



Anekant Education Society's
TULJARAM CHATURCHAND COLLEGE,
(Autonomous)
BARAMATI, DIST- PUNE – 413102

Proposed Syllabus
For
M. Voc. Media Studies
S.Y. M. Voc.

Under
National Skill Qualification
Framework (NSQF)

To be implemented from
2020-21

Title of the Course: M. Voc. Media Studies

(To be implemented from Academic Year - 2020-2021)

Course structure:

- M.Voc. is two year post graduate programme with four general education courses and three skill components courses in each semester.
- Each general education course will be of three credits and each credit is of 15 periods.
- Each skill component course will be of six credits and each credit is of 15 periods
- Each period is of one clock hour.
- In each skill component course there will be one visit to the relevant industry/ institute.
- This M.Voc. Programme offers two specializations from third semester namely Digital Journalism and Video Production.
- In addition to the regular practical are based on the theory course, special emphasis will be on communications and soft skills development of the students.

Eligibility:

- 1) **First Year M.Voc. (Post Graduate Diploma):** A student who has passed the graduation degree (10+2+3) in any stream or its equivalent examination.
- 2) **Second Year M.Voc. (Post Graduate Degree):** Satisfactorily keeping terms of First Year of M. Voc. and if they fulfill the eligibility conditions.

Note: Admissions will be given as per the selection procedure / policies adopted by the college, in accordance with conditions laid down by the Savitribai Phule Pune University, Pune.

Examination Pattern:

Pattern of Examination: Semester:

- General education courses (Theory paper) - I, II, III, and IV Semester
- Skill Component (Practical Course): Practical examination will be conducted
- Weightage of marks in each course: Internal continuous assessment (50%) and end semester examination (50%)

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TULJARAM CHATURCHAND COLLEGE, (Autonomous) BARAMATI
Dist. – Pune-413102
M. Voc. Media Studies Syllabus Structure

Subject Code	Subject Name	Credits	Marks
Semester I			
General Education			
MS 101	Introduction to Media Studies	Credits 04	100
MS 102	Introduction to Journalism	Credits 04	100
MS 103	Introduction to video production	Credits 04	100
Skill Component			
MS 104	Writing for Media	Credits 06	150
MS 105	Photography	Credits 04	100
MS 106	Introduction to Media Software	Credits 04	100
MS 107	Camera Techniques- I	Credits 04	100
Semester II			
General Education			
MS 201	Visual Communication	Credits 04	100
MS 202	Media, Society and Culture	Credits 04	100
MS 203	Media Research Methods	Credits 04	100
Skill Component			
MS 204	Camera Techniques- II	Credits 06	150
MS 205	Experimental Journal	Credits 04	100
MS 206	Script Writing	Credits 04	100
MS 207	Anchoring skills and Voice Modulation	Credits 04	100
Semester III - Video Production			
General Education			
MS 301A	Script Writing and Direction	Credits 04	100
MS 302A	Sound and Post-production	Credits 04	100

MS 303A	Film Appreciation	Credits 04	100
Skill Component			
MS 304A	Group Project	Credits 06	150
MS 305A	Video Editing	Credits 06	150
MS 306A	Lighting Techniques	Credits 06	150
Semester III – Digital Journalism			
General Education			
MS 301B	Digital Journalism	Credits 04	100
MS 302B	Social Media Marketing	Credits 04	100
MS 303B	Advertising	Credits 04	100
Skill Component			
MS 304B	Group Project	Credits 06	150
MS 305B	Broadcast journalism	Credits 06	150
MS 306B	Digital Content Development	Credits 06	150
Semester IV- Video Production			
Skill Component			
MS 404A	Industrial Internship	Credits 10	250
MS 405A	Study Visits and Report	Credits 6	150
MS 406A	Video Production Project	Credits 14	350
Semester IV - Digital Journalism			
Skill Component			
MS 404B	Industrial Internship	Credits 10	250
MS 405B	Study Visits and Report	Credits 6	150
MS 406B	Research Project/In-depth Reporting	Credits 14	350

