

RSET's



Deviprasad Goenka
management college of media studies
INDIA'S PREMIER MEDIA SCHOOL

Deviprasad Goenka Management College of Media Studies (DGMC)
RSET Campus, S. V. Road, Malad (w), Mumbai 400 064, Maharashtra, India

CRITERION 1 – Curricular Aspect

Key Indicator- 1.1 Curricular Planning and Implementation

<u>Metric No.</u>	
1.1.1	Effective Curriculum Delivery <ul style="list-style-type: none">• Write-Up• Academic Calendar• Time-Table• TLPs



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1.1.1 Effective Curriculum Delivery

Deviprasad Goenka Management College of Media Studies ensures effective curriculum delivery through systematic planning and implementation of teaching-learning processes. The institution follows a structured approach beginning with detailed academic calendars and course plans that are meticulously aligned with university guidelines.

The college has embraced modern pedagogical tools by equipping classrooms with advanced technology. Smart classrooms featuring interactive boards, LCD projectors, and audiovisual facilities enhance the learning experience. Faculty members employ diverse Teaching-Learning Processes, including case-based learning, problem-solving sessions, and flipped classroom techniques, to maximize student engagement and understanding.

Academic monitoring is conducted through a comprehensive system of documenting daily lectures and practical sessions. The institution maintains regular oversight through monthly curriculum progress reviews and internal assessments. Student performance is closely tracked, with remedial classes organized for weak performers and bridge courses implemented to address identified gap areas.

The teaching-learning process is supported by vigorous documentation systems including detailed lesson plans, teaching schedules, and attendance records. The institution maintains thorough course files with learning materials and mentor-mentee records. Integration of Information and Communication Technology through the Learning Management System, digital library resources, and virtual laboratories further enhances the learning experience. Regular faculty development programs ensure teaching methodologies remain current and effective.



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Academic Calendar 2022 - 2023						
Month	No of working Days	Date	Day	Program/Event/Examincation	Sundays/Public Holidays	Total No of Teaching Days
Jun-22	18	13-Jun	Monday	SY Orientation	2 Sundays (19th & 26th)	16
		14-Jun	Tuesday	TY Orientation		
		15-Jun	Wednesady	Masterclass for SY and TY		
		16-Jun	Thursday	Regular Classes Starts		
Jul-22	31			Regular Classes	5 Sundays (3rd, 10th, 17th, 24th & 31st)	26
Aug-22	31	1st - 6th Aug		Internal Exam for Sem III & V (BAMMC & BAFTNMP)	4 Sundays (7th, 14th, 21st & 28th)	23
		9-Aug	Tuesday		Muharram	
		15-Aug	Monday		Independence Day	



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		16-Aug	Tuesday		Parsi New Year	
		31-Aug	Wednesday		Ganesh Chaturthi	
Sep-22	30				4 Sundays (4th, 11th, 18th & 25th)	24
		1st - 4th Sept			Mid-Term Holiday	
		24-Sep	Saturday	Last day of Teaching		
		26th - 27th	Monday-Tuesday	Personal Hearing		
Sept22 - Oct22		29th Sept - 6th Oct		ATKT for Sem I, II and IV (BAMMC & BAFTNMP)		
Oct-22	31				5 Sundays (2nd, 9th, 16th, 23rd & 30th)	17
		5-Oct	Wednesday		Dussehra	
		10th - 15th		Regular Exam for Sem III (BAMMC & BAFTNMP)		
		17th - 19th		Evaluation of Papers		



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		20th Oct		Completion of Examination Proces (BAMMC & BAFTNMP)		
		21st Oct - 6th Nov			Diwali Holiday	
Nov-22	30				4 Sundays (6th, 13th, 20th & 27th)	25
		7-Nov	Monday	Regular Classes Starts		
		8-Nov	Tuesday		Guru Nanak Jayanthi	
		21st - 26th Nov		Internal Exam for Sem I (BAMMC & BAFTNMP)		
		28th - 29th Nov		State Level Conference		
Dec-22	31				4 Sundays (4th, 11th, 18th & 25th)	21
		19th - 24th		Annual Day, Sports Day, December Fever		



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		25th - 31st			Christmas Holiday	
Jan-23	31	2nd - 7th Jan		Regular Exam for Sem I (BAMMC & BAFTNMP)	5 Sundays (1st, 8th, 15th, 22nd & 29th)	25
		9th - 14th Jan		Internal Exam for BMMC (Sem IV & VI) & BAFTNMP (Sem IV)		
		20th - 21st Jan		Internation Conference		
		26- Jan	Thursday		Republic Day	
Feb-23	28				4 Sundays (5th, 12th, 19th & 26th)	23
		15th - 16th Feb		MIA		
		17- Feb	Friday	Cinevoyage		
		18- Feb	Saturday		Maha Shivratri	
Mar-23	31	8- Mar	Wednesday		Holi	24



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		11-Mar	Saturday	Last teaching day for Sem IV & VI (BAMMC & BAFTNMP)	4 Sundays (5th, 12th, 19th & 26th)	
		13th - 18th		ATKT for Sem I, II and II (BAMMC & BAFTNMP)		
		22-Mar	Wednesday		Gudi Padwa	
		30-Mar	Thursday		Ram Navami	
		27th - 3rd April		Final Exam for Sem IV (BAMMC & BAFTNMP)	5 Sundays (2nd, 9th, 16th, 23rd & 30th)	
		4-Apr	Tuesday		Mahavir Jayanti	
Apr-23	30	7-Apr	Friday		Good Friday	21
		14-Apr	Friday		Dr.Ambedkar Jayanti	
		22-Apr	Saturday		Eid	
May-23	31	4-May	Thursday	Completion of Examination Proces (BAMMC & BAFTNMP)		0



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COURSE: TYBAMMC

DIVISION: A & C (JOURNALISM)

CLASS ROOM: 484

STUDENT NO.: 40

TIME		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FROM	TO						
7:30	8:20	Tele Jour Srinivasrao C	Sports Jour Viraj Bandekar		Tele Jour Srinivasrao C		
8:20	9:10	Tele Jour Srinivasrao C	Sports Jour Viraj Bandekar		Tele Jour Srinivasrao C		
9:10	9:30	R	E	C	E	S	S
9:30	10:20	FN&FC Shruti Joshi	Crime Repo Gautam Mengle	Digital Media Shahnawaz Islam	Crime Repo Gautam Mengle	FN&FC Shruti Joshi	Sports Jour Viraj Bandekar
10:20	11:10	FN&FC Shruti Joshi	Crime Repo Gautam Mengle	Digital Media Shahnawaz Islam	Crime Repo Gautam Mengle	FN&FC Shruti Joshi	Sports Jour Viraj Bandekar
11:10	1:30	R	E	C	E	S	S
11:30	12:20			NP&MD Shalu Balan		NP&MD Shalu Balan	Digital Media Shahnawaz Islam
12:20	1:10			NP&MD Shalu Balan		NP&MD Shalu Balan	Digital Media Shahnawaz Islam

