

PART II AGENDA PAPERS OF THE SIXTY FIFTH MEETING OF THE
ACADEMIC COUNCIL.

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Item No. 3-Ratification of action taken by the
Vice-Chancellor.

i) Panel of Examiners

The respective School Boards considered and approved the panel of examiners to the following candidates and the matter is placed before the Council for ratification.

<u>Sl. No.</u>	<u>Name of candidates</u>	<u>Deptts.</u>	<u>Degrees</u>
1.	Rosaline Mishra	Physics	Ph.D
2.	S.P. Tripathy	Physics	Ph.D
3.	Shri N.K. Sinha	Forestry	Ph.D
4.	Shri Jyotirmoy Bhattacharjee	Bio-Chemistry	Ph.D
5.	Ms Sentimenla	Zoology	Ph.D
6.	Ms Arpaia Kharbangar	Zoology	Ph.D
7.	Ms Bonnie Margaret Nicol	Zoology	Ph.D
8.	Mr Chumjamo Lotha	Zoology	Ph.D
9.	Ms Supiya Dutta	Zoology	Ph.D
10.	Ms Christine Syngai	Zoology	Ph.D
11.	Mr A. Lokho	Botany	Ph.D
12.	Mr Nripemo Odyuo	Botany	Ph.D
13.	Mr Krishna Upadhaya	Botany	Ph.D
14.	Mr Putul Bhuyan	Botany	Ph.D
15.	Mr Pynsakhiat Law	Botany	Ph.D
16.	Shri S R Zonunthara	Economics	Ph D
17.	Anthony Kaba	History	Ph D
18.	Katoni Jakhalu	History	Ph D
19.	Ms Adino Vitso	Anthropology	Ph D
20.	T Akummeba Jamir	- do -	Ph D
21.	B Vanlalhlana	Geography	Ph D
22.	Premjit K Basumarary	- do -	- do -
23.	T C Doimary	- do -	- do -
24.	D K Singh	- do -	- do -
25.	K Nakhru	- do -	- do -
26.	Indrani Choudhury	Philosophy	Ph D
27.	Laldinliani Hrahsel	Education	Ph D
28.	Hmingthanzuala	Education	Ph D
29.	Ms Lalmasai Chuaunga	Education	Ph D
30.	Geetam Sarma	English	Ph D
31.	Evadondor Lyngdoh	Khasi	M Phil
32.	Evalynda Shullai	Khasi	M Phil
33.	Wanpynbiang Lawai	Khasi	M Phil
34.	Wilburn Daimari	English	M Phil
35.	Daphinda Fancon War	English	M Phil
36.	Dolly Noreen Kharlukhi	English	M Phil
37.	S Hynniewta	Geography	M Phil

ii) Award of Ph.D/M.Phil Degrees

The respective School Boards considered and approved the following candidates for award of Ph.D/M.Phil Degrees.

<u>Sl.No.</u>	<u>Name of candidates</u>	<u>Department</u>	<u>Degrees</u>
1.	Mr Okram Barun	Chemistry	Ph.D

iii) Declaration of Ph.D/M.Phil Results

The respective School Boards considered and approved the following Ph.D/M.Phil results and the matter is placed before the Council for ratification.

<u>Sl.No.</u>	<u>Name of candidates</u>	<u>Department</u>	<u>Degrees</u>
1.	Mr J.Orenthung Humtsoe	Bio-Chemistry	Ph.D
2.	Ms Bijoya Bhattacharjee	Botany	Ph.D
3.	Ms Rajani Verghese	Botany	Ph.D
4.	Ms Darisuk N. Dkhar	Botany	Ph.D
5.	Mr Chittaranjan Deb	Botany	Ph.D
6.	Ms Chowphi Chen Rapthap.	Bio-Chemistry	Ph.D
7.	Ms Lipika Das	Zoology	Ph.D
8.	Evakorlang Kharkongor	Economics	Ph D
9.	Niewkor Syngkon	- do -	- do -
10.	Lalsangliani	Education	- do -
11.	H V L Ringa	Philosophy	- do -
12.	Tarun K Bamon	Linguistics	- do -
13.	Sarangdhar Baral	English	Ph D
14.	B P Tripathi	Philosophy	Ph D
15.	Krishan Singh Charak	Philosophy	Ph D
16.	Jay Prakash Sharma	Philosophy	Ph D
17.	Nientinkim Gangte	Education	Ph D
18.	Promar Lyngdoh	Education	M Phil
19.	Jacqueline Kharmalki	Khasi	M Phil

5: 1: 2(1)

- (ii) Regulation on counting of past services for the purpose of career Advancement scheme.

The committee appointed by the Executive Council vide Resolution No. EC:99:8(vi) in its meeting held on 20th March and 23rd & 24th, May, 2001 submitted the report on the above matter which is placed as Annexure - I.

The matter is placed before the Council for consideration.

MINUTES OF THE COMMITTEE APPOINTED BY THE
EXECUTIVE COUNCIL VIDE RESOLUTION
No.EC:105:99:8(vi), THE MEETING OF WHICH WAS
HELD ON 20th MARCH, 2001 AND 23th & 24th MAY, 2001.

The following members were present :-

1. Prof. M.N. Karna, - Chairman
2. Prof. A.N. Rai, - Member
3. John MS. Khongwir - Convener

At the outset the Committee went through Clause 3(b) & (c) of Ordinance OE4 which are re-produced below :-

"3(b) An applicant for promotion under the Career Advancement Scheme shall be entitled to the benefit of regular and continuous previous service in the equivalent grade and Scale of pay outside this University/institutions like a University College, or other Research organisations, e.g., CSIR, ICAR, DRDO, ICSSR, ICHR and other such institutions, up to a maximum of half the number of years required to be eligible for such promotion, subject to the guide lines issued by the UGC from time to time."

"3(c) If the number of years required in a feeder cadre are less than those stipulated under the Career Advancement Scheme, thus entailing hardship to those who have completed more than the total number of years in their entire service for eligibility in the cadre, may be placed in the next higher cadre after adjusting the total number of years.

Details of procedure shall be laid down in Regulations."

It may be seen from the above that Clause 3 (c) of Ordinance OE4 relates to cases where the number of years required in the feeder cadre under the new Career Advancement Scheme are less than those under the old Career Advancement Scheme. There is no change in the case of promotions from Reader to Professor with regard to number of years required in the Reader cadre under the old and new schemes.

While considering these recommendations the Committee also took note of :

1. Clause 5(3)(iv) of Ordinance OE4 which reads as :-

“A short list of candidates who appear to be better qualified on the basis of qualifications given in the application, shall be prepared by the Committee on the basis of criteria which may be adopted by the Committee in each case.

Provided, such candidates who may have been interviewed for the same or similar post by the University and may not have been found suitable within a year preceding the advertisement of the post in question shall not be called for interview unless the Committee makes a special recommendation for reasons to be recorded in writing;”

2. That the old Career Advancement Scheme was applicable up to 26.7.1998 and that from 27.7.1998 a new Career Advancement Scheme was notified by UGC.

After thorough deliberations on all these points, the Committee has framed a Regulation which is placed at Annexure-A.

Sd/- Prof MN Karna Sd/- Prof AN Rai Sd/- John MS Khongwir

Annexure - A

**REGULATION ON COUNTING OF PAST SERVICES FOR
THE PURPOSE OF CAREER ADVANCEMENT SCHEME
(Under Ordinance OE 4 Clause 3 b & c)**

- A. The following criteria shall apply for counting of past Service for the purpose of Career Advancement Scheme from outside the University.

Previous service, without any break as a Lecturer or equivalent, in a university, college, national laboratory, or other scientific organisations, e.g. CSIR, ICAR, DRDO, UGC, ICSSR, ICHR and as a UGC Research Scientist will be counted for placement of Lecturer in Senior Scale/Selection Grade provided that :

- (i) The post was in an equivalent grade/scale of pay as the post of a Lecturer;
- (ii) The qualifications for the post were not lower than the qualifications prescribed by the UGC for the post of Lecturer;
- (iii) The candidates applied through proper channels ;
- (iv) The concerned Lecturers possessed the minimum qualifications prescribed by the UGC for appointment as Lecturers;
- (v) The post was filled in accordance with the prescribed selection procedure as laid down by the University/State Government /Central Government /Institution's regulations;
- (vi) The appointment was not ad-hoc or in a leave vacancy of less than one year duration. Ad-hoc service of more than one year duration can be counted provided –
 - (a) the ad-hoc service was of more than one year duration;

(c) the incumbent was selected to the permanent post in continuation to the ad hoc service, without any break.

B (i) To avoid hardship to those who have completed more than the total number of years in their entire service for eligibility in the cadre, a promotee will be placed in the next higher cadre/category from his/her date of eligibility for the promotion, as per UGC norms issued from time to time.

(ii) Those candidates who have been found not suitable by the Selection Committee, shall become eligible again after an expiry of one year from the date of the previous interview.

A. The following criteria shall apply for counting of past service for the purpose of Career Advancement Scheme from outside the University.

Previous service, without any break as a Lecturer or equivalent in a university, college, national laboratory, or other scientific organisations, e.g. CSIR, ICAR, DRDO, UGC, ICSSR, ICHR and as a UGC Research Scientist will be counted for placement of Lecturer in Senior Scale/Selection Grade provided that:

(i) The post was in an equivalent grade/scale of pay as the post of a Lecturer;

(ii) The qualifications for the post were not lower than the qualifications prescribed by the UGC for the post of Lecturer;

(iii) The candidates applied through proper channels;

(iv) The concerned Lecturers possessed the minimum qualifications prescribed by the UGC for appointment as Lecturers;

(v) The post was filled in accordance with the prescribed selection procedure as laid down by the University/State Government/Central Government/Institution's regulations;

(vi) The appointment was not ad-hoc or in a leave vacancy of less than one year duration. Ad-hoc service of more than one year duration can be counted provided -

(a) the ad-hoc service was of more than one year duration;

5:1:3(1)

iii) Framing a regulation to lay down the effective date of registration for M Phil.

The Committee constituted as per Resolution No:AC:64:2000:5:1(i) and (v) to frame a regulation to lay down the effective date of registration for M Phil in its meeting held on 28th April' 01 submitted its report on the matter which is placed as Annexure - 'A'.

The matter is placed before the Council for consideration.

The AC Committee constituted vide notification No:AC:64-4/Conf/2000-06 dated 16.1.2000 met on 28.4.01 at 2:30 pm in the Department of Botany, NEHU, Umshing Campus, and decided as follows:

1. The mandate given to the Committee was "to frame a regulation to lay down the effective date of registration for M Phil" Although the Committee found the existing ordinance adequate in this regard, it considered it necessary to have a regulation governing not only registration but also many other aspects of conducting the M Phil programme.
2. The Committee also decided that the views of a few senior professors handling M Phil programmes may be taken before submission of the draft regulation to the AC.
3. The Committee further decided to submit to the Academic Council for its consideration several editorial changes in the existing Ordinance governing the programme with a view to make it less ambiguous and without contravening the spirit of the same.

Members present:

Professor Y S T Rao, Member

Professor R S Tripathi, Member

Professor T B Subba, Chairman

Mr John MS Khongwir, Convenor, apology Communicated.

Admission:

1. The date of admission shall be the date from which the duration of M Phil course work shall be counted. The second half of the programme, i.e. dissertation, shall begin from the day after the course work examination ends. There shall be no separate admission for this.
2. Admission to the M Phil programme may be provisionally granted immediately after a candidate appears in the IVth Semester Examination, or in the month of August itself, or when the next semester begins.
3. The candidates belonging to related disciplines shall also be eligible to apply for admission to the M Phil programme. However, while determining the weightage the subject background of the candidates may be kept in mind.

Registration:

4. The date on which the School Board approves a synopsis shall be the date of registration of the same.
5. The M Phil students shall be allotted supervisors soon after admission and they shall start the second part of the programme from the day after the course work examination is over. Even if candidate does not clear the course work examination, she/he may be allowed to continue the dissertation work and be registered as well but She/He will have to clear the course work within the stipulated time. The repetition of the course work may be allowed only once, failing which his/her registration shall stand cancelled.
6. The power to extend the period of M Phil programme from the normal three semesters shall lie with the School Board.
7. The break of two semesters may be given only after the 'unforeseen reason' mentioned in OC-5,6(2) is specified to the satisfaction of the Department.
8. Such break may be applied for at any point of time but shall be counted from the beginning of the semester during which She/He applies for the same.

Submission of Dissertation:

9. The last date for submission of the dissertation shall normally be within 18 months from the date of admission. However, under exceptional circumstances provided for in the Ordinance, the extension of time for submission shall be granted as per Clause 6.

Evaluation :

10. Where the supervisor is related to the candidate, as per Clause 12, para 2 of the Ordinance, She/He may submit a panel of six examiners.

Award of the Degree :

11. Both external and internal examiners shall award grade as well as grade point for course work as well as dissertation. In the event of unanimous recommendation by both the examiners, the final grade point may be computed keeping in mind the average of both course work and dissertation grade points. In the event of one of the examiners for dissertation not recommending, the final grade point may be computed keeping in mind the average of the course work and the grade point awarded to the candidate by the third examiner.

- iv) Framing of a Regulation on remuneration payable for Examination works.

The committee constituted for framing a Regulation on remuneration payable for Examination works as per decision of the 64th meeting of the A.C. vide Resolution No.AC:64:2000:5:5(ii) had its meeting on 5th , May, 2001 and the draft Regulation as submitted by the committee is placed as Annexure - 'A'

The matter is placed before the Council for consideration.

