

RSET's



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

Criterion 1 – Curricular Aspects

Key Indicator – 1.2 Academic Flexibility

1.2.1 Programmes in which Choice Based Credit System (CBCS)

elective course system has been implemented

Year	2023-2024
Number	4

Data Requirement: (As per Data Template)

- Name of all Programmers adopting CBCS
- Name of all Programmes adopting elective course system



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METRIC NO.	PARTICULARS	
1.2.1	Number of Programs in which Choice Based Credit System (CBCS)/ Elective Course System has been implemented Name of Programs adopting CBCS Name of Programs adopting Elective Course System	

S. No.	Particulars
1	Number of Programs having CBCS/Elective Course System
2	Names of All Programs Adopting Choice Based Credit System (CBCS)/ Elective Course System
3	Syllabi of Programs Adopting CBCS/Elective Course System
3.1	B.A. (Film, Television and New Media Production)
3.2	BA in Multimedia and Mass Communication
3.3	MA (Film, Television and New Media Production) MA (Mass Communication-Film, Television & New Media)
3.4	MA (Communication & Journalism) MA (Journalism & Mass Communication)



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1.2.1 Names of All Programs Adopting Choice Based Credit System (CBCS)/ elective course system

Programme Code	Programme name	Year of Introduction	Status of implementation of CBCS / elective course system (Yes/No)	Year of implementation of CBCS / elective course system
BAFTNMP	Bachelor of Arts in Film, Television, New Media, Production	2017-18	YES	2019-20
BAMMC	Bachelor of Arts in Multimedia and Mass Communication	2019-20	YES	2019-20
MA CJ	MA (Communication & Journalism) Part-II	2016-17		2019-20
MA (J&MC)	MA (Journalism & Mass Communication)	2023-24	YES	2023-24
MA FTNMP	MA (Film, Television, New Media, Production) Part-II	2016-17	YES	2019-20
MA (MC-FTNM)	MA (Mass Communication-Film, Television & New Media)	2023-24		2023-24



UNIVERSITY OF MUMBAI



Syllabus for Approval

Sr. No.	Heading	Particulars
1	Title of the Course	B.A. (Film, Television and New Media Production)
2	Eligibility for Admission	12 th pass.
3	Passing Marks	40%
4	Ordinances / Regulations (if any)	--
5	No. of Years / Semesters	03 years & 06 semesters
6	Level	P.G. / <input checked="" type="checkbox"/> U.G./ Diploma / Certificate (Strike out which is not applicable)
7	Pattern	Yearly / Semester <input checked="" type="checkbox"/> (Strike out which is not applicable)
8	Status	New / Revised <input checked="" type="checkbox"/> (Strike out which is not applicable)
9	To be implemented from Academic Year	From Academic Year <u>2017-18.</u>



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Date : 20/2/2017

Signature : 

Name of BOS Chairperson^v / Dean : Dr. Sunder Rajdeep

AC : May 11, 2017 _____

Item No. 4.129

University of Mumbai



**Revised Syllabus for the
B.A. (Film, Television and New Media Production)
Semester I to VI**

(As Per CBCS
With effect from the academic year 2017-18 for
Semester I to VI)



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REVISED SYLLABUS INCLUDING SCHEME OF COURSES, SCHEME OF EXAMINATION, AND MEDIUM OF INSTRUCTION FOR THE BACHELOR OF ARTS (Film, Television and New Media Production).

Objectives :

Bachelor of Arts (Film, Television & New Media Production) programme

1. To prepare students in the production aspects of Film Television & New Media, as required by the present media environment all across globe.
2. To empower the students in the production & managerial aspects of the media business with due emphasis on latest production techniques, along with marketing and branding management of various media products and associated services.
3. To develop creative temperament and mindset needed in the content production segment of media industry.
4. To inculcate competencies thereby enabling to undertake professional work.
5. To provide an active industry interface by way of co-learning.
6. To take the students through the entire pipe line of production process with regards to the content creation for various media pads, providing the students an insight in to the correlation that exists between content creation and associated commercial aspects of media business.

Ordinances & Regulations

O 6078 Bachelor of Arts (Film, Television & New Media Production)

1. General Guidelines

The Credits are defined in terms of the learner's hours which are divided into two parts such as Actual and Notional. The value of a particular course can be measured in number of Credit Points. The value of One (01) Credit is equal to 30 Hours of learners load.

The scheme of Examination shall be divided into two parts i.e. InternalAssessment includes Assignments, Seminars, Case Studies and Unit Tests which will be of 40 marks and the Semester End Examinations which will be of 60 marks. The semester wise Credit Points will be varied from program to program but the value of Credits for Under Graduate Programmes shall

be of 120 Credits and for Post graduate Degree programmes it will be 96 credits in the Faculty of Arts.

3. Credit Based Evaluation System

Scheme of Examination

For all 6 semesters, the performance of the learners shall be evaluated into two components. The first component shall carry 40% marks which will be an internal assessment while the second component shall carry 60% marks at semester end examination.

The allocation of marks for the Internal Assessment 40% and Semester End Examinations 60% are as shown below:

a) Structure of Internal Assessment = 40% =40 marks

Sr. No. Particulars Marks

1. One periodical class test held in the given semester **10 Marks**
2. Subject specific Term Work Module/assessment modes –atleast two as decided by the department in the beginning of the semester (like Extension/field/experimental work, Short Quiz; Objective test, lab practical, open book test etc and written assignments, Case study, Projects, Posters and exhibits etc for which the assessment is to be based on class presentations wherever applicable) to be selflessly assessed by the teacher/s concerned **20 Marks.**
3. Active participation in routine class instructional deliveries (and in practical work, tutorial,field work etc as the case may be) **05 Marks.**
4. Overall conduct as a responsible learner, mannerism and articulation and exhibit of leadership qualities in organizing related academic activities **05 Marks.**

b) Semester End Examinations – 60% **60 Marks**

- i. Duration – These examinations shall be of 2 Hours duration.
- ii. Theory Question Paper Pattern:
 1. There shall be four questions each of 15 marks.
 2. All questions shall be compulsory with internal choice within the questions.
 3. Question may be subdivided into sub-questions a, b, c... and the allocation of marks depends on the weight-age of the topic.

The assessment of Part 'A' i.e. Internal Assessment and Part 'B' i.e. Semester End Examination as mentioned above for the Semesters I to IV shall be processed by the Colleges- 'Institutions of their learners' and issue the grade cards to them after the conversion of marks into grade as per the procedure mentioned below.



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The assessment of Part 'A' i.e. Internal Assessment as mentioned above for the Semesters V & VI shall be processed by the Colleges /Institutions of their learners' admitted for the programme.

For part B that is semester end examination of the semesters V & VI, the University shall conduct the assessment. The Internal Assessment marks of learners appearing for Semesters V & VI shall be submitted to the University by the respective colleges/ Institutions before the commencement of respective Semester End Examinations. The Semester End Examinations for Semesters V & VI shall be conducted by the University and the results shall be declared after processing the internal assessment and the marks awarded to the learners. The grade card shall be issued by the University after converting the marks into grades.

R 8720 Passing Standard

The learners to pass a course shall have to obtain a minimum of 40% marks in aggregate for each course where the course consists of Internal Assessment & Semester End Examination. The learners shall obtain minimum of 40% marks (i.e. 16 out of 40) in the Internal Assessment and 40% marks in Semester End Examination (i.e. 24 Out of 60) separately, to pass the course and minimum of Grade E in each project, wherever applicable, to pass a particular semester. A learner will be said to have passed the course if the learner passes the Internal Assessment & Semester End Examination together.

CARRY FORWARD OF THE MARKS IN CASE IF THE LEARNER GETS 'F' GRADE IN ONE OR MORE SUBJECTS:

1. A learner who PASSES in the Internal Examination but FAILS in the Semester End Examination of the course shall reappear for the Semester End Examination of that course. However his/her marks of the Internal Examinations shall be carried over and he/she shall be entitled for grade obtained by him/her on passing.
 2. A learner who PASSES in the Semester End Examination but FAILS in the Internal Assessment of the course shall reappear for the Internal Examination of that course. However his/her marks of the Semester End Examination shall be carried over and he/she shall be entitled for grade obtained by him/her on passing.
 3. For Courses without practical: In case of a learner who is reappearing for the Internal Examination, the examination will consist of one project of 40 marks which will be divided into 20 marks for the documentation of the project, 10 marks for the presentation and 10 marks for the viva and the interaction.
- ALLOWED TO KEEP TERMS (ATKT):

As per University of Mumbai rules and regulations for Faculty of Arts

4. Additional Examinations:

INTERNAL ASSESSMENT: As per University of Mumbai rules and regulations for Faculty of Arts.

A. Class test or assignment for Internal Assessment:

As per University of Mumbai rules and regulations for Faculty of Arts

B. SEMESTER END EXAMINATIONS

ELIGIBILITY TO APPEAR FOR ADDITIONAL SEMESTER END EXAMINATION:

As per University of Mumbai rules and regulations for Faculty of Arts

MODE OF CONDUCT OF SEMESTER END ADDITIONAL EXAMINATION:

As per University of Mumbai rules and regulations for Faculty of Arts

Evaluation of Projects (Wherever Applicable)

1. A learner who PASSES IN ALL THE COURSES BUT DOES NOT secure minimum grade of E in project as applicable has to resubmit a fresh project till he/she secures a minimum of grade E. His/her marks in the theory papers that the learner has passed will be carried forward and he/she shall be entitled for grade obtained by them on passing.
2. The evaluation of project and viva-voce examination shall be by awarding grade in the seven point scale.
3. A learner shall have to obtain minimum of grade E (or its equivalent marks) in project evaluation and viva/voce taken together to obtain 40% marks in project work.

5. Calculations of GPA & SGPA

1. As per University of Mumbai rules and regulations for Faculty of Arts

O 6079 Eligibility for Admission:

Candidates for being eligible for admission to the three-year integrated course leading to the Degree of BA (Film, Television & New Media Production), shall be required to have passed the Higher Secondary School Certificate Examination (Academic or Vocational Stream) conducted by different Divisional Boards of Maharashtra State Board of Secondary and Higher Secondary Education or an Examinations of any another University or Body recognized as equivalent thereof by the Senate of the University of Mumbai.

2. Eligibility for the award of the degree:

A candidate shall be eligible for the award of the Degree only if he / she has undergone the prescribed course of study in a College affiliated to the University for a period of not less than three academic years, passed the examinations of all the Six Semesters earning 120 credits,



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letter grade of at least E or above (i.e. O/A/B/C/D/E) in core and specialized papers and fulfilled such conditions as have been prescribed there for.

R 8721 Fee Structure

The fees for the course will be Rs 1,44, 000/- for the entire course inclusive of tuition fees.

Note:

The breakup per semester will be as follows :

Rs 24,000/- per semester :Admission fees – 1000/- Tuition fees – 16000/- Library Fees – 1000/- Computer Lab fees – 6000/-

An Additional Refundable Security deposit of Rs 10,000/- will be charged to the students and will be refunded to them post the completion of the course provided there is no loss to either equipments& library material.

R 8722 Student In-take capacity: 60 students

Course Structure

BA Films, Television and New Media Production				
	Semester I	Practical Marks	Theory Marks	Total Marks
Course Code	Name of Courses			
BAFTNMP 101	Effective Communication Skills	40	60	100
BAFTNMP 102	Introduction to History of Art/Storytelling through other forms of Art	40	60	100
BAFTNMP 103	Initiation to Literature & Creative Writing	40	60	100
BAFTNMP 104	Basics of Photography	40	60	100
BAFTNMP 105	Film Appreciation – Genres	40	60	100
BAFTNMP 106	Graphic Designing (Photoshop, Illustrator, etc.)	40	60	100
	Total			600
	Semester II			
BAFTNMP 207	Basics of Post Production	40	60	100
BAFTNMP 208	History of Non- fiction Film	40	60	100
BAFTNMP 209	Writing for Visual Media	40	60	100
BAFTNMP 210	Importance of Sound and Sound SFX	40	60	100
BAFTNMP 211	Basics of Cinematography-1	40	60	100
BAFTNMP 212	Practical Film Making 1 (Only non-fiction)	100	-	100



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	film)			
	Total	300	300	600
	Semester III			
BAFTNMP 313	Introduction to Direction for Television	40	60	100
BAFTNMP 314	Basics of Cinematography-2	40	60	100
BAFTNMP 315	Understanding TV formats & Genres	40	60	100
BAFTNMP 316	Concepts of Story Boarding	40	60	100
BAFTNMP 317	Graphics and Post production (Flash, Editing software, After effects)	40	60	100
BAFTNMP 318	TV Production / Ad film making	100	-	100
	Total	300	300	600
	Semester IV			
BAFTNMP 419	Introduction to Direction for Film	40	60	100
BAFTNMP 420	Basics of Visual Communication/Film Aesthetics	40	60	100
BAFTNMP 421	Convergence and Basics of Web Designing	40	60	100
BAFTNMP 422	Concepts of Post Production & Computer Graphics (including VFX)	40	60	100
BAFTNMP 423	Drama Production/ Writing for Visual Media-2	40	60	100
BAFTNMP 424	Intermediate Practical Film Making (Fiction Film)	100	0	100
	Total			600
	Semester V			
BAFTNMP 525	Laws related to Films, TV and Internet	40	60	100
BAFTNMP 526	New Media Theory and Practice (With advanced Web design and app making)	40	60	100
BAFTNMP 527	Aspects of Media Production (Set design, makeup, etc., line production, logistics, etc.) / Understanding Indian Contemporary Cinema	40	60	100
BAFTNMP 528	Introduction to Production Management	40	60	100
BAFTNMP 529	Trends and Technology in Film & Television (will include overview of Media Business, Pitching for funds, distribution, marketing, etc.)/ Basics of Marketing and Publicity Design for Films & TV	40	60	100
BAFTNMP 530	Advanced Practical Film Making (Includes Compositing, Special Effects, etc.) – Music Videos	100	-	100

	Total			600
	Semester VI			
BAFTNMP 631	Final Project- Short Film (10-15 minutes)		Viva Voce by External Referee	
	Comprehensive, which will include writing an original story to production and distribution of film in the national and international circuit. It will also involve creating a blog, FB page, website for the film. Write a report	100	(Viva by external examiner)	100

Semester-I :

BAFTNMP-101 :Effective Communication Skills :

Unit-I :

Fundamentals of Communication: Developing reading & writing skills (Marathi, Hindi and English), Editing & Summarizing (Marathi, Hindi and English), Oral Communication (Marathi, Hindi and English)

Unit-II :

Enhanced Communication Skills Development: Enhancing communication skills – verbal, Enhancing communication skills - non verbal, Body type- posture- body language reading, Analyzing body language signals and meanings

Unit –III :

Psychology of communication: Gestures- expressions - facial language, eye contact, shake hands, sitting posture, Maintaining comfort distance from people, mirroring, Dressing sense, corporate dressing, formal, semi formal, casual, dressing for various occasions & events, Understanding personalities - auditory / visuals / kinesthetic, eye movement, facial expressions, emotions, smile

Unit -IV :

Personality Development: Verbal communication, voice training, speech, clarity, grammar speed, volume, enunciation, pronunciation, ends of sentences, humour, pauses, Stress management, breathing pattern, mind psyching, right attitude, understanding your limitations and strengths, Table manners & etiquettes correct use of spoon knife, etc, Choosing the right accessories i.e shoes, handbags, jewellery, etc.

Textbooks:

1. Crucial Conversations: Tools for Talking When Stakes are High , by Kerry Patterson.
2. Presenting to Win: The Art of Telling Your Story, by Jerry Weissman.



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Reference Books:

1. Verbal Judo: The Gentle Art of Persuasion, by George J. Thompson.
2. Write to the Top: Writing for Corporate Success, by Deborah Dumaine.

BAFTNMP -102:Introduction to History of Art/ Storytelling through other forms of Art :

To understand the basics and genres of Music, dance and theatre.

To learn the basics of various acting schools and the art of drama.

To learn the evolution of visual techniques from painting to cinema.

To learn the basic relationship between music and dance in relation to Film making.

Students should be exposed to the canonical text of Natyashastra from where all the traditional performing arts have emerged.

Unit-I :

Music : Genres of Music, Introduction to Contemporary Music (Hindi, Regional & POP), Music Directors & Composers, Use of Folk music in Indian Cinema

Unit -II – Dance: Genres of Dance – Understanding storytelling through Folk Dance & Contemporary Dance, Role of Dance in Hindi Cinema

Unit- III – Theatre: The development of theatre, Acting Schools, Make-up, Managing Play, Study of one English and one Hindi or regional play. Influence of theatre on cinema.

Unit- IV – Paintings :

1. European Paintings and Painters- A brief overview starting from the renaissance to modern painters. Idea of Perspective coming into painting and changing the way we perceive the world
2. Indian Paintings & Painters- A look at the rich historical tradition of Indian Paintings- Miniature Paintings to Modern Painters. Difference between the formal aspects of Painting & Cinema. Exploring the idea of time and space in painting in relation to cinema
3. Important Movements- Analysing the important movements that have taken place in post-colonial India in painting to the contemporary scenario.

Textbooks :

- 1) NatyaShastra by Bharata Muni.
- 2) Melodrama and Popular Culture: Ira Bhaskar.
- 3) History of Art – Bernard .S. Myers, TrawinCobblestone.
- 4) Framing Film- Cinema and the Visual Arts, **EDITED BY STEVEN ALLEN AND LAURA HUBNER.**

Reference Books:

1. Dancing: The Pleasure, Power, and Art of Movement; by Gerald Jonas. Harry N. Abrams in association with Thirteen/WNET 1992.
2. History of Dance: An Interactive Arts Approach; by Gayle Kassing.

BAFTNMP -103 :Initiation to Literature & Creative Writing :

Objectives :

To introduce basic tenets of Indian literature including regional literature
To introduce and appreciate various forms of literature (Novel, Poetry, Drama, Essay)
To help build skills for creative writing
To help understand the structure of Story, poetry and drama
To introduce writing for internet

Unit-I :

Introduction to Indian Writers – Hindi/Marathi/Urdu & other regional languages: History of Indian literature, prominent writers, important works, cultural significance.

Unit –II :

A Brief Introduction to Creative Writing: What is creative writing, various forms of writing, various form of writing styles, how to build creative writing skills.

Unit –III :

Formal structure of the short story: Various forms of writing styles, Genres of story, how to develop an engaging idea, Prominent writers, Pick your style.

Unit -IV – Formal aspects of Poetry: Elements of poetry, types of Poetry, Difference between various styles, Famous poets and their works, Study of the Epic Ballad - Mahabharata.

Unit –V :

Formal aspects of Drama: Structure of drama, one act-two act-three act play, Characterization, Freytag's triangle, Subject specific drama

Unit -VI :

Writing for the internet: How internet writing is different from conventional writing, Blogging, Reputation management, Development of Blogs, writing for social media, writing for SEO & SMO.

Textbooks:

- 1.) A Concise History of Indian Literature in English by Arvind Mehrotra.



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2) The Creative Writing Course book: Forty Authors Share Advice and Exercises for Fiction and Poetry.

3) Creative Writing By Adele Ramet.

4) Creative Writing for People Who Can't Not Write By Kathryn Lindskoog.

Reference Books:

1. Creative Writing: A Workbook with Readings By Linda Anderson.
2. Teaching Creative Writing By Graeme Harper.
3. The Everything Creative Writing Book By Wendy Burt-Thomas.
4. The Soul of Creative Writing By Richard Goodman, Goodman, Chong.

BAFTNMP -104 :Basics of Photography :

Objectives:

To learn the basics of art of Photography.

To understand the basic intricacies involved in taking a photograph.

To understand what makes a good picture.

To develop basic photographic sense and knowledge.

Unit-I :

Development of Photography over the years: Brief History of Photography, early photography methods, switch from film to digital, difference between film and digital photography, formats of images in digital.

Unit-II :

Cameras & Techniques: Types of camera, film cameras V/S digital cameras, lenses and their importance, Story Design and Development, Laws of Composition, Gestalt Law and Visual Perception, Semiotic photography.

Unit III

Lighting - Theory & practice: Sources of Lighting, 2 point lighting, 3 point lighting, creating contrast, outdoor natural lighting, related accessories for lighting.

Unit -IV :

Post production of Photos, Digital Image Editing – Photoshop: Processing of Raw images, Introduction to Adobe Photoshop and image ready software, how to enhance the photo digitally.

Textbooks:

1. The Art of Photography; by Bruce Barnbaum.



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2. Creative Nature & Outdoor Photography; Brenda Tharp.
3. Chasing the Light by IbarionexPerello.

Reference Books:

1. The Camera by Larry Hills.
2. The Creative Black Book.
3. The Print by Ansel Adams, Robert Baker.
4. 500 poses for Photographing Women by Michelle Perkins.
5. Creative Landscapes: Digital Photography Tips & Techniques by Author: Davis, Harold.

BAFTNMP-105 : Film Appreciation – Genres :

What is cinema, Film theory – form and function, Film analysis, Auteur Theory, effect of auteur, Contributions of D W, Griffith, Alfred Hitchcock, Jean Du Godard, Digital Aesthetics, Music and choreography, film genre.

Cinema and society, History of Cinema, Hollywood cinema, early cinema and film form the studio system, rise and decline of the studio system.

Indian Cinema

History of Indian cinema, history of regional cinema, legends of Indian cinema, Hindi film industry, the Hindi film industry, music and choreography in Indian cinema, contemporary cinema.

Textbooks :

- 1) The Oxford History of World Cinema.
- 2) The Cinematic ImagiNation : Indian Popular Films as Social History by JyotikaVirdi.
- 3) History of Indian Cinema by Renu Saran.

BAFTNMP-106 : Graphic Designing (Photoshop, Illustrator, etc.)

Objectives :

The learners are exposed to the industry of graphic design. The domain of skills and tools is largely devoted to learning graphic reproduction methods using both modern, that is electronic, as well as old school techniques. These inputs enable learners to solve simple problems of visual communication related to corporate identity or social communication. Learners use software like Adobe Photoshop and Adobe Illustrator.

Unit –I :

COLOUR THEORY :Colour psychology, Colour schemes, Colour wheel, Colour combination, Hue.

Unit –II :

PERSPECTIVE STUDY :1-point perspective, 2-point perspective, 3-point perspective, Mixed perspective.

Unit –III :

STILL LIFE :Sketching & rendering, Light study, Photography.

Unit –IV :

TEXTURE STUDY :Texture creation, mixed media, Water/Pastel painting.

Unit –V :

PORTRAIT PAINTING :Portrait Caricature, Cartoon.

Unit –VI :

PHOTOSHOP :Basic tools in Photoshop, Photo editing, Colour correction.

Unit –VII :

ILLUSTRATOR :Basic tools in Illustrator, Vector graphics, Graphics design.

Unit –VIII :

COMIC BOOKS :Understanding storyboards, Styles of contemporary comics, Colour tones.

Unit-IX :

COMPOSITION :Basic composition skills, Rule of thirds, Understanding of subject and its relation to light and depth of field, Application in comic books.

Unit –X :

TYPOGRAPHY :Understanding of typos & fonts, Application of appropriate typos on art works.

Semester-II :

BAFTNMP 207 Basics of Post Production

Objectives:

An editor's job is to decide, 24/25/30 times a second, where the audience needs to be. Do we stay in a shot or transition to another, and if so, what shot and how do we get there? Working side-by-side with the director to craft the movie that ultimately hits the screen – or your phone – editing is really about manipulating the audience, in the best possible way, all in the service of storytelling.

In this class, we will study terminology and concepts, learning both the rules and how to break them, as we look at the aesthetics choices and the technological workflow for both picture and sound editing. We will examine the historical role of editing, from the earliest silent film through the digital revolution that has transformed moviemaking today.



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INTRO TO EDITING THEORY

Introduction to the history of film editing. Lumiere Brothers, Thomas Edison, Edwin Porter, DW Griffith); the manipulation of editing; Lev Kuleshov's experiment; the language of cinema; introduction to the editor as storyteller and understanding the narrative structure.

INTRO TO PREMIERE PRO

Screening of Examples. The Premiere Pro interface features and functions, how to import and organize footage, basic editing techniques

EDITING EXERCISE

Watch the work of a Master Editor, Basic Production techniques, Practicing/Reviewing skills
PROJECT: Interview and Film a classmate telling a story for 10 minutes or talking about something they're excited about. Edit together a two minute version of this.

Unit 1

Effective Editing

Bird's-eye view of the modern process of editing, Setting Up for Editing
Efficient editing habits to work faster, Thinking creatively. Efficient workflow, Configure factory-standard systems, Optimal media management from ingest through to final output. Non Linear Editing Concepts Interface of NLE system, The Three-Point Edit, Additional Edits

Unit II

Working in the Timeline, Transitions, Keyframing, Filters, Ingesting

Unit III

Compositing, Color Correction, Audio, Titling, Review and Look Forward

Textbook:

Grammar of the Edit

Roy Thompson, Christopher J. Bowen - Focal Press, 2013. ISBN: 978-0240526003

SUGGESTED TEXTS:

Film Art: An Introduction, David Bordwell and Kristin Thompson

The Invisible Cut: How Editors Make Movie Magic, Bobbie O'Steen

Cut By Cut: Editing Your Film or Video, Gael Chandler

In the Blink of an Eye: A Perspective on Film Editing, Walter Murch

The History of Film Editing, KarelReisz, Gavin Miller

On Film Editing, Edward Dmytrk

Film Editing: Great Cuts Every Filmmaker Should Know, Gael Chandler

First Cut: Conversations with Film Editors, Gabriella Oldham



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BAFTNMP 208 History of Non-fiction Film

Objectives

This course explores the history and theory of non-fiction film and video, with an emphasis on work that falls under the rubric of “documentary.”

Documentary is a unique form of non-fiction moving image media that claims a special relationship to reality and truth. Through screenings, readings and class discussion, we will explore such questions as:

- How does documentary relate to narrative fiction filmmaking? To other non-fiction forms of television like reality TV or news reports?
- How “real” are documentary representations, and how much does it matter?
- What are some different formal approaches documentary, and how does each mediate the representation of real life it offers?
- How has documentary image-making changed over time? What can we learn from this history that is relevant to media-making today?
- What are the particular ethics of representing others in a medium like video or film?
- What responsibility do documentarians have to their subjects, to the form, and to society at large?
- How do people watch documentaries, and what is the impact of these films on the world they aim to represent?

Screen and analyze a wide range of documentaries, exploring the genre as narrative, journalism, propaganda, rhetoric, activism, diary, art, archive, and entertainment.

Course Objectives

By the end of the semester, you should:

Be familiar with key periods in the history of non-fiction film and video from 1895 to the present.

Be able to recognize and write about various forms and conventions of documentary storytelling, including the basic grammar of documentary moving images.

Explore central questions surrounding the representation of reality and truth, including voice, authority, evidence and point of view.

Explore key issues in the ethics of documentary representation, including maker-subject relationships, informed consent, fairness, and evidence.

Be familiar with efforts to create more democratic systems of media production and distribution.

Learn how to watch earlier films both as an audience THEN (with understanding of the film’s social, cultural, historical context), and NOW (with understanding of your own future goals and with critical, analytical eyes to study history).

Be able to think – and write — critically about non-fiction media.

Textbooks

The texts for this class Documentary: A History of the Non-Fiction Film (2nd Edition) by Erik Barnouw (available at Shakespeare and Co) and Crafting Truth: Documentary Form and Meaning, by Louise Spence and Vinicius Navarro (available at Shakespeare and Co.). Additional readings will be available through e-res.

As some readings will be accessed electronically, please bring either a printed version of the article (preferred) OR a digital version of the article to class.

BAFTNMP 209 Writing for Visual Media

Objectives:

- To understand the basic structure of screenplay
- To introduce to the basic skills for screen writing
- To understand the intricacies of screen writing
- To learn the build characters and write meaning full dialogues

Unit I

Preparing to Think Visually: Diving In to the Screenwriter’s Mind, Approaching Screenwriting as a Craft, Breaking Down the Elements of a Story, Unpacking Your Idea

Unit II

Structure of Story & Screenplay: Plot Part I: Beginnings, Plot Part II: Middles, Plot Part III: Endings

Unit III

Dynamics of Characterization: Character Building, Constructing Dynamic Dialogues, Non – traditional Film

Unit IV

Finalizing the Script: Maintaining an Audience’s Trust, Turning Your Story into a Script, Take Two: Rewriting Your Script, Adaptation and Collaboration: Two Alternate Ways to Work

Textbooks:

1. How not to write a screenplay: 101 common mistakes most screenwriters make by Denny Martin Flinn
2. Screen Adaptation: A Scriptwriting Handbook by Kenneth Portnoy
3. Screenplay: The Foundations Of Screenwriting By Syd Field



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Reference Books:

1. The Screenwriter's Bible By David Trottier
2. The Bare Bones Book of Screenwriting: The Definitive Beginner's Guide to ... By J. T. Clark
3. Screenwriting for a Global Market: Selling Your Scripts from Hollywood to ... By Andrew Horton
4. Screenwriting For Dummies By Laura Schellhardt
5. Screenwriting: The Sequence Approach By Paul Joseph Gulino
6. The Tools of Screenwriting By David Howard, Edward Mabley
7. The Art of Screenwriting: An A to Z Guide to Writing a Successful Screenplay By William Packard
8. Writing the Character-Centered Screenplay By Andrew Horton

BAFTNMP 210 Importance of Sound and Sound SFX

Objectives:

To learn about the basic of sound | To understand the nature of sound and recording devices | To learn the basics of sync sound, mixing console, analog v/s digital workflow | To understand the need for sound and importance of sound in film | To learn to record a song

Unit I – Basics of Sound: Nature of acoustical waves; concepts of amplitude and frequency - wavelength and harmonics. Psycho-acoustics: Nature of hearing and perception of sound, including concepts of pitch, loudness, and timbre; the precedence effect; localization in rooms; equal loudness contours; and other mysteries of hearing. Principles of Stereophony | **Unit II – Sound for Film and Video:** The sound track – its importance in an AV medium, Different elements of a sound track, Explanation of how sound is put to the film | **Unit III – Sync Sound:** The size of the role sound should play in your film will vary depending on your professor's requests, but when it comes to the technical side of things, you are at least required to know how to achieve synchronized sound and picture with film. **Interconnectivity of Analog & Digital Equipment:** Basic analog connectors, cabling, patch – bay, interconnectivity between various recording studio equipment. Various Digital interconnects and their sockets on the digital equipment. **Microphones Types:** Dynamic, Condenser, Ribbon, Polar Pattern, Sensitivity. Microphone designs for special applications **Acoustics I (Fundamentals):** The behavior of sound in outdoors and in closed spaces; Absorption, reflection, diffraction, refraction, reverberation. | **Unit IV – Mixing Console Basics**
The signal flow and various auxiliary systems. **Digital Audio:** Analog to Digital to Analog conversion. Sampling Frequency, Bit Rates. Problems in digital audio. Different digital media, Standard digital recording & mastering formats. Audio file formats, storage mediums – optical, magnetic, Jitter etc. **Computers in Audio:** Different platforms – different operating systems, Configuration of a PC for sound recording. Mother Boards, Processor, Sound Card, Graphic card, Monitors **Recorders:** Analog, Digital, Tape Based & Tapeless. Digital Audio Workstations (DAW's) | **Unit V – Film Showcase:** Case studies of famous Indian as well as foreign films | **Unit VI –**

Microphone Techniques: Placement, Applications, Proximity effects etc. microphones and placement techniques for stereo recording. **Monitoring Systems:** Active & Passive types, Domestic and professional listening environment, Stereo and surround monitoring. | **Unit VII – The Production Process of a Song:** Music Basics. – Types of Music, Concepts of Melody, Harmony, Rhythm & counter melody etc. Format of a song. Preproduction, Tracking, Overdubbing, Editing, Mixing and Mastering. **Processors:** Theory of Tonal, Dynamic & Spatial processors. Equalizers – types and their application, Compressors & Limiters - theory and application, Effects processors - Reverberation and Delay devices and their plug in counterparts. | **Unit VIII – Sound for film:** Location sound , Radio mics - uses and potential difficulties. Boom operation for sync sound, Hands-on training in location sound recording for video. **Nuendo Basic:** Basic principles, understanding the process from initial set up to completion of a project. To set up for a vocal/instruments dub. Hands-on training - You will share a Nuendo workstation during the class. **Principles of Mixing:** The basic techniques of mixing and the fundamental approach. The Building Blocks of Mixing Setting the sound stage, and the sonic implications of panning and of placing instruments at varying distances from the listener; Consideration of different approaches to getting desired results from EQ; A comprehensive review of the uses of dynamic processor; on Individual channels and Mix master. Finishing a mix with automation. "Mixing in the box." And "Mixing through the board." **Production of the Sound Track for the student project film:** Discussing sound design strategy with the director of the film at pre production stage. Attending film sync shoots. Video File formats, Acquiring picture for post production from edit suite. Dubbing the dialogues wherever necessary, Selecting SFX and BG music from the library, recording Foley and music as per the demand of the script. Mixing the final track. Export it to the editor, supervise the final assembly of the film.

Textbooks:

1. Pro Tools 9: Music Production, Recording, Editing and Mixing By Mike Collins
2. Pro Tools All-in-One Desk Reference For Dummies By Jeff Strong
3. Sound for Film and Television By Tomlinson Holman

Reference Books:

1. Sound For Digital Video By Tomlinson Holman
2. Producing for TV And Video: A Real-world Approach By Cathrine Kellison
3. Sound for picture: an inside look at audio production for film and television By Jeff Forlenza, Terri Stone
4. Audio in Media By Stanley R. Alten
5. Master Handbook of Acoustics By F. Alton Everest
6. Modern Recording Techniques By David Miles Huber
7. Mastering Audio By Bob Katz
8. Mixing Audio By Roeylzhaki
9. Practical Recording Techniques By Jenny Bartlett
10. Critical Listening Skills for Audio Professionals By F. Alton Everest



Alton

11. The Audible Past By Jonathan Sterne

BAFTNMP 211 Basics of Cinematography-1

Objectives:

To understand the importance of cinematography in film making | To enhance the basic knowledge about lighting and its use | To understand various equipments required for various form of lighting | To understand the basics of various camera, lenses and digital cinematography

Unit I – Power of a Picture: Power of a still picture | Shooting a good Still picture | Composition-Framing | Understanding & Use of color | Capturing the Drama | Black and white Photography; **Unit II – Light:** Role of light | Lighting techniques | Concept of lighting various planes | Understanding Various types: Tungsten lamps, Cool Lights, HMI, Cyclorama/background lights, Soft Box lights. | Use of cutter stand, black cloth and Camera filters | barn doors | use of reflectors | Three point lighting | Ratio lighting: 1:2, 1:3, 1:4 | Creating various Background patterns and types | Lighting – Situations | Studio lighting for three cameras set up: Talk Show, Game Show | Available day light situations | Shooting for Documentary style | Face lighting. Key, fill, back light | Depth of field Exercise | High key lighting | Low key lighting; **Unit III –Lenses:** Type of Lenses | Power of Lenses | Understanding the shot requirement and usage of a lens | Idea of perspective: Depth Of Field, Depth of focus, Critical understanding of Fixed Lens Vs. Zoom Lens | Focus pulling | 18% grey card | Metering | Color temperature meter; **Unit IV – Camera Movements:** Basic grammar of shots | Primary Camera Movement: Pan, Tilt, Zoom, Character Movement | Usage and need of Track and trolley, Crane, jib, gimbal, Poll Cam | Managing Movements | Single camera Setup | Multi camera setup | Continuity Exercise | Do's and don'ts of camera movements | Aesthetics and Psychological Impact of Moving Images | Various parts of Motion picture cameras | Moving Image-Motion Picture | Impact of collective moving Images | Motion Picture Dynamics; **Unit V – Understanding digital video recording**

Principle of video recording | Digital Recording Formats | Editing and compression | Digital sampling and storage | Technical formats of video- PAL, NTSC | “Time Code” in Video Recording | Film Stock and Processing

Textbooks:

1. Camera Terms and Concepts by David Elkins
2. The Camera Assistant by Doug Hart
3. Motion Picture Camera and Lighting Equipment by David Samuelson

Reference Books:

1. Motion Picture Camera Techniques by David Samuelson
2. The 16mm Camera Book by Douglas Underdahl
3. The Hands On Manual for Cinematographers by David Samuelson

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4. The Professional Lighting Handbook by Verne Carlson
5. The Filmmakers Pocket Reference by Blain Brown
6. American Cinematographer ASC Manual
7. The Zone System for Photographers by Carson Graves
8. Cinematography: Screencraft by Peter Ettegui
9. Contemporary Cinematographers-On Their Art by Pauline Rodgers
10. Operating Cinematography for Film and Video by William Hines
11. Cinematography-A Guide for Filmmakers and Film Teachers by Kris Malkiewicz
12. Film Lighting: Talks with Hollywood's Cinematographers and Gaffers by Kris Malkiewicz
13. The Five C's of Cinematography: Motion Picture Filming Techniques by Joseph V. Mascelli
14. The Art of the Cinematographer: A Survey and Interviews with Five Masters by Leonard Maltin
15. Anton Wilson's Cinema Workshop by Anton Wilson
16. Image Control-Motion Picture and Video Camera Filters and Lab Techniques by Gerald Hirschfeld
17. Lighting for Film and Electronic Cinematography by John David Viera and Dave Viera
18. Painting with Light by John Alton
19. Picture Composition for Film and Television by Peter Ward
20. Matters of Light and Depth-Creating Memorable Images for Video, Film and Stills Through Lighting by Ross Lowell
21. Lighting Technology by Fitt and Thornley Set Lighting Technician's Handbook by Harry C. Box
22. Digital Cinematography by Ben De Leeuw
23. If It's Purple, Someone's Gonna Die: The Power Of Color In Visual Storytelling By Patti Bellantoni
24. High Definition Cinematography By Paul Wheeler

BAFTNMP 212 Practical Film Making 1 (Only non-fiction film)

Objectives:

To understand the film making process for multiple locations in non fiction films

To understand the entire workflow

To gain exposure on various cameras and software used for production

The students will undergo the process of making a non-fiction film.

The students will be exposed to Semi professional camera cameras & software. The students will also undergo same basic exercises such as 3 shot and 6 shot to give them a basic sense of framing, composition, movement and editing. The final project will be a non-fiction film with the duration of 5-10 minutes.

Semester III

BAFTNMP 313 Introduction to Direction for Television

Direction for Television:

Understanding Television Culture & Semiotics.

Understanding Space & Time, Ideology, Aesthetics, Stylistics & Setting.

Construction: mise-en-scene & technical codes -1

Writing For Television: Research, Ideation and Conceptualization, Understanding The IV Act Structure for TV, Elements of a TV Program

Constructing a plot w.r.t a family tree for serials.

Constructing Character biography

Writing for Humour

Popular Indian TV Discourse- eg.: Aahat (Horror), Daily Soap (any) &Tarak Mehta (comedy)

Syntagmatic & Paradigmatic analysis

Polysemy

Popular TV Discourse- Friends

Principles of Affinity & Contrast

Director's Role in Television

Inter-textuality& Role and Impression of Women

Exploring Non-fiction Reality TV

Exploring Non-fiction AD Filmmaking -1

Linear Motif in TV

Creating content for TV- Directing for a Webisode

The course aims to develop the sensibilities and sensitivities of the taughtto comprehend the process of direction for television that entails understanding and analysis of different genres of television.

The learning includes understanding the television medium vis-à-vis the film, ideating, plotting and writing for different genres followed by inspecting the Director's role. Analyzing the present day scenario. Experimenting by devising for short versions.

The sessions could be designed to give a thorough understanding of both – theory as well as practicals. All lectures will be in the form of interactive sessions and it is expected that the student reads/watches television as directed before attending lectures.

Learning outcomes:

1. Understanding of the process of Direction for Television
2. Theoretical framework and practical approach to Direction
3. Creating Ads for various categories

Adar



BAFTNMP 314 Basics of Cinematography-2

Objectives:

To understand the basic structure of film and digital camera | To enhance the basic knowledge about lighting and its use | To understand various equipments required for various form of mood lighting | To understand basics of various digital cameras, lenses and digital cinematography | To learn the basics of special effects cinematography | To understand the needs of co-creators

Unit I – Structure of Film and Digital Camera: Understanding the internal structure of camera | perforation loop | pressure plate | Pull down claw | Magazine: Types of magazine | Threading of film | Intermittent Movement | Analysis of Claw motion | Registration pin | Sprocket wheel | Frames per sec | Camera Motors | Slow motion and Fast motion | Reverse Movement | Lens Mount Flange Depth | Magazine Cover/rain cover | Digital Process of Image capturing | Latitude of film Camera format | Latitude of digital format | Shooting Format-16-mm/35-mm/70-mm/super.16/1-max/3-D | Convenience of Digital format | The Future of Film Formats ;
Unit II – Special Effects and Cinematography: Chrome key Concept | Preparation for chrome key | Compositing a digital Picture | Digital matte painting; **Unit III – Mood Lighting & Colour Lighting Theory & Practice:** Red, Blue, Green , Purple & Orange lights and Treatments for Various Scenes | Colour and Cultural; **Unit IV – Image formation (Understanding requirements of a director):** Understanding a Screenplay writing | Writing for visuals- STORY BOARDING | Capturing the drama on the camera | How to create packets of emotional experience-Scene | Creation of Drama-Ingredients of a Drama; **Unit V – Understanding the needs of Co- creators (Director, Editor, Sound Recordist...)**

Working in team | Team Building | Conflict formation | Conflict Resolution

Textbooks:

1. Camera Terms and Concepts by David Elkins
2. The Camera Assistant by Doug Hart
3. Motion Picture Camera and Lighting Equipment by David Samuelson

Reference Books:

1. Motion Picture Camera Techniques by David Samuelson
2. The 16mm Camera Book by Douglas Underdahl
3. The Hands On Manual for Cinematographers by David Samuelson
4. The Professional Lighting Handbook by Verne Carlson
5. The Filmmakers Pocket Reference by Blain Brown
6. American Cinematographer ASC Manual
7. The Zone System for Photographers by Carson Graves
8. Cinematography: Screencraft by Peter Ettegui
9. Contemporary Cinematographers-On Their Art by Pauline Rodgers
10. Operating Cinematography for Film and Video by William Hines

11. Cinematography-A Guide for Filmmakers and Film Teachers by Kris Malkeiwicz
12. Film Lighting: Talks with Hollywood's Cinematographers and Gaffers by Kris Malkiewicz
13. The Five C's of Cinematography: Motion Picture Filming Techniques by Joseph V. Mascelli
14. The Art of the Cinematographer: A Survey and Interviews with Five Masters by Leonard Maltin
15. Anton Wilson's Cinema Workshop by Anton Wilson
16. Image Control-Motion Picture and Video Camera Filters and Lab Techniques by Gerald Hirschfeld
17. Lighting for Film and Electronic Cinematography by John David Viera and Dave Viera
18. Painting with Light by John Alton
19. Picture Composition for Film and Television by Peter Ward
20. Matters of Light and Depth-Creating Memorable Images for Video, Film and Stills Through Lighting by Ross Lowell
21. Lighting Technology by Fitt and Thornley Set Lighting Technician's Handbook by Harry C. Box
22. Digital Cinematography by Ben De Leeuw
23. If It's Purple, Someone's Gonna Die: The Power Of Color In Visual Storytelling By Patti Bellantoni
24. High Definition Cinematography By Paul Wheeler

BAFTNMP 315 Understanding TV formats & Genres

Objectives:

To understand how television programming works | To learn about TRPs and drama creation | To study the impact of niche programming | To learn about various genres of television programming

Unit I – Nature of drama in television: Various shows, formats and genres, telecast patterns, audience viewership performance | **Unit II – Creating Drama for TRPs:** Building the story, herd culture existing in current times, breaking the barriers | **Unit III – Creating niche television programming:** Importance of niche content, niche content channels, producing niche content in wake of DTH connections | **Unit IV – Differentiation of infotainment, edutainment, entertainment, lifestyle genres:** Differentiation of genres, Specialty of different genres, popularity of genres, content on demand, Study of BBC & Discovery, Study of GECs

Textbooks:

1. Fundamentals of Film Directing By David K. Irving
2. Writing, Directing, and Producing Documentary Films and Videos By Alan Rosenthal
3. Breaking into Film by Kenna McHugh
4. Before You Shoot : A Guide to Low Budget Film and Video Production by Helen Garvey

Reference Books:

1. Film Directing Cinematic Motion: A Workshop for Staging Scenes By Steven Douglas Katz
2. Film Directing Fundamentals: See Your Film Before Shooting By Nicholas T. Proferes



Alan

3. Problems Of Film Direction By Sergei Eisenstein

BAFTNMP 316 Concepts of Story Boarding

Objectives:

To understand the need for storyboarding | To learn the fundamentals of shoot taking and division | To understand various storyboarding techniques | To understand the importance of perspective and lighting while storyboarding

Unit I – Intro to Storyboarding/Visual Story telling & Storyboards: Origins of Story boards and aspect ratio | **Unit II – Fundamentals of Shots:** Terminology of Shoots, Camera Framing, Camera Angles and Movements | **Unit III – Storyboarding Techniques:** · Concept- what the story is about, Drawing the components of the storyboard · Indicating motion in the storyboard, Increased reality- perspective and lighting | **Unit IV – Composition, Perspective & Lighting:** Compositional Elements, line-shape-contrast, creating meaning within image, Creation of depth through lens choice and linear, atmospheric and size perspective, High- Key Lighting, Low key Lighting, 3 point Lighting, Tonal quality of lighting. | **Unit V – Continuity:** Basic Rules of continuity, 180 – Degree rule, screen direction, Cutaways & Cut-ins | **Unit VI – Story Boards for Animations & Special Effects Films:** Structure of animation films, Special effects breakdown, creating the environment | **Unit VII – Story Boarding for Commercials and New Media:** Structure of commercials, elements of brand building to be implemented, special colour scheme for brands and products

Text Books:

1. Exploring Storyboarding By Wendy Tumminello
2. The Art of the Storyboard: Storyboarding for Film, Tv, and Animation By John Hart
3. Directing the Story By Francis Glebas

Reference Books:

1. Beginning Illustration And Storyboarding For Games By Les Pardew
2. Storyboards: Motion In Art By Mark Simon
3. From Word to Image: Storyboarding and the Filmmaking Process By Marcie Begleiter
4. Prepare to board! By Nancy Beiman
5. Storyboarding 101: A Crash Course in Professional Storyboarding By James O. Fraioli
6. Writing with pictures: how to write and illustrate children's books By Uri Shulevitz

BAFTNMP 317 Graphics and Post production (Flash, Editing software, After effects)

Basics of 2D animation, Vector and Raster Graphics, Basic Animation in Flash, Advanced editing using Flash Elements in the film, Using After Effects, The interface of After Effects, Importing graphics and film, Keyframes, After effects and timeline, Animating using after effects, Compositing

BAFTNMP 318TV Production / Ad film making

To introduce the process of 25 mins Television series making

To understand the production pipeline of 25 mins Television series making process |

To understand the entire workflow 25 mins Television series making process

To gain exposure on various cameras and software used for production of 25mins Television series making

The students will undergo the process of 25 mins Television series. The students will be exposed to professional HD cameras & software and will work on projects ranging from 5Mins-25mins. The students will be exposed to the entire process of film making and the production workflow in television Series. The students can also work on an Ad film for about 60 seconds depending on the kind of TV series they are making.

Semester IV

BAFTNMP 419Introduction to Direction for Film

Introduction to Direction for Films

Objectives:

To understand the need for direction in films | To understand the role played by a director | To understand the Qualities required to be a director | To learn how to manage creativity and creative team | To learn about drama and continuity for films | To learn the details involve in the production of a feature films

Unit I – ARTISTIC IDENTITY AND DRAMA: The World of the Film Director, Identifying Your Themes | **Unit II – SCREENCRAFT:** A Director's Screen Grammar, Seeing with a Moviemaker's Eye, Shooting Projects | **Unit III – THE STORY AND ITS DEVELOPMENT:** Recognizing the Superior Screenplay –How to create drama, Analyzing a Screenplay, Director's Development Strategies, Alternative Story Sources, Setting Creative Limitations | **Unit IV – AESTHETICS AND AUTHORSHIP:** Point of View, Subtext, Genre, and Archetypes, Time, Structure, and Plot, Space, Stylized Environments, and Performances, Form and Style | **Unit V – PRODUCTION:** Developing a Crew, Mise-en-Scène, Producing a Shooting Script, Before the Camera Rolls, Roll Camera, Location Sound, Continuity, Directing the Actors, Directing the Crew, Monitoring Progress | **Unit VI – ORGANIZING ACTION IN AN ACTION SCENE:** Staging and Camera for *Over Easy* Action Scene, Development of Screenplay, Director's Preparation for Directing an Action Scene, *Over Easy* Action Scene/Staging and Camera Angles for - Storyboard Artist | **Unit VII – ORGANIZING ACTION IN A NARRATIVE SCENE:** Staging and Camera for Narrative Scene, Choosing a Location, Staging, Camera Style | **Unit VIII - Styles And Dramatic Structures:** Style, Narrative, Dramatic, and Poetic Visual Styles, The Variety of Dramatic Structures,

Textbooks:

1. Film Directing Cinematic Motion: A Workshop for Staging Scenes By Steven Douglas Katz
2. Film Directing Fundamentals: See Your Film Before Shooting By Nicholas T. Proferes
3. Problems Of Film Direction By Sergei Eisenstein



Alan

Reference Books:

1. Directing: Film Techniques and Aesthetics By Michael Rabiger
2. On directing film By David Mamet
3. Directing Actors: Creating Memorable Performances for Film and Television By Judith Weston
4. Art Direction for Film and Video By Robert L. Olson
5. The film director's team By Alain Silver, Elizabeth Ward
6. Notes of a film director By Sergei Eisenstein
7. Producing and Directing the Short Film and Video By Peter W. Rea, David K. Irving
8. Fundamentals of Film Directing By David K. Irving
9. Writing, Directing, and Producing Documentary Films and Videos By Alan Rosenthal
10. Breaking into Film by Kenna McHugh
11. Before You Shoot : A Guide to Low Budget Film and Video Production by Helen Garvey

BAFTNMP 420 Basics of Visual Communication

Basics of Visual Communication

Aesthetics, Perception, Representation, Visual Rhetoric, Cognition, Semiotics, Reception Theory, Narrative, Media Aesthetics, Ethics, Visual Literacy, Cultural Studies.

BAFTNMP 21 Convergence and Basics of Web Designing

Convergence and Basics of Web Designing

Concept of Convergence, Internet Key Terms, New Media. Web Designing, HTML programming, Basic Java Script, Designing your own website, uploading the website, links and navigation

BAFTNMP 22 Concepts of Post Production & Computer Graphics (including VFX)

Concepts of Post Production & Computer Graphics (including VFX)

Objectives:

To understand the basics of visual effects | To understand the basic process of visual effects | To learn about GUI

and CG | To understand the basics of 3D and creating real world in the digital world | To learn about compositing and camera tracking | To understand the process of vfx and final rendering

Unit I – Introduction to pre-production, production and post-production: Visual effects’ a relatively new term describes what used to be more appropriately called ‘special photographic effects’. What makes an effect

‘special’? The decision as to which medium and format VFX elements are going to be shot with is directly dependent on how they shall be employed and what the specifications are for their final resting place. Methods of creating visual effects, Implementation | Unit II –

Introduction to the User Interface (GUI): Introduction to 3D Space and the GUI, Introduction to Modeling, Introduction to Polygonal Box Modeling, Introduction to Shell Modeling | Unit III –

CG Basics: Animation Basics, Animation Hierarchies and Deformation, Joints Hierarchies and Constraints, Cameras, Rendering and Path Animation | Unit III – Understanding Pipeline and

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integration: Digital image manipulation, 2D digital image manipulation, Compositing software, New life into old methods, Perfecting the illusion, 3D computer-generated imaging (CGI), Digitizing (getting information into the computer) | Unit IV – Introduction to Lighting and Rendering: Light Properties, Defining Shadows, Defining Highlights and Specular, Diffuse Inter-reflection and Global Illumination, Render Layers, Rendering Engines and methods | Unit V – Introduction to Compositing: Camera Staging and Composition, Renderers and Algorithms Benefits/Disadvantages, Rendering Passes, Introduction to Specific Compositing Software, Compositing 3D | Unit VI – Study of VFX and Camera Tracking: Overview of Production Pipelines, Rendering Utility Nodes, Camera Tracking Foundation 2D and 3D | Unit VII – Introduction to FX (Effects): Overview of Dynamics, Rigid Body and Fluids, Introduction to Particles, Expressions, Introduction to Fields, Project Work | Unit VIII – Compositing and Rendering: The Interface, Keying, Rotoscoping, Color Correction, Keying, Multi-Pass Compositing

Textbooks:

1. The Art and Technique of Matchmoving: Solutions for the VFX Artist By Erica Hornung
2. Maya Visual Effects: The Innovator's Guide By Eric Keller
3. The Filmmaker's Book of the Dead: How to Make Your Own Heart-Racing Horror Movie By Danny Draven

Reference Books:

1. Adobe Photoshop for VFX artists By Lopsie Schwartz
2. Visual Effects for Film and Television By A. J. Mitchell
3. The Visual Effects Producer: Understanding the Art and Business of VFX By Charles L. Finance, Susan

Zwerman

4. The VES Handbook of Visual Effects By Jeffrey A. Okun, Susan Zwerman
5. Compositing Visual Effects: Essentials for the Aspiring Artist By Steve Wright
6. Vfx Artistry By Spencer Drate, Judith Salavetz
7. The Visual Effects Arsenal: VFX Solutions for the Independent Filmmaker By Bill Byrne
8. Encyclopedia of Color Correction by Alexis Van Hurkman
9. The Art And Science Of Digital Compositing by Ronald Brinkman
10. Creating Motion Graphics with After Effects, Vol. 2 by Chris Meyer

BAFTNMP 421 Drama Production

Drama Production



Alan

The module is intended to provide an introduction to the process of digital short film production for the purpose of making works of drama and fiction. The focus will therefore be on enabling the development of the practical and theoretical skills in pitching, planning, writing, shooting and editing necessary to produce a coherent and competent fictional moving image project.

The module will seek to introduce the student to a range of creative and scheduling skills which will assist them in the production of their projects. It will foreground the inherently collaborative and collective aspects of the production process by aiding the student to refine a range of communication and inter-personal skills to accomplish a broad range of tasks, including identification and planning of a suitable production idea; Allocation of roles for the pre-production, shooting and editing phases, as well as encouraging collective responsibility and accountability which is absolutely essential to the completion of any professional or team production. The module will also build upon the more technical grounding offered in Techniques 2 in order to develop the practical vocabulary and skills required to produce moving image projects. Students will be encouraged to investigate and undertake a role throughout their productions. In crews, they will produce two shorts for inclusion in their personal practice portfolio.

Curriculum content

- Examine a range of current short fiction films
- Pitching fiction ideas to peers
- Researching locations and production demands
- Work with a range of production skills
- Work within a specific role
- Negotiate team and group work
- Undertaking the three stages of fiction production
- Basic ideas and concepts around screen writing
- Direction and team interplay

Textbook

Rabinger, M (2007) *Directing: Film Techniques and Aesthetics*, 4th Edition, Hoboken, Taylor and Francis

Jones, C. and Jollige, G. (2000), *The Guerilla Film Makers Handbook*: London: Continuum

Reference Books

Catliff, S & Granville J. (2013) The Casting Handbook: For Film and Theatre Makers, UK, Routledge

Cartwright, S. (2012) Pre-Production planning for Video, Film and Multimedia, Hoboken, Taylor and Francis

Field, S. (2005) Screenplay: The foundations of Screenwriting, New York, Delta

Landry. P (2012) Scheduling and Budgeting your Film, Focal Press

La Motte, R (2010) Costume Design 101: 2nd Edition: The Business and Art of Creating Costumes for Film and Television, Michael Wiese Productions

Murch, W (2001) In the Blink of an Eye: A Perspective on Film Editing, Silman James Press

Potter, C. (2001) Screen Language from Film Writing to Film Making: London Methuen

BAFTNMP 422 Intermediate Practical Film Making (Ad and Short Fiction Film)

Objectives:

To understand the production pipeline of film making process in advertisement film making | To introduce the process of Advertisement Film (product as well as PSU) Corporate AV and In-depth Multiple Characters Single Multiple Location Short Film making | To understand the entire workflow in Advertisement Film (product as well as PSU) Corporate AV and In-depth Multiple Characters Single Multiple Location Short Film | To gain exposure on various cameras and software used for production of Advertisement Film (product as well as PSU) Corporate AV and In-depth Multiple Characters Single Multiple Location Short Film

The students will undergo the process of Advertisement Film (product as well as PSU), Corporate AV and In-depth Multiple Characters Single Multiple Location Short Film. The students will be exposed to professional HD cameras & software and will work on projects ranging from 30Seconds-15mins. The students will be exposed to the entire process of film making and the production workflow in Advertisement and Multiple Character multiple location Short Film production.

Arora



Semester V

BAFTNMP 525 Laws related to Films, TV and Internet

To understand the various laws pertaining to media | To understand the need and importance of Copyright | To learn about intellectual property rights | To understand about media business ethics and issues pertaining to it

Unit I – Indian Contract Act, 1872: Essentials of valid contract

discharge of contract, remedies for breach of contract. Contracts of Indemnity, Guarantee, Bailment, Pledge and Agency. | Unit II – The Negotiable Instruments Act 1881: Essentials of a Negotiable instruments, Kindsof Negotiable Instrument Holder and Holder in Due Course, Negotiation byendorsements, crossing of a cheque and Dishonour of a cheque. | Unit III – Media Law, Copyright and Intellectual Property: IPR & copyright laws, Copyright Agreements : Short-Term vs. Long-Term Agreements, Media Law and Infringements : Case Studies, Menace of piracy and remedies to counter piracy, Statutory and non-statutory bodies formed to fight piracy |

Unit IV – Role and importance of Business Ethics and Values in Business - Definition of Business, Ethics Impact on

Business Policy and Business Strategy - Role of CEO - Impact on the Business Culture. | Unit V – Types of Ethical issues - Bribes - Coercion - Deception - Theft - Unfair Discrimination. | Unit VI – Vendors, Government, & Social Audit. | CSR- Definition and Importance, examples of various initiatives taken by various business groups like TATAs, Infosys, Birla and others | Difference between Cause Related Marketing (CRM) and CSR Case Studies: Reliance WLL license, 2G Scam, Satyam Scam and PWC’s role in the scam!!! | Role of bodies like Competition Commission of India, SEC, SEBI, TRAI, etc in curbing unethical practices

Text Books:

1. Maheshwari, S.N. and S.K. Maheshwari; A Manual of Business Law, 2nd Edition, Himalaya Publishing House, 2004.
2. KuchhalM.C.,”Modern Indian Company Law”,2004,ShreeMahavir Book Depot.
3. Kuchhal, M. C.; Business Law, Vikas Publishing House, New Delhi, 2004.