Script Writing and Direction

**General education
Maximum Marks: 100
Teaching Period: 4/Week**

**Paper No.- MS 301A
Credits: 4
Teaching Load: 60 Theory Period**

CONTENT

Unit 1 The Core of Screen Writing: Genesis of an Idea

- Visualization: 'Seeing' and 'Hearing' before writing
- Conscious attention to surroundings/Listening carefully, reading, observing, writing a Diary regularly
- Types of Ideas: Event-led, character-based, reality-based, concept-led
- Choosing and Formulating the Theme: Choosing Characters and their Points of Views.
- The Concept/Idea diary

Unit 2 Basic structure of Story

- The Nature and Characteristics of Script Writing
- Understanding the written word as a blue-print for visuals
- Chain of linear, chronological cause-effect event structure.
- The Three Act Structure: Beginning-middle-end (Character-Setting-Problem-Resolution)
- Forming familiar associations with the written word: Short Story = short film, Novel = Feature film, Research paper/essay (with human touch) = Documentary.
- Other Parts of the Story: Character Back stories, Sub-story arcs

Unit 3 Forms and Format: Fiction, Non-Fiction

- Formulating the Visual Narrative: Story + Plot Order
- The Treatment: Plotting Scenes and Scene Flow
- Types of Narratives
- What is a Scene? What is a Unit? (Fiction v/s Non-Fiction)
- Screenplay without Dialogue: The Scene/Unit Skeletal Structure.
- Dialogue: Types, Rules, Methods
- Formatting the Screenplay: Introduction to Celtx /various drafts

Unit 4 Role of the Director:

- Understanding and Adapting to the Medium: Film, Television, Other A/V Projects
- Skill of the Director: Balancing resources with Creative Intent
- Process of a Direction: Finding and Interpreting the Core of the Script.
- Planning of a Director: Choice of Crew, Talent, etc.
- Planning for Directing Unscripted Material.

Unit 5 Directing Single Camera and Multi Camera

- Skill of the Director, Process of the Direction, Method of the Direction
- Visualization: Shot Selection, Shot Planning, Segmentation Visualization.
- Shooting: Execution, Adaptation, Time and Human Resource Management
- Inspiring and/or Managing the Talent.
- Formulating the Floor Plan or Working with an existing one.
Camera Positioning, The Setup, Recording: Online Direction v/s Offline Direction

Unit 6 Putting Together a Project

- The Pitch: Proposal Writing and Presentation Basics and interpreting Target Audience
- Production Management, Production Strategies.
- Budgeting and Financial Management

Unit 7 The Director's Team: Understanding the Chain of Command

- The Associate Director and/or the Second Unit Director
- The Wall: The First Assistant Director: Tasks, Responsibilities and Skills
- Other Assistants and their Tasks: During the three stages of Production.
- Building Basic Skills: Logging, Clap, Continuity, Property /Costume Management
- Working with Actors: Casting, Auditions, Directing during rehearsals, Directing Actors on the set

Unit 8 Directing Documentaries

- Developing Story Ideas & Research
- Documentary Language: Form, Content & Style
- Point of View & the Storyteller
- Conducting & Shooting Interviews

Recommended Reading:

1. Hilliard, R. L. (1976). Writing for television and radio. New York: Hastings House.
2. Thomas, J. M. (2005). Script analysis for actors, directors, and designers. Boston: Focal Press
3. Wainwright, C. A. (1966). The television copywriter: How to create successful TV commercials. New York: Hastings House
4. Directing and Producing for Television. A Formal Approach, Curry, Ivan Focal Press,(2010)
5. Single-Camera Video Production, Musburger, Robert, B., Focal Press (2010)
6. From Script to Screen: The Collaborative Art of Filmmaking, Seger, Linda and Whetmore, Edward, J., Lone Eagle Publishing Company (2004)
7. Studio and Outside Broadcast Camera Work, Ward, Peter, Focal Press (2001)
8. World of Film and Video Production: Aesthetics and Practice, Dancyger, Ken, Wadsworth Publishing (1999)
9. Television Programme Making: Everything you need to know to get started, Hart, Colin Focal Press (1999)
10. Vales Technique of Screen and Television writing, Vale, Eugene, Focal Press (1998)
11. Studio Drama: Processes and Procedures (Multiple Camera Video Series), Schihl, Robert, J.,(1991)
12. Directing the Documentary 5th Edition

CONTENT

Unit1. Sound Basics

- History of Sound in Film
- Use of Sound
- Analogue & Digital Technologies

Unit 2. Introduction to sound Equipment

- Audio Signal Routing
- Recording methods and workflow
- Microphones
- Studios and Acoustics

Unit 3. Digital Audio Workstations

- Introduction to Protocols
- Protocols: features, routing, setup options
- Using Protocols for Post production sound

Unit 4. Location Recording

- Study of location recording equipment and workflows
- Dialogue recording on location
- Production sound to DAW

Unit 5. Sound Editing

- Setting up DAW for post-production
- Dialogue Editing and cleaning
- Track Laying
- Basics of Sound Design

Unit 6. Advanced Post Production

- Noise reduction for dialogue
- Dialogue dubbing
- Foley recording and mixing
- Use of equaliser, reverb, compression, etc.

