



**Department of Television, Film and Photography
Faculty of Social Sciences
University of Dhaka**

**Syllabus for Bachelor of Social Sciences (BSS) program in
Television, Film and Photography**

**Active from the 5th Batch
(Session: 2017-18)**

Bachelor of Social Science in Television, Film and Photography (BSS) is an eight-semester, 128-credit program. Students will complete 32 courses including a thesis or a production or a photo documentation. The aim of this program is to provide students a broad-based education in television, film, photography and media studies. It studies television, film and photography as art forms, industries and means of mass communication. To fulfill this objective, it includes both theoretical and practical courses on television journalism, television production, photography, filmmaking and film theory and criticism.

FIRST SEMESTER
TOTAL CREDITS: 16
TOTAL MARKS: 400

Available Courses:

TFP 101: Introduction to Television and Film Studies (4cr)

TFP 102: Introduction to Photography (4cr)

TFP 103: Bengali Language Skills for Audiovisual Media (4cr)

TFP 104: English Language Skills for Audiovisual Media (4cr)

SECOND SEMESTER
TOTAL CREDITS: 16
TOTAL MARKS: 400

Available Courses:

TFP 105: Film History (4cr)

TFP 106: Language of Audiovisual Media (4cr)

TFP 107: Television News Reporting and Anchoring (4cr)

TFP 108: Bangladesh Studies (4cr)

THIRD SEMESTER
TOTAL CREDITS: 16
TOTAL MARKS: 400

Available Courses:

TFP 201: Narrative Strategies and Screenwriting (4cr)

TFP 202: Acting for Filmmakers (4cr)

TFP 203: Working with Images (4cr)

TFP 204: Film and Video Editing (4cr)

FOURTH SEMESTER
TOTAL CREDITS: 16
TOTAL MARKS: 400

Available Courses:

TFP 205: Key Concepts in Social Theory (4cr)

TFP 206: Sound and Music for Television and Film (4cr)

TFP 207: Set Design and Art Direction (4cr)

TFP 208: Television Production: News and Current Affairs (4cr)

FIFTH SEMESTER
TOTAL CREDITS: 16
TOTAL MARKS: 400

Available Courses:

TFP 301: Quantitative Research Methods for Media Studies (4cr)

TFP 302: Documentary (4cr)

TFP 303: Animation Fundamentals and Motion Graphics (4cr)

TFP 304: Television Production: Program (4cr)

SIXTH SEMESTER
TOTAL CREDITS: 16
TOTAL MARKS: 400

Available Courses:

TFP 305: Qualitative Research Methods for Media Studies (4cr)

TFP 306: Art and Aesthetics (4cr)

TFP 307: Television and Film Direction (4cr)

TFP 308: Television Journalism: Politics, Crime and Court (4cr)

SEVENTH SEMESTER
TOTAL CREDITS: 16
TOTAL MARKS: 400

[Students are required to do four courses]

Available Courses:

- TFP 401: Media Laws and Ethics (4cr)
 Or
 TFP 402: Advertising as Social Communication (4cr)
 Or
 TFP 403: Global Media: Issues and Problems (4cr)

Optional courses [any three]:

Stream I: Television	Stream II: Film	Stream III: Photography
TFP 404: Television Journalism: Business and Economics	TFP 407: Advanced Narrative Production	TFP 411: Photography and Visual Culture
TFP 405: Television Journalism: Culture, Sports and Entertainment	TFP 408: Advanced Sound Design	TFP 412: Wild Life, Sports and Travel Photography
TFP 406: Television Journalism: Development Issues	TFP 409: Advanced Cinematography	TFP 413: Concept Photography and Storytelling
	TFP 410: Advanced Animation and Visual Effects	

EIGHTH SEMESTER
TOTAL CREDITS: 16
TOTAL MARKS: 400

Available Courses:

- TFP 414: Theoretical Approaches to Media Studies (4cr)
- TFP 415: World Cinema (4cr)
- TFP 416: Broadcast and Film Production Management (4cr)
 Or
 TFP 417: Digital Cultures (4cr)
- TFP 418: Research Monograph (4cr)
 Or
 TFP 419: Graduate Production (4cr)
 Or
 TFP 420: Photo Documentation/ Portfolio (4cr)

[COURSE DESCRIPTION]

**FIRST SEMESTER
TOTAL CREDITS: 16
TOTAL MARKS: 400**

TFP 101: Introduction to Television and Film Studies

This course conceptualizes television and film as complex cultural and technological forms, industries, sites of textual production, and modes of entertainment. It also examines the nature of film and television audiences. It traces how the film production techniques, the film industry and broadcasting evolved over the years. It also explores different television and film genres.