Reference Books:

1. Kapoor, N. D.; Elements of Mercanlite Law, Sultan Chand & Sons, NewDelhi,2003
2. Memoria&Menoria - Business Policy
3. David J. Fritzsche - Business Ethics: A Global & Management Perspective - Tata McGraw-Hill
4. RamaswamyNamakumari - Strategic Planning - Corporate Strategy - MacMillan India Ltd
5. Velasquez - Business Ethics - Prentice - Hall of India

6. Dr.S. Shankaran - Business Ethics & values
7. Gulshan S.S. and Kapoor G.K., "Business Law including CompanyLaw",2003,New Age International Private Limited Publishers.
8. Aggarwal S.K., "Business Law ,2003",Galgotia publishing Company.
9. Bagrial, Ashok;Company Law, Vikas Publishing House, 2004.4. Kapoor, N. D.;
10. Elements of Company Law, Sultan Chand & Sons, NewDelhi, 2003.5. Dr. Singh, Avtar;
11. Company Law, Eastern Book Co. Lucknow, Bharat LawHouse, Delhi, 2004
12. Peter Madsen & Jay M. Shafritz - Essential of Business Ethics
13. Ken Smith and Phil Johnson - Business Ethics and Business Behavior
14. Pratley - Essence of Business Ethics - Prentice - Hall of India

BAFTNMP 526New Media Theory and Practice (With advanced Web design and app making)

Web Designing – Adobe Dreamweaver, Designing a web page without the graphic user interface (HTML using notepad), Frames, Layers, Search Engine Optimization, HTML and DHTML, Using JavaScript, Embedding Java Applets, Using Activex Controls, Embedding Video and Audio into web pages, Streaming media, Using YouTube, Creating Forms, Learning basic PHP and MYSQL, Creating Database and using it in the web design, Creating a website for Mobile phones, Creating a news site, creating a brochure site, designing a portal interface, using vernacular language in web sites, dynamic fonts, creating a vernacular medium website, New media and popular culture, social networking, emerging identities, games as advanced new media, mobile journalism, new media as a pedagogical tool.

BAFTNMP 527Understanding Indian Contemporary Cinema

Exploring the changing trends in Hindi Popular cinema in terms of storytelling, performances technological and production aspects. Emergence of Film Festivals as a mode of exhibition and the kind of films selected for such prestigious film festivals. Focus on the changing aesthetic trends of regional films, popular films and festival films. Looking at the emergence of digital media and internet being a source of exhibition for films.

BAFTNMP 528Introduction to Media Project Management

Objectives:

To educate about the basics involved in a media project management | To educate about the basic project

production workflow and management | To educate about the role of a project manager | To help understand the details involving a new business project or proposal

Unit I – Production Management: The production Manager’s job, The process of Production Management, The Business of Film-Pre production, production & post production, Preparing for production, Special Low Budget Indie productions, Locations & unions Management, Cast & Crew – Selection, contracts, agreements, work permits, etc.,

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Budget preparation and budget forms, Insurance & competition bonds | Unit II – Business Creation: Business Plans and Ideation: Entrepreneurship Routes, Case Studies (Relevant and time specific), Introduction to Company Creation, Processes of Registration and Incorporation, Company Law, Introduction to Company Law, Registration Procedures and Exceptions, Company Procedure and Ethics | Unit III – Contracts and Negotiations: Revenue sharing model, Minimum guarantee model, Share in profits model | Unit IV – Conflict Resolutions: Negotiations and Bargaining : Role Play Exercise, Research Methodology for Business Planning | Unit V – Scouting for business opportunities: Investor Pitch Exercises, Business Plan Formulation and Redesign, Financial Projections for Businesses

Textbooks:

1. Film Production Management 101 Management and Coordination by Deborah S Patz
2. Surviving Production: The Art of Production Management for Film and Television by Deborah S Patz
3. Film Production Management by Bastian Cleve

Reference Books:

1. Character Animation & Film Production By Chris Neuhahn, Josh Book
2. Producing and Directing the Short Film and Video By Peter W. Rea, David K. Irving
3. Film Production Theory By Jean Pierre Geuens
4. Production Management for Film and Video By Richard Gates
5. The Independent Film Producer's Survival Guide: A Business and Legal Sourcebook By Gunnar Erickson, Harris Tulchin, Mark Halloran
6. The Complete Film Production Handbook By Eve Light Honthaner
7. Independent feature film production By Gregory Goodell
8. Film Production By Steven Bernstein
9. Film production: the complete uncensored guide to independent filmmaking By Greg Merritt

BAFTNMP 529 Basics of Marketing and Publicity

Objectives:

To introduce the basics of marketing and publicity design | To educate about the importance of marketing in today's world | To help understand the various tools needed for marketing and publicity design | To learn about the marketing plan and market research | To help get insight into consumer consumption behavior

Unit I – Introduction to Marketing: 1. Importance of marketing, definition of marketing, scope of marketing, functions of marketing, marketing and its relation to other business functions, difference between sales and marketing. 2. Key marketing terms and concepts- need, want, demand, exchange, marketing myopia and marketing orientations, distinction between selling and marketing. 3. Marketing Mix, 4Ps, 7Ps, 4Cs. | **Unit II – Marketing Research:** Definition, Marketing Research Process, Types of Research: Primary, Secondary, Qualitative, Quantitative | **Unit III – Consumer Behavior:** 1. Introduction and importance, model of consumer behavior, characteristics affecting consumer behavior. | **Unit IV – Segmentation,**

Targeting & Positioning: 1. Segmentation - Bases and process of segmentation, requirements for effective segmentation, niche marketing, segmenting consumer markets, segmenting business markets. 2. Targeting- Evaluating market segments, selecting target market segments. 3. Positioning- Positioning maps, differentiation and positioning strategy, communicating and delivering the chosen position | **Unit V – Introduction to the concept of IMC:** Introduction & Familiarization, Definition of Promotion & Promotion Mix, Tools of Promotion Mix, IMC Planning Process, Creative Strategy, Media Strategy | **Unit VI – Packaging for film & television:** The art of Promo, Advertisement & In serial promotions, Art of Writing Copy, Designing for various mediums, Public Relations, Planning, organizing and managing events. Managing the internet and social Media. Vendor selection and management, Media Planning & Buying

Reference books:

1. Competing For The Future By C.K. Prahalad & Gary Hamel.
2. Kotler on Marketing: How to Create, Win, and Dominate Markets By Philip Kotler.
3. How to Win Friends and Influence People By Dale Carnegie.
4. Market Research: A Guide to Planning, Methodology and Evaluation By Paul Hague.
5. Art of War By Sun Tzu.
6. Strategic Management By Gregory Dess, Lumpkin & Taylor.
7. How Winners Sell: 21 Proven Strategies to Outsell Your Competition and Win the Big Sale By Dave Stein.
8. Beyond Bullet Points: Using Microsoft® Office PowerPoint® 2007 to Create Presentations That Inform, Motivate, and Inspire By Cliff Atkinson.
9. Selling the Invisible: A Field Guide to Modern Marketing By Harry Beckwith.
10. Marketing Services: Competing Through Quality By Parasuraman & Leonard L. Berry.
11. Marketing Management (12th Edition) (Marketing Management) By Philip Kotler.
12. Consumer Behavior: Building Marketing Strategy, 9/e, (with DDB Needham Data Disk) By Hawkins, Best, & Coney.
13. Crossing the Chasm: Marketing and Selling High-Tech Products to Mainstream Customers By Geoffrey A. Moore.
14. Mind and Heart of the Negotiator, The (3rd Edition) By Leigh Thompson.
15. Radically Transparent By Andy Beal & Judy Strauss.

BAFTNMP 530 Advanced Practical Film Making - Music Videos

Objectives:

To introduce the process of Music Video

To understand the production pipeline of Music Video

To understand the entire workflow in Music Video making process

To gain exposure on various cameras and software used for production of Music Video

The students will undergo the process of Music Video. The students will be exposed to professional HD cameras & software and will work on projects ranging from 5Mins-8mins. The students will be exposed to the production workflow in music Video.

Semester VI

BAFTNMP 631 Final Project- Short Film (30 minutes)

Comprehensive, which will include writing an original story to production and distribution of film in the national and international circuit. It will also involve creating a blog, FB page, website for the film. Write a report on the roles performed by each student. The students will have to make a 30 minute short fiction project.



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AC : 10 May, 2019

Item No. 4.20

UNIVERSITY OF MUMBAI



Sr. No.	Heading	Particulars
1	Title of the Course	BA in Multimedia and Mass Communication (BAMMC)
2	Eligibility for Admission	12 th pass.
3	Passing Marks	40%
4	Ordinances / Regulations (if any)	--
5	No. of Years / Semesters	03 years & 06 semesters
6	Level	P.G. / <input checked="" type="checkbox"/> U.G./ Diploma / Certificate (Strike out which is not applicable)
7	Pattern	Yearly / Semester <input checked="" type="checkbox"/> CBCS (Strike out which is not applicable)
8	Status	New / Revised <input checked="" type="checkbox"/> CBCS (Strike out which is not applicable)
9	To be implemented from Academic Year	From Academic Year <u>2019-20</u> in Progressive manner.

Date : April 26, 2019.

Signature :

Name of BOS Chairperson / Dean : Dr. Sunder Rajdeep

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CHOICE BASED CREDIT SYSTEM

BA in Multimedia and Mass Communication (BAMMC) (Choice based) Semester - I & II revised Syllabus to be sanctioned & implemented from 2019-20.

PROGRAM OUTCOME

1. The program considers media industries and their relationship to culture and society, and the understanding of how communication works. The program emphasizes the development of critical thinking, professional writing skills and effective oral communication.
2. The Communication and Media Studies major prepares students for a wide variety of careers in business and industry, advertising, public relations and journalism, or advanced study
3. This program will equip the learners with professional skills essential for making career in Entertainment industry, Cinema, Television, OTT Platforms, social media platforms etc.
4. Students would demonstrate the ability to apply rhetorical principles in a variety of creative, cinematic, organizational, professional and journalistic venues.
5. Knowledge, skills, and values that prepare them for future careers in our interconnected society, whether in mass media or advanced study
6. Learners would develop a global awareness of political, social and corporate issues influenced by communication sensitivity and skills.
7. Learners will understand mass media as a system of interrelated forces, including historical foundations, technological advances, economic dynamics, regulatory constraints, and ethical concerns.
8. This programme will also give them an improved sense of self-confidence and self-efficacy and an awareness of their responsibilities as professionals in their field
9. Learners will be able to create and design emerging media products, including blogs, digital audio, digital video, social media, digital photography, and multimedia.
10. They will be better equipped to grasp the complex relationship between communication/media theories and a diverse set of individual, social, and professional practices.
11. Learners will understand the underlying philosophical assumptions of, and be able to apply, communication research methods to address a range of media texts and audiences, production and technological practices, and relevant social issues.
12. Learners will comprehend the foundations, process, and practices of writing for and about the media, and demonstrate proficiency in writing across platforms.
13. Learners will be able to conceptualize, design, and produce one or more works in media based on effective principles and practices of media aesthetics for a target audience.

14. Learners will acquire the knowledge and skills required to pursue a career in the specialization of their choice.

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Semester I	
Course code	Course Name
BAMMEC-101	Effective communication -I
BAMMFC-102	Foundation course -I
BAMMVC-103	Visual communication
BAMMFC-104	Fundamentals of mass communication
BAMMCA-105	Current Affairs
BAMMFM-106	History of Media

01			
PROGRAM	BAMM		
YEAR	FYBMM		
SEMESTER	I		
COURSE:	EFFECTIVE COMMUNICATION-I		
COURSE CODE	BAMMEC-1-101		
PAPER	1 (LANGUAGE)		
TOTAL MARKS	100 (75:25)		
NO OF LECTURES	48		
SEMESTER I			
COURSE CODE	COURSE NAME & DETAILED SYLLABUS		
BAMMEC-1-101	EFFECTIVE COMMUNICATION -I		
COURSE OUTCOME :			
<ol style="list-style-type: none"> 1. To make the students aware of functional and operational use of language in media. 2. To equip or enhance students with structural and analytical reading, writing and thinking skills. 3. To introduce key concepts of communications. 			
MODULE	TOPICS	DETAILS	LECTURES
1		Introduction to Communication	
	1.The concept of communication	Communication, its concepts, process Importance of Communication in Media; Differences between Technical and General Communication; Barriers to Communication; Measures to Overcome the Barriers to Communication.	

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	2.Types of Communication	Types of Communication; Verbal Communication-Importance of verbal communication- Advantages of verbal communication- Advantages of written communication; Significance of Non-verbal Communication.	
	3.Oral communication and media	Anchoring, voice modulation, interview, public speaking, skits/ plays, panel discussions, voice over, elocution, debates and group discussion	
	4.Listening Skills	Listening Process; Classification of Listening; Purpose of Listening; Common Barriers to the Listening Process; Measures to Improve Listening; Listening as an Important Skill in Work Place.	
2	Reading -English, Hindi OR Marathi		
	1.Types of Reading	Types of reading -skimming and scanning Reading -examples Newspaper / Magazine article, TV, feature and documentary, radio bulletins, advertising copy, press release in English, Hindi OR Marathi. Recognizing aspects of language particularly in media. Importance of spelling	
	2.Various aspects of Language	Recognizing various aspects of language particularly related to media , Vocabulary 100 media words	
	3.Grammar & Usage	Grammatical structure – spelling, structure of sentences, Active / Passive voice, tenses, Idioms , Phrases, proper usage of homophones, homonyms etc. (<i>Kindly provide practice session- Test , Quiz etc</i>)	
3	Thinking and Presentation		
	1.Thinking	Types of thinking (rational ,logical, critical , lateral etc) Errors in thinking ,Partialism, Time scale ,Egocentricity Prejudices ,Adversary Thinking	
	2 .Presentation	Presentation, its importance , Steps in Making a Presentation; Delivering a Presentation	
4	Translation		
	1.Introduction To Translation	Concept, importance, need for translation, challenges in translation, problems and importance of Information and Technology in translation. Interpretation: Meaning, Difference between interpretation and translation	

	2.Interpretation	Interpretation: Meaning, Difference between interpretation and translation	
	3Role of a translator	Translator and his role in media, Qualities , Importance of Translator, Challenges faced by translator	
Total Lectures			48
SYLLABUS DESIGNED BY:			
<ol style="list-style-type: none"> 1. Gajendra Deoda (Convenor) 2. Smita Jain. 3. Shobha Venktesh. 			
INTERNAL EVALUATION METHODOLOGY			
(any two to be selected- one individual and one group evaluation)			20 Marks
<ol style="list-style-type: none"> 1. Project/Assignment 2. Debate & Group discussion 3. Presentation 4. Skit /Play in any 2 languages 5. Translation of any famous short story or folk or fable 			
BIBLIOGRAPHY:			
<ol style="list-style-type: none"> 1. Word Power Made Easy by Norman Lewis 2. Six Hats of thinking by Edward de Bono Communication Skills by Sanjay Kumar 3. Wren and martin for English Grammar 			

02	
PROGRAM	BAMM
YEAR	FYBMM
SEMESTER	I
COURSE:	FOUNDATION COURSE -I
COURSE CODE	BAMMFC-101
PAPER	2
TOTAL MARKS	100 (75 : 25)
NO OF LECTURES	48

SEMESTER 1	
COURSE CODE	COURSE NAME & DETAILED SYLLABUS
BAMMFC-101	FOUNDATION COURSE -I



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COURSE OUTCOME :			
<ol style="list-style-type: none"> 1. To introduce students to the overview of the Indian Society. 2. To help them understand the constitution of India. 3. To acquaint them with the socio-political problems of India. 			
Note:	Revised FC (Foundation Course) Syllabus sanctioned vide Agenda Item No. 4.49 of AC. 6.6.2012 for the B.A. Sem-1 / B.Sc. Sem-1 of University of Mumbai. The BMM BoS has unanimously decided to follow the syllabus for BAMB for Semester -I.		
MODULE	Topics	COURSE OUTCOME:	Lectures
Unit : 1 :	Overview of Indian Society:	Understand the multi-cultural diversity of Indian society through its demographic composition: population distribution according to religion, caste, and gender; Appreciate the concept of linguistic diversity in relation to the Indian situation; Understand regional variations according to rural, urban and tribal characteristics; Understanding the concept of diversity as difference.	05
Unit : 2 :	Concept of Disparity - 1:	Understand the concept of disparity as arising out of stratification and inequality; Explore the disparities arising out of gender with special reference to violence against women, female foeticide (declining sex ratio), and portrayal of women in media; Appreciate the inequalities faced by people with disabilities and understand the issues of people with physical and mental disabilities.	10
Unit : 3 :	Concept of Disparity - 2 :	Examine inequalities manifested due to the caste system and inter-group conflicts arising thereof; Understand inter-group conflicts arising out of communalism; Examine the causes and effects of conflicts arising out of regionalism and linguistic differences.	10
Unit : 4 :	The Indian Constitution :	Philosophy of the Constitution as set out in the Preamble; The structure of the Constitution-the Preamble, Main Body and Schedules; Fundamental Duties of the Indian Citizen; tolerance, peace and communal harmony as crucial values in strengthening the social fabric of Indian society; Basic features of the Constitution.	10
Unit : 5 :	Significant Aspects of Political Processes :	The party system in Indian politics; Local self-government in urban and rural areas; the 73rd and 74th Amendments and their implications for inclusive politics; Role and significance of women in politics.	10

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Unit : 6 :	Growing Social Problems in India :	<ul style="list-style-type: none"> a. Substance abuse- impact on youth & challenges for the future b. HIV/AIDS- awareness, prevention, treatment and services c. Problems of the elderly- causes, implications and response d. Issue of child labour- magnitude, causes, effects and response e. Child abuse- effects and ways to prevent f. Trafficking of women- causes, effects and response. <p>Note: 15 lectures will be allotted for project guidance Unit Number 6 will not be assessed for the Semester End Exam</p>	15
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03			
PROGRAM	BAMM		
YEAR	FYBMM		
SEMESTER	I		
COURSE:	VISUAL COMMUNICATION		
COURSE CODE	BAMMVC 103		
PAPER	3		
TOTAL MARKS	100 (75 : 25)		
NO OF LECTURES	48		
SEMESTER I			
COURSE CODE	COURSE NAME & DETAILED SYLLABUS		
BAMMVC 103	VISUAL COMMUNICATION		
COURSE OUTCOME			
<ul style="list-style-type: none"> 1. To provide students with tools that would help them visualize and communicate. 2. Understanding Visual communication as part of Mass Communication 3. To acquire basic knowledge to be able to carry out a project in the field of visual communication 4. To acquire basic knowledge in theories and languages of Visual Communication 5. The ability to understand and analyze visual communication from a critical perspective 			
MODULE	TOPICS	DETAILS	LECTURES
DEVELOPMENT OF VISUAL COMMUNICATION			
I	INTRODUCTION TO VISUAL COMMUNICATION	<ul style="list-style-type: none"> 1. History and development of Visuals 2. Need and importance of visual communication 3. Visual Communication as a process 	10

		and as an expression, Language and visual communication 4. Visible concepts <ul style="list-style-type: none"> • Plans and organisational charts • Maps • Chronologies 5. Invisible Concepts <ul style="list-style-type: none"> • Generalisation Theories • Feelings or attitudes 	
THEORIES OF VISUAL COMMUNICATION			
II	SENSUAL THEORIES	a) Gestalt b) Constructivism c) Ecological	10
	PERCEPTUAL THEORIES	a) Semiotics b) Cognitive	
IMPACT OF COLORS			
III	Colors and Design in Visual Communication	1. Color theory 2. Psychological implications of color 3. Colors and visual pleasure 4. Elements of Design	08
CHANNELS OF VISUAL COMMUNICATION			
IV	Tools/Mediums of Visual communication	1. Painting & Photography 2. Film & Television, Documentaries, Script writing & visualization 3. Comics & Cartoons, Digital Images, Animation & VFX 4. News Papers, Advertisements, Photo Journalism 5. Folk & Performing Arts , Theatre	12
LANGUAGE AND CULTURE IN THE AGE OF SOCIAL MEDIA			
V	Visual communication in the age of social media	1. Ethics 2. Impact of Language and culture, Images and messages, Signs & Symbols (GIF, etc.) 3. Audience Behavior 4. Citizen Journalism, Going Viral 5. Visual stereotyping in social media	08
SYLLABUS DESIGNED BY			
1. RANI D'SOUZA(CONVENOR) 2. RENU NAURIYAL 3. ARVIND PARULEKAR 4. BINCY KOSHY			
INTERNAL EVALUATION METHODOLOGY (any two to be selected- one individual and one group evaluation)			20 Marks

1. ORAL & PRACTICAL PRESENTATIONS
2. PROJECTS / ASSIGNMENTS
3. DEBATES /GROUP DISCUSSION
4. OPEN BOOK TESTS
5. QUIZ

REFERENCE BOOKS

1. HANDBOOK OF VISUAL COMMUNICATION EDITED BY KEN SMITH/SANDRA MORIARTY/GRETCHEN BARBATSIS & KEITH KENNY
2. VISUAL COMMUNICATION THEORY AND RESEARCH BY SHAHIRA FAHMY, MARY ANGELA BOCK & WAYNE WANTA
3. VISUAL COMMUNICATION BY RALPH E WILEMAN

04

PROGRAM	BAMM		
YEAR	FYBMM		
SEMESTER	I		
COURSE:	FUNDAMENTALS OF MASS COMMUNICATION		
COURSE CODE	BAMMFMC 104		
PAPER	4 (CORE-I)		
TOTAL MARKS	100 (75 : 25)		
NO OF LECTURES	48		
	SEMESTER I		
COURSE CODE	COURSE NAME & DETAILED SYLLABUS		
BAMMFMC-104	FUNDAMENTALS OF MASS COMMUNICATION		
COURSE OUTCOME :			
<ul style="list-style-type: none"> • To introduce students to the history, evolution and the development of Mass Communication in the world with special reference to India. • To study the evolution of Mass Media as an important social institution. • To understand the development of Mass Communication models. • To develop a critical understanding of Mass Media. • To understand the concept of New Media and Media Convergence and its implications. 			
MODULE	TOPICS	DETAILS	LECTURES
I	Introduction and overview	<ol style="list-style-type: none"> 1. Meaning and importance of Mass Communication 2. Forms of Communication: Intra Personal Communication, Interpersonal Communication, Group Communication, Mass Communication: Electronic, Satellite, Interactive, Digital 3. Communication etc. 	12



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		4. Models of Communication: Gerber's Model, Sociological Model, Gatekeeping Model, Defleur's Model of the Taste-differentiated Audience Model, Hub Model, Sadharanikaran.	
II	History of Mass communication	1. From oral to communication (kirtan, Davandi, Powada, Nagara) 2. From Electric to Electronic communication, From electric to Digital communication, Contemporary scene in Indian communication landscape	12
III	Major forms of mass media	1. Traditional & Folk Media: 2. Print: Books, Newspapers, Magazines 3. Broadcast: Television, Radio 4. Films 5. Internet	12
IV	Impact of Mass Media on Society	A. I. Social Impact (With social reformers who have successfully used mass communication) II. Political Impact (With political leaders who have successfully used mass communication) III Economic Impact (With how economic changes were brought about by mass communication) IV. Developmental Impact (With how the government has successfully used mass communication) B. Impact of mass media on -1 Education, 2. Children, 3. Women, 4. Culture, 5. Youth, 6. Development.	12
V	The New Media and media convergence	1. Elements and features of new media, Technologies used in new media, 2. Major challenges to new media Acquisition-personal, social and national, 3. Future prospects.	12
SYLLABUS DESIGNED BY			
1. NAVITA KULKARNI – CONVENER 2. SAURABH DESHPANDE- MEMBER 3. RASIKA SAWANT- MEMBER			

INTERNAL EVALUATION METHODOLOGY (any two to be selected- one individual and one group evaluation)	20 Marks
<ol style="list-style-type: none"> 1. ORAL & PRACTICAL PRESENTATIONS 2. PROJECTS / ASSIGNMENTS 3. DEBATES /GROUP DISCUSSION 4. OPEN BOOK TESTS 5. QUIZ 	
REFERENCES:	
<ol style="list-style-type: none"> 1. Mass Communication Theory: Denis Mcquail 2. Mass Communication: Rowland Lorimer 3. The Media in Your Life: An Introduction to Mass Communication : Jean Folkerts and Stephen Lacy (Pearson Education) 4. Mass Communication Effects: Joseph Klapper 5. Mass Communication & Development: Dr. Baldev Raj Gupta 6. Mass Communication in India: Keval J Kumar 7. Mass Communication Journalism in India: D S Mehta 8. The Story of Mass Communication: Gurmeet Singh 9. Perspective Human Communication: Aubrey B Fisher. 10. Communication Technology & Development: I P Tiwari 11. The Process of Communication: David K Berlo 12. Cinema & Television: Jacques Hermabon& amp; Kumar Shahan. 13. Mass Media Today: Subir Ghosh 14. Mass Culture, Language & arts in India: Mahadev L Apte 15. Communication Facts & Ideas in Business: L. Brown (Prentice Hall). 16. India's Communication Revolution: ArvindSinghal and Everett Rogers. 17. The Myth of Mass Culture: Alan Swing wood 18. Communication: C.S. Rayadu,(Himalaya Publishing House, Mumbai). 19. Communication-concepts & Process: Joseph A Devito 20. Lectures on Mass Communication: S Ganesh. 	

05	
PROGRAM	BAMM
YEAR	FYBMM
SEMESTER	I
COURSE:	CURRENT AFFAIRS
COURSE CODE	BAMMCA 105
PAPER	5 (CORE-II)
TOTAL MARKS	100 (75 : 25)
NO OF LECTURES	48
	SEMESTER I
COURSE CODE	COURSE NAME & DETAILED SYLLABUS
BAMMCA 105	CURRENT AFFAIRS
COURSE OUTCOME	

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1. To provide learners with overview on current developments in various fields.
2. To generate interest among the learners about burning issues covered in the media
3. To equip them with basic understanding of politics, economics, environment and technology so that students can grasp the relevance of related news.
4. Twenty minutes of newspaper reading and discussion is mandatory in every lecture

Syllabus

Module	Details	Lectures
1	Current National stories	10
	1. Three political stories of national importance.	04
	2. Political leaders : news makers of the season (Brief profile of any three)	02
	3. One dominating economic /business news	02
	4. One dominating environment news stories	01
	5. One story of current importance from any other genre.	01
2	Polity and governance	08
	1 Ministries of Government of India Autonomous government bodies	01
	2. Ministry of Home Affairs Enforcement Organizations Internal Security Police	01
	3 Communal tensions Review of latest episodes of communal tensions	02
	4. The tensions in J&K Background, Political players Update on the current situation	02
	5. Review of any three Central Government projects and policies	02
3	International Affairs	10
	1 Security Council Structure and role	01
	2. Issues that currently engage the SC	01
	3 Role of United Nations ,General Assembly ,Other main organs of the UNO	2
	4. Issues that currently engage the UNO	2

	5.	Four conflicts/ issues of international importance	4
4	Maharashtra Issues		10
	1.	Political parties reach and challenges, political leaders	02
	2.	An update on the current political dynamics of Maharashtra	02
	3.	News relating to the marginalized and displaced tribes	02
	4.	The latest news on floods and drought, unemployment, health issues, etc	02
	5.	Update two ongoing state projects	02
5	Technology		10
	1. Mobile Application for Journalists	Mobile apps help in content creation Examples of Mobile apps used by journalists worldwide	02
	2. Artificial Intelligence & Content Automation Tools	Introduction to AI and data science Introduction to Content Automation tools Examples of content automation tools in content creation	02
	3. Augmented Reality & Virtual Reality in Media	Introduction to Augmented Reality Introduction to Virtual Reality Examples of Augmented Reality games and apps Examples of Virtual Reality news websites worldwide	02
	4. Digital Gaming Industry	Introduction to Digital Gaming Industry	02
	5. Digital gaming in India	Overview of Indian digital gaming	02
Total Lectures			48
It is recommended that 15 minutes of every lecture is devoted to reading/discussing the major news stories of the day.			
Internal exercise:			20 Marks
The objective of internal exercise is to help the learners cultivate an interest in news and developments across fields.			
Sr no	Project/Assignment	Reason/Justification	



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01	Quiz on current affairs	This is an interesting way of engaging learners with news and personalities making news.
02	Group Discussion on burning issues	Bouncing of ideas and opinions is an effective way of enhancing understanding on a subject
03	Group presentations on any one current issue	This also gives the learners an opportunity to address the issues that come up in a team work and the ability to work through these. It also challenges their ability to collect relevant information and package effectively,

SYLLABUS DESIGNED BY

- **Renu Nauriyal**- CONVENER
- **Shridhar Naik**- MEMBER
- **Rajat Bandopadhyay** - MEMBER

Reference Books/Journals/Manuals

1. Manorma Yearbook published by Malayala Manorma
2. Competition Success Review
3. Competition Master
4. Yogana published by Publication Division, Ministry of Information and Broadcasting
5. The Virtual Reality Primer- Casey Casey Larijani
6. The Secret of Viral Content Creation- Priyanka Agarwal
7. <https://www.lucidpress.com/blog/top-30-social-media-automation-tools>
8. Understanding Augmented Reality: Concepts and Applications- Alan B Craig
9. <https://www.forbes.com/sites/suparnadutt/2018/03/09/how-online-gaming-in-india-is-growing-fast-into-a-billion-dolla>
10. 70 years in Indian politics and policy
<https://www.livemint.com/Politics/.../70-years-in-Indian-politics-and-policy.htmr-market/#7e8eddbd55b6>

06

PROGRAM	BAMM
YEAR	FYBMM
SEMESTER	I
COURSE:	HISTORY OF MEDIA
COURSE CODE	BAMMHM 106
PAPER	6 CORE III
TOTAL MARKS	100 (75 : 25)
NUMBER OF LECTURES	48

COURSE OUTCOME

1. Learner will be able to understand Media history through key events in the cultural history
2. To enable the learner to understand the major developments in media history.
3. To understand the history and role of professionals in shaping communications.
4. To understand the values that shaped and continues to influence Indian mass media.
5. Learner will develop the ability to think and analyze about media.
6. To sharpen the reading, writing, speaking and listening skills that will help the students to understand the development of Media

MODULE	TOPIC	DETAILS	LECTURES
INTRODUCTION			
I	EVOLUTION OF PRESS IN INDIA	<ul style="list-style-type: none"> a. Newspaper – the rise of the voice of India during British rule b. India’s Freedom Struggle and Role of Media c. Independence and rise of Newspapers, Newspapers – a social aspect for freedom struggle, PRESS ACTS of India d. Press during the Emergency Period 	10
LANGUAGE PRESS			
II	HISTORY OF INDIAN LANGUAGE PRESS IN INDIA	<ul style="list-style-type: none"> a. Rise of Hindi Language Newspapers (detailed report on vernacular press in India referring to newspapers) b. Regional Press and its popularity of Indian regional languages in various regions c. Vernacular Press Act 1876 	10
DOCUMENTARIES & FILMS			
III	HISTORY OF DOCUMENTARIES AND FILMS	<ul style="list-style-type: none"> a. Genesis of documentaries and short films, (screening of few documentaries is essential- like <i>Hindustan Hamara, Zalzala, The Vanishing Tribe</i>) Role of Documentarians - P V Pathy, D G Tendulkar, H S Hirlekar, Paul Zils and Fali Billimoria Anandpatwardhan, b. Evolution of film making in India - brief history, Photography to moving films c. Origin of Hindi cinema d. Origin of Short films to what it is today, role of you tube and WhatsApp e. Great masters of world cinema 	10
BROADCASTING			
IV	HISTORY OF RADIO	a. Radio & Television as Mass Media	10

	AND TELEVISION IN INDIA	b. Radio and Television Broadcasting c. The beginning of Radio and Television Shows <ul style="list-style-type: none"> • A New Era in Broadcasting in India • Satellite Television & Privatization in Broadcasting • Advertising in India d. Internet Protocol Television	
MEDIA ICONS			
V	ROLE OF MEDIA ICONS IN THE HISTORY OF INDIAN MEDIA	1. Raja Rammohan Roy 2. Bal Gangadhar Tilak 3. M.K.Gandhi 4. B.R. Ambedkar 5. KP Kesava Menon 6. K.C Mammen Mapillai 7. Maulana Abdul Kalam Azad	08
SYLLABUS DESIGNED BY			
1. PROF. RANI D'SOUZA (CONVENOR) 2. DR. YATINDRA INGLE 3. MR. MITHUN PILLAI			
INTERNAL EVALUATION METHODOLOGY			
(any two to be selected- one individual and one group evaluation)			20 Marks
1. PROJECTS/ ASSIGNMENTS 2. ORAL & PRACTICAL PRESENTATIONS 3. GROUP INTERACTIONS 4. DEBATES & DISCUSSIONS 5. QUIZ (Screening of Short Films and Documentaries are to done in the classroom with history being discussed)			
REFERENCE BOOKS/JOURNALS/MANUALS			
1. MASS COMMUNICATION IN INDIA PAPERBACK – BY KEVAL J. KUMAR 2. JOURNALISM IN INDIA: HISTORY, GROWTH, DEVELOPMENT BY K. C. SHARMA 3. MEDIA'S SHIFTING TERRAIN: FIVE YEARS THAT TRANSFORMED THE WAY INDIA COMMUNICATES BY PAMELA PHILIPOSE 4. INDIAN NEWS MEDIA: FROM OBSERVER TO PARTICIPANT BY USHA M. RODRIGUES & MAYA RANGANATHAN 5. DOCUMENTARY FILMS AND INDIAN AWAKEN BY JAGMOHAN, PUBLICATIONS DIVISIONS MINISTRY OF BROADCASTING AND INFORMATION, GOVERNMENT OF INDIA 6. HISTORY OF INDIAN CINEMA PAPERBACK – 1 JAN 2012 BY RENU SARAN 7. HISTORY OF BROADCASTING IN INDIA BY DR. P. THANGAMANI 8. INDIA ON TELEVISION BY NALIN MEHTA (HARPER COLLINS PUBLISHERS) 9. PRESS IN INDIA: NEW HISTORY HARDCOVER – 1 AUG 1995 BY G.S.C. RAGUAVAN 10. COMMUNICATION IN HISTORY: STONE AGE SYMBOLS TO SOCIAL MEDIA BY DAVID CROWLEY (AUTHOR), PETER URQUHART (AUTHOR), PAUL HEYER (AUTHOR)			

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SEMESTER II

Semester II	
Course code	Course Name
BAMMEC-201	Effective communication -II
BAMMFC-202	Foundation course -II
BAMMCW-203	Content Writing
BAMMID-204	Introduction to Advertising
BAMMIJ-205	Introduction to Journalism
BAMMMGC-206	Media, Gender & Culture

01

PROGRAM	BAMM
YEAR	FYBMM
SEMESTER	II
COURSE:	EFFECTIVE COMMUNICATION SKILLS -II
COURSE CODE	BAMMEC 201
PAPER	1
TOTAL MARKS	100 (75 : 25)
NO OF LECTURES	48
	SEMESTER II
COURSE CODE	COURSE NAME & DETAILED SYLLABUS
BAMMEC-201	Effective Communication Skills-II

Learning Outcome: <ol style="list-style-type: none"> 1. To make the students aware of use of language in media and organization. 2. To equip or enhance students with structural and analytical reading, writing and thinking skills. 3. To introduce key concepts of communications. 		Total Lectures: 48 hrs.
Module	Topics	Details
1	Writing	
	1.Report writing	Report Writing (English, Hindi or Marathi) General report and News report writing - Basics and Format (Headline, Sub-headline, various type of report)
	2. Organizational writing	Organizational writing : (English, Hindi or Marathi) Internal communication , E- mails - Email E-mail Etiquette; Overcoming Problems in E-mail Communication, Stake holder communication Circulars- Guidelines for writing a circular- Languages and writing style of a circular- Format of a circular; Notices- Purpose-Format- Important points to remember while

		writing a notice, Letters of complaint, claim and adjustment, Consumer grievance letters, Letters under the Right to Information Act, Press Release, Letter to the Editor.	
	4. Writing for Publicity materials	Writing for Publicity materials (English, Hindi or Marathi) Headline, sub- headline, Body copy, Slogan, Jingle, Radio spot	
2	Editing		
	Editing	Editing: (English, Hindi and Marathi) Principles of editing (Punctuation, Substitution of words, Restructuring of sentences, Re-organizing sentence sequence in a paragraph, Use of link words,	
		Principles of Coherence and Cohesion), writing synopsis, abstracts, précis writing, news paper editing and magazine editing.	
3	Paraphrasing and Summarizing		
	1. Paraphrasing	Meaning , how to use paraphrase in communication, Paraphrase in plagiarism , Translation	
	2. Summarization	Summarizing content , the points and sub- points and the logical connection between the points	
4	Interpretation of technical data		
	Interpret technical data	Read graphs, maps, charts, Write content based on the data provided	
Total Lectures			48

Internal evaluation methodology

25 Marks

Sr no	Project/Assignment
1	Clipping files on various current topics.
2	Publish letters to editors in news media.
3	Reporting of college events.

Bibliography:

- Business Communication - Rhoda A. Doctor and Aspi H. Doctor
- Communication Skills in English – Aspi Doctor
- Teaching Thinking - Edward De Bono De Bono's
- Thinking Course – Edward De Bono Serious Creativity –
- Edward De Bono The Mind Map Book – Buzan Tony

Aspi



- Becoming a Translator: An Introduction to the Theory and Practice of Translation - by Douglas Robinson
- A Textbook of Translation - by Peter Newmark, Newmark

Syllabus Designed by:
<ul style="list-style-type: none"> • Gajendra Deoda (Convenor) • Smita Jain • Deepak Kumar Tiwari (Subject expert).

02			
PROGRAM	BAMM		
YEAR	FYBMM		
SEMESTER	II		
COURSE:	FOUNDATION COURSE		
COURSE CODE	BAMMFC 202		
PAPER	2		
TOTAL MARKS	100 (75 : 25)		
NO OF LECTURES	48		
SEMESTER II			
COURSE CODE	COURSE NAME & DETAILED SYLLABUS		
BAMMFC-202	FOUNDATION COURSE		
	<p>Course Outcome: 1. To introduce students to the overview of the Indian Society.</p> <p>1. To help them understand the constitution of India. 2. To acquaint them with the socio-political problems of India.</p>		
	<p>Note : Revised FC (Foundation Course) Syllabus sanctioned vide Agenda Item No. 4.49 of AC. 6.6.2012 for the B.A. Sem-1 / B.Sc. Sem-1 of University of Mumbai. The BMM BoS is unanimously decided to follow the same syllabus to BA in Multimedia and Mass Communication (BAMMC) Semester -II as it is.</p>		
Module	Topics	Details	Lectures
1	Globalisation and Indian Society	Understanding the concepts of liberalization, privatization and globalization; Growth of information technology and communication and its impact manifested in everyday life; Impact of globalization on industry: changes in employment and increasing migration; Changes in agrarian sector due to globalization; rise in corporate farming and increase in farmers' suicides.	07

2	Human Rights	Concept of Human Rights; origin and evolution of the concept; The Universal Declaration of Human Rights; Human Rights constituents with special reference to Fundamental Rights stated in the Constitution.	10
3	Ecology	Importance of Environment Studies in the current developmental context; Understanding concepts of Environment, Ecology and their interconnectedness; Environment as natural capital and connection to quality of human life; Environmental Degradation- causes and impact on human life; Sustainable development- concept and components; poverty and environment.	10
4	Understanding Stress and Conflict	Causes of stress and conflict in individuals and society; Agents of socialization and the role played by them in developing the individual; Significance of values, ethics and prejudices in developing the individual; Stereotyping and prejudice as significant factors in causing conflicts in society. Aggression and violence as the public expression of conflict.	10
5	Managing Stress and Conflict in Contemporary Society	Types of conflicts and use of coping mechanisms for managing individual stress; Maslow's theory of self-actualisation; Different methods of responding to conflicts in society; Conflict-resolution and efforts towards building peace and harmony in society.	08
6	Contemporary Societal Challenges	a. Increasing urbanization, problems of housing, health and sanitation; b. Changing lifestyles and impact on culture in a globalised world. c. Farmers' suicides and agrarian distress. d. Debate regarding Genetically Modified Crops. e. Development projects and Human Rights violations. f. Increasing crime/suicides among youth.	15
Note: 15 lectures will be allotted for project guidance Unit Number 6 will not be assessed for the Semester End Exam.			

03

PROGRAM	BAMM
YEAR	FYBMM
SEMESTER	II
COURSE:	CONTENT WRITING
COURSE CODE	BAMMCW 203
PAPER	3



Alan

TOTAL MARKS	100 (75 : 25)
NO OF LECTURES	48
	SEMESTER II
COURSE CODE	COURSE NAME & DETAILED SYLLABUS
BAMMCW-203	CONTENT WRITING

Crisp writing is the challenge.

Learning Outcome:

Lectures: 48

1. To provide students with tools that would help them communicate effectively.
2. Understanding crisp writing as part of Mass Communication
3. The ability to draw the essence of situations and develop clarity of thought.

Syllabus			
Module	Topics	Details	Lectures
1	Foundation		8
	1.Grammar Refresher	With special emphasis on use of punctuations, prepositions, capital letters and lower case	<i>02</i>
	2.Vocabulary building	Meaning, usage of words , acronyms	<i>02</i>
	3.Common errors	Homophones and common errors in English usage.	<i>02</i>
	4. Essentials of good writing	With emphasis on writing with clarity, logic and structure	<i>01</i>
	5. Phrases and idioms	Creative usage of phrases and idioms.	<i>01</i>
2	Editing Skills		10
	1. Redundant words	Identifying redundant words and phrases and eliminating these.	<i>01</i>
	2.Editing sentences	Editing redundant words/ phases and replacing wrong words/punctuation/grammatical error	<i>02</i>
	3.Editing captions	Editing redundant words/ phases and replacing wrong words/punctuation/grammatical error	<i>02</i>
	4.Editing headlines	Editing redundant words/ phases and replacing wrong words/punctuation/grammatical error	<i>02</i>

	5.Editing copy	Structuring a story, Creating a flow, editing redundant words/ phases and replacing wrong words/punctuation/grammatical error	03
3	Writing Tips and Techniques		10
	1.Writing tickers/ scrolls	For television news	01
	2.Writing social media post	Twitter and for other social networks	01
	3.Writing briefs/snippets	News briefs, Lifestyle and entertainment snippets	03
	4.Caption writing	Picture stories etc	02
	5.Writing headlines	News headlines and feature headlines	03
4	PRESENTATION TOOLS AND TECHNIQUES		10
	1. Power Point Presentation	Use of Power Point tools Power Point to Pdf Power Point to self animated presentation Auto timing of Power Point presentation	02
	2. Info graphic	Colour selection Use of clip art Use of Power Point smart tools Minimalist animation for maximum impact	02
	3. Three minute presentation	Content for single slide Uses of phrases Effective word selection Effective presentation	02
	4. Google Advance search	How to select relevant information Locating authentic information How to gather information for domestic and international websites	02
	5. Plagiarism	How to do a plagiarism check Paraphrasing Citation and referencing style	02
5	Writing for the Web		10
	1. Content is King	Importance of content	01
	2. Less is more	Writing for print media/ social media like Twitter, etc	02



Alan

	3.Copy writing	Ad campaigns (creative, witty and attractive)	03
	4.Realtime content	Difference in writing for print vs digital	02
	5.Keywords	Designing keywords for Search Engine Optimization	02
Total Lectures			48

Internal exercise: 25 Marks

The objective of internal exercise is to help the learner develop the skills of writing briefly and effectively.

Sr no	Project/Assignment	Reason/Justification
1	Writing Captions and Headlines	Simple writing is difficult. This assignment will help the learners to grasp the most essential aspect of a story and present these as headlines and captions
2	A three- minutes power point presentation	This assignment challenges the learners to draw the essence of elaborate reports, research papers and present in three minutes
3	Word Game/ Quiz	This is an exciting way to get learners engaged in vocabulary building

Bibliography:

1. The Editor's Toolbox by Buck Ryan and Michael O' Donnell, Surjeet Publication
2. Writing for the Mass Media by James Glen Stovall
3. A Handbook of Rhetorical Devices by Robert A Harris

The Team:

1. Renu Nauriyal
2. Jitendra Nayak
3. Shreya Bhandary

04	
PROGRAM	BAMM
YEAR	FYBMM
SEMESTER	II
COURSE:	INTRODUCTION TO ADVERTISING
COURSE CODE	BAMMID 204

PAPER	4
TOTAL MARKS	100 (75 : 25)
NO OF LECTURES	48
	SEMESTER II
COURSE CODE	COURSE NAME & DETAILED SYLLABUS
BAMMID-204	INTRODUCTION TO ADVERTISING

Learning Outcome:

Lectures: 48

1. To provide the students with basic understanding of advertising, growth, importance and types.
2. To understand an effective advertisement campaigns, tools, models etc.
3. To comprehend the role of advertising , various departments, careers and creativity
4. To provide students with various advertising trends, and future.

Syllabus			
Module	Topics	Details	Lectures
1	Introduction to Advertising		18
	1. Introduction to advertising	Evolution , importance, Features , benefits , limitation , effects and 5M's of advertising	02
	2. Types of advertising	Consumer, Industrial, Retail, Classified, Corporate ,Public service, ,Generic, National, Global, International, Social (CSR) and Advocacy	02
	3. Ethics and Laws in Advertising	Puffery, Subliminal, Weasel claim, Surrogate, Shocking ads , Controversial , Comparative, Advertising code of ethics, Regulatory bodies, Laws and regulations	04
	4. Social, Cultural and Economic impact of Advertising	Women and advertising, Children and advertising, Senior citizen and advertising , Pop Culture and advertising	04
	5. Theories	Stimulus theory, AIDA, Hierarchy ,Means-End Theory	06
2	Integrated marketing communication and tools		10
	1. Integrated marketing communication	Emergence, Role, Tools, Communication process, The IMC Planning Process	02
	2. Print Media and Out-of Home Media	Basic concepts, Types of Newspapers advertising , advantages and disadvantage of News paper advertising ,Magazines, Factors to consider for magazine advertising, Out-of-home Advertising, On- premise advertising , Transit advertising , Posters , Directory advertising	02

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	3. Broadcast Media	Radio advertising Advantages and Disadvantages of Radio advertising , Television advertising and its Advantages and Disadvantages, Film advertising and Product placement - Advantages and Disadvantages	02
	4. Public Relation	Meaning of Public Relations, Types of public relations Difference between public relations and advertising, Difference between Publicity and Advertising, , Advantages and Disadvantages of Public Relations, Advantages and Disadvantages of Publicity	02
	5. Sales Promotion and Direct marketing	Growth and Types of Sales promotion, Advantages and Disadvantages Growth of Direct marketing and its tools Advantages and disadvantages	02
3	Creativity in advertising		14
	1. Introduction to Creativity	Importance of creative process, Creative strategy development Determining message theme, Big idea, positioning strategies, Types of appeals	06
	2. Role of different elements in ads	Logo, Jingle, Company signature, Slogan, tagline, illustration , Creating Radio commercial –Words, sounds , clarity , coherence etc.	06
	3. Elements of copy	Headline, Sub headline , Layout , Body copy , Types of copy and slogan , creating story board	02
4	Types of advertising agency, department, careers and latest trends in advertising		06
	1. Types of advertising agency	Full service, Creative boutique, Media buying agency, In- house agency, Specialized Agencies and others	02
	2. Various departments in an agency	Account handling, Production, Art, Copy, Media, Public relation, Human resources, Finance and others	02
	3. Latest trends	Rural advertising ,Ambush advertising, Internet advertising , email advertising Advertainment, advertorial, mobile advertising	02
Total Lectures			48

Internal evaluation methodology 25 Marks

Sr no	Project/Assignment
1	Individual/ group project should be given to develop an advertising strategy on any product or service
2	Write a story board/ types of copy.

3	Big Idea – Group project
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Bibliography:

- 1) 1. Advertising Principles and Practices (7th Edition) William D. Wells, John Burnett, Sandra Moriarty
- 2) Adland: Global History of advertising by mark Tungate
- 3) Copy paste : How advertising recycle ideas by Joe La Pompe
- 4) Indian Advertising: Laughter & Tears by Arun Chaudhuri
- 5) Adkatha The Story Of Indian Advertising by [Halve Anand](#)
- 6) Pandeymonium by Piyush Pandey
- 7) Introduction to Advertising – Amita Shankar
- 8) Contemporary Advertising – Loudon & Britta
- 9) Advertising – Pearson Education
- 10) www.afaqs.com
- 11) www.exchange4media.com
- 12) www.adweek.com

Syllabus Designed by:

- Shobha Venkatesh (Convenor)
- Dr. Hanif Lakdawala (Subject expert)
- Kiran R. Dalani (Subject expert)

05	
PROGRAM	BAMM
YEAR	FYBMM
SEMESTER	II
COURSE:	INTRODUCTION TO JOURNALISM
COURSE CODE	BAMMIJ 205
PAPER	5
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48
	SEMESTER II
COURSE CODE	COURSE NAME & DETAILED SYLLABUS
BAMMIJ-205	INTRODUCTION TO JOURNALISM

Course outcome:

To help media students to acquaint themselves with an influential medium of journalism that holds the key to opinion formation & to create awareness.



Syllabus			
Module	Topics	Details	Lectures
1		History of Journalism in India	
		Changing face of journalism from Guttenberg to new media	
		Journalism in India:	
		Earliest publications The rise of nationalist press ,Post 1947 The emergency 1975 ,Post Emergency Post liberalization of the economy boom in magazines niche journalism	
		How technology advancement has helped media	
		New media with special reference to rise the Citizen Journalism	
2		News and its process	
		Definition of News ,	
		The news process from the event to the reader	
		What makes a good story	
		Anatomy of a news story	
		Types of Beats- Crime, Environmental, Entertainment, Educational, Agricultural, Sports etc	
3		Principles and format	
		What makes a great journalist: Objectivity, Accuracy, Without fear or favour Balance Proximity Difference between a PR and a journalist Criteria for news worthiness Hard News / Soft News and blend of the two News Reports, Features Editorials	
4		Career in journalism	
		Reporter, Feature Writer, Mojo, Data journalist, Real time journalist, investigative journalist, rural journalist, In-depth journalist , lifestyle journalist	
5		Covering an event (flip class)	
		Background research	
		Finding a news angle	
		Capturing the right pictures for a photo feature Writing Headline, captions and lead	

Suggested readings

1. Writing and Reporting News by Carole Rich; Thomson Wadsworth
2. Journalism: Principles and Practice by Tony Harcup, Sage Publication, 2011 edition
3. Recommended reading Nalin Mehta on Indian TV
4. M V Kamath: 'Behind the by-line' journalist's Handbook, Professional Journalism.

5. Introduction to Journalism: Essential Technique Richard Rudin
6. Introduction to Journalism: Carole Fleming
7. Introduction to Journalism: James Glen Stowal

Syllabus Designed by:

1. Dr. Navita Kulkarni – Convener
2. Renu Nauriyal
3. Gajendra Deoda

06	
PROGRAM	BAMM
YEAR	FYBMM
SEMESTER	II
COURSE:	MEDIA GENDER & CULTURE
COURSE CODE	BAMMMGC 206
PAPER	6
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48
	SEMESTER II
COURSE CODE	COURSE NAME & DETAILED SYLLABUS
BAMMMGC-206	MEDIA GENDER & CULTURE

COURSE OUTCOME			
<ul style="list-style-type: none"> To discuss the significance of culture and the media industry. To understand the association between the media, gender and culture in the society. To stress on the changing perspectives of media, gender and culture in the globalised era. 			
MODULE	TOPICS	TOPICS	LECTURES
		INTRODUCTION TO CULTURAL STUDIES	
I	EVOLUTION, NEED, CONCEPTS AND THEORIES	Evolution, features of cultural studies, Need and significance of cultural studies and media Concepts related to culture- Acculturation, enculturation, ethnocentrism, cultural relativism, cultural shock and its relevance in media	(12)



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		<p>Theories:</p> <ul style="list-style-type: none"> • Stuart Hall : encoding and decoding, Circuit of culture • John Fiske: culture and industry • Feminism and Post feminism • Techno culture and risk – Ulrich Beck 	
CULTURE AND MEDIA			
II	CONSTRUCTION, COMMODIFICATION, IMPACT AND RECENT TRNDS	<ol style="list-style-type: none"> 1. Construction of culture- social, economic, political, religion and technology 2. Culture, industry and media- commodification, memes, representation, articulation, popular culture, power, cyber culture 3. Media and its impact on the cultural aspect of the society. 4. Culture industry and communication - with reference, to film, TV, social media, advertisements etc., 5. Recent trends in Culture consumption: Changing values, Ideologies & its Relevance in the Contemporary society. 	(12)
GENDER AND MEDIA CULTURE			
III	ROLE AND INFLUENCE OF MEDIA	<ol style="list-style-type: none"> 1. The influence of media on views of gender (theme, under representation, stereotypes, women and men, stereotype images, roles etc.) 2. Role of media in social construction of gender, Changing attitudes & behaviour for empowerment of women : Movements of change 3. Gender equality and media 4. Hegemonic masculinity in media 5. Gender issues in news media (TV, radio, newspapers & online news) 	(12)
GLOBALISATION AND MEDIA CULTURE			
IV	GLOBAL, LOCAL, CONSUMER AND THE RECENT TRENDS	<ol style="list-style-type: none"> 1. Media imperialism 2. Globalisation and Local culture- Issues and Perspectives, threat to regional and local identities, Impact of global culture and its relevance in media and gender 3. Consumer culture and media in the era of globalisation. 4. Digital Media culture: Recent trends and challenges 5. Media and Globalisation: Global economic flows, global cultural flows, homogenization & fragmentation, 	(12)

		glocalization, creolization, globalization & power.	
SYLLABUS DESIGNED BY:-			
<ol style="list-style-type: none"> 1. PADMAJA ARVIND(CONVENOR) 2. RANI D'SOUZA 3. RUMINA RAI 			
INTERNAL EVALUATION METHODOLOGY			
<ol style="list-style-type: none"> 6. CONTINUOUS ASSIGNMENTS 7. ORAL & PRACTICAL PRESENTATIONS 8. GROUP/INDIVIDUAL PROJECTS 9. CLASS TEST 10. OPEN BOOK TEST 11. GROUP INTERACTIONS 12. QUIZ 			
REFERENCE			
<ol style="list-style-type: none"> 1. MEDIA AND CULTURAL STUDIES: MEENAKSHI GIGI DURHAM AND DOUGLAS M.KELLNER 2. CULTURAL STUDIES- THEORY AND PRACTICE – CHRIS BARKER 3. AN INTRODUCTION TO CULTURAL STUDIES- PROMOD K. NAYAR 4. CULTURE CHANGE IN INDIA- IDENITITY AND GLOBALISATION – YOGENDRA SINGH 5. INDIAN MEDIA IN A GLOBALISED WORLD- MAYA RANGANATHAN USHA M. RODGRIGUES 6. MEDIA GENDER AND POPULAR CULTURE IN INDIA- TRACKING CHANGE AND CONTINIUTY – SANJUKTHE- DASGUPTA 			



AC : October 3, 2019.

Item No. 4.8

UNIVERSITY OF MUMBAI



Sr. No.	Heading	Particulars
1	Title of the Course	BA in Multimedia and Mass Communication (BAMMC)
2	Semesters	03 and 04
3	Level	P.G. / <input checked="" type="checkbox"/> U.G./ Diploma / Certificate (Strike out which is not applicable)
4	Pattern	Yearly / Semester <input checked="" type="checkbox"/> CBCS (Strike out which is not applicable)
5	Status	New / Revised <input checked="" type="checkbox"/> CBCS (Strike out which is not applicable)
6	To be implemented from Academic Year	From Academic Year <u>2020-21</u> in Progressive manner.

Date:

Signature :

Name of BOS Chairperson[√] / Dean : Dr. Sunder Rajdeep

Arora



CHOICE BASED CREDIT SYSTEM

**BA in Multimedia and Mass Communication (BAMMC) (Choice based)
Semester –III, IV, V and VI revised Syllabus to be sanctioned and implemented from
June 2020-21 in progressive manner.**

PROGRAM OUTCOME

1. The program considers media industries and their relationship to culture and society, and the understanding of how communication works. The program emphasizes the development of critical thinking, professional writing skills and effective oral communication.
2. The Communication and Media Studies major prepares students for a wide variety of careers in business and industry, advertising, public relations and journalism, or advanced study
3. This program will equip the learners with professional skills essential for making career in Entertainment industry, Cinema, Television, OTT Platforms, social media platforms etc.
4. Students would demonstrate the ability to apply rhetorical principles in a variety of creative, cinematic, organizational, professional and journalistic venues.
5. Knowledge, skills, and values that prepare them for future careers in our interconnected society, whether in mass media or advanced study
6. Learners would develop a global awareness of political, social and corporate issues influenced by communication sensitivity and skills.
7. Learners will understand mass media as a system of interrelated forces, including historical foundations, technological advances, economic dynamics, regulatory constraints, and ethical concerns.
8. This programme will also give them an improved sense of self-confidence and self-efficacy and an awareness of their responsibilities as professionals in their field
9. Learners will be able to create and design emerging media products, including blogs, digital audio, digital video, social media, digital photography, and multimedia.
10. They will be better equipped to grasp the complex relationship between communication/media theories and a diverse set of individual, social, and professional practices.
11. Learners will understand the underlying philosophical assumptions of, and be able to apply, communication research methods to address a range of media texts and audiences, production and technological practices, and relevant social issues.
12. Learners will comprehend the foundations, process, and practices of writing for and about the media, and demonstrate proficiency in writing across platforms.
13. Learners will be able to conceptualize, design, and produce one or more works in media based on effective principles and practices of media aesthetics for a target audience.
14. Learners will acquire the knowledge and skills required to pursue a career in the specialization of their choice.

