

CENTRAL UNIVERSITY OF RAJASTHAN



Department of Culture & Media Studies

**Syllabus
for
M. A. Culture & Media Studies
Effective from academic session 2013-2014**

**Central University of Rajasthan
NH-8 Jaipur- Ajmer Highway Road, Bandarsindri
Ajmer District**

SYLLABUS : Master of Arts in Culture and Media Studies

Preamble:

In recent times, the idea of the text has expanded from the merely literary to all forms of cultural production, and media has come to be a powerful means of expressing culture. Media literacy has become an important skill that enables an understanding of society and culture. Hence the conceptual and formal aspects of culture and media need to be studied in order to grasp local, national and global social complexities. The M. A. Programme in Culture and Media Studies is designed to enable the student to understand how culture shapes individuals and communities and is in turn shaped by them. The programme aims to prepare students who will enter the world of media and culture with a critical perspective and analytical mind and with an introduction to various media technologies and narratives.

Objectives:

- To develop a clear grasp of the key concepts of cultural studies and media studies;
- To help understand the cultural dynamics of society with the help of contemporary theory and to equip with students the analytical tools to study diverse media and cultural practices;
- To provide an exposure to various forms of cultural expression, and a hands on experience of media production;
- To familiarize the student with the rich and complex cultures of Rajasthan;
- To develop critical and analytical abilities through case studies focused on cultural sites and practices;
- To engage with question of documentation, archiving, curating and conserving folk and indigenous cultures;
- To train students in research methods to produce a research dissertation;
- To train students in conceptual and/or practical aspects of radio, photography and documentary from script writing to post-production.

This course would enable student to pursue further research or careers in craft and heritage related domains and production of films, documentaries, radio and TV programmes. Depending on their individual interests, the students will find openings in the government agencies or international bodies like UNESCO or NGOs related to culture, in publishing houses and electronic media and also as film and theatre critics.

Duration:

4 semesters (2 Academic Years)

Eligibility:

Graduates with a first degree in Fine Arts, Arts, Social Sciences, Performing Arts or Communication Technology streams.

Students from any other streams with work experience of at least two years in print/electronic media or in any field of Performing Arts may also apply.

The Medium of Instruction will be English.

Admission:

Through an All-India Entrance Examination

Programme Structure

S. N.	Sub Code	Title of the Course	Type of Course (C/E)	Credits	Contact hours/week			ESE (hour)		Weightage (%)		
					L.	I.L.	P	T	P	CIE (50%)		ESE (50%)
										ST (30)	IA (20)	
First Semester												
1	MACMS 101	Introduction to Cultural Studies	C	4	2	2		T		-	50%	50%
2	MACMS 102	Visual Cultures	C	4	2	2		T		-	50	50
3	MACMS 103	Introduction to Media Studies	C	4	2	2		T		-	50	50
4	MACMS 104	Video Production	C	4	2	2		T		-	50	Pro. 50%
5	MACMS 105	Journalism: Theory and Concepts	C	4	2		2		P	-	50.00 %	50
6	MACMS 106	Fundamentals of Photography	E	4	2		2		P		50.00 %	Pro. 50%
7	MACMS 107	Basics of Visual Design	E	4	2		2		P	-	50	50
8	MACMS 108	Understanding Society & Politics in India	E	4	2	2					50	50
Second Semester												
9	MACMS 201	Media Studies Research	C	4	2	1	1				50	Pro. 50%
10	MACMS 202	Documentary Film	C	4	2	1	1				50	Pro. 50%
11	MACMS 203	Video Post-production	C	4	2		2				50	Pro. 50%
12	MACMS 204	Aesthetics of Film	C	4	2	2					50	50
13	MACMS 205	Cultural Studies: Application and Approaches	E	4	2	1	1				50	Pro. 50%
14	MACMS 206	Journalism: New challenges and	E	4	2		2				50	Pro. 50

		application										
15	MACMS 207	Folklore and Oral Traditions	E	4	2	1	1				50	Pro. 50%
16	MACMS 208	Understanding Rajasthan	E	4	2	2					50	50
Third Semester												
17	MACMS 301	Indigenous Culture	C	4	2	1	1				50	Pro. 50%
18	MACMS 302	Cinema Studies	C	4	2	2					50	50
19	MACMS 303	Intercultural Communication	C	4	2	2					50	50
20	MACMS 304	Seminar Course on Dissertation OR Production OR Field Study	C	4		2	2				50	50
21	MACMS 305	Heritage and Museum Studies	E	4	2	2					50	50
22	MACMS 306	Advertising and Public Relations	E	4	2	2					50	50
23	MACMS 307	Reading Television	E	4	2	1	1				50	Pro. 50%
24	MACMS 308	New Media	E	4	2		2				50	Pro. 50%
25	MACMS 309	Production of Fiction Film	E	4	2		2				50	Pro. 50%
Fourth Semester												
26	MACMS 401	Media Internship	C	8			8				50	50
27	MACMS 402	Production**	E	16			16				50	Pro 50
28	MACMS 403	Dissertation**	E	16			16				50	Pro 50
29	MACMS404	Field Study**	E	16			16				50	Pro 50
29	MACMS405	Development Communication***	E	8							50	Pro 50
30	MACMS406	Media Organization & Management***	E	8							50	50

**** Based upon the option selected by the student in the Third Semester to do Production OR Dissertation or Field Study, he/she has to continue with the similar option in the fourth semester as well.**

*****In case a student does not consider writing dissertation or doing production in the Fourth Semester, he/she has to opt for two papers of 8 credits each offered as elective in the Department in the Fourth Semester i.e. MACMS 404 – Development Communication & MACMS405 – Media Management, in order to complete 24 credits in the fourth semester.**

C = Compulsory Course ; E = Elective/Optional Course; L = Lecture

I.L = Integrated Lecture; P = Practical; Pro = Project; ESE = End Semester Exam

SEMESTER ONE

Course Code: MACMS 101

Course Title: Introduction to Cultural Studies

Credit: 04

Course Objectives

‘What is cultural studies?’ Without trying to seek a singular answer, this question instead becomes the organizing principle around which this course is structured. The course focuses not just on the theories, methods, significant figures and debates in cultural studies but also on the possibilities offered by the field to rethink our world and unsettle the taken-for-granted assumptions. This course will introduce students to basic concepts and theoretical developments within Cultural Studies, with the aim of imparting critical perspectives, which would help them look critically at their own cultural landscapes. Topics include the meaning of culture, the culture industry, hegemony, Orientalism and postcolonial theories, Nationalism and the concept of Post-nation.

Unit 1: What is Culture?

During, Simon. 1993. ‘Introduction’, in Simon During (ed.), *Cultural Studies Reader*, London: Routledge, p.1-28.

Williams, Raymond.(1983) Excerpts from ‘Culture’, *Keywords*, Rev. Ed. New York: OUP, pp. 87-93 and 236-8.

Featherstone, Mike (1990) ‘Global Culture: An Introduction’, *Theory, Culture & Society*, Vol.7: p.1 – 14.

Sen, Amartya (2004) ‘How Does Culture Matter’ in Vijayendra Rao and Michael Walton (eds.) *Culture and Public Action*, New Delhi: Permanent Black, p.37-58.

Unit 2: Core ideas in Cultural Studies

Adorno, Theodor & Max Horkheimer. (2001). *The Culture Industry. Selected Essays on Mass Culture*. New York: Routledge.

Adorno, Theodor W. (2009) ‘Culture Industry Reconsidered’ in Sue Thornham, Caroline Bassett and Paul Marris (ed) *Media Studies: A Reader* (3rd Edition): Edinburgh University Press, p.15 - 21

Habermas, Jurgen (2009) ‘The Public Sphere’ in Sue Thornham, Caroline Bassett and Paul Marris (ed) *Media Studies: A Reader* (3rd Edition): Edinburgh University Press, p.45 - 51

Rajagopal, Arvind (2009) ‘The Public Sphere in India. Structure and Transformation’ in Arvind Rajagopal (ed) *The Indian Public Sphere. Readings in Media History*: Oxford University Press, p.1-28.

Unit 3: Orientalism and Post-Colonialism

Said, Edward, extract from *Orientalism*, ‘Introduction’

Lomba, Ania (2007) ‘Hybridity’, in *Colonialism/ Postcolonialism*, London: Routledge, p.145-153.

Lomba, Ania (2007) ‘Can the Subaltern Speak’, in *Colonialism/ Postcolonialism*, London: Routledge, p.192-204.

Unit 4: Nationalism and Post Nation

Anderson, Benedict. Extract, *Imagined Communities*. 1991. Verso. London.

Chatterjee, Partha. (1993) ‘Whose Imagined community’ in *The Nation and Its Fragments, Colonial and Post Colonial Histories*, Princeton.

Aloysius, G. (1997) *Nationalism without a Nation*, Delhi: Oxford University Press. (Ch 4: Nationalism- The movement for transfer of power & Ch 5: Nationalism- Competing Ideologies and Contrasting Visions)

Appadurai, Arjun (1997) *Modernity at Large. Cultural Dimensions of Globalization*. Oxford University Press: Delhi (Chapter 8: Patriotism and its Future & Chapter 9: The Production of Locality)

Pandian, MSS (2009) 'Nation Impossible' in *Economic and Political Weekly*, Vol. XLIV, No 10.
De Alwis, Malathi (2009) 'Postnational Location as Political Practice', in *Economic and Political Weekly*, Vol. XLIV, No 10.

Assignment for Students

Films for review : Gandhi, Lagaan, Roja, Pinjar, Chak De India, Bend it Like Beckham, Iqbal and any other film related to the topic of Nationalism.

SEMESTER ONE

Course Code – MACMS102

Course Title – Visual Culture

Credits – 04

Course Objective

The course critically explores visual images and media narratives, to understand how they are constructed in and through relationships of power and resistance. It would enable the students to appreciate the many complex layers and codes involved in image making and representation. It would also facilitate a critical engagement with contemporary visual culture in India. It aims to move beyond analysis of specific texts in order to historicize and understand the larger cultural meanings that have been assigned to the visual. The course includes works by cultural theorists, philosophers, painters, videographers and filmmakers.

Unit 1 : Basic Concepts in Semiology

Readings:

A.A. Berger, Chap 1: Semiology in *Media Analysis Techniques*, Sage, 1982

Marita Sturken and Lisa Cartwright, Chap 1: Practices of Looking- Image, Power and Politics in *Practices of Looking*, Oxford, 2001

Stuart Hall, Encoding: Decoding in Hall, s et al, (eds) *Culture, Media, Language*, Hutchinson, 1986

Visual Texts:

Monteiro and Jayasankar, *Identity: The Construction of Selfhood*, 21 mins, 1994

Monteiro and Jayasankar, *Naata*, 45 mins, 2003

Ranjini Majumdar and Shikha Jhingan, The Power of the Image series: *The Villain in Melodrama*, 30 mins, 1997

Unit 2: Image, Myth and Power

Readings:

Roland Barthes, Rhetoric of the Image in Jessica Evans and Stuart Hall (eds) *Visual Culture- The Reader*, Open University 1999

Marita Sturken and Lisa Cartwright, Chapter 6, Consumer Culture and the Manufacturing of Desire in *Practices of Looking, op cit.*

Michel Foucault, Panopticism in Evans *op cit*

Jayasankar, KP and Monteiro, A, Jai Ho Shanghai: The Invisible Poor in Slumdog Millionaire, in Kumar, Ashwani et al (eds.), *Global Civil Society* 2009, Sage

Visual Texts:

Sut Jhally, *Slim Hopes*, 30 mins, 1995

Kitchen Stories, 95 mins, 2003

Avinash Deshpande, *The Great Indian School Show*

Anjali Monteiro and K.P. Jayasankar, *YCP 1997*, 42 mins, 1997

Assignment for Students

Presentation on Commercials by Students.

Unit 3 : Ways of Seeing

Readings:

John Berger (1972) *Ways of Seeing*. Chapter – 1, 3 & 5.

Michel Foucault, Heterotopias in *Of Other Spaces*, 1967

Laura Mulvey, Visual Pleasure and Narrative Cinema in Evans *op cit*

Sturken, M et al, Spectatorship, Power and Knowledge, in *Practices of Looking*, *op cit*

Visual Texts:

Reena Mohan, *Skin Deep*, 83 mins, 1998

Monteiro and Jayasankar, *Kahankar: Ahankar*, 38 mins, 1995

Pravin Kumar, *Naina Jogin: The Ascetic Eye*, 59 mins, 2006

Ranjini Majumdar and Shikha Jhingan, The Power of the Image series: *Whatever Happened to the Vamp*, 30 mins, 1997

Alfred Hitchcock, *Rear Window*, 112 mins, 1954

Unit 4: Media Frames: Meaning, Ideology and Context

Barthes, Roland. 2000b[1961a]. "The Photographic Message" In a Barthes Reader, ed. Susan Sontag, 211-217 London: Vintage

Bazin, Andre, 1967. "The Ontology of the Photographic Image" in What is Cinema? Vol. I Trans. Hugh Gray, 9-16. Berkeley: University of California Press.