Key readings:

Wasko, J. ed. (2005). *A Companion to Television*. MA, US: Blackwell

Kolker, R. (1999). *Film Form and Culture*. Boston: McGraw-Hill

Hill, J. and Pamela C. Gibson. ed. (1998). *The Oxford Guide to Film Studies*. Oxford: Oxford University Press

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 102: Introduction to Photography

The aim of this course is to teach students about the fundamentals of photography and the evolution of photographic techniques over the years. After the completion of this course, the students will learn about the camera, techniques of composition, sharpness, focusing techniques, lighting techniques, and aesthetics of photography. Its primary goal is to prepare the students for understanding motion photography.

Key readings:

Hirsch, R. (2000). *Seizing the Light: a History of Photography*. USA: McGraw-Hill

Newhall, B. (1982). *History of Photography*. New York: The Museum of Modern Art.

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 103: Bengali Language Skills for Audiovisual Media

The aim of this course is to prepare students to achieve the Bengali linguistic skills necessary for writing news and other scripts for television and film and for orally delivering news.

Key Readings:

চট্টোপাধ্যায়, সুনীতিকুমার (১৯৯৬), ভাষা-প্রকাশ বাঙ্গালা ব্যাকরণ, কলকাতা।

ইসলাম, রফিকুল (১৯৯২), ভাষাতত্ত্ব, ঢাকা: নিউমার্কেট

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 104: English Language Skills for Audiovisual Media

The aim of this course is to prepare students to achieve the English linguistic skills necessary for writing news and other scripts for television and film and oral delivery of news.

Key readings:

Murphy, Raymond (2004, 3rd ed.). *English Grammar in USA*. Cambridge University Press

Kangan, John (2011, 7th ed.). *English Skills*. McGraw Hill Publication

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

SECOND SEMESTER
TOTAL CREDITS: 16
TOTAL MARKS: 400

TFP 105: Film History

This course will provide students with an overview of the history of motion pictures. Classics and important films from the birth of the medium to the present time will be screened and discussed with regard to their cultural influence. The learning goals of this course are to acquaint students with the events, causes and consequences of film history and to foster the critical skills necessary for them to assess and advance their own arguments about that history. By the end of this course, students will understand the cultural impact of films and their power to inform, persuade, entertain and influence modern society.

Key readings:

Sklar, Robert. (1994). *Movie-Made America: A Cultural History of American Movies*. New York: Vintage Books

Thompson, Kristin, and David Bordwell (2010). *Film History: An Introduction*. Boston: McGraw-Hill

Griffith D. W. (2002). *Biograph Shorts: Griffith Masterworks*. Kino Video

Bordwell, D. and Kristin Thompson (2012, Tenth Ed.). *Film Art: An Introduction*. USA: McGraw-Hill

Monaco, J. (2009, Fourth Ed). *How to Read a Film*. USA: Oxford University Press

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 106: Language of Audiovisual Media

This course discusses the general conventions used by television and film to convey meanings through particular camera and editing techniques. The issues which will be covered in this course include camera and lens types, camera operating techniques, camera movement, types of shots, shot selection, cuts, graphics, light, sound, narrative styles, and aesthetics.

Key readings:

Bordwell, D. and Kristin Thompson (2012, Tenth Ed.). *Film Art: An Introduction*. USA: McGraw-Hill

Monaco, J. (2009, Fourth Ed.). *How to Read a Film*. USA: Oxford University Press

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 107: Television News Reporting and Anchoring

This course will discuss different issues related to television news reporting. It will teach students to write TV news scripts and speak for a television audience, deliver live coverage, and conduct on-camera interviews. It will also teach students how to anchor a news show.

Key readings:

Boyd, A. (2000, Fifth Ed.). *Broadcast Journalism*. New York: Focal Press

White, Ted (2013, Sixth Ed.). *Broadcast News*. New York: Focal Press

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 108: Bangladesh Studies

By taking a historical approach, this course explores the political process and institutions, the building blocks of a national economy, and key cultural debates in the country. The first part of the course will discuss the electoral system, political parties, parliament, and forms of government. The second part will explore the building blocks of a national economy such as budget, taxation, banking and share market. And the final part will discuss key cultural issues such as identity, secularism, and nationalism.