301-1

Program		BAMMC		
Semester III				
Title	Credit	Paper	Name of the Course	Course Code
Learner should choose any one out of following elective courses				
AEEC	02	01	Electronic Media-I	BAMMC EM-3011
			Theatre and Mass Communication-I	BAMMC TMC-3012
			Radio Program Production-I	BAMMC RPP-3013
			Motion Graphics and Visual Effects -I	BAMMC MGV-3014
DSC	(4×3)= 12	02	Corporate Communication and Public Relations	DSC-C1 BAMMC CCPR-302
DSC		03	Media Studies	DSC-C2 BAMMC MS-303
DSC		04	Introduction to Photography	DSC-C3 BAMMC IP-304
DSE	04	05	Film Communication-I	BAMMC FCO-305
Practical	02	06	Computers and Multimedia-I	BAMMC CMM-306
	20			

SY BAMMC Semester III and IV Syllabus

Year	SY BAMMC		
Semester	III		
Course:	Electronic Media-01		
Paper	Elective 01 (AEEC-1)		
Course Code	BAMMC EM-3011		
Total Marks	100 (75:25)		
Number of Lectures	48		
Course Outcome			
To make the students acquainted with working of the two powerful media; i.e. radio and television. The content is useful for both advertising and journalism students in order to further their careers in their respective fields.			
COURSE CODE	COURSE NAME		
BAMMC EM-3011	ELECTRONIC MEDIA-01		
Syllabus			
Sr. No.	Modules	Details	Lectures
1	Introduction		10
	A. A Short History of Radio and TV in India and abroad		
	B. Introduction to Prasar Bharti		
	C. FM radio and community radio		
	D. Convergence trends		

2	Introduction to Sound for both TV and Radio		10
	A. Introduction to sound	<ol style="list-style-type: none"> Types of Sound: Natural, Ambient, Recorded The Studio Setup Types of recording- Tape Recording, Digital Recording Outdoor Recording Types of Microphones 	
	B. Introduction to Visuals	<ol style="list-style-type: none"> The Power and Influence of Visuals The Video-camera: types of shots, camera positions, shot sequences, shot length Lighting: The importance of lighting Television setup: The TV studio difference between Studio and on-location shoots 	
	C. Electronic News Gathering (ENG)	<ol style="list-style-type: none"> Single camera Two men crew 	
	D. Electronic Field Production (EFP)	<ol style="list-style-type: none"> Single camera set up Multi-camera set up Live show production 	
3	Introduction to Formats (Fiction and non-fiction)		10
	1. Introduction to Radio Formats	<p>News</p> <ul style="list-style-type: none"> - Documentary - Feature - Talk Show - Music shows - Radio Drama Radio interviews - Sports broadcasting 	
	2. Introduction to Television formats	<p>News</p> <ul style="list-style-type: none"> - Documentary - Feature - Talk Shows - TV serials and soaps - Introduction to web series - Docudrama - Sports - Reality - Animation - Web series 	
4	Different Roles and contributions in the society		08
	A. Community Radio-role and importance		
	B. Contribution of All India Radio		
	C. The Satellite and Direct to Home challenge		
5	Introduction to Production process		10

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	1. Pre-Production	Script Storyboard Camera plot Lighting plot	
	2. Production	Camera angles Sequence Scene Shot Log keeping	
	3. Post-Production	Linear editing Non-linear editing Library shots Library sounds Dubbing	
	Total		48

Internal: Any two assignments compulsory

- A visit to a Radio or Television station
- Listening and recording news for TV and Radio
- Shooting an interview for a Television channel
- Recording a chat show for a radio channel

Reference Reading:

1. Basic Radio and Television: by S Sharma
2. The TV Studio Production Handbook : Lucy Brown
3. Mass Communication in India by Keval J. Kumar
4. Beyond Powerful Radio by Valerie Geller
5. Writing News for TV and Radio : Mervin Block
6. Essential Radio Journalism: How to produce and present radio news (Professional Media Practice) : Peter Stewart, by Paul Chantler
7. Andrew Boyd, 'Broadcast Journalism, Techniques of Radio and Television News ', Focal Press London.
8. Keval J Kumar, 'Mass Communication in India', Jaico Publishing House.
9. K.M Shrivasta, 'Radio and TV Journalism', Sterling Publishers Pvt. Ltd, New Delhi.
10. Usha Raman, ' Writing for the Media', Oxford University Press, New Delhi
11. Media Production: A Practical Guide to Radio and TV 1st Edition by Amanda Willett
12. Community radio in India : R Sreedher, Puja O Murada

BOS Syllabus Sub- Committee Members

1. Prof. Dr. Navita Kulkarni (**Convener**)
2. Prof. Neena Sharma (Subject Expert)
3. Ms. Priyanka Khanvilkar (Industry Expert)

301-2

Program	BAMMC
Year	SYBAMMC
Semester	III
Course:	Theatre and Mass Communication-I
Paper	ELECTIVE 02 (AEEC-2)
Course Code	BAMMC TMC-3012
Total Marks	100 (75 : 25)

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Number of Lectures	48
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COURSE OUTCOME:			
1. Individual and team understanding on theatrical Arts 2. Taking ownership of space, time, story-telling, characterization and kinesthetic 3. Shaping young students' minds through expression of their perception, creating awareness of their role and place in society, their responsibilities and possibilities			
COURSE CODE		COURSE NAME and DETAILED SYLLABUS	
BAMMC TMC-3012		THEATRE AND MASS COMMUNICATION-I	
Syllabus			
Module	Topic	Details	Lectures
History			
I	Dramatic literature and theatre history:	1. Study of the origin of theatre, history and growth 2. Theatre as a medium of mass communication 3. Theatre as a benefit to improving language skills 4. Study of traditions and forms: (a) Indian: Natya Shastra and Classical Indian Theatre Navarasa, Nayaka-NayikaBhed, VidushakaNatya – DrishyaKavya TrilogY –Natya – Nritta - Sangeet Study of some of the important Sanskrit playwrights i.e. Kalidasa, Bhasa, Shudraka, Kootiyattam and Folk (Jatra, Pandavani, Tamasha, Ram Lila, Yakshagana, Swang, Therukoothu, Bhawai, Dashavatar, etc) (b) Growth of Indian Regional and Modern (Experimental) Theatre (c) Asian Theatre (Japanese Noh, Spiritual and Trance of Bali and Korea, Chinese Kunqu Opera) (d) Ancient Greek: Aristotle's <i>Poetics</i> Comedy, Tragedy, Satyr Chorus (e) European: Commedia D'elle Arte and Renaissance. French Baroque theatre, Shakespeare, Brecht, Ibsen etc Naturalism – Emile Zola (f) American Musicals	14
	Activity:	Presentations by students on different folk/traditional theatre forms from across the world through videos and images to study the salient features	
Design			
2	Stage craft and theatre techniques	<ul style="list-style-type: none"> Theatre architecture and set design (Detailed study of Amphitheatre, Natyamandapam etc. Types of stages e.g. 	10

		<p>proscenium, arena, thrust, end etc.)</p> <ul style="list-style-type: none"> • Costume design: study of elements of color, textures, shapes and lines • Lighting and special effects: light sources, use of modern light equipment, planning and designing light <p>Make up</p>	
	Activity:	Mask making, prop making experimenting with sound and live music and recorded music	
PREPARATION			
3	Preparing the mind, body and voice:	<p>Mind:</p> <ul style="list-style-type: none"> • Recalling experiences, talking about daily observations, collecting news clips, stories, poems etc which may inspire theatre and enactment, increasing concentration, activities to enable ideation and improvisation <p>Body:</p> <ul style="list-style-type: none"> • Simple rhythmic steps to instill grace and agility, Mime etc <p>Voice:</p> <ul style="list-style-type: none"> • Narration of poems, understanding meter and tempo, weaving stories, using intonation and modulation 	10
	Activity:	Mirror games	
READING			
4	Reading plays and analyzing the characteristics:	<p>Western: Select any 2</p> <ol style="list-style-type: none"> 1. Romeo and Juliet / Hamlet – William Shakespeare 2. Long Day’s Journey Into Night –Eugene O’Neil 3. Death of a Salesman – Arthur Miller 4. Oedipus Rex - Sophocles 5. Angels in America - Tony Kushner 6. The Glass Menagerie – Tennessee Williams 7. Look Back in Anger – John Osborne <p>Indian: Select any 2</p> <ol style="list-style-type: none"> 1. Yayati – Girish Karnad 2. Taj Mahal Ka Tender –Ajay Shukla 3. Ashad ka ek Din– Mohan Rakesh 4. <i>Shantata! Court Chaluthe</i> (1967; “Silence! The Court Is in Session”) /<i>Sakharam Binder</i> (1971).Vijay Tendulkar 	14
		<p>Activity: Understand the salient features: Plot Theme Characterization Narrative Genre</p>	

BOS Syllabus Sub- Committee Members

1. Prof. Rani D'Souza (Convener)
2. Prof. Shamali Gupta (Course Expert)
3. Mr. Abhijit Khade (Industry Expert)

Projects for Internal Evaluation**25 MARKS**

1. Individual: Enact a character (epic, historical, national or social leader through speech, poetry). Essential a mono act not more than 2 minutes
2. Group: improvise on a current affairs topic and create a street play. Enact it within the college campus or outside the college gate. Not more than 5 minutes per team. Team should essentially be small. 5-6 members.
3. Class: Watch a live performance of a play and write a review consisting of its special features.

301-3

Program	BAMMC
Year	SYBAMMC
Semester	III
Course:	Radio Programme Production-I
Paper	ELECTIVE 01 (AEEC-2)
Course Code	BAMMC RPP-3013
Total Marks	100 (75 : 25)
Number of Lectures	48

COURSE CODE	COURSE NAME and DETAILED SYLLABUS
BAMMC RPP 401	RADIO PROGRAM PRODUCTION -I

COURSE OUTCOME:

The course is intended to explore the art of audio production. The students are made familiar with the aesthetics of sound and its application in various radio programme formats. To provide them with the basic knowledge and understanding of radio business and production.

MODULE	DETAILS	LECTURES
1	UNIT 1	10
	1. Introduction of Radio	
	2. History of Radio: Growth and development. Radio as a Mass- Medium: Uses and characteristics of radio.	
	3. Writing for the radio-.Who you are talking to? What do you want to say?	
	4. Structure and Signposting	
	5. The Script	
2	The work of producer	08
	1. Ideas	
	2. The Audience, Resource Planning , preparation of material	
	3. The studio session	
	4. Post- production	
	5. Technician, Editor, Administrator and Manager	



3	The Radio Studio		10
	1.	Studio Layout	
	2.	The studio desk, mixer, control panel console or board.	
	3.	Digital Mixers	
	4.	Studio Software	
	5.	Digital Compression and Digital	
4	News - Policy and Practice		10
	1.	'Interesting'	
	2.	News Values-Accuracy, Realism, and Truth	
	3.	The Newsroom Operation	
	4.	The News Conference and Press Release	
	5.	News reading and Presentation- The Seven Ps, News reading, Pronunciation, Vocal Stressing, Errors and Emergencies	
5	Interviewing		10
	4.	Types of Interview	
	5.	What the Interviewee Should Know	
	6.	Preparation Before the Interview and The Pre-interview Discussion	
	7.	Devil's Advocate	
	8.	Question Technique-Multiple Questions and Leading Questions	

Syllabus Sub-committee

Prof. Gajendra Deoda (Convener)
 Mr. Ganesh Achwal (Industry Expert)
 Dr. Navita Kulkarni (Subject Expert)

References:

Chatarjee P.C. : The Adventures of Indian Broadcasting, Konark
 Luthra H.R. : Indian Broadcasting Publication Division.
 McLiesh Robert: Radio Production, Focal Press
 Saxena Ambrish: Radio in New Avtar-AMTO FM, Kanishka Publishers, New Delhi.

301-4

Program	BAMMC
Year	SYBAMMC
Semester	III
Course:	MOTION GRAPHICS and VISUAL EFFECTS
Paper	ELECTIVE 01 (AEEC-4)
Course Code	BAMMC MGV-3014
Total Marks	100 (75 : 25)
Number of Lectures	48

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Brief:

The new generation is energetic and seeks energy in every experience. We see animation and visual effects in almost every television program including news and financial market channels. Sports channels are foremost in using various visual effects for updates as well as keeping energy intact. The future is around new experience of video viewing and the media learners will be part of future shape of media.

Course Outcome;

This course is designed to introduce the student to the art and science of visual effects for broadcast and digital filmmaking. Topics covered include the visual effects workflow, video technology, image processing, creating mattes, tracking, and compositing.

1. Understand the difference between a visual effect and a special effect.
2. Determine when to choose whether to create a visual effect or a special effect and determine when the two techniques can work together.
3. Understand basic image processing techniques.
4. Pull mattes using various image processing techniques including Chroma-keying
5. Track motion data using various techniques.
6. Describe and use the compositing process and identify major applications used in industry. Develop a visual effects pipeline for integration in the filmmaking process.

COURSE CODE	COURSE NAME and DETAILES SYLLABUS	
BAMMC MGV-3014	MOTION GRAPHICS and VISUAL EFFECTS	

Modules	Details	Lectures
01	Introduction to Adobe After Effects	10
	1. The interface How to interact with interface and location of tools and panels. How to set up a project file and import media.	<i>02</i>
	2. Timeline Understanding the timeline and its channels. Using channel settings to control media on timeline.	<i>02</i>
	3. Tools Understanding tools and how they are used and applied.	<i>01</i>
	4. Panels Understanding each individual panel and how they are used.	<i>01</i>
	5. Effects Understanding the various effects, their usage and attributes. Introducing color correction. Understanding particle effects. Using sound Audio Effects.	<i>04</i>
02	Introduction to Adobe Premiere	08
	1. Files Understanding files and formats. Importing files (video/audio/image).	<i>01</i>
	2. Timeline Working on the time and layers.	<i>02</i>
	3. Editing Tools required for editing the video. Working with audio layers separately.	<i>02</i>
	4. Key-frames and effects Adding key-frames and using effects on layers.	<i>02</i>

	5. Rendering	Exporting files in various formats.	01
03	Understanding VFX Elements		10
	1. Layers	Understanding usage of layers.	02
	2. Masks	Understanding the importance of elements used to create masked effects.	02
	3. Render	Understanding render queue and setting up batch rendering while going through all render setups and outputs (formats) available.	02
	4. Composing	Working with media sequences. Understanding scene technique. One shot technique and cuts and transition techniques.	02
	5. Blend Modes	Working with various blend modes.	02
04	Motion graphics and Colours		10
	1. Kinematic Typography	Understanding usage of Kinematics in Typography.	01
	2. Content creation	Usage with simple characters to words or lines of content.	02
	3. Key framing	Importance of Key Frames. Understanding Tilting.	02
	4. Logo animation	Animating logos for visual impact and simulate still icons to communicate better.	03
	5. Colour	color Grading and color correction using after effects.	02
05	Camera and Lights		10
	1. Camera types	Types of camera and their usages.	02
	2. Shutter and aperture	Understanding shutter and aperture with lights.	02
	3. Lights	Types of lights and their usages.	02
	4. Effects of lights	Using camera and lights to simulate a 3D experience.	02
	5. Objects	Creating Objects and their usage with camera and lights.	02
Total			48

1. Mr. Arvind Parulekar: (Convener)
2. Mr. Neil Maheshwari: (Subject Expert)
3. Prof. Izaz Ansari (Subject Expert)
4. Mr. Ashish Gandhre: (Industry Expert)

Internal Exercise:

The objective of internal exercise is to help the learners identify opportunities in visual effects in the broadcast and film making industries.

Sr. No.	Project Assignment	Reason/Justification
01	Animated Logos and Kinematic Typography	Creating Indents for Television, Movies or Online Videos. This project creates understanding of animation and how kinematics works with the elements. Allows deeper understanding of communication with simple objects. (Logos and Text)

302

Program	BAMMC
Year	SYBAMMC
Semester	III
Course:	CORPORATE COMMUNICATION and PUBLIC RELATIONS
Paper	02 (DSC-C1) CORE V
Course Code	BAMMC CCPR-302
Total Marks	100 (75 : 25)
Number of Lectures	48
Course Outcome:	
<ol style="list-style-type: none"> To provide the students with basic understanding of the concepts of corporate communication and public relations. To introduce the various elements of corporate communication and consider their roles in managing media organizations. To examine how various elements of corporate communication must be coordinated to communicate effectively in today's competitive world. To develop critical understanding of the different practices associated with corporate communication with the latest trends and social media tools. 	

COUESE CODE	COURSE NAME	
BAMMC CCPR-302	CORPORATE COMMUNICATION and PUBLIC RELATIONS	
Syllabus		
Module	Details	Lectures
1	Foundation of Corporate Communication	14
	1. Introduction to Corporate Communication	Meaning , Need and Scope of Corporate Communication towards Indian Media Scenario
	2. Keys concept in Corporate Communication	<i>Corporate Identity: Meaning and Features, Corporate Image: Meaning, Factors influencing Corporate Image, Corporate Image creation sustainability and restoration (Online and traditional) Corporate Reputation and Management: Meaning, Advantages of Good Corporate Reputation.</i>
	3. Ethics and Law in Corporate Communication	Importance of Ethics in Corporate Communication, Professional Code of Ethics, Mass Media Laws: Defamation, Invasion of Privacy, Copyright Act, Cyber-crime and RTI.

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2	Understanding Public Relations		16
	1.Introduction and Growth of Public Relations- Indian Scenario	Meaning, Definitions, Scope, Objective and Significance of Public Relation in Business. Tracing Growth of Public Relations, in India, Internal and External PR. Reasons for Emerging International Public Relations, Mergers/Collaborations/Joint Ventures between Indian and international public relations agencies, advantages and disadvantages of Public Relations.	06
	2.Role of Public Relations in various sectors	Healthcare, Entertainment, Banking and Finance, Real estate, Fashion and Lifestyle and Service.	04
	3.Theories and Tools of Public Relations	Gruntin's (4 models),Pseudo-events, Publicity , Propaganda, Persuasion, Situational theory , Diffusion theory and various tools of Public Relations (Press conference, Press release , Media Dockets, Advertorials, Sponsorship.	06
3	Corporate Communication and Public Relation's range of functions		10
	1.Media Relations	Introduction, Importance of Media Relations, Sources of Media Information, Building Effective Media Relations, Principles of Good Media Relations , Media analysis and evaluation	03
	2.Employee Communication	Introduction, Sources of Employee Communications, Organizing Employee Communications, Benefits of Good Employee Communications, Steps in Implementing An Effective Employee Communications Programme, Role of Management in Employee Communications	03
	3.Crisis Communication	Introduction, Impact of Crisis, Role of Communication in Crisis, Guidelines for Handling Crisis, Trust Building, Case studies such as Nestle Maggie, Indigo, Cadbury Dairy Milk, Niira Radia, Tylenol etc	04
4	Latest Trends, Tools and Technology Role of Social media in Corporate Communication and Public Relations		08
	1.Emerging trends, tools and technology	Introduction, Today's Communication Technology, Importance of Technology to Corporate Communication, pros and cons of technology used in Corporate Communication.	02
	2.New Media Tools	Website, Online press release, Article marketing, Online newsletters, Blogs	02
	3.Role of Social Media	Role of Social media as Influential marketing, Identifying brand threats, influence journalist's stories, swiftly react to negative press, Viral marketing, engaging and interacting, storytelling, E- Public Relations and its importance.	04
Total Lectures			48

BOS Syllabus Sub- Committee Members		
1. Prof. Shobha Venkatesh (Convener) 2. Dr. Hanif Lakdawala (Course Expert) 3. Dr. Rinkesh Chheda (Course Expert) 4. Ms. Amrita Chohan (Industry Expert)		
Internal evaluation methodology		25 Marks
Sr no.	Project/Assignment	
1.	Presentation various topics learned	
2.	Writing Press release	
3.	Mock Press conference	
References:		
1. Public Relations Ethics, Philip Seib and Kathy Fitzpatrick 2. Public Relations- The realities of PR by Newsom, Turk, Kruckleberg 3. Principals of Public Relations-C.S Rayudu and K.R. Balan 4. Public Relations -Diwakar Sharma 5. Public Relations Practices- Center and Jackson 6. The Art of Public Relations by CEO of leading PR firms		

303

Program	BAMMC
Year	SYBAMMC
Semester	III
Course:	MEDIA STUDIES
Paper	03 (DSC-C2) CORE VI
Course Code	BAMMC MS-303
Total Marks	100 (75 : 25)
Number of Lectures	48

COURSE OUTCOME

1. To provide an understanding of media theories
2. To understand the relationship of media with culture and society
3. To understand Media Studies in the context of trends in Global Media

COURSE CODE

COURSE NAME

BAMMC MS-303

MEDIA STUDIES

Syllabus

Module	Topics	Details	Lectures
		Introduction	
1	Eras, relevance, connection to culture, Literature	<ul style="list-style-type: none"> • Era of Mass Society and culture – till 1965 • Normative theories-Social Responsibility Theory • Development media theory 	10

		Media Theories	
2	Propaganda and propaganda theory-	<ul style="list-style-type: none"> • Origin and meaning of Propaganda • Hypodermic Needle/Magic bullet • Harold Lasswell 	14
	Scientific perspectives to limited perspectives	<ul style="list-style-type: none"> • Paul Lazarsfeld-Two step flow • Carl Hovland and Attitude Change theory 	
		Cultural Perspectives	
3	Various schools	<ul style="list-style-type: none"> • Toronto school (McLuhan) • Schools- Birmingham(Stuart Hall) • Frankfurt- Theodor Adorno and Max Horkheimer • Raymond Williams- Technological Determinism • Harold Innis- Bias of Communication 	12
	Media and Identity	Feminism /Racism/ethnicity etc Caste/class/tribal/queer representations (India examples)	
		Media Effects	
4	Theories on media Effects	<ul style="list-style-type: none"> • Media effects and behavior • Media effect theories and the argument against media effect theories • Agenda Setting Theory • Cultivation Theory • Politics and Media studies-media bias, media decency, media consolidation. 	06
		New Media and The Age Of Internet	
5	Meaning making Perspectives	<ul style="list-style-type: none"> • New media • Henry Jenkins-Participatory culture • Internet as Public sphere-Habermas to Twitter • McLuhan 's concept of Global village in the age of Netflix • Uses and Gratification in the age of Internet 	06
BOS Syllabus Committee Members			
<ol style="list-style-type: none"> 1. Prof. Rani D'souza (Convener) 2. Prof. Neena Sharma 3. Prof. Bincy Koshy 4. Prof. Mithun Pillai 			
Internal Evaluation Methodology			25 MARKS
<ol style="list-style-type: none"> 1. Continuous assignments 2. Oral and practical presentations 3. Group/individual projects 4. Open book test 5. Group interactions 6. Quiz 			

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References:

1. Mass communication theory- Dennis quail
2. Mass communication theory: foundations, ferment and future-Stanley j BaranandDennis k Davis
3. Introduction to mass communication: media literacy and culture updated edition 8th edition
4. Introduction to mass communication – Stanley J. Baran
5. Media and cultural studies-Meenakshi Gigi Durham and Douglas M Kellner
6. Social media: a critical introduction- Christian Fuchs

304

Program	BAMMC
Year	SY BAMMC
Semester	III
Course:	Introduction To Photography
Paper	04 (DSC-C3) CORE VII
Course Code	BAMMC IP-304
Total Marks	100 (75:25)
Number of Lectures	48

Brief:

The world cannot be imagined without images. Image is inseparable part of media. "Picture speaks thousand words." The course is designed to explore "how to make picture speak thousand words.

Learning Outcome:**Lectures: 48**

1. To introduce to media learner the ability of image into effective communication.
2. To help the learner understand that media photography is a language of visual communication and is far beyond just point and shoot fun moments.
3. To practice how picture speaks thousand words by enlightening the learner on how.
4. To develop the base of visualisation among learners in using pictures in practical projects.
5. To help learner work on given theme or the subject into making a relevant picture or photo feature.

COURSE CODE	COURSE NAME
BAMMC IP-304	INTRODUCTION TO PHOTOGRAPHY

Syllabus

Module	Details	Lectures
1	Camera: The Story teller	12
	1. The Body: The faithful middleman The heart of the system How camera sees differently than human eyes. Limitations and Wonders of camera. Formats of camera: Small Full frame, Half frame (APS-C), Medium, Large (camera movements) Experiencing frame Types of camera: DSLR; View; Rangefinder; Mirror-less	02

	2. Aperture: The iris of the camera	Diaphragm Controls amount of light entering lens Factor in Exposure calculation Active factor of Depth of field and Bokeh (creative) F'-numbers and aperture scale. Application of Depth of Field in advertising and Journalism.	03
	3. Shutter: The Click magic	Blind between Lens and Image sensor Controls duration of light Major factor in Exposure calculation Main player in controlling action Motion blur, Motion freeze and Long exposure effects Application of motion blur/freeze in Advertising and journalism. Synchronization with Flash, Creative Slow sync	05
	4. Image sensor: The retina that sees	The image maker or recorder Film v/s digital Film: Photochemistry Digital: Photo-electronics Types of Sensor: CCD and CMOS ISO: Photosensitivity (Sensor/Film Speed)	01
	5. Viewfinder: The interactive monitor	The control room cum monitor Displays camera settings Aperture, Shutter and ISO Metering modes, Focusing modes, Exposure modes, Frame count, File format etc	01
2	Lens: Imaging device		08
	6. The eye of camera: Learning to see	Main player in image formation, Focusing the object (sharpening the image) Speed of the Lens (light intake ability) Numbers and Markings on the Lens AF, ED, IF, IS, SW, ASP etc	02
	7. Focal length: Which lens is suitable	The factor to consider for Type of Photography and choosing lens for the purpose. Main distinguishing factor Fixed V/s Variable focal length	01
	8. Image size: See close	The magnification ratio of a lens Longer focal length = Bigger image size	01
	9. Coverage angle: Crop out unwanted	Prime concern in Composition How much of a scene a lens takes in from a viewpoint Safe focusing distance, Distortion: Barrel/ Pin-cuision	01
	10. Types of lenses: The right one for the task at hand	Prime Lens v/s Zoom lens Prime = Fixed focal length Zoom = Variable focal length Normal, Wide angle and Telephoto Special purpose lenses: Macro, Fish eye, Tilt-shift	03

3	Light: Parameters of Light- The essential raw material		16
	6. Intensity and Exposure: Perfect tone	How much light: consideration for exposure Exposure triangle (A,S,ISO) The model of exposure	03
	7. Direction and Lighting: Lighting for Cinema, Television and Advertising	From where: direction begets shadow Shadow = Depth Lighting = Shading Three point lighting Key: Main Fill: Contrast level (lighting ratio) Kicker: Separation or background light Types of lighting: Portrait, Effect, Ambient and Mood or drama	06
	8. Quality and Ambience: Why there are umbrellas and reflectors	How soft or how hard: Effective size of light source Small: Hard, Contrast, Sharp Medium: Mid soft, moderate contrast, soft shadow Large: Extra soft, low contrast, shadowless Modifiers: Umbrella, Soft-box, Reflector, Diffuser, Grid, Gobos	02
	9. Colour and Mood: What tells Cozy or Cool	Colour of light concept: Main distinguishing factor Kelvin: Colour temperature <i>Pure light>True colours</i> White balance: Neutralizing Preset white balance and AWB Colour and Mood (warm/cool)	02
	10. Measure The Director in you is the King	Light meter: Main input of exposure Incident v/s Reflective (advantage / disadvantage) In built meter and Metering modes: Average, Center weighted, Spot, Matrix, Focus priority Exposure Modes: M, A, S, P, and Smart program modes Errors in inbuilt metering>Exposure compensation	03
4	Composition: Art of Seeing> Way of portraying a subject		06
	6. Frame and Aspect ratio	Dimensions of sensor and proportion Aspect ratio: 2:3/ 4:5/ 16:9 (HD)	01
	7. Visual indicators	Line, Shape, Size, Tone, Colour, Texture, Space and Center of interest; Subject= Aesthetic Assembly of objects	01
	8. Rules of composition	Rule of thirds/ Balance/ Leading lines/ Frame within frame, Enhancing depth/ Unusual viewpoint/ Shadow/ Pattern breaking...	02
	9. Breaking the rules	Cropping, Panorama, Flattening	01

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	10. Viewpoint and Perspective: What Pros do	1, 2 and 3 point perspective: Vanishing points and viewpoint Normal: The way we see Enhanced: Exaggerated depth Compressed: Feeling of distance taken away Forced: Unrealism Aligned: Back projection and green screen application	03
5	Digital Imaging: Electronic format		06
	9. Image sensor	Format, 135mm/ APS-C, Medium format, Large format	01
	10. Megapixel	Pixel and its values, Total number of pixels, File size	01
	11. Resolution	Pixel Per Inch: Quality of Image, Magnification ratio	01
	12. Image magnification	Viewing distance, Image size and Pixilation How large an image can be for given megapixel	02
	13. File Formats	RAW, JPEG, TIFF (Bit and Compression) advantages and limitations of Raw format	01
Total Lectures			48
BOS Syllabus Committee Members			
<ol style="list-style-type: none"> 1. Prof. Arvind Parulekar: (Convener) 2. Prof. Izaz Ansari (Subject Expert) 3. Mr. Atul Bagayatkar (Industry Expert) 			
Suggested Methods			
Sr. no.	Project/Assignment	Reason/Justification	
01 Print Media	Scrap book with collection of Photographs cropped from newspaper and Magazine (40+20)	The pictures cropped are captured by professionals. This gives ready examples of what is the decisive moment and they can have to inspect the picture to understand composition, lighting and subject handling. Analysis of each picture for the learned topics in scrap book. Points: Depth of field, Motion blur/freeze, Lighting, Quality of light, Composition, Colour temp, Mood/Drama	
02 Electronic Media	Screen shots captured of a movie (36)	Movie is a 2-3 hrs ongoing continuous event. Capturing real key frames is as if photographing in a small 2-3 hrs event, This should help them to look for the right story telling frame, anticipate and stay alert as if required on actual photographic assignment.	
03 Field work	Shooting, i.e. actual working on given topics or themes.	This is the field application of the learnt technique to get presentable pictures. The creation part of appreciation and imitation rom above two projects.	
Reference Books:			
Collins Books series: Pentax Inc. <ol style="list-style-type: none"> 1. Taking successful pictures, 2. Making most of colour, 3. Expanding SLR system, 4. Lighting techniques Minolta Photographer's handbook <ul style="list-style-type: none"> • Indoor Photography, • Outdoor photography: Life Book series:			

- Colour,
- Camera,
- Light
- Portrait

Photography course:

- Volume 1: Understanding Camera
- Volume 2: Secrets behind successful pictures
- Volume 3: Practicing Photography
- Volume 4: Handling Professional assignments

Me and My Camera

- Portrait photography
- Glamour photography

Techniques) Pro-technique (Pro-photo)

- Do it in Dark (Darkroom
- Night Photography
- Beauty and Glamour
- Product Photography

305

Program	BAMMC
Year	SY BAMMC
Semester	III
Course:	Film Communication-I
Paper	06 DRG
Course Code	BAMMC FCO-305
Total Marks	100 (75:25)
Number of Lectures	48
Brief:	
The media cannot be experienced without cinema. Movies are inseparable from social life today. Contribution of films are in all fields of mass communication whether Journalism, Public Relations, Advertising or pure entertainment. Cinema has larger impact on masses as well as all classes. The course is designed to understand cinema rather than only seeing it.	
Course Outcome:	Lectures: 48
<ol style="list-style-type: none"> 1. To inculcate liking and understanding of good cinema. 2. To make students aware with a brief history of movies; the major cinema movements. 3. Understanding the power of visuals and sound and the ability to make use of them in effective communication. 4. Insight into film techniques and aesthetics. 	

COURSE CODE		COURSE NAME		
BAMMC FCO-305		FILM COMMUNICATION-I		
Syllabus				
Module		Details		Lectures
Art of Story telling				
1.	History: Still pictures to moving images.	1.1 History of Cinema. 1.2 Birth of Visual Art. 1.3 Understanding the Language of Cinema. 1.4 Transition from Documentary to Feature Film		04
2.	Understanding aspects of film appreciation.	2.1 Grammar, Technology and Art. Director - the captain Writer - the back bone. 2.2 Aspects of Film-1: Visual Aspects and Editing Mise-en-Scene (Art, Costume, Camera placement) Cinematography Creating Meaning through editing 2.3 Aspects of Film-1: Film Sound Three components of Film Sound The relationship between Sound and Image		08
3.	The Early Cinema: 1895 to 1950	3.1 Early Years (1895-1919) World and India. The Silent Era (1920-1931) 3.2 Early Sound Era (1930-1939) 3.3 The developmental stage (1940-1950)		8
4.	Major film movements and its impact.	4.1 The major cinema movements and their film makers 4.2 Hollywood Cinema-Brief history of Hollywood, Star system, academy Awards, global audience of Hollywood cinema 4.3 Italian neo-realism- Origin and impact on world cinema, work of Roberto Rossellini and Vittorio de sica 4.4 Japanese cinema- Work of Yasujiro ozu, Akira Kurosawa, Hayao Miyazaki etc. 4.5 Irani cinema- Contribution of Abbas Kiarostami, Majid Majidi etc.		12
5.	Mainstream Indian Cinema and parallel Indian cinema	5.1 Art v/s Commercial 5.2 Indian Meaningful cinema(Commercial) <ul style="list-style-type: none"> • The Angry Young Man • The Indian Diaspora and Bollywood • Contemporary Bollywood Cinema • Globalisation and Indian Cinema, The multiplex Era 5.3 Golden era of Indian Cinema – Important work of Bimal Roy, Guru Datt, Raj Kapoor and V. Shantaram 5.4 Indian New Wave cinema – Mrinal Sen, Mani Kaul, Girish Kasarvalli, MS Sathu 5.5 Parallel cinema: Contribution of Shyam Benegal, Govind Nihlani, Gulzar, Mani Kaul,		16

		Said Mirza etc.	
Total Lectures			48

BOS Syllabus Committee Members

1. Prof. Gajendra Deoda (Convener)
2. Prof. Chetan Mathur (Subject Expert)
3. Mr. Abhijit Deshpande (Industry Expert)

Internal exercise:

The objective of internal exercise is to help the students identify good cinema and how to write film review including all points of view. Also develop their vision to higher aesthetic level.

Suggested Methods

Sr. no	Project/Assignment	Reason/Justification
1.Print Media	Write reviews of film seen by them during lectures/film festivals	To inculcate understanding of cinema and writing skills needed for film review
2.Electronic Media	Making documentary on any of the prominent film personalities/genre/film theories	To make them understand the depth of cinema and its different aspects

Suggested Screenings:

- Documentaries on World and Indian Cinema (100 years of Cinema).
- Films of Dada Saheb Phalke
- Citizen Kane,
- The Battle over Citizen Kane
- Bicycle Thief
- Roshomon
- Do Bigha Zamin/Bandini
- Sahab, Bibi aur Ghulam/Pyaasa,
- Awara/Shri 420
- Lajwanti/Ek ke Baad Ek

306

Program	BAMMC
Year	SY BAMMC
Semester	III
Course:	COMPUTERS MULTIMEDIA -01
Paper	06 DRG
Course Code	BAMMC CMM-306
Total Marks	100 (75:25)
Number of Lectures	48

Brief: Digital workflow:

Since the introduction of computers in media every process of image editing and film editing is computerized. Various softwares –beginners to professional- are developed and today software knowledge equals literacy in media. Image, Audio and Video in digital format are easy to share and store as well as saved to multiple places. The knowledge of software has become extremely essential to survive and grow in media today.

Course Outcome:

1. To help learners make media industry ready. This will help learners to be aware of the minimum requirement of the software when stepping out in the industry.
2. To introduce the media softwares to make the learners understand what goes behind the scene and help them choose their stream.
3. To prepare learners skilled enough for independency during project papers in TY sem VI.
4. To help learners work on small scale projects during the academic period.

COURSE CODE		COURSE NAME and DETAILED SYLLABUS	
BAMMC CMM-306		COMPUTERS MULTIMEDIA -01	
Syllabus			
Modules		Details	Lectures
1	Photoshop: Pixel based Image editing Software		12
	1. Introduction to Photoshop	Image editing theory Bitmaps v/s Vectors When to use Photoshop and when to use drawing tools	02
	2. Photoshop Workspace	The tools, Toolbox controls Property bar, Options bar, Floating palates	03
	3. Working with images	Image mode, Image size, canvas size Image resolution, size and resampling What is perfect resolution? Cropping to size and resolution Resizing v/s resampling	05
	4. Image Editing	Levels, Curves, Contrast adjustment, Colour adjustment Photo filters	01
	5. Working with Text	Text layer, Character palate, Paragraph palate, Text resizing, Text colour, Text attributes Working on simple project/ one page design	01
2	CorelDraw: Vector based Drawing software		06
	1. Introduction to CorelDraw	Corel Draw Interface, Tool Box, Importing files in CorelDraw, Different file formats	01

	2. Using text	Artistic and paragraph text, Formatting Text, Embedding Objects into text, Wrapping Text around Object, Linking Text to Objects Text C2C:	01
	3. Exploring tools	Basic shapes: Cut, Erase, Combine, Shaping tool: Nodes, Handles, Corners Convert to Curves: Reshaping, Creating figures, Logos	01
	4. Applying effects	Power of Blends, Distortion and contour Effects, Envelopes, Lens effects, Transparency, Creating Depth Effects and Power Clips	02
	5. Exporting in CorelDraw	Exporting, Types of export, Exporting for other software	01
3	Quark Xpress/ InDesign: Layout Software		08
	1. Introduction to Quark Xpress	List the menus, List the tools, Benefits of using Quark, Application of Quark	02
	2. Text Edits in Quark	Format of text, Purpose of text selection, Aligning text in different design formats, Text alignment with embedded images	02
	3. Using palettes	Using palettes for different types of publications made in quark, Magazine in quark, Newspaper in quark,	01
	4. Colour correction in quark	Embedding images in proper formats, Colour correction on the images, Adjusting according to the color tone of the publication,	02
	5. Exporting files	Types of files, Exporting for different publications/templates, Newspaper, magazine, etc.	01
4	Premiere Pro: Audio-visual: Video editing software		10
	1. Introduction to editing	Editing importance, Great editing examples, Editing for different formats (film/ad/news/etc.)	02
	2. Introduction to premiere	How premiere helps in editing, Understanding the toolbar, Importing files, Experimenting with video and audio layers, Basics of editing (cut/layers/different windows/etc.)	02

	3. Understanding file formats	Understanding different file formats (AVI/MPEG/MOV/H264, etc.), Importing raw footage for edits, Performing video checks while editing	02
	4. Using colour grading	What is color grading, Examples of color grading, Using filters and presents in color mixing, Applying presents on layers for editing	02
	5. Exporting and rendering	Exporting in different formats, Choosing right formats for exposing, Managing quality while exporting, Rendering and maintain file format, Improving quality and time to render techniques	02
5	Sound Forge/Sound Booth: Sound Editing Software		12
	1. Introduction to Digital Audio	Sound basics, Audio band pitch volume Understanding Digital audio Sampling, bit rate	02
	2. Concept of Dolby Digital	Mono, Stereo, Quadrophonic Surround sound, 5.1 Channel, Subwoofer Difference in Dolby Digital and DTS, More about DTS Three way sound speaker	02
	3. Sound Recording	Recording Equipment Microphone and Types of microphones Preamps, Power amps, Sound card Input from audio sources, Extract audio from CD Different audio saving formats Wave, WMA, CDA, MP3 Digital Computer software	03
	4. Working with Sound	Workspace, Play bar, timeline, Transport tool bar Working with audio file Basic editing, cut/copy/paste, Paste special Using Markers, Regions and Commands Sound processing techniques Channel converter, Bit depth converter	03
	5. Advanced Sound Processing	Delay, Echo, Reverb, Chorus Mixing sounds Noise gating. Expansion, Changing pitch and Time duration Sound track output Create your audio CD and mark chapters	02
Total			48

BOS Syllabus Committee Members

1. Prof. Arvind Parulekar: **Convener**
2. Prof. Izaz Ansari: (Subject Expert)
3. Mr. Ashish Gandhre: (Industry Expert)

Internal exercise:

The objective of internal exercise is to help them identify image and video editing, and apply it to projects. This will ensure the knowledge of the students are up to the industry standards. Also helping them develop their vision to higher aesthetic level.

Arvind



Sr. no.	Project/Assignment	Reason/Justification
01 Print	Preparing a magazine or a series of posters of different size (type of a campaign promotion) using either quark or PS or Corel	Taking example of magazines or daily newspapers, students can come up with a sample. This will help them be industry ready with a fair hands-on-experience.
02 Electronics	Making a short clip with the use of premiere and 3D Maya	Making a short video clip with the fusion of 3D Maya (some 3D element) and premiere to edit out a short clip (short film/ad/news reel, etc.)

References:

- Photoshop Bible McLeland Willey Publication
- Corel Draw Practical Learning: BPB Publication
- Quark Express-9 : Prepress Know-How Noble Desktop Teachers
- Desktop Publishing with Quark 10 Kindle version
- Digital Music and Sound Forge Debasis Sen BPB Publications

	SEM III	SEM IV	Justification
01	Photoshop Basic	Photoshop Advanced	Associated with Intro to Photography
02	CorelDraw	Adobe Illustrator	Both the software preferred in industry
03	Quark Express	Adobe InDesign	Both the software preferred in industry
04	Premiere Pro Basic	Premiere Pro Advance	Associated with Film Communication
05	Sound Forge/Booth	Dreamweaver	SF Associated with Radio and TV production and DW with Digital media production

1. The learner is learning Photography in Semester-III as well as Project papers in Semester - VI. Photoshop training shall make learner self-sufficient as well as employable in industry.
2. The learner is learning Film Communication in Semester -III. The knowledge of video editing shall help student to create short films and participate in competitions. Also learner can create his portfolio.
3. Dreamweaver is web designing software. Training in this can help learner to run his website and upload his work in photography and videography.
4. The learner is learning Radio and Television Production in Semester -IV. The audio is inevitable part and effective sound is the sole of audio and audio-video production. The training in sound processing shall help learner to use professional sound in his projects of Radio and Television as well as Film Communication.

401-1

Program	BAMMC
Year	SY BAMMC
Semester	IV
Course:	Electronic Media-II
Paper	Elective01 (AEEC-1)
Course Code	BAMMC EM-4011
Total Marks	100 (75:25)

Number of Lectures	48	
Course Outcome:		
To make the students acquainted with working of the two powerful media; i.e. radio and television. The content is useful for both advertising and journalism students in order to further their careers in their respective fields.		
COURSE CODE	COURSE NAME	
BAMMC EM-4011	ELECTRONIC MEDIA-II	
Syllabus		
Modules	Details	Lectures
1	Evolution and growth of Radio and Television:	08
	A. Evolution and growth of Radio:	<ul style="list-style-type: none"> • Satellite Radio – The Evolution and Growth • AIR and Community Radio- Developmental and Educational Role • Internet Radio and Private FM Channels broadcast on Internet.
	B. Evolution and growth of Television	<ul style="list-style-type: none"> • Evolution and growth of Private and Satellite channels: • Growth of Private International, National and Regional TV Networks and fierce. • Competition for ratings. • Satellite television broadcast- Television channels for niche audiences —entertainment, news, sports, science, health and life style. HDTV telecast • Proliferation of DTH services:
2	Regional channels:	10
	A. Rise of regional channels and Importance of Regional Channels in India and Globally	
	B. Trends in regional radio and Television channels.	
3	News and other nonfictional formats.	10
	1. TRP	Breaking news on television and the TRP race:
	2. Panel discussions:	How panel discussions can make the public opinion
	3. Interviews:	Radio and Television Interview techniques
	4. Anchoring:	Qualities of a good anchor Voice modulation
	5. Radio Jockey:	Understanding your audience first, Voice modulation, Clear Diction, Accurate Pronunciation

4	Writing for Broadcast Media-(Radio and Television)		10
	11. Preparation of Audio and Video briefs:	Idea generation, Scripting, Story board	
	12. Scripting:	Scripting for: Interviews/Documentary/Feature/Drama/ Skits on Radio and TV.	
	13. Ethics:	Ethics including Censorship in presentation of News. Code of conduct Fact checking	
5	Current and Emerging Trends in Electronic media		10
	5. '24/7 news broadcast:	Features, Audience effectiveness, advertisements and Dumbing down of News	
	6. Convergence and Multi-media:	1. Use of Facebook and Twitter handles by Radio and TV channels 2. Internet TV/ Radio 3. Mobile TV/Radio	
	7. Emerging Trends:	Mobile Technology, Social Media and Web: eg. • Hotstar • Voot • Sony Live	
	8. Digital storytelling /Features :	• Story idea • Development and Presentation • Web series	
	Total		48

Internals	Marks 25
Presenting, shooting and editing of news bulletin. Scripting and shooting for any fictional programme. Making a docudrama Writing and recording of radio talk show	
BOS Syllabus Committee Members	
1. Dr. Navita Kulkarni (Convener) 2. Prof. Neena Sharma (Subject Expert) 3. Prof. Gajendra Deoda (Subject Expert)	

401-2	
Program	BAMMC
Year	SYBMMC
Semester	IV
Course:	Theatre and Mass Communication-II
Paper	ELECTIVE
Course Code	BAMMC TMC-4012

Total Marks	100 (75 : 25)
Number of Lectures	48

COURSE OUTCOME :

1. Direction and the works, developing an eye for details
2. Deeper understanding of theatre and how it has evolved to create human connections
3. Understanding the role theatre plays as a medium of mass communication in development of society

COURSE CODE

COURSE NAME

BAMMC TMC-4012

THEATRE AND MASS COMMUNICATION-II

Syllabus

Module	Topic	Details	Lectures
Indian Theatre Icons			
I	Play Writing:	<ol style="list-style-type: none"> 1. Role of a playwright in theatre 2. Structure: Plot, Act, Scene, Character Setting 3. Basic types of playwriting, Script format 4. Role of IPTA and National School of Drama in the flourishing of theatre in India 5. Theatre and its contribution to cinema and television in India 	10
	Contribution of Indian Dramatists who revolutionized Indian Theatre:		
		<ul style="list-style-type: none"> • Vijay Tendulkar • Girish Karnad • Bijon Bhattacharya • Prithviraj Kapoor • Utpal Dutt • Shambhu Mitra • Mahesh Dattani • Badal Sarkar • Ebrahim Alkazi • Satyadev Dubey • B.V. Karanth • Ratan Thiyam • Mohan Rakesh 	
Role Of Theatre			
II	Theatre: Role As A Medium Of Mass Communication	<ol style="list-style-type: none"> 1. In India theatre emphasizes on the social problems and themes such as agriculture, literacy campaign, social and national harmony, human trafficking, child labor, gender discrimination, religious tolerance, women empowerment, prevention of HIV-AIDS, family planning, pulse polio, nutrition, environment pollution 2. Theatre for education and entertainment: Command or instructive function 	10

		<ol style="list-style-type: none"> 3. Theatre for development communication and social change: Persuasive function 4. Theatre for development (T4D): Building peace in Sierra Leone , Wise Up in Botswana (awareness of HIV/AIDS) – UNICEF 5. Development function: MacBride Commission report ‘Many Voices One World’ 6. Use of folk theatre, puppet theatre and mime for the above purpose to reach out to the rural masses. 	
	Activity:	Get newspaper clips dealing with socio-political issues and prepare scripts for short skit.	
Director And Producer			
III	Direction and Production:	<ol style="list-style-type: none"> 1. What is direction, Qualities of a good director, Major responsibilities of a director, Principles of direction, Difference between creative director and interpretative director 2. Considerations for selection of a production, 3 producing formats, 5 departments of technical production 3. Who is a producer and what is his job 4. Types of rehearsals, Determining the number of performances, Theatre Angel 5. 10 top running Broadway shows 	10
Management And Marketing			
4	Theatre management, marketing and event organization:	<ol style="list-style-type: none"> 1. Business aspects of theatre, a career in arts administration and management. 2. Budgetary planning, Costs Strategy 3. Performing Arts System and audience relations, Marketing and Communication strategies, Bookings and ticketing, Reviews and previews – press and publicity 4. Institutional relations and protocol, Infrastructure management 5. Supplier and provider management 	10
Scripting, designing and promotions			
	Theatre As self-expression:	<ol style="list-style-type: none"> 1. Devising the message 2. Writing the script and finalising it 3. Designing the set 4. Rehearsals, Staging the performance, Curtains 5. Marketing and promotions 	08
BOS Syllabus Committee Members			
<ol style="list-style-type: none"> 1. Prof. Rani D’Souza (Convener) 2. Prof. Shamali Gupta (Subject expert) 3. Mr. Abhijit Khade (Industry expert) 			

Internal evaluation through projects:

The class puts up a grand one act play

401-3

Program	BAMMC	
Year	SYBAMMC	
Semester	IV	
Course:	Radio Program Production-II	
Paper	ELECTIVE	
Course Code	BAMMC RPP-4013	
Total Marks	100 (75 : 25)	
Number of Lectures		48
COURSE OUTCOME:		
To give learner basic knowledge of radio/audio production theory, techniques and aesthetics via practical experience in the writing and production of several program formats. To make familiar them with the art of audio recording, editing, mixing, and aural storytelling techniques.		
COURSE CODE	COURSE NAME and DETAILED SYLLABUS	
BAMMC RPP 310	RADIO PRODUCTION-II	
Syllabus		
MODULE	DETAILS	LECTURES
1	The Discussion	10
	1. Format	
	2. Selection of participants	
	3. Preparation	
	4. Speaker Control, Subject Control and Technical Control	
	5. Ending the Programme	
2	Commentary	08
	1. Preparation work with the Base Studio	
	2. Different Sports	
	3. Communicating Mood and Coordinating the images	
	4. Content and style	
	5. News Action and Sports Action	
3	Using the internet and social media	10
	1. An online presence	
	2. Internet radio	
	3. Radio Podcasts	
	4. Internet Research	
	5. Making the best use of Social Media	
4	Phone-Ins	10
	1. Technical Facilities, Programme Classification	
	2. The Open Line And Choosing The Calls	
	3. The Role Of The Host And The Host Style	
	4. Reference Material, Use Of 'Delay'	

Ade



	5.	Linking Programmes Together, Personal Counseling The Presenter As Listener	
5	Making Commercials		10
	1.	Copy Policy	
	2.	The Target Audience	
	3.	The Product Or Service 'Premise'	
	4.	Voicing And Treatment	
	5.	Music And Effects	
	Total		48

Syllabus Sub-Committee:

Prof. Gajendra Deoda (Convener)
Mr. Jaidevee Pujari Swami (Industry expert)
Dr. Navita Kulkarni (Subject expert)

References:

1. Lost Sound: The Forgotten Art of Radio Storytelling by Jeff Porter.
2. On the Air: The Encyclopaedia of Old-Time Radio by John Dunning.
3. The radio station by Michael C. Keith.
4. Radio Theory Handbook: Beginner to Advance by Ronald Bertrand
5. Out on the Wire: The Storytelling Secrets of the New Masters of Radio

401-4

Program	BAMMC
Year	SYBAMMC
Semester	IV
Course:	Motion Graphics and Visual Effects-II
Paper	ELECTIVE
Course Code	BAMMC MGV-4014
Total Marks	100 (75 : 25)
Number of Lectures	48

COURSE CODE		COURSE NAME and DETAILED SYLLABUS	
BAMMC MGV-4014		MOTION GRAPHICS and VISUAL EFFECTS-II	
Syllabus			
	Modules	Details	Lectures
01	Compositing		08
	1. Pass Compositing	Multi Pass Compositing.	01
	2. Pre Compositions	Creating a composition with original composition (Nesting)	01
	3. Tracking-I	Application and usage of Tracking Elements. Understanding Match Moving.	02
	4. Tracking-II	Object and Camera Tracking.	01
	5. Layer and Node composition	Layer-based compositing. Node-based compositing.	03
02	Rotoscopy		10

	1. Rotoscopy	Understanding rotoscoping and its application and usage. Rig Removal and its importance.	02
	2. Matting	Understanding Alpha and Luma mattes. Use of Garbage mattes.	03
	3. Footage Clean-up	Removing faults/wires in live action footage.	01
	4. VFX and Colour Grading	Creating mattes for visual effects. Colour grading for specific objects/frames	03
	5. Exporting files	Understanding computability for rendering. Exporting in various file formats.	01
03	Blender: Working with 3D		10
	1. Introduction to 3D	Making and Rendering Your First Scenes.	02
	2. Tools	Basic Principle: Data blocks. Introduction to Edit Mode.	02
	3. 3D Objects	Separating and Joining Objects.	02
	4. Curves	Object Modifiers. Converting to Mesh from Curve.	02
	5. Textures	Materials, Textures, and How They Get onto Surfaces.	02
04	Scripting and Workflow		10
	1. Script Editor	Accessing Script Editor and its usage.	02
	2. Overlaying	Use and Importance of Overlaying.	01
	3. Expressions	Importance of Expressions. Understanding different expressions used and how they function.	02
	4. Workflows	The importance of workflows for a VFX Project.	03
	5. Industry application	How workflows are used in industry.	02
05	Chroma Keying		10
	1. Keying	What is Chroma Keying?	02
	2. Green and Blue screens	What is Blue/Green Screen Imaging? Why Blue/Green color be used.	01
	3. Chroma Screen	Application of Chroma (Green and Blue screen effect).	02
	4. Application	Using Chroma to work on simple shoots. Wire removals and cleaning up footage.	03
	5. Exporting to Premiere	Using visual effects into Premiere Pro timeline videos.	02
Total Lectures			48
Syllabus Sub-Committee			
<ol style="list-style-type: none"> 1. Prof. Arvind Parulekar: (Convener) 2. Prof. Izaz Ansari: (Subject Expert) 3. Mr. Ashish Gandhre (Industry Expert) 			
Internal Exercise:			
The objective of internal exercise is to help them identify job opportunities in visual effects in the broadcast and film-making industries.			

Sr. No.	Project/Assignment	Reason/Justification
01	Montage	Creating a Television News Broadcast with all its elements. This project helps with working with multiples elements and layers simultaneously. Shows the importance of audio elements and uses various techniques and effects.
02	Show Reel	Creating a project with all the tools, techniques and methods learnt in Multimedia 1 . This project can be used as portfolio for aspiring VFX artists.

Note:

The course Motion Graphics and VFX is associated with Film Communication as well as Television Production of Radio and TV. Also, it is associated with Web designing and shall help learner create eye catching after effects in his own website.

402

Program	BAMMC
Year	SYBAMMC
Semester	IV
Course:	Writing and Editing for Media
Paper	CORE VIII DSC D1
Course Code	BAMMC WEM-402
Total Marks	100 (75 : 25)
Number of Lectures	48

COURSE OUTCOME

1. Provide the ability to understand writing styles that fit various media platforms.
2. It would help the learner acquire information gathering skills and techniques.
3. On completion of this course, students will be able to understand similarities and differences in writing for all forms of media including internet and digital.
4. The learner will gather knowledge of different news and copy formats along with appropriate style-sheets and layout.
5. The learner will imbibe the importance of writing clearly, precisely and accurately for different types of audiences
6. Provide acquire basic proficiency in proof-reading and editing.

COURSE CODE		COURSE NAME	
BAMMC WEM-402		WRITING and EDITING FOR MEDIA	
Syllabus			
Modules	Topics	Details	Lectures
		PRINT MEDIA	
I	WRITING FOR PRINT MEDIA	<ol style="list-style-type: none"> 1. What makes news? (determinants of news) 2. Art and basic tools of writing 3. Steps and elements of writing-editorial, features and review 4. Writing for Newspapers and Magazines 5. Writing a News story/feature stories/Article/Editorials(differences) 6. Leads, nut shelling and story structure 7. Writing style and the stylebook 8. Public Relations and corporate writing-various forms 9. Writing for Advertisements 	12
		RADIO AND TELEVISION	
II	WRITING FOR BROADCAST MEDIA	<ol style="list-style-type: none"> 1. Radio and Television: Challenges, strengths and weaknesses 2. Writing for Television and Radio programs 3. Script writing formats 4. Writing for interviews, live news and daily news 5. Radio jockeying / online radio and new trends <p>Storyboarding for Television commercials</p>	10
		DIGITAL MEDIA	
III	DIGITAL MEDIA: A sunrise opportunity	<ol style="list-style-type: none"> 1. Difference between newspaper writing and writing for the Web, headline writing, deck heads, subheads, lists and hyperlinked content 2. How to produce well-written webpages Written content for the web, digital spaces and digitally distributed media. 3. Development of web-specific style guides, convergence of text and video on digital. 4. Emerging fields of personal publishing, including blogging and micro blogging (or publishing on LinkedIn). 5. Dealing with breaking news and fake news in real time. 6. Writing for Advertisements through Email and SMS 7. Writing Blogs 	14

		EDITING	
IV	EVALUATION OF CONTENT	<ol style="list-style-type: none"> 1. Checking spelling and grammar. Check news/magazine copies for headlines (types, appeal), sub heads, Use of graphics and illustrations for construction and information flow in Newspapers. 2. Rewriting leads 3. Achieving fitment with spacing requirements at any newspaper, magazine or webpage. 4. Checking Advertising agency copies, checking headline/sub headline (types, appeal) and maintaining sequence and flow in body copy. 5. Online editing: editing requirements; content, layout, clarity, style, conciseness, online headlining -website design 	12
BOS Syllabus Committee members			
<ol style="list-style-type: none"> 1. Prof. Rani D'souza (Convener) 2. Mr. Adith Charlie (Industry Expert) 3. Ms. Shreya Bhandary (Industry Expert) 			
Internal Evaluation Methodology		25 MARKS	
<ol style="list-style-type: none"> 1. Written assignments for print media 2. Digital /online written assignment 3. Writing blogs 4. Open book tests 5. Oral and practical presentations 6. Projects 			
<ol style="list-style-type: none"> 1. James glen stovall, writing for the mass media, sixth edition, published by Dorling kindersley (India) 2. Artwick, Clauddete G., Reporting And Producing For Digital Media, Surjeet Publications, 1st Indian Reprint, 2005 3. The associated press stylebook. . Associated press (current edition) 4. Chicago guide to fact-checking (Chicago Guides To Writing, Editing And Publishing)By Brooke Borel 5. Fundamentals Of Writing: How To Write Articles, Media Releases, Case Studies, Blog Posts And Social Media Content By Paul Lima 10 April 2013 6. Itule, B. D. and Anderson, D. A. (1989). News Writing and Reporting For Today's Media. Ny:Mcgraw-Hill 7. An introduction to writing for Electronic Media-Scriptwriting Essentials Across The Genres Authors: Robert B. Musburger 8. The basics of media writing-a strategic approach by Scott A. Kuehn - Clarion University Of Pennsylvania, Usa And Andrew Lingwall- Sage Publications 9. Writing for journalists (media skills) by Wynford Hicks 10. Feature writing for Journalists (Media Skills) by Sharon Wheeler 11. Writing for News Media: The Storyteller's Craft by Ian Pickering 27 November 2017 			

Adith



12. An introduction to writing for electronic media: scriptwriting essentials across the genres by Musburger, PhD, Robert B.