***Tele Jour- Television Journalism *Sports Jour- Sports Journalism *FN&FC- Fake News and Fact Checking**

***Crime Repo-Crime Reporting *NP&MD- Newspaper and Magazine Design**

COURSE:TYBAMMC

DIVISION: A&C (ADVERTISING)

CLASS ROOM: 481

STUDENT NO.: 73

TIME		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FROM	TO						
7:30	8:20	AD & Sales Prom Dr. Manisha Lakhe	MP & B Kinjal Tandon	RM & A Kanchan Luthra	Ad Design	RM & A	BM
					Shalu Balan	Kanchan Luthra	Viraj Bandekar
8:20	9:10	AD & Sales Prom Dr. Manisha Lakhe	MP & B Kinjal Tandon	RM & A Kanchan Luthra	Ad Design	RM & A	BM
					Shalu Balan	Kanchan Luthra	Viraj Bandekar
9:10	9:30	R	E	C	E	S	S
9:30	10:20	Ad Design	Digital Media	AD & Sales Prom	BM	MP & B	Digital Media
		Shalu Balan	Shahnawaz Islam	Dr. Manisha Lakhe	Viraj Bandekar	Kinjal Tandon	Shahnawaz Islam
10:20	11:10	Ad Design	Digital Media	AD & Sales Prom	BM	MP & B	Digital Media
		Shalu Balan	Shahnawaz Islam	Dr. Manisha Lakhe	Viraj Bandekar	Kinjal Tandon	Shahnawaz Islam

COURSE:TYBAMMC

DIVISION: B (ADVERTISING)

CLASS ROOM: 485

STUDENT NO.:65

TIME		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FROM	TO						
7:30	8:20	BM	Digital Media	AD & Sales Prom	RM & A	BM	Digital Media
		Viraj Bandekar	Shahnawaz Islam	Manisha Lakhe	Kanchan Luthra	Viraj Bandekar	Shahnawaz Islam
8:20	9:10	BM	Digital Media	AD & Sales Prom	RM & A	BM	Digital Media
		Viraj Bandekar	Shahnawaz Islam	Manisha Lakhe	Kanchan Luthra	Viraj Bandekar	Shahnawaz Islam
9:10	9:30	R	E	C	E	S	S
9:30	10:20	AD & Sales Prom	Ad Design	MP & B	Ad Design	RM & A	MP & B
		Dr. Manisha Lakhe	Shalu Balan	Kinjal Tandon	Shalu Balan	Kanchan Luthra	Kinjal Tandon
10:20	11:10	AD & Sales Prom	Ad Design	MP & B	Ad Design	RM & A	MP & B
		Dr. Manisha Lakhe	Shalu Balan	Kinjal Tandon	Shalu Balan	Kanchan Luthra	Kinjal Tandon

*MP&B- Media Planning & Buying *RM&A- Rural Marketing & Advtising *Ad Design- Advertising Design

*BM- Brand Management *AD & Sales Prom- Advertising & Sales Promotion



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COURSE: SYBAMMC

DIVISION: A

CLASS ROOM:784

STUDENT NO.:60

TIME		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FROM	TO						
7:30	8:20	CM-II Shalu Balan	MMR Kanchan Luthra	FC-II Parth Vyas		Comp & MM -II Shalu Balan	MG&VE-II Shalu Balan
8:20	9:10	CM-II Shalu Balan	MMR Kanchan Luthra	FC-II Parth Vyas		Comp & MM-II Shalu Balan	MG&VE-II Shalu Balan
9:10	9:30	R	E	C	E	S	S
9:30	10:20	FC-II Parth Vyas	ML &E Selvi S	WE&M Nilanksha S	MMR Kanchan Luthra	WE&M Nilanksha S	ML &E Selvi S
10:20	11:10	FC-II Parth Vyas	ML &E Selvi S	WE&M Nilanksha S	MMR Kanchan Luthra	WE&M Nilanksha S	ML &E Selvi S
11:10	11:30	R	E	C	E	S	S
11:30	12:20				MG&VE-II		
12:20	1:10				Shalu Balan		
					MG&VE-II		
		Shalu Balan					

COURSE: SYBAMMC

DIVISION: B

CLASS ROOM:585

STUDENT NO.:74

TIME		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FROM	TO						
7:30	8:20	FC-II Parth Vyas		WE&M Nilanksha S		WE&M Nilanksha S	
8:20	9:10	FC-II Parth Vyas		WE&M Nilanksha S		WE&M Nilanksha S	
9:10	9:30	R	E	C	E	S	S
9:30	10:20	ML&E Selvi S	MMR Shruti Joshi	FC-II Parth Vyas	MMR Shruti Joshi	ML&E Selvi S	CM-II Shalu Balan
10:20	11:10	ML&E Selvi S	MMR Shruti Joshi	FC-II Parth Vyas	MMR Shruti Joshi	ML&E Selvi S	CM-II Shalu Balan
11:10	11:30	R	E	C	E	S	S
11:30	12:20		CM-II Shalu Balan		RP /TM-II		RP /TM-II
12:20	1:10		CM-II Shalu Balan		Sonali N/ Selvi S		RP /TM-II
				Sonali N/ Selvi S			

***CM-II- Computer Multimedia-II *ML&E- Media Laws & Ethics *MMR- Mass Media Research**

***WE&M- Writing & Editing for Media *MG&VE-II- Motion Graphics & Visual Effects-II**

***RP-II- Radio Program Production-II *TM-II- Theatre and Mass Communication-II *FC-II- Film Communication-I**

COURSE: SYBAFTNMP

DIVISION: A

CLASS ROOM: 782

STUDENT NO.:60

TIME		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FROM	TO						
7:30	8:20	WEB Design Shaliendra Pathare	PFM Chandraoday G	WEB Design Shaliendra Pathare	DP/WVM Chandraoday G		PFM Chandraoday G
8:20	9:10	WEB Design Shaliendra Pathare	PFM Chandraoday G	WEB Design Shaliendra Pathare	DP/WVM Chandraoday G		PFM Chandraoday G
9:10	9:30	R	E	C	E	S	S
9:30	10:20	Dir Film Srinivasrao C	DP/WVM Chandraoday G	PP & CG Shalu Balan	BVC Selvi S	PP & CG Shalu Balan	Dir Film Srinivasrao C
10:20	11:10	Dir Film Srinivasrao C	DP/WVM Chandraoday G	PP & CG Shalu Balan	BVC Selvi S	PP & CG Shalu Balan	Dir Film Srinivasrao C
11:30	12:20					BVC Selvi S (RNo.784)	
12:20	1:10					BVC Selvi S (RNo.784)	

*PFM-Intermediate Practical Film Making (Fiction Film) * PP &CG- Concepts of Post Production & Computer Graphics Media

*BVC-Basics of Visual Communication / Film Aesthetics * DP/WVM-II -Drama Production/ Writing for Visual-II

*WEB Design- Convergence and Basics of Web Designing *Dir Film- Introduction to Direction for Film