REGULATIONON REMUNERATION FOR EXAMINATION WORKS

Under the Ordinance OC:4(11); OC:5(12);
OC:7(8) and OC:8

1. The University shall make payment in the form of Remuneration to the concerns, who are duly involved in Examination works, The rates shall be determined by the University from time to time.
2. For Paper Setting, Evaluation, Moderation, Scrutiny etc., the remuneration shall be paid to the teachers ordinarily within one month of the completion of the job and submission of the claim bill, subject to availability of funds.
3. The remuneration to the non-teaching staff involved in the Examination works, shall be paid ordinarily within one month of the declaration of the concerned result or submission of the claim bill, subject to availability of funds.
4. Mode of payment shall be made by cheque system. Outstation cheques till be sent by registered posts.
5. The amount payable to an outstation examiner(s) shall consist of Remuneration, Postal charges and Cheque clearance charges, if any. The amount payable to an instation examiner(s) shall consist of Remuneration only. (Additional expenses for instation Examiner(s) as postal charges and Bank clearance charges do not arise).
6. Deduction of 5% from each remuneration bill of NEHU Teacher(s), shall be made as a contribution towards the Teachers' Welfare Fund.
7. Local conveyance to external examiners/invigilators shall be paid as per rules.
8. The T.A./D.A. for outstation Examiners conducting Practical/Viva-Voce Examinations etc., shall ordinarily be paid on the same day by cheque as per existing TA/DA rules.
9. Any new item, which involve payment of Remuneration shall have the approval of the Academic Council/Vice-Chancellor.
10. Notwithstanding anything contained in the above regulation, the Vice-Chancellor shall take such measures as may be necessary for removal of difficulties, subject to the approval of the Academic Council.

AGENDA TO THE A.C. TO BE HELD ON June 7 & 8th 2001.

Sub :- Facility for Improvement under the Regulation of the Degree Course (part I & part II)-proposed amendment of clause 4(ii) thereof.

In regards the existing regulation of the degree course (part I & part II Exam), the improvement facility as requested by the K.S.U. to clarify the same is reproduced as below for ready reference.

(i) For the General candidates, the facility for improvement shall be extended only to those securing less than 45 % marks in aggregate, in one of the Elective subjects concerned . If eligible such candidates shall have to appear in all the papers of the concerned subject, irrespective of the marks obtained in each paper.

(ii) For the Honours candidates, the facility for Improvement shall be extended to those securing less than 45 % marks in aggregate in the Honours paper (Eight papers). If eligible, such candidates shall required to appear in all the Five Core Papers (Honours). irrespective of the marks obtained in each paper.

According the letter from the K.S.U. (vide No. K.S.U./Edu/2001 dated 10 Feb. 2001) it propose necessary changes in clause 4 (ii) for allowing the student to appear for Improvement in three (3) general papers at the Major subject, since the marks of the three (3) general paper are also counted in the total percentage with the five (5) Honours paper.

In consideration of the above the Advisory Committee Examination matter which met on 12th March 2001, has recommended that the benefit of repeating all the (8) eight papers in Honours (including general papers) be allowed for improvement. the rule to be amended has been recommended to read as follows:-

"Both for the General and Honours candidates, the facility for improvement shall be extended on-ly to those securing less than 45 % marks in aggregate in one of the Elective Subjects concerned. If eligible such candidates shall have to appear in all the papers of the concerned subjects. For General all the three concerned papers and for Honours all the eight papers ie, 5+3, irrespective of the marks obtained in each paper"

Hence, the above recommendation is placed before the Academic Council for favour of persual and decision.

AGENDA TO THE A.C. TO BE HELD ON JUNE 7th & 8th 2001.

Sub:- Re-evaluation rules-proposed amendment thereof.

In regards to the Re-evaluation rule (See ANNEXURE!A) the University has received a representation from the FKJGP (vide letter NO.FKJGP/VC/NEHU/PET/2001/01 dated 13th Fe., 2001, which pointed out that such re-evaluation rules, especially for Under-Graduate students is not much beneficial to the students, since the students who secured more than 45 % or of certain percentage reflected in the ready reconer, are not allowed to avail the re-evaluation facility.

In consideration of the above matter, the Advisory Committee on Examinations matters which met on the 12th March 2001 has reviewed the whole re-evaluation rules printed in the re-evaluation form itself, and recommended the necessary amendments as given below :-

<u>Existing Rule</u>	<u>Amendment Proposed</u>
Candidates who secured more than or Equal to 15% and less than or equal 40%	Candidates securing 15% <i>or less in a paper</i> shall not be eligible to apply for re-evaluation.

In the existing re-evaluation rules it is recommended to delete rule 10 alongwith ready reconer.

In accordance with the above recommendations the office of the Controller of Examinations has prepared the fresh re-evaluation rule prepared at Annexure 'B'.

It is important to note that all the rules which are ment for internal consumption only, will not be reflected anymore in ~~the~~ existing re-evaluation rules in Annexure 'B'.

The rule for scrutiny as reflected in the rule NO.12 of the regulation rules will be prepared separately by the office.

Hence, the above recommendations is placed before the members of the Academic Council for favour of persual and decision.

1. A candidate may within 30 days of declaration of results apply for re-evaluation of not more than two papers paying a fee of Rs 150/- (one hundred fifty) only per papers.
2. Provided further that no such request be entertained for practical paper.
3. All request for re-evaluation shall be accompanied by :
 - i. A Demand draft in favour of Controller of Examinations, NEHU or NEHU Challan for the amount prescribed above.
 - ii. The original marks sheet issued by the University.
4. The application shall be examined by the script examiner appointed by the Vice-Chancellor.
5. Average of the two closer marks awarded by the examiners shall be the marks awarded after re-evaluation.
6. The score after re-evaluation shall supersede the earlier score provided that a candidate who was declared pass initially shall not be declared unsuccessful as a result of re-evaluation and downward revision of marks shall be limited to pass level.
7. No retrospective benefit such as award of Gold Medal, Scholarship, Fellowship admission, promotion etc. shall accrue to a candidate as a result of re-evaluation.
8. Re-evaluation shall not be a time bound process but all effort will be made to ensure early declaration of result.
9. Candidate who secure more than or equal to 15% and less than or equal to 40%
10. Candidate who secure less than or equal to 4/5 (80) of the average percentage of marks obtained in the rest of the papers. To illustrate whereas under the old formula a candidate wishing to go for re-evaluation where he/she has secured 42% was to have secured 70% in the rest of the papers now under the new formula a candidate with 42% marks in a paper can go for re-evaluation of a paper if she/he secure 56% in the rest of the papers. For ready reference please see the 'Ready Reckoner' appended below.
11. A candidate shall be eligible for re-evaluation only in two papers in a particular year of examination as per existing provision)
12. In addition to the modified provisions of re-evaluation the rate for scrutiny shall be Rs 100/- per paper.
13. If the improvement in the re-evaluation is equal to or less than 5% over the original marks, the difference will be ignored and show as NO IMPROVEMENT over the original and the original marks shall be retained.

READY RECKONER:

Average % obtained in the rest of papers	Minimum % of marks to be obtained in the concerned paper as per the existing rule	Minimum % of marks to be obtained in the concerned paper as per the new rule
67%	40.2%	53.6%
70%	42%	56%
80%	48%	64%
90%	54%	72%

1. A candidate may apply for re-evaluation but within 30 days of declaration of the concerned results.
2. Re-evaluation is permissible for a maximum of two paper only @ Rs.150.00 (Rupees One Hundred and Fifty) only per paper.
3. The facility for Re-evaluation is not applicable to practical papers.
4. Candidate securing less than 15% in a paper, shall not be eligible to apply for re-evaluation.
5. All application for re-evaluation shall ^{be} accompanied by :-
 - (i) Bankers Cheque/Demand draft of State Bank of India drawn in favour of NEHU Shillong, or by NEHU-Challan for the amount prescribed above.
 - (ii) The original mark-sheet issued by the University.

Although the University shall make all efforts to declare the results of re-evaluation as early as possible, but because of various safeguard, required to be taken; re-evaluation cannot be a time bound process.

The University reserves its rights of preserving the confidentiality of the re-evaluation process and the results.

iv) Changes in the IVth Semester Course in Philosophy.

The School Board in Humanities and Education in its meeting held on 16th, May, 2001 considered & approved the changes proposed in the M.A. course of Philosophy (IVth Semester) vide item No. 7 of the minutes. The said changes are placed as Annexure - 'A'.

The matter is placed before the Council for Consideration.

PHILOSOPHY DEPARTMENTCONTEMPORARY ISSUES IN INDIAN SOCIETY (COMP).IV SemesterSuggested Readings:

1. K.S Murthy (ed) : Readings in Indian History, Politics and Philosophy, Allied (1967)
2. D.D Kosambi : An Introduction to the study of Indian History Popular Prakashan (1975)
3. G.C Pandey : Meaning and Progress of Culture, Shivalal Agra (1972)
4. R.M Lohia : Wheels of History.
5. M.N.Roy : A Study of Revolution and Reason in Indian Politics. Grover D.C Minerva Associates (1973)
6. Jaya Prakash : Towards Total Revolution
7. G.S Ghurye : Caste and Race in India - Popular Prakashan, Bombay, (1969)
8. J.N Bhattacharya : Hindu Castes and Sects. Calcutta University Press (1973)
9. B.R Ambedkar : Who were the Sudas. Thacker, Bombay (1970)

Additional Readings:

1. H. V Sreenivasa Murthy, S.V Kamath - Studies in Indian Culture, Asia Publishing House (1973).

5:2:5(1)

- v) Recommendation of the Expert Committee on the syllabus for Bachelor of Engineering.

An Expert Committee was constituted by the Vice-Chancellor, NEHU, to examine the syllabus for Bachelor of Engineering vide Notification No:BUGS:5-42/Conf/2001-217 dated 2.5.01 which is placed as Annexure-'A'.

The said Expert Committee went through the syllabus and its recommendations is placed as Annexure-'B'.

The matter is placed before the Council for consideration.

NORTH-EASTERN HILL UNIVERSITY
SHILLONG

No:BUGS:5-42/Conf/2001-217

Dated 2nd May'01

N O T I F I C A T I O N

The Vice-Chancellor, NEHU is please to Notify the Constitution of an Expert Committee to examine the syllabus for Bachelor of Engineering with the following members:-

1. Prof C S Shastry - Chairman
Department of Physics,
NEHU, Shillong.
2. Prof P Shukla - Member
Department of Physics,
NEHU, Shillong.
3. Prof P Tandon - Member
Department of Botany,
NEHU, Shillong.
4. Prof R N Sharan - Member
Department of Bio-Chemistry,
NEHU, Shillong.
5. Mr Partha Pratim Dey - Member
Senior System Analyst,
Computer Centre,
NEHU, Shillong.

The Committee is requested to submit its report by
30th May'01

Sd/-

P K D Purkayastha
Assistant Registrar(Conf)

Copy to :-

1. Director, College Development Council, NEHU, Shillong, He is requested to make available 10(Ten) copies of the relevant syllabi to Conference Section for placing the same before the above Expert Committee.
2. Finance Officer, NEHU, Shillong.
3. Controller of Examination, NEHU, Shillong. This is with reference to his letter No:F.5-6/Ex-AR/98-154 of 29th March'01 addressed to the Director College Development Council NEHU, Shillong with a copy to the Deputy Registrar(Conf), NEHU, Shillong.
4. P S to the Vice-Chancellor, NEHU, Shillong.

Sd/-

Assistant Registrar.

MINUTES OF THE EXPERT COMMITTEE MEETING FOR BE COURSES (Ref: BUGS/5-42/Com/2001-217 at 28.5.2001) held ON 28.5.2001 AT 1-30 P M IN THE OFFICE OF PROF C S SHASTRY, DEPTT OF PHYSICS, NEHU

Members present :

Professor C S Shastry (Chairman)

Professor P Tandon

Professor P Shukla

(Professor R N Sharan and Shri P P Dey could not attend)

Invitee:

Principal P K Baruah, SEMC, Shillong.

The Committee examined the REC(Silchar) syllabus for BE (Computer Science and Eng) and BE(Electronics and Communications Eng) which is is being adopted by the Shillong Engineering and Management College (SEMC). The Committee made the following points:

The Committee had contacted five experts in the fields of CSE and ECE. They are:

- 1) Prof A Bordoloi, Deptt. of Electronics & Telecom. Eng, Assam Eng College.
- 2) Prof P K Goswami, Deptt. of Comp. Sci. & Eng, Assam Egn. College.
- 3) Prof D K Saikia Deptt. of Com-p. Sci & Tejpur Univ.
- 4) Dr Raja Datta, Deptt. of Comp. Sci & Eng, NERIST, Itanagar.
- 5) Prof M Ahusain, Head, Deptt. of Electronics & Communications Eng, NERIST, Itanagar.

The above experts generally approved the contents of the first 4 semester syllabus of REC(Silchar) for BE(CSE) and BE(ECE) and recommended its adoption for the time being. One of them has given suggestions for incorporation in a future revision of BE(CSE) syllabus. Hence this syllabus for first four semesters may continue till complete syllabus is framed.

In the light of the above the committee recommends the following.

(a) The entire relevent syllabus of REC for first 4 semester should be recast as per NEHU format (number of units, allocation of marks etc) by the concerned teaching faculty of the college.

(b) The University should notify the BUGS for each of the engineering disciplines like CSC and ECE and give them a time bound task of approving the syllabus for all 8 semesters. This syllabus draft should be made by the faculty concerned in the engineering colleges (in consultation with outside experts when needed) and presented to BUGS well in advance for discussion and approval and forwarding to the Academic Council.

It is desirable that the University should adopt its own BE (CSE) and BE(ECE) syllabus by completing all the ground work by Nov. 2001.

(CS Shastry) (P Shukla) (P Tandon) (P K Baruah)
Sd/-28.5.01 Sd/- Sd/- Sd/-

vi) Syllabus for Media Technologies

The BUGS in Mass Communication Video Production and the BUGS in DTP - Publishing Tool Multimedia in their joint meeting held on 31st May'01 have recommended the syllabus for Media Technologies which is placed as Annexure-'A'

The matter is placed before the Council for consideration.

GRADUATE PROGRAMME IN MEDIA TECHNOLOGIES

In 1995, St. Anthony's College started an undergraduate programme in Mass Communication and Video Production. This programme, the first of its kind in the country, has today achieved a nationally recognised standard of excellence. In recognition of this pioneering effort, The University Grants Commission sanctioned another professional graduate programme in Media Technologies with the core emphasis on photography and audio production.

Aimed at providing a holistic, contextualized and ethical media education, the course offers, along with its core subjects, training in the intrinsically allied disciplines of Mass Communication Theory and Research, Print Journalism, Film Appreciation, Culture and Society in North-East India, Internet Media Technologies, English for Communication and Advertising and Public Relations.

