**AJK Mass Communication Research Centre**

**Jamia Millia Islamia**

**New Delhi-110025**

**SYLLABUS**

**M.A. in Mass Communication (2025-27)**

## Credits Distribution for M.A. Mass Communication Semester-I (2025-27)
## (5 Core Papers and 1 CBCS Paper)

| Paper No. | Subject | Internal Marks Theory (IAT) | Univ. Exam Marks Theory (UET) | Internal Marks Practical (IAP) | Univ. Exam Marks Practical (UEP) | Total Marks | Credits Theory + Practical | Credits Total | Hours Theory + Practical | Hours Total |
|---|---|---|---|---|---|---|---|---|---|---|
| Paper I | Still Photography | 40 | 60 | 50 | 50 | 200 | 2+3 | 5 | 2+6 | 8 |
| Paper II | Radio Production | 40 | 60 | 50 | 50 | 200 | 2+3 | 5 | 2+6 | 8 |
| Paper III | Screen Writing | 40 | 60 | ------- | ------- | 100 | 3+0 | 3 | 3+0 | 3 |
| Paper IV | Sound for Media | 40 | 60 | ------- | ------- | 100 | 3+0 | 3 | 3+0 | 3 |
| Paper V | Emerging Digital Media Cultures | 40 | 60 | ------- | ------- | 100 | 3+0 | 3 | 3+0 | 3 |
| | CBCS | | | | | 100 | 4+0 | 4 | 4+0 | 4 |
| | | | | | | 800 | TOTAL= 23 Credits | | TOTAL= 29 Hours | |

## MMC101 - STILL PHOTOGRAPHY (THEORY AND PRACTICAL)

**Course Description:** The course is designed to familiarize students with the basics of contemporary photographic practices and image-making techniques. It seeks to strengthen their technical and critical ability to examine the journey of images from conceptualisation and creation through to their varied uses in contemporary popular and counter culture milieus. Through the coursework, a full range of aesthetic and creative skills concerning image making are taught and nurtured. The course emphasises the application of theory, serving as the foundation for hands-on training. It seeks to foster an ideal balance of technical as well as theoretical knowledge in photography.

**Course Objective**:
1. Familiarizing students with the basics of contemporary photographic practices and image-making techniques
2. Preparing students to use photography as a tool of creative expression

Unit 1: History and Critical Appreciation

Unit 2: Basic overview of the photographic process

Unit 3: Image Manipulation through Camera Controls

Unit 4: The Digital Workflow

Unit 5: In-Class Presentation - Photo Feature/Photo Story in Print form

Unit 6: Final Product:
- Portfolio Submission
- Viva Voce based on the semester course work and exercises.

**Reading List**
- Michael Langford, Anna Fox, Richard Sawndon Smith, (2010), *Langford's Basic Photography*, Focal Press.
- Michael Langford, Efthimia Billisi, (2010), *Langford's Advanced Photography*, Focal Press.
- Barbara Upton, John Upton, (1989), *Photography*. Harper Collins.
- Steve Edwards, (2006), *Photography: A Very Short Introduction*, Oxford University Press.
- Christopher Pinney, (1997), *Camera Indica: The Social Life of Indian Photographs*, The University of Chicago Press

**MMC102 - RADIO PROGRAMME PRODUCTION (THEORY AND PRACTICAL)**

**Course Description:** This advanced course is designed for individuals passionate about mastering the art of radio production, with a particular focus on the development of aural aesthetics. Students will explore the intricate relationship between sound and storytelling, learning to craft immersive audio experiences that resonate with diverse audiences.

Students will refine their technical skills in sound recording, editing, mixing, and mastering, while also enhancing their ability to create unique, evocative soundscapes. Emphasis will be placed on the artistic and emotional power of sound, teaching students how to use tonal textures, pacing, silence, and layering to engage listeners in meaningful ways.