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COURSE: FYBAMMC

DIVISION: A

CLASS ROOM: 481

STUDENT NO.:60

TIME		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FROM	TO						
11:30	12:18	CW Nilanksha S	FC-II Viraj Bhandekar	IA Dr. Ameer Vora	MGC Kinjal Tandon	IA Dr. Ameer Vora	FC-II Viraj Bhandekar
12:20	13:10	CW Nilanksha S	FC-II Viraj Bhandekar	IA Dr. Ameer Vora	MGC Kinjal Tandon	IA Dr. Ameer Vora	FC-II Viraj Bhandekar
13:10	13:30	R	E	C	E	S	S
13:30	14:18	EC-II Shruti Joshi	MGC Kinjal Tandon	IJ Srinivasrao C	EC-II Shruti Joshi	IJ Srinivasrao C	CW Nilanksha S
14:20	15:10	EC-II Shruti Joshi	MGC Kinjal Tandon	IJ Srinivasrao C	EC-II Shruti Joshi	IJ Srinivasrao C	CW Nilanksha S

COURSE: FYBAMMC

DIVISION: B

CLASS ROOM: 485

STUDENT NO.:55

TIME		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FROM	TO						
11:30	12:18	FC-II Viraj Bhandekar	IA Kinjal Tandon	IJ Shruti Joshi	FC-II Viraj Bhandekar	IJ Shruti Joshi	EC-II Shruti Joshi
12:20	13:10	FC-II Viraj Bhandekar	IA Kinjal Tandon	IJ Shruti Joshi	FC-II Viraj Bhandekar	IJ Shruti Joshi	EC-II Shruti Joshi
13:10	13:30	R	E	C	E	S	S
13:30	14:18	CW Nilanksha S	EC-II Shruti Joshi	MGC Kinjal Tandon	IA Kinjal Tandon	CW Nilanksha S	MGC Kinjal Tandon
14:20	15:10	CW Nilanksha S	EC-II Shruti Joshi	MGC Kinjal Tandon	IA Kinjal Tandon	CW Nilanksha S	MGC Kinjal Tandon

* CW-Content Writing * FC-II-Foundation Course-II * EC-II- Effective Communication-II * IA -Introduction to Advertising

*MGC-Media,Gender & Culture

* IJ-Introduction to Journalism



Shruti

COURSE: FYBAFTNMP

DIVISION: A & B

CLASS ROOM: 782

STUDENT NO.: 74

TIME		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FROM	TO						
11:30	12:18	WVM Dr. Manisha Lakhe	HNF Kanchan Luthra	WVM Dr. Manisha Lakhe	BP Ruksar Sayyed	PFM Srinivasrao C	BC-I Maheshwaran
12:20	13:10	WVM Dr. Manisha Lakhe	HNF Kanchan Luthra	WVM Dr. Manisha Lakhe	BP Ruksar Sayyed	PFM Srinivasrao C	BC-I Maheshwaran
13:10	13:30	R	E	C	E	S	S
13:30	14:18	BP Ruksar Sayyed	PFM Srinivasrao C	Sound & SFX Chandroday Ghosh	HNF Kanchan Luthra	Sound & SFX Chandroday Ghosh	BC-I Maheshwaran
14:20	15:10	BP Ruksar Sayyed	PFM Srinivasrao C	Sound & SFX Chandroday Ghosh	HNF Kanchan Luthra	Sound & SFX Chandroday Ghosh	BC-I Maheshwaran

*WVM-Writing for Visual Media * HNF-History of Non-Fiction Film * BP-Basics of Post Production

*BC-I -Basics of Cinematography-I * PFM-Practical Film Making *Sound & SFX- Importance of Sound & Sound SFX



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COURSE: BA MMC

YEAR: TY - AVTG

DIVISION: A & C CLASS ROOM: 481

STUDENT NO.:

TIME		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FROM	TO						
7:30	8:20	CW Manisha Lakhe	CB Viraj Bandekar	CW Manisha Lakhe	CB Viraj Bandekar	AMR Kanchan Luthra	BB Kinjal Tandon
8:20	9:10	CW Manisha Lakhe	CB Viraj Bandekar	CW Manisha Lakhe	CB Viraj Bandekar	AMR Kanchan Luthra	BB Kinjal Tandon
9:10	9:30	R	E	C	E	S	S
9:30	10:20	AP&A SureshKumar K.	G&A Dr. Ameer Vora	AMR Kanchan Luthra	G&A Ameer Vora	BB Kinjal Tandon	AP&A SureshKumar K.
10:20	11:10	AP&A SureshKumar K.	G&A Dr. Ameer Vora	AMR Kanchan Luthra	G&A Ameer Vora	BB Kinjal Tandon	AP&A SureshKumar K.

CB: Consumer Behaviour ; BB: Brand Building; AP&A: Account Planning & Advertising; G&A: Globalization & International Advertising; AMR: Advertising and Marketing Research

COURSE: BMM

YEAR: TY - AVTG

DIVISION: B CLASS ROOM: 485

STUDENT NO.:

TIME		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FROM	TO						
7:30	8:20	AP&A SureshKumar K.	AMR Kanchan Luthra	BB Shefali Nair	AMR Kanchan Luthra	G&A Kinjal Tandon	AP&A SureshKumar K.
8:20	9:10	AP&A SureshKumar K.	AMR Kanchan Luthra	BB Shefali Nair	AMR Kanchan Luthra	G&A Kinjal Tandon	AP&A SureshKumar K.
9:10	9:30	R	E	C	E	S	S
9:30	10:20	CW Manisha Lakhe	BB Shefali Nair	CW Manisha Lakhe	G&A Kinjal Tandon	CB Viraj Bandekar	CB Viraj Bandekar
10:20	11:10	CW Manisha Lakhe	BB Shefali Nair	CW Manisha Lakhe	G&A Kinjal Tandon	CB Viraj Bandekar	CB Viraj Bandekar

CB: Consumer Behaviour ; BB: Brand Building; AP&A: Account Planning & Advertising; G&A: Globalization & International Advertising; AMR: Advertising and Marketing Research

COURSE: BMM

YEAR: TY - JOURNALISM

DIVISION: A & C

CLASS ROOM: 484

STUDENT NO.:

TIME		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FROM	TO						
7:30	8:20	IJ Srinivasrao C.	JPO Shruti Joshi	BFJ Shahnawaz Islam	GM&CR Renu Nairiyal	BFJ Shahnawaz Islam	
8:20	9:10	IJ Srinivasrao C.	JPO Shruti Joshi	BFJ Shahnawaz Islam	GM&CR Renu Nairiyal	BFJ Shahnawaz Islam	
9:10	9:30	R	E	C	E	S	S
9:30	10:20	F & WSJ Selvi S.	Reporting Dr. Kiran Walia	F & WSJ Selvi S.	JPO Shruti Joshi	Reporting Dr. Kiran Walia	IJ Srinivasrao C.
10:20	11:10	F & WSJ Selvi S.	Reporting Dr. Kiran Walia	F & WSJ Selvi S.	JPO Shruti Joshi	Reporting Dr. Kiran Walia	IJ Srinivasrao C.
11:15	12:00						GM&CR Renu Nairiyal
12:00	13:00						GM&CR Renu Nairiyal