The course will enable students to find their place among a burgeoning class of media professionals, not merely as multi-skilled technicians but as individuals with a sound theoretical understanding of the larger social context within which the media industry functions. As such it will enable them to make critical choices even as they gain preferential employment with public and private sector publishing concerns, television, radio and internet companies, advertising and public relations institutions.

The course hopes to spur the students to accept not merely these employment challenges but to mould public opinion by a constant intellectual probing of media practice - taking them to higher academic and professional levels in our contemporary globalised world.

COURSE STRUCTURE *

Paper No.		Name of the Paper	Total Marks	Theory	Practical /Project	Internal Assessment
Year 1						
C - 1	Compulsory Paper	English for Communication	100	80		20
E1 - 1	Elective Paper-1	Text and Image Processing	100	40	40	20
E2 - 1	Elective Paper-2	Culture and Society in North- East India	100	60	20	20
1	Pass Paper-1	Mass Communication Theory and Research	100	60	20	20
4	Honours Paper-1	Print Journalism	100	60	20	20
Year 2						
C - 2	Compulsory Paper	Writing for Radio and Television	100	60	20	20
C - 3	Compulsory Paper	Film Appreciation	100	60	20	20
E1 - 2	Elective Paper-3	Web Design and Development	100		80	20
E2 - 2	Elective Paper - 4	Advertising & Public Relations	100	80		20
2	Pass Paper - 2	Videography	100	60	20	20
5	Honours Paper-2	Principles of Photography	100	50	30	20
6	Honours Paper-3	Sound for Media - 1	100	50	30	20
Year 3						
C - 4	Compulsory Paper	Man and Environment	100	100		
E1 - 3	Elective Paper-5	Photojournalism and Photographic Practices	100	80		20
3	Pass Paper-3	Sound for Media -2	100	80		20
E2 - 3	Elective Paper-6	Media Entrepreneurship & Marketing	100	80		20
7	Honours Paper-4	The Photography Project	100		100	
8	Honours Paper-5	The Audio Project	100		100	

* This course of Media Technologies will be only offered as a B.A. (Honours) course

NB

- C : Papers in lieu of English I, English II and MIL
 E1 : Elective I (papers I, II and III)
 E2 : Elective II (paper I, II and III)
 1 - 8 : Papers (both pass and Honours) relating to Media Technologies

C-1 English for Communication

Time: 3 hours (Theory)

Total Marks	100
Theory	80
Internal Assessment	20

This paper is designed as a remedial course for language study and to upgrade the students' knowledge of language use.

The two areas of focus are :

- a) *A thorough training in use of language skills, including Reading, Writing, Speaking and Comprehension.*
- b) *An introduction to the dominant narrative and literary genres and techniques in order improve the students' capacity for understanding and communication.*

Just as language is acquired, the complexities of understanding literary and other narratives have to be learned beyond the practice of ordinary reading and writing. This section of the course aims at acquainting the student with these traditions and skills, which they can effectively employ in their own area of work as script writers or journalists.

Course Outline

1. Language use

- Clause Structure
- Indirect/Reported Speech
- Conditional Sentences
- Passive/Active voice
- Synonyms/ Antonyms - How to use a dictionary and a thesaurus
- Homonyms
- Phrasal verbs
- Idioms
- Use of modal auxiliaries
- Articles
- Prepositions

2. Writing Skills

- Essay
- Precis
- Summary
- Editing
- Letter Writing
- Report writing
- Reading
- Listening
- Comprehension

3. Language Exercises to be assessed internally

- **Effective communication (Diction and Delivery)**
 These exercises are aimed at improving the speech and communication skills of the student. They do not attempt to set up a 'model' of speaking (either American or the Queen's English) which the students are expected

to emulate. Rather they aim at working with the student's natural accent ensuring the communication is effective and idiomatically correct achieving a level of international intelligibility.

4. Anatomy of Narratives

This unit analyses the form and structure of dominant narrative and literary styles. The analysis will provide the students with a working knowledge of the uses and functions of these narrative techniques.

In understanding how these forms use words three distinct areas will be covered-

- 1) How words in literary works relate to the world of experience.
- 2) Ways in which words are communicated
- 3) The process of arousing our sympathy for ideas and feelings about experience.

Analyses of the dominant literary categories will include:-

- i) The Essay- as Persuasion, History, Commentary and Meditation
- ii) Modern Fiction-Fabulation, Realism, Metafiction
- iii) Elements of Poetry-Rhythm, Structure, Language, Metaphor, Animation, Personification, Irony (anti-metaphor)
- iv) Drama-The word and imitation, Dramatic Processes-romantic, satire, comedy, tragedy, tragi-comedy, naturalism, absurdist drama, context, modes and elements of drama.

Examination Pattern

1. Theory- 80
 - a) Objective Type-30 marks
 - b) Essay type-50 marks
2. Internal Assessment-20 marks (Total marks of Monthly Class Tests)

Suggested Texts:

As a key anthology, students may use a compilation of selections from the following works.

A) Essay.

- 1) Cocksure women and Hensure Men-D.H. Lawrence
- 2) The Hurled Ashtray-Nora Ephron
- 3) A commentary-E.B.White
- 4) Spring-E.B. White

B) Modern Fiction

- 1) The Lottery in Babylon-Jorge Luis Borges
- 2) The Purloined Letter-Edgar Allan Poe
- 3) Vanka-Anton Chekov
- 4) Hills like White Elephants- Ernest Hemingway
- 5) Simulcra-Julio Cortazar
- 6) Lawley Road-R.K Narayan

C) Poetry

- 1) Shall I Compare Thee-Shakespeare
- 2) The Sun Rising-Donne
- 3) The Demon Lover-Anonymous
- 4) The Tyger-Blake
- 5) Ode on a Grecian Urn-Keats

5:2:6(4)

- 6) My Last Duchess- Robert Browning
- 7) Pied Beauty-Gerald Manley Hopkins
- 8) Leda and the Swan-Yeats
- 9) The Unknown Citizen-Auden

D) Drama

- 1) Oedipus Rex-Sophocles
- 2) Othello-Shakespeare
- 3) A Midsummer Night's Dream-Shakespeare
- 4) The Misanthrope-Moliere
- 5) A Dolls House-Henrik Ibsen
- 6) Waiting for Godot-Samuel Beckett

Booklist

- 1) Sociology of Literature and Drama; ed Elizabeth and Tom Burns; Penguin 1973
- 2) Mastering English Literature; Richard Gill; Macmillan Education Ltd; 1985
- 3) Interpreting Literature; K.L Knickerbocker, H Willard Reninger; Henry Holt & Co; 1955
- 4) English Grammar and Composition, R. Pal & P. Sunni; S Chand & Sons, New Delhi; 1994
- 5) Grammar and Composition, A senior Course; C.A Sheppard and David Reid Thomas; Orient Longman 1977
- 6) Contemporary English Grammar, Structures and Composition, David Green; Macmillan India Ltd
- 7) Television & Radio Announcing, Stuart Hyde; Kanishka Pub., Distributors, New Delhi 1998

E1-1 Text and Image Processing

Total Marks	100
Theory	40
Practical	40
Internal Assessment	20

Time: 3 hours (Theory)
2 practical papers for
WORD and PhotoShop,
of 3 hours each.

An efficient working knowledge of computers is vital for today's media student. In an age when the world wide web is emerging as a broad based platform for the dissemination of media products, skills in navigating, designing and writing for the web are an essential tool for professional survival.

Via this paper, students will gain familiarization with computer operating systems, word processing and page layout and image editing.

The aim of this paper is to introduce the students to essential computing tools. They are familiarised with the Operating system- WINDOWS and elements of DOS. Keeping in view the core competency of the graduate programme, students are trained on WORD for WINDOWS, a word-processing and layout software. They finish of this paper with a working knowledge of Adobe PhotoShop, an image editing and painting software.

Course Outline**WINDOWS and DOS****1. The WINDOWS interface**

- **Managing the Desktop**
 Navigating, Maximizing, minimizing, sizing, moving, opening multiple windows, closing windows selectively, restoring windows, activating a window, dialog boxes, use of mouse, multi-tasking, multi-threading, pre-emptive multitasking, object linking and embedding (OLE)
- **Using Icons, Folders**
 My Computer- selecting files and folders, selecting drives; Control Panel; Recycle Bin; Start Menu; word pad, paint, file transfer; MSDOS prompt, disk defragmentor, scandisk, add/remove programmes, display options, start menu options, run, help, find; Explorer, exploring a folder, making short cuts, deleting files and folders, associating files with programmes, one-file type multiple programs, file properties, moving deleting, renaming and copying files and folders

2. MS WORD

- **Entering Text** - (insertion mode/over-write mode, word wrap, justification)
 Use of delete key, backspace key, cursor controls (key board keys like arrow keys, Home, End Pg Up, Pg Dn, Ctrl, ^Home, ^Home, ^Pg Up, ^Pg Dn)
- **Editing Text** - clipboard, selecting text, cutting, copying, pasting, replacing text, undoing, inserting files, objects, opening multiple documents at a time.

Page setup (margins, headers, footers, paper size, paper location, layout, vertical alignment), line spacing, page breaks, foot-note and endnotes (creating, editing, deleting, numbering, inter-conversion).

- **Formatting Text** - Fonts (type and size), paragraphs (indents - left, right, hanging, spacing), tabs (types, changing tab positions, clearing tab stops, tab alignment), columns, bullets and numbering (adding, removing), styles - bold, underline, highlight, superscript, subscript.
- **Tools** - Find and replace, spell check, thesaurus, hyphenation, auto-correct
- **Tables** - Creating, modifying enhancing, converting tabbed text to a table
- **Printing** - Print pre-view, printing (print options dialog box)
- **Graphics** - Inserting graphics, sizing and moving a graphic, adding border to a graphic, using WORD's drawing features. sizing and moving a drawing, superimposing text on a drawing.
- **Mail Merge** - Components of a form letter, attaching the data file to the main document, generating the form letters, sorting the information in a data file, sorting the records in the main document.

3. Adobe PhotoShop

i) **SETTING PHOTOSHOP PREFERENCES AND CALIBRATING THE SYSTEM, SCANNING AND IMPORTING IMAGES**

- **Setting Preferences** - The Photoshop preferences file; general preferences settings; saving file preferences; display and cursors; transparency and gamut; units and rulers, guides and grid, the scratch disk and image cache
- **Calibrating the system** : the colour model - CYMK/RGB, calibrating the monitor for WINDOWS
- **Scanning** – Different types of scanners, scanner resolution, evaluating the original, considering monitor resolution and printer resolution, determining image resolution; The scanning interface; Actual scanning and the things to be kept in mind; File formats; Scaling scanned images - enlarging, reducing and resampling.
- **Importing images** - Opening files and various file formats supported by Photoshop, things to be kept in mind when opening files in BMP, EPS, PhotoCD, JPEG, PCX, PICT and TIFF files; the RAW format.
- **The Photoshop Interface** – the menu, tool box, palettes; using the info, navigator, options and the history palette; the status bar.

ii) **SELECTIONS, PATHS AND MASKS**

- **Selections** - selection basics, saving and loading a selection, making marquee selections, making selections with the lasso tool and with the magic wand, making selections with quick mask, using the colour range command; editing selections - adding to and subtracting from selections, feathering selections, copying and pasting selections; moving selections, cloning selections; filling selections - with colour, pattern or with a snapshot; applying strokes to selections.
- **Paths** - making, saving and editing paths : moving points on a path, adding points to a path, deleting unnecessary points, changing the type of existing points, deleting line segments, adding to sections of

- a path, moving a path, duplicating a path or path segment, deleting a path; using paths – for selection, clipping, etc.
- **Masks** - different types of masks; using masks - selecting transparent or non-transparent areas on a layer, editing a selection with painting tools, hiding part of a layer, masking a group of layers. Transforming a selection into an independent channel. Creating special effects with masks – fading an image, applying special effects gradually, fading arrows, halos, drop shadows.
- iii) **PAINTING AND EDITING IMAGES**
- **Painting** - The foreground and background colours; using the colour palette and the swatches palette; sampling colours from an image.
The Brushes palette - modifying brush options, creating and deleting brushes, creating custom brushes.
The Paintbrush tool, The Airbrush tool, The line tool, The Pencil tool, The Eraser tool, The Paintbucket tool, The Gradient tool : setting their options and using them to edit images; creating and editing the gradient fill type, creating smoother gradients using filters, creating a conic gradient using the pinch filter; editing the transparency mask. Using the smudge tool; painting into line art.
 - **Editing Images** - Viewing images; retouching images - using the rubber stamp tool, using the smudge tool, blur and sharpen tools, burn and dodge tools and the sponge tool.
Resizing and resampling images, cropping images and changing the canvas size.
Using transformations - scaling, rotating, skewing and distorting; adding perspective; making numeric and arbitrary transformations; the free transform.
- iv) **LAYERS AND CHANNELS**
- **Layers** - Layers, what they are and how they are used.
The Layers palette - creating a new layer, making visible, activating, duplicating, deleting and naming layers; dragging layers from another file; opacity of a layer; layer blending modes; the *blend if* option and creating semi-transparence using it; linking layers.
Working with backgrounds - creating a new background.
Selecting and arranging layers - by dragging, from the menu
Compositing with layers - cutting and pasting into layers, matting techniques, converting a floating selection into a layer; applying fade with colour adjustments and filters; selecting layer transparency.
Creating clipping groups; merging layers; flattening layers.
Working with layer masks - adding and removing layer masks; linking layer masks to the image, turning a mask on and off; editing the layer mask
Using adjustment layers, creating adjustment layers, editing an adjustment layer mask
Layer effects.
 - **Channels** - Channels and their functions.
The Channels Palette - viewing, targeting and reordering channels; setting the palette options; creating a new channel, duplicating a

channel to the same document and to a different document; deleting a channel, splitting and merging channels.

Working with colour channels and alpha channels; connecting selections and channels; loading selections from channels; editing and compositing with channels, editing colour information channels; using a colour channel to create an alpha mask; creating masks that fade with gradients.