Pinney, Christopher. 2004. "Half- Seen in Advance: Picture Production in Independent India, 1950-2000". In 'Photos of the Gods': The Printed Image and Political Struggle in India, 145-200.. New Delhi: Oxford University Press

Parayil Sujith 2003. "Photography and Colonial Modernity in Keralam" In Space, Sexuality and Postcolonial Studies: Papers from Cultural Studies Workshop, Calcutta: Centre for Studies in Social Sciences: 97-120.

Visual Texts:

Sabeena Gadihoke, **Three Women and a Camera**, 56 mins

Nishta Jain, **City of Photos**, 60 mins, 2005.

SEMESTER ONE

Course Code : MACMS 103

COURSE TITLE: Introduction to Media Studies

Credits: 04

This course will introduce the student to a broad understanding of basic concepts and various theoretical approaches within media studies. It will also introduce issues relating to the political economy of media in the context of globalisation and the rise of neoliberalism. The objective is to introduce themes relating to media power, ownership, control and regulation, with a focus on the Indian context. It will also examine the different ways in which media audiences have been conceptualized, new forms of media has come into being and how it has shaped the media laws and policies.

Unit 1: Media and Communication

Communication: Definition, Concept and Nature of communication, 7C's of Good Communication, Mass Communication (Media), Functions of Mass Communication, Various forms of communication, Concept of media as a Mass Communication vehicle.

History of Press in India by J. Natarajan (English), *Indian Journalism* by N. Krishnamurthy, *Press in India* by M. Chalapati Rao, *Indian Broadcasting* by H.R. Luthara, *Mass Communication in India* by Keval J Kumar

Unit 2: Media Origin and Growth and Audience

Radio and Television as a Mass Media tool: Characteristics, origin and development

FM Radio, SITE

Community Radio

Audience: Characteristics of Audience, Audience of different Mass Media

Unit 3: Media, Society and Communication

Marshall McLuhan's Theory, Marxism Ideology and the Media, Analytical Theory-Spiral of silence, Information theories-Diffusion Theory

Normative Theories- Authoritarian, Libertarian, Social Responsibility, Developmental and Democratic participant

Dependency Theory, Cultural Imperialism, Cultivation Theory

Theories of direct and indirect influences- Magic Bullet theory

Limited Effects Theories- Two-step flow theory

Concepts of selective exposure, selective perception and selective retention

Cultivation theory, Agenda setting theory, Uses and Gratifications

Reading List

Gramsci, Antonio. „History of the Subaltern Classes, and The Concept of Ideology'. In Meenakshi Durham and Douglas Kellner (ed) Media and Cultural Studies: A Reader.

Althusser, L. Ideology and Ideological State Apparatuses, in Lenin and Philosophy and Other Essays <http://www.marx2mao.com/Other/LPOE70NB.html> Adorno, T. W., & Rabinbach, A. G. (1975). Culture Industry Reconsidered. *New German Critique*, 6(Autumn), 12-19.

Mc Luhan, M. 1964 Understanding Media: The Extensions of Man; 1st Ed. McGraw Hill, NY; reissued by MIT Press, 1994, with introduction by Lewis H. Lapham; reissued by Gingko Press, 2003 Winston, Brian, How are Media Born? in Marris, Paul and Sue Thornham (eds), 1999, *Media Studies- A Reader*, Edinburgh University Press Baudrillard, J. The Masses: The Implosion of the Social in the Media, in Marris, Paul and Sue Thornham (eds), 1999, *Media Studies- A Reader*, Edinburgh University Press.

McRobbie, A., Post-Modernism and Popular Culture, in Marris, Paul and Sue Thornham (eds), 1999, *Media Studies- A Reader*, Edinburgh University Press.

Unit 4: Models

Models of Aristotle, Dance, Harold Lasswell, Osgood, Wilbur Schramm,
George Gerbner, Westley and MacLean,
Shannon & Weaver, Gatekeeping, Jo Harry Window.

Reading List

Mass Communication & Journalism in India - D S Mehta,

Mass Communication in India - Keval J. Kumar, Jaico Publishing House.

International Communication – N. Prabhakar & N. Basu, Commonwealth publishers, New Delhi.

Understanding Development Communication – Uma Joshi.

Mcquail’s Mass Communication Theory – Denis Mcquail, Sage Publication.

Mass Communication Models-Uma Narula

SEMESTER ONE

Course Code : MACMS 104

COURSE TITLE: Video-production

Credits: 04

Objectives:

1. To understand the basic features of video as an audio-visual medium
2. It is a lab course meant to aid students help attain a level of competence in the techniques of video production.

Note: 2 credits will be for theoretical classes and 2 credits for practical work.

Unit 1: Aesthetics of Video- Production

What is visual grammar? Perception, Picture Composition- Rule of Thirds, Symmetry, Geometry, Shape, colour

What is a shot? Classification of shot, camera angle, camera movement, Frame, lens angle, principles of visual grammar, headroom, noseroom, film vs video, 180-degree rule, shot, reverse sequence
Depth of field techniques
Exposure modes, light, colour temperature.

Unit 2: Video camera and support systems

Different Parts of a video camera, types of camera
How the video camera works, Scanning Systems
Electronic characteristics of television camera
Lenses, Types and Characteristics
Main differences between EFP and Studio cameras
Camera mounting Equipment
Difference of video from film
Analog and Digital Television

Unit 3: Elements of Video-production

Scriptwriting (writing for news, video, documentaries, fiction)
Lighting (Properties of light; intensity, colour quality, dispersion, direction), principles of lighting, three point lighting, lighting instruments and accessories, Lighting Techniques, Studio and Field lighting techniques, Care and maintenance of light equipment
Sound: Basics of sound, Properties of sound (wavelength, amplitude, frequency), types of audio in video programming, functions of sound effects, sound transitions types, components of sound(pitch, timbre, harmonics, rhythm, loudness), Microphones, types of microphones, pick up patterns, taking care of microphones, studio and field sound equipment, sound control and design.

Exercise 1: Write a script for news.

Exercise 2: Two camera shoot using Three-point lights rotationally by students playing different roles.

Exercise 3: On location sound recording with microphones.

Unit 4: Single-camera production and Multi-camera production

Pre-production: the planning stage, production: the shooting stage, post production: editing, Electronic news gathering, electronic field production, remote productions, multi-camera studio, production personnel and responsibilities.

Suggested Reading List

Zetl H., Handbook of Television Production, 2008, Cengage Learning, New Delhi
Belavadi V, Video Production, 2008, Oxford University Press, New Delhi
Grant T., Audio For Single Camera Operation, 2003, Focal Press
Hartwig R.L., Basic TV Technology Digital and Analog, 2005, 4th edition, Focal Press,
Millerson G., Effective TV Production, 3rd Edition, Focal Press, 2009
Millerson G, Lighting For Video, 3rd Edition, Focal Press, 2000
Millerson G, Video Camera Techniques, 2nd Edition, Focal Press, 2000
Chater K., Research For Media Production, 2nd Edition, Focal Press, 2001

Robert B. Musburger, Single-Camera Video Production, 4th Edition
Alan Bermingham, The Video Studio, 3rd Edition, Focal Press, 1994
John Purcell, Dialogue editing for motion pictures, A guide to the invisible art, Focal Press, 2007
David Miles Huber, Robert E. Runstein, Modern recording techniques, 7th edition, Focal Press, 2010
Bruce Bartlett with Jenny Bartlett, On location recording techniques, Focal Press, 1999
John Watkinson, The Art of Digital Audio, 3rd edition, Focal Press, 2001
Glen Ballou, Handbook of Sound Engineers, The New Audio Cyclopedia, 2nd edition, 1987, SAMS Macmillan Computer Publishing.

SEMESTER ONE

Course Code : MACMS 105

COURSE TITLE: Journalism: Theory and Concepts

Credits: 04

Note: 2 credits will be for theoretical classes and 2 credits for practical work

Objectives:

1. To acquaint students with advanced journalism and media practices.
2. To make the students understand about the news values, representation of news and ethical issues associated with it.
3. To offer proper understanding about the issues, ideas and challenges of media practitioners and dilemmas faced by the journalists.

Skills to be learnt: Reporting/Writing/News room functioning/Understanding media.

Unit 1: Introduction to Journalism- History of Indian Journalism, Indian Media Industry: size, circulation, advertising revenues, Objectives of Journalism, Journalism as a profession, News agencies, Mac Bride Commission, Agenda Setting theory

Unit 2: Understanding news- Definitions, characteristics and importance of News, Elements of news, Types of News, difference between news and information, Developing a News Sense, News Selection, News values, news peg, Journalist jargons

Class Exercise: Read newspapers daily (English, Hindi) and discuss the Headlines and issues.

Unit 3: How a Newspaper Works (Practical classes on work site) (1 credit)

News Organization Structure, functions of newspaper, newspaper ownership patterns in India: corporate control, monopolies, cross-media ownership, How a story gets done, News reporters- Categories: staff reporter, stringer, correspondent, chief reporter, principal correspondent, bureau chief, foreign correspondent; their functions and responsibilities

Unit 4: News gathering, reporting and writing (Practical classes on work site) (1 credit)

Research, 5 W's & 1 H, Sources for news information, news gathering techniques, beat reporting, Skills of a Journalist, traditional style of writing news- the inverted pyramid structure, quotes, informed consent, lead of a news story, types of leads, Nutgraf, quoting the sources, stylebook; changing trends in news writing

Unit 5: Elements of a Good Story- The Interview: How to interview news sources, Sharing techniques, background research, Cultivating news sources, Do's and Don'ts in interview.

Unit 6 : Media Laws and Ethics

Freedom of Speech, Defamation, Contempt of court, Copyright, Privacy, **Right to Information law & journalism** , Codes of Ethics, Print media and the origins of the 'Press' Laws, Broadcast media evolution and the challenges to policy.

Reading List

- Rangaswami, Parthasarathy. Basic Journalism. Macmillan India.
- Charnley V. Mitchell. Reporting (4th Ed.). Holt, Rinehart and Winston.
- Kamath, M.V. Behind The By-Line. Vision Books.
- Cristopher Meyers, Journalism Ethics: A philosophical Approach, 2010, Oxford University Press,
- Paronjoy Guha Thakurtha, Media Ethics: Truth Fairness and Objectivity, 2009, Oxford University Press
- Kiran Prasad, Media Law and Ethics: Readings in Communication regulation, 2008, B.R.Publishing Corporation New Delhi.
- Umar Sama, Law of Electronic Media, 2007, Deep & Deep Publications, New Delhi
- Melvin Mencher, News Reporting and Writing, New York, Oxford University Press, 2007
- Jerry Lanson and Mitchell Stephens, Writing and Reporting the News, New York: Oxford University Press, 2008
- B.G. Verghese (Ed.), Breaking the Big Story; Great Moments in Indian Journalism, New Delhi: Penguin Books, 2003
- Sunil Saxena, Headline Writing, New Delhi: Sage Publications, 2006
- Ambrish Saxena, Fundamentals of Reporting and Editing, New Delhi: Kanishka Publishers, 2007
- M.L. Stein and Susan Paterno, The News Writer's Handbook, New Delhi: Surjeet Publications, 2003
- George Hough, News Writing, New Delhi: Kanishka Publishers, 2004
- Jan Hakemulder and Fay Jonge, News Reporting and Editing, New Delhi: Anmol Publications, 2002
- Ron Smith and Loraine O'Connell, Editing Today, New Delhi: Surjeet Publications, 2004
- M.K. Joseph, Outline of Editing, New Delhi: Anmol Publications, 2000

LIST OF ASSIGNMENTS FOR STUDENTS

ASSIGNMENT 1: In-class Deadline writing project

Material given in class – craft a straight news story - 250 words

ASSIGNMENT 2: Profile writing

Interview a classmate and do a profile of him/her -250 words

ASSIGNMENT 3: Short News Story

Report & write a short news story that clearly has a current news angle to it. - 300 words

ASSIGNMENT 4: Comment Writing - 300 words

ASSIGNMENT 5: Lead Writing Exercise -Material given in class – rewrite the lead

ASSIGNMENT 6: The Long feature On a specific theme decided by instructor
1500-2000 words.

SEMESTER ONE

Course Code : MACMS 106

COURSE TITLE: Fundamentals of Photography

Credits: 04

Note: 2 credits will be for theoretical classes and 2 credits for practical work

Objectives

1. This course familiarizes the students with all technical aspects of still photography equipment, materials and processes, with hands-on exercises.
2. To enable students to learn photography as an expression of art.