BFJ: Business and Financial Journalism; IJ: Investigative Journalism; JPO: Journalism and Public Opinion; F&WSJ: Features and Writing for Social Justice; GM&CR: Global Media and Conflict Resolution



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COURSE: BA FTNMP YEAR: TY

DIVISION: A

CLASS ROOM: 782

STUDENT NO.:

TIME		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FROM	TO						
7:30	8:20	Intro. To PM Srinivasrao C.	Law related to Film Selvi S	Practical Fim Making Srinivasrao C.	New Media Theory & Practice Shalu Balan	Indian Cinema Parth Vyas	New Media Theory & Practice Shalu Balan
8:20	9:10	Intro. To PM Srinivasrao C.	Law related to Film Selvi S	Practical Fim Making Srinivasrao C.	New Media Theory & Practice Shalu Balan	Indian Cinema Parth Vyas	New Media Theory & Practice Shalu Balan
9:10	9:30	R	E	C	E	S	S
9:30	10:20	Indian Cinema Parth Vyas	Practical Fim Making Srinivasrao C.	Basics of MKt & Pub Dr. Ameer Vora	Intro. To PM Srinivasrao C.	Basics of MKt & Pub Dr. Ameer Vora	Law related to Film Selvi S
10:20	11:10	Indian Cinema Parth Vyas	Practical Fim Making Srinivasrao C.	Basics of MKt & Pub Dr. Ameer Vora	Intro. To PM Srinivasrao C.	Basics of MKt & Pub Dr. Ameer Vora	Law related to Film Selvi S

* Intro. To PM: Introduction to Project Management



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COURSE: BA MMC

YEAR: SY

DIVISION: A

CLASS ROOM:

585

STUDENT NO.:

TIME		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FROM	TO						
7:30	8:20	Comp & MM Shalu Balan		Film Comm Parth Vyas	Intro to Photo Sudeep Mehta		Intro to Photo Sudeep Mehta
8:20	9:10	Comp & MM Shalu Balan		Film Comm Parth Vyas	Intro to Photo Sudeep Mehta		Intro to Photo Sudeep Mehta
9:10	9:30	R	E	C	E	S	S
9:30	10:20	Coporate Comm & PR Kinjal Tandon	Motion Graphics (E) Shalu Balan	Coporate Comm & PR Kinjal Tandon	Motion Graphics (E) Shalu Balan	Film Comm Parth Vyas	Comp & MM Shalu Balan
10:20	11:10	Coporate Comm & PR Kinjal Tandon	Motion Graphics (E) Shalu Balan	Coporate Comm & PR Kinjal Tandon	Motion Graphics (E) Shalu Balan	Film Comm Parth Vyas	Comp & MM Shalu Balan
11:30	12:20		Media Studies Dr. Kiran Walia			Media Studies Dr. Kiran Walia	
12:20	1:10		Media Studies Dr. Kiran Walia			Media Studies Dr. Kiran Walia	

COURSE: BA MMC

YEAR: SY

DIVISION: B

CLASS ROOM:

684

STUDENT NO.:

TIME		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FROM	TO						
7:30	8:20	Film Comm Parth Vyas	Intro to Photo Sudeep Mehta	Coporate Comm & Rel Shruti Joshi	Film Comm Parth Vyas	Intro to Photo Sudeep Mehta	
8:20	9:10	Film Comm Parth Vyas	Intro to Photo Sudeep Mehta	Coporate Comm & Rel Shruti Joshi	Film Comm Parth Vyas	Intro to Photo Sudeep Mehta	
9:10	9:30	R	E	C	E	S	S
9:30	10:20	Media Studies Dr. Kiran Walia	R / T (E) Sonali N. /Selvi P	Media Studies Dr. Kiran Walia	R / T (E) Sonali N. /Selvi P	Comp & MM Shalu Balan	Coporate Comm & Rel Shruti Joshi
10:20	11:10	Media Studies Dr. Kiran Walia	R / T (E) Sonali N. /Selvi P	Media Studies Dr. Kiran Walia	R / T (E) Sonali N. /Selvi P	Comp & MM Shalu Balan	Coporate Comm & Rel Shruti Joshi
11:30	12:20						Comp & MM Shalu Balan
12:20	1:10						Comp & MM Shalu Balan

*Comp & MM-Computer & Multimedia -I, *intro to photo-Introduction to Photography * Coporate Comm & PR -Corporate Communication & Public Relation * Film Comm-Film Communication * R/T- Radio Programming / Theatre and Mass Communication

COURSE: BA FTNMP

YEAR: SY

DIVISION: A

CLASS ROOM: 784

STUDENT NO.:

TIME		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FROM	TO						
7:30	8:20	Cinematography Sudeep Mehta	Intro to DT Srinivasrao C.	Cinematography Sudeep Mehta	Intro to DT Srinivasrao C.	Story Boarding Srinivasrao C.	Story Boarding Srinivasrao C.
8:20	9:10	Cinematography Sudeep Mehta	Intro to DT Srinivasrao C.	Cinematography Sudeep Mehta	Intro to DT Srinivasrao C.	Story Boarding Srinivasrao C.	Story Boarding Srinivasrao C.
9:10	9:30	R	E	C	E	S	E
9:30	10:20	CG & PP Shalu Balan	TV Formats Kanchan Luthra	CG & PP Shalu Balan	AD PFM Sudeep Mehta	TV Formats Kanchan Luthra	AD PFM Sudeep Mehta
10:20	11:10	CG & PP Shalu Balan	TV Formats Kanchan Luthra	CG & PP Shalu Balan	AD PFM Sudeep Mehta	TV Formats Kanchan Luthra	AD PFM Sudeep Mehta

* CG & PP- Graphics and Post production * Intro to DT- Introduction to Direction for Television * TV Formats-Understanding TV formats & Genres

*Storyboarding- Concepts of Storyboarding *Cinematography- Basics of Cinematography-2



Shalu

COURSE: BA MMC

YEAR: FY

DIVISION: A

CLASS ROOM:

481

STUDENT NO.:55

TIME		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FROM	TO						
11:30	12:18	VC Kinjal Tandon	CA Shefali Nair	CA Shefali Nair	FC Viraj Bandekar	HM Kanchan Luthra	FC Viraj Bandekar
12:20	13:10	VC Kinjal Tandon	CA Shefali Nair	CA Shefali Nair	FC Viraj Bandekar	HM Kanchan Luthra	FC Viraj Bandekar
13:10	13:30	R	E	C	E	S	S
13:30	14:18	HM Kanchan Luthra	FMC Dr. Kiran Walia	ECS Shruti Joshi	VC Kinjal Tandon	FMC Dr. Kiran Walia	ECS Shruti Joshi
14:20	15:10	HM Kanchan Luthra	FMC Dr. Kiran Walia	ECS Shruti Joshi	VC Kinjal Tandon	FMC Dr. Kiran Walia	ECS Shruti Joshi

* FC-Foundation Course -I * FMC-Fundatmental of Mass Kommunikation * HM- History of Media * VC -Visual Communication * CA-Current Affairs
*ECS- Effective Communication Skills-I