403

Program	BAMMC
Year	SY BAMMC
Semester	IV
Course:	Media Laws and Ethics
Paper	(DSC D2) CORE IX
Course Code	BAMMC MLE-403
Total Marks	100 (75:25)
Number of Lectures	48

Brief: In law a man is guilty when he violates the rights of others. In ethics he is guilty if he only thinks of doing so. - Immanuel Kant

Course Outcome:

1. To provide the learners with an understanding of laws those impact the media.
2. To sensitize them towards social and ethical responsibility of media.

COURSE CODE		COURSE NAME	
BAMMC MLE-403		MEDIA LAWS and ETHICS	
Syllabus			
Module	Details		Lectures
1	Constitution and Media		09
	1. Core values of the Constitution	Refreshing Preamble, unique features of the Indian Constitution	01
	3. Freedom of Expression	Article 19 (1) (a), Article 19(2)	02
	4. Judicial Infrastructure	Hierarchy of the courts Independency of the judiciary Legal terminologies	2
	5. Social responsibility of the media	Social Responsibility Theory Emerging Issues in Social Responsibility Theory in today's era	2
	5. Social Media	Threat of Fake News and facts verification Social media decorum	2
2	Regulatory bodies		10
	1. Press Council of India	2. Brief history: Statutory status 3. Structure 4. Powers and limitations	02

	6. TRAI	Role of Telecom Regulatory Authority of India	02
	5. IBF	1. Indian Broadcasting Foundation 2. Broadcasting Content Complain Council, 3. Broadcasting Audience Research Council	02
	4. ASCI	1. Advertising Standard Council of India 2. Mission 3. Structure 4. Consumer Complaint Council	02
	5. NBA	1. News Broadcasters Association : 2. Structure 3. Mission 4. Role	02
3	Media Laws		10
	1. Copyright and IPR	What is copyright, Intellectual Property Rights Exceptions Major Amendments Recent Case studies	02
	2. Defamation	1. Definition. 2. Civil, Criminal 3. Exceptions 4. Recent case studies	02
	3. IT Act	1. Information Technology Act 2000 2. Amendment 2008 3. Section 66A 4. Section 67 5. Case Studies	02
	4. Contempt	1. Contempt of Court 2. Contempt of Parliament	02
	5. More acts	1. Drugs and Magic Remedies (Objectionable Advertisements) Act, 2. Emblems and Names (Prevention of Improper Use) Act	02
4	Media Laws		10
	1. Right to Privacy	2. Evolution 3. Right to Privacy a Fundamental Right	02
	3. Morality and Obscenity	1. Indecent Representation of Women's Act 2. 19.2, IPC 292 , 293 3. Change in perception with time	02
	4. Unfair Practices	Unfair Trade Practices and the Competition Act 2002	02
	5. OSA	1. Official Secrets Act 2. Controversies 3. Case Studies	02
	4. RTI	1. Right To Information Act 2005 2. Brief History 3. Importance and current status	02

5	Media Ethics and Social Responsibility		09
	1. Why Ethics	What is ethics? And why do we need ethics?	01
	2. Ethical responsibility of journalist	1. Code of conduct for journalist 2. Conflict of interest 3. Misrepresentation 4. Shock Value	02
	3. Fake News	1. Post-truth and challenges of fighting fake news 2. Techniques of fact verification	02
	3. Ethical responsibility of advertisers	4. Violation of ethical norms by advertisers 5. Case Studies	02
	6. Stereotyping	Stereotyping of minorities, women, senior citizens, regions, LGBT	02
Total Lectures			48

Syllabus Sub-Committee		
1. Prof. Renu Nauriyal (Convener) 2. Prof. Mithun M Pillai (Subject Expert) 3. Prof. Bhushan M Shinde (Subject Expert)		
Internal exercise:		25 Marks
The objective of internal exercise is generate interest and awareness about new issues relating to media laws and media responsibility		
Sr. no.	Project/Assignment	Reason/Justification
1. Field work	Group presentation based on field visit eg. visit to court	Exposure to the real world of law and challenges of team work
2. Group discussion	On current issues relating to media law	This would demand clarity of perception and expression
3. Test	Based on the syllabus	To test the knowledge about the topics covered.
References:		
1. Basu, D.D. (2005). Press Laws, Prentice Hall. 2. Iyer, V. (2000), Mass Media Laws and Regulations in India, AMIC Publication. 3. Thakurta, P.G. (2009).Media Ethics, Oxford University Press. 4. Duggal, P. (2002). Cyber law in India, Saakshar Law Publications 5. P. B. Sawant and P.K. Bandhopadhyaya- Advertising Laws and Ethics – Universal Law Publishing Co 6. Media Laws: By Dr S R Myneni, Asian Law		



404

Program	BAMMC		
Year	SY BAMMC		
Semester	IV		
Course:	MASS MEDIA RESEARCH		
Paper	(DSC-D3) CORE X		
Course Code	BAMMC MMR-404		
Total Marks	100 (75:25)		
Number of Lectures	48		
Course outcome			
<ul style="list-style-type: none"> To introduce students to debates in Research approaches and equip them with tools to carry on research To understand the scope and techniques of media research, their utility and limitations 			
COURSE CODE	COURSE NAME		
BAMMC MMR-404	MASS MEDIA RESEARCH		
Syllabus			
Module	Topic	Details	Lectures
Research In Media			
I	Introduction to mass media research	<ul style="list-style-type: none"> Relevance, Scope of Mass Media Research and Role of research in the media Steps involved in the Research Process Qualitative and Quantitative Research Discovery of research problem, identifying dependent and independent variables, developing hypothesis 	12
Design			
II	Research designs	<ul style="list-style-type: none"> Concept, types and uses Research Designs: <ul style="list-style-type: none"> a) Exploratory b) Descriptive and c) Causal. 	04
Data Collection			
III	Data - collection methodology	<ul style="list-style-type: none"> a. Primary Data – Collection Methods <ul style="list-style-type: none"> I. Depth interviews II. Focus group III. Surveys IV. Observations V. Experimentations b. Secondary Data Collection Methods c. Literature review d. Designing Questionnaire and measurement techniques <ul style="list-style-type: none"> a. Types and basics of questionnaire b. Projective techniques c. Attitude measurement scales e. Sampling process f. Data Tabulation and Research report format 	18

		Analysis	
IV	Content analysis	a. Definition and uses b. Quantitative and Qualitative approach c. Steps in content analysis d. Devising means of a quantification system e. Limitations of content analysis	05
		Application Of Research	
V	Application of research in mass media	a. Readership and Circulation survey b. TRP c. RRP d. Audience Research e. Exit Polls f. Advertising Consumer Research	05
		The Semiotics	
VI	The Semiotics of the Mass Media.	a. What is semiotics in media? b. Why is semiotics important? c. What are codes in semiotics? d. Semiotics and media	04
Total Lectures			48
BOS Syllabus Committee Members			
1. Dr. Navita Kulkarni (Convener) 2. Dr. Hanif Lakdawala (Course Expert) 3. Prof. Rani D'Souza (Course Expert)			
Internal Assessment: Methodology		25 MARKS	
Reference Books:			
1. Research Methodology; Kothari: Wiley Eastern Ltd. 2. A Handbook Of Social Science Research: Dixon, Bouma, Atkinson OUP 3. Analysing Media Message: Reffe, Daniel; Lacy, Stephen And Fico, Frederick (1998); Lawrence Erlbaum associates. 4. Media Research Methods: Gunter, Brrie; (2000); Sage 5. Mass Media Research: Wimmer And Dominick 6. Milestones In Mass Communication: Research De Fleur			

405

Program	BAMMC
Year	SYBAMMC
Semester	IV
Course:	Film Communication II
Paper	(DSC-D4) DRG
Course Code	BAMMC FCO-405
Total Marks	100 (75:25)
Number of Lectures	48



Brief:		
The media cannot be experienced without cinema. Movies are inseparable from social life today. Contribution of films are in all fields of mass communication whether Journalism, Public Relations, Advertising or pure entertainment. Cinema has larger impact on masses as well as all classes. The course is designed to understand cinema rather than only seeing it. To give media better film makers.		
Course Outcome:		Lectures: 48
<ol style="list-style-type: none"> 1. Awareness of cinema of different regions. 2. Understand the contribution of cinema in society. 3. How to make technically and grammatically good films. 4. From making to marketing of films. 5. Economic aspects of film. 6. Careers in films. 		
COURSE CODE	COURSE NAME	
BAMMC FCO-405	FILM COMMUNICATION II	
Syllabus		
Module	Details	Lectures
Understanding Cinema		
1. Regional Cinema	Regional Films and Film makers – Marathi (V. Shantaram), Bengali (Satyajit Ray/Ritwik Ghatak), Malayalam/Tamil/ Telegu/ Kannad, (Film makers – K. Balachandar, K. Vishwanath, Adoor Gopakrishnan) etc.	12
2. Hindi Cinema	2.1 Popular Hindi Commercial Films(Bollywood) 2.2 Past to Present 2.3 Economic contribution of cinema. 2.4 Convergence of Art and Commercial. 2.5 Genre in present (Romcom, Thriller, Biographic, Action, Musical etc.)	12
3. Cinema now	Contemporary Era Celluloid to Digital (1990-1999) Digital Explosion (2000 onwards) Media Convergence and Film Viewing Culture	08
4. Film Making	Film Production to Film Exhibition 4.1 Aspects of Production Systems: Financial, Administrative and Creative. 4.2 Stages of Film Making -1: Pre-Production 4.3 Stages of Film Making -2: Actual Production 4.4 Stages of Film Making -2: Post-Production 4.5 Film and Censorship. 4.6 ROI Systems in Film Industry Distribution Promotion Marketing Branding Internet	08

	5. Film Culture	5.1 Introduction to Film Institute, Film Bodies and Trade Associations such as FTII, NFAI, Films Division, DFF, IFFI, CBFC, IFTDA, SGI, WICA, etc. 5.2. Film Festivals: What is Film Festival? Major Film Festivals in India and Abroad 5.3 Film Awards: Nature and Types of Film Awards Major Film Awards in India and Abroad	08
Total Lecture			48

BOS Syllabus Sub-Committee Members	
<ol style="list-style-type: none"> 1. Prof. Gajendra Deoda (Convener) 2. Prof. Chetan Mathur (Subject Expert) 3. Prof. Abhijit Deshpande (Industry Expert) 	
Internal Exercise:	
To make students put in practical use the outcome of Film Communication.	
25 Marks	
Suggested Methods	
Sr. no.	Project/Assignment
Electronic Media	Group project of Short film making
Reason/Justification	
To understand the understanding of cinema grasped by the students.	
Suggested Screenings:	
Documentaries on Famous Film makers – K. Balachander. K. Vishwanath, Adoor etc. Pinjra Apur Sansar/Megha Dhake Tara Sholay/Amar Akbar Anthony Hum Aapke Hai Kaun / Dilwale Dulhaniya Le Jayenge Bajirao Mastani/Manikarnika/Bahubali URI Film	

406	
Program	BAMMC
Year	SY BAMMC
Semester	IV
Course:	Computer Multimedia II
Paper	(Practical) DRG
Course Code	BAMMC CMM-406
Total Marks	100 (75:25)
Number of Lectures	48

Brief: Digital workflow:

Since the introduction of computers in media every process of image editing and film editing is computerized. Various soft wares –beginners to professional- are developed and today software knowledge equals literacy in media. Image, Audio and Video in digital format are easy to share and store as well as saved to multiple places. The knowledge of software has become extremely essential to survive and grow in media today.

Course Outcome:

1. To help learner be media industry ready. This will help learners to be aware of the minimum requirement of the software when stepping in the industry.
2. To introduce the media soft wares to make the learner understand what goes behind the scene and help them choose their stream.
3. To prepare learner skilled enough for independency during project papers in TY sem.VI.
4. To help learners work on small scale projects during the academic period.

COURSE CODE		COURSE NAME	
BAMMC CMM-406		Computer Multimedia II	
Syllabus			
Modules		Details	Lectures
1	Photoshop: Advanced Image Editing		12
	1. Working with multiple images	Mixing Selection marquee, Lasso, Magnetic lasso, feather Slice tool, Erase tool Pen tool and image tracing Clone tool, Stamp tool	02
	2. Image Effects	Editing Burning, Dodging Smudge, Sharpen, Blur Eyedropper, Choosing colour Swatches, Colour pick Filters	03
	3. Working with Layers	Layer basics Changing background, Gradient Moving linking aligning layers Applying Transformations Masking layers Masts and extractions Layer effects, Adjustment layers	05
	4. Wonders of Blend Modes	Blend modes Advanced blending options Layer blends	01
	5. Fully Editable Text	Text as art, Glyphs, Creative text Type mask tool, Image in text Text to path and Direct selection Path selection (black arrow) Creating Professional design using all the tools	01

2	Adobe Illustrator: Vector based Drawing software		07
	1. Introduction to Adobe Illustrator	Illustrator Interface, Tool Box, Panels and Bars Importing files in illustrator, Different file formats	02
	2. Using text	Artistic and paragraph text, Formatting Text, Embedding Objects into text, Wrapping Text around Object, Linking Text to Objects	02
	3. Creating Simple designs	Text based logo replication, Shape based logo replica, Creating new symbols, Fill colour, Outline colour, Weight and opacity	
	4. Applying effects	Power of Blends, Distortion and contour Effects, Envelopes, Lens effects, Transparency, Creating Depth Effects and Power Clips	02
	5. Exporting in Illustrator	Exporting, Types of export, Exporting for other soft wares	01
3	InDesign: Layout Software		08
	1. Introduction to Adobe In Design	List the menus, List the tools, Palates Benefits of using In Design, Application of In Design	02
	2. Text Edits in InDesign	Format of text, Character and Paragraph Bars Purpose of text selection, Aligning text in different design formats, Text alignment with embedded images	02
	3. Using palettes	Using palettes for different types of publications made in InDesign, Magazine in InDesign, Paragraph styles Newspaper in InDesign, Paragraphs type palate, Text wrap palate	01
	4. Colour correction in InDesign	Embedding images in proper formats, Colour correction on the images, Adjusting according to the color tone of the publication	02
	5. Exporting files	Types of files, Exporting for different publications/templates, Newspaper, magazine, etc.	01
4	Premiere Pro: Audio-visual: Advanced application		10
	1. Introduction to editing	Editing importance, Great editing examples, Editing for different formats (film/ad/news/etc.)	02

Adia



	2. Exploring Premiere Pro	How premiere helps in editing, Understanding the toolbar, Importing files, Experimenting with video and audio layers, Basics of editing (cut/layers/different windows/etc.)	02
	3. Right application of various file formats	Understanding different file formats (AVI/MPEG/MOV/H264, etc.) Importing raw footage for edits, Performing video checks while editing Using inbuilt transitions,	02
	4. Using colour grading	What is color grading, Examples of color grading, Using filters and presents in color mixing, Applying presents on layers for editing	02
	5. Exporting and rendering	Exporting in different formats, Choosing right formats for exposing, Managing quality while exporting, Rendering and maintain file format, Improving quality and time to render techniques	02
5	Adobe Dreamweaver: Web designing software		11
	1. Introduction to Dreamweaver	Workspace overview Document toolbar, Document window, Panel groups, Files pane, Property inspector, Tag selector Defining website in Dreamweaver	02
	2. Working with DW	Creating Dreamweaver template Page layout in DW CSS layouts: advantages and disadvantages Creating HTML pages, Insert content and form Creating Forms in DW	02
	3. Linking pages	Using DW to accomplish basic web page development, Page properties Title, Background image, BG colour, Text colour, Links	03
	4. Using Tables	Cell padding, cell spacing, Border Table basics: Colour BG in cell, Invisible tables, Changing span, Making image into clickable link	02
	5. Typo in DW	Changing Font typefaces, size, style, colours Text to hyperlink	02
	Total		48

BOS Syllabus Committee Members

1. Prof. Arvind Parulekar (Convener)
2. Pro. Izaz Ansari (Subject Expert)
3. Mr. Ashish Gandhre (Industry Expert)

Internal exercise:

The objective of internal exercise is to help them identify image and video editing, and apply it to projects. This will ensure the knowledge of the students is up to the industry standards. Also helping them develop their vision to higher aesthetic level.

Sr. no.	Project/Assignment	Reason/Justification
01 Print	Preparing a magazine or a series of posters of different size (type of a campaign promotion) using either InDesign of PS or Illustrator	Taking example of magazines or daily newspapers, students can come up with a sample. This will help them be industry ready with a fair hands-on-experience.
02 Electronic	Making a short clip with the use of premiere	Making a short video clip with premiere to edit out a short clip (short film/ad/news reel, etc.) Embedding video with Dreamweaver

Bibliography:

- Photoshop Bible, McLeland ,Willey Publication
- Adobe Illustrator Classroom in a book: Adobe House
- InDesign: Classroom in a book Kelly Kordes and Tina DeJarld Adobe
- Adobe Premiere Pro: Practical Video Editing
- Dreamweaver: Web designing made easy: Todd Palamar

	SEM III	SEM IV	Justification
01	Photoshop Basic	Photoshop Advanced	Associated with Intro to Photography
02	CorelDraw	Adobe Illustrator	Both the soft wares preferred in industry
03	Quark Express	Adobe InDesign	Both the soft wares preferred in industry
04	Premiere Pro Basic	Premiere Pro Ad	Associated with Film Communication
05	Sound Forge/Booth	Dreamweaver	SF Associated with Radio and TV production and DW with Digital media production

Note: Please refer the reasons for this multimedia course in continuing soft wares like Photoshop and Premiere Pro from Sem-II to Sem-IV. The Course outcome shall be met during this course.



UNIVERSITY OF MUMBAI

Sr. No.	Heading	Particulars
1	Title of the Course	BA in Multimedia and Mass Communication (BAMMC)
2	Semesters	05 and 06
3	Level	P.G. / <input checked="" type="checkbox"/> U.G./ Diploma / Certificate (Strike out which is not applicable)
4	Pattern	Yearly / Semester <input checked="" type="checkbox"/> CBCS (Strike out which is not applicable)
5	Status	New / Revised <input checked="" type="checkbox"/> CBCS (Strike out which is not applicable)
6	To be implemented from Academic Year	From Academic Year <u>2021-22</u> in Progressive manner.

Date:

Signature :

Name of BOS Chairperson[√] / Dean : __Dr. Sunder Rajdeep

TYBAMMC Semester - V

Semester V- Journalism		
Course Code	Credits	Course Name
COMPULSORY-CORE	04X2=08	DRG (Discipline Related Generic)
BAMMC DRG-501	04	1. Reporting
BAMMC DRG-502	04	2. Investigative Journalism
ELECTIVES	03X04=12	DSE 1 B (Discipline Specific Electives) (Elect Any Four Courses From Below)
BAMMC EJFW 1B501		1. Features and Writing For Social Justice
BAMMC EJWS 1B502		2. Writing and Editing Skills
BAMMC EJGM 1B503		3. Global Media and Conflict Resolution
BAMMC EJBF 1B504		4. Business and Financial Journalism
BAMMC EJMJ 1B505		5. Mobile Journalism and New Media
BAMMC EJNM 1B506		6. News Media Management
BAMMC EJJP 1B507		7. Journalism and Public Opinion
BAMMC EJML 1B508		8. Media Laws and Ethics
TOTAL	20	

COMPULSORY- CORE- DRG(DISCIPLINE RELATED GENERIC)		
BAMMC DRG-501	04	1. REPORTING
BAMMC DRG-502	04	2. INVESTIGATIVE JOURNALISM

COMPULSORY -CORE 01	
PROGRAM	BAMMC
YEAR	TYBAMMC-JOURNALISM
SEMESTER	V
COURSE:	REPORTING
COURSE CODE	BAMMC DRG-501
PAPER	DRG (COMPULSORY)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER V	
COURSE CODE	COURSE NAME and DETAILED SYLLABUS
BAMMC DRG-501	REPORTING
COURSE OUTCOME	
<ol style="list-style-type: none"> 1. To enable students to become Reporters which is supposed to be a prerequisite while entering into the field of Journalism. 2. To make them understand basic ethos of the news and news-gathering. 3. To prepare them to write or present the copy in the format of news. 4. To develop nose for news. 5. To train them to acquire the skills of news-gathering with traditional as well as 	

- modern tools.
6. To inculcate the skills for investigative journalism.
 7. To make them understand the basic structure/ essential knowledge for various beats.
 8. To make them responsible reporters and the face of media.

Module	Details	Lectures
1		
Concept Of News	Definition Of News, types of news, elements of news, collection of facts. News-writing How to write a news story, Basic Principles of Reporting ABC of Reporting Accuracy, Balance/Brevity and Clarity. Objectivity as the basic principle. Is it possible to adhere to the principle? Other basic principles such Verification, Attribution of Sources, Speed. Do these principles clash with each other?	10
2. News Gathering	A) How do reporters gather news? Press Conference, Public Meetings, Press Release, Interviews, Rallies, Official Programs. Incident/On the spot coverage. B) Sources Primary and Secondary Citizen journalism Role of anonymous sources. New-age technological sources-RTI, Recorders, Camera, Spy Camera and Spy tools, Social Media, Being undercover.	10
3. Beats System in Reporting	What is beat system, why it is necessary, how does it help, What are requirements of various beats. The basic beats such as Crime, Civic Affairs/Local Administration Law and Courts, Politics, State Administration, Transport (Road, Rail, Waterways and Aviation), Infrastructure, Education Health, Entertainment and Defense. New upcoming beats : Community, Women and Child welfare, Technology, Science and Environment, Youth and Career, Consumer.	10
4. Coverage of Disasters	Do's and Don'ts. Role of Reporters. Mitigation, nuisance value, constructive role, Risks involved, Special training, if any, Precautions and responsibilities. Imminent Dangers or threats in Reporting. Study these with special in-depth reference to Pulwama attack Gadchiroli Naxal attack Return of Abhinandan Varthaman The references of Kerala flood, Orissa thunderstorm, Bihar, Assam flood may also be studied.	08



	5. Case studies	Ethical Issues in reporting/ Credibility of Reporters. Follow-up Story Yellow Journalism and its comparison with other forms. Rafale scam Agusta westland case PNB scam (Nirav modi) National Herald Panama case Bofors scam Watergate scam The Case studies are to be studied in the light of coverage done by reporters. The tools and techniques learnt in earlier sections from 1 to 11 should be applied in studying these.	10
Internal Assignments			
	Suggestions :	There should be uniformity in the yardsticks for internal assessment of Reporting and emphasis should be on the field work/assignments rather than just objective questions. The coverage of the original news-stories, even in mock environment, be given priority. The knowledge of basic beats can be tested through the application.	

REFERENCES:

1. Aggarwal. VirBala, Essentials of practical journalism. (2006) Concept publishing Company, New Delhi.
2. Brunus, Lynette Sheridan, Understanding Journalism, (2002) Vistaar Publications. New Delhi.
3. Lawrence, Alders Lorenz and JhonVivan, News Reporting and Writing (2006) Pearson Education, New Delhi.
4. Pant N.C. and Jitenderkumar, Dimensions of Modern Journalism. (1995) Kanishka Publishers, New Delhi. 5. Verma. M.K, News.

BOS SYLLABUS SUB-COMMITTEE MEMBERS

Prof. Gajendra Deoda (Convener)
 Prof. Santosh Gore (Industry Expert)
 Prof. Amruta Bane (Subject Expert)

COMPULSORY 02	
PROGRAM	BAMMC
YEAR	TYBAMMC-JOURNALISM
SEMESTER	V
COURSE:	INVESTIGATIVE JOURNALISM
COURSE CODE	BAMMC DRG-502
PAPER	DRG (COMPULSORY)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER V			
COURSE CODE		COURSE NAME and DETAILED SYLLABUS	
BAMMC DRG-502		INVESTIGATIVE JOURNALISM	
COURSE OUTCOME			
1. Understand the role of investigative reporting in modern journalism 2. To learn to conduct investigative research in an ethical manner. 3. To create and write excellent investigative stories for media. 4. To acquire advanced investigative journalistic skills 5. Learner will acquire the ability to understand and analyse the key areas of investigative journalism even with limited resources.			
MODULE	TOPICS	DETAILS	LECTURES
CAREERS and OPPORTUNITIES IN INVESTIGATIVE JOURNALISM			
I	INTRODUCTION TO INVESTIGATIVE JOURNALISM	<ul style="list-style-type: none"> Who is an Investigative Reporter, Role of an Investigative Reporter Qualities and essentials for becoming an investigative journalist, career and opportunities Centre for Investigative Journalism (CIJ) Ethical/unethical use of sting operations 	10
DATA COLLECTION			
II	SOURCES	<ul style="list-style-type: none"> Records and the Confidentiality of Source Issues of contempt, defamation Right to Privacy and Official Secrets Act What is evidence? Case Study: Panama Papers and Watergate Scandal 	10
DESIGNING THE STORY			
III	FINDING and WRITING YOUR STORY	<ul style="list-style-type: none"> Observation Planning techniques Cultivating sources Developing the project 	10

		DATA PROTECTION and SECURITY	
IV	SECURITY OF SOURCES and DATA	<ul style="list-style-type: none"> • Protection of sources • Safety of journalists • Criticism of Investigative Journalism 	08
		FINAL STORY	
V	GENERATION OF THE STORY	<ul style="list-style-type: none"> • Research methods • Insight knowledge • Asking the right questions • Libel and fact checking • Writing and rewriting the report 	10
TOTAL LECTURES			48
BOS SYLLABUS SUB-COMMITTEE MEMBERS			
<p>4. Prof. Rani D'souza (Convener) 5. Mr. Adith Charlie (Industry expert) 6. Prof. Renu Nauriyal (Course expert) 7. Ms. Shreya Bhandary (Industry expert)</p>			
INTERNAL EVALUATION METHODOLOGY			25 MARKS
7. MANDATORY SCREENING OF THE FOLLOWING DOCUMENTARIES/FILMS/MOVIES			
<p>A. All The President's Men (Based On The Watergate Scandal, One of The Most Viewed Movies) B. Icarus (Documentary On The Russian Olympics Doping Scandal, Won The Oscar In 2018) C. Spotlight/The Post (Journalism In An Era Without Internet And Mobile Phones, When Journalists Took Years Working On An Investigation)</p> <p>8. Project Guided By Faculties 9. Any One Small Local Case To Be Taken And Investigated And Submitted In The Form Of Compilation Of All The Methodology 10. Continuous Weekly Evaluation Of The Investigations Being Carried Out On The Case Study Selected By The Learner. 11. Group Discussions</p>			
REFERENCE BOOKS/JOURNALS/MANUALS			
<p>1. A Manual For Investigative Journalism Edited By Syed Nazakat And The Kas Media Programme</p>			

ELECTIVE 01	
PROGRAM	BAMMC
YEAR	TYBAMMC-JOURNALISM
SEMESTER	V
COURSE:	Features and Writing For Social Justice
COURSE CODE	BAMMC EJFW 1B501
PAPER	1 DSE 1B (ELECTIVE)

TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER V		
COURSE CODE	COURSE NAME and DETAILED SYLLABUS	
BAMMC EJFW 1B501	FEATURES AND WRITING FOR SOCIAL JUSTICE	
COURSE OUTCOME:		
1. To provide students with technique of narration and story telling 2. To share the art of developing a story idea 3. To acquaint and sensitize them through assignments to the issues of deprivation around us and using writing as a tool for social justice		
MODULE	DETAILS	LECTURES
1	About features	10
	6. What makes feature writing different	01
	7. Deconstructing a feature	02
	8. News Feature	02
	9. Human Interest Stories, Profiles	02
	10. Developmental stories, opinion pieces, in-depth features as tools of social justice	01
2	How to pen a feature	08
	11. Finding fresh ideas, developing a story idea	
	12. On and off field research	
	13. Building observation and listening skills	
	14. Structuring the story	
	15. Use of anecdotes, Illustrations, Interviewing	
3	Becoming the voice of the urban poor (Mumbai): letters to editors, blogs	10
	11. Prone to disasters : floods etc	02
	12. Poor health specially mental health	02
	13. Lack of facilities and obstacles to education	02
	14. Night schools	02
	15. Unemployment and exploitation	02
4	Mumbai based features/ letter to the editor/ post/opinion piece on	10
	14. Plight of Rag pickers	02
	15. Construction workers	02
	16. The homeless	02
	17. Slum rehabilitation projects	02
	18. Condition of Mumbai Jails/ Courts	02
5	Mumbai based features/ letter to the editor/ post/opinion piece on	10
	14. City issues of hygiene and pollution	02
	15. Water crisis	02
	16. Crime and safety	02
	17. Corruption issues faced by the common man	02
	18. Challenges faced by senior citizens and the physically/ mentally challenged	02
Total Lectures		48

BOS SYLLABUS COMMITTEE MEMBERS	
<ol style="list-style-type: none"> 1. Prof. Renu Nauriyal (Convener) 2. Prof. Kanika Kachru 3. Dr. Mahesh Patil 4. Prof. Deepak Tiwari 	
INTERNAL EVALUATION METHODOLOGY	
25 MARKS	
Sr. no.	Project/Assignment
01	Letters to the Editor
02 Electronic Media	Flip class presentation
03 Field work	Feature based in Mumbai or vicinity on any one of the issues of social justice
REFERENCES:	
<ol style="list-style-type: none"> 1. Feature Writing: Meera Raghvendra Rao, 2012 2. Communication and Development: The Challenges of Twenty First Century- V.S. Gupte, 2000. 3. <i>On Writing Well</i> (30th anniversary edition), William Zinsser, Harper Paperbacks, 2006. 4. Poverty and deprivation among the Katkari by Rohit Mutatkar, Economic and Political Weekly Vol. 52, Issue no. 13.01 April, 2017 5. Legal status and deprivation in urban slums over two decades by Laura B Nolan, David E Bloom and Subbaramaniyam. Economic and Political Weekly Vol. 53, Issue No 15, 14 April, 2018. 6. Delhi's Slum Dwellers, deprivation, Preferences and Political Engagement among Urban poor by Abhijit Banerjee, Rohini Pande and Michael Walton, International Growth Centre, October 2012. 19. The Free Voice on Democracy, Culture and Nation by Ravish Kumar. 20. Everyone Loves a Good Drought by P. Sainath. 21. Looking Away by Harsh Mandar. 	

ELECTIVE 02	
PROGRAM	BAMMC
YEAR	TYBAMMC-JOURNALISM
SEMESTER	V
COURSE:	WRITING and EDITING SKILLS
COURSE CODE	BAMMC EJWS 1B502
PAPER	2 DSE 1B (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER V		
COURSE CODE	COURSE NAME and DETAILED SYLLABUS	
BAMMC EJWS 1B502	WRITING and EDITING SKILLS	
COURSE OUTCOME:		
1. To provide learners with tools and techniques of editing and writing. 2. To acquaint learners with the art of narration and storytelling strictly within the contours of journalistic principles.		
Module	Details	Lectures
1	Tools and Techniques of Editing	10
	1. Brevity Brevity: the soul of communication Eliminating redundancy in communication	02
	2. Functional Grammar Refreshing Grammar, Common Errors	02
	3. Word power Working with words	04
	4. Punctuations For media usage	01
	5. Style book Use of numbers, abbreviations, names and terms	01
2	Crisp writing	08
	1. News Sense Finding the right story angle	02
	2. Saying it in bold Writing headlines, captions, leads and intros	01
	3. Podcast Writing for the ear	01
	4. Net cast Writing for visuals	01
	5. Web writing Story Compiling Difference between writing for print and real time writing	03
3	Resume writing : Telling your story	10
	Assimilating facts and details	02
	Building a narrative	02
	Making it pictorial	02
	Layout and page design	02
	Being a credible voice	02
4	Feature Writing	10
	1. Features stories Human Interest Stories	02
	2. Reviews Books, Films, App	02
	3. Columns Analytical, Interactive, Agony Aunt	02
	4. Editorials Importance, Voice of the publication, Format	02
	5. Obituaries Writing obituaries Need for factual verification and tone. Can obituaries be critical?	02
5	Interviews	10
	Types of subjects	02
	Preparing for interviews	02
	Preparing a questionnaire	
	Protocol and Ethical Issues	02

	Writing the interview copy	02
Total Lectures		48
BOS SYLLABUS SUB-COMMITTEE MEMBERS		
1. Prof. Renu Nauriyal (Convener) 2. Prof. Shreya Bhandary		
Internal Assessment		25 MARKS
<p>The objective of internal exercise is to help the learners grasp the most essential and interesting elements of a story and create an impactful narrative. The assignment will also challenge the creativity of the learner.</p>		
Sr. no.	Project/Assignment	Reason/Justification
01	Prepare a creative resume for print and also an audio-visual version	This would be a treasured element for the learners portfolio
02	Flip Class assignment	This will be a confidence building exercise and give the learner the opportunity to hone his presentation skills
<p>Reference:</p> <ol style="list-style-type: none"> 1. The Editor's Toolbox by Buck Ryan and Michael O' Donnell, Surjeet Publication 2. Writing for the Mass Media by James Glen Stovall 3. Amy Einsohn, The Copyeditor's Handbook, 3rd ed. (University of California Press, 2011) 4. The Chicago Manual of Style. 		

ELECTIVE 03	
PROGRAM	BAMMC
YEAR	TYBAMMC-JOURNALISM
SEMESTER	V
COURSE:	GLOBAL MEDIA and CONFLICT RESOLUTION
COURSE CODE	BAMMC EJGM 1B503
PAPER	3 DSE 1B (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER V		
COURSE CODE	COURSE NAME and DETAILED SYLLABUS	
BAMMC EJGM 1B503	GLOBAL MEDIA and CONFLICT RESOLUTION	
COURSE OUTCOME:		
<ol style="list-style-type: none"> To help students understand the difference in the role and structure of the media across the globe. To develop an understanding of the hold of media conglomerates and the issues of cultural differences To help students appreciate the potential of media in resolving conflicts. 		
MODULE	DETAILS	LECTURES
1	Evolution of Global Media	10
	North - South Divide, Imbalance in Global flows	01
	NWICO, MacBride Commission, Failure of NANAP	03
	Global Media Conglomerates, parachute journalism and embedded journalism	03
	Post Truth and avalanche of fake news	02
	Information Disorder	01
2	Media profiles, issues and analysis	10
	Contemporary Role of Global News Agencies	02
	Media in Europe	02
	Media in USA and Australia	03
	Media in Russia	01
	Media in Africa : talking drums; community radio	02
3	Media profiles ,issues and analysis	12
	Media in China	02
	Media in Japan	02
	Media in North Korea	02
	Media in Singapore	01
	Media in the Middle East and Role of Aljazeera	03

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	Media in Malaysia	02
4	Conflict Resolution	10
	Changing nature of conflict	02
	Media driver of peace or driver of conflict	01
	The shifting media landscape, Challenges for independent media	02
	The role media can play in conflict resolution and peace promotion	01
	Case study: The Kashmir Conflict and LTTE conflict in Sri Lanka	04
5	Media Information Literacy	06
	Five Laws of MIL	01
	MIL and youth radicalization in cyberspace	01
	Preventing violent extremism	01
	MIL to tackle social polarization of Europe	02
	Encryption / Cryptography media communication landscape	01
Total Lectures		48

Internal exercise:

The objective of internal exercise is to help the learner study the media landscape in a country/ region, the apparent and subtle controls, bias and stereotypes as well as the issues related to cyberspace.

Sr. no.	Project/Assignment	Reason/Justification
01	Flip class assignment: Presentation on a media of a country/ region	This will sharpen the research and presentation ability of the learner
02	Discussion on any current media issue	This will expose them to different perspectives and the ability to listen to others
03	Essay/ test	Test of knowledge, critical thinking ability

BOS SYLLABUS COMMITTEE MEMBERS

1. Prof. Renu Nauriyal (Convener)
2. Prof. Shridhar Naik (Subject Expert)
3. Prof. Neena Sharma (Subject Expert)
4. Prof. Jitendra Nayak (Subject Expert)

INTERNAL EVALUATION

25 MARKS

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BIBLIOGRAPHY:

1. Understanding Global Media by Terry Flew, Red Globe Press
2. Media and Conflict Resolution: A Framework for Analysis by Eytan Gilboa Deutsche Welle – 3. Global Media Forum (2009) Conflict Prevention in the Multimedia Age
3. How to Understand and Confront Hate Speech Pankowski, Rafal (2007)
4. How media can be an instrument of peace in conflict-prone settings, drawn from Media in Conflict Prevention authored by Michelle Betz. 1 Additional inputs to this paper by Katy Williams.
5. The Media Were American: U.S. Media in Decline. Jeremy Tunstall (2008) Oxford Press
22. Conflict-sensitive reporting: state of the art; a course for journalists and journalism educators (2009) 17 UNESCO publication
23. Triumph Of The Image: The Media's War in The Persian Gulf, A Global Perspective (Critical studies in communication and in the cultural industries) by Hamid Moulana.
24. An indispensable intervention for countering radicalization and violent extremism, Jagtar Singh
25. The Kashmir Problem and Its Resolution, Wajahat Habibullah, United States Institute of Peace
26. Social Media and Conflict Prevention By Sheldon Himelfarb, United States Institute of Peace. 2012.
27. How social media is changing the way we see conflict By Kym Beeston. 2014.
28. A New Era of Global Protest Begins By Rajesh Makwana. Transcend Media
29. Tweets of Contention: How Social Media is Changing Political Conflict By Thomas Zeitzoff. Political Violence.

ELECTIVE 04	
PROGRAM	BAMMC
YEAR	TYBAMMC-JOURNALISM
SEMESTER	V
COURSE:	BUSINESS and FINANCIAL JOURNALISM
COURSE CODE	BAMMC EJBF 1B504
PAPER	4 DSE 1B (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER V	
COURSE CODE	COURSE NAME and DETAILED SYLLABUS
BAMMC EJBF 1B504	BUSINESS and FINANCIAL JOURNALISM
COURSE OUTCOME	
1.	The overall objective of this course is to provide students with the background, knowledge and skills necessary to be business and financial journalists.
2.	To create awareness about the importance of business and financial news and its role in coverage, reporting and editing

3. Acquire the skills to write different kinds of Business and Financial leads.
4. Acquire the skill to convert Business news releases into Business and financial reports
5. To improve skills in reporting and writing basic and complex business and financial stories in different beats
6. Provide a basic understanding of the world of business and finance by localising financial and economic data effectively.

MODULES	TOPICS	DETAILS	LECTURES
BUSINESS AND FINANCIAL JOURNALIST			
I	INTRODUCTION	<ul style="list-style-type: none"> • Who is a Business Journalist? • Skills for Business Journalism • Role of a Business Journalist • Careers and opportunities in Business and Financial Journalism • Analysis of Major Business and Financial media in India 	04
REPORTING OF MAJOR INDIAN SCAMS			
II	FINANCIAL JOURNALISM AND MAJOR INDIAN SCAMS	<ul style="list-style-type: none"> • Satyam corporate fraud • Cement scandal • 2G scam / Neera Radia Tapes • Ketan Parekh scam • The Coalgate scam • Adarsh Housing Society scam • ICICI Bank - Chanda Kochar • Kingfisher – Vijaya Mallaya • Nirav Modi Scam • Rafale deal 	10
BEATS			
III	BEATS AND AUDIENCES IN BUSINESS AND FINANCIAL JOURNALISM IN INDIA	<p>1. Banking Sector in India</p> <ul style="list-style-type: none"> • Functions of commercial banks • Use of modern technology such as core banking its advantage, and its advantages, social benefits and use in banking in financial inclusion • Government schemes related to banking • Topics such as foreign exchange reserves; functioning of the World Bank, BRICS BANK and Asian Development Bank. • Business and Financial terminologies used in Media <p>2. Union Budget</p> <ul style="list-style-type: none"> • Components of the Union Budget 	18

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		<ul style="list-style-type: none"> • Why is India running a budget deficit and a fiscal deficit?, Populism and budget • Media presentation of Budget 	
		3. Aviation <ul style="list-style-type: none"> • FDI policy for aviation in India • Why Indian carriers are making losses • Regulatory structure for civil aviation • Can any airline start international flights? • Media Coverage 	
		4. Technology <ul style="list-style-type: none"> • Growth of India's IT service exports • Why India's engineers are sought-after? • Are India's engineers qualified? • The government's STPI framework for boosting tech innovation • Media coverage of technology 	
		5. Startups <ul style="list-style-type: none"> • VC funding: a big driver of the startup ecosystem • India's unicorns: Startups valued at over \$1 billion • Working in a corporate v/s working in a startup • Rise of tech and startup journalism • Startup India plan 	
FINANCIAL MARKETS and INSTITUTIONS			
IV	1. STOCK EXCHANGE	<ul style="list-style-type: none"> • Bombay Stock Exchange, National Stock Exchange • SENSEX, NIFTY and impact of their volatility. • Retail Market – the Indian Scenario 	10
	2. UNDERSTANDING THE EQUITY MARKET	<ul style="list-style-type: none"> • Stocks, bonds and mutual funds, how they are bought and sold, how prices are determined • How to read stock tables for business journalism. • Currency Regulation • De-monetization • Commodities 	

	3. ROLE , OBJECTIVES AND FUNCTIONS	<ol style="list-style-type: none"> 1. Reserve Bank Of India 2. SEBI - Securities And Exchange Board Of India 3. Niti Aayog 	
GLOBALISATION			
V	GLOBAL TRADE and FINANCE	<ol style="list-style-type: none"> 1. Globalization and its impact on international trade 2. How currency markets operate 3. Global supply chains and its impact on competitiveness of local industries 4. The 2008 financial crisis 	06
Total Number of lectures			48
<ol style="list-style-type: none"> 1. PROF. RANI D'SOUZA(CONVENER) 2. MR. ADITH CHARLIE (INDUSTRY EXPERT) 3. MR. RAJESH KURUP (INDUSTRY EXPERT) 			
INTERNAL EVALUATION METHODOLOGY			
<ol style="list-style-type: none"> 1. ASSIGNMENTS 2. SCREENING OF GOVERNMENT OF INDIA BUDGET LIVE ON TELEVISION OR INTERNET 3. VISITS TO BSE/NSE 4. WRITING ON ANY ONE BEAT ON A REGULAR BASIS 5. ORAL and PRACTICAL PRESENTATIONS 6. GROUP INTERACTIONS 7. DISCUSSIONS AND DEBATES 			
REFERENCES/WEBSITES/JOURNALS FOR BUSINESS and FINANCIAL JOURNALISM			
<ol style="list-style-type: none"> 1. Introduction to Business and Economic Journalism, Pandeli Pani(In Co-Authorship with Ulrike Fischer-Butmaloiu) 2. From Lehman To Demonetization: A Decade Of Disruptions, Reforms And Misadventures' By Tamal Bandyopadhyay 3. `Bandhan: The Making Of A Bank' By Tamal Bandyopadhyay 4. `Sahara: The Untold Story' By Tamal Bandyopadhyay 5. Indian Economy – RudraDutt And Sundhram 6. Indian Financial System – M.Y. Khan 7. Financial Journalism: Money Matters By Marie Kinsey 8. Introduction To Business And Economic Journalism By Pandeli Pani(In Co-Authorship With Ulrike Fischer-Butmaloiu) 9. Business Journalism: A Critical Political Economy Approach By Ibrahim Seaga Shaw 10. Newspaper Business Management – Frank Thayer 11. Business Journalism: How To Report On Business And Economics By Keith Hayes 12. List of Websites : <ol style="list-style-type: none"> a) www.Bloomberg.Com b) www.Reuters.Com c) business-standard.com d) financialexpress.com e) thehindubusinessline.com f) thequint.com g) outlookindia.com 			



- h) asianage.com
i) mydigitalfc.com

ELECTIVE 05	
PROGRAM	BAMMC
YEAR	TYBAMMC-JOURNALISM
SEMESTER	V
COURSE:	MOBILE JOURNALISM and NEW MEDIA
COURSE CODE	BAMMC EJMJ 1B505
PAPER	5 DSE 1B (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER V	
COURSE CODE	COURSE NAME and DETAILED SYLLABUS
BAMMC EJMJ 1B505	MOBILE JOURNALISM and NEW MEDIA

Course Outcome

- This course was arranged as a preparation program for Media Students, having an enthusiasm for finding out about the nuts and bolts of versatile news-casting. You needn't bother with any past involvement with the ideas, apparatuses or assets of portable news coverage.

Towards the end of the course, you will leave away with information about:

- Global adoption of mobile and its versatility has influenced and changed journalism in New Age Media. M-Learning, in the Era of New Media is the most effective method to get ready for the eventual fate of the media and life in a portable first world.
- Step by step instructions to report and connect with crowds utilizing cell phones.
- Step by step instructions to utilize the accepted procedures for ease of use and item plan when constructing your portable encounters in Journalism.
- The most effective method to settle on educated choices about structure portable news items crosswise over stages. The most effective method to get ready for the eventual fate of wearable's different patterns that may change the course of portable media and news-casting.

MODULE	TOPIC	LECTURES
I	THE STATE OF MOBILE	08
	<ol style="list-style-type: none"> 1. How mobile has influenced modern journalism 2. Mobile centric reporting and editing 3. Mobile as a 'Newsroom'. 4. Branding of News using social media 5. Mobile News catering to Niche beats 6. Evolution of M-Learning (Mobile Learning) amongst the Youth with the Mobile Applications 	

II	Mobile Journalism	12
	<ol style="list-style-type: none"> 1. News Workflow and Mobile Journalism <ol style="list-style-type: none"> a. How to identify the seven basic steps of mobile reporting. b. How to create and share branded mobile journalism content. c. How to use two simple mobile apps to make an audio or video documentary, or a narrated photo-essay. d. How to select accessories that enhance the camera or audio quality of IOS smart phones and tablets. 2. Introduction to Mobile Applications (News generation and Uploading process : techniques of generating audiences) 3. Blog set-up 4. Mobile writing and creation of News Trends (Hash tags, tagging, linking accounts etc 	
III	DESIGNING FOR THE MOBILE EXPERIENCE	10
	<ol style="list-style-type: none"> A. Designing <ol style="list-style-type: none"> 1. How good design is intuitive, making something immediately usable. 2. About the importance of satisfying expectations of tactile interaction and content: tap, flick, pinch, drag, etc. 3. How mobile design differs from established desktop design. (Options and choices for your content). 4. About best practices for process: How design, development and content best work together. 5. About Mobile Analytics: What is your audience using? B. Social Newsgathering and Listening : creation of story ideas, News Sources and Content C. Social Media Collaboration with M-Learning and Viewer creation (Crowd sourcing) D. Going Viral : being the Scavenger and Mobile Journalist E. M-learning: learning the Art of News Audit 	

IV	MOBILE NEWS PRODUCT DEVELOPMENT	10
	<ol style="list-style-type: none"> 1. Different mobile development approaches and their benefits as well as weaknesses 2. Responsive vs. mobile apps vs. mobile-optimized Sites 3. How to go about planning and building mobile products (Different frameworks and services to move swiftly, other considerations such as staffing, timelines, etc.) <ol style="list-style-type: none"> a. The Digital Skeleton : understanding placing, timing and generation of News story b. Fake News c. Social Media Policies and Ethics d. Verification and Authenticity of information 	
V	FUTURE OF MOBILE JOURNALISM and M-LEARNING :	10
	<ol style="list-style-type: none"> 1. About the evolution of wearable 2. About the rise of Google Glass 3. About Glass Journalism 4. About augmented reality storytelling and journalism <ol style="list-style-type: none"> a. Emerging Forms of News management : 360 degree videos, wearable, accessories etc b. Emerging Managing Change in Newsroom culture and Evolving Business Models for M-Learning c. Studying Social Media Analytics d. M-learning the future of Newsrooms 	
BOS SYLLABUS SUB-COMMITTEE MEMBERS		
<ol style="list-style-type: none"> 1. Prof. Gajendra Deoda(Convener) 2. Mr. Abhijeet Kamble (Industry Expert) 3. Dr. Yatindra Ingle(Subject Expert) 		
Sr. no.	Project/Assignment	Reason/Justification
01	Assignment/ Presentation	This will sharpen the research and presentation ability of the learner
02	Discussion on any current media issue	This will expose them to different perspectives and the ability to listen to others
03	Creation of Mobile News	5 one minute news stories or 5 minutes news bulletin
REFERENCES :		
<ol style="list-style-type: none"> 1. A Text Book of Internet and Web Page Design, Srivastav Rajkumar. 2. Web Masters Hand Book, Galgotia 3. Computer Graphic Software Construction, John R Rankin 4. The Internet Book, Comer Douhlas E . 5. The Information Society: An Introduction, Arm and Mattelart. 2003 by Sage Publications Ltd 6. Designing Interactive Websites, Mohleo James L and Thompson Learning 		

7. MOJO: The Mobile Journalism Handbook: How to Make Broadcast Videos with an iPhone or iPad by Ivo Burum, [Stephen Quinn](#)
8. *The Mobile Journalism Handbook* Routledge text books.
9. A Field Guide for Mobile Journalism Volume 1: Producing photographic stories with smart phones and tablets
10. Closer to the story? Accessibility and mobile journalism by PanuKarhunen

ELECTIVE 06	
PROGRAM	BAMMC
YEAR	TYBAMMC-JOURNALISM
SEMESTER	V
COURSE:	NEWS MEDIA MANAGEMENT
COURSE CODE	BAMMC EJNM 1B506
PAPER	6 DSE 1B (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER V			
COURSE CODE	COURSE NAME and DETAILED SYLLABUS		
BAMMC EJNM 1B506	NEWS MEDIA MANAGEMENT		
Course Outcomes:			
1.	To make students aware about the responsibilities, structure and functioning of responsibilities of an organization.		
2.	Students will be able to analyze individual media businesses and understand the Economic drivers of the media economy.		
3.	Students will have developed hands-on experience as content marketers using journalistic and digital techniques.		
4.	Students will have gained a perspective on the evolution of media in the last 25 years and on key current trends.		
SR.NO.	MODULES	LECTURE	
1.	Introduction	10	
	Making News:	Truth, Ideology and News work	
	Legacy Media	Broadcast Media Overview and Print Publishing Overview	
	A Comparative Analysis with Electronic Media:	Contemporary Elements, Dimensions and Image of Print Media:	
	News media as business enterprise	<ul style="list-style-type: none"> • Proprietary concerns • Types of ownership 	
2.	Organizational Structure	14	
		<ul style="list-style-type: none"> • Hierarchy • Decision making • Inter-relationship between departments 	

	Human Resource development	Specialized training for skilled workers	
	Financial Management		
	Cost and Profitability	<ul style="list-style-type: none"> • Costing classification and allocation • Nature of cost • Factors affecting cost • Fixed and variable costs 	
	Challenges of Globalization and Liberalisation	a) Foreign Direct Investment b) Cross Media Ownership c) Commercialization of Media	
	Understanding Company Law	Press and Registration of Books Act <ul style="list-style-type: none"> • Relevant aspects of Company Law 	
3.	Resource and supply chain, and marketing techniques.		12
	Resource and supply chain	<ul style="list-style-type: none"> • Newsprint • Technology • Production process 	
	Managing Resources	<ul style="list-style-type: none"> • Advertising revenue building and maintenance • Circulation revenue • Ways to cut cost and boost revenue 	
	Marketing techniques	<ul style="list-style-type: none"> • Brand building • Public Relations i. Newspaper's relation to its community ii. Understanding the target audience iii. Building goodwill iv. Promoting the newspaper's / site's services v. Sales promotional activities <ul style="list-style-type: none"> • Role of research and readership surveys • Sales forecasting and planning • Advertising the newspaper / website channel • Becoming a digital media brand 	
4.	Disruptive Technology and Media Business Models:		6
		1) The role of advertising 2) From Web 1.0 to 2.0 3) Yahoo, Craigslist, Google, Facebook, Twitter, Whats App, Pinterest	
5.	Case studies		6
		Case studies – Eenadu and Network 18 Expansion of Sky Network [Star Network in India] Relevance of TAM Ratings in News Channels along with IRS Studies	

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	TOTAL LECTURES		48
BOS SYLLABUS COMMITTEE MEMBERS			
1. DR. NAVITA KULKARNI- (CONVENER)			
2. DR. PRIYADARSHINI PODDAR(SUBJECT EXPERT)			
3. PROF GAJENDRA DEODA(SUBJECT EXPERT)			
INTERNAL EVALUATIONS			
Sr. no.	Project/Assignment	Reason/Justification	
01	Assignment/ Presentation	This will sharpen the research and presentation ability of the learner	
02	Discussion on any current media issue	This will expose them to different perspectives and the ability to listen to others	
03	Creation of Mobile News	5 one minute news stories or 5 minutes news bulletin	
REFERENCES:			
1) Ben Badgikian: Media Monopoly			
2) India's Communication Revolution from Bullock Carts to Cyber Carts, (Arvind Singhal, Everett M Rogers)			
3) Advertising and Integrated Marketing Communications, (Kruti Shah)			
4) Digital Branding: A Complete Step-by-Step Guide to Strategy, Tactics and Measurement (Daniel Rowles)			
5) Disruptive Innovation: Strategies for Enterprise Growth (Jayanta Bhattacharya)			
6) Understanding Company Law, (Alstair Hudson)			
7) Newspaper organization and Management (Rucket and Williams)			
8) The paper tigers by Nicholas Coleridge			
9) News Media Management: Mr P.K Ravindranath			
10)Print Media Communication and Management by Aruna Zachariah			
11)News Culture by Stuart Allan			

ELECTIVE 07	
PROGRAM	BAMMC
YEAR	TYBAMMC-JOURNALISM
SEMESTER	V
COURSE:	JOURNALISM and PUBLIC OPINION
COURSE CODE	BAMMC EJP 1B507
PAPER	7 DSE 1B (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

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SEMESTER V			
COURSE CODE		COURSE NAME and DETAILED SYLLABUS	
BAMMC EJP 1B507		JOURNALISM and PUBLIC OPINION	
COURSE OUTCOME			
1. To understand the role of media in influencing and impacting Public opinion. 2. To analyse the formation of Public opinion through digital and social media. 3. To analyse the impact of the media on public opinion on socio-economic issues. 4. To make students aware of theoretical framework of research on media and society.			
MODULE	TOPICS	DETAILS	LECTURES
PUBLIC OPINION AND THEORIES			
I	UNDERSTANDING PUBLIC OPINION AND THEORIES OF MEDIA.	1. Defining Public Opinion. Its functions in society. Means of gauging Public Opinion – opinion polls, exit polls, surveys, social media, Role of Media in influencing Public Opinion. 2. Media theories- Walter Lippman - Modern Media and Technocracy Juergen Habermas- The idea of Public Sphere Paul Lazarsfeld – Research, Two Step Flow of Information Noam Chomsky – Manufacturing Consent, Propaganda Model Agenda Setting Vs Uses and Gratifications	[4] [6]
POLITICAL OPINION AND POLICY MAKING			
II	MEDIA'S ROLE IN INFLUENCING POLITICAL OPINION AND POLICY MAKING.	1. Coverage of Political Parties, Personalities and General Elections by national and international media; media biases. Use of Media for election campaigns-The Donald Trump Elections, BJP campaign in India. 2. Media Coverage of Indian Government's Economic, Defence and Foreign Policy.	[6] [4]
WARS AND CONFLICTS			
III	MEDIA'S COVERAGE OF WARS AND CONFLICTS.	1. Vietnam War, Gulf Wars, Kargil Conflict, Surgical Strikes on Pakistan. 2. War on terror-International conflicts in Syria, Israel, Afghanistan and Europe.	[6] [4]
SOCIO-ECONOMIC ISSUES			
IV	MEDIA'S COVERAGE OF SOCIAL AND ECONOMIC ISSUES.	A. Portrayal of Women in Media. B. Representation of LGBTQ community in media. C. Representation of Dalits, Tribals and Economically weaker sections of Society.	[4] [2] [4]

		IMPACT OF NEW MEDIA	
V	EVOLUTION OF DIGITAL, SOCIAL AND NEW MEDIA AND ITS IMPACT ON PUBLIC OPINION.	1. Digital media and its impact on Political culture.	(3)
		2. Use of Whats app, twitter and Face book to promote fake news	(2)
		3. Social media and its impact on culture.	(3)
TOTAL LECTURES			48
BOS SYLLABUS COMMITTEE MEMBERS			
1. Prof. Rani D'souza (Convener) 2. Mr. Raju Korti (Industry Expert) 3. Prof. Mithun Pillai(Course Expert)			
INTERNAL EVALUATION METHODOLOGY			25 MARKS
1. CONTINUOUS ASSIGNMENTS 2. DIGITAL /ONLINE WRITTEN ASSIGNMENT 3. ORAL and PRACTICAL PRESENTATIONS 4. DISCUSSIONS/DEBATES 5. NEWS BASED PRESENTATIONS 6. PROJECTS			
REFERENCES/JOURNALS/WEBSITES			
1. Ahmed Rashid: The Taliban. 2. Chambers Deborah, Fleming Carole (2004), 'Women and Journalism', Psychology Press. 3. Rush Ramona, Oukrop Carole, Creedon Pamola (2013), 'Seeking equity for women in Journalism and Mass Communication education: A 30 year Update', Taylor and Francis. 4. Sardesai Rajdeep: "2014: The Election that Changed India" . 5. Walter Lippmann : "Public Opinion" by Herman Edward S. and Chomsky Noam "Manufacturing Consent: The Political Economy of the Mass Media" by 6. Lalles John: Nature and Opinion of Public Opinion. 7. Tiwari Arpit Rakesh: Study of the Print News Coverage of Narendra Modi @014 Lok Sabha Elctiond. – acadademia.edu. 8. Coverage of 2014 Lok Sabha Polls by News Channels – Analysis by Centre for Media Studies. 9. Coleman Benjamin: Conflict, Terrorism an Media in Asia. 10. Ranganathan Maya; Rodrigues Usha: (2010) Indian media in a Globalised World, Sag Publications. 11. en.qantara.de/content/the-arab-spring-and-the-media-distorted-images 12. Alexanrova Ekaterina – Using Media Effectively; Barack Obama's Election Campaign Academia.edu 13. EhabGalal and RiemSpielhans – Covering the Arab Spring: Middle East in the Media. Academia .edu 14. Babla Maya – Arab Spring Media Monitor Report: One year of Coverage. UDC Centre of Public Diplomacy. 15. Rutledge Dr. Pamela – How Barack Obama Won the Social Media Battle in 2012 Presidential Election : mprcenter.org/blog 16. Jamali Reza, Online Arab Spring: Social Media and Fundamental Change, Chandos Publishing House.			