Key readings:

Guhathakurta, Meghna & Schendel, willem van (2013). *Bangladesh Reader: History, Politics, Culture*. London: Duke University Press

Lewis, David (2011). *Bangladesh: Politics, Economy and Civil Society*. Cambridge University Press

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

THIRD SEMESTER
TOTAL CREDITS: 16
TOTAL MARKS: 400

TFP 201: Narrative Strategies and Screenwriting

This class focuses on the various modes used in narrative and non-narrative storytelling in fiction films, drama and television. It will also introduce students to the primary forms of writing for the screen including feature, short, drama and documentary. It will explore the basic theory and formal aspects of story, structure and character which are essential to all forms of screenwriting. The students will critically review produced scripts and films from a screenwriter's perspective.

Key Readings:

Marnier, T. St. J. (1972). *Directing Motion Pictures*. London: The Tantivy Press

Howard, D. and Edward Mabley (1993). *The Tools of Screenwriting*. London: Souvenir Press

Parker, P. (1999). *The Art and Science of Screenwriting*. Exeter, UK: Intellect

Field, S. (2005). *Screenplay: The Foundations of Screenwriting*. New York: Bentam Dell

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 202: Acting for Filmmakers

This course aims to introduce students to the basic principles of the art and craft of acting. Students will become acquainted with acting processes, theatre terminologies, monologue, scene study, improvisation, and other fundamentals of acting. The goal is to develop a clear understanding of the job of an actor.

Key readings:

Oren Parker, W. (2015, 10th ed.). *Scene Design and Stage Lighting*. Cengage, UK

Preston, Ward (1994). *What an Art Director Does*. Silman-James, UK

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 203: Working with Images

The course emphasizes on visual storytelling through the eye of the camera. It gives hands-on practical training in film and digital cameras along with a rigorous input in the aesthetics of image making. Students will have a solid understanding on ways to create the right look for the given script. Lectures and practical sessions will extensively cover the conceptual tools of cinematography, shooting methods, language of the lens, exposure, set operation, camera angles, camera movements, and lighting basics. After the completion of this course, the students will be able to shoot professional quality videos in HD format.

Key readings:

Brown, B. (2012). *Cinematography: Theory and Practice*. New York: Focal Press

Malkiewicz, Kris and Mullen (2005, 3rd ed.). *Cinematography: A Guide for Filmmakers and Film Teachers*. New York: Simon & Schuster

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 204: Film and Video Editing

This course explores technical, aesthetic, and practical considerations of editing film and video. It will concentrate on the development of editing styles that are appropriate to a vast range of narrative and non-narrative materials. Its main focus is on developing software skills for audio and video editing. Editing techniques will be taught using Final Cut Pro and AVID software.

Key readings:

Thompson, R. and Christopher Bowen (2009, Second Ed). *Grammar of the Edit*. New York: Focal Press.

Murch, W. (1992). *In the Blink of an Eye: A Perspective on Film Editing*. NSW, Australia: Australian Film, Television & Radio School

Reisz, K. and Gavin Millar. (2009, Second Ed.). *The Technique of Film Editing*. New York: Focal Press

Osder, J. and Robbie Carmen. (2007). *Final Cut Pro Work Flows*. New York: Focal Press

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

**FOURTH SEMESTER
TOTAL CREDITS: 16
TOTAL MARKS: 400**

TFP 205: Key Concepts in Social Theory

This course examines the nature of social theory and reviews major critical ideas about how societies change and develop, about methods of explaining power and social structure including ideology and identity. Through the lenses of philosophical concepts, this course will enable students to critically review the dynamics of power play within institutions, linguistic traditions, texts, cultures and forms of selfhood. They will be able to assess the relevance of theory to historical and contemporary social, public, or media issues. The students will further develop their skills in presenting scholarly work, including the evaluation of theories and evidence for those theories.

Key readings:

Karl Marx & Friedrich Engels (2008). *The Communist Manifesto (with other writings)*. Wordsworth

Karl Marx & Friedrich Engels (1999). *The German Ideology*. Prometheus Books

Emile Durkheim (1984). *The Division of Labor in Society*. Macmillan, From Max Weber, Eds. Hans Heinrich Gerth & Charles Wright Mills, Oxford University Press, 1958

The Gramsci Reader (2000). New York University Press

C. Wright Mills (1963). *Power, Politics, and People*. Oxford University Press

Michel Foucault (1984). *Foucault Reader*. Pantheon

Pierre Bourdieu (1984). *Practical Reason: On the Theory of Action*. Stanford University Press

Nicos Poulantzas (2000). *State, Power, Socialism*. Verso

Erik Olin Wright (2009). *Understanding Class*. New Left Review

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 206: Sound and Music for Television and Film

This course will introduce students to concepts of music and sound for television and film. This class is a practical and theoretical exploration of the craft and aesthetics of sound. It will cover processing audio, cleaning up sound issues, and experimenting with sound, music, and silence.