COURSE: BA MMC

YEAR: FY

DIVISION: B

CLASS ROOM:

485

STUDENT NO.:45

TIME		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FROM	TO						
11:30	12:18	ECS Shruti Joshi	FC Viraj Bandekar	FMC Dr. Kiran Walia	HM Kanchan Luthra	FC Viraj Bandekar	FMC Dr. Kiran Walia
12:20	13:10	ECS Shruti Joshi	FC Viraj Bandekar	FMC Dr. Kiran Walia	HM Kanchan Luthra	FC Viraj Bandekar	FMC Dr. Kiran Walia
13:10	13:30	R	E	C	E	S	S
13:30	14:18	VC Kinjal Tandon	CA Shefali Nair	CA Shefali Nair	ECS Shruti Joshi	VC Kinjal Tandon	HM Kanchan Luthra
14:20	15:10	VC Kinjal Tandon	CA Shefali Nair	CA Shefali Nair	ECS Shruti Joshi	VC Kinjal Tandon	HM Kanchan Luthra

* FC-Foundation Course -I * FMC-Fundatmental of Mass Kommunikation * HM- History of Media * VC -Visual Communication * CA-Current Affairs
*ECS- Effective Communication Skills-I

COURSE: BA FTNMP

YEAR: FY

DIVISION: A

CLASS ROOM: 782

STUDENT NO.: 40

TIME		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FROM	TO						
11:30	12:18	GD Rukhsar Sayyed	FA Srinivasrao C.	ECS Shruti Joshi	BP Sudeep Mehta	GD Rukhsar Sayyed (IT MAC LAB) Tutorial Batch -A Roll No. 36 to 69	BP Sudeep Mehta
12:20	13:10	GD Rukhsar Sayyed	FA Srinivasrao C.	ECS Shruti Joshi	BP Sudeep Mehta		BP Sudeep Mehta
13:10	13:30	R	E	C	E	S	S
13:30	14:18	ECS Shruti Joshi	HA Viraj Bandekar	L & CW Selvi S.	FA Srinivasrao C.	L & CW Selvi S.	HA Viraj Bandekar
14:20	15:10	ECS Shruti Joshi	HA Viraj Bandekar	L & CW Selvi S.	FA Srinivasrao C.	L & CW Selvi S.	HA Viraj Bandekar
15:30	16:18		GD Rukhsar Sayyed (IT MAC LAB) Tutorial Batch -A Roll No. 1 to 35				
16:20	17:10						

*ECS-Effective Communication Skills * HA-Introduction to History of Art * L & CW-Initiation to Literature & Creative Writing *GD -Graphic Designing * BP-Basics of Photography * FA-Film Appreciation – Genres



Alina

Deviprasad Goenka Management College of Media Studies (DGMC)
 RSET Campus, S. V. Road, Malad (w), Mumbai 400 064, Maharashtra, India

COURSE: BA FTNMP

YEAR: FY

DIVISION: A

CLASS ROOM: 782

STUDENT NO.: 40

TIME		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FROM	TO						
11:30	12:18	GD Rukhsar Sayyed	FA Srinivasrao C.	ECS Shruti Joshi	BP Sudeep Mehta	GD Rukhsar Sayyed (IT MAC LAB) Tutorial Batch -A Roll No. 36 to 69	BP Sudeep Mehta
12:20	13:10	GD Rukhsar Sayyed	FA Srinivasrao C.	ECS Shruti Joshi	BP Sudeep Mehta		BP Sudeep Mehta
13:10	13:30	R	E	C	E	S	S
13:30	14:18	ECS Shruti Joshi	HA Viraj Bandekar	L & CW Selvi S.	FA Srinivasrao C.	L & CW Selvi S.	HA Viraj Bandekar
14:20	15:10	ECS Shruti Joshi	HA Viraj Bandekar	L & CW Selvi S.	FA Srinivasrao C.	L & CW Selvi S.	HA Viraj Bandekar
15:30	16:18		GD Rukhsar Sayyed (IT MAC LAB) Tutorial Batch -A				
16:20	17:10		Roll No. 1 to 35				

*ECS-Effective Communication Skills * HA-Introduction to History of Art * L & CW-Initiation to Literature & Creative Writing *GD - Graphic Designing * BP-Basics of Photography * FA-Film Appreciation – Genres



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Subject Name	Writing For Media
Faculty Name	Partha Vyas
Semester	I
Academic Year	2022-23
Program	MAFTNMP

COURSE OBJECTIVE, SCOPE & LEARNING OUTCOMES:

Course Objectives:

- To understand the structure of screenplay
- To understand the intricacies of screenwriting
- To learn the build characters and write meaningful dialogues
- To learn in detail writing for internet
- To understand the need for storyboarding
- To understand various storyboarding techniques.

Learning Outcomes:

Upon successful completion of this subject, students should:

- Conceive, write, edit, revise and rewrite scripts using industry standard formats and technology.
- Function effectively as part of a writing and/or production team in the delivery of scripts.
- Apply production and business management skills to complete tasks efficiently and meet deadlines in the work place.
- Critically evaluate the quality of product being presented for production.
- Develop strategies for personal and professional development by analyzing issues and trends in target industries.
- Ensure that all work is completed in compliance with applicable laws, statutory obligations, regulations, and industry principles and practices.
- Apply creative techniques for writing for a variety of media and styles.
- Work in a professional and ethical manner, maintain professional relationships, and communicate effectively with clients, co-workers, supervisors and others.
- Identify and apply discipline-specific practices that contribute to the local and global community through social responsibility, economic commitment and environmental stewardship.

A. REQUIRED TEXTBOOKS:

1. How not to write a screenplay: 101 common mistakes most screen writers make by Denny Martin Flinn.
2. Screen Adaptation: A Script writing Hand book by Kenneth Portnoy.
3. Screenplay: The Foundations of Screen writing By Syd Field.

B. ADDITIONAL READINGS:

1. The Screenwriter's Bible by David Trotter
2. Screen writing for a Global Market: Selling Your Scripts from Hollywood to.. By Andrew Horton.
3. Screen writing for Dummies by Laura Schellhardt.
4. Screen writing: The Sequence Approach By Paul Joseph Gulino.
5. The Tools of Screen writing By David Howard, Edward Mabley.
6. The Art of Screen writing : An A to Z Guide to Writing a Successful Screen play By William Packard.
7. Writing the Character- Centered Screen play By Andrew Horton.