Unit 1: Photographic optics

Lecture demonstration on light properties

1. Properties of light, electromagnetic spectrum, reflection and refraction of light, dispersion of light through a glass prism, lenses, different kinds of image formation, focal length, size of the image.
 2. Defects of images formed by lens: Chromatic and spherical aberration, curvature of field, distortion and astigmatism, methods of reducing the above defects.
- (c) Aperture of diaphragm, its function, f notation, different kinds of aperture, dependence of depth of field and focus on distance and f number.

Unit 2: DSLR (Digital Single Lens Reflex Camera) and its functioning

Lecture demonstration on DSLR camera

1. Various parts of camera, Types of Digital camera
2. Key components of DSLR- light path, lens elements, mirror, viewfinder, sensor, resolution, memory cards,
3. How the digital camera works
4. Mechanism of Light controls- aperture, shutter, exposure, lenses- zoom, telephoto, wideangle
5. Using flash light
6. Using of camera accessories – Filter, reflector, lens hood, tripod
7. Care and maintenance of camera equipment.

Exercise for Students: After the lecture, the students will be required to demonstrate their understanding of the basics of camera handling.

Unit 3: Photography

1. History of Photography
2. Movement in art and photography
3. Dadaism, Surrealism, post-modernism

Unit 4: Visual language

1. What is visual grammar? Perception, Picture Composition- Rule of Thirds, Symmetry, Geometry, Shape, colour
2. What is a shot? Classification of shot, camera angle, camera movement, Frame, lens angle, principles of visual grammar, headroom, noseroom, film vs video, 180-degree rule, s hot, reverse sequence
3. Depth of field techniques
4. Exposure modes, light, colour temperature

Class assignment: Regular photography practical session

Compulsory Practical projects:

1. Submit 10 photographs of seven basic shots (Individual)
2. Photo-exhibition on a selected theme {Nature, architecture, close-ups, portrait} (Group Project)

Suggested reading lists

1. David Busch's Mastering Digital SLR photography, 3rd edition, Cengage learning, 2012
2. Freeman, Michael, The complete guide to digital photography, Thames & Hudson, 2003
3. Mitchell Beazley "The art of color photography" octopus publishing group Ltd
4. John Hedgecoe "John Hedgecoe Creative photography – Collins & Brown
5. Ang, Tom, Digital Photography: An introduction, Dorling Kinderley, 2003
6. Steve Bavister "Digital photography" Collin & Brown ltd, 2000
7. John Hedgecoe Basic photography Collin & Brown ltd, 2000
8. Kurt Lancaster "DSLR Cinema, Crafting the Film Look with Video, Focal Press, 2011.

SEMESTER ONE

Course Code : MACMS 107

COURSE TITLE: Basics of Visual Design

Credits: 04

Course Objectives

Design is an activity taking place in present but directed towards the future. At the same time design is taking place in the future and directed towards moving a potential future towards the present. This course is intended to achieve the following objects:

1. To familiarizes the students with the principles and essential elements of designing.
2. To enable students to learn designing process systematically.
3. To enable students to learn aesthetics of the art and craft of designing with a philosophical understanding.

Unit -1 Visual perception and Theory of Design

What is good design?

Creativity and Epiphany

Design Attitude

Design Process as Research

Unit – 2 Essential Elements of Design

Line, plane, shape, size, Color, Texture, Space

Unit – 3 Principles of Design

Harmony, Contrast, Variation, Pattern, Gradation,
Unity, Balance, Proportion, Rhythm, etc

Unit – 4 Forms of Design- Brief Introduction

Graphic Design, Architectural Design, Media Design, Design in Films and Theatre, Digital Designing

Readings: (Common for all the four units)

1. Elements of Design: Donald Anderson, Halt Reinhardt & Winston, NY
2. Creative Color, Faber Byron, NY
3. Composition and Rendering, A Thornton Bishop, John Vile & Sons, NY
4. An Introduction to Colors, Gulf M Ivan, John Vile & Sons, NY
5. The Art of Color and Design, M Greaves, McGraw Hills, NY
6. Color and Color Theories, Christine Franklin, Harcourt, NY

SEMESTER ONE

Course Code : MACMS 108

COURSE TITLE: Understanding Society and Politics in India

Credits: 04

Course Objectives

What is this place we call India? What else do we call it? This course aims to offer a broad brush strokes perception of contemporary India, its traditions and its modernity, its heterogeneity, and its multiple histories. The intention is to focus on the intersectionalities between the issues that will be discussed and to unsettle visions of a monolithic nation and culture. The aim of this course is to give students a broad introduction to the pressing questions in India today in relation to culture and identity and how these play out in the contemporary forms that institutions have assumed. This course will focus on ideas of inequality, stratification, marginalization, resistance and movements. Some of the issues it will tackle are caste, gender, ethnicity, religion, class. The course will especially focus on visual cultures in contemporary culture and raise questions of representation.

Unit 1: India as an Object of Study

- Ideas of India, Discovery of India
- National movement and its legacy development of nationalism
- Nationalist discourse: Nehruvian and Subaltern Perspectives
- Gender and nationalism

Suggested readings:

Ed. Lloyd I. Rudolph, John Kurt Jacobsen, Experiencing the state, SudiptaKaviraj, Gandhi's trial and India's colonial state,

RamchandraGuha, India After Gandhi, Picador, London, 2007, page 103- 123

J. Nehru, chapter on 'Discovery of India' from Discovery of India, Penguin books

Mridula Mukherjee, Aditya Mukerjee, India Since Independence, Bipan Chandra, Penguin, 2008

Bhikhu Parekh, Nehru and the National Philosophy of India, Economic and Political Weekly January 5-12, 1991

Bipan Chandra, Mridula Mukherjee, Aditya Mukerjee, India Since Independence, Penguin, 2008, pp 24-37

S M Gaikwad, Ambedkar and Indian Nationalism, Economic and Political Weekly March 7, 1998.

LeelaKasturi and VinaMazumdar, Women and Indian Nationalism

Unit 2: Contemporary caste dynamics

- Concept of caste and its critique (Caste and *Varna*)
- Caste Violence
- Caste and Gender
- Caste Movements

Suggested readings

Srinivas, M.N "Varna and Caste" in Dipankar Gupta (ed.) *Social Stratification* OUP 1991.

The Brahmanical View of Caste System in Dipankar Gupta (ed.) *Social Stratification* OUP 1991

B.R.Ambedkar. 'Annihilation of Caste'

Ganguly, Meenakshi (2009), 'India's Dalits: Between atrocity and protest' in Open Democracy News Analysis, www.opendemocracy.net (caste violence)

Ed. M.N. Srinivas, Dube, Leela, 'Caste and Women' in *Caste: Its Twentieth Century Avataar*, PenguinBooks

" Rajni Kothari, "Rise of the Dalits and the Renewed Debate on Caste"

Film: *India Untouchable* by K Stalin, 108 mins.

Unit 3: Gender in Indian society

- Women's Movement
- Gender and Questions of Honour
- Gender and Globalisation

Suggested readings:

Agnihotri, Indu and VinaMazumdar (1995): 'Changing Terms of Political Discourse: Women's Movement in India, 1970s-1990s', *Economic and Political Weekly*, Vol 30, No 29, July 22, 1869-78

PxremChowdhary, Enforcing cultural codes Gender and violence in Northern India, Economic and Political Weekly, Vol. 32, No. 19 (May 10-16, 1997), pp. 1019-1028

Menon, Nivedita, 'Refusing Globalisation and the Authentic Nation: Feminist Politics in Current Conjuncture', *Economic and Political Weekly*, January 3, 2004

Unit 4: Class relations

- Agricultural class
- Industrial working class
- Rise of middle class
- Class struggles

Suggested readings:

Dhanagare, D.N "The Model of Agrarian Classes in India" in Dipankar Gupta (ed.) *Social Stratification* OUP 1991.

Holmstrom, L, 'Who are the Working Classes?', in *Social Stratification*, ed by Dipankar Gupta, OUP, New Delhi.

Deshpande, Satish, Chapter-7 'Mapping the Middle Class' in *Contemporary India*, Penguin, New Delhi.

Chapter on Peasant Movements from *Social Movements in India* by M.S.A. Rao.

Ramaswamy, E.A. 'Meaning of Strike'

Kothari, Rajni, 'Masses Classes and the State'.

Films: *Occupation Mill: Mill Workerdir* by AnandPatwardhan, 22 mins, 1996; *Narayan GangaramSurvedir* by ArunKhopkar, 2003, 45 mins; *Bombay Our City/ HamaraShahardir* by AnandPatwardhan, 1985, 82 mins.

Unit 5: Religion

- Text and context of Hinduism
- Understanding Islam and Christianity
- Themes in Buddhism, Jainism, Sikhism

- Religious identity and contemporary Indian politics

Suggestion readings

MN. Srinvas, Hinduism in international encyclopaedia of sociology,

JPS Uberoi, Five symbols of Sikhism

Agnes, Flavia, 'Transgressing Boundaries of Gender and Identity', *Economic and Political Weekly* September 7, 2002

Agnes, Flavia, "Minority Identity and Gender Concerns". *EPW*, Vol.36 (42) Oct 20, 2001, 3973-3976.

Films: *We are not your Monkeys* dir. AnandPatwardhan, 1993, 5 mins; *Sandra from Bandra* by Paromita Vohra (30 mins); *The House on Gulmohur Avenue*, dir Samina Mishra, 30 mins, *My Mother Indi* dir Safina Uberoi 52 min / 2002.

SEMESTER TWO

Course Code : MACMS 201

COURSE TITLE: Media Studies Research

Credits: 04

Course Objectives

As a broad introduction to the scientific and interpretative paradigms, the first part of this course is intended to provide the student with a conceptual map of social sciences research. It explains the basic concepts and categories that are used in research and delineates their linkages. The aim is to equip the learner with a basic understanding of the different ways in which 'social reality' could be conceptualised and studied and the implications of this for the research process.

The second part of the course draws on the notion of media and cultural studies as disciplines that explore the workings of power and resistance in contemporary media and culture, where the researcher and the research work are also constructed in and through ideological signifying practices. The aim of this part is to introduce the students to various methodological issues of doing cultural studies research, to enable them understand and use various methods and reflect on the ethics and politics of representation within their research praxis. The course will also introduce them to the range of methods used for studying media institutions, texts and audiences.

Unit 1 : Approaches to understanding social reality

What is research? Natural Sciences, social sciences and the scientific method; Positivism and Post-Positivism;

Readings:

Srivastava, Vinay Kumar (ed) (2004) *Methodology and Fieldwork* , Oxford University Press: New Delhi. (Introduction)

Durkheim, Emile (1982, 1895), "The Preface" and "What is a Social Fact?", *The Rules of Sociological Method*, The Free Press, New York.

Babbie, Earl, 2004 , (10th edition), *The Practice of Social Research*, Wadsworth/Thompson: Chennai, Ch 14, 16.

Unit 2 : Basic elements of Research

Hypothesis and variables; Reliability and validity; Sampling; Scales; Tools and Instruments of data gathering. ; Introduction to Quantitative Methods- Questionnaire, Interview Schedule, Survey Proforma. Types of Research – Exploratory, Formative/Summative.

Readings

Wimmer. R.D, and Dominick J.R (2006) , *Mass Media Research – Processes, Approaches and Application* (pg 46-96, pg 147-207), Wadsworth CENGAGE Learning, India Edition.

Bryman, Alan (2008), *Social Research Methods*, (pg 137 – pg 339), Oxford University Press, Oxford.

Somekh B, and Lewin C (Eds)(2005), *Research Methods in the Social Sciences* (pg 198-225)Vistaar Publications (A division of Sage publications India Pvt Ltd), New Delhi

Allen M, Titsworth S, and Hunt K.S (2009), *Quantitative Research in Communication* (Pgs 1-16), Sage Publications Inc.

Berger, A. 2000, *Media and Communication Research Methods: An Introduction to Qualitative and Quantitative Approaches*, Sage:London.

Unit 3 : Towards an Interpretative Research Process

Methodological approaches: Ethnomethodology, Ethnography, Phenomenology, Action Research, Historical and archival research; Introduction to qualitative research techniques – Participant Observation, Interview, Case Study, Textual analysis of media images.

Readings

Geertz, Clifford. 1973. Thick description: toward an interpretative theory of culture. In *The interpretation of cultures*.

DeWalt, K. M., and B. R. DeWalt. 2002. *Participant Observation: A Guide for Fieldworkers*: Altamira Press.

Goffman, E (1989). On Fieldwork. *Journal of Contemporary Ethnography*, Vol.18; pp.123 – 132.

Pawson, Ray. 1996. Theorizing the interview. *The British Journal of Sociology* 47(2): 295-314.

Shweder, Richard. 1997. The surprise of ethnography. *Ethos* 25(2): 152-163.