Unit 7. Post Production Mixing

- Basics of sound mixing
- Sound Design and use of psychoacoustics in Sound
- Re-Recording

Unit 8. Advanced Recording

- Music recordings
- Multi track mixing
- Out-puts for different formats

Recommended Readings:

1. The Art of Music Production: The Theory and Practice, Burgess, Richard, J., Oxford University Press (2013)
2. The Recording Engineer's Handbook, Owsinski, Bobby, Cengage Learning PTR (2013)
3. Audio Engineering 101: A Beginner's Guide to Music Production, Dittmar, Tim, Focal Press (2011)
4. What is Music Production?: A Producers Guide: The Role, the People, the Process, Hepworth- Sawyer, Russ and Golding, Craig, Focal Press (2010)
5. Creative Recording Volume 1: Effects and Processors, White, Paul, Music Sales America
6. Creative Recording Volume 2: Microphones, Acoustics, Soundproofing and Monitoring, White, Paul, Music Sales America (2006)

Second Year

Semester III- Video Production

Film Appreciation

General education

Paper No. - MS 303 A

Maximum Marks: 100

Credits: 4

Teaching Period: 4/week

Teaching Load: 60 Theory Period

CONTENT

Unit 1: Origin and History of Cinema

- The beginning and the experiments
- Lumiere Brothers, Thomas Edison, Georges Méliès, Edwin S. Porter. W. K. L. Dickson, David W. Griffith and Charlie Chaplin
- Development of cinema-
- Silent cinema - The birth of the Talkies, Great depression era,
- Second World War era, The western era, Cold war era, Box- office era.

Unit 2: Film Language and Elements

- Film Visual Language-
Shot, Scene, Sequence, Mis-en-scene, Deep focus, Continuity, Editing, Montage, Use of Color and Sound
- Film Elements-
Plot, Character, Emotional Effect or Mood, Style or Texture or Structure, Identifying the theme

Unit 3: Film Genres

- Westerns and Gangster Films
- Mysteries and Film Noir
- Horror, Fantasy and Science Fiction
- Romantic, Comedy, Musicals and Documentaries

Unit 4: World Cinema

- Hollywood and American Cinema
- Italian, French, German Cinema
- Soviet and Japanese Cinema
- Middle East Cinema
- East Asian Cinema

Unit 5: Indian Cinema

- Arrival of cinema- DadasahebPhalke
- Silent era, Talkie era
- Studio Dynasty, Golden fifties era
- Indian New wave, Parallel Cinema
- Indian Panorama

Unit 6: Film Forms and Movements

- Narrative and Non Narratives
- Expressionism, Impressionism
- Neo-realism, Surrealism
- Modernism, Post modernism

Unit 7: Film Theories

- Formalist Theory
- Structuralism Theory
- Auteur Theory
- Marxist Film Theory
- Feminist Theory

Unit 8: Film Appreciation

- Analyzing the film from various point of view-
- Story & Screen play
- Direction, cinematography, Editing
- Acting, aesthetics, analysis, dramatic structure
- Review writing

Recommended Readings:

- Monaco, J. (1981). How to read a film: The art, technology, language, history, and theory of film and media. New York: Oxford University Press
- Jim Piper, Film Appreciation Book: The Film course, All Worth Press, 2018
- Petrie, Dennis & Boggs, Joseph, The Art of Watching Films, Mc Graw Hill Publication, 2011.
- Sanders John, The film genre book, Auteur, 2009.
- Leo Eubank & Marshall Cohen, Film Theory and Criticism: Introductory Readings, Oxford University Press, 2004.
- Matilda Mroz, Temporality and Film Analysis, Edinburgh University Press, 2012.
- Ian Garwood, The Sense of Film Narration, Edinburgh University Press, 2013.