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EVALUATION COMPONENTS:

Evaluation Components for the Course	Score Break-up
Class Participation and Attendance (Compulsory)	5
Assignments//Quiz Tests/Case Study/Any Other	15
Project/Presentation	10
Project/Presentation	10
End Term Examination (External)	60
Total	100

DETAILED SESSION OUTLINE:

Session No-1	
Topics covered:	What is a Screenplay? Significance of a Screenplay in Film writing. Pre production values and screenplay.
Reading Material	The Screenwriter's Bible by David Trotter
Additional Reading	Screen Adaptation: A Script writing Hand book by Kenneth Portnoy
Pedagogy Classroom teaching and discussion	Interaction in the class about the topic taught today and what are their opinions/ observations and what will they bring to the classroom about the topic for the next class.
Session No-2	
Topics covered:	Structure of a Screenplay. What are the components that make up a good screenplay? Significance of a good screenplay.
Reading Material	Same as above.
Additional Reading	Same as above.
Pedagogy Classroom Teaching and discussion	Discuss with examples some brilliant screenplays.
Session No-3	
Topics covered:	The look of a screenplay page. What are the things that it enlists? What are the basic things to take care of while writing a screenplay?
Reading Material	Screenplay: The foundation of screen writing by Syd Field
Additional Reading	
Pedagogy: Teaching and Practical work	Pick up one or two common favorite films and exchange observations on the chosen films' screenplays.
Session No-4	
Topics covered :	Creative techniques of writing a screenplay. Writing being the operative word here, how do you write a scene? How do you bring in the background score to enhance a scene or in general how do you musically score a scene?
Reading Material	The Writer's Journey: Mythic Structure for Writers by Christopher Vogler
Additional Reading	Story: Style Structure, Substance and the Principles of Screenwriting.
Pedagogy	Discuss what is the difference between writing a script and writing a screenplay.
Session No-5	



Topics covered :	Characterization and their speech styles. (Dialogues, silences, conversations)
Reading Material	Low Hunter's Screenwriting 434
Additional Reading	
Pedagogy	
Session No-6	
Topics covered:	What is storyboarding? Why is it important for a screenplay?
Reading Material	Framed Ink: Drawing and Composition for Visual Storytellers.
Additional Reading	
Pedagogy	Conduct a small workshop as an example to teach storyboarding.
Session No-7	
Topics covered:	What is the Master Scene Format/? How to write a screenplay?
Reading Material	Screen writing: The sequence approach by Paul Joseph Gulino.
Additional Reading	
Pedagogy	Exercise the basic screenplay format on the white board.
Session No-8	
Topics covered:	How to critically evaluate the screenplay writing vis- a vis a business production? How to keep the creativity quotient uncompromised?
Reading Material	Same as above
Additional Reading	Same as above.
Pedagogy	Class exchanges of how to write a appealing screenplay.
Session No-9	
Topics covered:	How to write an original screenplay and maintain the credibility factor? For example, how to retain the original writing while maintaining the business and professional ethics.
Reading Material	The screenplay business: Managing creativity and Script Development in the Film Industry.
Additional Reading	-
Pedagogy	Discuss how to keep it simple and interesting and saleable.
Session No-10	
Topics to be covered:.	Books into adaptations. How screenplays work with adaptations?



Alina



Reading Material	The nutshell technique: Crack the secret of successful screenwriting.
Additional Reading	
Pedagogy	Discussion of various books that have been turned into screenplays.
Session No-11	
Topics covered.	Detailings in a screenplay. The use of language and grammar.
Reading Material	
Additional Reading	
Pedagogy	Make the students write or explain how a punctuation mark can make a worthy shift in the screenplay.
Session No-12	
Topics covered:.	Role of Mis-en-scene in a screenplay. The relationship between a film's screenplay and mis-en scene.
Reading Material	Watch Orson Welles Citizen Kane.
Additional Reading	Watch Mank.
Pedagogy	Discuss mis-en-scene.
Session No-13	
Topics covered :	How to evaluate the screenplay for any medium? For example, how is the screenplay for a television different from a film's screenplay.
Reading Material	
Additional Reading	
Pedagogy	Discuss the various formats of television, OTT and films.
Session No-14	
Topics covered:	Working with actors on a screenplay. How do you plan with an actor or actors for a screenplay sitting?
Reading Material	
Additional Reading	
Pedagogy	How does one get a bevy of actors with a bound screenplay to get together for a collective reading or rehearsal?
Session No-15	
Topics covered:.	Screenplay and editing. Post production and screenplay.



Reading Material	
Additional Reading	Read materials on editors speaking of their experiences on working with the screenplay.
Pedagogy	Screenplays and monitoring editing table discussions.
Session No-16	
Topics covered:	Screening of films like Satyajit Ray's PatherPanchali . The classic screenplay in the Apu trilogy.
Reading Material	Read up on Satyajit Ray. Our films , Their films.
Additional Reading	Deep Focus Satyajit Ray.
Pedagogy	Discuss Ray as an visual artist.
Session No-17	
Topics covered.	Screening of Guru Dutt's KagazkePhool
Reading Material	Guru Dutt: Through Light and Shade
Additional Reading	
Pedagogy	Discuss Guru Dutt and his team and the role of script writers and screenplay writers in his films.
Session No-18	
Topics covered:	Role of inferences in writing a screenplay. The writer and the director coming together.
Additional Reading	
Pedagogy	Discussion on the famous writer – director pairs with the students involvements.
Session No-19	
Topics covered:	What happens when you don't have a screenplay and only a script?
Reading Material	
Additional Reading	Charlie Chaplin's Autobiography.
Pedagogy	Discuss geniuses who made the screenplay into an art.
Session No-20	
Topics covered:	World's best film screenplays. Examples with viewing .
Reading Material	Three uses of the knife by David Mamet.
Additional Reading	Crafting Short screenplays that connect by Claudia- Hunter - Johnson
Pedagogy	Watching film scenes from classics and understanding how strategically screenplays perform in making a film a classic.

Assignment Details

1. Write a screenplay for two minutes for a scene.
2. Create a storyboard for a one-minute film.
3. Present to the class one extraordinary film of their choice which they/she/he felt had a brilliant screenplay



Alora

TLP 2022-23

PROGRAM: MACJ
SEMESTER: 3
Faculty Name: Prof .Renu

Sub: Political Communication

Week	Topic	Book
Week 1	Introduction to Political Communications.	
	Era of the partisan press and yellow journalism	Davis, Richard. 2001. <i>The Press and American Politics</i> , 3rd Edition. New Jersey: Prentice Hall. Chs. 2-3, pp. 25-86.
	Contemporary politics and political communication	Prior, Markus. 2003. "Any Good News in Soft News? The Impact of Soft News Preference on Political Knowledge." <i>Political Communication</i> 20(April/June): 149-171. - Baum, Matthew A.
	Parallels helping us to understand politics in the future?	"Soft News and Political Knowledge: Evidence of Absence or Absence of Evidence?" 2003. <i>Political Communication</i> 20 (April/June): 173-190.
		Norris, Pippa. 2000. <i>A Virtuous Circle: Political Communications in Postindustrialist Societies</i> . Cambridge, UK: Cambridge University Press.
		Mutz, Diana C. 2006. <i>Hearing the Other Side: Deliberative versus Participatory Democracy</i> . Cambridge: Cambridge University Press.
		Varshney, Ashutosh. 2001. "Ethnic Conflict and Civil Society: India and Beyond." <i>World Politics</i> 53(3): 362-398.
		<i>Davis, Richard. 2001. The Press and American Politics, 3rd Edition. New Jersey: Prentice Hall.</i>
Week 2	Political communication paradigm	<i>Chs. 12-13, pp. 202-252. - Hallin, Daniel C.</i>
	Is news a "public good" or a commodity, whose content is driven by market considerations? Can it be both?	
	How should news be treated by society? Can public be induced to consume more, and more serious, political news?	
Week 3	COMMUNICATION AND CIVIC ENGAGEMENT	1991
		<i>"Whose Campaign is it, Anyway?" Columbia Journalism Review (January/February). - Patterson, Thomas. 1996.</i>