Working with calculation commands; duplicating an image; creating channels with the apply image command; using calculation blending options; calculations.

v) **COLOUR IMAGES, COLOUR CORRECTION AND WORKING WITH TEXT**

- **Colour Images** - Bitmap images; grayscale images, RGB images, CMYK images.

The CMYK; LAB colour; HSB colour; Duotones; Monotone, tritone or quadtone

Pixel depth - 1 bit, 8 bits, 24 bits and 32 bits per pixel

- **Colour Correction** - Using the brightness/contrast control; adjusting the colour balance; Using hue/saturation to adjust colour; using the variations command

Correcting images with levels - creating a watermark using levels

Correcting images with curves - creating a watermark with curves

Making colour corrections using adjustment layers and by using the Intellihance plugin.

Colour correcting grayscale images

- **Creating type** - type terminology, antialiasing, editing and manipulating type, moving, cloning and deleting type, kerning type; editing character shapes

Types of type - type masks, making type channels and outline paths, manipulating type with layers; type special effects - glowing

type, drop shadows, cast shadows, embossed type, beveled type,

distressed type, flaming type, standing out type, eerie type, etc.

VI) **PREPARING IMAGES FOR THE WEB**

Optimising images for the web, using JPEG, GIF, PNG-8, PNG-24 format, creating transparent and matted images for use on the web, linking an image to a URL using an image map – using slices, creating rollovers and animations using ImageReady.

vi) **PHOTOSHOP'S FILTERS, PRINTING AND EXPORTING**

- **Filters** - A general approach to using filters, principles, fading a filter, types and categories of filters.

An introduction to Photoshop's native filters - artistic, blur, brush strokes, distort, noise, pixelate, render, sharpen, sketch, stylize, texture, video and other. Third Party Filters – Kai's Power Tools, Autofx filters, Photolab filters, etc.

- **Using Filters** – Sharpening a badly scanned image, using the unsharp filter and using the edge mask; creating a thick liquid droplet, concentric pond ripples; lighting an image; shining a

spotlight on something inside an image. Elements of creating custom filters – the filter factory.

- **Printing** - preparing photoshop for printing, preparing the page, preparing colour separations; the print command and the print dialog
- **Saving and exporting** - preparing images; saving files - including previews, compressing images, choosing file formats especially TIFF, EPS, JPEG, PCX, PICT, BMP formats and Photoshop's native format; The Export for the Web and Export Transparent Image options.

PHOTOSHOP PRACTICALS

1. Create a painting of any nature using the various paint tools available in Photoshop
2. Open an existing image and use the erase tools to obtain various effects
3. Open an existing image of a skyline and use different gradient fills to obtain an evening effect and a night effect with the moon shining through the clouds
4. Start with a black and white line art and paint it using the various painting tools available in Photoshop
5. Retouch an existing image to remove unneeded portions
6. Open an existing image and use the technique of editing an alpha channel to give an effect of being spotted by sunlight, to certain objects in the image
7. Use a gradient mask to make an object come out of a shadow
8. Use the image of an aeroplane and of a beach to get the effect of the beach reflected by the aeroplane
9. Use gradient masks within layers masks to obtain a gradient effect in the above picture.
10. Creating different types of type - glowing type, shadowed type, embossed type, beveled type and flaming type.
11. Use different images and different filters to obtain a collage of images which conveys some meaning.
12. Use images of video cameras and different effects and some type to prepare a promotional ad for your department
13. Prepare a cover page for an imaginary magazine using scanned/available images

Examination Pattern

The theoretical knowledge of the students will be examined via a written examination of 40 marks (10 marks MS Word and 30 marks Adobe PhotoShop)

There shall be two practical examinations covering Word and Adobe Photoshop, of three hours each.

BOOKLIST

1. Kate Binder, Ted Alspach et al, **Photoshop 6 Complete**, Hayden Books, Indianapolis, 2000.
2. Linda Richards, **Teach Yourself Photoshop 6 for Mac and Windows**, BPB Publications, New Delhi, 2000.
3. Deke McClelland, **Photoshop 6 for Windows Bible**, Comdex Computer Publishing, New Delhi, 2000.

PHOTOSHOP PRACTICALS

1. Create a painting of any nature using the various paint tools available in Photoshop
2. Open an existing image and use the erase tools to obtain various effects
3. Open an existing image of a skyline and use different gradient fills to obtain an evening effect and a night effect with the moon shining through the clouds
4. Start with a black and white line art and paint it using the various painting tools available in Photoshop
5. Retouch an existing image to remove unneeded portions
6. Open an existing image and use the technique of editing an alpha channel to give an effect of being spotted by sunlight, to certain objects in the image
7. Use a gradient mask to make an object come out of a shadow
8. Use the image of an aeroplane and of a beach to get the effect of the beach reflected by the aeroplane
9. Use gradient masks within layers masks to obtain a gradient effect in the above picture
10. Creating different types of type - glowing type, shadowed type, embossed type, beveled type and flaming type
11. Use different images and different filters to obtain a collage of images which conveys some meaning
12. Use images of video cameras and different effects and some type to prepare a promotional ad for your department
13. Prepare a cover page for an imaginary magazine using scanned/available images

Examination Pattern

The theoretical knowledge of the students will be examined via a written examination of 40 marks (10 marks MS Word and 30 marks Adobe Photoshop)
 There shall be two practical examinations covering Word and Adobe Photoshop, of three hours each.

BOOKLIST:

E2-1 Culture and Society in North- East India

Total Marks	100
Theory	60
Research Paper	20
Internal Assessment	20

Time: 3 hours (Theory)
Viva and Assessment of
Research Paper

The course on Culture and Society in North- East India is designed to sensitise the students of Media Technologies to the societies and cultures in the region. The students, through this course, will be enabled to understand the peoples in their ecological and social niche. The course also aims at equipping them with some basic conceptual framework for analysing socio- cultural patterns obtained in the region.

Professionals in media technologies can make their work relevant to their times if they develop an analytical perspective in their approach to the problem at hand. The course is, therefore, specially designed for the under- graduate students of Media Technologies keeping their need of critical understanding of the contemporary social reality.

Course Outline

The following themes should be elucidated with suitable empirical data from the region. Contemporary contexts of the themes should adequately emphasized.

1. Mapping the societies:

- Geographical characteristics
- Political divisions
- Demographic locales

(6 lectures, 10 marks)

2. Ecology and Habitats:

- An idea would be given on the habitations in different ecological spaces, e.g., the hills, the plains, the forests, the rivers. They would also learn about various ways in which people set up their habitations in the given ecological conditions- location of villages and house structures.

(6 lectures, 5 marks)

3. Social Structures:

- Basic ideas on the concepts of Group, Community, Society, Culture, Structure, System, Kinship, Marriage, Family, Household, Gender, Role, Institution, Inequalities.

(12 lectures, 15 marks)

4. Other Structures:

- Notion of Land : Land use and distribution
- Notion of Labour
- Modes and means of production: Agricultural and Non-Agricultural
- Market

- Customary laws and practices
- Rituals, festivals and belief systems

(12 lectures, 15 marks)

5. Contemporary Issues

- Economy: Land, Development, Unemployment
- Boundaries: Ethnic and Political
- Gender
- Tradition and Modernity

(12 lectures, 15 marks)

The students are required to prepare a research paper based on secondary sources on any of the themes covered in the course, in consultation with the course instructor.

Examination Pattern

Objective: 1 hour, 15 marks, questions to be basically set from unit 1 and 2.

Descriptive: 2 hours, 45 marks, Three questions to be answered, one each from unit 3, 4, 5.

BOOKLIST

- Sanjoy Hazarika; Strangers of the Mist; Penguin India; 1995
- S.K. Chaube; Hill Politics in North-East India; Orient Longman; 2001
- T.B Bottomore; Sociology ; A Guide to Problems & Literature; Blackie & Son (India) Ltd; 1975
- A.R Radcliffe-Brown; Structure & Function in Primitive Society; Routledge Kegan Paul; London; 1979
- Velde, E.J.V. "The Role of Ecology in The Development Geography of Northeastern India", The North Eastern Geographer, Vol ii, No. 1 & 2 pp.1-18; 1979
- Bose, A; T. Nongbri & N. Kumar (eds), Tribal Demography and Development in North-East India, Delhi: B.R.Publishing Corp; 1990
- Nigel Jenkins; Gwalia in Khasia; Gomer Press, UK; 1995
- K.S. Singh ; Peoples of India Project; Anthropological Survey of India, 1997

1. Mass Communication Theory and Research

Total Marks	100
Theory	60
Practical (Communication Research)	20
Internal Assessment	20

Time: 3hrs (Theory)
Viva and Assessment of
Project

This paper introduces key concepts, definitions and theories within the emerging socio-scientific discipline of communication studies with a special emphasis on Mass communication. It aims at providing students with a critical understanding of the mass media and society. It also provides them with a practical understanding of research tools and methodology for conducting communication research in the evolving media environment.

Course Outline

1 Concepts, Definitions and Scope (6 lectures)

- Defining Communication
- Levels of Communication
 - Intrapersonal
 - Interpersonal
 - Small Group
 - Mass
 - Defining Mass Communication-
 - components of the mass communication process
 - Author/Sender
 - Text/ Message
 - Audience/Receiver
 - Medium/Channel
 - Society/ Context
 - the 'mass' audience, 'mass culture and popular culture.
- A brief sketch of the rise of Mass Media
 - Print
 - Film
 - Broadcasting (Radio and Television)
 - Recorded music
 - New Electronic Media

2 Interpreting the Mass Communication Process (4 Lectures)

- What is a communication model ?
- Lasswell's Communication Model
- Shannon and Weaver Communication Model
- Gerbner's Communication Model
- Jakobson's Communication Model
- Osgood-Schramm Circular Model
- William Stephenson's Play Theory

3 Interpreting the Text (8 Lectures)

- The idea of theory and text
- Different theoretical Perspectives
 - Sociological Interpretation
 - Semiotic Interpretation
 - Marxist Interpretation
 - Feminist Interpretation
 - Psychological Interpretation
 - Aesthetic Interpretation
- Text and Genres

100
80
20
20

Total Marks
Theory
Practical
(Communication Research)
Internal Assessment

4 Audience(8 lectures)

- Encoding and Decoding
- Culture and Sub-Cultures
- Functional Analysis
- Uses and Gratification
- Reception Theory
- Audience and the Market
- Social Context of Decoding

Course Outline

5 Media (4 lectures)

- Media Effects
 - socio-political
 - socialization
 - agenda-setting
 - gatekeeping
 - cultivation
 - cultural imperialism
- Marshal McLuhan's media theory

6 Society (12 lectures)

- Systems of Mass Communication
 - Libertarian
 - Authoritarian
 - Social Responsibility
 - Communist
 - Developmental
- Ownership and Control of Mass Media
- Social Functions of Mass Communication
 - surveillance
 - integration
 - entertainment
 - cultural continuity
 - mobilization
- Critiques of Mass Media
 - ethical
 - marxist
 - feminist
 - post-colonial
 - liberal
 - post-modernism
- Emancipatory Uses of Mass Communication

Examination Pattern

Objective: 1 hr (15 marks.)

Descriptive: 2hrs (45 marks) Three questions to be answered. Each question should cover 2 units so that no unit is left unrepresented.

Communication Research

This sub-section would constitute the practical component of the course. The paper can be taught independently of Communication theory. Students are expected to complete one media research project employing the tools and methods of Communication Research.

1 Research Methods in Mass Communication

- Scientific Method
 - observation
 - hypothesis
 - experiment
 - conclusion
- Field Surveys
 - problem formulation
 - sampling
 - constructing the questionnaire
 - data collection and interpretation
- Content Analysis of Text

Examination Pattern- The research project based on primary sources will be evaluated out of 20 marks. A viva of 10 marks on the day of the practical exam will be held. The viva should be aimed at gauging the student's theoretical understanding of research methodology employed in the project.

BOOKLIST

- Arthur Asa Berger; Essentials of Mass Communication Theory; Sage Publications; 1995
- Denis McQuail; McQuail's Mass Communication Theory (4th edition); Sage Publications; 2000
- Samuel L. Becker; Discovering Mass Communication(2nd edition); Scott, Foresman, & Company; 1985
- James Watson & Anne Hall; A Dictionary of Communication & Media Studies (2nd Edition); Edward Arnold Ltd; 1989
- Marshall McLuhan; Understanding Media- The Extensions of Man; Routledge, London; 1994

4. PRINT JOURNALISM

THEORY	60	TIME : 3
hours		
PRACTICAL	20	
Assessment		
INTERNAL ASSESSMENT	20	
Portfolio		

This paper aims at providing the students with a working knowledge of the "PRESS". It discusses important aspects of the press in India, such as its origin, growth and development, the ownership patterns, organizational structure and management, the emergence of new printing technologies, and the shifts in the role of the press in contemporary Indian society. Students will be given a grounding in the ethical and legal fundamentals of journalism. The paper includes a brief overview of the international Press.

The practical skills imparted through the paper would include specialized reporting, principles of editing, design and layout.

Course Outline

1. What is "Press"?, Characteristics of the print media, Origin of the press in India, Nationalism and the Indian press, Ownership patterns, Organizational Structure and Management (15 LECTURES)

- What is news ?
- Printed word in India
- Pre-Independence Press
- Post- Independence Press
- Characteristics of the print media
- Newspaper ownership patterns in India
- Organizational structure of a newspaper
- News & Feature Agencies
- Government's Print related Media Organization

2. Media Laws & Ethics, Regional & National Press, International Communication (15 LECTURES)

- Freedom of Speech & Expression : Historical Development
- Freedom of the Press
- Responsibilities & Social obligations of the Press
- Code of Conduct for Journalists
- Press Council
- National Integration Council Code
- The Vernacular Press
- National Press Scenario

- International Agencies & Organizations
- International Information
- Flow & Imbalances
- New World Information & Communication Order
- Alternative News/Information Distribution Systems

3. Writing for the press, General Principles of Editing, Specialized reporting, New Media Technologies(Print) (20 LECTURES)

- Fundamentals of good writing – writing the news story, Lead, Structures, etc.,
- Feature Writing
- Opinion & Editorial Writing
- Freelance & Magazine Writing
- Principles of Editing
- Photo Editing
- Design – Layout & Typography
- Electronic Editing.
- Specialized Reporting – Court, Legislature, Science & Technology, Sports, Development, etc,

PRACTICAL 20 marks

The students will be given practical exercises in report writing and planning design and layout. These exercises will be filed in a portfolio that will be examined at the time of the practical examination. The External Examiner will conduct a viva aimed at assessing the student's theoretical understanding of the concepts employed in the exercises.