Berger, Arthur A, 2005, *Media Analysis Techniques*, Sage : New Delhi, Ch 1.

Cortazzi, M.1999, 'Narrative analysis'. Ch. 23 in Alan Bryman and Robert Burgess, (eds.) *Methods of qualitative research*, Vol. II. Thousand Oaks, CA: Sage Publications.

Jensen Klaus B and Nicholas W Jankowski. 1991, *A Handbook of Qualitative Methodologies for Mass Communication Research*, Routledge: London and New York, Ch 2,10.

Unit 4: Writing a Research Report

The students are expected to undertake a small research project related to topics of their interest from the field of culture and media studies. They are required to have discussions and note taking on the research ideas. Inputs on writing skills will be provided with reference to research reports, sourcing ideas and referencing style. They are required to introduce and discuss the theoretical framework of their research, develop a methodological design; analyse their collected data in the computer using SPSS Software and write the report accordingly. They will be introduced to the notion of ethics in research, role of power, ideology and reflexivity in shaping the research report. This will be a part of their evaluation for their End of Semester examination of this paper.

Readings

Blaikie, N (2000). *Designing Social Research*, Oxford: Blackwell. (Chapter – 2)

Wolfinger, N.H. (2002). On writing fieldnotes: collection strategies and background expectancies. *Qualitative Research*, Vol.2, No.1; pp. 85 – 95.

Burgess, Robert G. (1982) "Recording and Analysing field data" In the field: An introduction to field research, London: Allen & Unwin; pp.166 – 184.

P Cloke, P Cooke, J. Cursons (2000) ' Ethics, reflexivity and research: encounters with homeless people'. *Ethics, Place & Environment*, Vol. 3, No. 2.

Babbie, Earl, F. Halley and J. Zaino. 2007, *Adventures in social research: Data Analysis using SPSS*, Pine Forge Press/ Sage : New Delhi, Ch 16 –19.

SEMESTER TWO

Course Code – MACMS 202

COURSE TITLE: Documentary Film

Credits: 04

Note: 3 credits will be for theoretical classes and 1 credit for practical work.

Objectives:

Unit 1 of this course introduces key issues, debates and movements in documentary film, internationally, illustrated with screenings of selected documentary classics. Through the exploration of the work of selected filmmakers, it also aims to sensitize students to the formal elements and changing language of documentary film.

Unit 2 explores the history of documentary film in India, locating it in the context of shifting discourses on state, nation, gender and development. The course will look at a range of texts, from government Films Division documentaries that were linked to the state's agenda of modernization, to the "independent" documentaries that have often been part of movements of resistance.

Unit 3 of the course take students through the process of producing a documentary film. They familiarise students with the documentary production process from concept through script, documentation and post-production. At the end of the course, the students would have skills for developing a concept and proposal, doing research for documentary, scripting, undertaking video documentation and editing a documentary.

Unit 1: The Language of Documentary

Documentary Film: Modes and Authorial Positions

The aesthetics, ethics and politics of representation

Changing modes of production and distribution

Influence of digital technologies

Suggested readings:

Nichols, B *Representing Reality: Issues and Concepts in Documentary*. Chap. I & II, Indiana University Press, Bloomington, 1991

Nichols, B *Introduction to Documentary*, Indiana University Press, Bloomington, 2010

Jayasankar, K.P. and Monteiro, A., Documentary and Ethnographic Film in [N.J. Smelser](#), and [P.B. Baltes](#) (eds.), *International Encyclopedia of the Social and Behavioural Sciences*, Elsevier, 2001

Stella Bruzzi, *New Documentary: A Critical Introduction*, Routledge 2000.

Documentary screenings:

Wintonick, P., *Cinema Verite*, 1999, 105 mins

Flaherty, R., *Nanook of the North*, 1922, 79 mins

Wright, B *Night Mail* 1936, 23 mins

Riefenstahl, L *The Triumph of Will*, 1935, 114 mins

Vertov, D., *Man with a Movie Camera*, 1929, 65 mins

Rouch, J, *Chronicle of a Summer*, 1961, 85 mins

Moore, M, *Fahrenheit 9/11*, 2004, 122 mins

Unit 2: Documentary Film in India

A Historical Introduction

Documentary Film and the State

Emergence of 'Independent Documentary'

Censorship and Documentary in India

Suggested readings:

Mulugundam, Srivani, Documentary in India, Chapter 3, in Narratives of Development: A Critical Analysis of Alternative Documentaries in India, Unpublished Ph.D. dissertation, Uni. Of Hyderabad, 2002

Mulugundam, Srivani, Representation in the Alternative Documentary, MICA Communications Review, 2003

Rutherford, Anne, 'Not firing arrows': multiplicity, heterogeneity and the future of documentary; Interview with Amar Kanwar

Kanwar, Amar, Trilogy, unpublished reflection

Jayasankar, K.P. and Monteiro, Anjali, Images of the 'Other' in India, in Media Development, 3/2001

Lal, Vinay, Travails of the Nation- Some Notes on Indian Documentaries, Third Text, Vol 19, Issue 2, March 2005, 177-187

Ghosh, Shohini, Tales of the Night Fairies: A Filmmaker's Journey, unpublished reflection.

Rutherford, Anne, Buddhas Made of Ice and Butter, Third Text, Vol 20, Issue 1, January 2006, pp 27-39

B.D. Garga, From Raj to Swaraj: The Non-fiction Film in India, Penguin Books, 2007

Documentary screenings: Students will be assessed for their regular attendance in the documentary screening and individual presentations/ write-ups based on their interpretation and understanding of these documentaries.

Lalvani, L, They Call me Chamar, Films Division, 1980, 17 mins.

Patwardhan, Anand, Ram ke Naam, 1991, 75 mins

Kanwar, A., A Night of Prophecy, 2002, 77 mins.

Ghosh, Shohini, Tales of the Night Fairies, 2002, 74 mins

Vohra Paromita, Partners in Crime, 2011, 94 mins

Unit 3: Documentary production

The Process of Production: Pre-production- concept, research and reconnaissance; Writing a proposal and budget;

Elements of scriptwriting- visualization, treatment, structure, producing a shooting script

Interviewing techniques

Suggested readings:

From Script to Screen, BBC Training Manual

Rabiger, Michael, Directing the Documentary, Focal Press, 2009

Rosenthal, Alan, Writing, Directing and Producing Documentary Films and Videos, Southern Illinois University Press, Carbondale and Edwardsville, 2002

Hewitt, J et al, Documentary Filmmaking: A Contemporary Field Guide, OUP, 2009

SEMESTER TWO

Course Code : MACMS 203

COURSE TITLE: Video Post-Production

Credits: 04

Note: 1 credit for theoretical classes and 3 credits for practical work

Objectives

This course familiarises the students with all technical aspects of post-production, equipment, software and processes, with hands-on exercises. This course is meant to equip students with the knowledge and skill necessary for video postproduction. Skills learnt here are relevant in the context of the changing practices of audio-visual content production and distribution. This course will be relevant across the media platforms.

COURSE DESCRIPTION:

Unit 1: Theoretical concepts of video editing (15 hours-Theory)

What is video editing?

Aesthetics and grammar of editing

1.1 Classic editing techniques

Soviet school of editing - Dziga Vertov, S.M Eisenstein, V.I Pudovkin

Luis Bunuel: visual discontinuity, Carl Theodore Dreyer : Close up, Jean Renoir: Deep Focus, Long takes, Ozu Yasujiro: Breaking 180degree rule, Pillow shots

1.2 Types of editing

Liner & Nonlinear Editing

Action Sequence / Cross Cutting / Parallel Cutting

Editing for a promotional video, news

Unit 2: Post production (45 hours- practical)

1. Lecture demonstration on Final Cut Pro (FCP)
Exercise 1a - To shoot a 10-shot sequence
-To edit a 10-shot sequence
2. Lecture demonstration on Photoshop

Exercise 2- You will be required to produce content using the software learnt during the workshop. This may be in the form of a film poster, cover page suitable for web or Television.

Exercise 3: Promo (Duration: 2 minutes) (group wise)

Shoot and edit a promotional video of your choice. The promotional can be for a television.

Exercise 4: News Production (Duration: 2 minutes) (Individual)

Using the skills learnt so far, you will produce a news story of your choice. You will act as the reporter and edit your own story. You may use a classmate as the cameraperson. The story may be off campus or on the campus activity. The emphasis is on the neatness of execution (good sound, image and edit) than on the factual merit of the story.

#Seminars, workshops, tutorials etc. will be held as per norms on the subject.

Suggested readings:

Rubin Michael, *Beginner's Final Cut Pro: Learn to Edit Digital Video*, Peachpit Press, 2002
Rowlands A., *The Continuity Supervisor*, 2000, 4th Edition, Focal Press
Thompson, R; J. Bowen, C, *Grammar Of The Edit*, 2009, Focal Press,
Thompson, R; J. Bowen, C, *Grammar Of The Shot*, 2009, Focal Press
Jonathan Higgins, *Introduction To SNG And ENG Microwave*, 2004, Focal Press
Patrick Morris, *Nonlinear Editing*, 2nd Edition, 1998, Focal Press
Peter Ward, *Studio And Outside Broadcast Camerawork*, 2001, 2nd Edition Focal Press
Peter Ward, *TV Technical Operations- an Introduction*, 2000, Focal Press
The Technique of Film and Video Editing, History, Theory, and Practice, 5th Edition, Ken Dancyger,
Focal Press 2010

The Eye Is Quicker: Film Editing: Making a Good Film Better, D Pepperman, Michael Wiese
Productions, 2004

Mitch Mitchell, *Visual Effects For Film and Television*, 2004, Focal Press

SEMESTER TWO**Course Code : MACMS 204****COURSE TITLE: Aesthetics of Films****Credits: 04****Unit – 1: History of Cinema**

- History of World Cinema
- History of Indian Cinema

Readings:

1. Film History: An Introduction; Kristin Thompson & David Bordwell; McGraw-Hill, London
2. Film history: theory and practice; Robert Clyde Allen, Douglas Gomery; the University of California .
3. On the History of Film Style; David Bordwell; Harvard University Press, 1997
4. Encyclopedia of Indian Cinema; Ashish Rajyadhyaksh; Routledge, London
5. Indian Cinema Book; Ed. Kaushik Bhaumik & Leila Jordan; Palgrave Macmillan, 2008
6. Indian Popular Cinema: A Narrative of Cultural Change; K. Moti Gokulsing, Wimal Dissanayake; Trentham Books, 2004

Unit – 2: Film as Audio-Visual Representation

- Film Space
- Technology of Depth
- Concept of Shot
- Montage

Reading:

1. Aesthetics of Film; Jacques Aumont; University of Texas Press; 1992
2. Inside the Gaze: The Fiction Film and Its Spectator; Francesco Casetti (trans. by Nell Andrew),
Bloomington: Indiana University Press, 1998.

3. Theories of Cinema, 1945- 1995; Francesco Casetti; (trans. by Francesca Chiostrri and Elizabeth Gard Bartolini), Austin: University of Texas Press, 1999.
4. The Cognitive Semiotics of Film; Warren Buckland, Cambridge University Press, 2000.
5. The Film Spectator: From Mind to Sign; Warren Buckland (ed.) Amsterdam University Press, 1995
6. Aesthetics & Film; Katherine Thomson-Jones, Continuum, New York

Unit – 3: Ideological Movements and Cinema

- Realism
- Existentialism
- Neo-Realism
- Nihilism
- Marxism

Readings:

1. Ideology and the image: social representation in the cinema and other media; Bill Nichols, Indiana University Press
2. Representing Reality: Issues and Concepts in Documentary; Bill Nichols, Indiana University Press, Holocaust Film: The Political Aesthetics of Ideology; Terri Ginsberg, Cambridge Scholar Publishers
3. New Social Movements: From Ideology to Identity; Ed. Enrique Larana, Hank Johnston, Joseph R. Gusfield, Temple University Press,U.S.
4. Film Violence: History, Ideology, Genre; James Kendrick, London: Wallflower Press
5. Traditions in World Cinema; Ed. Linda Badley, R. Barton Palmer & Steven Jay, Edinburgh University Press, Edinburgh, UK

Unit – 4:Film Experience and Major Issues

- Power, Poverty and conflicts
- Gender Discourse
- New Wave
- Science Fiction

Readings:

1. The Routledge Companion to Philosophy and Film; Ed. Paisley Livingston & Carl Plantinga
2. Film and Literature: An Introduction and Reader; Timothy Corrigan, Prentice Hall
3. The Globalization of Indian Hindi Movie Industry; Rajesh K. Pillania, Management Development Institute, India
4. Popular Masculine Cultures In India; Ed. Rohit K Dasgupta & Steven Baker, Setu Prakashani, Delhi
5. Changing Face of Indian Cinema; Pavan Duggal, Govt. of India Publication, New Delhi
6. Alien zone: Cultural Theory and Contemporary Science Fiction Cinema; Annette Kuhn, Verso, NY
7. Postmodernist science fiction films and ecology; Brereton, Pat, Intellect Books, Btristol (UK)

SEMESTER TWO

Course Code : MACMS 205

COURSE TITLE: Cultural Studies: Application and Approaches

Credits: 04

Course Objectives

This course examines the pivotal role of culture in the modern world, including the ideas, values, artifacts, and practices of people in their collective lives. In particular, it presents culture as a dynamic arena of social struggle and utopian possibility. This course reviews central issues in the study of media and culture through an examination of the ways in which mediations of social identity (e.g., caste, class, gender, religion, ethnicity, sexuality, nationality), act as highly selective and ideologically shaped portrayals of the social order. The course is built around a number of current and "classical" theories which allow particular insight into the articulations of representation (discursive, imagistic, visual) with human identity, subjectivity and selfhood. These theoretical frames of reference are also applied in the analysis of various media forms and genres, including text, photography, television, film and the built environment.