17. Sharma Ram Nath, Sharma Yogendra, Sharma Rajendra; (2000), Kargil war: A Saga of Patriotism, Shubhi publications.
18. Swami Praveen(1999): The Kargil War New Delhi: LeftWord Books
19. Humphries Drew (Ed), (2009), Women, Violence and Media: readings from feminist Criminology, UPNE.
20. Berns Nancy, Framing the Victim: Domestic Violence, Media, and Social Problems, transaction Publishers.
21. Bareh Hamlet, (2001), Encyclopaedia of North-East India: Assam, Mitthal Publications.
22. Freedman Des, Thussu Daya; (2011), Media and Terrorism: Global Perspectives, Sage Publications.
23. Schneider Nadja-Christina , Titzmann Fritzi-Marie (2014), Studying Youth,
24. Media and Gender in Post-Liberalisation India, Frank and Timmy Gmbh Publication (Pg 19- 45)
25. The social media era of political culture: the case study iceland posted by Oliver Bjornsson.
26. <https://bainesreport.org/2017/11/the-social-media-era-of-political-culture-the-case-study-of-iceland/>
27. How Social Media Affects Politics <https://sysomos.com/2016/10/05/social-media-affects-politics/>
28. How Digital Media are Influencing Politics and Political Discourses in Kenya Johanna RIESS <http://frenchjournalformediaresearch.com/index.php?id=581>
29. www.opendemocracy.net/openindia/paranjoy-bordoloi/mass-media-in-north-east-india-trends-of-conflict-reporting
30. Using New Media effectively: An Analysis of Barack Obama's Election Campaign Aimed at Young Americans by Ekaterina Alexandrova. (This is a thesis submitted by the student).
31. Karvin Andy: Distant Witness: Social Media, the Arab Spring and a Journalism Revolution.

ELECTIVE 08	
PROGRAM	BAMMC
YEAR	TYBAMMC-JOURNALISM
SEMESTER	V
COURSE:	MEDIA LAWS and ETHICS
COURSE CODE	BAMMC EJML 1B508
PAPER	8 DSE 1B (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER V		
COURSE CODE	COURSE NAME and DETAILED SYLLABUS	
BAMMC EJML 1B508	MEDIA LAWS and ETHICS	
COURSE OUTCOME:		
1. To help students understand the laws that impact the media 2. To develop an understanding of the ethical responsibilities of the media 3. To help students appreciate the challenges of fake news and misinformation in a new changing ecosystem of news and information.		
MODULE	DETAILS	LECTURES
1	Laws relating to media freedom: provisions, status and case studies	08
	6. Article 19 (1) (a) of Indian Constitution	01
	7. Article 19.2	01
	8. Defamation –sections 499,500	02
	9. Contempt of Courts Act 1971	02
	10. Public Order – sections 153 AandB,295A,505	02
2	Provisions in the Act, challenges in its implementation, case studies	12
	1. Sedition (IPC124A), Obscenity (IPC292,293)	03
	2. Contempt of Parliament	02
	3. Official Secrets Act	03
	4. Whistleblowers Protection Act	02
	5. Press and Registration of Books Act	02
3	Provisions in the Act, challenges in its implementation, case studies	10
	1. Right to Information Act	03
	2. Information Technology Act	06
	3. Right to Privacy and its violation by media	02
	4. Indian Evidence Act and its relevance for the media	02
	5. The Copyright Act, the application of copyright, fair us, the incentive theory of copyright, damages and penalties	03
4	Media Ethics	08
	1. Why ethics is important? Social responsibility of media	01
	2. Core principles of journalism: Accuracy, Independence, Fairness, Confidentiality, Humanity, Accountability, Transparency	01
	3. Confidentiality and Public Interest ,Conflict of interest,	02
	4. Ethics and sting operation	02
	5. Emergence of Alternative News Portals (e g: Alt News)	02
5	Self -Regulation and Fake news	10
	1. Different forms of Regulation: State Regulation, Self-Regulation, Co-Regulation	02
	2. Press Ombudsman: Readers' Editor- its significance. Regulatory practices in Developed Democratic Countries	02
	3. Role of journalist to combat digital fuelling of disinformation, misinformation and mal information,	02
	4. Is transparency the new objectivity? Sieving propaganda from new.	02
	5. Sourcing and Verifying News; Ethical journalism the weapon to combat information disorder.	02

Total Lectures	48
BOS SYLLABUS COMMITTEE MEMBERS	
1. PROF. RENU NAURIYAL (CONVENER) 2. PROF. BHUSHAN M SHINDE 3. PROF. MITHUN M PILLAI	

Internal exercise:	25 Marks
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The objective of internal exercise is to help the learner apply the learning from the lectures and view critically, media related issues from a legal and ethical perspective.

Sr. no.	Project/Assignment	Reason/Justification
01	Prepare a feature / research paper	This would challenge the writing, narrative and analytical skills of the learners
02	Group/ individual presentation	This exercise would build the confidence and presentation skills of the learners
03	Test	This would test the subject knowledge of the learner.

References :

1. Introduction to the Constitution of India by Durga Das Basu
 2. Law of the Press by Durga Das Basu
 3. Press Laws and Ethics of Journalism by P.K. Ravindranath
 4. Journalism in India by Rangaswami Parthasarthy.
 5. Textbook on the Indian Penal Code Krishna Deo Gaur
 6. The law of Intellectual Property Rights edited by Shiv Sahai Singh
 7. The Journalist's Handbook by M V Kamath
 8. Media and Ethics by S.K.Aggarwal
 9. Introduction to Media Laws and Ethics by Juhi P Pathak
 10. Edelman TRUST BAROMETER - Global Results.
<https://www.edelman.com/global-results/>
 11. Viner, K. A mission for journalism in a time of crisis; The Guardian.
<https://www.theguardian.com/news/2017/Nov/16/a-mission-for-journalism-in-a-time-of-crisis>Ball, J. (2017).
 12. Post-Truth: How Bullshit Conquered the World. London: by James Ball, Biteback Publishing.
1. www.indiankanoon.org
 2. www.prasarbharathi.gov.in.
 3. www.lawsonline.com
 4. www.presscouncil.nic.in
 5. www.thehoot.org

SEMESTER VI-JOURNALISM		
COURSE CODE	CREDITS	COURSE NAME
COMPULSORY-CORE	04X2=08	DRG(DISCIPLINE RELATED GENERIC)
BAMMC DRG-601	04	1. DIGITAL MEDIA
BAMMC DRG-602	04	2. NEWSPAPER and MAGAZINE DESIGN (PROJECT)
ELECTIVES-	03X04=12	DSE 2 B (DISCIPLINE SPECIFIC ELECTIVES) (LEARNER SHOULD ELECT ANY FOUR OF THE COURSES)
BAMMC EJCI 2B601		1. CONTEMPORARY ISSUES
BAMMC EJJ2B602		2. LIFESTYLE JOURNALISM
BAMMC EJPT2B603		3. PHOTO and TRAVEL JOURNALISM
BAMMC EJMJ 2B6504		4. MAGAZINE JOURNALISM
BAMMC EJSJ 2B605		5. SPORTS JOURNALISM
BAMMC EJCR 2B606		6. CRIME REPORTING
BAMMC EJFNF 2B607		7. FAKE NEWS and FACT CHECKING
BAMMC EJTJ 2B608		8. TELEVISION JOURNALISM
	20	

COMPULSORY-CORE 01	
PROGRAM	BAMMC
YEAR	TYBAMMC-JOURNALISM
SEMESTER	VI
COURSE:	DIGITAL MEDIA
COURSE CODE	BAMMC DRG-601
PAPER	DRG 1 (COMPULSORY)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER VI			
COURSE CODE	COURSE NAME and DETAILED SYLLABUS		
BAMMC DRG-601	DIGITAL MEDIA		
Course Outcome:			
<ul style="list-style-type: none"> Understand digital marketing platform Understand the key goals and stages of digital campaigns Understand the of use key digital marketing tools Learn to develop digital marketing plans 			
Module	Topic	Details	Lectures
Module I	Introduction to Digital Marketing	a. Understanding Digital Media b. Advantages of Digital Media c. Principles of Digital Media Marketing d. Key Concepts in Digital media e. Traditional Vs Digital Media	4
Module II	Search Engine Optimization	a. How search Engine works b. Introduction to SEO	8

	(SEO):	<ul style="list-style-type: none"> c. On Page Optimization d. Off Page Optimization e. SEO Audit, Tools and Measurement f. SEO Resources, Careers in SEO 	
Module III	Search Engine marketing (SEM)	<ul style="list-style-type: none"> a. What is SEM? b. Why SEM c. What is Google Adwords? Why Google Adwords d. Google network e. Adwords terminologies f. Campaign types g. Creation of Google Display NETWORK (GDN) h. Display Ads format i. Conversion tracking j. GDN Campaign creation (DEMO) k. Remarketing l. What are Google shopping Ads 	8
Module IV	Social Media Marketing (SMM)	<ul style="list-style-type: none"> a. Introduction to Social Media b. Facebook Marketing c. Instagram Marketing d. LinkedIn Marketing e. Twitter Marketing f. SMM Tools g. Creating a successful social media strategy 	08
Module V	Email marketing	<ul style="list-style-type: none"> 1. key terms and concepts 2. Customer acquisition strategies 3. Best Practices : CRABS 4. Tools to enhance lead nurturing 5. Enhance better reach 	3
Module VI	Web Analytics	<ul style="list-style-type: none"> a. Introduction to analytics b. Social CRM and analysis c. Google analytics d. Digital Analytics e. Content performance analytics f. Visitor analysis g. Social media analytics 	6
Module VII	Affiliate Marketing and Programmatic Marketing	<ul style="list-style-type: none"> a. Affiliate Marketing b. Definition, Purpose, Resources required, Top Players in Affiliate Marketing, Segregation of Affiliate marketing c. Programmatic Marketing d. Evolution and growth of programmatic Marketing e. Real Time bidding, f. Types of Programmatic Advertising, Advantages and Challenges, Myths of Programmatic Marketing 	3
Module VIII	Content writing	<ul style="list-style-type: none"> a. Intro to content writing b. Core Principles of Content writing c. Why blogs matter d. Principles of writing blogs e. How to write content for twitter and Mobile 	6
Module IX	Cyber laws	<ul style="list-style-type: none"> a. Information Technology Act b. Copyright Act 	2

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		c. Cyber Ethics d. Digital Security	
TOTAL LECTURES			48
BOS SYLLABUS SUB-COMMITTEE MEMBERS			
1. Dr Hanif Lakdawala (Convener) 2. Mr Pradeep Sasidharan (Subject Expert)			
Reference Books			
1. Digital marketing By Seema Gupta 2. Digital Marketing By Puneet Singh Bhatia			

COMPULSORY -CORE-02	
PROGRAM	BAMMC
YEAR	TYBAMMC-JOURNALISM
SEMESTER	VI
COURSE:	NEWSPAPER and MAGAZINE DESIGN
COURSE CODE	BAMMC DRG-602
PAPER	DRG 2 (COMPULSORY)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER VI	
COURSE CODE	COURSE NAME and DETAILED SYLLABUS
BAMMC DRG-602	NEWSPAPER and MAGAZINE DESIGN
<p>Brief: Design-A Reading Experience The paper is around Publication Layout and Design. Publication especially is a periodical and certain aspects repeat over and over within a publication as well as over the issue after issue. This is why the publication follows certain stylebook to keep consistency thereby identity established. The publication design is handled differently than the advertising design and is majorly discipline based software workout. Software such as Quark Express or Adobe InDesign are in practice across industry. Adobe In Design is evolved as highly professional version of Adobe PageMaker which ruled the industry since Desk Top Publishing (DTP) popularized as versatile solution.</p>	
Course Outcome:	
<ul style="list-style-type: none"> • The learner is required to understand the process of print media production since the content collection to the final print ready layout. • This includes news weightage as well as article relevancy and the visual treatment to the text block. The appearance of the various text blocks matters in layout. • Learner should be able to reconstruct headlines suitable for the space keeping the core meaning and intensity intact. • Learners are expected to develop software skills to be employable in industry. • Learners shall develop the aesthetic vision and understand the discipline behind a layout. 	

Module	Subtopics	Expansion	Lectures
01	Design and Layout basics		10
	• Elements of design	Point, Line, Shape, Size, Tone, Colour, Texture, Space	02
	• Principles of Design	Proportion, Contrast, Harmony, Balance, Harmony, Unity	02
	• Rules of Layout	Alignment, Proximity, Emphasis, Syntax, Visual path	02
	• Grid and Page set up	Page size, Space division, Creating template, Margins,	02
	• Master Pages	Creating master pages, Margins, Page numbering, Columns, Footer space, Folio	02
02	Editing and Terminology		08
	• Page division	National Page, City/Local, World, Economy, Sports, Entertainment, Editorial (OpEd)	01
	• Rewriting / recomposing headlines, Creating decks,	Considering length of Head, Using synonyms, Abbreviations, Popular terms, Units and Counts	02
	• Terminology	Head, Deck, Body, Boost, Callout, Slug, Caption, Jumpline, Byline, Credits, Banner, Skyline, Strapline, Teasers	02
	• Type of Content	Anchor story, Lead, Tomb stoning, , Short stories, Feature, Editorial, Reviews, Interviews, Feedback,	02
	• Errors	Widow, Orphan, Dog leg, Burries story	01
03	Typography and Visual aids		06
	• Type classification	Serif, Sans serif, Decorative, Trendy, Distress, Handwriting	01
	• Measurements	Size, Weight, Posture, Kerning, Tracking, Leading, Expand, Condense	01
	• Visual indicators	Indentation, Dropcap, Inset, Alignment, Hyphenation	01
	• Text path	Curvelinear, Baseline, Shift, Warp text, Text in shapes	01
	• Text to Box	Picture in text, Texture in text, Text effects, Shadow, outline,	02
04	Working on Project Quark or InDesign		12
	• Workspace	Grouping required panels and assigning default, Menu bar, Property bar, Options bar, Measurement bar, Transform controls, Panel docking,	02
	• Toolbox	Text, Picture, Shape, Table, Transparency, Line,	02
	• Panels	Style sheet/Para styles, Colour/ Swatch, Page layout, Align, Wrap text,	03
	• Picture treatment	Choosing right picture, Tracing outline, Fading, Transparency, Extending canvas, Gradient, Reshaping picture, Placement	03

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	• Creating Typo	Type templates i.e. Style sheets	02
05	Planning and Production of Magazine		12
	• Content Plan/ varied content: Cover story, Interview, Feature, Sp report, Tips,	Content collection, Sorting and scrutiny, Picture collection, Dividing in parts, Extracting pull outs, quotes, Assigning pages to stories, Assigning pages to Ads	03
	• Flat plan	Block diagram of the content, Judgment of facing page relevancy, Testing for contradiction	02
	• Rough Layout	Rough idea of layout, Conceptualization, Judging weightage of pictures and text	03
	• Logic of Cover design	Title size, Cover lines, Release date, Close up based, Action based, Celebrity, Demo, Art, Animation, Gimmick, Cover story	02
	• Pagination and Print ready	Sequencing for printing, Form, Cut marks, Alley	02

Total Lectures	48
BOS SYLLABUS COMMITTEE MEMBERS	

1. Mr. Arvind Parulekar (Convener)
2. Prof. Rani D'Souza
3. Prof. Sandesh Patil

Instructions:

1. Content need not be original and can be sourced from Google or News sites.
2. Content should not be dummy or greeking not allowed. (Lorem Ipsum discouraged)
3. Rewriting of headline may be needed to fit the width and will be part of evaluation. (use editing techniques)
4. Pictures must be relevant and appropriate placement as well as proportional to news length necessary.
5. Pictures should not be in any case distorted. (broken aspect ratio deducts marks)
6. Use of illustrations recommended wherever necessary.
7. Picture placement and unity with the text in text frames is evaluative aspect.
8. Right content on right pages and in apt places has weightage in evaluation.
9. New original Masthead and design is evaluation aspect. (Discourage students from copying existing)
10. Enough issue details (day, date, pages, site etc.) on appropriate place count as layout element.
11. The script need not be Devanagari for Marathi medium learners and they can use English content. (Devanagari font problem is considered, However viva will be in Marathi or Hindi.
12. Viva voce will be conducted only against evaluation of the completed project.
13. Printout of the project may be in black and white in case of financial constraints, but then the original soft copy as well as pdf must be produced before the examiner.

Internal assessment:

Internal assessment is carried out based on following submissions to the internal faculty, but must be produced before external examiner.

- i. Front page replica of broadsheet: This helps student to explore most of the tools to take his work close to the actual broadsheet page.
- ii. Typography chart: Classification of typefaces into serif, sans serif, decorative and trendy. This helps them to understand the visual difference and readability of different fonts.

- iii. Content plan for the magazine: The planning desk exercise to be carried out carefully before starting the magazine. Understanding parts of magazine and flow of the articles. Sections as well as front book, back book and main book concept.
- iv. Flat plan: For judging facing page connectivity or discrepancy.
- v. Pagination: A separate soft file with page sequence suitable for printing.

External Project:

1. **Broadsheet design and layout:** Broadsheet of 6 pages in Adobe InDesign OR Quark Express.
 - a. Supportive software can be Adobe Photoshop for Image editing, Corel Draw or Illustrator for Masthead or Logo making and Illustrations wherever needed.
 - b. Basic Layout must be either in Adobe InDesign or quark Express, one of the layout software.
 - c. Learner may use Quark Express for Broadsheet and InDesign for Magazine and display his skills in both. (This will not fetch extra rewards.)
2. **Magazine Design and Layout:** Magazine of minimum 32 pages or in multiple of 4 pages thereof can be done.
 - a. Content plan and Typo chart must be produced at the time of viva voce in print form.
 - b. Broadsheet and Magazine shall be produced in print form as well as soft copy and examiner in his every right may ask for soft copy to be inspected on respective software.

References :

- Visual Journalism: Rajesh Pandey, Adhyan Publication.
- Newspaper Layout and Design: Daryl Moen, Surjeet Publication.
- The Magazine Handbook: Nckay J. Routledge.
- Editorial Art and Design: Randy StanoMiyami Herald.
- Art and Production: N. N. Sarkar.
- Digital Editorial Experience: Sue Apfelbaum.

ELECTIVE 01	
PROGRAM	BAMMC
YEAR	TYBAMMC-JOURNALISM
SEMESTER	VI
COURSE:	CONTEMPORARY ISSUES
COURSE CODE	BAMMC EJCI 2B601
PAPER	DSE 1 (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

Aditya



SEMESTER VI			
COURSE CODE		COURSE NAME and DETAILED SYLLABUS	
BAMMC EJC1 2B601		CONTEMPORARY ISSUES	
COURSE OUTCOME			
<ul style="list-style-type: none"> To stress the importance of social economic political aspects of the society as a media professional. To understand the role of media as a strategy to create awareness on various issues and mobilise to bring social progress. 			
MODULE	TOPICS	DETAILS	LECTURES
SOCIAL MOVEMENTS			
I	SOCIAL MOVEMENTS AND PROGRESS FOR SOCIETY	<ul style="list-style-type: none"> Define Social Movements, Elements, Types and Stages of Social Movements. Social Movements with reference to Tribal, Women, Farmers, Untouchability, Cultural, Environmental (with special reference to “Swatch Bharat Abhiyaan”) Developmental issues- displacement and rehabilitation. 	(12)
GROWTH AND DEVELOPMENT			
II	ECONOMIC GROWTH AND DEVELOPMENT	<ul style="list-style-type: none"> Economic issues in India. Industry and Economic Growth – Factors, challenges, industrial robots and employment, Agriculture and economic development- Factors, challenges and measures. New age skills – Make in India, trends and challenges. Entrepreneurship and its relevance. Tourism-trends and challenges Regional aspects- Role of MIDC in economic development of Maharashtra, Special Economic Zone, Food Security Act’2013 	(14)
POLITICS			
III	POLITICS AND SOCIETY	<ul style="list-style-type: none"> Crime and Politics Role of whistle blower Corruption- causes and remedial measures Role of political parties and its impact on political system. Changing trends in politics- Functions, features, agendas, majority vs coalition government. Terrorism – causes, consequences, remedial measures. 	(12)
SOCIAL WELFARE SCHEMES			
IV	SOCIAL WELFARE SCHEMES BY THE GOVERNMENT OF INDIA	<ul style="list-style-type: none"> With reference to women and child (any five) Commerce and Industry (start-up India hub, scheme for IPR-creative India and innovative India. 	(10)

		<ul style="list-style-type: none"> • Smart Cities, skill to save life, save a life initiative, national strategic plan and mission (2017-2024) "SAMPARK". • Rural (any three Schemes) 	
BOS SYLLABUS COMMITTEE MEMBERS			
<ol style="list-style-type: none"> 1. DR. PADMAJA ARVIND (CONVENER) 2. PROF. RANI D'SOUZA (Subject Expert) 3. PROF. RUMINA RAI (Subject Expert) 			
INTERNAL EVALUATION METHODOLOGY			
<ol style="list-style-type: none"> 1. Continuous Assignments 2. Oral And Practical Presentations 3. Group/Individual Projects 4. Open Book Test 5. Group Interactions 6. Quiz 			

<p>REFERENCES</p> <ol style="list-style-type: none"> 1. Rush Ramona, Oukrop Carole, Creedon Pamola (2013), 'Seeking equity for women in Journalism and Mass Communication education: A 30 year Update', Taylor and Francis 2. Coleman Benjamin: Conflict, Terrorism and Media in Asia 3. Ranganathan Maya; Rodrigues Usha: (2010) Indian media in a Globalised World, Sag Publications 4. Humphries Drew (Ed), (2009), Women, Violence and Media: readings from feminist Criminology, UPNE. 5. Berns Nancy, Framing the Victim: Domestic Violence, Media, and Social Problems, Transaction Publishers. 6. Bareh Hamlet, (2001), Encyclopedia of North-East India: Assam, Mitthal Publications. 7. Freedman Des, Thussu Daya; (2011), Media and Terrorism: Global Perspectives, Sage Publications 8. Media and Gender in Post-Liberalisation India, Frank and Timmy GmbH Publication (Pg 19-45) 9. Talwar Rajesh, (2013), Courting Injustice: The Nirbhaya Case and Its Aftermath, Hay House Inc. 10. Praveen Swami (2007) An Informal War: India, Pakistan and the Secret Jihad in Jammu and Kashmir London: <u>Routledge</u>. 11. Kak Manju, Tripathy Prajnashree, Lal Manjula; (2007), Whose Media? a Woman's Space: The Role of the Press in Projecting the development needs of Women, Concept Publishing House. 12. Uma Kapila (ed) (2013) Indian Economy: performance and policies, 14th edition Academic Foundation. 13. V. K Puri and S.K Misra (ed) (2013) Indian Economy, 31st edition. Himalaya Pub House. 14. Asha Bajpai, (2011) Child Rights in India: Law, policy, and practice. 15. Dr. B Ramaswamy and Nitin Shrirang Mane, (2013) Human Rights: Principles and practices, Alfa Publication. 16. R P Kataria and Salah Uddin (2013) Commentary on Human Rights Orient Publishing Company. 17. J. Shivanand, Human Rights: Concepts and Issues, 18. Ram Ahuja, (2012), Indian social Problems, Rawat Publications. 19. Ghanashyam Shah, (2011) Social Movements in India, Sage Publications. 20. A.R Desai, Rural Sociology.

21. Marilyn A .Brown and Benjamin K.Sovacool,Climate Change and Global Energy Security:Technology and Policy Options, Oxford Publications.
22. Bill McKibben, The End of Nature.
23. David Spratt and Philip Sutton,Climate Code Red:The Case for Emergency Action.
24. Jeffrey D.Sachs, The Age of Sustainable Development.

MAGAZINES AND JOURNALS

1. Down to Earth: Science and Environment Fortnightly
2. Economic and Political Weekly
3. YoJana

ELECTIVE 02	
PROGRAM	BAMMC
YEAR	TYBAMMC-JOURNALISM
SEMESTER	VI
COURSE:	LIFESTYLE JOURNALISM
COURSE CODE	BAMMC EIJLJ 2B602
PAPER	DRG 2 (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER VI

COURSE CODE		COURSE NAME and DETAILED SYLLABUS	
BAMMC EJJ 2B602		LIFESTYLE JOURNALISM	
COURSE OUTCOME			
<ol style="list-style-type: none"> 1. Acquire a conceptual overview of lifestyle journalism and its function in the media industry. 2. Acquire an ability to report on lifestyle journalism stories or events in a clear, concise, factual and meaningful way. 3. It is a combination of practical skills and conceptual understanding of how this form of journalism is increasingly relevant for the 21st century. This course will help the learner acquire an ability to understand audiences and markets in which the lifestyle journalists provide information. 4. It will teach students how to do lifestyle journalism with integrity, exploring the broader lifestyle field while focusing on a variety of sub-fields such as travel, music, movies, arts and food, along with students' special interests 			
MODULE	TOPIC	DETAILS	LECTURES
LIFESTYLE JOURNALISM			
I	INTRODUCTION TO LIFESTYLE WRITING	<ul style="list-style-type: none"> • Lifestyle writer has very niche audience. Who are we writing for? • Lifestyle Journalist should know the publication house audience • Lifestyle News, critique/review/ evaluate on stories from magazines • Lifestyle Journalist : balance between Elite and Mass Lifestyle Culture (newspapers) • Source of Lifestyle stories 	10
WRITING STYLE			
II	WORDS, PICTURE, STORY AND EDITING	<ul style="list-style-type: none"> • What is good Lifestyle writing? • Use of Pictures and Graphics, finding and focusing your story • Crafting and structure – the beginning, middle, and end • Reporting and Interviewing. Feature leads, Lifestyle Columns • Rewriting and self-editing 	10
TYPES OF LIFESTYLE WRITING			
III	TYPES OF LIFESTYLE WRITING	<ol style="list-style-type: none"> 1. Review : Art show, Movie, Theatre Performance, Book 2. Travel : Various types of Travel writings 3. Food : Street, Restaurant food, Food festival, Restaurant review 4. Health and Fitness : Gym, Yoga, various new forms of workout 5. Other forms fashion, Garden, Home and General Tips and guidelines 	10
FASHION INFLUENCERS			
IV	ROLE and IMPORTANCE OF FASHION INFLUENCERS IN LIFESTYLE JOURNALISM	<ol style="list-style-type: none"> 1. Fashion, Gender and Social Identity 2. The impact of fashion bloggers and magazines on the society 3. E-fashion markets defining the trends amongst the youth 4. Cinemas in the past and in today's world have influenced the society in terms of fashion and Lifestyle 5. Role of Music's Fashion in the society 	08
SOCIAL MEDIA			
V	LIFESTYLE AND ROLE OF SOCIAL MEDIA :	<ul style="list-style-type: none"> • The power of marketing in the contemporary fashion world • Labelling and branding: The power of representation • Shakespearian theatre and the aesthetic image: how 	10

		<p>Shakespearian productions reflect contemporary fashion trends</p> <ul style="list-style-type: none"> • The influence of celebrities on fashion: an exploration of celebrity-endorsed fashion lines • Fashion Lifestyles and Hashtags • Lifestyle advertising , Collaborations and Co-Marketing of Brands, Fashion and Social Media Campaigns 	
<ol style="list-style-type: none"> 1. Prof. Rani D'souza(Convener) 2. Dr.Yatindra Ingle 3. Prof. Aparajita Deshpande (Industry Expert) 			

REFERENCES

1. Lifestyle Journalism (Journalism Studies) 1st Edition by Folker Hanusch (Editor) Feature Writing
2. Lifestyle Journalism, Media, Consumption and Experience, 1st Edition Edited by Lucia Vodanovic
3. Lifestyle Journalism by Jean Ann Colbert In: Encyclopedia of Journalism
4. Feature Writing –Susan Pape and Sue Featherstone (A practical introduction)
5. <http://www.thelifestylejournalist.in/>
6. <https://www.reuters.com/news/lifestyle>.

ELECTIVE 03	
PROGRAM	BAMMC
YEAR	TYBAMMC-JOURNALISM
SEMESTER	VI
COURSE:	PHOTO AND TRAVEL JOURNALISM
COURSE CODE	BAMMC EJPT 2B603
PAPER	DSE 3 (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER VI			
COURSE CODE		COURSE NAME and DETAIL SYLLABUS	
BAMMC EJPT 2B603		PHOTO AND TRAVEL JOURNALISM	
COURSE OUTCOME			
<ol style="list-style-type: none"> 1. The objective of this course is to develop the ability of the learner to bring life into the story through characters and descriptions of places using photographs. 2. The learner will be able to spread knowledge about different destinations through writings 3. To understand the diverse audiences that are interested in travel and lifestyle-related content. 4. To understand the use of camera and images to drive interest in stories. 			
MODULE	TOPIC	DETAILS	LECTURES
BEGINNING OF THE STORY			
I	INTRODUCTION TO TRAVEL WRITING	<ul style="list-style-type: none"> • Writing about destinations: How do we capture the particular spirit of a place? Who are we writing for? We should know our publication house audience • Compelling beginnings and endings: Where do we start? How do we end? Ethical issues while covering travel journalism: How to cover and what should be avoided. Factoring in cultural diversity • Building a theme and narrative structure: What makes a travel narrative feel whole? • Drawing characters from real life: How can we reproduce memorable encounters? Travel journalists don't just report, they become a source of information for many other stories. • Submitting writings for publications: How do we catch the interest of an editor? 	10
CREATION OF THE STORY			
II	WORDS, PICTURES AND STORY TELLING	<ul style="list-style-type: none"> • What is good travel writing? Salient examples. • Finding and focusing your story, crafting and structure – the beginning, middle, the end and transitions. • Bring your story to life – characters and descriptions • Show don't tell – exercises in enlivening your writing • Elements of style – use of first person, developing your voice, rewriting and self-editing • The qualities of a good travel writer - use of vivid language, voice, tone, readings from published travel writers. • The dos and don'ts from professionals 	10
WHERE TO WRITE THE STORY			
III	TYPES OF TRAVEL WRITING	<ol style="list-style-type: none"> 1. Freelance Travel writing 2. Travel blogging 3. Books 4. General Tips and guidelines 5. Travel writing for guidebooks and apps 	08

CAMERA –EYEPIECE OF A TRAVEL JOURNALIST			
IV	PHOTO JOURNALISM	<ul style="list-style-type: none"> • Introduction to Photo Journalism • Basic Concepts of photography and photo editing • Fields of Photojournalism • Digital Photography, Camera Topology and Operations • Analysis of Photo Journalist's work, Photo Journalism Ethics, Case Studies in Photo Journalism 	12
NICHE MARKET, INTERNET AND PRINT			
V	MARKETING YOUR STORY	<ul style="list-style-type: none"> • Online Travel Journalism • networking, niche markets, travel trends, market research • communicating with editors of different media , preparing the manuscript for submission 	06
SYLLABUS DESIGNED BY			
<ol style="list-style-type: none"> 1. PROF. RANI D'SOUZA (CONVENER) 2. MR. ADITH CHARLIE (INDUSTRY EXPERT) 3. DR.YATINDRA INGLE 4. PROF. APARAJITA DESHPANDE (INDUSTRY EXPERT) 			
REFERENCES			
<ol style="list-style-type: none"> 1. How To Be A Travel Writer (Lonely Planet) By Don George 2. The Writer's Handbook Guide To Travel Writing By Barry Turner (Editor) 3. The Travel Writer's Handbook: How To Write And Sell Your Own Travel Experiences 6th Edition By Jacqueline Harmon Butler, Louise Purwinzobel. 4. Travel Writing: See The World. Sell The Story. 2nd Edition By L. Peat O'neil 			

-ELECTIVE 04	
PROGRAM	BAMMC
YEAR	TYBAMMC-JOURNALISM
SEMESTER	VI
COURSE:	MAGAZINE JOURNALISM
COURSE CODE	BAMMC EJMJ 2B604
PAPER	DSE (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48
SEMESTER VI	

COURSE CODE		COURSE NAME and DETAIL SYLLABUS	
BAMMC EJM2B601		MAGAZINE JOURNALISM	
COURSE OUTCOME:			
This course introduces the students to the nuances of magazine journalism, feature writing and Reviews.			
MODULE	TOPIC	DETAILS	LECTURES
Module I	History of magazine journalism	<ul style="list-style-type: none"> A brief history of magazine journalism, global scenario and current trends in magazine journalism in India; Magazine boom in India and the glorious years of the news magazine journalism versus newspaper journalism, <u>Survival of Magazines in digital era</u> - issues , challenges , prospects 	10
Module II	Definition and Genres of Magazines	<ul style="list-style-type: none"> Definition and genres of magazines - news, special interest, general, lifestyle, glamour, gossip, special audience magazines, public relations , <u>Automobile , Career guidance , Technology , Sports , Health , Women , Children , Diwali issues , travel ,environment , education , B2B magazines</u> magazines, literary magazines, Sunday magazines and journals; online magazines- e-zines, webzines, web-edition magazines; a review of leading general interest magazines in English , Hindi and Marathi. Magazine formats. 	10
Module III	Organizational structure	Organizational structure of a magazine – editorial, advertising, circulation, promotion and business departments; reporting and editing operations in a magazine; magazine journalism terminology	05
Module IV	Cover Story	Cover and cover story – functions of the cover-cover design formats – cover blaze - coverlines; contents page; cover story selection criteria: length, strength, importance, promotability and illustratibility	10
Module V	Types of Articles	Magazine articles- features, film reviews, book reviews, profiles, columns, cartoons, regulars and fillers , <u>interviews</u>	05
Module VI	Magazine Design	–format, layout, typography, colour, photos, illustrations, info graphics and Blurbs.	08
<p>Suggested assignments</p> <p>Visit a publication house to understand the content designing and printing of a magazine</p> <p>Design a magazine using N design or coral draw</p> <p>Cover a story for the magazine</p> <p>Internship in a magazine publication</p>			
REFERENCES			
<ul style="list-style-type: none"> Tim Holmes and Liz Nice 			

- Jack Ian., (1996) Granta: The Magazine of New Writing. London, England: Granta Publishers
- Tim Holmes, Magazine Journalism. SAGE Publications Ltd., 2010
- Earl R. Hutchison, Art of Feature Writing. Oxford University Press, 2008
- Shantolyengar, Jennifer A, McGrady, Media Politics: A Citizen's Guide. W.W.Norton, 2011
- Hayes, Keith, Business Journalism: How to Report on Business and Economics: APRESS, 2014
- SubhomoyBhattacharjee, India's Coal Story. PBI PAN INDIA, 2017
- Mark Tatge, New York Times Reader: Business and the Economy. 2010

BOS SYLLABUS SUB-COMMITTEE

Dr. Navita Kulkarni -(Convener)

Dr. Mahesh Patil

Mr. Sachin Parab

05

PROGRAM	BAMMC
YEAR	TYBAMMC-JOURNALISM
SEMESTER	V
COURSE:	SPORTS JOURNALISM
COURSE CODE	BAMMC EJSJ 2B 605
PAPER	5 DSE 2B (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER VI

COURSE CODE	COURSE NAME and DETAILED SYLLABUS	
BAMMC EJSJ 2B 605	Sports Journalism	
COURSE OUTCOME:		
1. To provide learners with tools and techniques of sports writing and analysis.		
2. To acquaint learners with importance of different sports tournaments from commercial point of view.		
3. To educate learners about careers in sports journalism.		
Module	Details	Lectures
1	Unit I	10
	1. Definition Of Sports News and Characteristics of Sports Journalist	
	2. Sports Journalism: Trends and Theories.	
	3. Analysis of Sports News for Doordarshan and Radio. Writing for magazines and cyber media.	
	4. Heading of Sports News: Theories and Importance, Various Types of Sports Headings.	

	5.	Print media tradition, Digital Age, Printing and Proof Reading, Various Aspects of Writing for Sports Journalism.	
2	Unit II		10
	1.	Affairs related to various sports and events. National and international games.	
	2.	Information related to various Authorities, academies and structure of various sports departments.	
	3.	Changes in rules and new amendments for the different games. New records, achievements, awards and statistics of games.	
	4.	Law related to sports and important decisions, ruling and guidelines in sports.	
	5.	The writing of sports stories, in short form and long form The gathering of sports information, at games, practice, through social media, and interviews, attending matches on the ground	
3	Unit III		10
	1.	Various events of sports and their fields or areas. Stadiums, Indoor and outdoor games.	
	2.	Management of event, planning, organizing, conducting and documentation of events.	
	3.	Preparing handouts, brochures, jingles, reports, punch lines and slogans for society to communicate the importance of sports.	
	4.	Publication material, tools of propaganda, various modes of Communication. Event coverage planning and management.	
	5.	The role race, gender and culture play in sports coverage and in newsrooms The relationship between hard-news and opinion-based presentations in sports journalism, in print and in other media	
4	Report on National and International Sports News		10
	1.	How to use your research, refining it for use in the best medium suited for the particular story you are telling	
	2.	Regional sports- Kho-kho, Kabaddi, etc.	
	3.	National sports- National games, Tournaments, etc.	
	4.	International sports- FIFA World cup, Cricket, Commonwealth games, Olympic games, Asian games, Wimbledon, etc.	
	5.	New version of sports- IPL, Pro Kabaddi, HIL, PBL, etc.	
5	Career Outlook		08
	1.	Journalist Photographer/videographer/podcast/photography	
	2.	Writer in digital/print/TV/radio and social media	
	3.	Editor across multi-platforms Producer across multi-platforms	
	4.	Host Remote journalist Areas of Employment	
	5.	Magazines TV Radio Online Multi-platform outlets	
<p>Definition of sports reporting; Language of sports journalism; Sports news and sports feature; Sports columns; Interviewing techniques; Sports photography; Examples of great sports writers; Ethical issues Phil Andrews, Sports Journalism: A Practical Introduction. SAGE, 2013 The Sports Writing Hand Book: Thomas Fensch.</p>			

Media Sport: edited by Lawrence A. Wenner, London and New York

BOS SYLLABUS COMMITTEE MEMBERS

Prof. Gajendra Deoda (Convener)

Mr. Mahesh Patil (Subject Expert)

Miss. Amruta Bane (Subject Expert)

06

PROGRAM	BAMMC
YEAR	TYBAMMC-JOURNALISM
SEMESTER	VI
COURSE:	CRIME REPORTING
COURSE CODE	BAMMC EJCR 2B 606
PAPER	6 DSE 2B (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER VI

COURSE CODE	COURSE NAME and DETAILED SYLLABUS
BAMMC EJCR 2B 606	CRIME REPORTING

Course objectives

Indian Journalism has progressed significantly. Despite the fact that print media is still at the bleeding edge of remarkable work in Indian news coverage there are sure faces in the advanced media that motivate you to take up news-casting. Their trustworthiness, coarseness, and determination are characteristics that make them few of the best Indian writers over the most recent few decades. Composing or covering news isn't as simple an accomplishment as we might suspect it might be. There is a great deal of elements included while covering a news piece, either in print or advanced. In any case, there are sure identities in the Indian news coverage world that cross all deterrents and hindrances and think of an approach to convey the news to India and the remainder of the world with most extreme trustworthiness. Students will learn the art of covering news as well as have a thorough learning of criminal journalism in this subject,

UNIT	TOPIC	LECTURES
I	<p>➤ The ethics of crime and justice coverage:</p> <ul style="list-style-type: none"> • Fairness and objectivity, sensationalism and integrity • conflicts of interest • Interesting versus important. • Balancing justice: • justice to victim and the accused • No assumption of guilt or innocence. 	10
II	<p>➤ Law enforcement machinery:</p> <ul style="list-style-type: none"> • Structure and hierarchy. Different entities: police, ATS, SBI, CID, SID, SRPF, Para-military forces, Rapid Action Force etc. <p>➤ Understanding the Police system :</p> <ul style="list-style-type: none"> • Introduction to IPC • Important sections of IPC. <p>➤ Sensitive law and order situation:</p>	10

	<ul style="list-style-type: none"> • Agitations, congregations for various reasons, elections. • Deployment of extra forces 	
III	<ul style="list-style-type: none"> ➤ Covering Crime: <ul style="list-style-type: none"> • Types and definitions. ➤ Police Investigation techniques: <ul style="list-style-type: none"> • From conventional to Modern techniques • Cognizable and non-cognizable offences. ➤ Basic principles of crime reporting: <ul style="list-style-type: none"> • News values: <ul style="list-style-type: none"> • New, unusual, interesting, significant and about people. ➤ Sources of Crime Reporting: <ul style="list-style-type: none"> • Collecting and cross checking information • Developing sources, verifying facts. Reporting agitations, riots. • Possible risks and precautions. 	10
IV	<ul style="list-style-type: none"> ➤ Covering Courts: <ul style="list-style-type: none"> • Structure of judicial system in India. • Hierarchy, functions and jurisdictions of each court. • Granting of bail to accused. • Types of cases heard in courts. • Tribunals, consumer and family courts. PILs, appeals etc. 	08
V	<ul style="list-style-type: none"> ➤ Contemporary crime journalism: <ul style="list-style-type: none"> • Crime shows on TV. • Emphasis on crime reporting in Newspapers. Its impact. • Media influencing investigations and/or court proceedings? • Trial by media. ➤ Case studies on Indian Crime Reporting <ul style="list-style-type: none"> • The Hindu's Bofors Expose • Tehelka's Defence Deals Expose • Indian Express's Cement Scam Expose • Indian Express's Human Trafficking Expose • Open Magazine's Nira Radia Tapes 	10
BOS SYLLABUS COMMITTEE MEMBERS		
<ol style="list-style-type: none"> 1. Prof. Gajendra Deoda 2. Prof. Rashmi Gehlot 3. Dr. Yatindra Ingle 		

References

1. Across the Bench: Insight Into the Indian Military Judicial System
2. book by Gyan Bhushan
3. Legal and Constitutional History of India: Ancient legal, judicial, and constitutional system book by Rama Jois
4. Police Administration and Investigation of Crime by J.C. Chaturvedi
5. Police Diaries: Statements, Reports and Investigation (With Special Reference to Scientific Evidence, DNA, Brain Mapping Tests, Narco-analysis Tests, Forensic Science and Cyber Crimes by P Venkatesh Revised by S K Sinha Ray
6. Indian Politics by Yassin Mohammad ,Srinanda Dasgupta
7. Breaking The Big Story: Great Moments in Indian Journalism by Penguin India
8. Crime and Justice in India edited by: N. Prabha Unnithan
9. Handbook of Journalism and Mass Communication book by V. S. Gupta and Vir Bala Aggarwal
10. Journalism, Democracy and Civil Society in India (book)
11. History of Indian Journalism book by J. Natarajan

Indian Journalism in a New Era: Changes, Challenges, and Perspectives (book)

07

PROGRAM	BAMMC
YEAR	TYBAMMC-JOURNALISM
SEMESTER	VI
COURSE:	FAKE NEWS and FACT CHECKING
COURSE CODE	BAMMC EJFNF 2B 607
PAPER	7 DSE 2B (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER VI			
COURSE CODE	COURSE NAME and DETAIL SYLLABUS		
BAMMC EJFNF 2B 607	FAKE NEWS and FACT CHECKING		
COURSE OUTCOME			
<ol style="list-style-type: none"> To give media students the understanding of the differentiation between real news and fake news. To make media students aware of information disorder. To give students a thorough knowledge of information literacy and media. To give students a hand on knowledge on fact checking. To give students a practical overview of social media verification. 			
Career Opportunities: Investigative Journalist, Jobs in Media Houses, Google ,Internship in International Fact Checking Network, Jobs in Social Media as Fact Checkers			
Sr. No.	Modules		Lecture
1.	Introduction		6
	1.Concepts	Definition: News and Fake News,	
	2.News Integrity	Journalistic Integrity and News Production.	
	3.Propaganda	Propaganda, how to counter Propaganda, Ways adopted by Media to avoid Propaganda	
2	Information Disorder:		6
	1.Digital Technology:	Digital convergence transforming content-commissioning, production, publication and distribution	
	2.Social Media Platforms	Different Social Media Platforms	
	3.Role of News Organization	Covering 'fake news' and countering 'information disorder.	
	4. Source credibility	Strategies for identifying real news and source credibility in line with the ethical principles guiding journalistic use of User Generated Content.	
3	Media and Information Literacy (MIL)		10
1	1.Requisite Literacy	Importance of acquiring the requisite literacy	
	2.Detection method	Detection of both flawed journalism and fraudulent news in various media	

	3. Healthy Skepticism	Development of healthy skepticism towards veracity of reports, posts, feeds, photos, videos, audio content, info-graphics, and statistics within appropriate contexts	
4.	Fact Checking		14
	1. Fact-checking organizations around the world	Brazil, Europe, Japan, South Korea, Latin America, America, Philippines, Britain and Indian Scenario	
	2. Basic image verification	Common types of false imagery and basic verification steps	
	3. Advanced verification	Approaches for content analysis, including metadata analysis and Geolocation of News	
	4. Reverse Image Search	Reverse Image Search using most reliable websites such as Google Reverse Image Search, TinEye, RevEye	
5.	Social Media Verification		12
	1. Verification tools	YouTube Data Viewer using most reliable websites such as Amnesty's YouTube Data Viewer, InVID, News Check	
	2. Account Analysis	Facebook and Tweeter account analysis : fake news generated on social media platforms	
	3. EXIF Viewer	EXIF is metadata attached to visual content that includes a wide range of data points created by digital cameras and phone cameras at the point of capture	
BOS SYLLABUS COMMITTEE MEMBERS			
<ol style="list-style-type: none"> 1. Dr. Priyadarsini Poddar (Convener) 2. Mr. Sagar Bhalerao (Subject Expert) 3. Dr. Neil Joshi (Industry Expert) 			
Reading and References:			
<ul style="list-style-type: none"> • Philip N. Howard, Unless The Government Acts Soon, Fake News Will Produce Deep Information Inequality • Peter Pomerantsev and Michael Weiss, "The Menace of Unreality: How the Kremlin Weaponizes Information, Culture and Money" • Edward Lucas and Peter Pomerantsev: "Winning the Information War" • Hannah Arendt: "Totalitarian Propaganda" Hannah Arendt: "Totalitarian Propaganda" 			

08

PROGRAM	BAMMC
YEAR	TYBAMMC-JOURNALISM
SEMESTER	VI
COURSE:	TELEVISION JOURNALISM
COURSE CODE	BAMMC EJTJ 2B 608
PAPER	8 DSE 2B (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

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SEMESTER VI		
COURSE CODE	COURSE NAME and DETAIL SYLLABUS	
BAMMC EJTJ 2B 608	TELEVISION JOURNALISM	
COURSE OUTCOME:		
4. To provide students with technique of narration and story telling		
5. To share the art of developing a story idea		
6. To acquaint and sensitize them through assignments to the issues of deprivation around us and using writing as a tool for social justice		
MODULE	DETAILS	LECTURES
1	History and Development	10
	11. Brief History of the development of TV journalism- Globally and in India.	
	12. Emerging Trends in journalism	
	13. The International Scenario- John Baird (Inventor of TV) till date-Timeline.	
2	Indian scenario - Doordarshan -	
	16. News; Entertainment, Culture, Sports and Films.	
3	Private and Satellite channels	
	16. Growth of Private International, National and Regional TV Networks	
4	Regional channels- Impact and critical study of	
	19. News Channels- Star Majha, IBN Lokmat , Zee 24 Taas, Aamchi Mumbai, Sun News Network, Aaj Tak	
Module II		10
Television formats : Content and presentation		
	30. News: Main characteristics of News as against news in other media. Spot news, News Bulletins and News analysis	
	31. Features on TV : Talk Shows <ul style="list-style-type: none"> • Reviews • Interviews • Discussions. • Documentaries. • Docudramas. • Commentaries. 	
	32. Other Programs <ul style="list-style-type: none"> • Music • Sports 	
Module III		
1	Developing skills	10
	1. Anchoring Reporting or shooting anchor links in public . How and what to give in PTC or piece to camera . How to approach people for sensitive stories.	
	2. Beat reporting Educational, Crime, Science, Court, Environmental, Political	
	3. Reporting Reporting national and International events	
	4. Scripting and presentation Scripting for Interviews/Documentary/Feature/Drama/Skits o TV.	

		Story idea, development and Presentation- Web series	
	5. Editing	Skills of editing, online and offline	
	Module - IV :		08
	Current and Emerging Trends in Television Journalism :		
	1. 24/7 news broadcast	<ul style="list-style-type: none"> • Features, Audience effectiveness, advertisements and Dumbing down of News. • TV v/s online streaming catering to infotainment genre majorly targeting the youth (Netflix, • Fake News on Internet v/s news on broadcast 	
	2. Ethics	(Including Censorship) in presentation of News.	
	Module - V :		10
	1.	Evolution, Organization, Policies and Programming- News Service, Features, Concept of 24x7 news – Catering to Transnational audiences, Advertising and promotion.	
Total Lectures			48
BOS SYLLABUS COMMITTEE MEMBERS			
<ol style="list-style-type: none"> 1. Dr. Navita Kulkarni (Convener) 2. Prof. Aparajeeta Deshpande (Subject expert) 3. Prof. Gajendra Deoda (Subject expert) 			
Reference Books			
<ol style="list-style-type: none"> 1. MacGregor, Brent; Live, Direct and Biased: Making TV news in the Satellite Age. 2. Parthasarthy, Ramaswamy; Here is the news; (1994) Sterling. 3. Herbert, John; Journalism in the Digital Age; 2000, Focal Press. 4. Hillard; Writing for TV, Radio and New Media; 7th Edition; Wadsworth. 5. Television Production by Phillip Harris. 6. Broadcast Journalism by David Keith Cohler (Prentice Hall). 7. De Maeseneer, Paul. Here's The News: A Radio News Manual. Asian Books. 8. Awasthi, G. C. Broadcasting in India. Allied Publi 			

SEMESTER V-ADVERTISING		
COURSE CODE	CREDITS	COURSE NAME
COMPULSORY-CORE	04X2=08	DRG(DISCIPLINE RELATED GENERIC)
BAMMC DRGA-501	04	1. COPY WRITING
BAMMC DRGA-502	04	2. ADVERTISING & MARKETING RESEARCH
ELECTIVES-	03X04=12	DSE 1 A (DISCIPLINE SPECIFIC ELECTIVES-) (ANY FOUR COURSES)
BAMMC EAGI 1501		1. GLOBALIZATION & INTERNATIONAL ADVERTISING
BAMMC EABB 1502		2. BRAND BUILDING
BAMMC EAAM 1503		3. AGENCY MANAGEMENT
BAMMC EAAP 1504		4. ACCOUNT PLANNING & ADVERTISING
BAMMC EASM 1505		5. SOCIAL MEDIA MARKETING
BAMMC EADM 1506		6. DIRECT MARKETING & E-COMMERCE
BAMMC EACB 1507		7. CONSUMER BEHAVIOUR
BAMMC EADF 1508		8. DOCUMENTARY & AD FILM MAKING
TOTAL	20	

COMPULSORY-CORE	04X2=08	DRG(DISCIPLINE RELATED GENERIC)
BAMMC DRGA-501	04	3. COPY WRITING
BAMMC DRGA-502	04	4. ADVERTISING & MARKETING RESEARCH

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COMPULSORY 01	
PROGRAM	BAMMC
YEAR	TYBAMMC-ADVERTISING
SEMESTER	V
COURSE:	COPYWRITING
COURSE CODE	BAMMC DRGA-501
PAPER	DRGA (COMPULSORY)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER V		
COURSE CODE	COURSE NAME & DETAILED SYLLABUS	
BAMMC DRGA-501	COPYWRITING	
COURSE OUTCOME:		
<ol style="list-style-type: none"> 1. To familiarize the students with the concept of copywriting as selling through writing 2. To learn the process of creating original, strategic, compelling copy for various mediums 3. To train students to generate, develop and express ideas effectively 4. To learn the rudimentary techniques of advertising headline and body copywriting, the economy of words and thought peculiar to this type of writing, and the necessity of creative thinking in written expression. 5. In an ad agency, as a copywriter, one cannot <i>"Just be creative and express self"</i> – here one is in a 'creative professional', and have to be able to use the power of creativity for a commercial/business reason – as someone is paying you to get a problem solved, using your creativity. 6. There are two basic disciplines through which we make our communication - verbal/written and visual, and both need different skills-sets to master them. The structure of the syllabus is designed to hone the necessary skills required for these two diverse disciplines. 		
MODULE	DETAILS	LECTURES
1	MODULE I	10
	1.INTRODUCTION TO COPYWRITING	a. Basics of copy writing b. Responsibility of Copy writer
	2.CREATIVE THINKING	a. How to inculcate a 'creative thinking attitude'. b. The idea incubation process c. What's the Big Idea? - How to get to the ONE BIG IDEA that will inspire creative d. Crafting the reasons why consumers should believe your brand and act
	3.IDEA GENERATION TECHNIQUES	Idea generation techniques: eg. Brainstorming, Triggered brainwalking, Questioning assumptions, Picture prompts, Scamper, Observation, Referencing, Interaction, Imagination, Dreams, and Creative Aerobics
	4.TRANSCREATIVITY	a. Introduction

		b. Purpose	
2	MODULE 2	WRITING FOR ADVERTISING	08
	1. BRIEFS	a. Marketing Brief b. Creative Brief	
	2. WRITING PERSUASIVE COPY	a. Tone of Voice b. What's the Tone? c. Tonality and character matters, d. How to make your Writing, walk, Talk, and breathe e. Creating Breakthrough Writing f. How to Control the "Command Center" in Your Prospect's Mind g. Prospect's Mind h. How to Change Perception i. Emotionality, Storytelling	
3	MODULE 3	CURRENT ADVERTISING CAMPAIGNS	12
	COPY WRITING STYLE OF CURRENT ADVERTISING CAMPAIGNS OF THE BEST ADVERTISING AGENCIES FOR THEIR CLIENTS.	Two current campaigns for each of the following agencies including TVC, Print, Outdoor and digital should be studied, and analyzed in the class room. a. JWT b. Ogilvy c. Lowe Lintas d. FCB Ulka e. DDB Mudra f. Publicize Worldwide • At least three international awards winning previous year campaign (one or two year previous) should be analyzed and discussed in the class room. • Student to be taught the following when discussing the Campaigns: a. Copy writing style b. Idea and concept c. How copy is varied for differ media d. Copy for children, youth, women, Senior citizens, executives millianials, Baby Boomers, Gen X, Gen Y, Gen Z e. Advertising appeals f. Tone of Voice g. Story telling	
4	MODULE 4	MEDIA AND AUDIENCES	10
	1. WRITING COPY FOR VARIOUS MEDIA	a. Print: Headlines, sub headlines, captions, body copy, and slogans b. Television: Storyboard, Storyboarding Techniques, Balance between words and visuals Power of silence, formats of TVS's c. Outdoor posters d. Radio e. Digital copy for social media like facebook,	

Adia



		Instagram etc f. Copy for web page	
	2.WRITING COPY FOR VARIOUS AUDIENCES	a. Children, b. Youth, c. Women, d. Senior citizen and e. Executives f. Baby Boomers, Gen X, Gen Y (Millennials), Gen Z	
5	MODULE 5	WRITING COPIES, APPEALS, EXECUTION STYLES AND EVALUATION	<u>08</u>
	1. HOW TO WRITE COPY FOR	a. Direct mailer, b. Classified, c. Press release, d. B2B, e. Email copy f. Advertorial, g. Infomercial	
	2.VARIOUS TYPES OF ADVERTISING APPEALS AND EXECUTION STYLES	a. Rational appeals b. Emotional appeals: Humor, Fear, Sex appeal, Music c. Various advertising execution techniques d. The techniques Evaluation of an Ad Campaign	
	3.THE TECHNIQUES FOR EVALUATION OF AN AD CAMPAIGN	a. Evaluate the ad in terms of its efficacy, that is, to what extent the campaign has achieved its set objectives; b. Learn to appreciate the aesthetic aspects of the ad – how the ad looks, its layout, colour scheme, typography, balance etc.	
	33.	Corruption issues faced by the common man	
	34.	Challenges faced by senior citizens and the physically/ mentally challenged.	
BOS SYLLABUS SUB-COMMITTEE MEMBERS			
1. PROF.DR HANIF LAKDAWALA (CONVENER)			
2. PROF. RANI D'SOUZA (SUBJECT EXPERT)			
MANDATORY REQUIREMENT:			
COPY WRITING LECTURES COMPULSORY SHOULD BE HELD IN AUDIO VIDEO ROOM WITH PROPER PROJECTOR AND SOUND			
INTERNALS (The objective of internal exercise is to help the learner acquire skills) 25 MARKS			
<i>Producing the following:</i>			
<i>a. 30 secs to two mins TVC: Marks shall be assigned for quality of screenplay, content of the film, narrative, preproduction and post-production quality.</i>			
<i>b. A poster on any one social issue.</i>			
<i>Every student should be instructed to maintain a scrap book where they write copy for one brand every week.</i>			
<u>Reference Book</u>			
1. Looking Away by Harsh Mandar			
2. Copywriting By J.Jonathangabay Frsa			
3. Copywriting: Successful Writing For Design, Advertising And Marketing			

- Book By Mark Shaw
4. The Adweek Copywriting Handbook: The Ultimate Guide To Writing Powerful Advertising And Marketing Copy From One Of America'S Top Copywriters Paperback – By Joseph Sugarman
 5. The Copywriter's Handbook: A Step-By-Step Guide To Writing Copy That Sells Book By Robert Bly
 6. Hey, Whipple, Squeeze This: The Classic Guide To Creating Great Ads
 7. By Luke Words That Sell: More Than 6000 Entries To Help You Promote Your Products, Services, And Ideas Paperback – By Richard Bayan Sullivan , Sam Bennett , Edward Boches

COMPULSORY 02	
PROGRAM	BAMMC
YEAR	TYBAMMC -ADVERTISING
SEMESTER	V
COURSE:	ADVERTISING & MARKETING RESEARCH
COURSE CODE	BAMMC DRGA-502
PAPER	DRGA (COMPULSORY)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER V			
COURSE CODE		COURSE NAME & DETAILED SYLLABUS	
BAMMC DRGA-502		ADVERTISING & MARKETING RESEARCH	
COURSE OUTCOME:			
<ol style="list-style-type: none"> 1. The course is designed to inculcate the analytical abilities and research skills among the students. 2. To understand research methodologies – Qualitative Vs Quantitative 3. To discuss the foundations of Research and audience analysis that is imperative to successful advertising. 4. To understand the scope and techniques of Advertising and Marketing research, and their utility. 			
MODULE	DETAILS		LECTURES
I	Fundamentals of Research	<ol style="list-style-type: none"> 1. What is Literature review 2. Statement of the problem 3. Aims and objectives' of the study 4. Relevant Research questions 	02
2	Research design	<ol style="list-style-type: none"> 1. Meaning, Definition, Need and Importance, 2. Scope of Research Design 3. 2. Types- Descriptive, Exploratory and Causal. 	03
3	Preparing Questionnaire	<ol style="list-style-type: none"> 1. Survey instruments 2. Designing the questioning using projective 3. technique for Qualitative research 4. Designing the Questionnaire using attitude 5. measuring scale for Quantitative research 	03

4	Sampling	<ol style="list-style-type: none"> 1. Meaning of Sample and Sampling, 2. Process of Sampling 3. Methods of Sampling: Non Probability Sampling – Convenient, Judgment, Quota, Snow Ball, Probability Sampling – Simple Random, systematic, Stratified, Cluster, Multi Stage. 	06
5	Preparing data sheet and data processing	Preparation of data sheet in excels format and rearranging the data as per the requirement of the Statistical software such as SPSS and the statistical tool.	03
6	Data Analysis	Data collected are to be presented and analyzed. Students will have to choose the methods that best Suite the data collected. Data could be presented using tables, pie charts, bar charts, histogram etc. Data presented should be accompanied with the interpretation of the associations and relationships Among the data groups with the appropriate implication to the study or the unit of study. The summary of interpretation should provide answers to the research Questions.	03
7	Methods of Data Analysis	The interpretations based on Descriptive statistics should include mode, mean, median, Range, Variance, Standard deviation, Kurtosis, and Skewness. Any of the following multivariate analysis may be used such as Regression, Correlation, t test, factor analysis and discriminant analysis	04
8	Report Writing	<p>FORMAT OF RESEARCH REPORTS</p> <p>The research report shall have the following Components.</p> <ol style="list-style-type: none"> 1. Title page 2. Index 3. Introduction and Research objective 4. Industry Overview 5. Literature Review 6. Statement of the Problem 7. Statement of Hypothesis (Min two hypothesis) 8. Research Methodology and Research Design 9. Data Analysis and Interpretations 10. Findings 11. Conclusion 12. Suggestions 13. Annexure (questionnaires) 14. Bibliography 	06
9	Advertising Research	<ol style="list-style-type: none"> 1. Introduction to Advertising Research 2. Copy Research: a. Concept testing, b. Name testing, c. Slogan testing 4. Copy testing measures and methods: a. Free association, b. Direct questioning, c. Direct 5. Mail tests, d. Statement comparison tests, e. 	10

Arora



		<p>7. Qualitative interviews, f. Focus groups</p> <p>8. Pretesting:</p> <p>A. Print Pretesting: a. Consumer Jury Test, B. Portfolio test, C. Paired comparison test, D. Order-of-merit test, E. Mock magazine test, F. Direct mail test. G. Broad casting Pretesting: a. Trailer tests, b. Theatre tests, c. Live telecast tests, d. Clutter tests H. Challenges to pre-testing. Example: The Halo effect</p> <p>9. Post testing:</p> <p>a) Recall tests, b) Recognition test, c) Triple association test, d) Sales effect tests , e) Sales results tests, f) Enquires test</p>	
	Physiological rating scales	<p>1.Pupil metric devices, 2.Eye-movement camera, 3.Galvanometer, 4.Voice pitch analysis, 5. Brain pattern analysis</p>	03
10	10. Marketing Research	<p>1. Introduction to Advertising Research 8 2. New product research, 3. Branding Research, 4. Pricing research, 5. Packaging research, 6. Product testing</p>	05
		TOTAL LECTURES	48
INTERNALS (The objective of internal exercise is to help the learner acquire skills)			
25 MARKS			
Sr. no.		Project/Assignment	
01 Print Media		Content Analysis	
02 Electronic Media		Flip class presentation	
03 Field work		Feature based in Mumbai or vicinity on any one of the issues of social justice	
BOS SYLLABUS SUB-COMMITTEE MEMBERS			
<p>1. Dr. Hanif Lakdawala (Convener) 2. Prof. Payal Agarwal (Subject Expert) 3. Prof Sangeeta Makkad (Subject Expert)</p>			
<u>Guidelines for Internals:</u>			
<p>a. Internals should focus on conducting field survey on either Marketing or Advertising research with sample size not less than 125</p> <p><u>Producing the following:</u></p> <p>a. Complete Research report of the survey conducted</p>			

Reference Books and material

1. Research for Marketing Decisions Paul E. Green, Donald S. Tull
2. Business Research Methods – Donald Cooper and Pamela Schindler, TMGH, 9th edition
3. http://www.millwardbrown.com/docs/default-source/insight-documents/points-of-view/MillwardBrown_POV_NeurosciencePerspective.pdf

ELECTIVE 01	
PROGRAM	BAMMC
YEAR	TYBAMMC-Advertising
SEMESTER	V
COURSE:	GLOBALIZATION AND INTERNATIONAL ADVERTISING
COURSE CODE	BAMMC EAGI 1501
PAPER	1 DSE 1A (Elective)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER V	
COURSE CODE	Course Name & Detailed Syllabus
BAMMC EAGI 1501	Globalization and International Advertising
COURSE OUTCOME:	
<ol style="list-style-type: none"> 1. To introduce to media students about the concept of Globalization and its impact on Global Media and International Advertising. 2. To help the student understand and practice Global Communication. 3. To develop media student's understanding on Global Brands. 4. To introduce to media students about concept and process of International advertising. 5. To help students formulate international advertising campaign by identifying strategies, barriers, challenges and steps to create international advertising. 6. Career opportunities: As Global Brand Managers, Global Content Writer for Ads and Ad Campaigns, Global Market Communicators in Digital Media, career in ad agencies for Global Market. 	