Key readings:

Sonnenschein, D. (2002). *Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema*. CA: Michael Wiese Productions

Donnelly (2015). *Making Music for Silent Films*. Palgrave Macmillan

Wilson, Kulezic (2015). *The Musicality of Narrative Film*. Palgrave Macmillan

Mazierska (2015). *Relocating Popular Music*. Palgrave Macmillan

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 207: Set Design and Art Direction

The course enables students to develop technical and creative skills in art direction and production design for the film and television industry. It incorporates theory and history of film and design, along with a practical approach to art direction. The design process starts with: breaking down scripts/text; developing initial concepts and visualizing; storyboarding; producing scale models, studio plans and set models (manually and computer-aided design).

Under this course, students will also study lighting as a powerful tool of visual storytelling. They will learn lightning techniques to establish a scene or a character, to enhance the mood and feeling of the scene, to evoke emotion and to create depth, perspective and dimensions.

Key readings:

Millerson, G. (1999, Third Ed.). *Lighting for Television and Film*. New York: Focal Press

Woodbridge, Patricia (2013). *Designer Drafting for the Entertainment World*. NYC: Focal Press
Rizzo, Michael (2005). *The Art Direction Handbook for Film*. NYC: Focal Press

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 208: Television Production: News and Current Affairs

This course combines theory and practice to develop television production skills. Students will have a solid understanding of the production process. They will achieve skills to guide shooting and editing programs across a range of television genres. Lectures and discussions will provide the opportunity to understand both the production process and the technology behind program making. Special focus will be on producing news and current affairs based programs. Topics will include electronic news gathering techniques, producing bulletins, live broadcast, documentaries, and shows based on current affairs such as talk shows. They will go through the details of program planning from casting to budget making, from research to scripting, and from team building to leading from the front.

Key Readings:

Zettl, H. (2005). *Television Production handbook*. India: Cengage Learning

Gunter (2015), *The Cognitive Impact of Television News: production Attributes and Information Reception*. Palgrave Macmillan

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

FIFTH SEMESTER
TOTAL CREDITS: 16
TOTAL MARKS: 400

TFP 301: Quantitative Research Methods for Media Studies

This course will discuss critical issues and methods of conducting quantitative research to understand media audiences. It will emphasize survey research so that students can conduct audience and public opinion surveys.

Key readings:

Paul, S, Maxim (1999). *Quantitative Research Methods in the Social Sciences*. Oxford University Press

Islam, M. N. (2007). *An Introduction to Research Methods*. Dhaka: Book World

Neuman, W.L. (2000). *Social Research Methods: Qualitative and Quantitative Approaches*. Boston: Allyn and Bacon

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 302: Documentary

This course will discuss the forms, strategies, structures and conventions of documentary film and video. Students will learn about the dominant and experimental modes of representation, important documentary movements and filmmakers, and a number of documentary genres. Students will gain knowledge of the current theoretical debates and dilemmas in documentary filmmaking such as the treatment of subjects and subject matter and construction and positioning of audiences.

Key Readings:

Nichols, B. (2010, Second Ed.). *Introduction to Documentary*. Indiana: Indiana University Press

Plantinga, Carl L.(1997). *Rhetoric and Representation in Nonfiction Films*. Cambridge University Press

Nash (2014). *New Documentary Ecologies: Emerging Platforms, Practices and Discourses*. Palgrave Macmillan

Sharma, Aparna (2015), *Documentary Films in India: Critical Aesthetics at Work*. Palgrave Macmillan

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 303: Animation Fundamentals and Motion Graphics

This course emphasizes visual storytelling through signs, typography, drawing, graphic design, illustration, color, and animations. Students will learn how to convey meanings and messages through visual forms. Components of this course will include the history of visual communications, communication and design processes, layout, and design concepts. The course is designed to introduce students to the world of motion graphics and special effects. It will also introduce students to the fundamental principles of character animation, tools to create object movement and animation, and how to use the tools to follow the basic conventions of animation. It will cover up to three-dimensional animation in film and digital media.

Key readings:

Ryan, W. and Theodore E. Conover (2003). *Graphic Communications Today*. India: Cengage Learning.

The instructor will also prepare a custom courseware incorporating necessary readings and exercises.

TFP 304: Television Production: Program

This course will take a more advanced and intensive approach to the production of specialized television shows in and outside the studio. Students will practically learn how to produce reality shows, docu-fictions, dramas, and other entertainment-based programs. They will go through the details of program planning from casting to budget making, from research to scripting, from team building to leading from the front.