**Course Objectives:**

1. Develop the ability to design and manipulate sound to evoke specific emotional responses, create atmosphere, and enhance narrative in radio programming.
2. Cultivate a refined understanding of how sound elements—such as dialogue, music, and sound effects—interact to tell a compelling story.
3. Gain proficiency in using industry-standard audio production tools and software, from recording to editing, mixing, and mastering.
4. Strengthen the ability to critically assess sound choices in various genres of radio production, identifying key elements that contribute to effective storytelling.
5. Create and deliver high-quality radio content that exemplifies both artistic sensibility and technical excellence.

Unit 1: Introduction to Aural Aesthetics in Radio Production
Unit 2: Harmonizing Voice, Music, and Environment
Unit 3: Advanced Audio Recording, Mixing & Mastering for Radio
Unit 4: The Poetics of Sound – Creating Immersive Audio Worlds
Unit 5: Mastering the Art of the Radio Feature

**Reading List:**

- McLeish, R., & Link, J. (2015). *Radio Production*. Routledge.

- Hendricks, J., & Mims, B. (2018). *The Radio Station: Broadcasting, Podcasting, and Streaming*. Routledge.

## MMC103 - SCREEN WRITING (THEORY)

**Course Description**: This introductory-level course helps students become familiar with the process and language of cinematic storytelling. The focus of this semester-long post-graduate-level introductory course is a thorough exploration of the various elements that constitute the cinematic.

Unit 1: The Language of Cinema

Unit 2: The Construction of Space and Time

Unit 3: Developing Narrative and Character Arc

Unit 4: Dialogue, Sound and Voice

Unit 5 Writing for the Documentary

Unit 6 Screenwriting as Rewriting

## READING LIST:

- J. Cowgill, Linda. *Writing Short Films: Structure and Content*, Watson-Guptill Publications.
- Dancyger, Ken and Rush, Jeff. *Alternative Scriptwriting: Rewriting the Hollywood Formula*, Focal Press.
- Howard, David and Mabley, Edward. *The Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay*. Simon and Schuster Inc.
- Vogler, Christopher. *The Writer's Journey: Mythic Structure for Storytellers and Screenwriters*. Michael Wiese Productions.
- O"Bannon, Dan and Lohr, Matt. *Dan O'Bannon's Guide to Screenplay Structure*, Michael Weise Productions.
- Douglas, Pamela. *Writing the TV Drama Series*. Michael Weise Productions.
- *Symbols, Images, Codes: The Secret Language of Meaning in Film, TV, Games and Visual Media*, Michael Weise Productions.
- Van Sejll, Jennifer. *Cinematic Storytelling*. Michael Weise Productions.
- Carney, Ray. *Cassavetes on Cassavetes*. Faber and Faber.
- Final Draft: Screenwriting Software.

## MMC104 - SOUND FOR MEDIA (THEORY)

**Course description:** The course is designed to familiarize students with the basics of sound and sound recording techniques. Sound plays an important role in audiovisual programme production. Through this course, students are trained and taught how to record sound for different situations and spaces. Simultaneously, they are groomed to understand the creative use and necessities of sound in film and TV.

**Course Objectives:**
1. Understanding of sound, sound recording chain and sound recording techniques.
2. Preparing students to use sound as a tool of cinematic expression.

Unit 1: Fundamentals of Sound

Unit 2: Recording Chain

Unit 3: Introduction to Digital Audio

Unit 4: Sound as an Element of Cinema

Unit 5: Film Formats

**Suggested Readings:**
- Eargle John, *The Microphone Book*
- Macromick Time, Ramsay Francis, *Sound and Recording*
- Moore C.J. Brain, *Psychology of Hearing*
- Yewdall Lewis David, *Practical Art of Motion Picture Art*
- Rose Jay, *Audio Post Production for Digital Video*
- Isakhi Roey, *Mixing Audio, Concept, Practice and Tools*
- Sonnerschiem David, *Sound Design*
- Huber David, Runstein Robert, *Modern Recording Technique*

## MMC105 - EMERGING DIGITAL MEDIA CULTURES (THEORY)

**Course Introduction:** Emerging media technologies have been reshaping everyday communication systems and creative industries. The virtual presence and immersive engagement with digital media have led to the emergence of techno-centric cultures. It is important to understand the research, theory, and practice of digital media cultures. The course is aimed not only at an infrastructure perspective but also at user engagement with multiple platforms. Artificial Intelligence and big data have been a major influencer, setting a

new world information order. The course also attempts to provide debates around the political economy of the AI systems.

