of the Shot, Implied Proximity to the Camera, Depth, Camera Angle and Height-Eye Level, High Angle, Low Angle, Dutch Angle, Aerial View; Camera Movement-Pan, Tilt, Dolly, Zoom, Crane; Framing and Point of View), Scene, Mis-en-Scene (What is Mise-en-Scène?, Design-Production Designer, Elements of Design-Setting, Décor and Properties, Lighting, Costume, Makeup and Hairstyle, International Styles of Design; Composition-Framing : What we see on the Screen-Onscreen and Offscreen Space, Open and Closed Framing, Kinesis : What moves on the Screen-Movement of Figures within the Frame), Lenses (Wide-Angle Lens, Telephoto Lens, Normal Lens, Zoom Lens), Editing (What is Editing?; The Film Editor and His/Her Responsibilities, Spatial Relationships between Shots, Temporal Relationships between Shots, Rhythm; Major Approaches to Editing : Continuity and Discontinuity Conventions of Continuity Editing-Master Shot, Screen Direction; Editing Techniques that maintain Continuity-Shot/Reverse Shot, Match Cut, Parallel Editing, Point-of-View Editing; Other Transitions between Shots-Jump Cut Fade, Dissolve, Wipe, Iris Shot, Freeze-Frame, Split Screen), Montage (Concept, Goals, Types)
- Language of Cinema II – Focus on Sound : What is Sound? Sound Production-Design, Recording, Editing, Mixing; Describing Film Sound-Pitch, Loudness, Quality, Fidelity; Sources of Film Sound-Diegetic vs. Nondiegetic, Onscreen vs. Offscreen, Internal vs. External; Types of Film Sound-Vocal Sound, Environmental Sound, Music, Silence ; Functions of Film Sound-Audience Awareness, Audience Expectations, Expression of Point of View, Rhythm, Characterization, Continuity, Emphasis
- What is Narrative? The Screenwriter, Evolution of a Typical Screenplay, Elements of Narrative-Story and Plot, Order, Events, Duration, Suspense vs. Surprise, Repetition, Characters, Setting, Scope, Narration and Narrators

Unit II - Film Form and Style

- German Expressionism (Robert Wiene and F. W. Murnau) and Film Noir (Billy Wilder and John Huston)
- Italian Neorealism – Origin, Substance, Style, Form; Roberto Rossellini, Vittorio De Sica, Federico Fellini
- French New-Wave – Background, Origin, Substance, Form, Characteristics; Francois Truffaut and Jean-Luc Godard

- 1908–1927 : Origin of the Classical Hollywood Style - the Silent Period – D. W. Griffith; 1927–1947 : Classical Hollywood Style in Hollywood’s Golden Age – Victor Fleming and Orson Welles

Unit III - Alternative Visions

- Third Cinema – Concept, Definition, History, Purpose and Goals; Fernando Solanas and Ocatvio Getino (Argentina), Glauber Rocha (Brazil) and Tomás Gutiérrez Alea (Cuba)
- Documentary Film – Concept, Definition, Approaches-Factual, Instructional, Persuasive, Propaganda
- Auteur - Film Authorship with a Special Focus on Satyajit Ray

Unit IV - Hindi Cinema

- 1950s : Cinema and the Nation (Guru Dutt, Raj Kapoor, Mehboob Khan)
- The Indian New-Wave – Mrinal Sen, Mani Kaul, Basu Chatterjee
- Globalisation and Indian Cinema, The Multiplex Era
- Film Culture

Recommended Screenings or Clips

Unit 1

Jules and Jim by François Truffaut (Looking at Shot)

Rear Window by Alfred Hitchcock (Looking at Mise-en-Scène)

Dr. Strangelove by Stanley Kubrick (Looking at Lenses)

The Night of the Hunter by Charles Laughton (Looking at Editing)

Battleship Potemkin by Sergei Eisenstein (Looking at Montage)

Unit II

The Cabinet of Dr. Caligari by Robert Wiene and *Nosferatu, a Symphony of Horror* by F. W. Murnau (For German Expressionism)

Double Indemnity by Billy Wilder and *The Maltese Falcon* by John Huston (For Film Noir)

Rome, Open City by Roberto Rossellini, *The Bicycle Thieves* by Vittorio De Sica and *8^{1/2} (Eight and Half)* by Federico Fellini (For Italian Neorealism)

The 400 Blows by François Truffaut and *Breathless* by Jean-Luc Godard (For French New Wave)

The Birth of a Nation by D. W. Griffith (For Origin of the Classical Hollywood Style - the Silent Period)

Gone with the Wind by Victor Fleming and *Citizen Kane* by Orson Welles (For Classical Hollywood Style in Hollywood’s Golden Age)

Unit III

La hora de los hornos (The Hour of the Furnaces) by Fernando Solanas and Ocatvio Getino, *Barravento (The Turning Wind)* by Glauber Rocha and *Memorias del Subdesarrollo (Memories of Underdevelopment)* by Tomás Gutiérrez Alea (For Third Cinema)

Nanook of the North by Robert J. Flaherty and *Triumph of the Will* by Leni Riefenstahl (For Documentary Film)

Pather Panchali by Satyajit Ray (For Auteur)

Unit 4

Pyasa by Guru Dutt, *Shree 420* by Raj Kapoor and *Mother India* by Mehboob Khan (For 1950s : Cinema and the Nation)

Bhuvan Shome by Mrinal Sen, *Uski Roti* by Mani Kaul and *Sara Aakash* by Basu Chatterjee (For The Indian New-Wave)

Readings:

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

Internal Assessment :

Marks : 20

(The Modes/Themes and/or Topics are to be decided by the concerned Faculty of respective Colleges.)

(Any-2)

- Viva on Current Affairs.
- PPT. Presentation on Syllabus related Topics.
- Seminar Presentation on Syllabus related Topics.

- Poster Presentation on Syllabus related Topics.
- Assignments on Syllabus related Topics.
- Tests.

Modified Syllabus 2021

Journalism and Mass Communication (General)

Semester-V

GE1 : Multimedia Journalism

Credit : 6 (5 TH + 1 TU) Marks : 75

Total Class : TH : 5 Hrs. + TU : 1 Hr. Per Week

Marks : 50

Course Code – JORGGE01T

Course contents:

Unit 1 Introduction to Multimedia

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

Unit 2 Print Process of Production:

Decision making and skills for multi-platform communications, Paraphrases, quotes and attribution in media writing, Leads and Nut Graphs, News Writing for Web, Content Development, Sources and Online Research, Story Organization, Strategies for effective interviewing and notetaking, Interviewing Techniques

Unit 3 Photograph

Photo on Screen: Rule of thirds, focal point, Composition., Photography as a powerful tool to tell a story. Dynamic content and visual medium, increasing importance of photojournalism in today's journalism, Photography and cutlines as an important part of storytelling. placements & Visual Design

Unit 4 Audio & Video Content

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

Unit 5 Mobile journalism

Screen sizes & responsive web, Information multimedia and web architecture, Marketing websites, corporate websites, web feature stories, key points for web interactive narrative, interactive users vs linear narratives, elements of an interactive writer. Final project incorporating elements from all the previous unit —taking a story and adding audio, photo and video to compliment it for online publication.

Readings:

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

Internal Assessment:**Marks: 20**

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