**Production
Video Production Project (Group)****Skill Component****Paper No.- MS 304A****Maximum Marks: 150****Credits: 06****Teaching Period: 2/Week****Teaching Load: 90 Practical Period**

In this semester Students of the specialization of Video Production take up a Group video Production project. There should be three minimum students in each group. The project may be Fiction or Non Fiction. The subject, topic, content of the project has to be of the length of 20 minutes. After approval of the story concept from the production guide and the script selection committee, students are expected to assume the role of the director for this project and execute it within given/scheduled time frame. Also in order to understand the process better, students will be expected to do at least two production exercises and do detailed paperwork in the pre-production, production and post-production phases. The activities involved are meant to give the student a thorough experience of the script-to-screen process. Evaluation is made on the basis of production exercises, submissions related to productions and the basis of the assessment of the video production project film itself and viva voce.

Second Year**Semester III- Video Production****Video Editing****Skill Component****Paper No.- MS 305A****Maximum Marks: 150****Credits: 6****Teaching Period: 2/Week****Teaching Load: 90 Practical Period****CONTENT****Unit1. Intro to Video-editing Techniques**

- The types of machines and software involved
- Various formats of cards & Recording devices
- Video editing- set up and editing-studio

Unit2. Start-up of Video editing

- Understanding basic formats and project set up
- Setting of the sequence
- Arranging the footage

Unit3. Video Editing

- Intro. to the software interface
- Audio video- Tracks
- Tools of editing
- Marring sound sync sound

Unit4. Aesthetics of Editing

- Right Cut-Timing
- Dynamics of Arrangement of Shot
- Rhyme of Edit
- Editing with reference to sound
- Transition

Unit5. Special treatment in editing

- Colour Adjustment
- Multi-track editing
- The Effects
- Rendering

Unit6. Packaging of the Video

- Titles and Credits
- Controlling motion
- Importing from graphics software
- Importing Sound effects

Unit7. Other aspects of Editing

- Multi-camera footage
- Reading vector-scope and histogram
- Audio meter and its filters
- Simple audio leveling
- Exporting in various formats-Tapes and HD
- Exporting video for a broadcast

Recommended Readings:

1. In the Blink of an eye 2nd Edition: Walter Murch, 2001: Publisher: Silman-James
2. Adobe Premiere Pro CC Classroom in a Book 2018 Release: Maxim Jago:
3. Final Cut Pro X Beyond the Basics: Advanced Techniques for Editors, Tom Wolsky
4. Art of the Cut: Conversations with Film and TV Editors, by Steve Hullfish
5. Color Correction for Video: Using Desktop Tools to Perfect Your Image, by Jaime Fowler and Steve Hullfish
6. The Technique of Film and Video Editing: History, Theory, and Practice 5th Edition: Ken Dancyger
7. Grammar of the Edit 2nd Edition: Roy Thompson Christopher J. Bowen: Focal Press

CONTENT

Unit 1 Understanding Light

- Observing available lights in different time
- Observing different locations
- Observing indoor light vs. outdoor light
- Selecting location

Unit 2 Understanding and Handling the Lighting Equipments

- Types of lights; LED, Florescent, Tungsten
- Handling different types of lights
- Handling different types of lights stands
- Handling different types of light reflectors and light Cutters
- Handling other accessories of lights

Unit 3 Basics of lights

- Three-Point Lighting
- Studio Lighting
- Color temperature
- Reflected Light, Bounce Light

Unit 4 Elements of lights

- Light Intensity, Quality, Quantity etc.
- Placements of Lights
- Hard Light, Soft light
- High key
- Low Key

Unit 5 Lighting in Studio

- Interview, News
- Penal discussion
- Lighting for single camera
- Lighting for multi camera

Unit 6 Shooting

- Shooting indoor with lights
- Shooting outdoor in available lights
- Shooting outdoor with lights
- Matching indoor and outdoor

Unit 7 Exercise for fiction

- Situation based lighting
- Lighting for one shot
- Lighting for five shot
- Lighting for night scene

Recommended Readings:

1. Video Production Handbook by Gerald Millerson, Jim Owens
2. The Five C's of Cinematography by Joseph V. Mascelli
3. Painting with Light by John Alton
4. Cinematography: Theory and Practice by Blain Brown
5. Masters of Light by Dennis Schaefer
6. The Visual Story by Bruce Bloc.