	MODULES	DETAILS	LECTURES
1.	INTRODUCTION		8
	1.Globalization	Concept, meaning, a brief history on Globalization, advantages and disadvantages of globalization.	
	2.Global and International Market	A brief study on global and international market, overview of global and international marketing and the differences between them.	
	3.Global Media	Evolution of Global Media, Globalization and Media, Evolution of Free trades Across continents.	
	4.International Advertising	Meaning, objectives, evolution of International Advertising.	
	5.Globalization and Advertising	Impact of Globalization on Indian Advertising, Impact of Globalization on International Advertising.	
2	GLOBAL COMMUNICATION		8
	1.Introduction to Globalization and International Communication	Concept and meaning, a brief note on world as a global village, cosmopolitan and importance of identifying local habitat to define identity, theory and problems of Global Communication.	
	2.Flows of Global Content:	Non-Western and Western Media Contents, Compare and contrast between Western and Non-Western Media Content,	
	3.Popularity of Global Brands due to Content	Popularity of popular brands due to flow of Global content.	
	4.Culture and Global Communication:	Cultural heterogeneity, Cultural Barriers.	
	5.Culture and Social Groups	Cultural practices of different social groups globally	
3	GLOBALIZATION & ITS IMPACT ON GLOBAL BRANDS		8
	1.Immergence of Global Brands, trends	Immergence of Global Brands, Global Trends,	
	2.Local Going Global	Globalizing Brands - Local going Global, Advantage and Disadvantage of Global Branding and Advertising,	
	3.Brand Awareness	Brand Awareness Strategy	
	4.Global Brand Positioning and Perception	Global Brand Positioning & Perception	
	5.Regulations	Global Advertising Regulations	
4	CONCEPTUAL UNDERSTANDING OF INTERNATIONAL ADVERTISING		12
	1.Rise	Rise of International Advertising, International Advertising as an Industry.	

	2.Social Force	International Advertising as a Social Force,	
	3.Communication Process	International Advertising as a Communication Process	
	4.Promotion and Propaganda	International Advertising & Promotion, International Advertising and Propaganda	
	5.Rationale,Standardisation and Localization	Rationale for International Advertising, Standardization visa a vise Localization Adaptation (as a general tendency of the Cross National Advertising Literature), Evolution of the impact of International brands on Local Societies.	
5	Insights of International Advertising		12
	1.International Advertising Strategy -	A Review, Reassessment & Recommendation	
	2.International Advertising	Adaptation v/s Standardization International Advertising & Global Consumer.	
	3.The International Environment	Economic Environment, Demographic Environment, Cultural Environment, Political / Legal Environment.	
	4.Steps for creating Successful International Advertising Campaign	Conduct Market Research, Tailor your website to your target market, Export your experiences, Successes& Failures, and Customize your campaigns, Structuring your account: the most common methods.	
	5.Barriers and Challenges to International Advertising	Culture, Language, Education, Government regulation, Media limitation Internal Challenges: Corporate Mission, Managerial Attitude, Finance, Scale of operations, Product Based Challenges: Projection Based Challenges, Execution Based Challenges, Legal Consideration, Cultural Diversity, Media Limitation	
	Total Lectures		48
BOS SYLLABUS SUB-COMMITTEE MEMBERS			
1. Prof. Dr. Priyadarsini Poddar (Convener) 2. Prof. Harjeet Bhatia (Subject Expert)			
References:			
<ul style="list-style-type: none"> Chowdhury, P. (2010) "Bollywood Babes: Body and Female Desire in the Bombay Films" in Mehta B., and Pandharipande R., Bollywood and Globalization. Anthem Press, pp.51-73. Ganti, T. (2002) "And Yet My Heart is still Indian", in Ginsburg F. et. al Media Worlds, 			

Berkeley: UC Press, pp.281-300.

- Hafez, K. (2007), 'Entertainment Culture as the Core of Media Globalization', in Hafez, K., The Myth of Media Globalization, Polity, pp.82-99.
- Philip R Cateora and John L Graham, International Marketing_Irwin McGraw Hill 1999. William F Arens and Courtland L Bovee, Contemporary Advertising-Irwin 1994. Philip Kotler and Eduardo L Roberto, Social marketing strategies for changing public behaviour - The free Press-1989. Jib Fowles, Advertising and popular culture-Sage Publications 1996 Mary Cross, Advertising and Culture-Prentice Hall 2001

ELECTIVE 02

PROGRAM	BAMMC
YEAR	TYBAMMC-ADVERTISING
SEMESTER	V
COURSE:	BRAND BUILDING
COURSE CODE	BAMMC EABB 1502
PAPER	2 DSE 1A (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER V		
COURSE CODE	COURSE NAME & DETAILED SYLLABUS	
BAMMC EABB 1502	BRAND BUILDING	
COURSE OUTCOME:		
1. 1. To understand the awareness and growing importance of Brand Building 2. 2. To know how to build, sustain and grow brands 3. 3. To know the various new way of building brands 4. 4. To know about the global perspective of brand building.		
MODULE	DETAILS	LECTURES
1	INTRODUCTION TO BRAND BUILDING, IDENTITY, PERSONALITY AND POSITIONING	10
	1. Introduction to Brand Building Meaning, Product v/s Brand. Why brand matters Process of Branding, Types of brand - National, Retail, Flanker, Distributor, Luxury , Global brands) Brand building blocks, Guidelines for effective branding, Brand Elements – types of brand elements	
	2. Brand Identity and Brand personality Consumer, Industrial, Retail, Classified, Corporate ,Public service, ,Generic, National, Global, International, Social (CSR) and Advocacy	

	3. Brand Positioning	Product class, Consumer segmentation, Perceptual mapping, Brand benefits and attributes, Cornerstones of positioning strategy Basis	02
2	BRANDING LEVERAGING ,STRATEGIES, EQUITY , MODELS		08
	1. Brand Leveraging	Line, Brand extension, Types of Brand Extensions, their advantages and disadvantages, Moving up/ Down, Co- branding	
	2. Brand Strategies	Multi- branding, Mix branding, Hierarchy-Building Equity at Different Hierarchy Levels, Brand Product Matrix, Brand Architecture- Breadth of a Branding Strategy, Depth of a Branding Strategy.	
	3.Brand Equity and Models	Elements/ Sources. Measurement. (Brand awareness, Brand loyalty) Models: Yand R – Graveyard model Brand Asset Valuator, Brand Equity Ten, Inter brand Equity brand	
3	BRAND BUILDING THROUGH IMPERATIVE , GLOBAL AND CORPORATE IMAGE		10
	1. Brand Imperatives	Co-ordination across organization,. Co-ordination across geography, Re-branding, revitalizing, Rural Advertising and brands.	
	2.Global Brands	Emergence of global brands, Advantages and Disadvantages, Global leadership brands and position , Globalization	
	3.Corporate image Building through brands	Corporate Image in Contemporary Management, , Advertising and Corporate Image	
4	BRAND BUILDING THROUGH CSR ,BRANDS TO DIFFERENT SECTORS, BRAND LIFE CYCLE		10
	1.Brand Building through Corporate Social Responsibility	CSR as part of business environment management, How CSR activities can be used for Brand Building ,Social activities other than CSR to enhance the brand	
	2. Conception and Growth	Important factors in conception and various stages of growth and maturity of brands with various case studies	
	3.Branding in Different Sectors	Customer, Industrial, Retail and Service Brands	02
		TOTAL NUMBER OF LECTURES	48
INTERNALS (The objective of internal exercise is to help the learner acquire skills)			25 MARKS

Sr. no.	Project/Assignment
01	Individual / Group – Presentation Brand augmentation for a well-known brand and campaign planning - market planning, strategy, segmentation, selection, advertising objective, Creative execution of the campaign, Campaign evaluation and measuring effectiveness
1. PROF. SHOBHA VENKATESH (CONVENER) 2. PROF.DR. RINKESH CHHEDA (SUBJECT EXPERT) 3. PROF PAYAL AGARWAL (SUBJECT EXPERT) 4. PROF. CHETAN DUBEY (INDUSTRY EXPERT)	
References : 1. David, A Aker, Building strong brands, the free press, 1996 2. Al Ries and Laura Ries, the 11 Immutable Laws of internet branding, Harper Collins, 2001 3. Brand management – the Indian context – Y L R Moorthi 4. Strategic Brand Management by Kevin keller, M.G Parameshwaran, Issac Jacob 5. Brand positioning – Strategies for competitive advantage – SubrotoSengupta 6. Kumar, Ramesh S, Marketing and branding-Indian scenario,----, 2007 7. Understanding Digital Marketing: Marketing Strategies for Engaging the Digital Generation (Paperback) - Damian Ryan - Gives an overview 8. What great brands do Building Principles that Separate the ..Denise Lee yohn . 9. John Philip Jones, what’s in a brand-building brand equity through advertising, Tata McGraw Hill 10. Brand Equity: An Indian Perspective by SangeetaTrott (Author), Vinod V. Sople (Author)	

ELECTIVE 03	
PROGRAM	BAMMC
YEAR	TYBAMMC-Advertising
SEMESTER	V
COURSE:	AGENCY MANAGEMENT
COURSE CODE	BAMMC EAAM 1503
PAPER	3 DSE 1A (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER V	
COURSE CODE	COURSE NAME & DETAILED SYLLABUS
BAMMC EAAM 1503	AGENCY MANAGEMENT
COURSE OUTCOME:	

<ol style="list-style-type: none"> 1. To acquaint the students with concepts, techniques and give experience in the application of concepts for developing an effective advertising campaign. 2. How an ad agency works and what opportunities exist 3. To familiarize students with the different aspects of running an ad agency 4. To inculcate competencies thereby enabling to undertake professional work with advertising industry. 		
MODULE	DETAILS	LECTURES
1	Module I	10
	1. Advertising Agencies	a. Agencies role, Functions, Organization and Importance b. Different types of ad agencies
	2. Account Planning	a. Role of account planning in advertising b. Role of Account Planner c. Account Planning Process
	3. Client Servicing	a. The Client - Agency Relationship b. 3P's of Service: Physical evidence, Process and People c. The Gaps Model of service quality d. Stages in the client-agency relationship e. How Agencies Gain Clients f. Why Agencies Lose Clients g. The roles of advertising Account executives
	4. Advertising campaign Management	a. Means-End chaining and the b. Method of Laddering as guides to Creative Advertising Formulation
2	Module II	08
	1. Study and Analyze current Advertising campaigns of the best advertising agencies for their clients	<ol style="list-style-type: none"> 1. Two current campaigns (Previous two years) for each of the following agencies including TVC, Print, Outdoor and digital should be studied, and analyzed in the class 15 room. <ol style="list-style-type: none"> a. JWT b. Ogilvy c. Lowe Lintas d. FCB Ulka e. DDB Mudra f. Publicize Worldwide 2. At least three international awards winning previous year campaign (one or two year previous) should be analyzed and discussed in the class room. The application questions are Expected on the latest campaigns.

3	Module III		10
	1. Entrepreneurship	a. Entrepreneurship- Definitions, Meaning Concept, Functions, Need and Importance. b. Entrepreneurship-As Innovation, risk taking and problem solving. c. Social Entrepreneurship	
	2. Sources of capital for startup Company	a. Personal investment. b. Family c. Venture capital. d. Angels Finance e. Business incubators. f. Government grants and subsidies. g. Bank loans.	
	3. Creating and Starting the Venture	a. Sources of new Ideas, b. Methods of generating ideas, creating problem solving, c. product planning and development process	
4	Module IV		10
	1. Business Plan for Setting up an Agency	a. Business plan introduction, b. Various Stages in setting up a new Agency	
	2. Marketing plan of the client	a. The Marketing brief, b. Marketing Audit, c. Marketing Objectives, d. Marketing Problems and Opportunities Review, e. STP, f. Executing the plan, g. Evaluating the plan	
5	Module V		08
	1. The Response Process	a. Traditional Response Hierarchy Models: AIDA b. Communications Objectives c. DAGMAR: An Approach to Setting Objectives	
	2. Agency Compensation	a. Various methods of Agency Remunerations	
	3. Growing the Agency	a. The Pitch: request for proposal, speculative pitches, Pitch Process b. References, Image and reputation, PR	
	4. Sales Promotion Management	a. The Scope and Role of Sales Promotion b. Reasons for the Increase in Sales Promotion	02

	c. Objectives of Trade-Oriented Sales Promotion d. Techniques of Trade-Oriented Sales Promotion e. Objectives of Consumer-Oriented Sales Promotion f. Techniques of Consumer-Oriented Sales Promotion	
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Total Lectures	48
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BOS SYLLABUS SUB-COMMITTEE MEMBERS

1. PROF. GAJENDRA DEODA (CONVENER)
2. PROF. DR.HANIF LAKDAWALA (SUBJECT EXPERT)

INTERNAL EVALUATION 25 MARKS

Starting and maintaining a blog –the learner shall make the blog after consultation with the teacher concerned during the period of learning of the course and run the blog for the period of the course. The subject of the blog should be any one social issue. The blog shall be supervised by the concerned teacher and marks shall be assigned for quality of language, design and layout, frequency of updating, the quality of comment by the blogger, interactivity on the blog. The blog must be updated a minimum of twice a week.

2. The college should support the Incubation projects or the start up agency of their own students

Mandatory Requirement:

1. Agency Management lectures compulsory should be held in audio video room with proper projector and sound.

Suggested Reading:

1. Advertising and Promotion by G. Belch and M. Belch
2. Advertising Promotion and Other Aspects of Integrated Marketing Communications by Terence A. Shimp

ELECTIVE 04

PROGRAM	BAMMC
YEAR	TYBAMMC-ADVERTISING
SEMESTER	V
COURSE:	ACCOUNT PLANNING & ADVERTISING
COURSE CODE	BAMMC EAAP 1504
PAPER	4 DSE 1A (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER V	
COURSE CODE	COURSE NAME & DETAILED SYLLABUS
BAMMC EAAP 1504	ACCOUNT PLANNING & ADVERTISING
COURSE OUTCOME:	

1. You will learn the skills of a strategist/planner, which include learning how to:
2. To familiarize the students with the concept of Account Planning
3. Provide students with an understanding of the discipline of account planning and strategy development, and advertising research methods.
4. Think critically and analytically
5. Connect what a brand offers to what an audience wants
6. Persuade others to see what you see
7. Telling a compelling story, verbally and in writing (persuasive communications)

MODULE		DETAILS	LECTURES
1	Modules I		10
	1.Introduction	a. Definition b. Various views and practice in account planning	01
	2.What is Account Planning	a. Knowing the difference between facts and insights b. The Creative Pursuit of Insights c. Identifying the true problem d. Asking the right questions, in the right ways. e. Setting objectives	02
2	Module II		08
	1. Where Does Insights Come From	a. Consumer insights b. Cultural insights c. Future insights d. Project insights e. Brand insights f. Market insights g. Purchase insights h. Usage insights i. Owner insights	
	2.Study of insight of three awards winning advertising campaign of the Previous two years.	a. What kind of insight is been used by the campaign should be Discussed.	
	3.Research In Accounts Planning	a. Techniques of In-depth interviews for discovering consumer insights b. Ethnography for in-depth consumer insight c. Google analytics for digital account planning	
3	Module III		10
	1.The Account Planning Process	a. Role of account planning in advertising b. Role of Account Planner c. Account Planning Process	
	2.The Importance Of Preparation	a. Why it's so important to prepare b. how to prepare c. Why this skill is vital for planners and strategists.	

	3.Propagation Planning	a. Definition b. Adoption curve with propagation c. Propagation platforms d. Propagation process	
	4.Transmedia Planning	a. Definition b. Who does trans media planning c. Why trans media d. How is trans media different e. Elements of Trans media Storytelling	
4	Module IV		10
	1.Review of different types of briefs from – major agencies	a. JWT b. Ogilvy and Mather c. DDB d. FCB e. BBDO f. YandR Discussion on the role of the briefing. What's the hallmark that makes a brief inspiring? Uninspiring? Pitfalls and how to avoid them	
5	Module V		10
	1.Defining the Benefit	a. What is an Attribute? b. Attribute Versus Benefit c. Attribute to Functional Benefit d. Emotional Benefits e. Plus or Minus Emotions f. Benefit Laddering g. Benefit Matrix	02
	2.Developing a Brand Story	a. The Story Problem b. Elements of story c. Building story brand d. Crafting the Story e. SB7 Frame work (CHARACTER, PROBLEM, GUIDE, PLAN, CALLS THEM TO ACTION, FAILURE, and SUCCESS).	
Total Lectures			48
BOS SYLLABUS SUB-COMMITTEE MEMBER			
1. Dr. Hanif Lakdawala (Convener)			
MANDATORY REQUIREMENT: Account Planning and Advertising, lectures compulsory should be held in audio video room with proper projector and sound			
Suggested reading: Truth, Lies and Advertising: The Art of Account Planning by Jon Steel, John Wiley and Sons, 1998 The Practical Pocket Guide to Account Planning by Chris Kocek, Yellow Bird Press Building a story brand by Donald Miller			

ELECTIVE 05

PROGRAM	BAMMC
YEAR	TYBAMMC-ADVERTISING
SEMESTER	V
COURSE:	SOCIAL MEDIA MARKETING
COURSE CODE	BAMMC EASM 1505
PAPER	5 DSE 1A (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER V

COURSE CODE	COURSE NAME & DETAILED SYLLABUS
BAMMC EASM 1505	SOCIAL MEDIA MARKETING

COURSE OUTCOME:

Learn to communicate and tell stories through the web.

1. Students learn real-world skills from leading designers, artists, and entrepreneurs.
2. The primary goal is to create problem solvers who strike a balance between traditional art and technology, and between individual vision and teamwork.
3. With a fundamental understanding of digital tools and their creative applications, graduates meet the demands of a diverse and expanding job market in visual story telling.
4. Identify and apply strategies to improve and succeed no matter what their initial skills.
5. Solve problems and learn from creative risks by using people skills, design principles, and processes.
6. Build a strong foundation in all aspects of design and production for storytelling in motion.
7. Use inspiration in fields outside of digital media such as poetry, science, music, astronomy, history, dance, and more.
8. Develop a professional commitment to their field, their work, and themselves; preparing them to be members and leaders in their profession, as well as learning how to act both as individuals and as team members to support the whole.

MODULE	DETAILS	LECTURES
1	Digital ERA	10
	1.Introduction to E-Marketing	What is the E-marketing? The changing marketing landscape. The internet and business.
	2.E-Marketing	E- marketing strength and application, Communication modes, The behavioral internet (B2C, B2B, C2Cand C2B) E -marketing and Online advertising. E-marketing and Consumer segmentation , E- marketing and Sales and Trade promotions
	3.Types of Digital Marketing	Types E- mail marketing, Types Internet marketing Types of Mobile marketing
	4.Generation Y	Expectation and influence , Implication of Digital change , Emerging consumer segmentation in India
2	Social Media Marketing	08

	1.Introduction to Social Media Marketing	Meaning , Importance , Myths about Social media marketing, Brief History Characteristics of Social Media marketer and Careers in Social media marketing	
	2.Content Strategy For Social Media Marketing	10- step framework for creating successful SMM strategy, Building content for sharing, Generating Ideas, Creating content for Multiple platforms	
	4.Face Book Marketing	Face book – the Origin and Eight different version of Facebook , What is Face book marketing ? Facebook page best practices, KPI and insights , How does Face book advertising work – Face book ad campaign Objectives and targeting and Content creation and sharing .	
	5.Instagram Marketing	Optimizing Instagram profile, Creating content strategy, Influencer marketing and Instagram Ads	
	6.Linked In Marketing	LinkedIn for personal branding, LinkedIn for Company pages ,Brand marketing for LinkedIn, Ads on LinkedIn	
	7.Pinterest Marketing	Pinterest for business, Marketing on Pinterest, Leveraging Rich Pins	
	8.Youtube Marketing	How to build foundation for your Youtube channel, Usage of free resource , Optimize organic traffic by selecting key words for videos , Optimization of advertisements	
4	Social Media Marketing Plan, and Campaign management		10
	1.Social Media Marketing Plan	What is SMM plan? Social Media Marketing cycle, Listen and Observe -5 stages, Setting Social Media Marketing goals and objectives (Exposure, Engagement, Influence , Impact and advocacy) , Eight C's of strategy development Uses of keywords, hashtags, and emoji in targeting branded posts , Evaluating Social media marketing success	
	2.Campaign Marketing	What is campaign management? Solutions, How to use campaign management for Facebook, Twitter etc, Sentiment mining, Using Corporate blog as a CRM tool. How Companies use blogs for effective campaign management?	
5	Ethics and Careers		10
	1.Ethics	Code of ethics , 9 Rules of engagement for Social Media Marketing	
	2.Careers	Careers in Social media marketing	
Total Lectures			48
BOS SYLLABUS SUB-COMMITTEE MEMBERS			
<ul style="list-style-type: none"> • Prof. Shobha Venkatesh (Convener) • Prof. Dr. Hanif Lakdawala (Subject Expert) • Prof. Vishal Parekh (Industry Expert) 			
INTERNALS (The objective of internal exercise is to help the learner acquire skills)			



25 MARKS	
Sr. no.	Project/Assignment
01	Launch online campaign for Facebook, Instagram, YouTube, and LinkedIn
References	
<ol style="list-style-type: none"> 1. Digital marketing by Vanadana Ahuja 2. Social Media Marketing: a strategic approach by Barker and Barker 	

ELECTIVE 06	
PROGRAM	BAMMC
YEAR	TYBAMMC-ADVERTISING
SEMESTER	V
COURSE:	DIRECT MARKETING & E-COMMERCE
COURSE CODE	BAMMC EADM 1506
PAPER	6 DSE 1A (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER V		
COURSE CODE	COURSE NAME & DETAILED SYLLABUS	
BAMMC EADM 1506	DIRECT MARKETING & E-COMMERCE	
COURSE OUTCOME:		
<ol style="list-style-type: none"> 1. To understand the awareness and growing importance of Direct Marketing 2. The objective is to use various direct marketing techniques (traditional and modern) for reaching to ultimate customers and build up customer loyalty and database management 3. To understand increasing significance of E-Commerce and its applications in business and various sectors. 4. To provide an insight on Direct Marketing activities on various Social Media platforms through E-commerce and its emerging significance in business. 		
MODULE	DETAILS	LECTURES
1	Introduction to Direct Marketing , Integrated Marketing Communication & Customer Relationship Management	10
	1.Introduction to Marketing, Basics of Direct and Interactive Marketing, Legal framework towards Direct Marketing	
	Meaning and Introduction to Marketing, Evolution of Marketing, Study of Marketing Mix, Traditional Versus Modern Marketing Techniques, Meaning and Definition of Direct Marketing, Importance of Direct Marketing, Advantages and Disadvantages of Direct Marketing, Approaches of Direct Marketing, Reasons for the growth of Direct Marketing, Techniques of Direct Marketing, Economics of Direct Marketing, Economics of Direct Marketing, Laws pertaining to Patents, Trademark, Copyright, etc., Privacy -	

		The key Issue.	
	2.Integrated Marketing Communication versus Direct Marketing	Meaning, Introduction of IMC , Role of IMC in the Marketing Process, Relationship of IMC with Direct Marketing, Importance of IMC, Tools of IMC - Advertising ,Sales Promotion, Publicity, Personal Selling, etc., Person to person ,Group Selling, Direct Mail, Direct response Television(DR-TV), Direct Response Print Advertising, Catalogues, Inserts, Videos, E-mail, Trade shows	
	3.Customer as the only project center: Segmentation, Targeting and customer Focus	What is Customer Relationship Management (CRM), Importance of CRM, Planning and Developing CRM, Customizing Products to different needs, Studying the customers mix and Managing the Key customers, Relationship Marketing - Customer Loyalty, 3 Tasks of Direct and Interactive Marketing = Customer Acquisition, Development and Retention, Market Segmentation	02
2	Database Management, Marketing Strategies, Research Analysis and Testing, LTV Sums and Theory		08
	1.Understanding the business of Direct Marketing - Database Management/ Marketing Strategies	Database Management: Meaning, Importance, Functions of Database, Sources and uses of E-database, Techniques of Managing Database - Internal/External, Steps in developing a database, Advantages and Disadvantages of Database Management. Direct Marketing Strategies: Meaning of Marketing Strategies - Why it is needed, Internal and External Analysis, Objectives of Strategies, Creating a Direct Marketing Budget.	
	2.Direct Marketing Research and Testing	What is customer Life time Value (LTV), Factors affecting Life time Value, How we use LTV, LTV - Sums (3 methods - Present/Historical and Discounted), Using LTV analysis to compare the Effectiveness of various marketing strategies.	
	3.Direct Marketing Analysis	List Selection, Prospecting, Product Customization, Response Modeling and Experimentation, Mail order, Lead generation, Circulation, Relationship/loyalty programs,	

		Store traffic/Site traffic generation, Fund raising, Pre-selling, selling(Cross selling, Up selling) and Post-Selling	
3	Introduction to E-commerce, E-business , Building up a Website		10
	1.Introduction to E-Commerce	Ecommerce- Meaning, Features of E-commerce, Categories of E-commerce, Advantages and Limitations of E-Commerce, Traditional Commerce and E-Commerce, Factors Responsible for Growth of E-Commerce, Issues in Implementing E-Commerce, Trends in E-Commerce in Sectors like: Retail, Banking, Tourism, Government, Education	02
	2. E-Business	Meaning, Launching an E-Business, Different phases of Launching an E-Business, Important Concepts in E-Business: Data Warehouse, Customer Relationship Management, Supply Chain Management, and Enterprise Resource Planning	02
	3.Website	Design and Development of Website, Advantages of Website, Principles of Web Design, Life Cycle. Approach for Building a Website, Different Ways of Building a Website	02
4	Payment, Security in E-Commerce , Integration of Direct Marketing & E-Commerce through social media		10
	1.Electronic Payment Systems	Features, Different Payment Systems :Debit Card, Credit Card ,Smart Card, E-cash, E-Cheques, E-wallet, Electronic Fund Transfer, Issues Relating to Privacy and Security in E-Business	
	2.Payment Gateway	Introduction, Payment Gateway Process, Payment Gateway, Types, Advantages and Disadvantages of Payment Gateway, Types of Transaction Security	
	3.Integration of Direct Marketing and E-Commerce through the use of Internet and Social Media	What is Internet, How companies use internet to promote the product, Impact of Internet on Direct Marketing and E-Commerce industry, Growing Importance of Social Media, Role of Social Media on Consumers and Business	
Total Lectures			48
BOS SYLLABUS COMMITTEE MEMBERS			
❖ Prof. Shobha Venkatesh (Convener)			
❖ Dr. Rinkesh Chheda (Subject Expert)			
❖ Prof Deepali Mangrekar (Subject Expert)			
INTERNALS (The objective of internal exercise is to help the learner acquire skills)			
25 MARKS			
Sr. no.	Project/Assignment		
01	Individual / Group – Presentation Marketing plan integrating both Direct marketing and E-		

	commerce on any product or Service
References :	
1. Alan Tapp, Principles of Direct and Database Marketing - Financial Times - Prentice Hall 2000	
2. Drayton Bird, Commonsense Direct Marketing - Kogan Page 1996	
3. Jim Sterne and Anthony Prior - E-mail Marketing - John Wiley and Sons 2000	
4. Robin Fairlie, Database Marketing and Direct Mail - Exley Publications 1990	
5. Successful Direct Marketing Methods Hardcover – (7th edition) by Bob	
6. Direct Marketing: Strategy, Planning, Execution by Edward L Nash	
7. The New Direct Marketing: How to Implement a Profitdriven Database, by Rajeev Batra	
8. Reinventing Interactive and Direct Marketing: Leading Experts Show How to ...by Stan Rapp	
9. Digital marketing (E commerce) – Vandana Ahuja.	

ELECTIVE 07	
PROGRAM	BAMMC
YEAR	TYBAMMC-Advertising
SEMESTER	V
COURSE:	Consumer Behaviour
COURSE CODE	BAMMC EACB 1507
PAPER	7 DSE 1A (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER V		
COURSE CODE	COURSE NAME & DETAILED SYLLABUS	
BAMMC EACB 1507	CONSUMER BEHAVIOUR	
COURSE OUTCOME:		
1. To understand the sociological & psychological perspective of consumer behaviour.		
2. To introduce students to the complexities of consumer behaviour, its importance in marketing & advertising.		
3. To sensitize students to the changing trends in consumer behaviour.		
MODULE	DETAILS	LECTURES
1	Module I	10
	1.INTRODUCTION TO CONSUMER BEHAVIOUR	1. Need to study Consumer Behaviour. 2. Psychological & Sociological dynamics of consumption. 3. Consumer Behaviour in a dynamic & digital world
	2.MARKETING & CONSUMER BEHAVIOUR	1. Segmentation Strategies – VALS 2. Communication process. 3. Persuasion - Needs & Importance. ELM. Persuasive advertising appeals.
2	Module II	08

	1.PSYCHOLOGICAL DETERMINANTS & CONSUMER BEHAVIOUR	<ol style="list-style-type: none"> 1. Motivation – Types & Theories – Maslow. 2. Attitude – Characteristics – Theories – Tricomponent. 3. Multiattitude Model. 4. Cognitive dissonance. 5. Personality - Facets of personality. <ol style="list-style-type: none"> i. Theories – Freud & Jung. ii. Personality traits & consumer behaviour. iii. Self-Concept. <p>Application of these theories in the marketing and consumer behaviour.</p>	
3	Module III		10
	1.RELEVANCE OF LEARNING IN CONSUMER BEHAVIOUR	<ol style="list-style-type: none"> 1. Perception - Elements in perception. <ol style="list-style-type: none"> a. Subliminal perception. b. Perceptual Interpretation – Stereotyping in advertising. 2. Learning – Elements in Consumer Learning. 3. Behavioral & Classical Theory. 4. Cognitive Learning. 	
4	Module IV		10
	1.SOCIO - ECONOMIC& CULTURAL DETERMINANTS OF CONSUMER BEHAVIOUR	<ol style="list-style-type: none"> 1. Family - Role of family in Socialization & Consumption – FLC. 2. Culture – Role & Dynamics. <ol style="list-style-type: none"> i. Subculture & its influence on consumption. ii. Changing Indian core values. iii. Cross culture consumer perspective. 3. Social group- primary and secondary and the role of Reference group & Consumer Behaviour. 4. Economic- social class as the economic 5. determinants of consumer behaviour 	
5	Module V		10
	1. CONSUMER DECISION MAKING.	<ol style="list-style-type: none"> a. Process of decision making. b. Models of decision making. c. Opinion Leadership. 2. Diffusion & Adoption Process. <ol style="list-style-type: none"> a. Process of decision making. b. Models of decision making. c. Opinion Leadership. 3. Diffusion & Adoption Process. 	
Total Lectures			48
BOS SYLLABUS COMMITTEE MEMBERS			
<ol style="list-style-type: none"> 1. PROF. PAYAL AGGARWAL (Convenor) 2. PROF.DR. PADMAJA ARVIND (Subject Expert) 			

INTERNAL EVALUATION METHODOLOGY	25 MARKS
<ol style="list-style-type: none"> 1. Continuous Assignments 2. Oral & Practical Presentations 3. Projects 4. Class Test 5. Open Book Test 6. Group Interactions 7. Debates & Discussions 8. Quiz 	
Reference Book	
<ul style="list-style-type: none"> • Leon. Schiffman, Joseph Wisnerblit, S.Ramesh Kumar – Consumer Behaviour. • Pearson 11th Edition. • David.L.Louder, Albert Jdello Bitta, Consumer Behaviour- Concepts & Applications. Mcgrow Hill. • Ramaniy Majumdar, Consumer Behaviour, Insights from Indian Market. Ph I Learning Pvt Ltd . Delhi. 	

ELECTIVE 08	
PROGRAM	BAMMC
YEAR	TYBAMMC-Advertising
SEMESTER	V
COURSE:	DOCUMENTARY & AD FILM MAKING
COURSE CODE	BAMMC EADF 1508
PAPER	8 DSE 1A (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER V	
COURSE CODE	COURSE NAME & DETAILED SYLLABUS
BAMMC EADF 1508	DOCUMENTARY & AD FILM MAKING
COURSE OUTCOME:	
<ol style="list-style-type: none"> 1. Understanding the planning involved in making audio visual communication effectively. 2. To prepare students for effective and ethical public communication. 3. To help students acquire basic skills in the practical aspects of Documentary and Ad Film making. 4. Equip students with skills to write and shoot effective Documentary and Ad film. 	

MODULE		DETAILS	LECTURES
1	Understanding Documentary		10
	1.Category	Non-fiction (Limitation and Wonders)/Docu-drama Anthropological/Ethnographic Biographical/Historical Arts/Cultural Science and Technology Promotional Environment including Agricultural Social Issues Educational Investigative Family Values Exploration/Adventure	08
	2.Writing	Formation of Concept Research Modes : Library, Archives, Location, Life stories, ethnographic. Synopsis Script and Visualization Commentary Subtitling/Translation	04
	3.Production	Pre-Production : Engaging technical team & equipments. Acquiring shooting permissions. Production : On locale and studio shooting. Technology involved. Post Production : Editing (Technique & Grammar), Voice over, Music, Foley, Sp. Effects/Graphics, Sound Re- recording and Mixing, DI and Subtitling. Making final master& telecast copy.	18
2	AD Film Making		08
	1.Ad Film Making	Writing a selling concept. Budgeting. Preparing Storyboard (Using different formats of making) Agency/Client approval.	10
	2.Pre to Post Production	Finalization of Cast and Crew. Set erection/Location, Scheduling, Shooting. Editing, Voice over, Music, Foley, Sp. Effects/Graphics, Sound Re-recording & Mixing, DI & Subtitling. Making final master & telecast copy.	08
Total Lectures			48
BOS SYLLABUS COMMITTEE MEMBERS			
<ol style="list-style-type: none"> 1. Prof. Gajendra Deoda (Convener) 2. Prof. Mathur (Subject Expert) 3. Prof. Ganatra (Industry Expert) 			
INTERNALS			
(The objective of internals is to help the students practice the practicalities of making Documentary& Ad films.)			
			25MARKS

SEMESTER VI-ADVERTISING		
COURSE CODE	CREDITS	COURSE NAME
COMPULSORY-CORE	04X2=08	DRG(DISCIPLINE RELATED GENERIC)
BAMMC DRGA-601	04	1. DIGITAL MEDIA
BAMMC DRGA-602	04	2. ADVERTISING DESIGN
ELECTIVES-	03X04=12	DSE 1 A (DISCIPLINE SPECIFIC ELECTIVES-) (ANY FOUR COURSES)
BAMMC EAAC 2601		1. ADVERTISING IN CONTEMPORARY SOCIETY
BAMMC EABM 2602		2. BRAND MANAGEMENT
BAMMC EAMP 2603		3. MEDIA PLANNING & BUYING
BAMMC EAAS 2604		4. ADVERTISING & SALES PROMOTION
BAMMC EARM 2605		5. RURAL MARKETING & ADVERTISING
BAMMC EARE 2606		6. RETAILING & MERCHANDISING
BAMMC EAEM 2607		7. ENTERTAINMENT & MEDIA MARKETING
BAMMC EATP 2608		8. TELEVISION PROGRAM PRODUCTION
TOTAL	20	

COMPULSORY 01	
PROGRAM	BAMMC
YEAR	TYBAMMC-Advertising
SEMESTER	VI
COURSE:	DIGITAL MEDIA
COURSE CODE	BAMMC DRGA-601
PAPER	DRGA (COMPULSORY)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER VI		
COURSE CODE	COURSE NAME & DETAILED SYLLABUS	
BAMMC DRGA-601	DIGITAL MEDIA	
COURSE OUTCOME:		
1. Understand digital marketing platform 2. Understand the key goals and stages of digital campaigns 3. Understand the of use key digital marketing tools 4. Learn to develop digital marketing plans		
MODULE	DETAILS	LECTURES
1	About features	10
1.Introduction to Digital Marketing	a. Understanding Digital Media b. Advantages of Digital Media c. Principles of Digital Media Marketing d. Key Concepts in Digital media	04

		e. Traditional Vs Digital Media	
2	2.Search Engine Optimization (SEO):	a. How search Engine works b. Introduction to SEO c. On Page Optimisation d. Off Page optimisation e. SEO Audit, Tools and Measurement f. SEO Resources, Careers in SEO	08
3	3.Search Engine marketing (SEM)	a. What is SEM? b. Why SEM c. What is Google Adwords? Why Google Adwords d. Google network e. Adwords terminologies f. Campaign types g. Creation of Google Display NETWORK (GDN) h. Display Ads format i. Conversion tracking j. GDN Campaign creation (DEMO) k. Remarketing l. What are Google shopping Ads	04
4	Social Media Marketing (SMM)	a. Introduction to Social Media b. Facebook Marketing c. Intagram Marketing d. LinkedIn Marketing e. Twitter Marketing f. SMM Tools g. Creating a successful social media strategy	04
5	Email marketing	1.key terms and concepts 2.Customer acquisition strategies 3.Best Practices : CRABS 4.Tools to enhance lead nurturing 5.Enhance better reach	05
6	Web Analytics	a. Introduction to analytics b. Social CRM and analysis c. Google analytics d. Digital Analytics e. Content performance analytics f. Visitor analysis g. Social media analytics	06
7	Affiliate Marketing and Programmatic Marketing	a. Affiliate Marketing b. Definition, Purpose, Resources required, Top Players in Affiliate Marketing, Segregation of Affiliate marketing c. Programmatic Marketing d. Evolution and growth of programmatic Marketing e. Real Time bidding, f. Types of Programmatic Advertising, Advantages and Challenges, Myths of	10

		Programmatic Marketing	
8	Content writing	a. Intro to content writing b. Core Principles of Content writing c. Why blogs matter d. Principles of writing blogs e. How to write content for twitter and Mobile	04
9	Cyber laws	a. Information Technology Act b. Copyright Act c. Cyber ethics d. Digital Security	02
Total Lectures			48
BOS SYLLABUS COMMITTEE MEMBERS			
1. Prof. Pradeep Sasidharan (Convener) 2. Prof. Dr Hanif Lakdawala (Subject Expert)			
Reference Book And Material			
1. Digital marketing By Seema Gupta 2. Digital Marketing By Puneet Singh Bhatia			

COMPULSORY 02	
PROGRAM	BAMMC
YEAR	TYBAMMC-Advertising
SEMESTER	VI
COURSE:	ADVERTISING DESIGN
COURSE CODE	BAMMC DRGA-602
PAPER	DRGA (COMPULSORY)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER VI		
COURSE CODE	COURSE NAME & DETAILED SYLLABUS	
BAMMC DRGA-602	ADVERTISING DESIGN	
COURSE OUTCOME:		
1. Learner shall understand the process of planning & production of the advertisement. 2. To highlight the importance of visual language as effective way of communication. 3. To provide practical training in the field of advertising & make learner industry ready.		
MODULE	DETAILS	LECTURES
1	INTRODUCTION: ADVERTISING DESIGN=COMMUNICATION DESIGN	10
1. Project Paper	Intro to Project paper & Campaign Campaign outline, Elements to be produced, Viva voce	
2. Role of Agency Departments	1. Accounts dept.: Client handling, Strategy planning 2. Media dept.: Media research, Media planning, Buying & billing 3. Creative dept.: Prime calibre, All of visualisation,	

		Creative thinking, Execution, 4. Production dept.: (in-house or outsource) Photography, TVC, Print of promotional material.	
	3.Process of Design	Research of: 1. Product (features & benefits) 2. Market: (TA) Psycho & Demography 3. Message Strategy: What to say & How 4. Competition & claim 5. Visualisation & Copy 6. Illustration: Choosing one among 7. Execution: Graphic design	
	4.Art Direction	Role of art director in various media Detailing in illustration Detailing in TVC: Location, Models, Costume, Working on storyboard	
	5.Analysing Ads & Logos	Discussion of existing ads: Print ads: For layout, Colours, Message TVCs: AV, Pace, Tone etc Innovative, Ambient, Transit for relevancy PoS: For size, Place, Consumer psychology	
2	DESIGN BASICS: LANGUAGE OF VISUALS		08
	1.Elements of Design	Vocabulary: Point, Line, Shape, Size, Tone, Colours, Texture, Space	
	2.Principles of Design	Grammar: Proportions, Contrast. Harmony, Balance, Rhythm, Unity	
	3.Rules of Design	Rules/Guides: Emphasis, Proximity, Alignment, Visual path, Syntax Gestalt: Completion, Closure, Invariance, Multi-stability, Figure & ground etc	
	4.Optical illusions	Visual Influence: Shapes & proportions, Tones & contrast, Lines & length	
	5. 5.Typography	Type as Design element: Classification: Serif, Sans serif, Decorative, Trendy etc. Measurement: size, weight, Kern, Track, leading, Baseline etc. Word Expression, Meaning expressed by appearance	
3	LAYOUT: THE BLUE PRINT		10
	1.Types of Layout	Mondrian, Picture window, Split, Big type, All text, All art, Circus etc.	
	2.Stages of Layout	Thumbnail sketches, Rough layout, Finished layout, Comprehensive	
	3.Choosing Picture	Strong visual capable of selecting Target Group, Suitable with headline, Trial close	
	4.Choosing Typo	Sorting text into parts of copy. Choosing appropriate typeface for Headline, Subheads Slogan, Body etc.	
	5.Putting all	Choosing canvas size, Trying formats, orientations,	

	Together	Various proportions of verbal & Visual	
4	PLANNING A CAMPAIGN: WORKING ON FINAL PROJECT		10
	1.Choosing a product	Finalizing what to sell. Designing a Logo: Type based, Shape based, combo, Symbolic etc. Planning tagline	
	2.Research	Product/Service (features & benefits) Market: Wants & Needs, Psycho & Demography, What words may click their minds. Tone & Voice.	
	3.Idea generation	Coming to big idea, Trying various idea generation techniques	
	4.Visualising Layout	Choosing appropriate image/s & working on rough layout Finalizing layout for highest effectiveness.	
5	EXECUTION: ON SYSTEM WORK (FACULTY TO GUIDE & INSTRUCT)		10
	1.Logo Design	Working on system: Corel Draw/Illustrator Designing Logo, Deciding color scheme (Logo is vector based) Modifying Typo, Using glyphs, Considering shape as identity	
	2.Logo Manual	Creating a Logo design Philosophy Explaining the logic behind choice of Type, Choice of colour, Reason for shape, Tagline as brand promise. Making all compact. Creating 4 diff sizes & also reverse	
	3.Print Ads/ Press ads	Press: Using finalized layout for creating series of three ads (Synergy maintained) Diff image same typo OR Diff expressions same model-(brand ambassador) & same typo Creating headlines suitable to image (syntax)	
	4.Outdoor ad, Innovative/ Transit /Ambient Point of purchase	Outdoor: Deciding location, Format, Spotting frequency, Advantage of location, Advantage of local surroundings, Spotability, Appropriate headlines	
	5.TVC or Web Ads	TVC: Story line, Script, Floor plan, Camera plot, Storyboard with , VFX, OSD, SFX, VO Web ad: Pop up, Scroll, Banner etc Printing, Mounting & Preparing for viva	
Total Lectures			48
BOS SYLLABUS SUB-COMMITTEE MEMBERS			
<ol style="list-style-type: none"> 1. Prof. Arvind Parulekar (Convener) 2. Prof. Arvind Hate (Subject Expert) 3. Prof. Ashish Gandhre (Industry Expert) 			
Note:			
1. Students have to choose an existing product with new fresh brand name & new logo &			

not the existing brand.

2. Students should not be encouraged to bring in 'innovation' in the product or not to 'invent' totally new. Invention is job of engineers & we are in communication. (If agency has to rely on innovation for the advertisement then it's a failure of their efficiency.)

3. The viva will be based on the project & the evaluation will be based on its effectiveness as communication design.

4. Make students aware that marketing & advertising are different things & advertising has to be self-explanatory. If student has to verbally push to sell 'his work' then the work is weak.

Internal Assessment: (25 Marks)

Learning process in art has four phases:

1. Appreciation
2. Imitation
3. Inspiration
4. Creation

To take the students through all these phases the internal assessment comprise of: Scrap book: (appreciation) Collection of print ads from magazine & Newspaper as well as **Logos of different brands**. Students are supposed to analyse the ads in the scrap book for the layouts, colour harmonies used, typography, mood, type of headlines & visual path along with various design aspects.

Logos has to be analyzed for their shape, symbolism, typo treatment, uniqueness, connectivity to the industry & unity as well as alignment within logo elements.

Drawing book: (imitation & inspiration) The exercise in the book is based on various design principles such as harmony, contrast, illusions etc & to carry out rough layout & rough designs for new logo. This also comprise of idea generation & rough story board.

Final campaign: Creative brief & finalized layouts for press & print media that will follow Synergy. Student to start campaign on approval of creative brief.

Project: Elements of Campaign: Language can be English, Hindi, Marathi.