**Course Objectives:**

- To understand the new media theories
- To understand the new media environments
- To learn the relation between technology, culture, and society
- To experiment, apply and analyze immersive technologies in contemporary issues.

UNIT 1 Digital Media Cultures
UNIT 2 Digital Platforms
UNIT 3 Immersive Media Technologies

**Suggested Readings:**

- Castells, M. 2009. *Communication Power*. Oxford: Oxford University Press
- Chadwick, A 2013. *The Hybrid Media System. Politics and Power*. Oxford: Oxford University Press
- Christakis, N. & J. Fowler (2009). *Connected. The Surprising Power of Social Networks and How They Shape Our Lives.* New York: Little, Brown & Co
- Holmes, D. (2005). *Communication Theory: Media, Technology and Society*. London: Sage
- Jenkins, H., M. Ito & D. Boyd (2016). *Participatory Culture in a Networked Era*. Cambridge: Polity.
- Jenkins, H., S. Ford & J. Green (2013). Spreadable Media: Creating Value and Meaning in a Networked Culture. New York & London: New York University Press
- Kadushin, Ch. (2012). Understanding Social Networks. Theories, Concepts, and Findings. Oxford University Press
- Lister, M., J. Dovey, S. Giddings, I. Grant & K. Kelly (2009). *New Media. A Critical Introduction*.  London/N. York: Routledge (2nd ed.).
- Levy, P. (1999). Collective Intelligence: Mankind's Emerging World in Cyberspace. New York: Basic Books
- Lovink, G. (2011). Networks Without a Cause: A Critique of Social Media. Oxford: Polity
- Manovich, L. (2013). *Software Takes Command*. London: Bloomsbury
- Papacharissi, Z. (ed.) (2011). A Networked Self. Identity, Community, and Culture on Social Network Sites. London: Routledge

- Serres, M. (2014). Thumbelina: The Culture and Technology of Millenials. Rowan & Littlefield
- Terranova, T. (2004). Network Culture: Politics for the Information Age. London: Pluto Press
- Van Dijck, J. (2012). The Network Society: Social Aspects of New Media. London: Sage, 3rd ed.
- Van Dijk, J. (2013). *The Culture of Connectivity. A Critical History of Social Media.* Oxford: Oxford University Press.

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**SYLLABUS**

**M.A. in Mass Communication (2024-26)**

# Credits Distribution for M.A. Mass Communication Semester-III (2024-26)

## (3 Core Papers and 1 CBCS Paper)

| Paper No. | Subject | Internal Marks Theory (IAT) | Univ. Exam Marks Theory (UET) | Internal Marks Practical (IAP) | Univ. Exam Marks Practical (UEP) | Total Marks | Credits Theory + Practical | Credits Total | Hours Theory + Practical | Hours Total |
|---|---|---|---|---|---|---|---|---|---|---|
| Paper X | Media & Cultural Studies 2 | 40 | 60 | --- | --- | 100 | 3+0 | 3 | 3+0 | 3 |
| Paper XI | Main Course1 - Digital Media Arts / Television Production (Elective) | 40 | 60 | 100 | 100 | 300 | 4+5 | 9 | 4+10 | 14 |
| Paper XII | Advanced Screenwriting, Advanced Cinematography, Advanced editing, Advanced Sound and New Media (Elective) | 40 | 60 | 50 | 50 | 200 | 3+3 | 6 | 3+6 | 9 |
| | CBCS | 40 | 60 | ------- | ------- | 100 | 4+0 | 4 | 4+0 | 4 |
| | | | | | | 700 | TOTAL = 22 Credits | TOTAL = 30 Hours | | |