EXAMINATION PATTERN

1. THEORY - 60 MARKS

TIME : 3 Hours

a. Objective - 20 marks

b. Essay type 40 marks

The first part of the examination paper will comprise objective questions, equally spread over all the three units of the course, adding up to 20 marks. The second part of the question paper will comprise essay type questions, to be set equally from the three units of the syllabus.

INTERNAL ASSESSMENT 20 Marks

BOOKLIST

1. Bhatt, S.C., **Broadcast Journalism**, Har Anand Publication, New Delhi, 1988
2. Masani, Mehra, **Broadcasting & the people**, National Book Trust, New Delhi 1983
3. Tyrell, Robert, **The work of the T.V journalist**, Focal Press, London, 1995
4. Johensberg, John, **The Professional Journalist**, Oxford & IBH, New Delhi
5. Chatterji, P.C., **Broadcasting in India**, Sage Publications, New Delhi, 1994

- 6. Kamath, M.V., Professional Journalism , Vikas Publication House, New Delhi, 1982
- 7. Rao, M.Chalapati, The Press , NBT, New Delhi, 1985

- Fundamentals of good writing – writing the news story, Lead, Structures etc.
- Feature Writing
- Opinion & Editorial Writing
- Freelance & Magazine Writing
- Principles of Editing
- Photo Editing
- Design – Layout & Typography
- Electronic Editing.
- Specialized Reporting – Court, Legislature, Science & Technology, Sports, Development, etc.

PRACTICAL 20 marks
 The students will be given practical exercises in report writing and planning design and layout. These exercises will be filed in a portfolio that will be examined at the time of the practical examination. The External Examiner will conduct a viva aimed at assessing the student's theoretical understanding of the concepts employed in the exercises.

EXAMINATION PATTERN
1. THEORY - 80 MARKS
 a. Objective - 20 marks
 b. Essay type - 40 marks
TIME : 3 Hours

INTERNAL ASSESSMENT 20 Marks
 The first part of the examination paper will comprise objective questions equally spread over all the three units of the course, adding up to 20 marks. The second part of the question paper will comprise essay type questions, to be set equally from the three units of the syllabus.

BOOKLIST

- 1. Bhat, S.C., Broadcast Journalism , Har Anand Publication, New Delhi, 1988
- 2. Masani, Meera, Broadcasting & the people , National Book Trust, New Delhi 1983
- 3. Tyrell, Robert, The work of the T.V. Journalist , Focal Press , London, 1985
- 4. Johnsenberg, John, The Professional Journalist , Oxford & IBH, New Delhi
- 5. Chatterji, P.C., Broadcasting in India, Sage Publications, New Delhi, 1984

C-2 WRITING FOR RADIO & TELEVISION

Theory	60
Practical (Portfolio)	20
Internal assessment	20

Time: 3 hours (Theory)
Viva and Assessment of
work done throughout the
year

This paper is designed to train students to write for the electronic media. Students will be exposed to the scripting process in the various workshops conducted during the course. These exercises will enable the students to better understand the art of scriptwriting, with specific thrust on visualization and aural designs.

Course Outline

1 . Media –Role of the writer, The Message, Collecting information for a script, Organizing information, message for the audience. (15 LECTURES)

- Message – Medium – Media Selection
- Assimilation - Gathering & Selection
- Functions of the Media script
- Research Agenda
- Organizing Information
- Audience Profile
- Program Objectives
- Content Outline
- Critical Content
- The Scriptwriter's choices

2. Idea Development, Drafting the Radio & Television Script, Imaginative writing for the ear & Eye (20 LECTURES)

- Program Formatting – Talking Head, Voice Over, Interview, Dramatization, Apples & Oranges
- Structure – Beginning, Middle & End, Compilation & Continuity Sequences, The Dramatic Curve
- Style - Point of View, Stylistic decisions.
- Storytelling principles - Kinds of stories, Ways to tell a story
- Concept development - Single ideas, a premise, aesthetics, unified whole, content.
- Writing a treatment - Chronological Sequencing, Acts & Scenes.
- Transitional Devices
- Drafting – Script Formats

5: 2: 6(20)

- Effective Visualization
- Script Terminology
- Describing Action
- Writing Camera Directions
- Sound and it's use – Role of narration, Dialogues, Sound Effects, Creative use of sound, Power of the voice, Use of Music.
- Storyboard

3. Revising & editing the Radio & Television Script, Scriptwriting – the process. (10 LECTURES)

- Ideation to Product
- Seeing again
- Feedback
- Responding to the rough draft
- Revision Checklist
- Presenting the first draft
- Analysis & Strategies
- Editing the script – Polishing & Client approval
- Creative writing, Radio Formats, Television Formats.

PRACTICALS

Workshops – Creative Writing, Reporting, Writing for the press, Program Formats.

- Research Agenda – Meeting deadlines, Scheduling,
- Budgeting
- Editing
- Writing experience
- The Visual & Auditory Elements
- Building Blocks
- Writing exercises

EXAMINATION PATTERN -

THEORY : 3 hours Full Marks - 60

Part 1 - 50 marks Part 2 – 10 marks

The students will be expected to answer five(5) questions which should cover the first three units of the syllabus. This portion of the paper will carry 50 marks, each question will be marked on 10 marks each. The second part of the question paper should cover Unit IV of the syllabus, and students would be expected to work out one script and shall be evaluated out of 10 marks in this segment.

PRACTICAL : 20 marks

The students have to maintain a portfolio of all the practicals done throughout the year. These will then be submitted on the day of the practical examination. The external examiner will study them and conduct a Viva and will mark the students on 30 marks.

2. INTERNAL ASSESSMENT 20

Students will have to appear for departmental tests, the total of which will be calculated to account for the marks allotted.

BIBLIOGRAPHY

1. Harding, John , **The Craft of T.V Copy Writing** , London, Allison, Busby, 1988
 2. McGuire, Jerry, **How to write direct, and produce effect business films and documentaries**, Blue Ridge Summit, PA, Tab 1978
 3. Eustace, Grant, **Writing for corporate video**, London, Focal Press 1990
 4. Stewart, Ian, **The business writing workbook- A guide to defensive writing skills**, London, Kogan Page 1987
 5. Orlik, Peter B., **Broadcast Copywriting**, Boston , Allyn & Bacon, 1978
 6. Goldman, William, **Adventure In the screen trade** , New York, Warner, 1983
 7. Peck, William A., **Anatomy of local radio- T.V Copy**, Tab 1976
 8. Hagerman , William L., **Broadcast ,Advertising, Copywriting** , London, Focal 1990
 9. Mehring, Margret, **The screen play – A blend of film, form and content**, Boston, Focal Press 1990
- Van Nostran, William J., **The Scriptwriters' Handbook & Workbook**, Focal Press, New Delhi, 1996

C-3 Film Appreciation

Total Marks	100
Theory	60
Research Paper	20
Internal Assessment	20

Time: 3 hours (Theory)
Viva and Assessment of
Research Paper

This course on Film Appreciation aims at initiating students to the historicity and genres within the practice of film-making. Emphasizing the social and historical context within which images are produced, it equips students with a critical understanding of cultural production. The course by situating film within the larger scenario of art practice also lets the students have a deeper understanding of their future work as image makers. This course should be taught by actual viewing of art reproductions and films.

Course Outline**a) Art Concepts (20 marks)**

1. What is Art? In this section students should be made aware of the impossibility of any universal definition of art. They should be shown images from different cultures and histories, in order to sensitise them to the diversities of image making. The problem of using Beauty as a criterion in defining art, should be emphasised. (3 lectures)

- Difficulties in defining Art
- The urge to express
- Representation as art- Art as Ritual, Art as object
- Cultural Contexts of Art - Eurocentricism

2. Reading Images: Students would be introduced to art as a human creation of images. The relationship between reality and images is explored. Techniques employed to create illusions of the real will be elucidated and demystified. Instructors shall also give a concise historical overview of the rise of Western Realistic traditions. (6 lectures)

- The constructed image
- Image and meaning
- Patterns of illusion
- Image as record
- Image and reality
- Development of Western Realistic Tradition - Renaissance to Impressionism - Styles and Artists

3. Structure, Form and Meaning: When we think of art we normally just think of its content. In this section the student shall be introduced to the idea of form in terms of Composition. This not only helps them discover the image but also the circumstances under which it was made. It is here contemporary art is historicised, by looking at Post-Impressionist art and artists. (6 lectures)

5:2:6(23)

- Composition
- Space, shapes, texture, rhythm
- Shapes in space - The rise of perspective
- Challenges to Realism- Photography and its aftermath-After Impressionism- Artists and movements

4. Materials and Techniques : A work of art is not just a manifestation of the artist's mind. To execute a work of Art, artists need materials to work with. To study various materials and techniques is a means of grasping the physical side of art and art-making. (3 lectures)

- Lexicon of terms - watercolour, oil, intaglio etc.
- Traditional societies and art
- Art vs. craft

5. The Concept of the Artist: An attempt would be made to contextualise the work of the artist in his/her times. Students should be made to question the concept of 'genius'. By looking at the vexed question of gender in Art, the politics of artistic creation is explored. By introducing the differing positions of the artist within different cultures, the student is given a global worldview of artistic practice. (2 lectures)

- Questioning Genius
- Changing Role of the Artist
- Art and Commerce- Art as commodity
- Why are all the great artists Men? A hidden history of Art
- Eastern conceptions of Artist- Indian, Chinese and Japanese
- End of Art : Postmodern interventions

b) Film Art (40 marks)

1. Moving Pictures (1 lecture)

- Illusion of Movement and persistence of vision
- Technological attempts at capturing movement

2. Early Cinema (2 lectures, 4 films)

- Shot as a basis for film language
- Early Pioneers- Lumiere brothers, George Melies, Edwin S. Porter
- Shot, Sequence, Scene
- Idea of Editing
- Continuity Editing and D. W. Griffith
- Montage and the Soviet filmmakers- Eisenstein, Pudovkin, Dovzhenko & Vertov

3. Movie Camera and Image (2 lectures, 2 films)

- Definitions, formats and technology
- Classification of shots and their meaning
- Camera movement and meaning
- Tone/ colour and meaning

4. Modes of Film Production (2 lectures)

- Studio System

- 5:2:6(24)
- Star system
 - Independent Cinema
 - Hollywood and Bollywood

5. Some Film Genres and National Film cultures (15 films)

- Documentary
- Expressionism
- Film Noir
 - Social Melodrama
 - Western
 - Social Realism
 - French New Wave
 - Japanese
 - Bollywood
 - Indian New Wave
 - American Independent

6. A Brief Introduction to Film Theory (2 lectures)

7. How to write about Films (2 lectures)

Examination Pattern (Theory)

Objective: 1 hour, 20 marks

Descriptive: 2 hours, 40 marks, 4 short answer questions to be answered, one each from unit 1,2,3 and one from unit 4 and 5 taken together.

The students are required to prepare a research paper based on secondary sources on any of the themes covered in the course, in consultation with the course instructor. They shall be marked on their research paper as well as an oral examination of the concepts covered in the course.

BOOKLIST

1. The Oxford History of World Cinema; Geofferey Nowell- Smith (editor); Oxford University Press, Oxford,1997
2. Film Art; David Bordwell and Kristin Thompson; McGraw Hill Inc. New York 1999
3. Documentary: A history of Non-Fiction Film; Oxford University Press, New York;1993
4. Encyclopaedia of Indian Cinema; Ashish Rajadhyaksha and Paul Willemen (eds.); Oxford University Press, New Delhi
5. Film as Art; Rudolph Arnheim; Rupa, New Delhi,1990
6. Ways of Seeing; John Berger; Penguin, Harmondsworth;1974
7. Meaning in the Visual Arts; E. Panofsky, Pengun, Harmondsworth;1970
8. Art for Beginners; Dani Cavallard; Orient Longman;2000
9. Modern Art; R. Brilliant; Thames and Hudson; London;1990

- 10. From Glotto to Cezanne; M. Levey; Thames and Hudson, London;1993
- 11. Art Appreciation, M. Miri, NEHU Publications, Shillong;1989
- 12. Women, Art. and Society; W. Chadwick; Thames and Hudson, London;1993
- 13. The Story of Art; E. Gombrich; Phaldon, 1989

Project	100	Total Marks
	80	Practical and Project
	20	Internal Assessment

In this course students will learn how to design and construct pages for delivery on the World Wide Web. However more important than learning the mere mechanics of html coding, is understanding the open and dynamic nature of the web and how to better its content. Towards that end, students will become critical readers of web pages and learn to analyze the structure of web sites, as well as individual page composition. They will learn to consider navigation, interactivity and other "usability" aspects of web publishing. Students will learn to write simple "html" by hand" by using only a simple text editor, but only enough to help them understand what hypertext markup language (html) is. They will do most of their work with one of the WYSIWYG html editors.

Course Outline

PART I (Concepts of Internet)

UNIT-I

Introduction to Internet: Evolution of Internet, Internet application, ISP, TCP-IP, addressing, Internet-IP domains, types of connectivity - dial up, leased VSAT etc.
 E-mail: Protocols (SMTP, POP3, IMAP), format of E-mail message, description of E-mail headers, E-mail clients (Outlook Express, Eudora, Netscape Messenger etc.)
 File Transfer Protocol: Introduction to FTP, types of FTP servers, FTP clients

UNIT-II

World Wide Web and Browsers: Evolution of WWW, WWW browsers, basic features, bookmarks, progress indicators, printing displayed pages and forms, saving web pages and forms, Netscape Communicator, Internet Explorer, searching and downloading, WWW servers, HTTP and URL's
 Web Publishing: Web site planning, hosting a web site, Maintaining a web site, the process of web publishing (the purpose, the goals, the scope, organisation of information)

5:2:6(26)

E1-2 Web Design and Development

Total Marks	100	Time: 4 hours Practical Viva and Assessment of Project
Practical and Project	80	
Internal Assessment	20	

In this course students will learn how to design and construct pages for delivery on the World Wide Web. However more important than learning the mere mechanics of html coding, is understanding the open and dynamic nature of the web and how to better its content. Towards that end, students will become critical readers of web pages and learn to analyze the structure of web sites, as well as individual page composition. They will learn to consider navigation, interactivity and other "usability" aspects of web publishing.