1. Logo Design: (Fresh) presented in Logo Manual
2. Stationary: Visiting Card, Letterhead, Envelope in hard copy crafted in actual.
3. Press Ads: Series of 3 ads for Newspaper maintaining synergy.
4. Print Ads: Series of 2 ads for Magazine maintaining synergy. English and/or regional
5. Outdoor Ad: Billboard, Hoarding (one as reminder ad or warm up campaign)
6. Innovative/ Transit/ Ambient Ad: Any one of these suitable to the product/service
7. Point of Sale: Standee/ Dangers/ Strut cad/ Tent card/ kiosk etc: any one suitable
8. TVC Storyboard: 12 to 16 key frames with Floor plan, Camera plot, OSD, SFX, VFS, VO
9. Internet Ads: Scroll/ Banner/ Pop up etc: Any one ad suitable to product/service

References:

1. Art & Ideas: G. S. Rege
2. Art & Production: N. N. Sarkar
3. Advertising by Design Robin Landa
4. Elements of Graphic Design Alexander White
5. Ogilvy on Advertising David Ogilvy

ELECTIVE 01

PROGRAM	BAMMC
YEAR	TYBAMMC-Advertising
SEMESTER	VI

COURSE:	ADVERTISING IN CONTEMPORARY SOCIETY
COURSE CODE	BAMMC EAAC 2601
PAPER	1 DSE 2A (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER VI

COURSE CODE	COURSE NAME & DETAILED SYLLABUS
BAMMC EAAC 2601	ADVERTISING IN CONTEMPORARY SOCIETY

COURSE OUTCOME:

1. To understand the environment of Advertising in Contemporary Society
2. To understand Liberalization and its impact on the economy and other areas of Indian society
3. To compare and analyse the advertising environment of different countries

Sr. no.	Module	Details	LECTURES
01	Module 1. Changes in Advertising Environment	Advertising Environment post-independence; Liberalization Privatization, Globalization Policy 1991: FDI, Entry of MNCs in India, It's effect on Indian Companies and the advertising strategy. Effects of Liberalization on Advertising Industry in context to Economy, Business, Employment and Life Style	10
02	Module 2. Effect of Advertising, Criticism of Advertising, Social implication of advertising	The use and effect of Advertising on the following factors: 1. Women 2. Children 3. Old people 4. Youth Criticism of Advertising: Controversial Advertising; Gender Bias Advertising and Popular culture; Social implication of advertising; The effect of advertising on market and economy.	10
03	Module 3. Types of Advertising; Internet Advertising and Digital Advertising	Types of Advertising: Political advertising, B to B, Consumer advertising, Retail advertising, Industrial advertising, Financial advertising. Internet Advertising and Digital Advertising : Upcoming different ways in New Media	08
04	Module 4. The analysis of Advertising environment of India and other foreign countries	National, International and Global Advertising & Marketing: The environmental analysis of India and other foreign countries, specifically, USA, UK, FRANCE, CHINA, JAPAN, BRAZIL, UAE, THAILAND The use of this analysis in marketing and Advertising. (CASE STUDY)	12
05	Module 5.	Social Marketing: Definition, Need for Social	08

	Social Marketing	Marketing; The difficulties of Social Marketing; The various subjects for Social Marketing; Effects of social marketing. (CASE STUDY)	
		TOTAL NUMBER OF LECTURES	48
BOS SYLLABUS COMMITTEE MEMBERS			
1. Prof. Gajendra Deoda (Convener) 2. Prof. Smita Jain (Subject Expert) 3. Prof. Ashish Mehta (Subject Expert)			
Reference Books and material			
1. Advertising by Amita Shankar 2. Advertising by London & Britta 3. Advertising by Ramaswamy & Namakeeman			

ELECTIVE 02	
PROGRAM	BAMMC
YEAR	TYBAMMC-ADVERTISING
SEMESTER	VI
COURSE:	BRAND MANAGEMENT
COURSE CODE	BAMMC EABM 2602
PAPER	2 DSE 2A (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER VI		
COURSE CODE	COURSE NAME & DETAILED SYLLABUS	
BAMMC EABM 2602	BRAND MANAGEMENT	
COURSE OUTCOME		
1. To understand the awareness and growing importance of brand management. 2. To know how to build, sustain and grow brands 3. To know the various sources of brand equity. 4. To know about the global perspective of brand management		
MODULE	DETAILS	LECTURES
1	INTRODUCTION TO BRAND MANAGEMENT	12
	1.Introduction to Brand Management:	Meaning of Brand, Branding, Brand Management, Importance of Branding to Consumers, Firms, Brands v/s Products, Scope of Branding, Branding Challenges and Opportunities,
	2.Models	Strategic Brand Management Process, Customer Based Brand Equity model (CBBE)
	3.Brand Positioning:	Meaning, Importance, Objectives , Scope Basis of Brand Positioning, Brand Mantras Brand Repositioning and its characteristics, Point of Parity and Point of Differences
2	PLANNING AND IMPLEMENTING BRAND MARKETING PROGRAMS	12
	1. Brand Elements	Meaning, Criteria for choosing Brand Elements,

		Types of Brand Elements, Integrating Marketing Programs and Activities	
	2. Personalising Marketing	Experiential Marketing, One to One Marketing, Permission Marketing. Product Strategy: Perceived Quality and Relationship Marketing, Pricing Strategy: Setting Prices to Build Brand Equity Channel Strategy: Direct, Indirect Channels, Web Strategy	
	3. Cause Marketing to Build Brand Equity	Meaning of Cause Marketing, Advantages, Green Marketing Building Global Customer Based Brand Equity	
3 GROWING AND SUSTAINING BRAND EQUITY			12
	1. The Brand Value Chain- Model	Value stages and implication , What to track , designing brand tracking studies	
	2. Brand Equity	Meaning , Importance , Objectives, Sources of Brand Equity, Steps of Brand Building including Brand Building, Blocks, Leveraging Secondary Brand Associations to Build Brand Equity	
	3. Measuring Sources of Brand Equity	Qualitative Research Techniques: Projective Techniques: Completion, Comparison, Brand Personality and Values: The Big Five, Free Association Quantitative Research Techniques: Brand Awareness: Recognition, Recall, Brand Image, Brand Responses.	
4 MEASURING AND INTERPRETING BRAND PERFORMANCE			12
	1. Brand Performance and Management	Global Branding Strategies , Brand Audit, Role of Brand Managers	
	2. Brand Communication	Online Brand Promotions, Role of Brand Ambassadors , Celebrities , Loyalty Program	
	3. Managing Brands over Geographical Boundaries	Global Marketing Program, advantages and disadvantages, Cultivate Brand Partnership	
		TOTAL NUMBER OF LECTURES	48
1. PROF. SHOBHA VENKATESH (CONVENER) 2. PROF. DR. RINKESH CHEDDA (SUBJECT EXPERT) 3. PROF. POONAM CHINTANKAR (SUBJECT EXPERT) 4. PROF. CHETAN DUBEY (INDUSTRY EXPERT)			
INTERNALS (The objective of internal exercise is to help the learner acquire skills) 25 MARKS			
PROJECT/ASSIGNMENT			
<ul style="list-style-type: none"> Rebranding or Revitalizing of a well-known national brand or global brand 			
Reference books:			
1. Strategic Brand Management – Building measuring and managing brand equity Kevin			

Lane

2. Keller , M.G Parmeswaran, Issac Jacob (3 rd edition)
3. Brand Management – Text and cases by Harsh Verma
4. Strategic Brand management – Indian Edition by Richard Elliot and Larry percy
5. Brand Management – Principles and Practices by Kirti Dutta

ELECTIVE 03

PROGRAM	BAMMC
YEAR	TYBAMMC-ADVERTISING
SEMESTER	VI
COURSE:	MEDIA PLANNING & BUYING
COURSE CODE	BAMMC EAMP 2603
PAPER	3 DSE 2A (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER VI

COURSE CODE		COURSE NAME & DETAILED SYLLABUS	
BAMMC EAMP 2603		MEDIA PLANNING & BUYING	
COURSE OUTCOME:			
<ol style="list-style-type: none"> 1. To develop knowledge of major media characteristics 2. To understand procedures, requirements, and techniques of media planning and buying. 3. To learn the various media mix and its implementation 4. To understand budget allocation for a Media plan and fundamentals 			
MODULE	DETAILS		LECTURES
1	INTRODUCTION TO MEDIA PLANNING		06
	1.Introduction to Media Planning	<ol style="list-style-type: none"> a. Basic Terms and Concepts b. The function of Media planning in advertising c. Objectives of MP. d. Role of Media planner e. Challenges in Media planning f. BARC and NCCS Grid g. Factors influencing media strategy decisions h. Criterion for selecting media vehicles 	
	2.Negotiation skills in Media Buying	<ol style="list-style-type: none"> a. Negotiation Strategies b. Laws of Persuasion 	02
	3.Media planning process	<ol style="list-style-type: none"> a. Situation analysis and Marketing strategy plan b. Media Briefing c. Media objectives and target audience analysis d. Media selection and strategy 	06

		e. Media budgeting f. Media Buying g. Evaluation	
	3. Media Mix	Factors Affecting Media Mix Decision	02
	4. Media Measurement	a. Reach b. Frequency c. GRPS/GVT Ratings d. TRP/TVT Ratings e. Impressions f. Cost efficiency g. Cost per thousand h. Cost per rating i. Circulation / Readership /AIR j. Selectivity Index k. Share of Voice	06
	5. Sources of media research	a. Nielson Clear Decision (NCD for Print) b. Broadcast Audience Research Council c. Audit Bureau of Circulation d. RAM e. Comscore – Digital f. Alexa	06
	6. Selecting suitable Media option (Advantages and disadvantages)	a. Newspaper b. Magazine c. Television (National, Regional and Local) d. Radio e. Outdoor and out of home f. Transit g. Cinema Advertising	04
	7. Media Buying	a. Newspapers b. Magazine c. Television d. Radio	04
	8. Communication mix	Communication mix	02
	9. Digital Media Buying	1. Buying Digital Advertising: An Overview Paid media, Owned media and Earned media). 2. Digital Sales Funnel 3. Direct buys from the websites / Impact Buys 4. Programmatic Buying: [DSP (Demand side platform) or RTB (Real time bidding)] 5. Advertising via Premium Publishers 6. Advertising via Networks and Exchanges 7. Affiliate Network (Click bank, Commission junction, adfuncky,	10

	7search.com) 8. The Local Publishing Market 9. OTT Platforms 10. Influencers Marketing or social media influencers 11. Content advertising 12. Native advertising 13. App installed campaign 14. Push notification 15. Google ads 16. Bing ads 17. Lead Progression a. Cost per impression b. Cost per click(CPC) c. Cost per lead (CPL) Cost per action (CPA) or pay per action (PPA) d. cost per conversion or Revenue sharing or cost per sale.	
	TOTAL NUMBER OF LECTURES	48
1. PROF.DR. HANIF LAKDAWALA (CONVENER) 2. PROF DEEPALI MANJREKAR (SUBJECT EXPERT) 3. PROF SANGEETA MAKKAD (SUBJECT EXPERT)		
<u>GUIDELINE FOR INTERNALS:</u> Every student must submit a media plan for local television along with the rates, and detailed media scheduling. Product, Budget and city to be given by the faculty. a. Six hours workshop on Media scheduling software conducted by industry practitioner b. Two case studies on actual Media plans particularly “television media plan”.		
<u>Reference Books and material:</u> <u>Advertising Media Planning, by Roger Baron, Jack Sissors, McGraw Hill, Seventh Edition</u> <u>2. Advertising Media Planning-. Jack Z Sissors, McGraw Hill 6th Edition</u>		

ELECTIVE 04	
PROGRAM	BAMMC
YEAR	TYBAMMC-Advertising
SEMESTER	VI
COURSE:	ADVERTISING & SALES PROMOTION
COURSE CODE	BAMMC EAAS 2604
PAPER	4 DSE 2A (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

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SEMESTER VI		
COURSE CODE	COURSE NAME & DETAILED SYLLABUS	
BAMMC EAAS 2604	ADVERTISING & SALES PROMOTION	
COURSE OUTCOME:		
1. Students should be able to demonstrate a thorough understanding of the major sales promotion concepts, 2. Use a framework to make effective sales promotion decisions, and 3. Adopt the necessary skills and point of view of an effective sales promotion campaign		
MODULE	DETAILS	LECTURES
1	1. INTRODUCTION	10
	1. Introduction a. Nature and importance of sales promotion, b. Role of Promotion in the Marketing Mix c. The Scope and Role of Sales Promotion d. Reasons for the Increase in Sales Promotion e. Consumer franchise building versus non franchise building promotions	
	2.Theories in Sales Promotion a. Push promotion b. Pull Promotion c. Combination theory	
	3.The psychological theories behind sales promotion a. Reciprocation b. Social Proof c. Foot-in-the-Door Technique d. Door-in-the-Face Technique e. Loss Aversion f. Social Norms Marketing g. High, Medium, low	
2	Module III	08
	1. Methods of consumer oriented sales promotion a. Sampling b. Coupons c. Premiums d. Refund, rebates, cash backs e. Contests and Sweepstakes f. Bonus packs g. Price off h. Exchange offers i. EMI j. Demonstration of product k. After Sale Service	
	2.Methods of Trade oriented sales promotion a. Contest & Incentives for dealers b. Trade allowances (Buying allowances, slotting allowances, promotional allowances) c. Point of purchase displays d. Sales training programs e. Trade shows and dealer conferences f. Stock return g. Credit terms h. Dealer trophies	

	3.Methods of sales force oriented sales promotion	<ul style="list-style-type: none"> a. Bonus and incentives to Sales Force b. Sales Promotion Contest c. Sales Meetings and Conferences: d. Free travel e. Sales literature: f. Demonstration kits g. Honor or recognition 	
3	Module IV		10
	1.Study and analyse sales promotion campaign of the major brands	<ul style="list-style-type: none"> a. Three loyalty programs. (One each of FMCG, Consumer durable and service) b. Three Consumers oriented sales promotion program. (One each of FMCG, Consumer durable and service) c. Three trade oriented sales promotion program. (One each of FMCG, Consumer durable and service) d. Three sales force oriented sales promotion program. (One each of FMCG, Consumer durable and service) e. Two sales promotion of any luxury brands 	
4	Module V		08
	1. Predicting Sales Promotion Effects	<ul style="list-style-type: none"> a. Evaluation Methods of sales promotion b. Short term and long term effects of sales promotions c. Long-term impact of sales promotion on brand image d. Influence of Sales Promotion on Customer Purchasing Behaviour 	
	2. Steps in Designing of sales promotion campaign	<ul style="list-style-type: none"> a. Designing Loyalty, continuity and frequency program b. Big Data and Loyalty c. Gratification and Loyalty 	
	3. Coordination sales promotion & Advertising	<ul style="list-style-type: none"> a. Budget allocation b. Coordination of Ad and Promotion Themes c. Media Support and Timing 	
	4. Sales promotion Abuse	<ul style="list-style-type: none"> a. Over use b. Sales promotion trap 	
TOTAL NUMBER OF LECTURES			48
BMM BOS SYLLABUS COMMITTEE MEMBERS			
1. PROF. PRADEEP SHASHIDHARAN (CONVENER)			
2. PROF.DR. HANIF LAKDAWALA (SUBJECT EXPERT)			

ELECTIVE 05

PROGRAM	BAMMC
YEAR	TYBAMMC-Advertising
SEMESTER	VI
COURSE:	RURAL MARKETING & ADVERTISING

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COURSE CODE	BAMMC EARM 2605
PAPER	5 DSE 2A (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER VI		
COURSE CODE	COURSE NAME & DETAILED SYLLABUS	
BAMMC EARM 2605	RURAL MARKETING & ADVERTISING	
COURSE OUTCOME:		
1. To introduce to Media students about the concept of Rural Marketing and Rural economy. 2. To make students to understand about Rural Environment and demography of Rural India. 3. To help students to understand marketing Mix Strategies for Rural Consumer and Agricultural goods and service. 4. To develop communication skills in media students and to understand Rural communication in contemporary society. 5. To help students for developing more creative skills for advertising strategies.		
MODULE	DETAILS	LECTURES
1	INTRODUCTION TO RURAL MARKETING	10
	1. Introduction, Scope and an overview of Rural Marketing. Evolution of Rural Marketing in India. Emerging trends of Rural Marketing in India.	
	2. Rural Market Research	
	3. Agricultural marketing: Marketing of Agricultural Produce.	
	4. Rural Economy : Concept and characteristics of Rural Economy, Factors affecting rural economy, Basic needs of rural economy, Rural-Urban disparities and Policy interventions, Role of Agriculture in the economic development of India.	02
	5. Channels of Distribution like ITC E-choupal, Godrej Adhar, HUL ,Shakti and Trade Management, Rural Retailing	01
2	RURAL ENVIRONMENT	08
	1. Demography of Rural marketing- Population, Occupation Pattern, literacy rate	
	2. Income source, Expenditure Pattern, Rural Demand and Consumption pattern, Rural Infrastructure Housing, Education, Electricity, Roads.	
	3. Understanding Rural Consumer Behaviour: Rural Society- Demographic Sociological, cultural perspective and lifestyle of Rural India.	
	4. Factors affecting rural consumer behaviour- Globalization/Modernization and Technological factors	
	5. Rural consumer V/s Urban consumers- Understanding	

		basic difference between Rural and Urban consumers behavior, Understanding nature of competition in Rural marketing	
3	MARKETING MIX STRATEGIES FOR RURAL CONSUMER		10
	1.	Rural market strategies with special reference to segmentation, targeting and positioning.	
	2.	Product and service strategies. Rural Product categories-FMCGs, Agriculture Goods and Service. Importance of Branding, Packaging and labeling.	
	3.	Pricing strategies, Promotional strategies. Segmentation, Targeting and Positioning for Rural marketing.	
	4.	Challenges and Innovative measures for Rural marketing	
4	RURAL COMMUNICATION METHODS AND RURAL ADVERTISING		10
	1.	Rural Communication: Meaning and scope. Communication strategies for rural market Advertising and Sales Promotion Strategies New Product launch Techniques for Rural Markets	
	2.	Different approaches of Rural communication in contemporary Rural Society- Rural radio. Community based Radio. Television. Audio Visual media.	
	3.	Rural Advertising. Meaning and definition of Advertising. Objectives of Advertising. Characteristics of Advertising. Effects of advertising on Society.	
	4.	Traditional Media- Puppetry, Dance-Drama, Rural Specific Art forms like 'Harikatha' etc. Decorated Bullock carts. Folk Theatre. Demonstration house to house. Hats and Mela. Wall paintings. Posters. Agricultural Games.	
	5.	Modern Media: Selecting Media mix- Radio. Television. Print Media. Cinema hall. Outdoor. POPs. Music Records. Study Classes.	
5	ADVERTISING STRATEGIES FOR RURAL MARKETING		10
	1.	Understanding Rural Consumer.	
	2.	Effective use of Language and content.	
	3.	Copy writing and creative advertisement for Rural Consumer. Designing the Message.	
	4.	Determining Communication objects. Effective use of	

		Conventional and Non-Conventional media. Branding and Positioning.	
	5.	Case study- TATA Namak, Coco-Cola, Colgate toothpaste. Dabur Dantmanjan Tooth powder. Case study – Rural and Urban Babool Tooth Pest. Navratan Hail Oil.	
Total Lectures			48
BOS SYLLABUS SUB-COMMITTEE MEMBERS			
1. PROF. DR. PRIYADARSINI PODDAR (CONVENER) 2. PROF. DR. KOEL ROY CHOUDHURY (SUBJECT EXPERT) 3. PROF. DR. SAVITRI DHOLEY (SUBJECT EXPERT)			
INTERNALS (The objective of internal exercise is to help the learner acquire skills) 25 MARKS			
Sr. no.	Project/Assignment		
01	Rural Economy and Education		
02	Rural economy and government policies		
03	Role of Modern Communication in Rural Economy		
4	Project on contrastive advertising campaign for the same product category in rural and urban set-up.		
05	Designing Advertising Campaign for rural area.		
6	Designing Communication strategies for Rural Market		
References:			
1. Chaudhuri C.M, Rural Economics, Jaipur, Sublime Publication			
2. Dutt, Rudra and Sundaram, Indian Economy, New Delhi			
3. Kashyap Pradeepand Raut Siddhartha, (2009), Rural Marketing Biztantra Publishers. ISBN: 978-81-317-6035-2			
4. Dogra B. and Ghuman K. (2010), Rural Marketing Concepts and Practices, Tata McGraw-Hill. ISBN: 81-7992-085-2			
5. Krishnamacharyulu C.S.G. and Ramakrishnan Lalitha (2011), Rural Marketing Text and Cases, Pearson Education ISBN:978-81-317-3263-2			
6. Agricultural Marketing in India – S. S Acharya and N L Agarwal -Oxford and IBH Publishing Co Pvt. Ltd Calcutta.			

ELECTIVE 06	
PROGRAM	BAMMC
YEAR	TYBAMMC-Advertising
SEMESTER	VI
COURSE:	RETAILING & MERCHANDISING
COURSE CODE	BAMMC EARE 2606
PAPER	6 DSE 2A (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

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SEMESTER VI		
COURSE CODE	COURSE NAME & DETAILED SYLLABUS	
BAMMC EARE 2606	RETAILING & MERCHANDISING	
COURSE OUTCOME:		
1 To introduce the students the concept of Retailing. 2 To make them understand the strategies of Retail Marketing. 3 To make the students aware about the need of retail consumers and their behavior. 4 To introduce the concept of merchandising. 5 Introducing social behavior and attitude of consumers over merchandising and Retailing. 6 Introduces students to different skills of merchandising. 7 Skills of retail communication and trends of information technology tools.		
MODULE	DETAILS	LECTURES
1	ABOUT FEATURES	10
	1.Introduction to the World of Retailing	
	2.Types of Retailers,	Multichannel Retailing , Customer Buying Behaviour, Retail Market Strategy , Overview of Merchandising
	3.Identifying and Understanding Retail Consumer:	Factors affecting retail strategies, Consumer Demographic and lifestyles,
	4.Social Factor	Social factors , Consumer needs and desires , Shopping attitudes and behaviour , Consumer decision making process, Retailers' actions
	5.Formats based on Pricing	Pricing as a competitive advantage, Discount retailing , Super Store retailing , Off Price retailing
2	RETAIL COMMUNICATION AND IT	08
	1.Managing Communication for a Retail Store Offering:	Introduction, Objectives, Marketing Communication, Thematic Communication,
	2.Methods of Communication	Methods of Communication, Graphics, Signage
	3.IT for Retailing:	Information Systems, Barcoding, Retail ERP
	4.Trends & Innovation	Analytics & Tools
3	INTRODUCTION TO MERCHANDISING	10
	1.Concept of Retail Merchandising	Meaning of Merchandising, Major Areas of Merchandise Management, Role and Responsibilities of Merchandisers
	2.Merchandise	Merchandise Mix, Concept of Assortment

	Mix	Management, Merchandise Mix of Show off	
	3.Merchandise Displays	Concept of Merchandise Displays, Importance of Merchandise Displays	
	4.Space Management	Concept of Space Management, Role of IT in Space Management, Concept of Planogram	
	5.Formats based on Merchandise selection:	Merchandise selection as a competitive advantage, Specialty store retailing, Department store retailing, Super specialist, Niche specialist	
4	VISUAL AND ON-LINE MERCHANDISING		12
	1. Visual Merchandising	Merchandising: Meaning of Visual Merchandising, Objectives of Visual Merchandising, Growth of Visual Merchandising	
	2. Visual Merchandising in India	Visual Merchandising in India, Product Positioning and Visual Merchandising	
	3.Non Store Merchandising	Introduction, Objectives, Non-Store Retail Merchandising, Television retailing/home shopping, Product Presentation in Non-Store Retail Merchandising	
	4.Online Merchandising	Internet retailing/online shopping, Catalogue Management	
	5.Trends &Innovation	Analytics and Tools	
	Total Lectures		48
BOS SYLLABUS SUB-COMMITTEE MEMBERS			
1. PROF. DR. PRIYADARSINI PODDAR (CONVENER) 2. PROF. YOGESH DHANJANI (SUBJECT EXPERT) 3. PROF. RAJESH NAIR (SUBJECT EXPERT)			
<u>Reading and References:</u>			
Robolt, N. J, Concept and Cases in Retail and Merchandise Management. New York, Fairchild Fernie, J, Logistics and Retail Management. London, Kogan PageTepper, Bette K, Mathematics for Retail Buying.New York, Fairchild Drake, M .F, Retail Fashion Promotion and Advertising. New York, Macmillan Berman, Retail Management. New Jersey, Prentice Hall Lucas, G. H. , Retail Management, 3rd Edition, London, Pitman Publication Gercas , G. H , Retailing, Chennai, All India Publication Levy, Michael (2012)Retailing Management 8 th Ed. New York, NY: McGraw-Hill Donnellan, John (2016) Merchandising and Buying Management, 4 th Edition, Bloomsbury Publications.			

ELECTIVE 07

PROGRAM	BAMMC
YEAR	TYBAMMC-Advertising
SEMESTER	VI
COURSE:	ENTERTAINMENT & MEDIA MARKETING

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COURSE CODE	BAMMC EAEM 2607
PAPER	07 DSE 2B (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER VI		
COURSE CODE	COURSE NAME & DETAILED SYLLABUS	
BAMMC EAEM 2607	ENTERTAINMENT & MEDIA MARKETING	
COURSE OUTCOME:		
<p>1.To equip students with an understanding of marketing practices, frameworks, and trends in the Entertainment Sector</p> <p>2. Introducing the students to television industry and film industry.</p> <p>3. Will make students go through different case studies regarding radio marketing skills, Social media marketing skills etc.</p> <p>4.Will help to know the impact of media industry on the viewers, understanding its characteristics</p>		
MODULE	DETAILS	LECTURES
1 INTRODUCTION TO MARKETING	<ul style="list-style-type: none"> • What is marketing? • Review the emerging marketing communications area of 'entertainment marketing' and reconceptualises the phenomenon • 7 Ps • Brand Basics • Case Studies 	<i>06</i>
2. LATEST ENTERTAINMENT MARKETING STRATEGIES	<ul style="list-style-type: none"> • Integrated Marketing Communications • Experiential Marketing • Advertiser Funded Programing • Why Entertainment Marketing? • The Scope and Growth of Entertainment Marketing Practice • The Effect of Entertainment Marketing on Consumers 	<i>06</i>
3. OVERVIEW OF INDIAN MEDIA INDUSTRY	<ul style="list-style-type: none"> • Explore various media in terms of size and impact • Media characteristics • Compare various media • Opportunities for cross-promotions 	<i>08</i>

4.	MARKETING IN TELEVISION INDUSTRY	<ul style="list-style-type: none"> • Structure and function of TV • Terminology used in TV • TV Planning, Marketing • Future trends in TV • Maintaining aggressive promotion and packaging approach for all programmes. • Hold on to the leadership position in prime time slot through timely innovations based on audience feedback. • Expand the market by launching programmes that are relatable to all generations' audience. • Advertisement of programmes by print media • Celebration of festivals • Broadcasting famous TV show for full day 	08
5.	NICHE MARKETING	<ul style="list-style-type: none"> • Niche TV and there marketing strategies (Sports TV, Lifestyle TV, Kids TV, Regional TV) 	02
6.	MARKETING IN FILM INDUSTRY	<ul style="list-style-type: none"> • Marketing and Distribution Structure of films (Domestic and International) • Create Film Marketing Plan. • Research for reach to target market. • Set up marketing schedule. • Film marketing budget. • Designing EPK (Electronic Press Kit) 	06
7.	MARKETING IN ONLINE AND SOCIAL MEDIA	<ul style="list-style-type: none"> • Strategy and Case studies of social media marketing in India. • Using Social Media Marketing For Entertainment Industry • <i>YouTube Marketing For Entertainment Industry</i> • <i>Facebook Marketing For Entertainment Industry</i> • <i>Instagram Marketing For Entertainment Industry</i> • Launch Trailers, Teasers, Snippets • Keep Sharing Across Social Media Platforms • Actively Engage With Your Audience • Post A Variety Of Content • Capitalize On The Power Of IGTV 	06
	8.MARKETING IN RADIO INDUSTRY	<ul style="list-style-type: none"> • Exploring the Radio industry in India, Radio channels and radio programs Marketing case studies • Strengths of Radio in Communicating a Message niche market and listening 	06



	<ul style="list-style-type: none"> • demographic • Variety of promotional activities by Radio stations • Radio advertising works as an everywhere medium • Cost-effectiveness of advertising on radio 	
Total Lectures		48
BOS SYLLABUS SUB- COMMITTEE MEMBERS		
<ol style="list-style-type: none"> 1. Gajendra Deoda (Convener) 2. Priyanka Khanvilkar (Subject Expert) 3. Atul Ketkar (Industry Expert) 		
INTERNALS		25 MARKS
Group presentations that will explore both product build and marketing campaigns.		
Recommended Readings:		
<p>The Insider's Guide to Independent Film Distribution by Stacey Parks</p> <p>The Complete Independent Movie Marketing Handbook by Mark Steven Bosko</p> <p>Marketing to Moviegoers: A Handbook of Strategies and Tactics by Robert Marich</p> <p>Movie Marketing: Opening the Picture and Giving It Legs by TiiuLukk</p> <p>Marketing and Selling Your Film Around the World: A Guide for Independent Filmmakers by John Durie, Annika Pham and Neil Watson</p>		

ELECTIVE 08	
PROGRAM	BAMMC
YEAR	TYBAMMC-Advertising
SEMESTER	VI
COURSE:	TELEVISION PROGRAM PRODUCTION
COURSE CODE	BAMMC EATP 2608
PAPER	8 DSE 2A (ELECTIVE)
TOTAL MARKS	100 (75:25)
NO OF LECTURES	48

SEMESTER VI	
COURSE CODE	COURSE NAME & DETAILED SYLLABUS
BAMMC EATP 2608	TELEVISION PROGRAM PRODUCTION
COURSE OUTCOME:	
<ol style="list-style-type: none"> 1. Making Understand the Indian Television History. 2. Will help to analyse the cultural impact of television on the audience. 3. Understating Television Journalism. 4. Introducing the Contemporary Trends of Television programming to students. 5. Help the students to gain knowledge regarding the various measurement formats and reporting skills of television. 	

MODULE	DETAILS	LECTURES
1	TELEVISION IN INDIA	10
	News, Information and Entertainment – Doordarshan Audience Segments and Cultural Impact Satellite TV and Private TV Channel	
2	FORMATS AND TYPES OF TV PROGRAMMES	08
	Theories of Visual Literacy: Gestalt, Semiotics Reporting Skills, Research and Editing Use of graphics and special effects Positioning the Camera for TV shots	
3	TELEVISION NEWS GATHERING	10
	The Camera - News for TV Finding the Story and Sources Packaging Ethical issues in TV Journalism	
4	PRESENTING REALITY IN TV	10
	News/Debates/ Opinions Breaking News Interviews The Soap Constructing Reality in Reality shows	
5	CONSUMING TELEVISION	10
	SEC Vs NCCS Measurement Of Viewership: TAM, TRP, TVT, GVT and so on	
Total Lectures		48
SYLLABUS DESIGNED BY: 1.Gajendra Deoda (Convener) 2.Priyanka Khanvilkar (Subject Expert) 3.Atul Ketkar (Industry Expert)		
Indicative Reading List Boyd, Andrew. Broadcast Journalism, Oxford. • Broughton, Iry. Art of Interviewing for Television, Radio &Film, Tab Books Inc.1981. • Kumar, Keval J. Mass Communication in India, Jaico Publishing House. • Lawrence Lorenz, Alfred andVivian John. News Reporting and Writing, Pearson Education. • Mankekar, Purnima. Screening Culture, Viewing Politics: An Ethnography of Television, Womanhood, and Nation in Postcolonial India, Duke University Press Books, 1999. • Trevin, Janet, Presenting on TV and Radio, Focal Press. • Yorke, Ivor, Television News (Fourth Edition), Focal Press.		

*****The End*****

Adia



UNIVERSITY OF MUMBAI

No. UG/175 of 2016-17

CIRCULAR:-

A reference is invited to the syllabi relating to the Master of Arts (M.A.) Programme vide this office Circular No.UG/90 of 2013-14, dated 30th December, 2013 and the Principals of the affiliated Colleges in Arts and the Heads of Recognized Institutions concerned are hereby informed that the recommendation made by the Ad-hoc Board of Studies in Mass Media at its meeting held on 25th May, 2016 has been accepted by the Academic Council at its meeting held 14th July, 2016 vide item No.4.73 and that in accordance therewith, the revised syllabus as per the Choice Based Credit System for (Sem. I to IV) of M.A. Programme in Film, Television & New Media Production, which is available on the University's web site (www.mu.ac.in) and that the same has been brought into force with effect from the academic year 2016-17.

MUMBAI – 400 032

22 November, 2016

To


(Dr.M.A.Khan)
REGISTRAR

The Principals of the affiliated Colleges in Arts and the Heads of Recognized Institutions concerned.

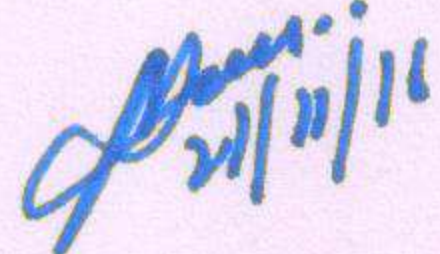
A.C/4.73/14/07/2016

No. UG/175 -A of 2016

MUMBAI-400 032 22 November, 2016

Copy forwarded with Compliments for information to:-

- 1) The Co-ordinator, Faculty of Arts,
- 2) The Professor-cum-Director, Institute of Distance and Open Learning.
- 3) The Director, Board of College and University Development,
- 4) The Co-Ordinator, University Computerization Centre,
- 5) The Controller of Examinations.


(Dr.M.A.Khan)
REGISTRAR

....PTO

AC 14-7-16

Item No. 4.73

University of Mumbai



Revised Syllabus for the M.A.(Film, Television and New Media Production) Semester I to IV

(As Per CBCS
With effect from the academic year 2016-17 for
Semester I to IV)

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REVISED SYLLABUS INCLUDING SCHEME OF COURSES, SCHEME OF EXAMINATION, AND MEDIUM OF INSTRUCTION FOR THE MASTER OF ARTS (Film, Television and New Media Production).

FEE STRUCTURE:

The fees for the course will be Rs 1, 14, 000/- for the entire course inclusive of tuition fees

Note:The breakup per semester will be as follows Rs 28,500/- per semester

Admission fees : 1000/-

Tuition fees : 20,500/-

Library Fees : 1000/-

Computer Lab fees : 6000/-

Additional Refundable Security deposit of Rs 10,000/- will be charged to the students and will be refunded to them post the completion of the course provided there is no loss to either equipments & library material.

MEDIUM OF INSTRUCTION: English.

Learners have the option of writing the examination in English or Hindi or Marathi language.

INTAKE CAPACITY: 60

TEACHERS` QUALIFICATION :

The minimum qualification for a full time teachers` is Master in Media/ Public Relations /Advertising/ Communication/Journalism /FilmStudies/ Television studies/ New Media/ Media Production and NET/SET.

PREAMBLE

1. Basic concepts

Credits: A course that is taught for 4 hours a week for a period of 15 weeks will carry six credits.

Course credits: To qualify in a given course, a student will have to acquire six credits in the course. Out of these, four credits are central teaching component and two credits are for the self-study component. The self-study component will consist of academic tasks outside the classroom

that will be assigned by the teacher from time to time. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus. The self-study component will be given a weightage of 33% in the evaluation of the student. In case of courses with practical component/ field-work components, four credits are for theory course and two credits shall be practical component/field-work component.

A student who acquires a minimum of 100 credits over four semesters will be declared eligible for the award of the M.A. degree.

Courses: There shall be five types of courses: (i) Core Course; (ii) Elective Course; (iii) Interdisciplinary/Cross-disciplinary Courses; (iv) Audit Courses; (v) Project-based Courses; (vi) Ability Enhancement Courses

(i) Core Course: Core courses are courses that impart instruction in the basic non-specialized aspects of a discipline that constitute the minimum basic competency in that discipline, regardless of any specialization that the learner might choose in the future. Core-Courses shall be offered by the parent department. Core courses shall be for six credits. Minimum 50% courses of the MA programme over four semesters must be core courses.

(ii) Elective Courses: Elective courses shall be courses offered by the parent department that impart instructions in specialized/advanced/supportive aspects of the relevant discipline. Each department shall offer a pool of such courses from which a student can choose. Elective Courses shall be for six credits. The syllabus for each elective course will have a preamble clearly stating the course and the learner objectives for the elective, along with the pre-requisites if any and a detailed list of references.

(iii) Interdisciplinary/Cross Disciplinary Courses (I/C courses): I/C courses shall be offered by parent department and departments other than parent department. One 'course basket' shall be created for the same. Each MA program has to offer a minimum of two courses and maximum of four courses in the basket. Every I/C course shall be for six credits. A student may opt for an I/C course offered by his/her parent department.

(iv) Audit Courses: Students can audit a course from the parent department as well as from other departments in addition to the core, elective and I/C courses that are mandatory, with the prior permission of the head/s of the relevant department/s. Such a student will have to apply in writing at most a week after the relevant course has commenced. For the audit course, a student shall attend lectures of the audited course. The student cannot appear for the semester-end examination for the audited course. However, the student shall appear for the internal examination/assessment. The audit course appears on the mark-sheet only when the student passes the internal assessment with minimum 50% marks, failing to which, the student cannot claim the audit for that course. The internal marks shall not be displayed on final mark-sheet. The internal marks shall not be used for the credit computation. A student is permitted to audit maximum four courses in the MA program.



(v) Ability Enhancement Course: The ability enhancement courses are skills based course. The ability enhancement courses are to be offered at fourth semester.

(vi) Project based courses: Project based courses shall consist of a dissertation. Each dissertation course will carry 10 credits. Every learner shall choose one project based course.

2. Rules for programmes not having a practical component

2.1 :Four core courses shall be offered in semesters 1 and 2 each.

2.2 :Five elective courses shall be offered in the third semester. No other courses will be offered in the third semester.

2.3 : The fourth semester shall consist of one ability enhancement course, one interdisciplinary/cross disciplinary courses (I/C courses) and one project based course.

2.4 : Each department will offer at least one I/C course during semester 4. The learner can choose any one course from this basket, including the course offered by his/her parent department. The preamble to this course will clearly specify the prerequisites for this course.

2.5 : A learner will have to apply to the relevant department in writing no later than two weeks after the commencement of the fourth semester for taking the I/C course offered by that department.

2.6 : A learner can relinquish an I/C course chosen by him/her no later than two weeks after the commencement of the fourth semester by applying to the Head of the Department whose I/C course the student wishes to opt for. The application will have to be endorsed by the head of the Department whose I/C course the student has relinquished and the Head of the parent department.

2.7 : The Head of the Department offering a specific I/C course will convey the marks of the internal examination obtained by students taking the course to the Head of the parent department before the commencement of the end semester examination of the parent department.

3. Dissertation courses

3.1 : Dissertation based courses will be offered in the fourth semester. Every learner will have to choose one dissertation course, which will be for twelve credits. The project based course will be in the form of a dissertation based on a live project or a research assignment related to the specific discipline of the parent department.

3.2 : Every Teacher from every department will announce four to five broad topics at the beginning of the second semester, reflecting degree of relevance and rigor suitable to a post graduate programme, along with an indicative reading list. These will be screened by the Board

of Studies in the subject and a final list of approved topics along with a reading list will be displayed in the first week of the third semester.

3.3 : The student will submit a list of his/her three most preferred topics in the order of preference by the fifth week of the third semester to the Head of the parent department.

3.4 : Each Department will constitute a dissertation committee consisting of the Head of the Department (Chairperson) and two other teachers from the department. The purpose of this committee is to oversee the functioning of the dissertation component in the department.

3.5 : All Master Degree holders with NET/SET (in Communication/Journalism/Film Studies/ Public Relations/Electronic Media/Television Studies/ New Media/ Media Production) from University of Mumbai, all PhD scholars and recognized post graduate teachers of Mass Communication and Journalism will be guides for the dissertation component.

3.6 : The dissertation committee will allocate students to guides in order of the average of marks obtained in semesters 1 and 2.

3.7 : If it is felt necessary, the dissertation committee can assign a co-guide to a student, depending upon specific disciplinary needs.

The student will make a preliminary presentation in the seventh week of the fourth semester. The presentation will be attended by the guide and a committee consisting of two other teachers from the department. The committee will make necessary suggestions to improve the dissertation.

3.8 : The student will make a final presentation in the 10th to the 12th week of semester four. The presentation will be evaluated by the same committee that evaluated the preliminary presentation. The criteria for evaluation will be as follows:

- i) 10 marks for the quality of presentation
- ii) 15 marks for answers to questions

3.9 : The marks given by the three members of the evaluation committee will be averaged in each head and the total marks decided by totaling the averages under the three heads.

3.10 : The student will submit a bound hard copy of the dissertation to the Department by the end of the fourth semester, along with a soft copy on a CD/DVD.

3.11 : The final dissertation will have a word limit of 8000-10000 words and will be typed in one and a half spacing on one side of the paper.

3.12 : The final dissertation will be evaluated out of 50 marks by the guide, 50 marks by any other teacher in the Department and 100 marks by an external examiner by way of viva voce.

3.13 : The dissertation will be given a grade point as per the following scheme:



Note :H ble Vice Chancellor is appointing a committee to finalized the gradation chart.

3.14 : A student who gets a letter grade 'F' in the course will be deemed to have failed in the course.

3.15 : A student who feels aggrieved by the grading received will have the option of applying to the project committee for re-evaluation of the dissertation within a period of one week after the declaration of the result. If the dissertation committee feels that the claim is justified, it shall appoint a fresh examiner who will submit his/her evaluation in a week's time. If the marks by the re-evaluating examiner exceed the marks of the original examiner by a margin of 10% or more, the latter set of marks will be considered final.

3.16 : The student who has got a letter grade 'F' in the dissertation will have the option of resubmitting a revised version within 2 months from the date of declaration of the result. If a student fails this time too, he/she will not get any more chances and will be ineligible to be awarded the MA degree.

3.17 : If a student is unable to submit his/her dissertation in the stipulated time or fails to make the presentations at the appointed time, he/she will be deemed to have failed the course and will have the option of submitting within 2 months from the date of declaration of the result. If a student fails this time too, he/she will not get any more chances and will be ineligible to be awarded the MA degree.

3.18 : The schedule for preliminary presentation, final presentation and dissertation submission will be displayed in the first week of the fourth semester.

3.19: Ethical Standards regarding Dealing with Human Participants:

Students should refrain from acts which he or she knows, or under the circumstances has reason to know, spoil the academic integrity of the academic program. Violations of academic integrity include, and not limited to: plagiarism; violation of the rights and welfare of human participants in research and practice; cheating, knowingly furnishing false information; misconduct as a member of department or college, and harm to self and others.

4. Evaluation of non-project courses

4.1 : The examinations shall be of two kinds:

(i) Internal Assessment

(ii) Semester End Examination.

4.2 : The learner who obtains less than 40 % of the aggregate marks of the relevant examination in that course either in the internal assessment or in the end –semester examination will be awarded the letter grade 'F' in that course.

4.3 :Internal Assessment: The internal assessment shall be for 40 marks. Two internal assessment examinations shall be scheduled for a course. The internal examination is to be conducted by the course teacher. The schedule for the internal assessment is announced within two weeks of the commencement of the semester. Of the two exams one will be in the form of a written test involving theory and the other will be in the form of extension work or assignment or term work. The answer-sheets for internal examination shall be masked before evaluation. The evaluated answer-sheets and marks shall be shown to the students on the date announced in advance.

4.4 :The existing rules for moderation of answer sheets will be followed in the case of internal examinations in core courses.

4.5 :Semester-End Examination: The semester end examination shall be for 60 marks.

4.6 :If a student is absent from the internal or end semester examination in any course including the dissertation course, he/she will get a grade point of 0 and a letter grade of 'F'.

4.7 :If a student fails in the internal examination of a core or elective course, he/she will have to appear for the internal examination of the course when the course is offered again.

4.8 :If a student fails in the end-semester examination of a core or elective course, he/she may reappear for the same examination when it is held again in the following semester. A student can appear at the most three times, including the original attempt. If a student obtains a letter grade F in all the three attempts, he/ she will have to seek fresh admission to the MA programme.

4.9 : If a student obtains the letter grade 'F' in any course in a given semester, the letter grade 'F' will continue to be shown in the grade card for that semester even when the student passes the course subsequently in another semester.

4.10 :If a student obtains minimum 40% marks in the internal assessment and fails to obtain minimum 40% percent marks in the end-semester examination of any course in any of the semester, the marks of the internal examination shall be carried forward.

4.11 :The letter grade and the grade point for the course will be computed as per 3.13

4.12 :In any semester, the students GPA will be calculated as follows:

$$\text{grade point average (GPA)} = \frac{\sum_{i=1}^n c_i g_i}{\sum_{i=1}^n c_i} \quad \text{where } c_i = \text{credits for that course offered in that semester}$$

and g_i = grade point obtained in that course offered in that semester.

Cumulative Grade Point Average (CGPA_m) at the end of semester m is calculated as follows:

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$$(\text{CGPA}_m) = \frac{\sum_{j=1}^r \sum_{i=1}^n c_{ij} g_{ij}}{\sum_{j=1}^r \sum_{i=1}^n c_{ij}}$$

is the grade point obtained in the i^{th} course in semester j . There shall be no rounding of GPA and CGPA.

4.13 :The semester wise GPA and CGPA shall be printed on the grade card of the student along with table in 3.13

4.14 :The final semester grade card shall also have the aggregate percentage marks scored by the student in all the courses in which the student has obtained the relevant credits.

4.15 :The rules for gracing: the existing ordinance for gracing shall continue to be used.

4.16 :The rules for ATKT will be as per University norms.

5. Rules for MA programmes with practical component/field work components are as follows:

5.1 :Four core courses shall be offered in semesters 1 and 2 each.

5.2 :Five elective courses shall be offered in the third semester. No other courses will be offered in the third semester.

5.3 : The fourth semester shall consist of one ability enhancement course (6 credits), one interdisciplinary/cross disciplinary course (6 credits) and one project based course (10 credits).

5.4 :The semester having Practical Component / Field Work Component shall be given four teaching hours per week per theory (core/elective) course. Each core/elective course shall have 4 credits in such semester.

5.5 : There shall be 2 credits Practical Components/ Field Work Component per theory course (core/elective) in a semester one to three. The credits for practical and theory courses are obtained separately.

5.6 :There shall be 8 credits Practical Component/ Field Work Component in semester one and two. There shall be 10 credits Practical Component/ Field Work Component in semester three. There shall be no practical/field work component in semester four. The practical/field work component shall be elective in semester three.

6. Evaluation of non-project courses and practical component /field work component for courses having practical/field work component.

6.1: The examinations shall be of two kinds:

(i) Internal Assessment = 40 marks comprising of a class test and practical/field/extension component.

(ii) Semester End Examination = 60 marks.

6.2 : The learner who obtains less than 40 % of the aggregate marks of the relevant examination (16/40 for Internal and 24/60 for Semester End) in that course either in the internal assessment or in the end –semester examination will be awarded the letter grade F in that course.

6.3 :Internal Assessment for theory courses: The internal assessment shall be for 40 marks. Two internal assessment examinations shall be scheduled for a course. The internal examination is to be conducted by the course teacher. The schedule for the internal assessment is announced within two weeks of the commencement of the semester. Of the two exams one will be in the form of a written test involving theory and the other will be in the form of extension work or assignment or term work. The answer-sheets for internal examination shall be masked before evaluation. The evaluated answer-sheets and marks shall be shown to the students on the date announced in advance.

6.4 :Internal Assessment for practical component/ field work component. The evaluated practical/field work submission material and marks shall be shown to the students on the date announced in advance.

6.5 :The existing rules for moderation of answer sheets will be followed in the case of internal examinations in core courses excluding practical component/ field work component.

6.6:Semester-End Examination: The semester end examination shall be for 60 marks for theory courses (core /elective) and for practical component/field work component. The semester–end examination for practical component/ filed work component shall be conducted separately.

6.7: If a student is absent from the internal or end semester examination in any course including the project course and practical/field-work component, he/she will get a grade point of '0' and a letter grade of 'F'.

6.8: If a student fails in the internal examination of a core or elective course, or practical/field work component, he/she will have to appear for the internal examination of the course if and when the course is offered again.

6.9: If a student fails in the end-semester examination of a core or elective course or practical/field work component, he/she may reappear for the same examination when it is held again in the following semester. A student can appear at the most three times, including the original attempt. If a student obtains a letter grade F in all the three attempts, he/ she will have to seek fresh admission to the MA programme.



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6.10 : If a student obtains the letter grade F in any course in a given semester including practical/filed work component, the letter grade F will continue to be shown in the grade card for that semester even when the student passes the course subsequently in another semester.

6.11 : If a student obtains minimum 40% marks in the internal assessment and fails to obtain minimum 40% percent marks in the end-semester examination of any course in any of the semester, the marks of the internal examination shall be carried forward.

6.12: The letter grade and the grade point for the course will be computed as in 3.13.

6.13: In any semester, the students GPA will be calculated as follows:

$$\text{grade point average (GPA)} = \frac{\sum_i c_i g_i}{\sum_i c_i} \text{ where } c_i = \text{credits for that course offered in that semester}$$

and g_i = grade point obtained in that course offered in that semester.

Cumulative Grade Point Average (CGPA_m) at the end of semester m is calculated as follows:

$$(\text{CGPA}_m) = \frac{\sum_{j=1}^m \sum_{i=1}^{n_j} c_{ij} g_{ij}}{\sum_{j=1}^m \sum_{i=1}^{n_j} c_{ij}}, \text{ where, } c_{ij} \text{ is the credits for the } i^{\text{th}} \text{ course offered in semester } j \text{ and } g_{ij}$$

is the grade point obtained in the i^{th} course in semester j . There shall be no rounding of GPA and CGPA.

6.14 : The semester wise GPA and CGPA shall be printed on the grade card of the student along with table 3.13.

6.15 : The final semester grade card shall also have the aggregate percentage marks scored by the student in all the courses including practical/filed work component in which the student has obtained the relevant credits.

6.16 : In case, if it is required to scale the internal assessment marks and end-semester examination marks to 400 marks per semester and 1600 marks for entire MA course, then internal assessment marks, end-semester examination marks and total marks shall be multiplied by factor 0.8.

6.17: The rules for gracing: the existing ordinance for gracing shall continue to be used.

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7. SCHEME OF COURSES

Semester I

CourseCode	Name of Course A. Core Courses	Term work	
		Teaching and Extension	Credits
PAFTNMP101	Writing for Media	.60	6
PAFTNMP102	Photography & Cinematography	.60	6
PAFTNMP103	Sound Design and SFX	.60	6
PAFTNMP104	Film & TV Theory & Appreciation	.60	6
Total		.240	24

Semester II

CourseCode	Name of Course A. Core Courses	Term work	
		Teaching and Extension	Credits
PAFTNMP205	Post Production & Computer graphics	60	6
PAFTNMP206	New Media Theory and Practice	60	6
PAFTNMP207	Direction	60	6
PAFTNMP208	Practical Film Production (FICTION AND NON FICTION)	60	6
Total		240	24



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Semester –III

CourseCode	Name of Course A. Optional Courses	Term work	
		Teaching and Extension	Credits
PAFTNMP309	Web Production and Programming	60	6
PAFTNMP310	Visual Communication	60	6
PAFTNMP 311	Electronic Media Criticism	60	6
PAFTNMP 312	Media Economics	60	6
PAFTNMP 313	Laws related to Film, TV and Internet	60	6
Total		300	30
Students to select any four		240	24

SEMESTER –IV

Course Code	Name of Course A. Optional Courses	Term work	
		Teaching and Extension	Credits
PAFTNMP 414	Perspectives in Media Business	60	6
PAFTNMP 415	Marketing &Publicity Design	60	6
B. Dissertation / Project			
PAFTNMP 416	Practical Film Making	120	12
Total		240	24

Semester- I

Course Code :PAFTNMP 101

WRITING FOR MEDIA

Objectives:

- To understand the structure of screenplay
- To understand the intricacies of screen writing
- 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.

Unit-I

Introduction to Screen writing :Introducing the Art of Screen writing, Preparing to Think Visually.

Unit-II

The Art and craft of Screen writing : Diving In to the Screen writer's Mind, Approaching Screen writing and Craft, Breaking Down the Elements of a Story, Unpacking Your Idea.

Unit -III

The Forma to factory : Plot Part I : Beginnings, Plot Part-II : Middles, Plot Part-III : Endings.

Unit-IV

Arc of Characterization :Character Building, Constructing Dynamic Dialogue, The Nontraditional Film, Maintaining an Audience's Trust.

Unit-V

Script & Screenplay Fundamentals : Turning Your Story into a Script, Mapping Out Your Screenplay, Surviving Writer's Block, Formatting Your Screen play, Putting It Together: Structuring Your First Draft, Take Two: Rewriting Your Script, Adaptation and Collaboration :Two Alternate Ways to Work.

Unit-VI

Writing for the internet: How internet writing is different from conventional writing, Blogging, Reputation management, Development of Blogs, Writing for social media, Writing for SEO & SMO.

Unit-VII

Intro to Storyboarding/Visual Story telling & Storyboards: Origins of Story boards and aspect ratio.

Unit- VIII

Fundamentals of Shots: Terminology of Shoots, Camera Framing, Camera Angles and Movements.

Unit- IX

Storyboarding Techniques: Concept- what the story is about - Drawing the components of the storyboard, Indicating motion in the storyboard, Increased reality- perspective and lighting.

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Unit- X

Composition, Perspective & Lighting: Compositional Elements, line-shape-contrast, creating meaning within image, Creation of depth through lens choice and linear, atmospheric and size perspective, High- Key Lighting, Low key Lighting, 3 point Lighting, Tonal quality of lighting.

Unit- XI

Continuity: Basic Rules of continuity, 180 – Degree rule, screen direction, Cutaways & Cut-ins.

Unit- XII

Story Boards for Animations & Special Effects Films: Structure of animation films, Special effects breakdown, creating the environment.

Unit- XIII

Story Boarding for Commercials and New Media: Structure of commercials, elements of brand building to be implemented, special colour scheme for brands and products

Textbooks:

1. How notto 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.

Reference Books:

1. The Screenwriter's Bible By David Trottier
2. The Bare Bones Book of Screen writing :The Definitive Beginner's Guide to ... By J. T. Clark.
3. Screen writing for a Global Market : Selling Your Scripts from Hollywood to... By Andrew Horton.
4. Screen writing for Dummies By Laura Schell hardt.
5. Screen writing :The Sequence Approach By Paul Joseph Gulino.
6. The Tools of Screen writing By David Howard, Edward Mabley.
7. The Art of Screen writing : An A to Z Guide to Writing a Successful Screen play By William Packard.
8. Writing the Character- Centered Screen play By Andrew Horton.

Course Code :PAFTNMP 102

Photography and Cinematography

Photography

Objectives:

To learn art of Photography.

To understand the intricacies involved in taking a photograph.

To understand what makes a good picture.

To develop basic photographic sense and knowledge.

Cinematography

Objectives:

To understand the importance of cinematography in film making.

To enhance the knowledge about lighting and its use.

To understand various equipments required for various form of lighting.

To understand the various camera, lenses and digital cinematography.

Unit- I

Development of Photography over the years : Brief History of Photography, early photography methods, switch from film to digital, difference between film and digital photography, formats of images in digital.

Unit- II

Cameras & Techniques: Types of camera, film cameras V/S digital cameras, lenses and their importance, Story Design and Development, Laws of Composition, Gestalt Law and Visual Perception, Semiotic photography.

Unit- III

Lighting Theory & practice: Sources of Lighting, 2 point lighting, 3 point lighting, creating contrast, outdoor natural lighting, related accessories for lighting.

Unit- IV

Post production of Photos, Digital Image Editing :

Photoshop : Processing of Raw images, Introduction to Adobe Photoshop and image ready software, how to enhance the photo digitally.



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Unit V

Photo Essays, Studio Photography: Introduction, creating your own Photo essay, Studio Lighting, Building up your essay.

Unit- VI

Photography & advertising : Advertising photography techniques, understanding the copy and message, setting the environment, working with medium & large format cameras for advertising | Unit VII Outdoor & Wild Life Photography: Learning the environment and subject, shooting in the wild, understanding the subject, camera traps, Checklist.

Unit- VII

Power of a Picture: Power of a still picture, Shooting a good Still picture, Composition-Framing , Understanding & Use of color, Capturing the Drama, Black and white Photography, Color Imaging, Color Psychology, Aesthetics of Painting and Spatial Arts, Learning the camera language.

Unit- VIII

Light: Role of light, Lighting techniques, Concept of lighting various planes, Understanding **Various types:** Tungsten lamps, Cool Lights, HMI, Cyclorama/background lights, Soft Box lights., Use of cutter stand, black cloth and Camera filters, barn doors | use of reflectors, Three point lighting, Ratio lighting: 1:2, 1:3, 1:4, Creating various Background patterns and types, Lighting – Situations, Studio lighting for three cameras set up: Talk Show, Game Show, Available day light situations, Shooting for Documentary style, Face lighting. Key, fill, back light, Depth of field Exercise, High key lighting, Low key lighting.

Unit- IX

Lenses: Type of Lenses, Power of Lenses, Understanding the shot requirement and usage of a lens, Idea of perspective: Depth Of Field, Depth of focus, Critical understanding of Fixed Lens Vs. Zoom Lens, Focus pulling, 18% grey card, Metering, Color temperature meter-

Unit- X

Camera Movements: Basic grammar of shots, Primary Camera Movement: Pan, Tilt, Zoom, Character Movement, Usage and need of Track and trolley, Crane, jib, Gimbal, Pan Cam, Managing Movements, Single camera Setup, Multi camera setup, Continuity Exercise, Do's and don'ts of camera movements, Aesthetics and Psychological Impact of Moving Images, Various parts of Motion picture cameras, Moving Image-Motion Picture. Impact of collective moving Images, Motion Picture Dynamics.

Unit- XI

Understanding digital video recording: Principle of video recording, Digital Recording

Formats, Editing and compression, Digital sampling and storage, Technical formats of video- PAL, NTSC, “Time Code” in Video Recording, Film Stock and Processing.

Unit- XII

Structure of Film and Digital Camera: Understanding the internal structure of camera, perforation loop, pressure plate, Pull down claw, Magazine: Types of magazine, Threading of film, Intermittent Movement, Analysis of Claw motion, Registration pin, Sprocket wheel, Frames per sec, Camera Motors, Slow motion and Fast motion, Reverse Movement, Lens Mount Flange Depth, Magazine Cover/rain cover, Digital Process of Image capturing, Latitude of film Camera format, Latitude of digital format, Shooting Format-16-mm/35-mm/70-mm/super.16/I-max/3-D, Convenience of Digital format, The Future of Film Formats.

Unit- XIII

Special Effects and Cinematography: Chrome key Concept
Preparation for chrome key, Compositing a digital Picture, Digital matte painting.

Unit- XIV

Mood Lighting & Colour Lighting Theory & Practice: Red, Blue, Green, Purple & Orange lights and Treatments for Various Scenes, Colour and Cultural.

Unit- XV

Image formation (Understanding requirements of a director), Capturing the drama on the camera, How to create packets of emotional experience-Scene, Creation of Drama- Ingredients of a Drama.

Unit- XVI

Understanding the needs of Co- creators (Director, Editor, Sound Recordist)

Text books :

1. The Art of Photography; by Bruce Barnbaum.
2. Creative Nature & Outdoor Photography; Brenda Tharp.
3. Chasing the Light by IbarionexPerello.
4. Camera Terms and Concepts by David Elkins.
5. The Camera Assistant by Doug Hart.
6. Motion Picture Camera and Lighting Equipment by David Samuelson.

Reference Books:

1. The Camera by Larry Hills.
2. The Creative Black Book.
3. The Print by Ansel Adams, Robert Baker.



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4. 500 poses for Photographing Women by Michelle Perkins.
5. Creative Landscapes: Digital Photography Tips & Techniques by Author: Davis, Harold.
6. Motion Picture Camera Techniques by David Samuelson.
7. The 16mm Camera Book by Douglas Under dahl.
8. The Hands on Manual for Cinematographers by David Samuelson.
9. The Professional Lighting Handbook by Verne Carlson.
10. The Filmmakers Pocket Reference by Blain Brown.
11. American Cinematographer ASC Manual.
12. The Zone System for Photographers by Carson Graves.
13. Cinematography: Screen craft by Peter Etedgui.
14. Contemporary Cinematographers-On Their Art by Pauline Rodgers.
15. Operating Cinematography for Film and Video by William Hines.
16. Cinematography-A Guide for Filmmakers and Film Teachers by Kris Malkeiwicz.
17. Film Lighting: Talks with Hollywood's Cinematographers and Gaffers by Kris Malkiewicz.
18. The Five C's of Cinematography: Motion Picture Filming Techniques by Joseph V. Mascelli.
19. The Art of the Cinematographer: A Survey and Interviews with Five Masters by Leonard Maltin.
20. Anton Wilson's Cinema Workshop by Anton Wilson.
21. Image Control-Motion Picture and Video Camera Filters and Lab Techniques by Gerald Hirschfeld.
22. Lighting for Film and Electronic Cinematography by John David Viera and Dave Viera.
23. Painting with Light by John Alton.
24. Picture Composition for Film and Television by Peter Ward.
25. Matters of Light and Depth-Creating Memorable Images for Video, Film and Stills Through Lighting by Ross Lowell.
26. Lighting Technology by Fitt and Thornley Set Lighting Technician's Handbook by Harry C. Box.
27. Digital Cinematography by Ben De Leeuw.
28. If It's Purple, Someone's Gonna Die: The Power of Color In Visual Storytelling By Patti Bellantoni.
29. High Definition Cinematography By Paul Wheeler.

Course Code :PAFTNMP 103

Sound Design and SFX

Objectives:

To learn about the sound basics

To understand the nature of sound and recording devices

To learn the basics of sync sound, mixing console, analog v/s digital workflow

To understand the need for sound and importance of sound in film

To learn to record a song

To learn to produce audiography for a short film

Unit- I

Basics of Sound: Nature of acoustical waves, concepts of amplitude, and frequency, wavelength, harmonics. Psycho-acoustics: Nature of hearing and perception of sound, including concepts of pitch, loudness, and timbre; the precedence effect; localization in rooms; equal loudness contours; and other mysteries of hearing.

Unit- II

Principles of Stereophony, Sound for Film and Video : The sound track – its importance in an AV medium, Different elements of a sound track, Explanation of how sound is put to the film. Sync Sound -The size of the role sound should play in your film will vary depending on your professor's requests, but when it comes to the technical side of things, you are at least required to know how to achieve synchronized sound and picture with film.

Unit- III

Interconnectivity of Analog & Digital Equipment: Basic analog connectors, cabling, patch – bay, interconnectivity between various recording studio equipment. Various Digital interconnects and their sockets on the digital equipment. Microphones Types - Dynamic, Condenser, Ribbon, Polar Pattern, Sensitivity. Microphone designs for special applications,

Unit- IV

Acoustics I (Fundamentals) :The behavior of sound in outdoors and in closed spaces; Absorption, reflection, diffraction, refraction, reverberation, Mixing Console Basics -The signal flow and various auxiliary systems. Digital Audio - Analog to Digital to Analog conversion. Sampling Frequency, Bit Rates. Problems in digital audio. Different digital media, Standard digital recording & mastering formats. Audio file formats, storage mediums – optical, magnetic, Jitter etc.