Unit – 1 : Questions of Identity and Culture

Stuart Hall and Paul Du Gay (ed) (1996): *Questions of Cultural Identity*. New Delhi: Sage Publications (Chapter 1 – Who needs identity? & Chapter 6 Identity and Cultural Studies – Is that all there is?)

Bauman, Zygmunt (2011): *Culture in a Liquid Modern World*. Cambridge: Polity Press (Chapter 2 & 3).

Film: My Mother India, Namesake, Bride and Prejudice.

Unit – 2: Gender, Body and the Culture of Modernity

Oza, Rupal (2001) 'Showcasing India: Gender, Geography and Globalisation', in *Signs*, Volume 26, No. 4.

Sangari, Kumkum (2003) 'New Patriotisms: Beauty and the Bomb,' in Indira Chandrasekhar and Peter C Seel (eds.), *body.city - siting contemporary culture in India*, pp.198-217. Berlin, Delhi: The House of World Cultures and Tulika Books.

Farnell, Brenda 'Theorizing "the body" in Visual Culture' in Marcus Banks and Jay Ruby (ed) *Made to be seen. Perspectives on the history of Visual Anthropology*. Chicago and London: The University of Chicago Press.

Stibbe, Arran (2004) Health and the social construction of Masculinity in Men's Health Magazine, in *Men and Masculinities*, Vol.7 No.1; pp. 31 – 51.

Unit – 3 : Contesting Cultures

Appadurai, Arjun (2006) 'Our Terrorists, Ourselves' in *Fear of Small Numbers*, Durham: Duke University Press, p.86-114.

Raj, Rekha (2013) Dalit Women as Political Agents. *Review of Women's Studies, Economic & Political Weekly*, Vol. XLVIII No. 18; pp. 56 – 63.

Arvind Narrain and Gautom Bhan (ed) (2005) Introduction in *Because I have voice: queer politics in India*, New Delhi, Yoda Press.

Gupta, Alok (2005) 'Englishpur ki Kothi : Class Dynamics in Queer Movement in India' in *Because I Have a Voice: Queer Politics in India*, New Delhi, Yoda Press, p.123-142.

Unit – 4 : Techno- Culture

Wilson Samuel M. and Peterson, L. C. (2002), 'The Anthropology of Online Communities', *Annual Review of Anthropology*, Vol. 31; pp.449 – 67.

Whitaker, Mark P. (2004). ' Tamilnet.com: Some Reflections on Popular Anthropology, Nationalism and the Internet. *Anthropological Quaterly*, Vol. 77, No.3; pp. 469 – 498.

Moinian, Farzaneh (2006). The construction of identity on Internet: Oops! I've left my diary open to the whole world. *Childhood*, Vol. 13, No. 1; pp.49 – 68.

SEMESTER TWO

Course Code : MACMS 206

COURSE TITLE: Journalism: New challenges and applications

Course Objectives:

The course aims to make students aware of the new pressures and trends in the media industry by regular reading of the current affairs, news articles, and interactive discussion. The idea is to build a critical understanding of the sensitive issues and mode of presentation of the content in different media forms. Also to gain the practical knowledge, the student need to publish a lab journal to understand the power of language and editing skills.

Unit 1: Contemporary media scene

Introduction to advanced Journalism

New Pressures & New trends: Specialised publications, Magazine boom, Corporatisation, Page 3 journalism, Private treaties, paid new, citizen journalism

Freedom of speech and Concept of 'Cultural terrorism'

Media and the IPC, Media and the CrPC, Discussion on sedition and the media coverage

Case studies: Ashish Nandy's remark on 'Dalit', Censorship on commercial and art films in India, Ban on paintings, issues of print and visual advertising

Unit 2: Writing for Special and sensitive issues

Reportage writing: riots, minorities, communalism, terrorism, state violence, gender, development, environment, education and health.

Conflict reporting, Sports journalism, photojournalism

Media coverage of gender-based violence, sexual assault, rape, child abuse

Specialised writing: Opinion writing, Comment writing, editorials, column, film review.

Unit 3: Writing and Editing for Television News

Headlines, Grammars, Leads, News script, Television news jargons, Importance of quotes, Sound-on-Tape (SOT), Piece-to-camera (PTC)

Principles of Editing, duties and qualities of Editor and sub-editor/copyeditor.

Unit 4: Lab journal

Using Pagemaker software & Quarx, page layout, reporting local news, selection of news, editing for the journal, Photo editing, designing and final publication of journal.

Reading list:

Bagdikian B.H, The media monopoly, 6th edition, Beacon press, Boston, 2000

Sameera Khan, When survivors become victims, Missing: half the story, Journalism as if gender matters, ed. Kalpana Sharma, Zubaan, 2010.

The politics of invisibility, Kalpana Sharma

Benedict, H, Virgin or vamp, How the press covers sex crimes, Oxford University Press, 1992

Varadarajan. S, The Truth Hurts: Gujarat and the role of the media, Penguin books

Wolfe. T, The New Journalism, Picador, 1973-1990 ed.

Murray. D, Writing for your readers, The Globe Pequot Press, Boston, 1995.

SEMESTER TWO

Course Code : MACMS 207

COURSE TITLE: Folklore and Oral Traditions

Credits: 04

Course Objectives

Any understanding of a culture is incomplete without an engagement with its folklore and oral tradition. Folklore has been defined as traditional beliefs, myths, tales, and practices of a people, which is transmitted orally. Folklore and Folklife include Oral Literature, Material Culture, Folk arts (performing arts as well) and crafts, Social folk customs and rituals. Oral literature is that which is spoken. Sung, voiced forms of traditional utterances. Examples are myths, legends, tales, proverbs, sayings, jokes, ballads, dialect speech, folksongs etc. Material Culture looks at how people live, make their clothes, build houses, eat food, design tools etc. Folk arts and crafts are objects of material culture that not only give pleasure but also serve political, economic and social ends. The performing arts include dance, music, drama etc. Folk customs include festivals, group interactions, rites of passage rituals etc. In this course students are introduced to the various sectors of Folklore, its history, its function, Narrative structures, Indian Narrative traditions, and methods for collecting and analyzing data.

Unit – 1: What is Folklore and Folklife?

Islam, Mazharul. 1985. Folklore: The Pulse of the People. In the context of Indic Folklore. Ranchi Anthropology Series -7 (Ed.) by L.P.Vidarthi. Chapter 1 – Folklore: Definition, Dynamism and Scope: pp.1 -34.

Bascom, William R. 1981. Four functions of folklore. In his Contributions to Folkloristics, Founders of Folklore Series – I, Folklore Institute, Meerut: pp. 40 – 64.

Appadurai, Arjun, Frank J.Korom, Margret A.Mills, 1991 (Ed.) *Gender, Genre and Power in South Asian Expressive Traditions*, Philadelphia, University of Pennsylvania Press.

Unit – 2: Folklore – Theories and Its Relevance

Dorson, Richard M. 1963. Current Folklore Theories. *Current Anthropology*, Vol. 4(1): 93 – 112.

Zipes, Jack. 1975. Breaking the Magic Spell: Politics and the Fairy Tale. *New German Critique*, No.6: 116 – 135.

Propp, Vladimir. 1968. *Morphology of the Folk-Tale*. Übers. Laurence Scott. Austin: U of Texas P.

Lévi-Strauss, C. 1968, “The Structural Study of Myth”, in Thomas A. Sebeok (ed.), *Myth: A Symposium* Bloomington: Indiana University Press.

Dundes, Alan. 1997. Binary opposition in Myth: The Propp/Levi-Strauss Debate in Retrospect, *Western Folklore*, Vol.56 (1): 39 – 50.

Unit – 3: Forms of Folklore

Mayaram, Shail. 2003. Kings versus Bandits: Anti-colonialism in a Bandit narrative. *Journal of the Royal Asiatic Society*, Vol.13 (3): 315 – 338.

Blackburn, Stuart. 1987. Performance as Paradigm: A rhythm in a Tamil Oral Tradition. In *Indian Folklore-II*, ed. By Peter J. Claus, Jawaharlal Handoo and D.P.Pattanayak, Central Institute of Indian Languages, Mysore:157 - 209.

Ramanujan, A.K. and Stuart Blackburn (ed) (1986). *Another Harmony, New Essays and the Folklore of India*, Berkeley, University of California Press.

Unit – 4: Folklore: Fieldwork and Documentation

The students are expected to undertake a small research project highlighting on the folk practices of any particular community in nearby areas. They have to do a fieldwork and document the data for a better understanding of the folk culture through first- hand experience. This will be a part of their final evaluation, which will be of 1 credit.

Readings

Goode, J. and Hatt, P.K. 1962. *Methods in Social Research*, New York: McGraw-Hill Book Company.

Brunvand J. Harold. 1971. *Folklore a Study and Research Guide*.

Wilson, William A, 1986, *Documenting Folklore, in Folk Groups and Folk Genres: An Introduction*, Utah, Utah State University press.

Ray Edmondson, 2004, *Audiovisual Archiving: Philosophy and Principles*, Paris, UNESCO.

SEMESTER TWO

Course Code : MACMS 208

COURSE TITLE: Understanding Rajasthan

Credits: 04

Unit 1: Archaeological and Architectural Heritage of Rajasthan

- Ahar, Balathal, Kalibanga, Ganeshwer
- Rock art sites at Bairath, Bundi and Jhalawar
- General survey of temples and Sculptures
- Major Medieval Forts
- Chittorgarh Fort and its History

Tour: An educational tour will go to any one of the above mentioned archaeological or architectural site

Readings:

1. R. Hooja: The Ahar culture and beyond. B.A.R. International Series No.-412, B.A.R., Oxford University Press, 1988.
2. Dasarath Sharma: Rajasthan through the ages (Vol.- 1). Rajasthan State Archives, 1966.
3. K. C. Jain: Ancient cities and towns of Rajasthan. Motilal Banarasidas, 1972.
4. Ratnawat, S.S. & Sharma, K. G. (Ed.): History and Culture of Rajasthan, Centre of Rajasthan Studies, Jaipur

Unit2: Social System and Life in Rajasthan

- Fairs and Festivals
- Food, Costumes and Ornaments
- Religions, Cults and Customs
- Women under Feudal System
- Sati and Jauhar Pratha
- Various Casts and Tribes

Readings:

1. G. N. Sharma: Social life in Medieval Rajasthan. Laxmi Narain Agrawal, 1968.
2. G. N. Sharma: Rajasthan through the ages (Vol.-2). Rajasthan State Archive, 1990.
3. James Tod: Annals and antiquities of Rajasthan. Smith Elder & Co., 1831.
4. Ratnawat, S.S. & Sharma, K. G. (Ed.): History and Culture of Rajasthan, Centre of Rajasthan Studies, Jaipur

Unit3: Brief introduction of Political and Cultural history of Rajasthan

- Origin and history of Rajputs
- Rajput Mughal Relations
- Maratha influence in Rajasthan
- Birth of Composite culture and Contributions of Jats, Jains and Muslims
- Formation of Jagirs, Jagirdars and Jamindars
- Sufism and Muhinuddin Chisti
- Contribution of Bheels and Meenas

Readings:

1. J. N. Asopa: origin of Rajputs. Bharatiya Publishing House, 1976
2. G. N. Sharma: Mewar and the Mughal emperors. Shiva Lal Agrawala & Co., 1962.
3. V. S. Bhargava: Marwar and the Mughal emperors. Munshiram Manoharlal, 1966.
4. G. N. Sharma: Social life in medieval Rajasthan. Laxmi Narain Agrawal, 1968.
5. Ratnawat, S.S. & Sharma, K. G. (Ed.): History and Culture of Rajasthan, Centre of Rajasthan Studies, Jaipur

Unit4: Rajasthan during Colonial Rule and after Independence

- Acceptance of colonial dominance and its consequences
- Peasant and Tribal movements
- Integration of the state of Rajasthan after independence
- Idea of Decentralization and Panchayati Raj
- Birth of Right to Information Act in Rajasthan
- Vishakha and Anti-Sexual Harassment Movement

Readings:

1. Dool Singh: Land Reforms in Rajasthan. Research Programmes Committee, Planning Commission, Govt. of India, 1964
2. Contemporary Local News Papers of Rajasthan, journals & Magazines.
3. Devra, G.S.L. : Rajasthan Ki Prashasnik Vyavastha : Some Aspects of Socio-Economic History of Rajasthan

SEMESTER THREE

Course Code : MACMS 301

COURSE TITLE: Indigenous Culture

Credits: 04

Course Objectives

- To introduce students to key concepts and debates
- To equip with students the analytical tools to study indigenous cultures
- To provide first hand experience of peoples' voices
- To enable students to see indigenous cultures of Rajasthan in a larger perspective
- To make students undertake detailed case studies
- To document indigenous practice

Student will be expected to do a book review or two article reviews from each unit. Select a theme from unit 1 and write a 750-1000 word tutorial. Undertake field work for unit 2 and unit 3 and write a field report of 1500 words, which will be of 1 credit.