Students will learn to write simple html "by hand" by using only a simple text editor, but only enough to help them understand what hypertext markup language (html) is. They will do most of their work with one of the WYSIWYG html editors.

Course Outline

PART I (Concepts of Internet)

UNIT-I

Introduction to Internet: Evolution of Internet, Internet application, ISP, TCP-IP, addressing, Internet-IP domains, types of connectivity –dial up, leased, VSAT etc.

E-mail: Protocols (SMTP, POP3, IMAP), format of E-mail message, description of E-mail headers, E-mail contents, E-mail clients (Outlook Express, Eudora, Netscape Messenger etc.)

File Transfer Protocol: Introduction to FTP, types of FTP servers, FTP clients

UNIT-II

World Wide Web and Browsers: Evolution of WWW, WWW browsers, basic features, bookmarks, progress indicators, printing displayed pages and forms, saving web pages and forms, Netscape Communicator, Internet Explorer, searching and downloading, WWW servers, HTTP and URLs

Web Publishing: Web site planning, hosting a web site, Maintaining a web site, the process of web publishing (the purpose, the goals, the scope, organisation of information).

PART-II (HTML)**UNIT-III**

Introduction: Overview, basic HTML concepts.

Common HTML: The structure of HTML documents, the document types, the HTML elements (the head element, the title element, the body element, block-level elements), paragraphs, breaks, headings, division, block quote, lists, text level elements, text alignment, word hinting, the SPACER and MULTICOL element, logical elements, character entities.

Links and Addressing: Linking Basics, linking in HTML, the anchor element, link renderings, anchor attributes (NAME attribute, TITLE attribute, Target attribute, anchors and link relationships), link element, link relationships in detail, link and style sheets, meta and name attribute, meta and HTTP-EQUIV.

UNIT-IV

HTML and Images: Image preliminaries, image maps (Server-side and Client-side), image map attributes, images and anchors, ALT attribute, image alignment, HSPACE and VSPACE, Extensions to BR; HEIGHT and WIDTH, LOWSRC, Images as Buttons, image and color attributes for BODY, color based body attributes (BGCOLOR, TEXT and LINK family).

Tables: Introduction to Tables, simple tables, ROWSPAN and COLSPAN, tables for layout, tables in HTML4.0, <TABLE> syntax, databinding.

Fonts: Downloadable fonts, Netscape's dynamic fonts, Microsoft's dynamic fonts, document-wide fonts, syntax.

UNIT-V

Frames and Layers: Overview of frames, frame targeting, floating frames, Using frames, positioned layers, Inflow layers, Layers syntax, Inserting layers uses.

Style Sheets: Style sheet basic, style sheet example, Style sheet properties (Font properties, color and background properties, text properties, Box properties, Border properties), Microsoft-specific style sheet properties, filters.

UNIT-VI

Form: Form preliminaries, the form elements (ACTION attribute, METHOD attribute), form syntax, form controls, text controls (simple text entry, password fields, multiple line text input, pull-down menus, scrolled lists, check boxes, radio buttons, reset and submit buttons), button element, labels, fieldset, form accessibility enhancements.

HTML and other Media types: HTML and binary objects, plug-ins<EMBED>, object-like elements <MARQUEE>, audio support in browsers, digital sound basics, downloading and playing audio, video support, digital video basics, LiveVideo, QuickTime, Microsoft's ActiveMovie, Shockwave, Acrobat.

PART III(Web Development Tool)

UNIT-VII

Creating a site: Site planning, setting up the basic structure, of the site (creating a local site), creating and editing HTML documents, adding text and inserting objects, editing and updating an existing site.

Linking and navigation: Creating links, jump menus and navigation bars, managing links and the site structure.

Site management: Setting up a remote site, using the check in/check out system, getting files from and putting files onto a remote server, synchronizing files on the local and remote sites, searching and replacing, creating sites for multiple browsers, testing your site.

UNIT-VIII

Formatting text: Formatting text using HTML tags, HTML styles and CSS style sheet, creating list, converting CSS styles to HTML markup, checking spelling.

Images, Frames and layers: Inserting an image, using an external image editor, creating a rollover, creating image maps, adding frames and framesets, selecting frames and framesets, modifying frame structure, setting frameset and frame properties, using NOFRAME element.

Concepts of layers, inserting layers, selecting, moving and resizing layer, z-order, making a layer visible and invisible, structuring with layers, animating layers.

Forms and Tables: Adding forms, form objects, fields, inserting and editing tables, sorting tables and exporting table data.

UNIT-IX

Inserting Media: inserting media like shock wave movies, flash movies, and generator objects, Netscape Navigator plug-ins, context, ActiveX controls, Java Applets etc.

Examination Pattern

Practical	:40 Marks	Exam: 4 hours
Part II	:25 Marks	
Units III, IV,V		15 Marks
Units VI		10 Marks
Part III	:15 Marks	

Project	:40 Marks
Internal	:20 Marks

There should be *three* questions from Part II of which two should be answered and *two* questions from Part III of which one should be answered.

PROJECT

Objective: The purpose behind the inclusion of this is to consolidate the concept of practices that were imparted during the course and to serve as record of competence. It should enable a student to design and maintain web pages/sites with the concepts gained from the subject.

Guidelines: The project will be carried over a period of two months involving about 100 hours. Every student should do project individually. The project should be selected and the project report should be prepared covering the aspects specified under the Project Profile. The project report should have a certificate from the college stating it to be a bonafide work of the student and has not been submitted for any other examination.

Project Profile: The topic of the project can be the developing/modifying of a Web site of an institution / a magazine/a newspaper/ a company etc. The aim of the project is to ascertain the Web designing abilities of the students through the HTML and/or Web development tools, not the programming skill.

The assessment would be through site design, project report and viva. The site design should portray the following:

- Analysis
- Content
- Uses of GUI.
- The user friendliness and user interface
- Creativity
- Interactivity
- Uses of Multimedia

BOOKLIST

Douglas E. Comer, *The Internet Book*, Prentice Hall of India Pvt. Ltd, New Delhi, 2000

Thomas A Powell, *The Complete Reference HTML*, Tata McGraw Hill Publishing Company Limited, New Delhi, 1998.

References:

Hoizschlag, *Special Edition Using HTML 4, 6th ed.*, Prentice-Hall of India Publications

John Zakour et al, *HTML 4 How To*, Techmedia, New Delhi, 1998

David Crowder and Rhonda Crowder, *Mastering Macromedia Dreamweaver3*, BPB Publications, New Delhi, 2000

There should be three questions from Part II of which two should be answered and two questions from Part III of which one should be answered.

PROJECT

Objective: The purpose behind the inclusion of this is to consolidate the concept of practices that were imparted during the course and to serve as record of competence. It should enable a student to design and maintain web pages/sites with the concepts gained from the subject.

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Thomas A. Powell, *The Complete Reference HTML*, Tata McGraw Hill Publishing Company Limited, New Delhi, 1998.

References:

Holtschlag, *Special Edition Using HTML 4th ed.*, Prentice-Hall of India Publications

E2-2 Advertising and Public-Relations

Total Marks	100	Time : 3 hours (Theory)
Theory	80	
Internal Assessment	20	

This paper aims at sensitizing the students about the conceptual framework and basic tenets of Advertising and Public Relations with a view to applying these concepts in a practical environment.

Course Outline**1. ADVERTISING**

- **Introduction to Advertising**
Evolution of Advertising, Advertising and Communication-communication models, DAGMAR, AIDA, Advertising Objectives.
- **Advertising Management**
Advertising in the marketing mix, Product Classification Advertising strategies for different stages of the Product Life Cycle, The Advertising Spiral, STP Strategy Positioning Decisions, Advertising Objectives, Advertising Budget
- **The Creative Strategy**
Brand Image Theory, USP, Appeals in advertising, message strategy, visualizing an advertisement, Copywriting Principles, Headlines, Types of headlines, Body Copy, Layout-formal and informal, balance, gaze motion and optical center, Various ways of presenting a product
- **Advertising Media**
Types of Media- their characteristics, Media Terminology, Media Plan-Factors influencing media planning-Media Strategy-Media Scheduling
- **Ethical Issues and Market situation in Advertising**
Social impact of Advertising, Ethical issues in advertising with reference to children, culture, controversial products, Legal Code in India.
- **Advertising Research**
Measuring the effectiveness of advertising, pre-testing & post-testing, readership and impact studies.

2. PUBLIC RELATIONS

- **Introduction to Public Relations**
Definition, scope, Aspects of PR, Press Relations, Marketing & Public relations: Interlink age; Advertising and public relations: Interlink age; Pr consultancy service Vs In house PR, Developing PR skills, Uses of PR.
- **Public Relations**

5:2:6(32)

History & Organizations, Development of PR and its history, PR organizations; Training and Qualifications for PR.

- PR Audience, Employee relations, Financial and corporate relations, Media relations, Political relations, community relations, consumer relations, Relations with opinion leaders and lobbyists.
- Tools/ Methods /Media of PR, Press and media, house journals/newsletters/ literature, exhibitions, events, sponsorships, charities / pressure groups, trade associations & professional bodies, speeches and presentations, rural communication tools of PR, Audio-visuals in public relations, Films and photography as aid to PR.
- Public relations programmes and strategy, Research and PR, Preparing a PR campaign, evaluating a PR programme, Industrial PR, Public sector vs. private sector PR, PR in rural areas (compared to PR in urban areas), environmental and developmental / social issues and PR, Wasteful PR vs. profitable PR.
- Accountability and ethics in Public relations management, Needs of accountability and ethics, codes of conduct, Short term vs. long term considerations, evaluating accountability and ethics, expanding areas of PR study.

Methodology

Weightage

- Lectures
- Case Studies/Assignments 10%
- Group Discussions 05%
- Presentations 05%
- Class Participation 05%
- Unit Tests 15%

Evaluation Pattern:

	Public Relations	Advertising	Total
Total Score	50	50	100
Distribution			
Internals	10	10	20
Externals	40	40	80

Note: All assignments, tests, presentations, group discussions, class participation will be graded and the respective weightage will be assigned to the Average score (Average score will be calculated by taking the average of the Highest and the Lowest score)

BOOKLIST

- Otto Kleppner, *Advertising Procedure*, Prentice Hall
- Wright and others, *Advertising Management*, McGraw Hill
- David Ogilvy; *Ogilvy on Advertising*
- Aaker, Batra & Myers, *Advertising Management*, Prentice Hall
- Ries and Trout, *Positioning- The battle for your mind*, Warner Books
- Chunawala, Sethi and others, *Advertising Theory and Practice*, Himalaya Publishing House
- Cutlip, Center, Broom; *Effective Public Relations*; Prentice Hall; 8th edition

- Sarajit Dutta, *Advertising Today*, Rupa and Co.
- Moore and Kalupa, *Public relations Principles, cases & problems*, Surjeet Publications.
- Paula Marantz Cohen, *A Public Relations Primer*, Prentice Hall
- Robert Kendall, *Public Relations- Campaign Strategies*, Harper Collins.
- K.R. Balan, *Applied Public relations and communication*, Sultan Chand & Sons.
- Stephenson, *Handbook of public relations*.
- G.C. Banik, *A Guide to public relations and journalism*.

Course Outline

a) Video Technology

1. Introduction to Video

- A brief history of television and video technology
- Principles of video and television technology
- Acquisition and propagation of television signals (Scanning, video signal modulation, digital transmission)
- Reception of television images (Cathode ray tube)
- Broadcasting standards (NTSC, PAL, SECAM)
- Uses of video in different areas
- Comparison of video and film

2. The Video Camera

- Basic Design
- Imaging systems (Tubes, CCD, MOSFET etc)

3. Video Tape

- Recording principles
- Video head
- Structure of tape
- Video and audio tracks
- Control track and time code (VTC, LTC)
- Video formats - Amateur and professional - Analogue and digital
- VHS, VHS-C, Video 8, Hi 8, S-VHS, U-matic, Betacam, miniDV, DVCam, Digital, HDTV, Format wars, Component and Composite
- Tape wraps (e, o, G, M, U, B)
- Helical and Transverse scans

b) Videography Practices

A. Camera

5:2:6(34)

2. Videography

Total Marks	100	Time: 3hrs (Theory)
Theory	60	Viva and Assessment of
Project	20	Project
Internal Assessment	20	

A basic course in videography gives a student, already skilled in photography and audio production, that 'extra edge' in the media market. This course in Videography is designed to give the students basic theoretical and practical skills in Video. We cannot escape the world of electronic moving images in these media saturated times. If the students can provide multi-media content to the client, their intrinsic worth becomes more than a mono-skilled professional. At the end of this course the students should be able to imagine and execute short video recordings as well as have a facility with emerging video technology.

Course Outline

a) Video Technology

1. Introduction to Video

- A brief history of television and video technology
- Principles of video and television technology
- Acquisition and propagation of television signals (Scanning, video signal, modulation, digital transmission)
- Reception of television images (Cathode ray tube)
- Broadcasting standards (NTSC, PAL, SECAM)
- Uses of video in different areas
- Comparison of video and film

2. The Video Camera

- Basic Design
- Imaging systems (Tubes, CCD, MOSFET etc.)