## MMC301 - MEDIA & CULTURAL STUDIES – II

**Course description**: Building on the key concepts introduced in Media & Cultural Studies – I, this course introduces students to advanced film and media theories, film movements, and contemporary debates in film, television, OTT, and new media. The units familiarize them with film studies, expose them to the debates around mediation and popular culture, new media discourses and explore contemporary practices within mainstream film and television industries alongside alternative media practices.

**Course Objective**:
1. Familiarize with film theory concepts
2. Exploring film movements and their global manifestations
3. Engaging with contemporary film and media practices
4.  Popular Culture and New Media Theories

Unit 1: Film Movements and their Theoretical Connections
Unit 2: Introduction to Film Theories
Unit 3: Studying Television & Popular Culture
Unit 4: Understanding OTT and Platformization

**Reading List:**
● Christian Metz, "Identification, Mirror" from Imaginary Signifier
● J-L Baudry, "Ideological Effects of the Basic Cinematographic Apparatus," in Philip Rosen, ed, Narrative, Apparatus, Ideology, Columbia Univ. Press, pp. 286-298.
● Michel Chion, ch 1 "Projections of Sound on Image"; ch 4 "The Audio-Visual Scene" in Audio-Vision
● Jonathan Sterne, "Hello!" from The Audible Past
● Edmund Carpenter and M. McLuhan, "Acoustic Space," from Explorations in Communications
● Altman, Rick (1986). "Television/Sound." In Tania Modleski (ed.), Studies in Entertainment:
  Critical Approaches to Mass Culture (Indiana University Press)
● Ricciotto Canudo, "The Birth of a Sixth Art," in Richard Abel, French Film Theory
● Georg Lukács, "Thoughts on an Aesthetics of Cinema," (1913), in McCormick,

Guenther-Pal, pp. 11-16

- Béla Balázs, "Sketches for a Theory of Film," from Visible Man, Or the Culture of Film, (Berghahn Books, 2010), 17-84.
- Jean Epstein, "Le cinematographe vu de l'Etna" in Jean Epstein Critical Essays 287-310.
- Dziga Vertov, "We: variant of a manifesto" (1922) and "Kinoks: a Revolution" (1923) in Kino.Eye: the Writings of Dziga Vertov, University of California Press, 1984
- Sergei Eisenstein, "A Dialectical approach to Film Form"; "Word and Image"
- Inventing Film Studies: Provides insights into the intellectual and institutional foundations of cinema studies
- Film Analysis: Includes an introduction and glossary
- Film Form: By Sergei Eisenstein
- The Film Sense: By Sergei Eisenstein
- What Is Cinema: By André Bazin
- Film Art: By David Bordwell
- Making Meaning: By David Bordwell
- The Major Film Theories: By Dudley Andrew
- Kino Eye: The Writings Of Dziga Vertov: By Dziga Vertov
- Kuleshov On Film: By Kuleshov
- Agee On Film: By James Agee
- The Cinema Book: By Pam Cook
- Villarejo: Film Studies:
- The Basics: By Villarejo
- Turner: The Film Cultures Reader: By Turner
- Hayward: Cinema Studies: The Key Concepts: By Hayward
- Film Art: An Introduction: By David Bordwell and Kristin Thompson
- The Film Experience: An Introduction: By Timothy Corrigan and Patricia White
- In the Blink of an Eye: By Walter Murch
- Adventures in the Screen Trade: By William Goldman
- Form and Style: By David Bordwell, Kristin Thompson, and Jeff Smith
- Film History: By Bordwell, Thompson, and Smith
- Theory and Philosophy: By Robert Stam