Digital Journalism

Theory

Paper No. MS 301B

Maximum Marks: 100

Credits: 4

Teaching Period: 4 /week

Teaching Load: 60 Theory Period/Semester

CONTENT

Unit 1. Introduction to Digital Journalism:

- Introduction to Digital media
- Concept of internet and its functioning
- Web 2.0 and interactivity
- Concept of media convergence
- Types of convergence in media
- Digital Journalism in India

Unit 2. Media convergence

- Concept of media convergence;
- Four types of convergence in media
- Multimedia content
- Web browsers and RSS Feed;

Unit 3. Digital Story Telling:

- Cross-media news production processes
- content management systems (CMS);
- Multi-media content generation techniques-
- Interactive content generation
- Crowd sourcing and aggregation

Unit 4. Data Journalism:

- Definition, Concept and its Importance
- Understanding and finding data sources
- Data Analysis and understanding Data Patterns
- Writing and visualization and its importance;
- Software MS Excel, Infogrametc

Unit 5. Mobile Journalism:

- Understanding the features of Smart- phones;
- Telling compelling stories / photo stories
- storytelling methods for mobile consumers;
- Tools for mobile platforms;

Unit 6. Business of Digital Journalism:

- Shrinking size of newsrooms and digital news business;
- Economics of digital journalism;
- Understanding the business models,
- Emerging trends related with business
- Corporate and their interests in Digital Journalism:
- Facebook Journalism Project, Google News Initiative.

Social Media Marketing

General Education

Paper No. MS 402B

Maximum Marks: 100

Credits: 4

Teaching Period: 4 /week

Teaching Load: 60 Theory Period/Semester

Unit- 1. What is digital Media?

- How Social Media developed
- Managing Information
- Aggregators
- Google Alerts

Unit- 2. Content

- Getting your company ready for Social Media
- Content Management
- Touchpoint analysis
- Scheduling
- Creating content
- Managing content programs
- Planning Worksheets

Unit- 3. Blogs

- Blogger
- Tumblr
- WordPress
- Set-up
- Services

Unit- 4. SEO

- What is it?
- How it is determined
- How to affect it
- Google's role
- Organic search

Unit- 5. Facebook

- Creating groups and pages
- Tips and Guides
- Posts
- Paid Promotion
- Ads
- Contests

Unit- 6. YouTube

- Long-form video platforms
- Setting up a channel
- Managing content

Unit- 7. Twitter

- Set-up and usage
- Tips
- Up and Coming Social Media

Unit- 8. LinkedIn

- Tips and Guides
- Review of profiles
- Pinterest
- Visual social media and bookmarking

Unit- 9. Matrix of revenue

- Engagement and optimization
- Audience analysis (Demographic)
- Adesense, Taboola, Mgid, Adkeeper
- Consumer-generated content

General education

Maximum Marks: 100

Teaching Period: 4/Week

Paper No.- MS 303B

Credits: 4

Teaching Load: 60 Theory Period

CONTENT

Unit 1. History of Advertising

- The genesis of advertising in the world
- Advertising in India: Origins and early forms
- Advertising post-independence
- LPG and advertising in India
- Key advertising agencies and figures

Unit 2. Principles of Advertising

- Key concepts and definitions
- Types of Advertising
- Purposes of Advertising
- Advertising Ethics; ASCI
- Advertising and Culture

Unit 3. Understanding the Market

- What is a market
- Market segmentation
- Family Life Cycle
- Target Consumer/Buyer

Unit 4. Understanding the Product

- What is a Product?
- Product Classification
- Product Life Cycle
- Product Positioning

Unit 5. Integrating Marketing Communication

- 4Ps and &Cs of Marketing
- Marketing Mix
- Promotion Mix
- Developing an IMC Plan

Unit 6. Creating an Advertisement

- Ideation
- Conceptualization/ Visualization
- Writing/ Art
- The Pitch Process

Unit 7. Introduction to Brand

- Brand elements
- Brand Positioning and Image
- Brand Equity
- Brand versus Product

Unit 8. Management of a Brand Portfolio

- Elements of a brand portfolio
- Licensing and Franchising
- Brand Ambassadors (Celebrity or others)
- Media Planning for brands
- Brand management in the Digital era

Recommended Readings:

- Absolut Book.: The Absolut Vodka Advertising Story, Richard W. Lewis
- Beyond Buzz: The Next Generation of Word-of-Mouth Marketing, Lois Kelly
- Bill Bernbach's Book: A History of Advertising That Changed the History of Advertising, Bob Levenson
- Blink: The Power of Thinking Without Thinking, Malcolm Gladwell
- Brain Surgery for Suits: 56 Things Every Account Person Should Know, Robert Solomon
- Brand Portfolio Strategy: Creating Relevance, Differentiation, Energy, Leverage, and Clarity, David A. Aaker

Second Year

Broadcast Journalism

Semester III- Digital Journalism

General Education

Maximum Marks: 150

Teaching Period: 4/week

Paper No - MS 305B

Credits: 4

Teaching Load: 90 Theory Period

CONTENT

Unit-1 Watching and analyzing television programs

Watching and analyzing Radio programs

Unit-2 Production Process

Camera operation and shoot

Video Editing

Studio Lighting

Audio Recording process

Unit-3 News Gathering and writing

News Scripts AV, Headlines, Breaking News,
Ticker and Packages.

Reporting Skills - VOX POP, Walkthrough,

Walk the Talk, One to One

Unit 4 News Anchoring

Anchor Scripts,

Studio Anchoring,

Teleprompter reading

(Group Activity)

Unit 5 Interview and Panel Discussion in the studio/field

Unit 6 News Production- Packaging and production of bulletin in groups

(Case Study)

Unit 7. Business Aspects of Broadcasting

- Market
- Market size and career
- Raising revenues and sponsorships

Recommended Readings:

1. TV News, Building a Career in Broadcast Journalism, Ray White
2. Broadcast Journalism: Techniques of Radio and TV News, Andrew Boyd
3. Ethics for Media, William Reeves and Cleave Mathews
4. Ethics in Journalism, Jeffrey Olen

**Second Year
Journalism**

Semester III- Digital

Group Project

Skill Component

Paper No. – MS 304 B

Maximum Marks: 150

Credits: 6

Teaching Period: 2 /week

Teaching Load: 90 Practical Period

Project

In this semester student will be assigned for 3 separate group projects. These projects should be aligned with following subjects.

1. Creating an Advertisement Series (All formats)
2. News Bulletin Production (Duration 10 min.)
3. Group Blog- stories based on Different themes and issues
4. **Basic web design**
5. Social Media Promotion
6. **Creating a news portal in group.**

CONTENT

Unit-1 Writing for New Media

- Linear vs. nonlinear form
- Writing for the screen
- Storytelling structures for web
- Content writing, editing
- Case Study

Unit2- Blog

- Creating individual Blogs- Blogger, WordPress
- News stories, features
- opinion pieces, pictures and video
- Case Study

Unit 3- Social Media- I

- creative writing- one liner, normal post
- Writing on Political, personal, sport, technology topics
- Create Facebook page and promotion
- Analysis of Professional Facebook pages, Content on the page, posts frequency
- Case Study

Unit 4- Social Media- II

- Story Telling through photo and visuals
- Twitter and advanced search
- Instagram (Content creation, analysis, Use of tags)
- Youtube (Premium Content & Normal Content)

Unit- 5 Google tools

- Google Shorter or Bitly
- Google Analytics
- Google photos
- Google Drive
- Google Translation tool
- Google Maps
- Reverse Search
- Google News
- Google Calendar

Unit-6 SEO

- How to create quality keywords
- Difference between Keywords, Hashtag & Tags
- Alexa Website Rank
- Generic Keywords & Specialized Keywords
- Website comparison

Unit-7 Digital story telling

- Idealization of Thought
- Keywords collection or findings
- Script Writing
- Collection of Image and footage
- Editing of content (Written & Visuals)
- Publishing the story

Unit-8 MOJO

- Story idea, sources and content
- Basic Editing
- Tools
- Instruments
- Case study of NDTV India

Second Year

Semester IV- Video Production

Internship

Skill Component

Paper No - MS 401A

Maximum Marks: 250

Credits: 10

Internship has to be evaluated for 10 credits.