Key readings:

Zettl, H. (2005). *Television Production Handbook*. India: Cengage Learning

The instructor will also prepare a custom courseware incorporating necessary readings and exercises.

**SIXTH SEMESTER
TOTAL CREDITS: 16
TOTAL MARKS: 400**

TFP 305: Qualitative Research Methods for Media Studies

This course discusses critical issues and methods of conducting qualitative research on television and film. Qualitative methods explored in this course include in-depth interviews, ethnography, semiotics, textual analysis, discourse analysis, critical discourse analysis, ideological analysis, and content analysis.

Topics to be covered: Research design, text and image, data analysis, and report writing

Key readings:

Berger, Arthur A. (2000). *Media and Communication Research Method*. London: Sage

Marshall, Catherine and Gretchen B Rossman (1999, 3rd edition), *Designing Qualitative Research*. London: Sage

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 306: Art and Aesthetics

Art Appreciation introduces the student to the importance of art in today's world and the purposes it has served from prehistoric through modern times in a variety of cultures both Western and non-Western. Placing art in context with family, politics, religion, sexuality, social protest and entertainment enables students to gain an insight into the significance of creativity in its many physical manifestations. By providing measurable standards for understanding artistic intent and expression through the basic elements of art and aesthetics, students may increase their appreciation of the role of the arts in media studies.

Key Readings:

Gaul, Berys and Lopes, Dominic Mclver (2013). *Routledge Companion to Aesthetics*. Routledge

Stott, Douglas W (1998). *The Philosophy of Art*. University of Minnesota Press, Minneapolis

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 307: Television and Film Direction

This course will explore in detail the role of the film director. It will introduce students to the business of filmmaking. Students will learn the directing techniques for working with a moving camera, developing character, exploring subtext, scene studying and analyzing, breaking down a script to prepare for filming, location scouting and learn how a director works collaboratively with actors and producers to achieve his/her vision in storytelling working.

Key Readings:

Marnar, John (1976). *Directing Motion Pictures*. St. John Marnar, USA

Katz, Steven, D. (1991). *Film Directing: Shot by Shot*. Michael Wiese Productions, USA

Profres, Nicholas (2008). *Film Directing Fundamentals*. Focal Press, UK

The instructor will prepare a custom courseware incorporating necessary readings and exercises

TFP 308: Television Journalism: Politics, Crime and Court

This course will equip students with the knowledge, skills and techniques required for television reporting on politics, crime and court. It will discuss political issues, processes and institutions, political parties, electoral system, forms of government, and the legal system of Bangladesh. Students will produce reports on politics, parliament, crime, and cases under trial.

Key readings:

Jahan, Rounaq (1980, new expanded ed). *Bangladesh Politics: Issues and Problems*. University Press Ltd.

S. L. Alexander (2003, 2nd ed.). *Covering the Courts: A Handbook for Journalists*. Lanham, Md.: Rowman & Littlefield

Jon Brusckhe (2005). *Free Press vs. Fair Trials: Examining Publicity's Role in Trial Outcomes*. Mahwah, N.J.: Lawrence Erlbaum Associates

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

SEVENTH SEMESTER
TOTAL CREDITS: 16
TOTAL MARKS: 400

TFP 401: Media Laws and Ethics

This course will introduce students to the study of legal and ethical issues in the media. Students will develop an understanding of these issues and the ability to analyze the important legal and ethical issues involved with the mass media industry.

Key readings:

Moore, R. L. and Michael D. Murray (2012, Fourth Ed.). *Media Law and Ethics*. London: Routledge

Mathewson, Joe (2013). *Laws and Ethics for Today's Journalists*. ME. Sharpe Inc.

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 402: Advertising as Social Communication

The course will explore the thriving advertising industry of Bangladesh in the global context, examining advertising as a form of communication. Lectures and discussions will examine the history and development of advertising, ethical, regulatory and social issues related to advertising; and the nature and impact of advertising. The key objective of the course is to provide an understanding of advertising's role in the emergence and perpetuation of consumer culture. Students will examine the strategies historically employed to promote the circulation of goods as well as the impact of advertising on the creation of new habits and expectations in everyday life.

Key readings:

Wells, William D. & et.al. (2006, 7th ed), *Advertising: Principles and Practices*. India: Pearson

Leiss, W. Steve Kline, and Sut Jhally (2005). *Social Communication in Advertising*. New York: Routledge.

The instructor may also prepare a custom courseware incorporating necessary readings and exercises.