**GROUP A DIGITAL MEDIA ARTS/TELEVISION PRODUCTION**

**MMC303 - DIGITAL MEDIA ARTS (28-32 Students) (THEORY AND PRACTICAL)**

**Course Description: Main Course 1 Digital Media Arts** seeks to impart advanced conceptual and technical skills to students and prepares them to handle more complex fiction and non-fiction productions. Along with learning production skills, students are expected to engage with the stylistic concerns of fiction and documentary praxis. Through specialized workshops, lectures and hands-on work, students are expected to acquire the skills to: cast, rehearse and direct actors and non-actors in a spectrum of fiction and non-fiction productions; collaborate with key crew members in the creation and production of digital stories. Students will learn to operate high-end cameras and acquire advanced editing skills. At the end of the course, the students will be expected to produce a short fiction, documentary or experimental film.

**Course Objectives:**

1. Provide students with an immersive experience of learning advanced digital filmmaking
2. Introduce key debates on representation and narrative strategies
3. Help understand the skills involved in directing fiction and non-fiction films
4. Equip them to direct actors for different stylistic genres and formats
5. Provide a working knowledge of digital workflows
6. Help students conceive and script more complex narrative strategies
7. Familiarize them with advanced production skills on high-end equipment
8. Impart skills to write proposals and pitch ideas for funding

Unit 1: Documentary and Experimental Films
Unit 2: Introduction to Fiction
Unit 3: Digital Workflows
Unit 4: Proposal Pitch/Fundraising/Distribution
Unit 5: Projects
   ● Short Exercises
   ● 15-minute documentary/fiction/hybrid

**Reading list**
   ● Cunnigham, Megan. (2005). *The Art of the Documentary: Conversations with Leading Directors, Cinematographers, Editors and Producers*. New Riders.

- Schaefer, Dennis and Salvato, Larry. (1984). *Masters of Light: Conversations with Contemporary Cinematographers*. University of California Press.
- Murch, Walter. (2001) *In the Blink of an Eye: Perspectives on Film Editing.*
- Dancyger, Ken. (2010) *The Technique of Film and Video Editing: History, Theory and Practice.* Focal Press
- Ascher, Steven and Pincus, Edward. (1998). *The Filmmaker's Handbook: A Comprehensive Guide to the Digital Age*. Penguin.
- B. Frost, Jacqueline. (2009) *Cinematography for Directors.* Michel Weise Productions.
- Katz, Steve. (1991). *Film Directing: Shot by Shot: Visualizing from Concept to Screen.* Michel Weise Productions.
- Cunnigham, Megan. (2005). *The Art of the Documentary: Conversations with Leading Directors, Cinematographers, Editors and Producers*. New Riders.
- Wheeler, Paul. (2000). *Practical Cinematography*. Focal Press.
- C. Box, Harry. (2003). *Set Lighting Technician's Handbook*. Focal Press.
- Schaefer, Dennis and Salvato, Larry. (1984). *Masters of Light: Conversations with Contemporary Cinematographers*. University of California Press.

## MMC304 - TELEVISION PRODUCTION (18-22 students)

**Course Description:** The Advanced Television Production Course trains students in a wide range of skills, including handling complex genres, advanced camera work, specialised lighting, effective editing, and packaging. The emphasis is on creating innovative and original programs that push the boundaries of conventional genres.

## Course Objective:

The students receive advanced hands-on training in various aspects of television production, equipping them to pursue opportunities in the broadcast television industry and related fields of work.