3. Video Tape

- Recording principles
- Video head
- Structure of tape
- Video and audio tracks
- Control track and time code (VITC, LTC)
- Video formats - Amateur and professional - Analogue and digital
VHS, VHS-C, Video 8, Hi 8, S-VHS, U-matic, Betacam, miniDV, DVCam, DigiBeta, HDTV, Format wars, Component and Composite
- Tape wraps (α , σ , C, M, U, B)
- Helical and Transverse scans

b) Videography Practices

4. Camera

- Basic shots
- Camera Angles
- Camera movements
- White balance
- Exposure and Lighting - Daylight and Artificial
- Audio - camera microphone, lapel, shotgun, Omni-directional
- Continuity and 180 degree line

5. Editing

- Continuity editing
- Types of cut and styles of editing
- Assemble and Insert editing
- Stages in editing
logging, paper edit, rough cut, fine cut, titles and graphics, final mix

Examination Pattern

Objective: 1 hour, 20 marks

Descriptive: 2 hours, 40 marks, 4 short answer questions to be answered, one each from unit 1, 2, 3 and one from unit 4 and 5 taken together.

Practicals (20 marks)

- Video Connections
- Camera Familiarization
Shot Size
Camera Movements
Audio for Video
Shooting to Edit
- Logging and paper edit
- Assemble and Insert Edit
- Shooting an event

The students will make a short video of an event or process. This shall be marked by an external, who shall also test them on their competency in video theory.

Booklist:-

1. Millerson, Gerald, Video Production Handbook; London, Focal Press;1986
2. Millerson, Gerald, Video Camera Techniques; London, Focal Press; 1988
3. Claver, Mary Peter and Jyosita Mary; First Steps to TV-Video Production, Patna;Bharati Bhavan, 1992
4. Robinson J.F and Beards.P.H; Using Video Tape; London, Focal Press; 1987

- Basic shots
- Camera Angles
- Camera movements
- White balance

5. Millerson, Gerald, The Technique of Television Production, London, Focal Press; 1977

6. Porter Martin; The Complete Guide to Making Home Video Movies; New York: Pocket Books, 1987

8. Editing

- Continuity editing
- Types of cut and styles of editing
- Assemble and insert editing
- Stages in editing
- Logging, paper edit, rough cut, fine cut, titles and graphics, final mix

Examination Pattern
Objective: 1 hour, 20 marks
Descriptive: 2 hours, 40 marks, 4 short answer questions to be answered, one each from unit 1, 2, 3 and one from unit 4 and 5 taken together.

Practicals (20 marks)

- Video Connections
- Camera familiarization
- Shot size

5. Millerson, Gerald, The Technique of Television Production, London, Focal Press; 1977

6. Porter Martin; The Complete Guide to Making Home Video Movies; New York: Pocket Books, 1987

The students will make a short video of an event or process. This shall be marked by an external, who shall also test them on their competency in video theory.

Booklist:-

1. Millerson, Gerald, Video Production Handbook; London, Focal Press, 1988
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4. Robinson J.F. and Beard P.H.; Using Video Tape; London, Focal Press; 1987

5. Millerson, Gerald, The Technique of Television Production, London, Focal Press; 1977

6. Porter Martin; The Complete Guide to Making Home Video Movies; New York: Pocket Books, 1987

Total Marks	100
Theory	50
Practical/Portfolio	30
Internal Assessment	20

Time: 3 hours (Theory)
Viva and Assessment of
work done throughout
the year

This paper will provide the student with a theoretical and practical base in photography. It introduces the fundamental principles and practices of photography, tracing the trajectory of the photographic image from the camera to the final print.

Course Outline

1. Camera (8 lectures)

- Structure of Camera
- Types of Camera
 - Rangefinder
 - Single Lens Reflex
 - Twin Lens Reflex
 - View Camera
- Focussing Systems
 - SLR
 - Rangefinder
 - Autofocus
- Shutter
 - Leaf and focal plane
 - Controlling exposure and motion via shutter speed
- Aperture
 - measuring f-stop
 - Controlling exposure and depth of field via aperture

2. The Lens (6 lectures)

- Pinhole camera vs. camera with lens
 Circles of confusion
- Structure of Lens
- Focal Length
- Types of Lenses
 - Normal
 - Wide
 - Telephoto
 - Mirror
 - Zoom
 - Macro
- Effect of Focal Length on
 - Image size
 - Perspective
 - Depth of Field
- Lens Distortions

Unit	Internal Assessment	Practical/Portfolio	Theory	Total Marks
3. Film (3 lectures)				100
• Types and structure of Films				50
• Black and White (Panchromatic)				30
• Colour				20
• Transparency				
• Infra-red				
• Film Speed				
• Filters for Black and white photography				
• Colour Temperature				
• Colour correction filters				

4. Exposure and Light meter (2 lectures)

- TTL metering
Centrally weighted, spot and matrix meter
- 18% Gray card
- Incident and reflected light meter
- Reciprocity Failure

5. Developing and Printing (6 lectures)

- Stages in developing the film
Different developing processes (D-76, C-41, E-6 etc.)
- Printing
- Structure of Enlarger (B&W and Colour)
- Types of printing paper (Grades, Cibachrome etc.)
- Stages in Printing
- A brief introduction to the Zone System

6. Artificial Lighting (3 lectures)

- Flash (Guide number)
- Studio Lighting

Examination Pattern

Objective: 1 hour, 30 marks

Descriptive: 2 hours, 20 marks, 4 short answer questions to be answered, one each from unit 1,2,3 and one from unit 4 and 5 taken together.

Practical

Suggested Exercises:

1. Familiarization with 35mm SLR
2. Different methods of controlling exposure (aperture, shutter speed, film speed)
3. Developing Black and White Film
4. Printing a gray scale
5. Photograms
6. Making a contact sheet
7. Making enlargements
8. Using Flash
9. Introduction to Artificial Lighting

This being the introductory course on photography, students would learn various basic photographic techniques. It is their work throughout the year which shall be evaluated via a viva.

BOOKLIST

1. Basic Photography; Michael Langford; Focal Press, Oxford;2001
2. Photography Foundations for Art and Design; Mark Galer; Focal Press, Oxford;1996
3. Location Photography-Essential Skills; Mark Galer; Focal Press, Oxford;1999
4. Photographic Lighting - Essential Skills; John Child; Focal Press, Oxford;1999
5. Story of Photography; Michael Langford; Focal Press, Oxford;1997
6. Photographic Possibilities-The Expressive Use of Ideas, Materials and Processes; John Valentino ; Focal Press, Oxford; 1996
7. Photojournalism - The Professionals' Approach; Ken Kobre ; Focal Press, Oxford; 2000
8. The New Darkroom Handbook - Dennis Curtin ; Focal Press, Oxford; 1999
9. Focal Encyclopedia of Photography - Richard D Zakia ; Focal Press, Oxford; 2000
10. Time Life Encyclopaedia of Photography; Time-Life Books;New York;1976

6 Sound For Media 1

Theory	50 marks
Practical	30 marks
Internal	20 marks

Time: 3 hours (Theory)
Viva and Assessment of
work done throughout
the year

This paper covers all the fundamental aspects involving the use of sound in different media programmes. It provides the students with hands on skills in sound production techniques for Broadcast and Non broadcast applications familiarizing the students with sound recording equipment-both analog and digital.

Course Outline**1. General Principles of Sound**

- Cause and nature of sound – propagation – frequency – amplitude – wavelength – pitch, tone, Acoustics, RT, echo, reflection, absorption, transmission, different measurements of loudness

2. Quality of Sound

- pink sound, white sound – S/N Ratio- distortion, wow and flutter- other noises

3. Mechanisms of Human speech and hearing

- How do we hear? Principles of aural perception

4. Microphones

- Different types based on construction, operation, power supplies, impedance– the advantages and limitations of the different types - Personal microphones- mike accessories

5. Microphone responses and how they determine the selection of mikes for different applications

- The basic field patterns of and polar characteristics of different categories of mikes and the special recording techniques for each type- The factors that govern the selection of mike for a specific recording session

6. Audio Cables connectors and their uses

- Balanced and unbalanced cables-correcting mismatches – types of connectors and their operation

7. Magnetic recording principles-Audio tapes-Tape recorders and their operation

- The hard and soft magnetic materials – The principle of HYSTERESIS LOOP – bias- The types of Audio tapes – their construction- Spool, cassette, DAT, Hard disc, CD recorders and their operations

8. Audio Mixers and their operation

- Connections -Input, Monitor, subgroup modules- the functions of various POTs and Faders- Outboard processing equipments- processing procedures

9. Sound manipulation and editing

- Sound Level controls- Equalisation – compressors, limiters, PPM. Volume level, LED meters- Monitoring sound – Editing procedures – preparing to record on multi track- Mixing down with the help of Cue sheet

10. Collecting sound effects – ambient, foley, wild, buzz tracks- codifying and organizing

11. The Sound recordist

- His/her role and functions in a production crew on location and in the Studio

Practicals

- Sound chain Exercise
- Record diff. Live sounds- keep a list (what, where, description and length)
- Create sound effects in the studio (Foley studio)
 - Mic moving around the speaker
 - Mic moving on its own axis in front of the speaker
 - Wear a ear piece(Deaf Aid) and read your news story while half listening to what is going on in your ear.
 - Practice removing script without making noise
- Working of a spool tape recorder
- Working of a digital tape recorder
- Working on a Audio mixer- Basic Input exercise
- Working on a Audio mixer- Basic Monitoring exercise
- Working on a Audio mixer- Sub-group exercise
- Working on a Audio mixer- outboard processing exercise
- Digital recording –formatting hard disc and basic recording
- Multi track recording exercises
 - 30 second straight copy commercial
 - 1 minute jingle for a product
 - 3 minute mini drama
- Ping pong recording exercise
- Erase, Cut, punch-in and punch out exercises

Duration:

The Course will be covered over the period of 34 weeks (4 periods of theory and 4 periods of practical /week)

Examination Pattern

Theory	50 marks
Practical	30 marks
Internal	20 marks

TOTAL 100 Marks

Reading List

- o **Alkin Glyn, Sound Recording and Reproduction, Focal, oxford, 1996.**
- o **Nisbett Alec, The use of Microphons, Focal, London,1996**
- o **Roychoudhury, Basav (ed) Sound,St. Anthony's College, 1999**
- o **Tremaine Howard M., Audio Cyclopedia, Audel**
- o **AIR Staff Training Institute(Tech)Magnetic Tape Recording,1997**
- o **AIR Staff Training Institute(Tech) Broadcasting Training News**
- o **McCormic Rumsay, sound recording**
- o **Aldred, manual of Sound Recording**
- o **Ford, advanced Audio Production Techniques**
- o **Everest Alton Handbook of Multi channel Recording, Blue ridge Summit, TAB, 1975**
- o **Everest Alton.F., Acoustic Technique for Hone and Studio, Blue Ridge Summit, Tab, 1973**
- o **Nisbett Alec, The Technique of Sound studio, London, focal, 1986**
- o **Runstein Robert. E., Modern Recording Technique, Indianapolis, SAMS, 1984**
- o **Tombs David, Sound Recording- from microphone to master tape, London, David & Charles, 1980**
- o **Gardner John, Master Creative Tape Recording, London, Newnes, 1977**
- o **Sinclair, I.R, Master Stereo Cassette Recording, London, Newnes, 1976**
- o **Towers T.D., Master Electronics in Music, London, Newnes, 1976**
- o **Clifford Martin, Microphones, - How they work & how to use them, Blue Ridge Summit, PA, 1977**
- o **Sands Leo.G., Schunamann, Fred.,, 101 Questions and Answers about Hi-Fi & Stereo, Bombay Taraporewala,1972**
- o **Sessions Ken, How to be a Ham Blue Ridge summit, PA, TAB,1975**
- o **Sharma M.C., Understanding and using Multimeters, BPB, New Delhi, 1978**
- o **Haskin and David, The complete IDIOT'S guide to Sound Blaster, New Delhi, PHI, 1996**

E1-3 Photojournalism and Photographic Practices

Total Marks	100	Time: 3 hours (Theory)
Theory	80	
Internal Assessment	20	

This paper builds on the student's knowledge of basic photographic techniques to introduce her/him to the various genres of photographic practices, especially photojournalism. The student is expected to have an understanding of the historical and aesthetic contexts of the Photographic Image, so that their future work as photographers is relevant and cutting edge.

Course Outline**1. A Brief History of Photography (6 lectures)**

- History of technology
- History of Form
- Photographers

2. Photographic Message (3 lectures)

- Codes and convention
- Reading the message
- Pictorial viewing vs. Reading the Image
- Colonialism and photography

3. Photographic Imagination (6 lectures)

- Viewpoint
- Depth
- Perspective
- Thinking in Black and White
- Thinking in Colour
- Shape, Pattern and Texture
- Meaning

4. Genres (6 lectures)

- Portrait
- Still Life
- Landscape
- Glamour
- Architecture
- Documentary/ Photojournalism

5. Techniques of Photojournalism (8 lectures)

- Areas of work
 - News
 - Fashion
 - Feature
 - Travel
 - Advertising

Sports

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- Writing the caption
- Building a Story
 - Research
 - Empathy
 - Persuasion
- The Picture desk
- Layout
 - Law and Photography

Examination Pattern

Objective: 1 hour, 20 marks

Descriptive: 2 hours, 40 marks, 4 questions, one each from unit 1,2,3 and one which combines unit 4 and 5.

Course Outline

BOOKLIST

1. On Photography; Susan Sontag; Penguin, London;1995
2. Illuminations; Walter Benjamin; Fontana, London;1992
3. Ways of Seeing; John Berger, Penguin, London;1974
4. Another Way of Telling; John Berger and Jean Mohr, Granta Books, Cambridge;1992
5. Practical Photojournalism- A professional guide; Martin Keene; Focal Press, Oxford;1985
6. Time-Life Encyclopaedia of Photography; Time Life Books; New York;1976
7. Photographic Possibilities-The Expressive Use of Ideas, Materials and Processes; John Valentino ; Focal Press, Oxford;1996
8. Photojournalism - The Professionals' Approach; Ken Kobre ; Focal Press, Oxford;2000
9. Location Photography-Essential Skills; Mark Galer; Focal Press, Oxford;1996
10. Photographic Lighting - Essential Skills; John Child; Focal Press, Oxford;1996

3. Sound for Media 2

Theory	50 marks
Practical	30 marks
Internal Assessment	20 marks

Time: 3 hours (Theory)
Viva and Assessment of
Portfolio Project

Working on the audio production skills provided in the first year of the course, this paper covers all aspects of sound employed in TV and Radio journalism. It aims at providing the students with an understanding of a live sound production environment such as a live concert or a PA function. It also aims at familiarizing them with traditional and emerging sound recording media.