Norms of internship are as follows:

- Internship is mandatory for all student
- It should be done **in Sem. IV** in Media organizations for 90 days.
- Student should prepare Internship Diary based on day to day work with duly signed by authorized person.
- Submit detail report of diary , certificates issued by concern organization
- Prepare and submit portfolio based on work done during internship
- **Evaluation of internship is based on**
 1. Case study of Media Organization where student had completed internship
 2. Portfolio of work done during Internship
 3. Internship Diary
 4. **viva voce** on Internship by Faculty

Second Year

Semester IV- Video Production

Study Visits and Report

Skill Component

Paper No - MS 402A

Maximum Marks: 150

Credits: 6

Study Visits have to be evaluated for 6 Credits

- Visits and interactions have to organize over four semesters.
- Suggested Visits: Newspaper office, TV news channel, radio station, advertising agency, NGO, development project, industrial house, Parliament or Legislative Assembly, scientific and research institutes, military establishments, film shooting set, TV programme production set
- Suggested interactions (preferably out-of-class): authors, practitioners, political leaders, ministers, bureaucrats, film personalities, sportspersons, activists etc.
- Study Visits are mandatory for all students.
- Report of study visit should be present in given format.

Second Year

Semester IV- Video Production

Video Production Project (Individual)

Skill Component

Paper No.- MS 403A

Maximum Marks: 250

Credits: 14

In this semester Students of the specialization of Video Production take up an individual videoproduction project worth 10 credits. The project may be Fiction or Non Fiction. The subject, topic, content of the project has to be of the length of 8 to 10 minutes. After approval of the story concept from the production guide and the scriptselection committee, students are expected to assume the role of the director for this project and execute it within given/scheduled time frame. Also in order to understand the process better, students will be expected to do at least two production exercises and do detailed paperwork in the pre-production, production and post-production phases. The activities involved are meant to give the student a thorough experience of the script-to-screen process. Evaluation is made on the basis of production exercises, submissions related to productions and the basis of the assessment of the video production project film itself and viva voce.

Second Year

Semester IV- Digital Journalism

Internship and Study Visit

Skill Component

Paper No - MS 401B

Maximum Marks: 250

Credits: 10

Internship has to be evaluated for 10 credits.

Norms of internship are as follows:

- Internship is mandatory for all student
- It should be done **in Sem. IV** in Media organizations for 90 days.
- Student should prepare Internship Diary based on day to day work with duly signed by authorized person.
- Submit detail report of diary , certificates issued by concern organization
- Prepare and submit portfolio based on work done during internship

Evaluation of internship is based on

1. Case study of Media Organization where student had completed internship
2. Portfolio of work done during Internship
3. Internship Diary
4. **Vivavoce** on Internship by Faculty

Study Visit

Skill Component

Paper No - MS 402B

Maximum Marks: 150

Credits: 6

Study Visits have to be evaluated for 6 Credits

- Visits and interactions have to organize over four semesters.
- Suggested Visits: Newspaper office, TV news channel, radio station, advertising agency, NGO, development project, industrial house, Parliament or Legislative Assembly, scientific and research institutes, military establishments, film shooting set, TV programme production set
- Suggested interactions (preferably out-of-class): authors, practitioners, political leaders, ministers, bureaucrats, film personalities, sportspersons, activists etc.
- Report of study visit should be present in given format.

Research Project/In-depth Reporting

Paper No. MS- 403B

Maximum Marks: 350

Credits: 14

Research Project

In this semester student will be assigned to an individual research project worth 10 credits. After approval from the guide and the committee, students are expected to work on the topic thoroughly and submit the dissertation within the given deadline.

Continuous internal assessment for research based up the maintaining research diary, Research idea presentation, and final research project presentation.

A written dissertation must be submitted by the end of the semester. The written dissertation evaluated by the research guide and External Examiner. Viva-voce based on dissertation has to be conducted by the External Examiner and the research guide. They will award marks for the viva-voce.

OR

In-depth Reporting Project

Every student must work on a series of 5 in-depth reports (of around 1500-2000 words each) under the supervision of a faculty member. The topic chosen for the project should be of considerable social significance and current relevance. Each report out of the five should focus on a different aspect of the topic

Students may use photographs and graphics with their reports. They are expected to indicate all types of reference sources (primary and secondary) in the reports. The reports will be evaluated by the guide and External Examiner. Viva-voce based on the project has to be conducted by the External Examiner, in the presence of the project guide.

Continuous internal assessment for research based up the maintaining IDR diary, IDR idea presentation, and final project presentation.