		"Bad News, Period." <i>PS: Political Science and Politics</i> 29 (March): 17-20.
		Huckfeldt, Robert and John Sprague. 1995.
		Citizens, Politics, and Social Communication:
		Information and Influence in an Election Campaign. Cambridge: Cambridge University Press.
		Lazarsfeld, Paul F., Bernard Berelson and Hazel Gaudet. 1944. <i>The People's Choice: How the Voter Makes up his Mind in a Presidential Campaign</i> . 2nd ed. New York: Columbia University Press.
		Iyengar, Shanto and Donald R. Kinder. 1987.
		<i>News That Matters: Television and American Public Opinion</i> . Chicago: University of Chicago.
		Krosnick, Jon A. and Donald R. Kinder. 1990.
		"Altering the Foundations of Support for the
		President Through Priming." <i>APSR</i> 84: 497-
Week 4	INTERGROUP COMMUNICATION AND ITS	513
	EFFECTS	Gamson, William A. 1992. <i>Talking Politics</i> . New York: Cambridge. Lakoff, George. 2002. <i>Moral Politics</i> , 2nd ed. Chicago: University of Chicago Press. Chaps 1-2, 7-9.
	What is intergroup communication in political communication?	Groeling, Tim and Samuel Kernell. 1998. "Is Network News Coverage of the President Biased?" <i>Journal of Politics</i> 60 (November): 1064-1086.
	What is the effect of intergroup communications?	Baum, Matthew A. and Phil Gussin. 2008. "In the Eye of the Beholder: How Information Shortcuts Shape Individual Perceptions of
Week 5	Political Communication Theory	
	What is Political Communication Theory?	
	How the Media Cover Politics	
	How should politics and elections be covered?	
Week 6	How well do the media measure up to this standard?	
	What would you anticipate would be the practical beneficial effect political coverage along the lines you suggest?	
Week 7	THE TRANSMISSION OF POLITICAL INFORMATION WITHIN SOCIAL NETWORKS	
	The transmission of political information.	
	The transmission of political information in	

	social media.	Bias in the Media." Quarterly Journal of Political Science 3:1: 1-31.
		Just, Marion R., Ann N. Crigler, Dean E. Alger,
		Timothy E. Cook, Montague Kern and Darrell M. West. 1996. Crosstalk: Citizens, Candidates, and the Media in a Presidential
		Campaign. Chicago: University of Chicago Press.
		McGraw, Kathleen M. 2002. "Manipulating Public Opinion." In Norrander, Barbara and Clyde Wilcox, editors, Understanding Public Opinion. Washington D.C.: Congressional Quarterly Press, pp. 265-280.
		Mermin, Jonathan. 1999. Debating War and Peace. Princeton: Princeton University Press. Chapter 6, pp. 120-142
Week 8	THE EFFECT OF MASS MEDIA ON POLITICAL	Sharkey, Jacqueline. 1993. "When Pictures Drive Foreign Policy," American Journalism Review 15, No. 10 (December).
	ATTITUDES	Mutz, D. C., & Martin, P. S. (2001). Facilitating communication across lines of political difference: The role of mass media. American Political Science Review, 95, 97-114.
	What is the effect of mass media on political attitudes?	
Week 9	Constitutional Framing	
Week 10	Political process and Governance	
	• Political Process in India	
	• Electoral Process in India	
	• India's Foreign Policy	
	• Public Policy & Good Governance	
	• Management Approach towards	
	Political Issues	
	Media Bias	
Week 11	Is media biased? Is this "good" or "bad" for politics and democracy?	
	What are the implications for political discourse of citizen perceptions of bias in the media?	
Week 12	Campaign Advertising & Political Participation	
	Role of political communication in political campaigning and advertising.	
	Political participations in media campaigns	

	Gauging Public Opinion	
Week 13	How can we improve the use of public opinion polls in the news media in order to	
	(a) Help political leaders better understand what the public thinks and wants	
	(b) Help the public	
	Understanding the polls and public attitudes	
Week 14	Public Opinion and Public Policy	
	Influence of public opinion on public policy	
Week 15	Polarization and contentious politics What is Political Polarization?	
	What are the causes of Political Polarization?	
	Case study of Political Polarization	
Total		
Hours	60 hours	



Alina

FACULTY TLP 2022-23

SUBJECT: Basics of Post Production PROGRAM: BAFTNMP SEMESTER: II DIV: A			External Marks: 60 Internal Marks: 40
Week	Session Number	Date	Topic
1	1	November 24, 2022	Introduction to Film Editing History, Role of Editing, Language of Cinema, Editor as a Storyteller
2	2	November 28, 2022	Kuleshov Experiment
2	3	December 1, 2022	Premiere Pro Overview, Interface Features, Importing and Organizing Footage, Basic Editing Techniques
3	4	December 5, 2022	Screening of Editing Examples
3	5	December 8, 2022	Master Editor's Work, Production Techniques, Skill Practice
4	6	December 12, 2022	Project: Interview and Editing a Classmate's Story (2-Minute Version)
4	7	December 15, 2022	Modern Editing Process, Efficient Editing Habits, Workflow Optimization
5	8	December 19, 2022	Non-Linear Editing Concepts, NLE System Interface, Additional Edits
5	9	December 22, 2022	Advanced Timeline Operations, Transitions, Keyframing, Filters
7	10	January 2, 2023	Continuing Keyframing, Filters, Ingesting Footage
7	11	January 5, 2023	Advanced Compositing Techniques
8	12	January 9, 2023	Color Correction, Audio Editing, Titling
8	13	January 12, 2023	Review, Future Trends in Editing
9	14	January 16, 2023	Course Conclusion, Role of Editing in the Digital Revolution
9	15	January 19, 2023	Revision of Key Concepts
10	16	January 23, 2023	Practical Editing and Practice
11	17	February 2, 2023	Assignment Discussion and Feedback
11	18	February 6, 2023	Assignment Completion and Discussion
12	19	February 9, 2023	Advanced Editing Techniques and Styles
12	20	February 13, 2023	Practical Applications and Demonstration
13	21	February 16, 2023	Special Effects, Visual Enhancement, Manipulation
13	22	February 20, 2023	Sound Editing, Mixing, Post-Production Audio
14	23	February 23, 2023	Final Project Initiation and Work
14	24	February 27, 2023	Final Project Completion, Review, and Course Conclusion

TLP 2022 - 23**PROGRAM: BAMMC****SEMESTER: 3****DIV: B****External Marks - 75****Internal Marks - 25****Subject : Film Communication**