Unit 1 The Indigenous people

Barsh, Russel Lawrence 1986 Indigenous Peoples: An Emerging Object of International Law in *American Journal of International Law* Vol 80 No 2 pp369-385

Dev Rajesh 2004 Human Rights, Relativism and Minorities in North-East India in *EPW* October 23.

Khare, R S 1972 Indigenous Culture and Lawyer's Law in *India in Comparative Studies and history* Vol 14, No 1 Jan pp 71-96.

Ratnagar, Shereen 2003. Our Tribal Past, in *Social Scientist* Vol 3. NO 1/2 Jan-Feb.

Roy Burman B K 2003 Indigenous and Tribal Peoples in World systems Perspective in *Stud. Tribes tribals*, 1 (1):7-27.

Xaxa, Virginus 1999. Tribes as Indigenous People of India, *EPW* 18th December.

Unit 2 Indigenous cultures, knowledge and economic development

Chambers David Wade and Richard Gillespie 2000 Locality in History of Science: colonial Science, Technoscience, and Indigenous Knowledge in *Osiris* 2nd Series Vol 15 pp 221-240.

Louis, Prakash 2000 Marginalisation of Tribals in *EPW* November 18.

Louis, Prakash. 2003 Scheduled Caste and Tribe-The Reservation Debate, in *EPW* June 21.

Jewitt Sarah 2008 Political ecology of Jharkhand conflicts in *Asia Pacific Viewpoint* Vol 49 No 1 Apr pp68-82

Kapila Kriti 2008 The measure of a Tribe: the cultural politics of constitutional reclassification in North India in *Journal of the Royal Anthropological Institute* (N S) 14: 117-134.

Kumar Sanjay 2001 Indigenous Communities' Knowledge of Local Ecological Services in *EPW* July 28.

Patwardhan Amrita and *Dams and Tribal People*, Contributing Paper Prepared for Thematic Review 1.2:

Dams, Indigenous People and Vulnerable minorities.

Sen Arnab and Esther Lalhrietpui 2006 Scheduled Tribes (Recognition of Forest Rights) Bill A view from Anthropology and Call for Dialogue in *EPW* September 30.

Unit 3. Indigenous people in the contemporary world

Adaman Fikret, Pat Devine and Begum Ozkaynak 2003 Reinstating the Economic Process: (Re)embedding the Economy in Society and Nature in *International Review of sociology* vol 13 no 2.

Damodar Vinita 2006 The Politics of marginality and the construction of indigeneity in Chotanagpur in *Post Colonial Studies* pp179-196.

Kothari, Smitu 2001. Sovereignty and Swaraj: Adivasi Encounters with Modernity in John A Grim ed *Indigenous Traditions and Ecology*, Cambridge Harvard CSWR.

O'Brien, William E. 2002 The Nature of Shifting Cultivation: Stories of Harmony, Degradation and redemption in *Human ecology*, Vol 30 No 4 (dec) pp 483-502.

Prakash Amit 1999 Decolonisation and Tribal Policy in Jharkhand: Continuities and discontinuities with Colonial Discourse in *Social Scientist*, Vol 27 No 78 (Jul-Aug pp113-139).

Sunder, Nandini. 2005 Custom and Democracy in Jharkhand in *EPW* October 8.

SEMESTER THIRD

COURSE CODE: MACMS 302

COURSE TITLE: Cinema Studies

CREDITS: 04

OBJECTIVES

The course aims to unravel some of the most important issues and debates; both old and contemporary on cinema; concerning the problem of meaning, the processes of spectator identification or the construction of spectatorship, stardom and politics, and the end of cinema and its relationship to television and multimedia cyberspace. In doing this, the course aims to provide the student with adequate inputs to conceptualize complex and nuanced aspects of the relationship between film and society; in order to finally arrive at processes and procedures of critically reading and evaluation of films. It also gives a historical and critical introduction to Bollywood.

COURSE DESCRIPTION

Unit 1: Introduction to Indian cinema

Suggested Reading Material:

Leela Fernandes, "India's Bandit Queen": A Trans/national Feminist Perspective on the Discrepancies of Representation, *Signs*, Vol. 25, No. 1 (Autumn, 1999), pp. 123-152.

Mishra, Vijay, *Bollywood Cinema- A Critical Geneology*, Asian Studies Institute, Wellington, 2008

Rajadhyaksha, Ashish, The Bollywoodisation of Indian Cinema, *Inter-Asia Cultural Studies*, Vol. 1, No. 3, 2003.

Bharucha, Rustom, Utopia in Bollywood: 'Hum Aapke Hain Koun...!', *Economic and Political Weekly*, Vol. 30, No. 15 (Apr. 15, 1995), pp. 801-804.

Mannathukkaren, Nissim, Subalterns, Cricket and the 'Nation': The Silences of 'Lagaan', *Economic and Political Weekly*, Vol. 36, No. 49 (Dec. 8-14, 2001), pp. 4580-4588

Nayar, Sheila J. , Invisible Representation: The Oral Contours of a National Popular Cinema, *Film Quarterly*, Vol. 57, No. 3 (Spring 2004), pp. 13-23

Mazumdar, Ranjani, Ruin And The Uncanny City- Memory, despair and death in Parinda, *Sarai Reader 2002: The Cities of Everyday Life*, Delhi

Mazumdar, Ranjani, Figure of the 'Tapori': Language, Gesture and Cinematic City, *Economic and Political Weekly*, Vol. 36, No. 52 (Dec. 29, 2001 - Jan. 4, 2002), pp. 4872-4880

Nayar, Sheila J, The values of fantasy: Indian popular cinema through Western scripts, *Journal of Popular Culture*; Summer 1997; 31, 1

Madhava Prasad, Cine-Politics: On the Political Significance of Cinema in South India in the *Journal of the Moving Image*, Calcutta: Department of Film Studies, Jadavpur University, number1, autumn 1999: 37-52.

Unit 2: Language of film and meaning

Geoffrey Nowell-Smith, How films mean, or, from aesthetics to semiotics and half-way back again in *Rethinking Film Studies*, Eds. Christine Gledhill and Linda Williams, Arnold: Great Britain, 2000, pp.8-17

2.1 Classical Hollywood Film and Melodrama

E. Ann Kaplan, Classical Hollywood Film and Melodrama in *The Oxford Guide to Film Studies*, Eds. John Hill and Pamela Church Gibson, Oxford University Press:New York, 1998, pp.272-282

2.2 Genre Classification in Hollywood

Chandler, Daniel (1997): 'An Introduction to Genre Theory' [WWW document] URL

http://www.aber.ac.uk/media/Documents/intgenre/chandler_genre_theory.pdf

2.3 Film and Psychoanalysis

Suggested reading material:

Barbara Creed, Film and psychoanalysis, *The Oxford Guide to Film Studies*, Oxford University Press, 1998.

Patrick Fuery, *The Ideology of Love: Film and Culture*, in his *New Developments in Film Theory*, Macmillan Press: London, 2000, pp. 92-101

Unit 3: Theories of film

Suggested reading material:

Patrick Fuery, Film and Meaning, in his *New Developments in Film Theory*, Macmillan Press: London, 2000, pp. 137-157.

Robert Stam and Ella Habiba Shohat, Film Theory and Spectatorship in the Age of the 'Posts' in *Rethinking Film Studies*, Eds. Christine Gledhill and Linda Williams, Arnold: Great Britain, 2000, pp. 381-401.

Noel Carroll, *Introducing Film Evaluation*, *Rethinking Film Studies*, Eds. Christine Gledhill and Linda Williams, Arnold: Great Britain, 2000, pp 265-278.

Unit 4: Cinema in the digital age

Anne Friedberg, *The end of Cinema: Multimedia and Technological Change* in Rethinking Film Studies, Eds. Christine Gledhill and Linda Williams, Arnold: Great Britain, 2000, pp. 438-452

ASSESSMENT:

Group Assignment Weightage: 40%

Individual Assignment Weightage: 60%

SEMESTER THREE

Course Code : MACMS 303

COURSE TITLE: Intercultural Communication

Credits: 04

Course Objective

Culture and communication are essential elements of human society. Study of Intercultural or Cross Cultural Communication is important in the era of globalization and multicultural environment. Cross cultural communication has become important because, in the globalized and multicultural settings, human life has become more interconnected and interdependent. Such situations demand that one has to cross his or her cultural boundaries for a meaningful existence and development. This course is designed to help the students to understand, appreciate the different cultures and develop competency in working across diverse cultures and pluralistic world. Its main objective is to help the students to widen their world views and make them better communicator.

Unit One: Introduction (12 lectures)

- Culture and communication
- Meaning, definition, philosophical and functional dimension of intercultural communication
- Theories, models and major elements of intercultural communication
- Cultural symbols in verbal and non-verbal communication

Unit Two: Communications between cultures and traditions (12 Lectures)

- Understanding cultural diversity
- Communication as concept in western and eastern cultures: Christian, Hindu, Islamic, Buddhist, others
- Religious traditions in interaction - problems/barriers of intercultural communications- crossing cultural boundaries
- Language: linguistic aspects of inter-cultural communication

Unit three: intercultural communication and mass media (12 Lectures)

- Cultural diversity and new and traditional media as the vehicle of intercultural communication
- Mass media as a culture manufacturing industry

- Impact, effect of media and new technology on culture
- Inter-cultural communication through folk media

Unit Four: Intercultural communication and international implication (12 Lectures)

- Globalization: effects on culture, identity and communication
- *Cross-communication for organization, business management & professions*
- UNESCO's efforts in the promotion of intercultural communication
- Code of ethics for intercultural communication

Unit five: Practical assignments: research paper/ productions (12 hours)

Choices of topics for practical assignments: research paper/ production (one topic only)

- Cultural fusion in Indian films
- Indian cultural fusion in diaspora
- Ajmer Dargah: Cultural syncretism and fusion
- Fusion and syncretism Indian religious traditions/communities through music and devotional songs, etc.
- Fusion in Indian and Western music and dance
- Cultural fusion and cultural originality
- Cultural fusion in Indian fair and festivals (eg. Holi, Diwali, kite flying, etc.)
- Cross cultural communication through dress
- Cross cultural communication through cuisine

Recommended books/articles

- M.R Dua and T. Manonmani, 'Communications and culture', Galgotia Publishing House, New Delhi, 1997
- [N.L. Gupta](#), Cross Cultural Communication : Global Perspectives Published by Concept Publishing House, 1998
- Denis Mcquail, Mass communication theory, sage pub. London, 1994
- William B. Gudykunst, Cross-Cultural and Intercultural Communication, Sage Publication, 2003
- Louw E. The Media and Cultural Production, New Delhi: Sage Publications, 2001
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- Altheide D.L., Media Power, New Delhi: Sage Publications, 1985
- Dr. Felipe Korzenny, 'Mass Media Effects Across Cultures (International and Intercultural Communication Annual)', Sage Pub. 1992
- UNESCO. (2005). UNESCO World Report: Investing in Cultural Diversity and Intercultural Dialogue. PARIS: UNESCO.