TFP 403: Global Media: Issues and Problems

In recent years, the globalization of the media has become a key issue of debate and discussion in many nations. Lectures and discussions will shed light on the complex and contradictory relationships among global, national and local forces that shape the globalization of the media. This course will explore the global media structure and institutions and critically examine the role that film, television, video games, and other media play in shaping our sense of global, national, and local cultures and identities.

Key readings:

Flew (2015). *Global Media and National Policies: The Return of State*. Palgrave Macmillan

McChesney, Robert (2004). *Global Media: The New Missionaries of Global Capitalism*. London: Library of Congress

Mattelart, Armand (2010). *The Globalization of Surveillance*. London: Polity Press

Mattelart, Armand (2003). *The Information Society: An Introduction*. Sage Publication

Thussu, Daya (2010). *International Communication. A Reader*. Routledge

Sukosd, Miklos (2015). *Media Pluralism and Diversity: Concepts, Risks and Global Trends*. Palgrave Macmillan

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

OPTIONAL COURSES

STREAM I: TELEVISION

TFP 404: Television Journalism: Business and Economics

Students will be taught the skills of financial and business reporting for television. This course will discuss the building blocks of a national economy including banking and financial processes and institutions, trading system, national budget, and share market. Students will produce reports on financial institutions and share market.

Key readings:

Taparia, Jay (2004). *Understanding Financial Statements: A Journalist's Guide*. Marion Street Press

Thompson, Tern (2001). *Writing about Business: The New Columbia Knight-Bagehot Guide to Economics and Business Journalism*. Columbia University Press

Roush, Chris (2010, 2nd ed.). *Show Me the Money: Writing Business and Economics Stories for Mass Communication*. Routledge

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 405: Television Journalism: Culture, Sports, and Entertainment

This course will allow students to explore, expand and complicate their notions of what culture and learn techniques to visually represent them. Lectures will concentrate on a variety of cultural and entertainment topics: arts, music, books, theatre, film, food, fashion, lifestyle, festivals, and sports such as soccer and cricket. Students will understand sports and entertainment as art forms, entertainment tools and business.

Key readings:

Norm Goldstein & et al (Latest edition). *Associated Press Stylebook and Libel Manual*

Michael Lewis, Michael & Stout, Glenn (2008). *The Best American Sports Writing 2008*

Saenger, Diana (2002). *Everybody Wants My Job!: The ABC's of Entertainment Writing*. Colorado Springs, Colo. Piccadilly Books

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 406: Television Journalism: Development Issues

This course is designed to upgrade the skills of students in the area of development journalism. It will acquaint students with all the domains of development issues of Bangladesh like- agriculture, health, environment, disaster, NGOs etc. and make them familiar with the relationship between media and development sectors. Students will produce reports on development issues for television.

Key readings:

Gordon Guyatt et al. (1999). *A Journalist's Guide to Writing Health Stories*. American Medical Writers Association Journal

Nelson, P. (1995). *Ten practical tips for environmental reporting*. Reston VA: Center for Foreign Journalists

Carolyn Ross (1995). *Writing Nature; An ecological reader for writers*. St.Martin 's Press, Inc.

Blum, D. & Knudsdon, M. (2005). *A field guide for science writers*. New York: Oxford University Press

Ward, William Binnington (1959). *Reporting Agriculture through Newspapers, Magazines, Radio, Television*. Comstock Pub. Associates

Hossain, Mosharaff (1991). *Agriculture in Bangladesh: Performance, Problems, and Prospects*. University Press

Ullah, A. K M. Ahsan & Routray, Jayant K. (2003). *NGOs and Development, Alleviating Rural Poverty in Bangladesh*. Book Mark International Ltd.

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

STREAM II: FILM

TFP 407: Advanced Narrative Production

From script to sound design, students spend the semester completing an advanced video production (3-10 minutes). Emphasis is placed on storytelling, strong cinematic style, and production values. Students are not required to direct but must participate in the key crew positions on various projects for full credit.

Key Readings:

Parker, P. (1999). *The Art and Science of Screenwriting*. Exeter, UK. Intellect

Marnier, T St. J. (1972). *Directing Motion Pictures*. London: The Tantivy Press

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 408: Advanced Sound Design

This advanced course will introduce students to sound design for video and multimedia productions in a broad and diverse manner. The course will focus on how sound design conveys meaning and how sound functions with the visual, from animation, art installations, performance, web interfaces to motion graphics,, gaming, video and film. Students will explore how moving images can be used to strengthen and illustrate relationships and add dimension to sound, how sound is used in these formats to strengthen visual language, provide cues to what is occurring visually, Create a sense of space (depth) and place (location), focus attention on objects and actions, provide for compositional structure or to create psychological (emotional) ambience.