Unit 1: The Changing Scenario of TV
Unit 2: TV Genres II & Alternative Programming
Unit 3: Writing for Television
Unit 4: Production Design, Advanced Camera and Lighting
Unit 5: End-Semester Project
  - 15-minute episode with single-camera inserts

**Readings:**

- Millerson Gerald. *Basic TV staging*: Focal Press, London, 1974
- Julian Friedmann and Chris Walker. *The Insiders Guide to Writing for TV:* Trotman 2012
- Venita Coelho. *Soap - Writing & Surviving Television in India:* Harper Collins, 2010
- Alan Wurtzel, John Rosenbaum. *Television Production*: McGraw-Hill, 1995
- Andrew H. Utterback. *Studio–based television production and directing*: Focal Press, 2007

## GROUP B - ELECTIVES

## MMC308 - ADVANCED SCREENWRITING

### Course Description:

This is an advanced-level workshop designed to help students develop screenplays while learning and applying storytelling techniques. This is a writing-intensive class, and students are expected to develop a completed fiction screenplay (approximately 90 pages) and extensive character biographies as their final course submission. The script can be for film or TV and can embrace a conventional genre or a hybrid/experimental aesthetic.

**Course Objectives:**

1. Exploring more complex narrative forms
2. Developing writing techniques for linear and non-linear stories
3. Developing character, plot, structure and dialogue/sound for the final project

Unit 1: Multiple Narrative Structures

Unit 2: Adaptations and Autobiographical Modes

Unit 3: Developing Character, Plot and Movement

Unit 4: Re-Writing and Layering

**Reading List**

- J. Cowgill, Linda. *Writing Short Films: Structure and Content*, Watson-Guptill Publications.
- Dancyger, Ken and Rush, Jeff. *Alternative Scriptwriting: Rewriting the Hollywood Formula*, Focal Press.

- Howard, David and Mabley, Edward. *The Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay*. Simon and Schuster Inc.
- Vogler, Christopher. *The Writer's Journey: Mythic Structure for Storytellers and Screenwriters*. Michael Wiese Productions.
- O"Bannon, Dan and Lohr, Matt. *Dan O'Bannon's Guide to Screenplay Structure,* Michael Weise Productions.
- Douglas, Pamela. *Writing the TV Drama Series.* Michael Weise Productions.
- Final Draft: Screenwriting Software.


## MMC305 - ADVANCED CINEMATOGRAPHY (THEORY AND PRACTICAL)

**Course Description:** This elective will impart advanced skills in aesthetics and cinematography techniques to a select group of students chosen from the streams of Digital Media Arts and Television. These students will be selected based on their final exercises and other parameters set by the faculty. The elective seeks to familiarize and train students on both low and high-end digital film and HD cameras and train them in dealing with workflows, files and technologies. It will also introduce them to special accessories and need-based cameras. The students will be trained to be thinking cinematographers and camera operators who combine technical prowess with a creative imagination. The emphasis will be on imparting a critical, artistic and historical overview of cinematic styles, and training them to envision a look using not just technology but also conceptual skills.

**Course Objective:**
1. To inculcate a creative visual imagination.
2. To impart conceptual skills in conceiving cinematic styles.
3. To understand digital workflows and associated technical concepts
4. To develop advanced skills in lighting
5. To introduce students to more specialized cameras and shooting accessories

Unit 1: Visual Imagination and Camera Styles

Exercise: In-class presentation

Unit 2: Digital Cinematography

Unit 3: Designing the Frame

Exercises

Unit 4: Painting with Light

**Reading List**

- Schaefer, Dennis and Salvato, Larry. (1984). *Masters of Light: Conversations with Contemporary Cinematographers*. University of California Press.
- Ballinger, Alex.(2004) *New Cinematographers*. Laurence King.
- Malkeiwicz, Kris. (1986) *Film Lighting: Conversation with Hollywood Cinematographers and Gaffers.*
- C. Box, Harry. (2003). *Set Lighting Technician's Handbook*. Focal Press.
- Wheeler, Paul. (2000). *Practical Cinematography*. Focal Press.
- Ascher, Steven and Pincus, Edward. (1998). *The Filmmaker's Handbook: A Comprehensive Guide to the Digital Age*. Penguin.
- McKernan, Brian. (2005). *Digital Cinema: The Revolution in Cinematography, Post-Production and Distribution.*
- B. Frost, Jacqueline. (2009) *Cinematography for Directors.* Michel Weise Productions.
- Cinematography: Robby Muller / by Linda Van Deursen and Marietta De Vries, Zurich: JRP Ringier, 2013.
- Cinema in the digital age / Nicholas Rombes, London: Wallflower Press, 2017.
- Set lighting techniques' handbook: film lighting equipment, practice and electrical distribution / by Harry C. Box, Amsterdam: Focal Press, 2010.
- The Digital filmmaking handbook / by Sonja Schenk and Ben Long, Boston: Cingage Learning, 2012.
- Filming the fantastics: a guide to visual effects cinematography / by Mark Sawicki, Amsterdam: Focal Press, 2011.
- Select issues of *American Cinematographer* (magazine)