- John Keast, Religious diversity and intercultural education: a reference book for schools, Council of Europe, 2006
- Kinsky, Kapoor, Blue, & Kapoor, 'Religion and Communication A Study of Hinduism, Buddhism and Christianity' Intercultural Communication Studies X:2, 2000
- RakaShome & RadhaHegde, culture, Communication, and the challenge of globalization, Critical Studies in Media Communication, Vol. 19, No. 2, June 2002
- Dream G. Moon, Concepts of "culture": Implications for intercultural communication research, Communication Quarterly, Volume 44, Issue 1, 1996
- Alan Duranta & IfanShepherda, Culture and communication in intercultural communication, European Journal of English Studies, Volume 13, Issue 2, 2009
- Religion and media, communication Booknotes quarterly, 37/3, 2006
- Anthony J. Liddicoata, Communication as Culturally contexted practice: A view from Intercultural communication, Australian Journal of linguistics, vol. 29, issue 1, 2009

SEMESTER THREE

Course Code : MACMS 304

COURSE TITLE: Seminar Course on Dissertation OR Production OR Field Survey Report

Credits: 04

Course Objectives

The students will have an option to choose either to write a dissertation or a research report based on field survey or to make a documentary film. Depending upon their choice, this course will take the students through a process of evolving their topics and work for their final productions and also for their dissertation. It will involve presentations by students on their work in progress for their dissertation and final productions. At the end of the semester there will be presentations and a viva voce with an external examiner. Students who have submitted their research proposals in the Third Semester will have to write a dissertation on the same topic (as that of their research proposal) in the Fourth Semester. They cannot change their topic in the fourth semester under any circumstances. Similarly, students who have submitted their concept note to make a documentary on a topic will have to continue on the same topic while making their documentary in the Fourth Semester.

Media Project (4 credits)

Session 1: Introduction to the process

Session 2-6: Each individual presents a concept note for a film. There is a discussion and short-listing of themes and the formation of groups around these themes

Session 7-11: Research and Recce by Groups

Session 12-13: Preliminary presentation of detailed concept note with visuals etc. for feedback from peers and faculty supervisors

Session 14-15: Graded presentation for external examiner.

30% on process, based on individual process report, by supervisor

30% on group written concept note, by supervisor

40% on group presentation and viva by external examiner.

Dissertation (4 credits)

Session 1: Introduction

Session 2-6: Inputs on writing research proposal, literature review, plagiarism, citation etc.

Session 7- 10: Individual Presentation and discussion of research proposals

Session 11-15: Second round of presentations after consultation with supervisor, reading etc.

30% on process, by supervisor

40% on individual written proposal, by supervisor

30% on final presentation by external examiner.

SEMESTER THREE

Course Code : MACMS 305

COURSE TITLE: Heritage and Museum Studies (With reference to Rajasthan)

Credits: 04

Unit – 1Historical Background of Heritage

- A General Introduction and Definition,
- Types of Heritage: Natural, Cultural, Tangible and Intangible Heritage, Social and Religious.
- Use and Abuse of Heritage, Social responsibility of organizations (govt./public).
- Legislation Concerning Heritage, History of antiquarian laws in India and abroad.

Readings:

1. Understanding Heritage and Memory; Benton, T. (editor), Manchester University Press
2. Heritage, Museums And Galleries: An Introductory Reader; Gerard Corsane, Routledge
3. Cultural Heritage Studies; Ed. Paul A. Shackel, University Press of Florida
4. Intangible Heritage and The Museum: New Perspectives on Cultural Preservation; Ed. Marilena Alivizatou, Walnut Creek, CA, Left Coast Press, 2012

Unit – 2Discourse of Heritage Conservation.

- Definition, Scope, Objective and general Principles of conservation.
- Types of conservation: Preventive and curative, emergency conservation
- Ethics of conservation; Professional ethics and scope of entrepreneurship, Consciousness towards authenticity
- Conservation facilities in India, guidelines for conservation of heritage (monuments),
- Professional organizations such as NLRC, ICCORM, CCI, IIC, INTACH, GETTY etc.

Readings:

1. Memory and History; Joan Tumblety, Routledge, 2013
2. Heritage and Community Engagement; Ed. Emma Waterton, Steve Watson, Routledge 2013
3. Cultural Property Security; Protecting Museums, Historic Sites, Archives, and Libraries; Daniel J. Benny, Routledge, 2012
4. The Conservation Of The Indian Heritage; Bridget Allchin, F.R. Allchin and B.K. Thapar, IGNCA, Delhi
5. Heritage Conservation: Preservation And Restoration Of Monuments; N.L. Batra, IGNCA, Delhi

Unit – 3 Heritages as a Cultural Construct:

- Concept of Cultural Heritage, Cultural Construct and Enterprise Cultural construct.
- Construction of past or Construction of History: A Debate; Exploitation of Cultural Heritage.
- Development of Historical Construction, Study of History, race and society
- Politics of Representation and display: Recent perspectives on Museum legitimacy in Museum for Heritage Management.

Readings:

1. Cultures and Globalization: Heritage, Memory and Identity; Helmut K Anheier & Yudhishtir Raj Isar, SAGE Publication 2011
2. Cultures and Globalization: Cities, Cultural Policy and Governance; Helmut K Anheier & Yudhishtir Raj Isar, SAGE Publication 2012
3. Heritage and Community Engagement: Finding a New Agenda; Emma Waterton & Steve Watson, Routledge, 2011
4. The Argumentative Indian: Writings on Indian History, Culture and Identity; Amartya Sen. Penguin Books. 2005

Unit – 4 Consumption and Commercialization of Heritage.

- Concept, definition and problems of Ethnicity in Post modern world.
- Heritage as Commodity: Impact of Nationalism, Industrialization,
- Urbanization, Globalization and Commercialization of Heritage development,
- Heritage and Popular Culture: Meaning, definition of popular culture/mass culture or folk culture.

Readings:

1. Preserving Cultural Heritage: The Harmony between Art Idealism, Commercialization, and Triple-Helix Collaboration; Corinthias P. M. Sianipar, American Journal of Tourism Management 2013, 2(1)
2. Heritage at stake?; Anupama Sushil, www.expresstravelworld.com, October 2007.
3. Cultural Heritage of Jaipur; J. N. Asopa, Published by Rajasthan History Congress.
4. Heritage of Rajasthan; B. R. Meena, Aryan Books, New Delhi

Tour: An educational tour will go to one of above mentioned archaeological or architectural Site for practical study and project assignment.

SEMESTER THREE

Course Code : MACMS 306

COURSE TITLE: Advertising and Public Relations

Credits: 04

Course Objective:

Advertising is a medium through which a person can communicate with his / her audience in a best way. Media industry survives only on messages disseminated by them; and advertising spreads much focused information. This field is very important for the students specially for Culture & Media studies and in these days advertng is an industry and student can get number of opportunities in this realm. Public Relations is distinctive management function which helps establish and maintain mutual lines of communication, understanding, acceptance and cooperation between an organization and its publics; as a media person and manager of any field, a person has to deal with internal and external public. This PR skill will develop communication and managerial qualities in students.

Unit-I

Definitions, Scope, Concept of Advertising

History, growth and development of advertising in Indian context

Role and functions of Advertising

Importance of advertising

Advertising terminology

Unit-II

Types and classifications of advertising

Brand management and positioning

What a message must contain (Ad appeal)

Advertising Ethics, Code and Laws

Unit-III

Ad agency

Ad campaigning &Media planning

Advertng-Propaganda-Publicity-Public Relations

USP, PRSI, IPRA, Public Opinion, Lobbying

Unit-IV

Public Relations (PR): Definitions and Concept

Development of Public Relations

Functions of Public Relations

Various types of Public

Tools of PR

Duties of Public Relations Officer (PRO)

PR code of conduct

Practical: *Ad Copy writing for advertisement, (Submission of a project file on different formats of advertisements on one theme/ idea / product / under single company name)&Press Release*

Readings:

Well (Williams), Burnett John, Moriarty Sandra, Advertising Principles and Practices, Prentice Hall; 6 edition (October 29, 2002)
Nayyar(Deeapak),Public Relations and communications, ABD Publishers, Jaipur (2006)
Sengupta (Subroto),Brand Positioning, New Delhi, Tata McGraw, 1990
Ogilvy (David), Ogilvy on Advertising London, Orbis Publication, 1983
Ahuja (BN), Practical Public Relations, New Delhi, Surjeet Publications, 1989
Basu (Anil), Public Relations, Problems and Prospects with case studies, New Delhi, Space Age Publications.

SEMESTER THREE

Course Code : MACMS 307

COURSE TITLE: Reading Television

Credits: 04

Course Objective

What is television today? In what ways are television's aesthetics and economics changing in the age of the mobile, Internet, video iPod and iPad? How can we understand the politics of representation in televisual texts? How have representations of gender, region, religion and class changed due to television's transformation from a state- controlled medium to a privately owned multi-channel niche-oriented medium? These and many other issues regarding television's past and present role as a cultural, social, political and industrial force will be explored over the course of the semester.

Each teaching session will involve a lecture, illustrative material/clips of several TV programmes and a class discussion on the set reading and video clips. Students should have an interest in watching television programmes in order to participate fully in the discussions.

Unit – 1: Framing Television

Readings

Bourdieu, Pierre (1996) On Television (Trans. By Priscilla Parkhurst Ferguson). New York: New Press (Part 1 & 2).

Williams, Raymond (2009) 'Programming as Sequence or Flow'. In Sue Thornham et.al (ed) Media Studies: A Reader. Edinburgh: Edinburgh University Press; pp.192-198.

Silverstone, Roger (1994) Television and Everyday Life. London and New York: Routledge (Chapter-6).

Unit – 2: Globalisation of Indian Television

Readings

Ranganathan, Maya and Usha M Rodrigues (ed) *Indian Media in a Globalised World*. New Delhi: Sage Publications. (Chapter 1 – Globalisation of Indian Television ; Chapter 9 – Public service broadcasting in India: Doordarshan's legacy).

Mehta, Nalin (2008). *India on Television. How satellite news channels have changed the way we think and act*. New Delhi: Harper and Collins. (Chapter 3 – Control and Confusion: Broadcast Policy, the state and transformation (1991-2007))

Unit – 3 : Television and Genre

Readings

Hall, Stuart et.al (2009) 'The Social Production of News'. In Sue Thornham et.al (ed) *Media Studies: A Reader*. Edinburgh: Edinburgh University Press; pp.648-655.

Mankekar, Purnima (1999) *Screening Culture, Viewing Politics. An ethnography of Television, Womanhood, and Nation in PostColonial India*. Durham: Duke University Press. (Chapter – 3, 6 & 7)

Hill, Annette (2009) 'The Rise of Reality TV'. In Sue Thornham et.al (ed) *Media Studies: A Reader*. Edinburgh: Edinburgh University Press; pp.573 – 587.

Assignment for Students: Each student has to critically analyse different forms of television genres – one news item, one television documentary/discussion based programmes, reality TV show, Advertisements etc. and submit a report regarding the same, which will be a part of their Internal Assessment.

Unit – 4: Television Project

Based on their first hands on experience on handling camera and editing in the previous two semesters, the students have to do an assignment on a short audio-video editing of their own programme (one social advertisement on a topic of general public interest – like cleanliness, safe drinking water, health issues, environment, gender equality, education etc. / one discussion based programme on relevant issues/professional interview with eminent personalities) This is a part of their evaluation for their End of Semester examination, which is of 1 credit.

Readings

Holland, P (1997) *The Television Handbook*. London and NewYork: Routledge

Broughton, Iry (1981) *The Art of Interviewing for Television, Radio & Film*. TAB Books Inc.

SEMESTER THIRD

Course Code : MACMS 308

COURSE TITLE: New Media

Credits: 04

Note: 2 credits for theoretical classes and 2 credits for practical work.

Objectives:

1. To explore basic concepts of new media as well as the role digital media technologies play in society.
2. To understand the impact of new media on communication today.

Unit 1: Overview of online Communication & Internet

1.1. Meaning and definition, Features of Online Communication

1.2 Characteristics of internet, Networking, ISP and browsers, Types of websites, Video conferencing, Webcasting, social networking, blogging and micro-blogging

1.3. History of New Media

Unit 2: New Media

1. Digital media and communication, ICT
2. Information Society, New World Information Order and E-governance
3. Media Convergence
4. Emerging Trends: Mobile Technology, Social Media & Web 2.0
5. Network theory
6. Public sphere
7. Wikipedia

Unit 3: Content Journalism

1. Traditional vs Online Journalism-difference in news consumption
2. Selection of news content, presentation of news
3. Online News Writing & Editing, News Portals, Blogs, Chat, Video, Podcasting, live casting and mobile communication

Unit 4: Laws and Ethics

1. Cyber Crimes & Security : Types and case studies
2. WikiLeaks
3. Cyber Laws & Ethics, Internet censorship in India, Comparison between America and India

The student need to submit soft news stories for websites or open individual blogs as a part of project.