Key readings:

Spadoni, Robert (2007). *Uncanny Bodies: The Coming of Sound Film and the Origins of the Horror Genre*. University of California Press

Beck, Jay & Grajeda, Tony (2008). *Lowering the Boom: Critical Studies in Film Sound*. University of Illinois Press

Purcell, John (2007). *Dialogue Editing for Motion Pictures: A Guide to the Invisible Art*. Focal Press

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 409: Advanced Cinematography

This advanced course approaches cinematography as a practical craft and a design art. With a combination of theoretical study and hands-on exercises, students build a rich understanding of a cinematographer's most important skills for shooting practices. There is a strong emphasis on preparation for the professional world. Students will gain practical, hands-on ability to demonstrate their artistic vision using the latest tools of image-making. They will prepare themselves for the professional world assuming the full responsibility as a DOP for a full-fledged film or TV production. At the end of the course, students will produce an independent production demonstrating their skills as a professional cinematographer.

Key readings:

Brown, B. (2012). *Cinematography: Theory and Practice*. New York: Focal Press

Malkiewicz, Kris and Mullen (2005, 3rd ed). *Cinematography: A Guide for Filmmakers and Film Teachers*. New York: Simon & Schuster

Millerson, G. (1999, 3rd Ed.). *Lighting for Television and Film*. New York: Focal Press

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 410: Advanced Animation and Visual Effects

This course will focus on visual storytelling, with an emphasis on developing believable CG content for live-action film production with technical accuracy and a strong aesthetic approach. There are two major learning components in this course; the first one is advanced 3D animation, which will cover the concept of 3D advanced character animation including modeling, texturing, rigging, animation, lighting and rendering. The second component is visual effects, which will introduce the fundamentals of modern visual effects including the method of integrating the CG elements with background plates, Lighting, timing, compositing and particle effects. In this class, students will plan, shoot, composite and edit a film emphasizing visual effects as their final project. This final project could be integrated with film production from other classes. The course will educate students in major aspects of animation and visual effects film processes, from concept to post-production while fostering skills mastery, creativity, problem solving and professionalism.

Key readings:

Park, John Edger (2005). *Understanding 3D Animation Using Maya*. Springer

Mullen, Tony (2011). *Introducing Character Animation with Blender*. Sybex

Ryan, W. and Theodore E. Conover (2003). *Graphic Communications Today*. India: Cengage Learning

The instructor will also prepare a custom courseware incorporating necessary readings and exercises.

STREAM III: PHOTOGRAPHY

TFP 411: Photography and Visual Culture

Considering photography as an image-making process, this course analyzes the key issues of visual culture. It introduces students to some of the foundational aspects of visual culture theory and concepts, in contemporary culture, with particular attention to the south Asian context in relation to the global. It will examine the politics of images, the role that images play in producing cultural meaning. Students will be able to critically analyze the concepts of spectacle and gaze, image icons, taboo images, and the relationship of images to memory.

Key readings:

Sturken, Marita and Lisa Cartwright (2009). *Practices of Looking: An introduction to Visual Culture*.

Oxford Wells, Liz: (2009). *Photography: A Critical introduction*. Routledge

Mirzoeff, Nicholas (2009). *An Introduction to Visual Culture*. London: Routledge

Edgar, Andrew and Peter Sedgwick (2008). *Cultural Theory: The Key Concepts*. London and NY: Routledge

Liz Wells (ed 2003). *The Photography Reader*. Routledge

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 412: Wild Life, Sports and Travel Photography

This course is a specialization course that would help a student to acquire technical skills and practical knowledge for capturing striking travel stories, sports events and wildlife images. Emphasis is laid on the theoretical and practical aspects of wildlife, sports and travel photography and the broad nature and scope of photojournalism.

Key readings:

Cox. Rosarund (2013). *The Master of Nature Photography*. Natural History Museum of London press

Wolfy, Art (2009). *Travels to the Edge: A Photo Odyssey*. Mountaineers Books

W. D. Morgan (1963). *The Encyclopedia and Photography*. New York: Greystone

Skinner, Peter (2007). *Sports Photography: How to Capture Action and Emotion*. Allworth Press

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 413: Concept Photography and Storytelling

This is an advanced level course that facilitates discussion of photographic processes within the larger context of contemporary art and socio-cultural and political issues. The course will emphasize the process involved in generating a portfolio of images, a coherent body of work based upon a theme, concept, or selected subject matter. The class will discuss topics such as locating an individual voice, refining a working process, considering methods for presentation and narration of photographs. Lectures will include methods of visual storytelling, assembling a portfolio of photographs with passionate narration. Students will submit their work for review, preparing narrative visual works for an exhibition.