## MMC307 - ADVANCED EDITING (THEORY AND PRACTICAL)

**Course Description**: The elective will impart advanced skills in the aesthetics and techniques of editing for both documentary and fiction films to a select group of students chosen from the streams of Digital Media Arts and Television. These students will be selected based on their final exercises and other parameters set by the faculty. The elective will train students to combine technical prowess with creative imagination, teach them how to manage workflows, files, and technologies, and explore a historical overview of editing styles to emphasise creative, conceptual, and technical skills.

**Course Objective:**

1. To give students a historical overview of editing styles
2. To impart conceptual skills in editing documentary and fiction
3. To understand digital workflows and associated technical concepts
4. To train students on different Digital work platforms and software

Unit 1: History and Aesthetics

Unit 2: Managing the Digital workflow

    Exercise

Unit 3: Story, Structure and Narrative

Unit 4: Altering the Image

    Packaging and Promo Exercise

## Reading List

- Ascher, Steven and Pincus, Edward. (1998). *The Filmmaker's Handbook: A Comprehensive Guide to the Digital Age*. Penguin.
- Murch, Walter. (2001) *In the Blink of an Eye: Perspectives on Film Editing.*
- Dancyger, Ken. (2010) *The Technique of Film and Video Editing: History, Theory and Practice.* Focal Press
- Rosenblum *The Shooting Stops ... The Cutting Begins:* A Film Editor's Story Da Capo Paperback
- Dmytry Edward, *On Film Editing: An Introduction to the Art of Film Construction*
- Rubin Michael, *Nonlinear - A Field Guide to Digital Video and Film Editing*
- Art of recording: understanding and crafting the mix / by William Moylan, Amsterdam: Focal Press, 2002
- On Film Editing / by Edward Dmytryk Woburn: Focal Press, 1984.
- Techniques of film editing / by Karel Reisz and Gavin Millar, 2nd edition. Amsterdam: Focal Press, 2010.
- Technique of film & video editing: history, theory, and practice / by Ken Dancyger, 5th Edition, New York: Focal Press, 2011.
- Making documentary films and videos: practical guide to planning, filming, and editing documentaries / by Barry Hampe, New York: Holt Paperback, 2007.

## MMC306 - ADVANCED SOUND (THEORY AND PRACTICAL)

**Course Description:** The focus of the course is to enable students to specialise in the techniques and aesthetics of sound recording, sound editing, and sound design for films and television programmes. The course will provide students with a thorough understanding of sound, enabling them to acquire the necessary knowledge and expertise to become professionals in the fields of sound recording and sound design.

**Course Objectives**:
1. Understanding of sound in the acoustic domain, and its creative uses in other media.
1. Students will be trained to develop the technical and creative skills required for sound recording, sound editing, and sound design for films and television programmes.
2. To develop expertise in audiovisual harmony with reference to cinematic language.

Unit 1: Perception of Sound

Unit 2: Sound for production

Unit 3: Sound design
- Diegetic exercise (Duration- 5 min.), Non-diegetic exercise (duration -5 mins.)
- Sound Design for a 20-minute film across genres.

Unit 4: Monitoring