Suggested Readings:

1. **LA Lievrouw, S Livingstone**, [*Handbook of new media: Social shaping and consequences of ICTs*](#), Sage 2002
2. Martin Lister, *New Media: A Critical introduction*, Routledge, 2009
3. Flew. Terry, *New Media: An Introduction*, Oxford Higher Education, 3rd, 2007
4. Wendy Hui Kyong Chun, Thomas Keenan, *'New media, Old Media, A history and Theory reader*, Routledge, 2006
5. Carolina McCarthy, *Facebook: Our targeted ads aren't creepy* , The Social-CNET news, June 18, 2009

6. Levinson. Paul, *New New Media*, Allyn & Bacon, 2nd, 2012
7. Lev Manovich, *The language of New Media*, MIT Press, 2001
8. Ronal Dewolk, *Introduction to Online Journalism*, Allyn & Bacon
9. John Vernon Pavlik, *New Media Technology*, Allyn & Bacon
10. Michael M. Mirabito, *New Communication Technologies : Application*
11. Barbara . Mogrenstorn, *Policy & Impact*, Focal Press, 4th edition
12. Xtine Burrough, Paul Martin Lester, *Visual Communication on the Web*, Routledge, 2012
13. Richard Kahn, Douglas Kellner, University of California, Los Angeles, USA, '*New media and internet, activism: from the 'Battle of Seattle' to blogging*', New Media and Society, Sage 2004.

SEMESTER THREE

Course Code : MACMS 309

COURSE TITLE: Production of Fiction Film

Credits: 04

Note: 03 credits will be assigned for participation in film making and 01 credit for the project submission.

Unit – 1 Development of Idea and Research

Readings:

1. Traditions in World Cinema; Ed. Linda Badley, R. Barton Palmer & Steven Jay, Edinburgh University Press, Edinburgh, UK
2. Filmmaking; Frederic P. Miller, Agnes F. Vandome, John McBrewster, VDM Publishing House, Germany
3. On Film-making: An Introduction to the Craft of the Director; Alexander Mackendrick, Paul Cronin, Martin Scorsese, Faber & Faber, London
4. Structuring Time: Notes on Making Movies; Michael Betancourt, Wildside Press, Rockville, Maryland.

Unit – 2 Story and Scriptwriting

Reading:

1. Story: Style, Structure, Substance, and the Principles of Screenwriting; Robert McKee, Harper Collins, US
2. The Technique of Film & Video Editing; Ken Dacyger, FOCAL Press
3. Story Dynamics: Dramatic Writing for Film and Television; Jack McAdam, IUniverse, Indiana, US
4. Dramatic Story Structure: A Primer for Screenwriters; Edward J. Fink, Routledge, London

Unit – 3 Screenplay writing and Shooting Script

Reading:

1. Beginning Film Studies; Andrew Dix, Viva Books, Delhi
2. The Screenwriter's Guide to Basic Structure and Character; Rene Rawls, Ener Entertainment
3. The Perfect Screenplay: Writing It and Selling It; Katherine Herbert, Allworth Press, New York
4. Adaptation: The Shooting Script; Charlie Kaufman, Robert McKee, New Market Press, UK

Unit – 4 Organizing Shooting and Production Management

Readings:

1. Film Directing Shot by Shot: Visualizing from Concept to Screen; Steven D. Katz, Focal Press, Boston
2. Theory of Film; Kacauer, Oxford University Press, New York
3. Production Management for Film and Video; Richard Gates, Focal Press
4. Film Directing Fundamentals: See Your Film Before Shooting; Nicholas Proferes, Focal Press.

SEMESTER FOUR

COURSE CODE: MACMS 401

COURSE TITLE: Media Internship

CREDITS: 08

Course Objectives

The course aims to give students an opportunity to get hands on training in different segments of media to understand the ethical work culture and changing needs of today's media. This helps them to focus on their area of interest and carry it forward as his/her career option. The student can choose the organisation of his/her choice and also work under any professional expert, NGO, research organisation etc.

Course description:

1. Internship report (2 credit)

A student is required to work for atleast six weeks under any media organisation, NGO, research firm etc.

The following items need to be submitted in the Department for evaluation process:

- a) An official letter of acceptance from the organisation opted for (it should clearly mention the Name and Address of the Organisation, Date of joining, Department, Date of leaving, Name of the supervisor etc)
- b) The student should submit a report atleast 10 pages of his/her work experience, achievements, limitations, suggestions etc.
- c) The student must submit a copy of the appreciation letter/ work certificate from the organisation where he/she worked as intern.

2. Supporting material (2 credit)

As part of the training, the student needs to undergo different assigned task in any media organisation. So the student needs to submit the documents like articles, press cuttings, script, DVDs, if any, for final assessment process.

3. Presentation and Viva (4 credits)

The student will be individually assessed and graded by the internal committee members during presentation and viva-voce.

For each step, the student will be graded, so he/she must fulfil the requirement on time.

SEMESTER FOUR

Course Code : MACMS 402

COURSE TITLE: Production

Credits: 16

Course Objectives

The course focuses on the practical understanding of making a documentary and representation of the content regarding contemporary issues. With this audio-visual media, a student may present the arguments and unanswered questions to the audience in a critical way. So the course is designed to prepare a student for making an individual documentary in the fourth semester.

Session 1: Production phase

a) During the production phase, the student should fix up the interview appointments in advance, write the shooting script, storyboard, arrangement of stills, music selection, voice-over and write the subtitles of the story, if any.

b) After that, the student should do the video documentation (of not more than 3 days) in the campus or off-campus, if required. The equipment will be issued only after the submission of the records of the production plan.

c) The student should take care of the equipment and maintain logistics, cue sheets etc.

Session2: Post production phase

Post-production- working with layers of image and sound; pace and rhythm; affect, image and sound; punctuating devices; titles and subtitles; graphics; sound design: use of music and effects.

Presentation of rough edits

Practical work on final edit: the student needs to use the media lab for editing as per the allotted time.

Evaluation process:

The student will be regularly assessed on the basis of attendance and progress work by the internal committee.

Session 3: Submission and presentation of film

The student need to submit a copy of the DVD of the documentary film (Duration: 10 mins) for final evaluation process. The DVD copy should have a DVD cover page, title, language, year of production. Also, the student must submit a detailed report of 15 pages mentioning the three phases of production (which includes pre-production part of third semester).

Evaluation process:

The documentary film and presentation will be assessed by the external examiner appointed by the Department as per University norms.

Evaluation Pattern

30% on production phase

20% on post production phase

30% on final documentary film

20% on presentation and Viva-Voce by external expert.

SEMESTER FOUR

Course Code : MACMS 403

COURSE TITLE: Dissertation

Credits: 16

Students are required to continue with the topics, which they had undertaken as a research proposal in their Third Semester, for writing their dissertation. They have to work towards their dissertation without any prolonged absence under any circumstances. In situations, where the students are required to go for fieldwork, they need prior permission from their respective supervisor and the Head of the Department for not more than 15 days. After 15 days, they have to submit a report of their fieldwork to the supervisor and one copy in the Department Office/Head of Department. If the work requires further thorough fieldwork and the field report is not satisfactory, the supervisor might allow for an extension of another 7 days of fieldwork or more but not more than 15 days.

It is mandatory for the students who would be writing their dissertation to meet their respective supervisors on a regular basis as and when called by the supervisor. The students have to submit their progress report on a weekly basis to their supervisor. They are also required to make a presentation of their work once in three week in front of the other faculty members and students in the research seminar of the department, which will become a part of their mid-term evaluation.

Session – I : Detailed review of literature and their critical analysis

Session – II : Fieldwork and Collection of data/ Content Analysis and Coding

Session – III : Analysis of data and Writing/Presentation

Evaluation Pattern

30% on weekly reports of progress of work by supervisor.

20% on seminar presentations

30% on final dissertation by supervisor

20% on Viva-Voce by external expert.

SEMESTER FOUR

Course Code : MACMS 405

COURSE TITLE: Development Communication

Credits: 08

Course Objective:

‘Development’ and ‘Communication’ are the two subject areas conjoined in the study of ‘development communication’. Both subject areas are essential in social science study. Development is the main concentration of nation and society. It is not merely economic advancement but a holistic approach to human life and society. Development is about social transformation, community participation for better life. Communication is an essential means for the actualization of all such social and national end. Hence, this course is designed to acquaint the students with contemporary concepts related ‘Development Communication ‘and the role play of media towards development. The main objective of this course, with intellectual input, is to cultivate analytical thinking on developmental issues, and make activist media persons for researching, writing on the subject and become the agents of social change.

Unit One: Development communication

- Development: meaning, concept
- Development and empowerment in the third world, globalization
- Development communication: meaning, concept, definition, philosophy
- Theories and models/paradigms of dev.com.
- Gandhian, Nehruvian model of development; National development model: Five Year Plans

Unit Two: Development Communication for specific areas

- Communication for Rural Development: Concept, nature and significance for rural development
- Communication for Social Movements and Development: Voice for the Voiceless
- Communication for Women's Development and Empowerment
- Health Communication
- Ecological Conservation, Communication and sustainable Development

Unit Three: Mass Media and development communication

- Mass Media, Culture and Development
- Print media in development journalism;
- Radio in development communication; Community radio;
- New media in development
- Information and Communication Technologies for Development
- Development Communication Ethics in the Indian Mass Media.

Unit Four: Development institutions and communication

- Development communication policy – strategies and planning, democratic decentralization, Panchayati Raj
- Communication convergence and development policy
- Right to information: development communication
- E-governance, Internet, Digital Divide and Digital Opportunities
- NGOs-development-communication

Suggested Readings

- Kiran Prasad, Communication for Development Reinventing Theory and Action, B.R. Publishing Corporation, 2009
- Srinivas R. Melkote, H. Leslie Steeves, Communication for Development in the Third World, Sage Publication, New Delhi, 2001

- V. S. Gupta, Communication, Development and Civil Society: Essays on Social Development, concept publication, New Delhi
- Keval J Kumar, Mass communication in India, Jaico Publishing House
- Uma Narula, Mass Communication: Theory and Practice, Har-Anand Publications Pvt. Ltd, 1994
- Uma Narula, Dynamics of Mass Communication: Theory and Practice
- Uma Narula, Handbook of Communication models, perspective, strategy, Atlantic (6 July 2006)
- Uma Narula, Communication models, Atlantic Publishers Limited, 2006
- Jan Servaes, Communication for development and social change, Sage publication, 2008
- KD Gangrade, Gandhian Ideal development and social change, Northern Book Centre, N Delhi, 1991
- JV Vilanillam, Development Communication in Practice: India and the Millennium Development Goals, SAGE Publications, 2009
- Srinivas R Melkote, H Leslie Steeves, Communication for Development in the Third World: Theory and Practice for Empowerment, SAGE, 14-Dec-2001
- Ed. Neville Jayaweera, SarathAmunugama, Rethinking Development Communication, The Asian Mass Communication, Singapore, 1987
- J. Srevaes, Communication for development: one world, multiple cultures, Hampton Press, 1999

SEMESTER FOUR

Course Code : MACMS 406

COURSE TITLE: Media Organization and Management

Credits: 08

Course Objective:

‘Media and Entertainment’ is one of the fastest rising industries, in not only developed countries but also in developing countries like India; now it has become important for the students to know about the working of media industries. ‘Media Organization and Management’ along with all additional subjects, related to culture and media studies; will be very helpful for those students who want to work at executive level, because they will learn about the spirit of a team work and management skills as well as the functioning of an organization.

Unit I

Introduction to Media and Communication: Concept of communication, Understanding of Media: Newspaper, Radio, Television, Internet etc.

Commencing of Media Organization: Newspaper, Radio, Television, Internet, etc.

Unit II

General Introduction to Management: Introduction, Definition & Concept, Significance

Principles of Management

Function of Management

Planning: Meaning, Nature of Planning, Planning Process

Ownership Patterns.

Unit III

Nature of Organizational Behavior,

Individual Behavior: Ability, Personality, Attitude, Learning, Perception

Media as an Industry, Inventory Control and Quality Management

Unit IV

Managing a Media House, Organizational Structure: Hierarchy, Organizing, Directing, Leadership etc. Controlling & Co-Ordination, inter-relationship between departments.

Branding or Brand Management

Cost and Profitability: Costing classification and allocation, Nature of cost, Factors affecting cost, Fixed and variable costs

Readings:

- Aggarwal, VirBala, Gupta, V.S., Handbook of Journalism and Mass Communication,
- Kothari, Gulab, Newspaper Management in India, Books from India or Oscar Publications (Delhi, DEL, India)
- Sylvie, George, LeBlanc, Jan Wicks, Hollifield, C. Ann, Lacy, Stephen, Media Management: A Casebook Approach (Routledge Communication Series), Routledge Communication Series, Routledge; 4 edition (October 10, 2007)
- Journal of Organizational Behavior
- Rucker and Williams; Newspaper Organisation and Management; 4th Edition; (1974); Iowa State University Press.

- Fink, Conrad; Strategic newspaper management; (1988); Random House

- Sindhvani, T. N.; Newspaper Economics and Management; (1979); Ankur Publishing
- Schall and Haley; Introduction to Financial Management; Tata McGraw Hill.