Key readings:

Bate, David (2016). *Photography: The Key Concepts*. Bloomsbury Academic

Summer, Erin (2011). *Concept Photography*. Blurb book

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

**EIGHTH SEMESTER
TOTAL CREDITS: 16
TOTAL MARKS: 400**

TFP 414: Theoretical Approaches to Media Studies

This course discusses the theoretical approaches to understand the media. The approaches include critical theory, political economy, cultural studies, structuralism, feminist theory, and post-structuralism/post-modernism, and postcolonialism.

Key readings:

Wasko, J (2005). *A Companion to Television*. USA, Blackwell

Marris, P. & Thornham, S (2000). *Media Studies: A Reader*. New York: New York

Mosco, V. (2008). *Political Economy of Communication*. Sage: New York

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 415: World Cinema

This course will introduce the cinemas of Bangladesh, India, Japan, Iran, South Korea, the U.S., and Latin America. It will discuss these cinemas by comparing their forms, contents, aesthetics and narrative styles and practices, by keeping their socio-cultural contexts in mind.

Key readings:

Bradley, L. et al. (2005). *Traditions in World Cinema*. Edinburgh: Edinburgh University Press

Nowell-Smith, G. (1999). *The Oxford History of World Cinema*. Oxford: Oxford University Press

Hill, J. and Pamela C. Gibson. (ed.) (1998). *The Oxford Guide to Film Studies*. Oxford: Oxford University Press

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 416: Broadcast and Film Production Management

The course provides an overview of television and film industry structure, management and marketing system. It will discuss management theories, functions and workflow of cinema industries, unique characteristics of media outlets, their goals, missions, decision making, leadership style, marketing policies and market analysis, product planning, promotion, human resource development and financial management for media and film industries. It concentrates on developing skills for running a television station and handling the production of a film.

Key readings:

Thomas, J. P. (2009). *Media Management Manual*. New Delhi: UNESCO

Quaal, W. L. (1976). *Broadcast Management: Radio, Television*. Florida: Hastings House

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 417: Digital Cultures

These days the Internet dramatically shapes everyday life, culture, politics, business and communities. This course will critically examine the emergence and significance of digital cultures. It will discuss the technological, financial, cultural and political aspects of the digital information revolution and internet-based media and communications. The course will deal with topics such as technological convergence, digital divide, e-commerce, c-governance, online communities, blogs, videogame cultures, virtual realities, cyborg identities, and online activism. It will interrogate the politics of race, class, ethnicity, gender, sexuality, nationalism, capital, and technology shaping the practices of Internet communication.

Key Readings:

Castells, M (1996). *The Rise of the Network Society*. Oxford: Blackwell

Castells, M. (1 997). *The Power of Identity*. Oxford: Blackwell

The instructor will prepare a custom courseware incorporating necessary readings and exercises.

TFP 418: Research Monograph

The students will write a 15-20,000 word thesis on any area of media studies.

Key readings:

The student and supervisor will prepare a reading list necessary for writing the monograph.

Course requirements:

Regular weekly meeting with the supervisor: 5%

Proposal presentation: 10%

Research Monograph/Graduate Production/Photo Documentation: 75%

Oral: 10

TFP 419: Graduate Production

Students will produce a 5-7 minute fiction film or a 20-25 minute documentary.

Key readings:

The student and supervisor will prepare a reading list necessary for helping the production.

Course requirements:

Regular weekly meeting with the supervisor: 5%

Proposal presentation: 10%

Research Monograph/Graduate Production/Photo Documentation: 75%

Oral: 10

TFP 420: Photo Documentation/ Portfolio

Students will prepare a portfolio of images based upon a theme, concept or specific subject matter.

Key readings:

The student and supervisor will prepare a reading list necessary for helping the production.

Course requirements:

Regular weekly meeting with the supervisor: 5%

Proposal presentation: 10%

Research Monograph/Graduate Production/Photo Documentation: 75%

Oral: 10

GRADING SCALE

Marks obtained (%)	Grades	Grade Point
80-100	A+	4.00
75-79	A	3.75
70-74	A-	3.50
65-69	B+	3.25
60-64	B	3.00
55-59	B-	2.75
50-54	C+	2.50
45-49	C	2.25
40-44	D	2.00
Less than 40	F	0.00
	I	Incomplete
	W	Withdrawn