Week	Session 1	Session 2	Topics Covered
1	Jun-17	Jun-18	Week 1: Introduction to History of Cinema, Birth of Visual Art
2	Jun-20	Jun-21	Week 2: Understanding the Language of Cinema, Transition from Documentary to Feature Film
3	Jun-23	Jun-24	Week 3: Grammar, Technology, and Art in Film, Role of Director and Writer
4	Jun-27	Jun-28	Week 4: Visual Aspects of Film, Mise-en-Scene, Cinematography
5	Jun-30	Jul-01	Week 5: Creating Meaning through Film Editing
6	Jul-04	Jul-05	Week 6: Film Sound, Three Components of Film Sound, Sound-Image Relationship
7	Jul-07	Jul-08	Week 7: Early Years of Cinema (1895-1919), The Silent Era (1920-1931)
8	Jul-11	Jul-12	Week 8: Early Sound Era (1930-1939), Developmental Stage (1940-1950)
9	Jul-14	Jul-15	Week 9: Major Cinema Movements and Filmmakers

10	Jul-18	Jul-19	Week 10: Hollywood Cinema - History, Star System, Awards
11	Jul-21	Jul-22	Week 11: Italian Neo-realism and Filmmakers like Roberto Rossellini and Vittorio de Sica
12	Jul-25	Jul-26	Week 12: Japanese Cinema - Work of Yasujiro Ozu, Akira Kurosawa, Hayao Miyazaki
13	Jul-28	Jul-29	Week 13: Iranian Cinema - Contributions of Abbas Kiarostami, Majid Majidi
14	Aug-01	Aug-02	Week 14: Art vs. Commercial Cinema, Indian Meaningful Cinema, Angry Young Man, Indian Diaspora, and Bollywood
15	Aug-04	Aug-05	Recap, discussions, and preparation for assessments
16	Sep-20	Sep-22	Final assessments and course conclusion



Molad

Deviprasad Goenka Management College of Media Studies (DGMC)
RSET Campus, S. V. Road, Malad (w), Mumbai 400 064, Maharashtra, India

MOM 081 /2022-23

Date: 30th Sept 2022

Staff Meeting

A Meeting of all the members of the Staff was convened on 29th Sept, 2022 at 3pm in the Madhoprasad Saraf Seminar Hall. Dr. Vora was in the Chair.

The meeting was attended by: All Teaching and Non-Teaching Staff Members

Absent

- Suchit Sawant (Granted leave of absence)

The Agenda of the meeting was:

- Paper Assessment
 - CAP
 - Appraisal
-
- The Principal started the meeting by saying that the SY examination would start by the 10th of Oct 2022.
 - She spoke about Supervision, She said she was very particular about invigilation, reporting time. The paper and answer books should be initialled by junior supervisors, hall tickets needs to be checked, students should have their ID cards on them.
 - During the examination the junior supervisor has to report 45mins before the commencement of the examination. All in-charge of the examination must report 1-hour prior to the commencement of the examination.
 - All junior supervisors to be in classroom 15 minutes prior to the commencement of the examination with their answer books. No Supervisor shall be late. No leave of absence shall be granted. In case of absenteeism it shall be considered as leave without pay.
 - Report will be made by the Examination dept. of supervisors who come late or teacher who have made mistakes.
 - In case of any discrepancies or mistakes found on the part while supervising, the respective supervisor will be given a memo from the principal's desk which will go into their personal files.
 - Answer books have to be distributed to students earlier prior to the commencement of the exam and not during the final bell. Ensure that the bags or books are not on them.
 - Seating arrangement will be as per their seat numbers mentioned on their hall tickets.
 - No student will be allowed to enter after the 10min bell. No student will be allowed to leave the classroom till the first half hour is over

- The examination committee will give the question papers in your classrooms.
- Supervisors will have to fill the supervisory report with every detail. Absent number must be written + total number of students present in the classroom.
- For those members who are appearing for their NET exams on the 14th Oct 2022 the supervision chart will be made accordingly.
- Regarding the invigilation and assessment of papers The examination committee will give the papers to the CAP committee on the day of the exam. Those who want to begin assessment can begin assessment immediately from the next day. Assessment should be done as per the given timeline.
- CAP Timings will be from 9am to 5pm. By 4.30pm papers have to be returned by the examiner to the CAP Committee.
- Papers have to be assessed in the examiners room.
- Regular examination papers – SEM III to be assessed first
- The Principal stressed for faculty to read the guidelines posted on the notice board
- On 11, 12 and 13th the internals test of FY BAMMC & BAFTNMP is scheduled. Teachers teaching FYBAFTNMP should have given their projects to their students and also informed them that on the day of their exam they need to get their projects along with them for submission.
- Also internal marks have to be entered on the pink sheet. Internals are as per roll numbers. Try avoiding any cancellation or over-writing on the mark-sheets. In case of cancellation the assessor should initial it.
- Handholding must be done for students who have taken late admissions. Teachers to guide the students in their respective subjects.
- Examination committee to give a list of external moderators. The moderators to be called on the 20th Oct 2022. Since we have more than 100 papers it will go for moderation. By the 21st Oct 2022 the moderation should be complete. While the moderation is going on the respective teachers who have assessed the papers have to be present at all time. Teachers must crosscheck if the moderator has signed the papers and all formalities to be completed by the moderator before they leave.
- Regarding marking - if you have given half a mark then give another half a mark and round up the marks. Avoid quarter marks. Faculty requested to revisit papers if the result outcome is poor.
- Grace marks to be suggested by the examiner in consultation with the principal. The recommendation should come from the examiner depending on the results.
- 17th Oct onwards TY shall have their Prelims. It's not a compulsory examination and students can choose to attend it or not. Prelims papers can be taken during the Diwali break and can be assessed at home after which the students can be shown their papers and discuss the steps to be taken for further improvement. The question papers for the prelims to be set in line with the final papers. By the 6th Oct 2022 Question papers to be submitted to the examination committee.
- For TYBAFTNMP – the examination pattern will remain the same
- For TYBAMMC – the Question No. 1 shall be 15marks, Question No. 2 - 15 marks or answer any 2 of the following, Same thing for 3 & 4. Question No. 5 will be a short note.

- The Principal requested everyone to be cooperative in this examination and assessment process.
- Late reporting by staff has been observed in the absence of the Principal.
- The Principal also pointed out of faculties teaching from their cell phone through Google or Wikipedia links is not acceptable. She insisted that faculty refer to reference books.
- She said to maintain a decorum in the staffroom and avoid any badmouthing in front of students.
- Regarding the activities done by the various club – some have done extremely well and some have done an activity just because they want to show an activity under their name.
- Not many activities have been conducted with the FYs.
- Appraisal form will be distributed to teaching staff shortly. Faculty members have to fill and submit the same.
- NAAC Accreditation is imperative for the progress of the institute and she pointed out that no work has been carried out in this area.
- There has been no further development for the National and International Conference.
- 30th Sept 2022 we are celebrating Garba in the Bajaj Hall. All teaching and non-teaching staff are invited.

The meeting ended with a vote of thanks to the chair.

Staff Secretary

Principal
Dr. Amee Vora