Course Outline**1. Radio Production**

- A Seamless messaging technology of old and new
- The tools, techniques and applications of sound in Radio production
Sound Recording and play back units- The Audio board- Live, On-Air , Remote production techniques
- Techniques for effective performance
Working the COMBO- Cueing a Disc – On Air Mic techniques-Ad-libbing- Fitting your copy to time-better interviewing techniques

2. The tools, techniques and applications of TV sound in studio production

- Studio sound- dead studio-on camera microphones, Off-Camera microphones- Cabling and connectors- Audio control console- voice booths- production sound, Talk back sound, PA sound in studio- Cassette, CD, Gram inputs- tech checklist

3. The tools, techniques and applications of TV sound on location

- Production sound- playback-location sound- responsibilities of Sound Team- Approaches to recording sound on location- Special concerns of video sound- technical checklist

4. Miking, Manipulating and Monitoring of variety of live sound situations

- The PA System- Microphone, Amplifier speaker connections- crossover networks- PA mixers and equalization- on line effects and processors- Special considerations for miking vocals and instruments for different stage performances- Microphone techniques for stage- Technical checklist

5. Types, tools and techniques of recorded sound media

- Types of recorded media- open reel, cassette, DAT, CD, Hard disc- Recording, editing & reproducing music and drama

6. Differences in recording, editing, mixing and reproducing for broadcast media

7. Differences in recording, editing and mixing for A/V, Live and recorded media

Practical Exercises

- Working the Combo- running the equipment and announcing as well
- Cueing a Disc
- Ad-libbing exercises like One Minute Talk without repetition or hesitation
- Telephone inputs in Radio production
- Boom Mike operation
- Radio mike operation
- Location play back for video shoot
- Sound perspective analysis
 - Mixing live inputs with pre recorded sound/ music
 - Intro, Extro, theme music in Radio/TV production
 - Audio plot for Video
 - Special electronic effects processing in Studio
 - Audio sweetening for post production
 - The remote audio production exercises

It is their work throughout the year which shall be evaluated via a viva.

Duration:

The Course will be covered over the period of 34 weeks (4 periods of theory and 4 periods of practical /week)

Examination Pattern

Theory	50 marks
Internal	20 marks
Practical	30 marks
TOTAL	100 Marks

Reading List

- o *Alkin Glyn, Sound Recording and Reproduction, Focal, oxford, 1996.*
- o *Nisbett Alec, The use of Microphones, Focal, London, 1996*
- o *Roychoudhury, Basav (ed) Sound, St. Anthony's College, 1999*
- o *Media Development 199/4 Radio's Role in Communication*
- o *Indian Institute of Public Opinion , A Study of Ilistenership of FM channels of AIR, 1995*
- o *Tremaine Howard M., Audio Cyclopedia, Audel*
- o *AIR Staff Training Institute(Tech)Magnetic Tape Recording, 1997*

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- o AIR Staff Training Institute(Tech) Broadcasting Training News
- o McCormic Rumsay, sound recording
- o Aldred, manual of Sound Recording
- o Ford, advanced Audio Production Techniques
- o Everest Alton Handbook of Multi channel Recording, Blue ridge Summit, TAB, 1975
- o Everest Alton.F., Acoustic Technique for Home and Studio, Blue Ridge Summit, Tab, 1973
- o Nisbett Alec, The Technique of Sound studio, London, focal, 1986
- o Runstein Robert. E., Modern Recording Technique, Indianapolis, SAMS, 1984
- o Tombs David, Sound Recording- from microphone to master tape, London, David & Charles, 1980
- o Gardner John, Master Creative Tape Recording, London, Newnes, 1977
- o Sinclair, I.R, Master Stereo Cassette Recording, London, Newnes, 1976
- o Towers T.D., Master Electronics in Music, London, Newnes, 1976
- o Clifford Martin, Microphones, - How they work & how to use them, Blue Ridge Summit, PA, 1977
- o Kent Mike, Add Sound to your Movies, London, Macmillan, 1979
- o Collins W.H., The Amateur Filmmaker's handbook of Sound Sync and Scoring, Blue Ridge Summit, PA, TAB 1974
- o Sands Leo.G., Schunamann, Fred., 101 Questions and Answers about HI-FI & Stereo, Bombay Taraporewala,1972
- o Sessions Ken, How to be a Ham Blue Ridge summit, PA, TAB,1975
- o A voice for Everyone – handbook for Community Radio, VERITAS, Dublin, 1988
- o Sharma M.C., Understanding and using Multimeters, BPB, New Delhi, 1978
- o Haskin and David, The complete IDIOT'S guide to Sound Blaster, New Delhi, PHI, 1996
- o Daniels Wolbert S.J., Radio course made Easy, Satprakasan, Indore, 1984
- o White Paul , Basic Live Sound Sanctuary, London, 2000
- o Hausman Carl, Benoit Philip, O'Donnell Lewis B., Modern Radio Production Wadsworth, Belmont CA, 2000
- o Boyd Andrew, Broadcast Journalism- Techniques of Radio and TV news, Heinemann,
- o Voices Vol 1 No 1 1997 Creating our own mainstream Mass Media- community Radio
- o Voices Vol 2 No 2 1998, The Little Box Fighting for survival
- o Voices Vol3 No 3 1995, Changing with Radio

o *The Hindu follo on Indian Music Traditions*

Manuals

5:2:6(48)

- o *Fostex 280 multitracker operating manual*
- o *Fostex DMT-8vi Digital multitracker operating manual*
- o *Fostex D-5 Digital Audio Tape Recorder manual*
- o *Tascam M-300 Audio Mixer operating manual*
- o *Behringer HA4000 Headphone distribution Amp operating manual*
- o *Revox B-77 spool tape recorder manual*
- o *Fostex D-90 Digital Multitracker operating manual*

5:2:6(49)

E2-3 Media Entrepreneurship and Marketing

Total Marks	200
Theory	80
Internal Assessment	20

Time : 3 hours
(Theory)

A liberalized economy forefronts the 'free' market creating an intensely competitive environment for media products. In such an environment it is essential for today's media student, going on to become tomorrow's media practitioner, to be equipped with necessary entrepreneurial and 'selling' skills in order to create and find meaningful forums for the distribution of her/his art and ideas.

This necessity for professional self-sufficiency becomes all the more urgent for media students from the North-East, living as they do, in a region that receives scant or skewed media attention and investment. This paper aims at sensitizing students to their media context while at the same time outlining the scope and potential for media practice in the region.

Course Outline

1. Introduction to Entrepreneurship (6 lectures)

- Who is an entrepreneur?
- Factors affecting entrepreneurship
- Role of entrepreneurship in society
- Entrepreneurship in Economic development

2. Media and Entrepreneurship (12 lectures)

- Media Institutions - Understanding and dealing with them; Examples
- Corporate, government and NGO sources of finance
- Writing a proposal or how to sell your idea
- Budgeting
- Gauging the market
- Distributing your product
- Client Servicing - media planning- media buying
- Media laws

3. Entrepreneurial Scenario in the North-East (6 lectures)

- Problems and Prospects
- The socio-cultural factors
- Emerging media structures in the region
- Creating and locating opportunities in Region

Examination Pattern

Objective: 1 hour, 15 marks

Descriptive: 2 hours, 45 marks, 3 questions to be answered, one each from unit 1,2,3.

4. Project

- Event Management - Initiating, organizing and finding sponsorship for the annual photography exhibition and competition
- Organizing an event like a seminar, workshop, panel discussion etc.

The students shall be assessed on their initiative, efficiency and ability to work in a team. On the anvil is a plan to encourage students to apprentice with local media organisations and professionals, who will assess their performance in an actual market context.

BOOKLIST

1. Mass Communication in India ; Keval Kumar; Jalco, Bombay
2. Business : An Introduction; Benjamin M. Compaine & Robert F. Litro; The Dryden Press, Chicago
3. Management; James Stoner, A. F. Freeman, Danier R.; Prentice-Hall, New Delhi
4. How to become an expert in Marketing Communication; Patrick Quinn; P.A.D.U. Publications
5. Copyright Act 1957
6. Consumer Protection Act 1986
7. Producing & Directing the Short film and Video; Peter W. Rea and David K. Irving; Focal Press, Oxford
8. Effective Public Relations; Scott M. Cutlip, Allen H. Center, Glen M. Broom; Prentice-Hall International, New Jersey
9. Advertising; James S. Norris; Prentice-Hall India, New Delhi

7. The Photography Project

Total Marks	100
Portfolio	80
Viva	20

Building on the photographic skills learnt via Paper 6 (Principles of Photography) and Paper 12 (Photojournalism and Photographic Practices), this final paper in photography is geared towards the creation of a full fledged professional photography portfolio. The portfolio is a record of the body of work that a student does throughout the year. It would comprise a selection of the students' photographs around a particular theme or area of work. It may also include proof of work with professional photographers, or any other freelance work. The portfolio will be used as a document of professional expertise in finding employment or applying to advanced photography courses.

Course Outline

Students are expected to complete a portfolio, which should comprise a series of evolving photographs built around a selected theme. Themes and Genres could include-

- Documentary
- Sports
- Fashion and Lifestyle
- Still Life
- Landscape

On the day of the examination, a viva for each student based on his/her work would be conducted. Students are expected to exhibit their portfolio. The portfolio will be evaluated on:

- Concept and Research
- Photographic techniques
- Interpretation and Evolution of the theme
- Presentation
- Originality

8. The Audio Project

Total Marks	100
Project	80
Viva	20

Employing the sound production techniques learnt in Paper 7 and 15 (Sound for Media 1 & 2), this final paper in sound production enables the student to create an audio project on a subject and format of their choice. The product will be of use as a document of professional expertise in finding employment or applying to advanced courses in audio-production.

Course Outline

The student may select any one of the following audio program formats for the final product

- **Documentary**
- **Drama**
- **Music Recording**
- **Film Soundtrack**
- **Video Soundtrack**
- **Advertisements**
- **Foley Work**

The students will be encouraged to utilize audio production facilities within the college as well as in professional sound studios in the city. They will also be encouraged to lend their sound production expertise to prospective clients like, radio stations, television studios, film units, and music bands

On the day of the examination, a viva for each student based on their work would be conducted. The project will be evaluated on:

- **Concept and Research**
- **Use of audio techniques**
- **Interpretation and Evolution of the theme**
- **Production quality**
- **Originality**

5:3:5(1)

- V) Option for Linguistic Department's Students to answer in their own languages.

The School Board of Humanities and Education in its 14th meeting held on 16th May 2001, considered the letters of Dr.R. Sachdeva of Linguistic Department regarding providing the students with an option to answer in their own languages . The said letters are placed at Annexures 'A' & 'B'.

The matter is placed before the council for consideration.

Dr Rajesh Sachdeva
Department of Linguistics
NEHU, Shillong:-14

15th May' 2001

To

The Vice-Chancellor,
NEHU, Shillong.

Dear Sir,

I would like to place on record my concern for the growth of the department with an earnest hope that in your capacity as the head of the organization you will initiate some remedial measures.

As you are aware that since I have been selected as a Professor in the Central Institute of Indian Languages I will be soon seeking my release from the University and there is a distinct possibility that next semester I may not be there. This means the vacant posts must be filled in immediately or else the Department may find it difficult to take any new admissions. My concern begins there for it is now being made out that only two posts have been allocated for the department. Considering that both my post and Professor War's post are also considered personal (since we came from the Nagaland campus like the Commerce Department), does it mean the University believes that a Post Graduate Department can be run by two teachers? To the best of my knowledge a Department must have at least six teachers and in that case at least five posts should have been allocated in the ninth plan. It pains me when I learn over forty posts have been sanctioned for the University but our department has been given only two. Fortunately Commerce Department has been given five posts and that is exactly the number that ought to have been our share. Since the posts of other Departments have not yet been filled, it would be in the fitness of things if you take urgent steps to remedy the same.

I want to point out that our Department has already made an impact on the national level for we have produced the highest number of NET qualified students in the country in the last four years - 20 students have passed and two have been awarded JRF. This department needs to be encouraged for ours was the first Central University in the North East to start Linguistics as a discipline. In its initial years the location in Nagaland may have prevented commencement of teaching courses, but in Shillong we have drawn plenty of applications and we are forced to select a limited number. The department thus has a strong felt need and I have no doubt if it is encouraged it could develop in future as a possible locale for an Advanced Center.

May I request you to kindly table this issue in the School Board also so that we can muster adequate support for remedial action to be undertaken at the earliest?

Thanking you

Yours faithfully

Sd/-

Copy to :- The Dean, School of Humanities and Education.

From: Dr. Rajesh Sachdeva
Department of Linguistics,
North Eastern Hill University

16th May, 2001.

To

The Dean
School of Humanities and Education
North Eastern Hill University

Dear Madam,

I am writing this letter to record my views on a subject that has been of immense concern to me. The issue concerns the mandatory use of English as the sole language of testing for additional papers in other language departments. Most of these papers are concerned with linguistics and literary criticism etc, meant primarily to provide concepts, tools, methods and frameworks, which could help in the development of the indigenous languages. The course materials are in English and the assumption is that the students must also be tested in it. While the syllabus designers must be appreciated for their objective, it is my strong feeling that the objective is not being met for the students are being forced to answer their exams in English even if their M.A. is in Garo or Mizo or Khasi. I wonder if the teachers are also teaching only in English as through the materials are untranslatable, although my own feeling is both languages are being used together, which is perfectly natural. Now, I would reiterate, the goal is the development of these indigenous languages at the highest level and to do that they need to recognize the challenge to put the language to use in new semantic zones even if it means borrowing heavily in the initial stages. I am told there are students who actually want to do so and they are being forbidden or discouraged for the present policy dictates otherwise. There is an obvious need to change this mindset (this may sound like a cliché but is meant in all earnestness). I, therefore, plead with this august body to debate this issue and take a definitive decision in this regard. My own suggestion is to provide the students with an option to answer these in their own language.

Thanking you.,

Yours faithfully

sd/-

R.SACHDEVA