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Unit- V

Computers in Audio: Different platforms – different operating systems, Configuration of a PC for sound recording. Mother Boards, Processor, Sound Card, Graphic card, Monitors Recorders - Analog, Digital, Tape Based & Tapeless, Digital Audio Workstations (DAW's), Film Showcase - Case studies of famous Indian as well as foreign films, Microphone Techniques - Placement, Applications, Proximity effects etc. microphones and placement techniques for stereo recording. Monitoring Systems - Active & Passive types, Domestic and professional listening environment, Stereo and surround monitoring.

Unit- VI

The Production Process of a Song: Music Basics. – Types of Music, Concepts of Melody, Harmony, Rhythm & counter melody etc. Format of a song - Preproduction, Tracking, Overdubbing, Editing, Mixing and Mastering.-Processors - Theory of Tonal, Dynamic & Spatial processors.

Unit- VII

Equalisers : types and their application, Compressors & Limiters - theory and application, Effects processors - Reverberation and Delay devices and their plug in counterparts. Film Showcase Advanced - Case studies of famous Indian as well as foreign films from sound technology point of view

Unit- VIII

Acoustics II: Room Acoustics, Room Modes, RT 60, Absorption Coefficients, Acoustical Control Devices, Diffusers and Absorbers, Control Room Design Principles, sound isolation, Studio Construction Techniques; Sound for film, Location sound, Radio microphones, uses and potential difficulties, Boom operation for sync sound, Hands-on training in location sound recording for video.

Unit- IX

Post Production: Recording and dubbing dialogues (ADR), Effects -sourcing and recording. Background music score, sourcing and recording. Nuendo Basic: Basic principles, understanding the process from initial set up to completion of a project. To set up for a vocal/instruments dub.

Unit- X

Principles of Mixing, The basic techniques of mixing and the fundamental approach. The Building Blocks of Mixing, Setting the sound stage, and the sonic implications of panning and of placing instruments at varying distances from the listener; Consideration of different approaches to getting desired results from EQ; A comprehensive review of the uses of dynamic processor; on Individual channels and Mix master; Finishing a mix with automation. "Mixing in the box." And "Mixing through the board."

Nuendo Advanced: Introduction to mixing, Making MIDI recording, MIDI sequencing of software synthesizers, audio looping, Final mix down in the software.

Unit- XI

Making a final CD of your project, Mixing Techniques, Assembling the mixer, Using Aux/Master tracks to their advantage, Plug-ins and their application, Production of the Sound Track for the student project film: Discussing sound design strategy with the director of the film at pre-production stage, attending film sync shoots.

Unit- XII

Video File formats, Acquiring picture for post-production from edit suite. Dubbing the dialogues wherever necessary, Selecting SFX and BG music from the library, recording Foley and music as per the demand of the script. Mixing the final track. Export it to the editor, supervise the final assembly of the film.

Text books:

1. Pro Tools 9: Music Production, Recording, Editing and Mixing By Mike Collins.
2. Pro Tools Allin One Desk Reference for Dummies By Jeff Strong.
3. Sound for Film and Television by Tomlinson Holman.

Reference Books:

1. Sound for Digital Video By Tomlinson Holman.
2. Producing for TV and Video: A Real world Approach by CathrineKellison.
3. Sound for picture: an inside look at audio production for film and television By Jeff Forlenza, Terri Stone.
4. Audio in Media By Stanley R. Alten.
5. Master Handbook of Acoustics By F. Alton Everest.
6. Modern Recording Techniques By David Miles Huber.
7. Mastering Audio By Bob Katz.
8. Mixing Audio ByRoeyIzhaki.
9. Practical Recording Techniques By Jenny Bartlett.
10. Critical Listening Skills for Audio Professionals By F. Alton Everest.
11. The Audible Past By Jonathan Sterne.



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Course Code :PAFTNMP 104

FILM & TELEVISION THEORY AND APPRECIATION

Objectives :

- To learn the history of cinema.
- To understand the basics of various movements in cinema.
- To learn about world cinema and their prominent masters.
- To understand the studio system.
- To Learn Indian cinema in as-sociation with world cinema.

Unit I

Understanding Cinema: Genres of Films, Cultural significance in relation to Film, world cinema and world view, Film Screening.

Unit- II

Understanding story telling techniques of Cinema Masters: Important elements of storytelling of cinema masters, How the plot has been developed, how the characterization has been done, the ups and downs.

Unit- III

World Cinema Study of Iconic Film Directors and their styles: Study of Satyajit Ray, V Shantaram, Ingmar Bergman, George Lucas, Fredrico Fellini, Steven Spielberg, Majid Majidi, Akira Kurosava, etc.

Unit- IV

Introduction to various theories of Films & Important Movements: Apparatus theory, Auteur theory, Feminist film theory, Formalist film theory, Realism Movement, Neo Realism movement.

Unit- V

Television structures and systems, Narrative structure of television stories

Building the narrative: character, actor, star, beyond and beside narrative structure, the television commercial, modes of production, mise-en-scene, videography and cinematography, style and editing, sound, textual analysis discourse and identity, music.

Unit- VI

Defining the television medium, analyzing television genres, decoding television texts, analyzing factual TV and Documentaries, analyzing TV fiction and television drama, television audience

reception and consumption, television and history, television institutions and regulations, television and globalization and the Future of Television.

Text books :

1. Film As Film: Understanding And Judging Movies by Victor F. Perkins.
2. Understanding the Film: An Introduction to Film Appreciation, Student Edition by Jan Bone, Ron Johnson .
3. Theory of Film: The Redemption of Physical Reality; By Siegfried Kracauer.

Reference Books :

1. Screen Education: From Film Appreciation to Media Studies; By Terry Bolas.
2. Asian Film Journeys: Selection from CinemayaByRashmiDoraiswamy, LatikaPadgaonkar.
3. How Movies Work By Bruce F. Kawin.
4. Film Study: An Analytical Bibliography, Volume 1 By Frank Manchel.
5. The World Viewed: Reflections on the Ontology of Film By Stanley Cavell.
6. A Short History of Film By Wheeler W. Dixon, Gwendolyn Audrey Foste

Semester- II

Course Code :PAFTNMP 205

POST PRODUCTION & COMPUTER GRAPHICS

Objectives :

To understand the basics of video editing and aesthetics.

To understand the various types of editing and various possibilities like rhythm & pace, dramatic continuity, etc.

To understand Pinnacle studio, adobe editing software and mac interface.

To understand the various edit styles and patterns.

To understand the digital v/s analog editing.

Theory :

Aesthetics / Principles of editing, Spatial & Temporal possibilities, Manipulation of time, Rhythm & Pace, Dramatic Continuity, Soviet school of editing -DzigaVertov, Eisenstein, Pudovkin, French new wave – Godard, Chabrol, Classical Hollywood narrative in sound era:

Hitchcock, Individual departures from classical Hollywood narrative: Bunuel: Discontinuity, Dreyer: Close up, Bresson : Minimalism, Renoir: Deep Focus, Long takes, Ozu : Breaking 180degree rule, Pillow shots, Linear & Nonlinear Editing, Analog & Digital Recording.

Practical :

Introduction to Pinnacle Studio, Adobe Premier Pro and Mac Interface, Arranging the Interface, Learning Custom Layout, Customizing the keyboard Layout, Setting Scratch Disk, Bin management, Logging, Digitizing, and Capturing, Saving Projects and Accessing the Auto save Vault, Organizing Video Footage, Media Management, Insert and Overwriting Editing, Three point Editing, Split Edit, Working with Multi Layers, Key framing Image, Time Remapping, Effects, Applying Transitions, Compositing, Motion Tab, Render Setting, Titling, Sound Editing, Track laying (Effects, Music, Narration), Dubbing and Syncing, Adjusting Audio Levels, Mix down Audio, Premier Compatible and Supporting Software, Print to Video.

Textbooks :

1. Editing Digital Video By Robert M. Goodman, Patrick J. McGrath
2. Video Editing and Post-Production: A Professional Guide By Gary H. Anderson
3. Digital Video For Dummies By Keith Underdahl.

Reference Books:

1. The Technique of Film and Video Editing: History, Theory, and Practice By Ken Dancyger.
2. Nonlinear Editing Basics: Electronic Film and Video Editing By Steven E. Browne.

Course Code :PAFTNMP 206

NEW MEDIA THEORY AND PRACTICE

Course Objectives:

With the world communicating increasingly using mobile devices, it is time that media students gear up to face the challenge of creating content for digital media devices. It is no more enough to simply write a good copy; it is equally important that media students become technically competent enough to create content for all possible media – print, television, radio, the Internet, and mobile devices. One should understand that though the story remains the same, the presentation for each of these media differs and with the industry expecting the moon from you,

you need to be multi-tasking individuals, especially in terms of being able to use digital technology well, both, as users/consumers and as creators.

Before we study how to create content, however, we must be conversant with how new media has developed and what the social, political and economic effects that the new media technologies have brought about, and what could be their future repercussions. The salience of theory is in the fact that it is theory that helps us to understand a phenomenon and how we can deal with it while putting into practice the tools we learn to create content. It is expected that you read up before attending lectures.

UNIT- 1: VISIONS, HISTORIES, MEDIATION

Visions

Histories

Mediation

UNIT- 2 : TECHNOLOGY: ARTEFACTS, SYSTEMS, DESIGN

Technology and Society

Communication Technologies in Transition

Computers as Media

UNIT- 3: PRACTICES: INTERACTION, IDENTITY, CULTURE

Interaction/Computer-Mediated Communication

New Media and Community

Identity and Self

Everyday/Domestic Contexts of New Media

New Media and Cultural Practices

UNIT- 4: SOCIAL INSTITUTIONS, STRUCTURES, ARRANGEMENTS

Information Society: Debates

Policy, Law and Regulation

New Media Economics and Markets

Politics and Power

References Books :

1. New Media A Critical Introduction 2nd Edition.
2. New Media Handbook Media Practice.
3. New Media Old Media A History and Theory Reader.
4. The Language of New Media - Lev Manovich.
5. Winston Brian – Media Technology and Society A History from the Telegraph to the Internet.
6. McLuhan - Understanding Media - Extensions of Man.



Course Code :PAFTNMP 207

DIRECTION

Direction for Television

Objectives:

- To understand the need for direction in television.
- To understand the role played by a director.
- To understand the Qualities required to be a director.
- To learn how to manage creativity and creative team.
- To learn to direct scene in various settings.

Direction for Films

Objectives:

- To understand the need for direction films.
- To understand the role played by a director.
- To understand the Qualities required being a director.
- To learn how to manage creativity and creative team.
- To learn to direct scene in various settings.

Unit- I

Stills to motion picture, A Perspective on - Impact of a still picture, Analyzing a picture, Critical Ingredients- Leonardo Da Vinci, Composition-Framing, Function and proper use of lenses, Understanding & Use of color, Aesthetics of Painting and Spatial Arts, Moving Image-Motion Picture, Impact of collective moving Images, Motion Picture Dynamics, Primary Movement-Secondary Movements, Managing Movements, Tonal Value-Depth of Field, Aesthetics and Psychological Impact of Moving Images.

Unit- II

Sound & Music, A Perspective on - Association of sound, Listening to Sound, Contribution and impact of sound, Understanding rhythm, melody, drama, Knowing various instruments, Impact of Sound-Moods, Role of notes and beats, Tonal Quality, Pitch-Volume-Perspective, Theconcept of Music, Glimpses of World Music, Voice culture- for speech, Acoustics, Harmony-Symphony-

Rhythm-various Types of Rhythm-Indian and Western Concepts-Permutations & Combinations of Notes & Rhythm, The formation of Music-Glimpses of World Music-Combo of Music & Effects-Background score.

Unit- III

Lighting, A Perspective on - What makes a good picture parts played by composition, light, contrast and drama, Light-contrast, Volume, Foreground, Mid ground, Background, Propinquity, Distance, Colour, Angle, Dynamism involved in motion/action-Setting dynamism in action-Creating action.

Unit- IV

Art of Film Making, A Perspective on - Understanding the Importance and power of audiovisual communication, Picture Compositions, Qualities of motion picture: Sense of Tension and Surprise, Intensity of Drama, Facility to travel with viewers from one location to another, How to store a still and a movie, Importance of listing, makeup, properties, set contract, Genres of films – Action, Horror, Romantic, Social, Sci-Fi, Futuristic, War, The film pipe line -Creative Process; Concept- Research- ideation- Structuring a Story-Story Boarding- Characters-screen play- Dialogues- Casting-Shoot-Edit-Re- Recording- Final Print/DVD. Understanding the needs of cinematographer/Sound designer/editor/client servicing executive, The film pipe line-Production Process, Formation of Team-Location Survey-Auditions-Planning the shoot-Production Management Hiring of facilities-Cost Control-Managing crew & artists.

Unit- V

‘Director’- Conductor of an Audio Visual orchestra: What it means to be a Director , Managing creativity of colleagues and managing a creative team, Understanding of roles & responsibilities of the crew, Understanding the Emotional Aspect & Technological Aspects of, Actors, Cinematographer, Editor, Music Director, Sound Engineer, Makeup Man, How to bring the effects of music & picture together.

Unit- VI

Hands on tools for a Director, A Perspective On -How to be creative, what does creativity mean, The language of cinema, The art of episodes, History of Indian & World Cinema, Ad film Making, Documentaries.

Unit- VII

The World of the Film Director, Identifying Your Themes, Dramaturgy Essentials, A Director’s Screen Grammar, Seeing with a Moviemaker’s Eye, Shooting Projects.

Unit- VIII



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The Story and Its Development: Recognizing the Superior Screenplay , Analyzing a Screenplay, Director’s Development Strategies, Alternative Story Sources, Setting Creative Limitations, Aesthetics and Authorship, Point of View, Subtext, Genre, and Archetypes, Time, Structure, and Plot, Space, Stylized Environments, and Performances, Form and Style.

Unit- XI

PRODUCTION: Developing a Crew, Mise-en-Scène, Producing a Shooting Script, Before the Camera Rolls, Roll Camera, Location Sound, Continuity, Directing the Actors, Directing the Crew, Monitoring Progress.

Unit- X

Organizing action in an action scene: Staging and Camera for Over Easy Action Scene, Development of Screenplay, Director’s Preparation for Directing an Action Scene, Over Easy Action Scene/Staging and Camera Angles for, Storyboard Artist, Organizing action in narrative scene: Staging and Camera for Narrative Scene, Choosing a Location, Staging, Camera Style.

Unit- XI

Styles and Dramatic Structures: Style, Narrative, Dramatic, and Poetic Visual Styles, The Variety of Dramatic Structures.

Text books :

1. Film Directing Cinematic Motion: A Workshop for Staging Scenes By Steven Douglas Katz.
2. Film Directing Fundamentals: See Your Film Before Shooting By Nicholas T. Proferes.
3. Problems of Film Direction By Sergei Eisenstein Hey Whipple, Squeeze This by Luke Sullivan.

Reference Books:

1. Directing: Film Techniques and Aesthetics By Michael Rabiger.
2. On directing film By David Mamet.
3. Directing Actors: Creating Memorable Performances for Film and Television By Judith Weston.
4. Art Direction for Film and Video By Robert L. Olson.
5. The film director's team By Alain Silver, Elizabeth Ward.
6. Notes of a film director By Sergei Eisenstein.
7. Producing and Directing the Short Film and Video By Peter W. Rea, David K. Irving.
8. Fundamentals of Film Directing By David K. Irving.
9. Writing, Directing, and Producing Documentary Films and Videos By Alan Rosenthal.

10. Breaking into Film by Kenna McHugh.
11. Before You Shoot : A Guide to Low Budget Film and Video Production by Helen Garvey.

Course Code :PAFTNMP 208

PRACTICAL FILM PRODUCTION (FICTION AND NON FICTION)

Objectives:

To understand the production pipeline of film making process for multiple locations in short films.

To introduce the Fiction Short film making and In-depth Multiple Characters Single Location Short Film.

To gain exposure on various cameras and software used for production of 2 Character multiple location, Fiction Short film making and In-depth Multiple Characters Single Location Short Film.

To understand the guerilla film making process. Making a documentary film as part of the project work.

The students will undergo the process of 2 Character multiple location Fiction Short film making and In-depth Multiple Characters Single Location Short Film.

The students will be exposed to Semiprofessional cameras & software and will work on projects ranging from 10-15mins.

The students will be exposed to the entire process of film making and the production workflow in Short Film production.

Students to produce short film individually– documentary and fiction as a part of their curriculum. These films will be judged by an external examiner. There will be no written examination for this course.

Course Code :PAFTNMP 309

WEB PRODUCTION AND PROGRAMMING

Objectives:

Students Will Learn How to Use HTML5 & CSS3 to build their own Professional Websites

In this course students will learn firsthand by building their own website. A step by step approach ensures that each student receives a valuable learning experience.

In this course students will learn how to use HTML5 and CSS3 to create responsive websites.

The course teaches students how to code with multiple examples that are easily replicable.

Unit-1: Introduction

New Updates about Multimedia

HTML5 New Forms Elements

The Canvas Tag

The Power of CSS3

The Complete and Professional Webpage Using HTML5 & CSS3 Techniques

Unit- 2: Basics of HTML5

Introduction to HTML

Html5 DTD

WBR tag

Unit- 3: New Updates about Multimedia

Audio Tag

Audio Tag Attribute

Video tags

Video tag attribute

Unit- 4: HTML5 New Forms Elements

Html forms

Adding CSS to Form

Validating Email address

Validating Numbers

Date input and its attributes

Date with week and month

Time Input and Date Time Local Input

URL and search field

The required attribute and form validation

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Range input
Color input
Input List and Datalist Tag
Multiple File Uploader
Adding Placeholder
Autofocus and No Validate

Unit- 5: The Canvas Tag

Intro to Canvas
Creating a simple Canvas And Rectangle
Creating a Line
Creating a Circle

Unit- 6: The Power of CSS3

Intro to CSS3
BorderRadius Property
Box Shadow
Linear Gradient
Linear Gradient more
Radial Gradient
White Space, Overflow and Text Over Flow
Text Shadow
Font Face
Word Wrap and Word Break
Transform, translate
Transform Rotate, Skew and Scale

Unit- 7: Transition & Animation Effects on CSS3

Transition Effects
Animation Effects

Unit- 8: The Complete and Professional Webpage Using HTML5 & CSS3 Techniques

Creating the complete webpage layout
Creating the CSS Layout
Completing the Basic Layout
Creating header and Navigation
Creating the Article area
Creating Aside Area
Completing the Project with Simple CSS
Adding Border Radius Property

Adding Font Face to the Project
Adding Transition Property
Adding Animation to the Project
Adding some more Animation
Course Conclusion and Final Exam

Course Code :PAFTNMP 310

VISUAL COMMUNICATION

Objectives:

To understand the theory of Visual Communication

To understand the visual communication practice in practical film making

Unit- I: AESTHETICS

Aesthetics Theory

Creative Visualization

Unit- II: Perception Theory

Eye Tracking Methodology and the Internet

Perception and the Newspaper Page: A Critical Analysis

Unit- III: REPRESENTATION

Representation Theory Design Method

Content Analysis of Representation

Unit- IV: VISUAL RHETORIC

Theory of Visual Rhetoric

A Visual Rhetorical Study of a Virtual University's Promotional Efforts

Visual Metaphors in Print Advertising for Fashion Products

Empowerment Through Shifting Agents: The Rhetoric of the Clothesline Project

Unit- V: COGNITION



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Cognitive Theory

Unit- VI: SEMIOTICS

Visual Semiotics Theory

An Intended-Perceived Study Using Visual Semiotics

The Image and the Archive: A Semiotic Approach

Unit- VII: RECEPTION THEORY

Reception Theory

A Textual Analysis of Political Television Ads

Phenomenology and Historical Research

Unit- VIII: NARRATIVE

Narrative Theory

Using Narrative Theory to Understand the Power of News Photographs.

Unit- IX: MEDIA AESTHETICS

Aesthetics Theory

A Content Analysis of Political Speeches on Television

Examining Documentary Photography Using the Creative Method

Unit- X: ETHICS

Visual Ethics Theory

A Survey of Reactions to Photographic Manipulation

Studying Visual Ethics by Applying a Typology of Visual Behavior

Unit- XI: VISUAL LITERACY

Visual Literacy Theory

Media Literacy, Aesthetics, and Culture

Unit- XII: CULTURAL STUDIES

Cultural Studies Theory

A Burkean Analysis of a Television Promotional Advertisement

A Cultural Analysis of the Unisys "Monitor Head" Television Commercial

A Historical Approach to Understanding Documentary

Photographs: Dialogue, Interpretation, and Method

Bibliography : Typographic Design: Form and Communication - Carter, Day, Meggs

Studying Visual Communication – Sol.

Worth<http://astro.temple.edu/~ruby/wava/worth/svscom.html>

Visual Communication - Integrating Media, Art, and Science - By Rick Williams, Julianne Newton.

Handbook of Visual Communication Theory, Methods and Media – Jennings.

Bryant/DolfZiUmann, General Editors.

Course Code :PAFTNMP 311

ELECTRONIC MEDIA CRITICISM

Objectives

To understand the theories involved in the making of electronic media content

To understand and learn how to critique various forms of media

To gain a deeper understanding of the content producers and audience perception of content

To gain an understanding of how the audience receives media content

The course shall comprise of the following units :

Media concepts and keywords in Journalism

media and communication

What is Criticism

The Essence of Criticism

Critical Functions

Criticism and the Communication Process

Knowledge Processing

Tonal and Talent Ingredients

Stage-Molding Ingredients

Business Gratifications

Audience Gratifications

Reality Programming

Depiction Analysis

Structural Analysis

Probing Ethics and Values

Aesthetics and Art

The Logic of Aesthetic Form

Composite Criticism

Bibliography :

Bob Franklin, Martin Hamer, Mark Hanna, Marie Kinsey, John Richardson, Key Concepts in Journalism Studies, SAGE Key Concepts series

John Hartley, Communication, Cultural and Media Studies – The Key Concepts, Routledge

Peter B Orlik, Electronic Media Criticism: Applied Perspectives, Lea's Communication.

Course Code :PAFTNMP 312

MEDIA ECONOMICS

Objectives

To understand the economics of media

To understand why media is different

To understand of business of media and its contribution to economy

Introduction: Why the Study of Media Economics?

Economic Concepts

Understanding the Market

Evaluating Media Markets

The Radio Industry

The Television Industry

The Cable Television Industry

Premium Cable/Pay-per-View

The Motion Picture Industry

The Recording Industry

The Newspaper Industry

The Magazine Industry

The Book Industry

The Future of Media Economics Research

The Internet as a Medium

Bibliography :

Media Economics – Understanding Markets, industries and Concepts by Allan Albarran Wiley-Blackwell; 2 edition.

Indian Media Business, 4th Edition :Vanita Kohli, Sage Publications

Course Code :PAFTNMP 313

LAWS RELATED TO FILM, TV AND INTERNET

The course shall comprise of the following units :

Freedom of the Press

Constitutional foundation of freedom of the press in India

Need for limitations on freedom of the press

The press as business, The press as property

The press and the legislature

Rights, duties and liabilities of proprietor, printer, publisher, editor, author, journalist, contributor and vendor

The Press Council Act, 1978

The Cinematography Act, 1952

The PrasarBharati (Broadcasting Corporation of India) Act, 1990

The Information Technology (Amendment) Act, 2008

The Cable Television Networks Rules, 1994 and Cable Television Networks (Regulation) Act, 1995

Right to Information Act, 2005

Indian Penal Code and the press (Defamation).

Bibliography :

Durga Das basu (Acharya, Dr.), Law of the Press, fourth edition 2002, publisher- Wadhawa and Company Nagpur, Administrative office, DD-13, Kakajiextn; Opp. Neharu Place, New Delhi- 110019. RatanlalRanchhoddasand DhirajlalKeshavlalThakore (Advocate),

The Indian Penal code, Reprint edition 1994, publisher- Wadhawa and Company, Law Book publisher, Dhatoli, Nagpur- 440012. Kagzi , M.C. Jain,

The Constitutional of India Vol.1 & 2, New Delhi: India Law House, 2001. Pylee , M.V.;

Constitutional Amendments in India, Delhi : Universal Law,2003. Basu, Durga Das,

Constitutional Law of India, New Delhi: Prentice-Hall of India Pvt. Ltd. 1991. Sharma, S.R. (ed.),

Encyclopedia of Constitutional Law Vol. 1 to 5:

An Introduction to Constitutional Law , New Delhi: Anmol Publications, 2003.

<http://presscouncil.nic.in>



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Course Code :PAFTNMP 414

PERSPECTIVE IN MEDIA BUSINESS

Objectives:

To educate about Media and entertainment business.

To understand the television business and challenges faced by it.

To understand the radio business and challenges faced by it.

To understand animation and gaming business.

Unit- I: Indian Media Industry Overview: State of the Media: FICCI report overview. The changing Dynamics, Media Costs and Budgets, International Media Exposure in India.

Unit- II: Challenges facing Television and Radio: The all new web media, Television Distribution : Issues and Challenges, Content Repackaging, Piracy Issues In real and webvirtual domains, Challenges associated with IPTV & DTH.

Unit- III: Animation, Gaming and VFX industries growth and opportunities: Animation Industry Growth and Challenges , VFX for Cinema : Impact of Hollywood , Gaming Industry Challenges and Conflicts ; Multiplication of Gaming platforms, Evolution of Gaming technology from 8 bit to console gaming, Gaming as additional revenue stream for monetizing a franchise., Case Studies of Films

Unit- IV: International Issues Facing the Media Industry : Case Studies: Piracy Issues and Introduction to IPR, Adapting international content to Indian television : KBC Big Boss Case Study, Pricing Challenges, Unconventional Media Opportunities in India, Definitions and terms in unconventional media, Pod Casting, I media and digital media.

Unit- V :Evolving Technology: Changes in technology (and reverse); digital revolution Content dictating form, Technologies related to film Distribution & Exhibition an overview, Editing and its importance to business of cinema. Understanding formats: 35mm / 16mm / HD / Super 16 /, Stock & Processing, Crewing & Technology an overview, Post Production Techniques & Systems, VFX and Sound an overview, technological requirements, Cost management as per the scale of the film.

Unit- VI :Television Entertainment: Emergence new genres of programs viz; lifestyle, reality shows, game shows, etc, Success of niche channels with specialized content like shopping, travel & leisure ,nature. quick news, etc, Adoption of International formats of reality shows, remakes of films and old mythological serials, Concept of TRP, reach, and viewership.

TEXTBOOKS:

- Producing and Directing the Short Film & Video by David K. Irving & Peter W. Rea.
- All You Need to Know About the Movie and TV Business: Fifth Edition, by Scott Trost (Author), Gail Resnik(Author).
- Film Technology in Post Production, Second Edition Dominic Case.

Reference Books:

- Movie Magic Screenwriter User's Manual for Windows, Macintosh y Kevin Hindley (1, 2, 4)
- Script Breakdown & Scheduling Software; Tutorial Manual (for IBM Compatibles).
- Movie Magic; by Screenplay Systems (Whole manual) FINAL DRAFT VERSION 8.
- UPGRADE TUTORIAL MANUAL.
- Digital Storytelling - Carolyn Handler Miller (Chapters 10)
- Inspired 3D short film production By Jeremy Cantor, Pepe Valencia, Bill Kroyer,
- Michael Ford, Kyle Clark.
- Character Animation & Film Production By Chris Neuhahn, Josh Book.

Course Code :PAFTNMP 415

MARKETING AND PUBLICITY DESIGN

Objectives:

- To introduce the concept tofilm marketing and publicity design.
- Toeducateabout the importanceof marketing intoday's world.
- To help understand the various tools neededfor marketing and publicity design.
- To learnaboutthe marketing planandmarket research.
- To helpget insight into consumer consumptionbehavior.

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Unit-II: Introduction to Marketing: Importance of marketing, definition of marketing, scope of marketing, functions of marketing, marketing and its relation to the business functions, difference between sales and marketing. Key marketing terms, and concepts-need, want, demand, exchange, marketing myopia and marketing orientations, distinction between selling and marketing. Marketing Mix, 4Ps, 7Ps, 4Cs.

Unit –II: Marketing Environment: Company's Micro and Macro Environment and the changes happening, Challenges due to environment changes. Analyzing the environment- Porter's 5 forces, PESTLE, etc. Dealing with competition. Identification and analysis of competitors. Responding to the Marketing environment, Marketing Research, Definition, Marketing Research Process, Marketing Intelligence System, Components of Intelligence System, Data Mining and Warehousing.

Unit –III: Consumer Behavior: Introduction and importance, model of consumer behavior, characteristics affecting consumer behavior. Buyer decision behavior-consumer. Psychology. Buyer decision process. Adoption process, Domestic buyer behavior, industrial buyer behavior.

Unit -IV : Segmentation, Targeting & Positioning: Segmentation-Bases and process of segmentation, requirements for effective segmentation, niche marketing, segmenting consumer markets, segmenting business markets. Targeting-Evaluating market segments, selecting target market segments. Positioning-Positioning maps, differentiation and positioning strategy, communicating and delivering the chosen position.

Unit-V: Demand Forecasting: Demand forecasting techniques—methods based on judgments, method requiring quantitative data.

Unit-VI: Marketing Planning Process: Marketing analysis: Goal setting-Mission, vision, corporate objectives; marketing audit, SWOT analysis. Marketing strategy: marketing objectives and strategies, expected outcomes. Marketing control: Marketing budgets, planning and implementation, Marketing Plan-Nature, process and contents of a marketing plan.

Unit-VII : Introduction to the concept to IMC: Introduction & Familiarization, Definition of Promotion & Promotion Mix, Tools of Promotion Mix, IMC Planning Process, Creative Strategy, Media Strategy.

Unit-VIII:Packagingforfilm&television:Theartof Promo, Advertisement &In serial promotions, Art of Writing Copy, Designing for various mediums , Public Relations,Planning,organizingandmanagingevents.,Managingtheinternetandsocial Media.,Vendor selection andmanagement, MediaPlanning&Buying.

Referencebooks:

1. CompetingForThe Future By C.K. Prahalad& Gary Hamel.
2. Kotler on Marketing:How toCreate, Win,and DominateMarketsByPhilipKotler.
3. How toWinFriends andInfluence People ByDale Carnigie.
4. MarketResearch:A GuidetoPlanning, Methodology andEvaluation By Paul Hague.
5. Art of WarBy SunTzu.
6. StrategicManagementByGregory Dess,Lumpkin&Taylor.
7. How WinnersSell: 21ProvenStrategies toOutsell YourCompetitionandWinthe BigSale ByDaveStein.
8. Sellingthe Invisible:A FieldGuide toModernMarketingByHarryBeckwith.
9. Marketing Services:CompetingThroughQualityByParasuraman&LeonardL. Berry.
10. Marketing Management(12thEdition)(Marketing Management)By PhilipKotler.
11. ConsumerBehavior:BuildingMarketingStrategy,9/e,(withDDBNeedhamDataDisk) ByHawkins,Best,&Coney.
12. CrossingtheChasm:MarketingandSellingHigh-TechProductstoMainstreamCustomers ByGeoffreyA.Moore.
13. MindandHeart of theNegotiator,The (3rd Edition)ByLeighThompson.
14. RadicallyTransparentBy AndyBeal& JudyStrauss.

Course Code :PAFTNMP 416

PRACTICAL FILM PROJECT

Students will produce the following:

1. A 15 minute documentary or a fiction film.
2. A website to promote the film. Website to be uploaded on a space provided by the college in a sub-domain and maintained till the final viva is conducted.
3. A 30 sec to 1 min promo for the film.

Viva based on the film to be conducted by an external examiner appointed by the University.

There will be no written test for this course.



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As Per NEP 2020

University of Mumbai



Title of the program

**A-P.G. Diploma in Mass Communication-Film,
Television & New Media**

**B-MA (Mass Communication-Film, Television & New Media)
(Two Year)**

**C-MA (Mass Communication-Film, Television & New Media)
(One Year) -2027-28**

2023-24

Syllabus for

Semester -I and II

PG GR dated 16th May, 2023 for Credit Structure of PG

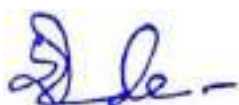
University of Mumbai



(As per NEP 2020)

Sr. No.	Heading	Particulars	
1	Title of program O: _____ A	A	P.G. Diploma in Mass Communication-Film, Television & New Media
	O: _____ B	B	MA (Mass Communication-Film, Television & New Media)
	O: _____ C	C	MA (Mass Communication-Film, Television & New Media)
2	O: _____ A) Eligibility	A	Graduated from any discipline
	O: _____ B) Eligibility	B	Graduated from any discipline
	O: _____ C	C	Graduate with 4 year U.G. Degree (Honours / Honours with Research) with Specialization in concerned subject or equivalent academic level 6.00. OR Graduate with four years UG Degree program with maximum credits required for award of Minor degree is allowed to take up the Post graduate program in Minor subject provided the student has acquired the required number of credits as prescribed by the concerned Board of Studies.
3	R: _____ Duration of program	A	1 year
		B	2 years
		C	1 year

4	R: _____ Intake Capacity	60	
5	R: _____ Scheme of Examination	NEP 50% Internal 50% External, Semester End Examination Individual Passing in Internal and External Examination.	
6	R: _____ Standards of Passing	40%	
7	Credit Structure R: _____	Attached herewith	
8	Semesters	A	Sem I & II
		B	Sem I, II, III & IV
		C	Sem I & II
9	Program Academic Level	A	6.0
		B	6.5
		C	6.5
10	Pattern	Semester	
11	Status	New	
12	To be implemented from Academic Year	A	2023-24
		B	
		C	2027-28



Sign of HOD

Prof. (Dr.) Sunder Rajdeep
Dept. of Communication &
Journalism.

Sign of Dean,

Name of the Dean
Faculty of
Interdisciplinary.

Preamble

1) Introduction :

MA (Mass Communication-Film, Television & New Media) Semester - I & II revised Syllabus to be sanctioned & implemented from 2023-24.

MA (Mass Communication-Film, Television & New Media) is a 2 year long postgraduate course. It is generally studied by the candidates who want to know about the history of Indian art of Filmmaking, Sound, Cinematography, Post Production and VFX, New Media Theory and Practices and World Cinema. Most importantly, MA MC-FTNM candidates will be trained to critically analyse a cinematic piece through different aspects.

2) Aims and Objectives :

- i) PO1: To prepare students in the production aspects of Film Television & New Media, as required by the present media environment all across the globe.
- ii) PO2: To empower the students in the production managerial aspects of the media business with due emphasis on latest production techniques, along with marketing and branding management of various media products and associated services.
- iii) PO3: To develop creative temperament and mind set needed in the content production segment of the media industry.
- iv) PO4: To inculcate competencies thereby enabling to undertake professional work.
- v) PO5. To provide an active industry interface by way of co learning.
- vi) PO6: To take the students through the entire pipeline of the production process with regards to the content creation for various media pads, providing the students an insight in to the correlation that exists between content creation and associated commercial aspects of media business.

3) Learning Outcomes :

- i) PSO 1 : Experiential learning will help the learner to apply skills of various arts and crafts that will increase their employability for working in the field of Film, Television and New Media.

- ii) PSO 2 : Learners will be exposed to various equipment that are used for Film, Television and New Media.
- iii) PSO 3 : Learners will be exposed to the latest soft wares used for Film, Television and New Media.
- iv) PSO 4 : Learners will be exposed to various theories and their application as used for Film, Television and New Media Content.
- v) PSO 5 : Learners will be educated about various key result areas of various professional positions in the field of Film, Television and New Media.
- vi) PSO 6 : Learners will be able to develop the portfolio during the execution of their practical course projects.
- vii) PSO 7 : Learners will get an overview of content development processes for various platforms.
- viii) PSO 8 : Learners will be trained as skilled professionals in various roles in Film & Media industry like editors, production managers, directors, graphic artists, sound recordists, script writers, cinematographers, Gaffers.

4) Any other Points :

- i) **Internal assessment (Total Marks 50):** It can be classroom presentation, classroom test, subject concerned assignments, etc.
- ii) **Question Paper Patterns :**

Total Marks 50 : 1) Question No. 1 is compulsory (10 marks.)

2) Attempt any five more questions from Question 02 to Question 10. Each question carries 08 marks. The English version of the paper shall be the correct version.

1)- A :

OR

1)- B :

2)

3)

4)

5)

6)

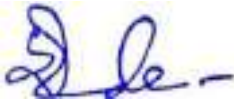
7)

8)

9)

10) Write short notes on **ANY TWO**.

5) Credit Structure of the Program (Table as per Parishisht 1 with sign of HOD and Dean)



R_____ Credit Structure
 Post Graduate Programs in University

Parishisht 1

Year (2 Yr PG)	Level I	Sem. (2 Yr)	Major		RM	OJT / FP	RP	Cum. Cr.	Degree
			Mandatory*	Electives Any one					
I	6.0	Sem I	Course 1: Film Theory & Appreciation (Credits 4) Course 2: Sound Design & SFX (Credits 4) Course 3: Writing for Media (Credits 4) Course 4: Story Boarding (Credits 2)	Credits 4 Course 1: Photography & Cinematograph y OR Course 2: Production Design	Research Methodology and Media Landscape (4)			22	PG Diploma (after 3 Year Degree)
		Sem II	Course 1: Direction (Credits 4) Course 2: Post production & Editing (Credits 4) Course 3: Behavioral Science and Film Making (Credits 4) Course 4:	Credits 4 Course 1: Script & Screenplay Writing OR Course 2: Electronic Media Criticism	Pract ical Film maki ng: Non- Fictio n(4)		22		

			Art Direction (Credits 2)						
Cum. Cr. For PGDiploma			28	8	4	4	-	44	
Exit option: PG Diploma (44 Credits) after Three Year UG Degree									
II	6.5	Sem III	Course 1: Laws Related to Films, TV & OTT (Credits 4) Course 2: Character Animation. (Credits 4) Course 3: Visual Communication (Credits 4) Course 4: Media Economics (Credits 2)	Credits 4 Course 1 : Digital Cinematography OR Course 2: TV Production			Practical Film Making: Fiction (4)	22	PG Degree After 3- Yr UG
		Sem IV	Course 1: Marketing & Publicity Design for Films & OTT (Credits 4) Course 2: Perspectives in Media Business: Credits 4 Course 3: Visual Effects (Credits 4)	Credits 4 Course 1: Ad Film Making & Digital Native Media OR Course 2: New Media and Extended Reality			Final Project (6)	22	
Cum. Cr. for 1 Yr PGDegree			26	8			10	44	
Cum. Cr. for 2 Yr PGDegree			54	16	4	4	10	88	

Note : * The number of courses can vary for totaling 14 Credits for Major Mandatory Courses in a semester as illustrated.

Semester- I

Syllabus

MA (Mass Communication-Film, Television & New Media)

(Semester- I & II)

Semester I

MAJOR (Mandatory Courses)

Course 01 : Film Theory & Appreciation

(4 Credits)

Objectives:

- To learn the history of cinema.
- To understand the basics of various movements in cinema.
- To learn about world cinema and their prominent masters.
- To understand the studio system.
- To learn Indian cinema in association with world cinema.

Unit I – Understanding Cinema:

1. The process of film making, structure of a film
2. Understanding Film genres

Unit II – Familiarizing with World films and filmic movements

- 1: Apparatus theory in brief
- 2: Auteur theory in brief
- 3: Feminist film theory in brief
- 4: Formalist film theory in brief
- 5: Realism Movement in brief
- 6: Neo Realism movement [Italian]
- 7: New Wave[French, British] & Expressionism [German] (Indian New Wave)

Unit III – World Cinema Study of iconic Film Directors and their styles

1: Study of Satyajit Ray, Charlie Chaplin, V Shantaram, Ingmar Bergman, George Lucas, Fredrico Fellini, Steven Spielberg, Majid Majidi, Akira Kurosava, Raj Kapoor, Guru Dutt, Mrinal Sen, Shyam Benewgal, Govind Nihalani, Adoor Gopalakrishnan etc.

2: Important elements of storytelling of cinema masters, how the plot has been developed, how the characterization has been done, the ups and downs.

Unit IV – Indian Films

1: The early era of Indian Cinema, Silent, Advent of sound, Neo Realism, Commercial cinema etc.

2: The important films made by the directors in all languages. 3: The documentaries movement in India in brief.

Reference Books:

1: Understanding Movies: Louis iannetti

2: Film Studies: An Introduction: Ed Sikov

3: Understanding the Film: An Introduction to Film Appreciation: Jan Bone and Ron Johnson

Course 02 : Sound Design & SFX

(4 Credits)

Objectives:

- Understand the fundamental concepts and principles of sound design and SFX in various mediums.
- Gain knowledge of the historical development and evolution of sound design.
- Learn about the different elements of sound design and their role in enhancing storytelling.
- Understand the technical aspects of sound and acoustics, including sound waves, psychoacoustics, and signal flow.
- Familiarize yourself with various effects and signal processors used in sound design and their application.
- Develop skills in recording and editing sound effects, including field recording and Foley techniques.
- Gain proficiency in using digital audio technology, including understanding digital audio formats.
- Acquire knowledge of acoustics principles and their practical application in control room design and studio construction.
- Apply the concepts and techniques learned through a case study analysis of film sound design, including analysing creative choices and the integration of sound elements.

By the end of the syllabus, students should have a comprehensive understanding of sound design and SFX principles, techniques, and tools. They should be able to apply this knowledge to various mediums such as film, television, games, and multimedia projects.

Unit I: Introduction to Sound Design and SFX

1. Understanding the role and importance of sound design in various mediums
2. History and evolution of sound design

3. Elements of sound design: sound effects, ambience, Foley, music, and dialogue
4. Sync Sound vs. ADR
5. Introduction to sound design software and tools
6. Basic principles of sound effects creation.

Unit II: Principles of Sound.

1. Nature of sound waves: frequency, amplitude, wavelength, and phase
2. Psychoacoustics: perception of sound, masking, spatial hearing
3. Introduction to the physics of sound
4. Sound propagation, reflection Refraction & Diffraction
5. Audio signal flow and signal chain

Unit III: Effects and Signal Processors.

1. Equalisers: types and their application,
2. Compressors & Limiters theory and application,
3. Effects processors - Reverberation and Delay devices and their plug in counterparts.
4. Noise Gates and its Application.

Unit IV: Recording and Editing Sound Effects

1. Microphone types, polar patterns, and microphone placement
2. Field recording: capturing sounds in real-world environments
3. Foley techniques: creating and recording Foley sound effects
4. Editing and processing sound effects for optimal impact
5. Introduction to sound libraries and their utilization

Unit V: Digital Audio Technology

1. Digital Audio Analog to Digital to Analog conversion.
2. Sampling & Quantization,
3. Sampling rate & Bit Depths.
4. Errors in Digital Audio. Error Detection and Correction Process.
5. Digital Audio Formats.
6. Compressed Vs. Uncompressed Audio.
7. Introduction to popular DAW software (e.g., Pro Tools, Logic Pro)

Unit VI: Acoustics

1. Room Acoustics,
2. Room Modes & RT 60,
3. Absorption Coefficients,
4. Acoustical Control Devices,
5. Diffusers and Absorbers
6. Control Room Design Principles
7. Sound isolation, Studio Construction Techniques

Unit VII: Case Study Film Sound Design

1. Analysing the sound design of a critically acclaimed film
2. Examining the creative choices made in capturing and enhancing sound effects
3. Discussing the integration of dialogue, music, and ambience in the overall sound mix.
4. Exploring the role of sound design in storytelling and creating immersive cinematic experiences.

Reference Books :

1. Sound for Digital Video By Tomlinson Holman.
2. Producing for TV and Video: A Real world Approach by Cathrine Kellison.
3. Sound for picture: an inside look at audio production for film and television By JeffForlenza, Terri Stone.
4. Audio in Media By Stanley R. Alten.
5. Master Handbook of Acoustics By F. Alton Everest.
6. Modern Recording Techniques By David Miles Huber.
7. Mastering Audio By Bob Katz.
8. Mixing Audio By Roeyl zhaki.
9. Practical Recording Techniques By Jenny Bartlett.
10. Critical Listening Skills for Audio Professionals By F. Alton Everest.
11. The Audible Past By Jonathan Sterne.

Course 03 : Writing for Media

(4 Credits)

Objectives:

- To understand the structure of screenplay
- To understand the intricacies of screenwriting
- To learn the build characters and write meaningful dialogues To learn indetail writing for internet

Unit I

1. Breaking Down the Elements of a Story, Unpacking Your Idea.

Unit II

2. Finding the Story - How to Format a Script, How to Write a Short Outline

Unit III

1. The Forma to factory : Beginnings, Middle and End. Set - up, Conflict and Resolution. Structure - Basic Dramatic Structure, Joseph Campbell's Hero's Journey.

Unit IV

1. Arc of Characterization :Character Building, Constructing Dynamic Dialogue,

Unit V

1. Writing Software - Scrivener - Using templates of Scrivener for Novel, Non Fiction, Screenplay, Short Film and Influencer Internet Media Content.

Unit VI

1. Surviving Writer's Block, Putting It Together: Structuring Your First Draft.
2. Internet Media - Writing Short form content for the Internet, fiction and non - fiction.
3. Examples of popular You Tube Channels, Comparison to Broadcast Channels

Unit VII

1. Writing for New Media & Internet: How internet writing is different from conventional writing

Unit VIII

1. Writing for social media - YouTube, Facebook, Instagram, Copywriting – 101, Writing for SEO & SMO.

Unit IX

1. What is copywriting ? The art and science of writing copy

Unit X

1. PASTOR method - A framework for compelling proposals.

Reference Books :

1. Story By Robert McKee
2. Save the Cat By Blake Snyder
3. The Science of Storytelling By Will Storr
4. Made to Stick by Dan and Chip Heath
5. Influence by Robert Cialdini
6. Thinking, Fast and Slow by Daniel Kahneman
7. Finding the Right Message by Jennifer Havice
8. The Tools of Screenwriting By David Howard, Edward Mabley.
9. The Art of Dramatic Writing By Lajos Egri

Course 04 : Story Boarding

(2 Credits)

Objectives:

- To understand the need for storyboarding
- To understand various storyboarding techniques

- To understand various story boarding techniques on various platforms.

Unit I

1. Intro to Storyboarding/Visual Story telling & Storyboards: Origins of Story boards and aspect ratio.

Unit II

1. Fundamentals of Shots: Terminology of Shoots, Camera Framing, Camera Angles and Movements.

Unit III

1. Storyboarding Techniques: Concept what the story is about-Drawing the components of the storyboard, Indicating motion in the storyboard, Increased reality perspective and lighting.

Unit IV

1. Composition, Perspective & Lighting: Compositional Elements, line shape contrast, creating meaning within image, Creation of depth through lens choice and linear, atmospheric and size perspective, High Key Lighting, Low key Lighting, 3 point Lighting, Tonal quality of lighting.

Unit V

1. Continuity: Basic Rules of continuity, 180 – Degree rule, screen direction, Cutaways & Cut ins.

Unit VI

1. Story Boards for Animations & Special Effects Films: Structure of animation films, Special effects breakdown, creating the environment.

Unit VII

1. Story Boarding for Commercials and New Media: Structure of commercials, elements of brand building to be implemented, special colour scheme for brands and products

Reference Books:.

1. "The Storyboard Artist: A Guide to Freelancing in Film, TV, and Advertising" by Giuseppe Cristiano
2. "The Art of Pixar: 25th Anniversary: The Complete Color Scripts and Select Art from 25 Years of Animation" by Amid Amidi
3. "The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media" by Bruce Block
4. "Framed Ink: Drawing and Composition for Visual Storytellers" by Marcos Mateu- Mestre
5. "The Animator's Survival Kit: A Manual of Methods, Principles, and

- Formulas for Classical, Computer, Games, Stop Motion, and Internet Animators" by Richard Williams
6. "Storyboarding Essentials: SCAD Creative Essentials" by David Harland Rousseau
 7. "Setting the Scene: The Art & Evolution of Animation Layout" by Fraser MacLean
 8. "Directing the Story: Professional Storytelling and Storyboarding Techniques for Live Action and Animation" by Francis Glebas
 9. "Drawn to Life: 20 Golden Years of Disney Master Classes Volume 1: The Walt Stanchfield Lectures" by Walt Stanchfield
 10. "Shot by Shot: A Practical Guide to Filmmaking" by John Cantine

Electives: Any One

Course 1: Photography & Cinematography

(4 Credits)

Objectives:

- Develop a comprehensive understanding of the principles and techniques of both photography and cinematography.
- Gain practical skills in using cameras, including exposure control, composition, and camera movement.
- Learn to effectively capture and manipulate light to create visually compelling images and scenes.
- Master technical skills related to exposure, focus, depth of field, and image processing.
- Explore various genres of photography and cinematography and develop a personal style and vision.
- Understand the importance of composition and visual storytelling in conveying emotions and narratives.
- Acquire proficiency in post-processing techniques using software tools like Adobe Lightroom and Premiere Pro.
- Explore advanced cinematography techniques such as slow motion, time-lapse, and hyper-lapse.
- Analyse and critically evaluate notable films and cinematographic projects, examining their visual choices and storytelling impact.
- Develop the ability to effectively communicate and present ideas related to photography and cinematography.

Unit I: Introduction to Photography

1. Overview of the course and its objectives
2. History of photography: pioneers and major developments
3. Understanding the basic components of a camera and their functions

4. Introduction to exposure: aperture, shutter speed, and ISO
5. Composition techniques and framing
6. Understanding light and its impact on photography
7. Hands-on practice: capturing still images

Unit II: Mastering Technical Skills

1. Advanced exposure techniques: using manual mode and exposure compensation
2. White balance and colour temperature
3. Depth of field and focusing techniques
4. Understanding different lenses and their applications
5. Image formats and file types
6. Introduction to post-processing software (e.g., Adobe Lightroom)
7. Hands-on practice: technical exercises and photo editing

Unit III: Composition and Visual Storytelling

1. Advanced composition techniques: rule of thirds, leading lines, and symmetry
2. Exploring different perspectives and angles
3. Visual storytelling: conveying emotions, narratives, and messages through images
4. Exploring different genres of photography (e.g., portrait, landscape, documentary)
5. Hands-on practice: photo essay project

Unit IV: Introduction to Cinematography

1. Basics of cinematography: frame rate, aspect ratio, and resolution
2. Understanding camera movement techniques: tracking, panning, and tilting
3. Exploring different shot types and their purposes (e.g., wide, medium, close-up)
4. Lighting techniques for film: natural, artificial, and three-point lighting
5. Basics of storytelling in film: plot structure and visual language
6. Introduction to film editing software (e.g., Adobe Premiere Pro)
7. Hands-on practice: shooting and editing short films

Unit V: Advanced Cinematography and case study

1. Advanced camera techniques: slow motion, time-lapse, and hyper-lapse
2. In-depth examination of a notable film or cinematographic project
3. Exploring the visual and storytelling choices made by the cinematographer
4. Analyzing specific scenes or sequences in terms of camera techniques, lighting, and composition
5. Discussing the impact of these choices on the overall narrative and audience experience
6. Engaging in critical discussions and presentation

Reference Books:

1. "The Photographer's Eye: Composition and Design for Better Digital Photos" by Michael Freeman
2. "Understanding Exposure: How to Shoot Great Photographs with Any Camera" by Bryan Peterson.
3. "Light Science and Magic: An Introduction to Photographic Lighting" by Fil Hunter, Steven Biver, and Paul Fuqua
4. "The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age" by Steven Ascher and Edward Pincus
5. "Cinematography: Theory and Practice: Image Making for Cinematographers and Directors" by Blain Brown
6. "The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media" by Bruce Block
7. "Adobe Photoshop Lightroom Classic CC Classroom in a Book" by Joh Evans and Katrin Straub
8. "Adobe Premiere Pro CC Classroom in a Book" by Maxim Jago the Film Maker's Guide to Production Design by Vincent LoBrutto

OR

Course 2: Production Design for Film and Television

(4 Credits)

Objectives:

- Examine the role of the Production Designer, Art Director and Art Department
- Learn the basics of the creative process of production design from reading and breaking down of a script, through the development of a design concept.
- Develop the basic graphics skills necessary to express a design concept through drawing ground plans, storyboards and other pre-visualization methods.
- Gain an understanding of location versus studio work and Film versus Television design.

Unit I

1. Introduction: Introduction to Production Design and Script Breakdown; How to read and analyse a film script for production design

Unit II

2. Visual Elements of a Film: the setting of the film; the props and sets required for filming; camera angles and special effects; the costumes.

Unit III

3. Colors in Storytelling: Color Palettes and Presentation Board” and “Designing; Visual Research; Sequence Analysing; Storyboarding; Sketching and Painting

Unit IV

4. ”Drafting a ground plan to express your design ideas: Scene Design while working on Ground Plan; Reflecting the style and tone; Working in the “Real”world; Costuming in Film; budgeting.

Unit V

5. Production Design for Film Vs TV: aesthetic of the story; sense of the time period, the plot location, and character actions and feelings; establishing the set.

6. Reference Books:

1. What Art Direction Does: An Introduction to Motion Picture Production Design B. WardPreston.
2. The Film Maker’s Guide to Production Design by Vincent Lo BruttoThe Art Direction Handbook for Film by Michael Rizzo.
3. Designs on Film: A Century of Hollywood Art Direction Cathy Whitlock and the Art Directors Guild.

Research Methodology & Media Landscape (RM)

(4 Credits)

Unit I

1. Nature of Scientific Inquiry-Scientific Methods-Induction Deduction-Hypothesis and Theory and their Interpretation; Nature and Scope of Social Research-Need for Multi-Disciplinary Inter-Disciplinary Approach in Media.

Unit II

1. Planning of Research-Selection of a problem for Research Sample design-Census and Sample Surveys-Sampling techniques-Sample size.

Unit III

1. Research Design-Important Aspects of Research Design.

Unit IV

1. Methods of Data Collection-Sources of data-Use of secondary data-Methods of collecting primary data-Observation-Interviews Questionnaires and

Schedules.

Unit V

1. Processing and Analysis of Data : Processing Operations – Types of Analysis- Presentation and Interpretation of Data Editing, Classification and Tabulation- Interpretation.

Unit VI

1. Content Analysis: Definition, uses, Limitation & scope, Steps, Content Analysis & Films.

Unit VII

1. Research in Film making: primary and secondary research in non-fiction. Research for fiction films. Research in writing and characterisation. Research in pre-production.

Reference Books:

1. Sriwastava, S. C. : Foundation of Social Research and Economics Techniques, Himalaya Publishing House, 1990.
2. Chou, Ya-Lun : Statistical Analysis with Business and Economics Applications, 2nd Eds., New York, Hold Rinchart and Wrintston, 1974.
3. Clover, Vernon t and Balsely, Howerd L : Business Research Methods, Colombus O. Grid, Inc, 1974.
4. Emary C. Willima : Business Research Methods, Illinois : Richard D. Irwin Inc. Homewood, 1976.
5. Sharma H.D. and Mukherji S. P. : Research Methods in Economics and Business, New York : The Macmillan Company, 1992.

Semester- II

MAJOR (Mandatory Courses)

Course 1: Direction

(4 Credits)

Objectives:

- To understand the need for direction in films.
- To understand the role played by a director.
- To understand the Qualities of a director.
- To learn how to think creativity and manage a creative team.
- To learn to direct shots/ scenes/sequences in various settings.

Unit I – Stills to Motion Picture

1: Impact of a still picture, analyzing a picture, Leonardo Da Vinci & the Renaissance

2: Composition Framing, The rule of thirds, Perspectives

3: Film Language (Shot, Scene, Camera Movements), the film production pipeline

4: Direction - What it means to be a Director, Managing a creative team, Understanding of roles & responsibilities of the crew, How to build the film narrative.

Unit II – Story & its Development

1. Director's Development Strategies
2. Point of View, Subtext, Genre, and Archetypes, Time, Structure, and Plot, Space
3. Styles and Dramatic Structures: Style, Narrative, Dramatic, and Poetic Visual Styles, The Variety of Dramatic Structures.

Unit III – Sound of Music

1: Association of sound and its contribution to films. Sound design concepts

2: The background score, Foley

3: Contribution of Sound recordist & mixing engineer, Location sound, sync sound, Sound design, Sound editing.

Unit IV – Let there be light

1: Lighting techniques

2: Lenses & Filters- brief introduction

3. Film Genres and Visual Patterns/ semiotics in world cinema.

4. Basic concepts of Mise en scene and montage

PRACTICALS

Direction Practical

10 shot, silent, static, in one location, exploring spatial continuity and eye line matching, Mise en scene, Analysing Sound design, Camerawork and Editing Techniques

Reference Books:

- 1: The Filmmakers Handbook - By Steve Ascher
- 2: Shot by Shot - By Steven Katz
- 3: Making Movies - By Sudney Lumet.
- 4: On Directing Film - By David Mamet
- 5: Rebel without a Crew - By Robert Rodriguez
- 6: Notes of a film director By Sergei Eisenstein.

Course 2: Post Production and Editing

(4 credits)

Objectives

- This course is designed to provide MA students with comprehensive knowledge and practical skills in post-production and editing, with a specific focus on audio and video editing using Adobe Premiere Pro. The course aims to equip students with the necessary technical expertise and creative tools to excel in the field of post-production.
- By the end of the course, students will be able to confidently import and organize media, apply advanced editing techniques, enhance sequences through sound design and colour grading, optimize workflow efficiency, and produce professional-quality edited projects. Through hands-on practice and a final project submission, students will have the opportunity to showcase their creative abilities and storytelling prowess, setting them on a path towards success as filmmakers, video editors, or multimedia professionals in the dynamic field of film editing.
- Understanding the art and history of film editing, including its evolution and significance in the filmmaking process.
- Proficiency in using Adobe Premiere Pro editing software to import, organize, and manipulate footage for editing projects.
- Application of continuity editing techniques, shot duration, and pacing to create compelling and seamless visual narratives.
- Ability to analyse and apply different editing styles and narrative structures to enhance storytelling in various film genres.
- Familiarity with advanced editing techniques, such as visual effects and colour grading techniques.

Unit I: Introduction to Post Production

1. Introduction to post-production and its importance
2. Overview of different stages of post-production

3. Understanding the role of an editor in the post-production process
4. Introduction to Adobe Premiere Pro and its interface
5. Setting up a project and basic project management.

Unit II: Video Editing Fundamentals

1. Importing and organizing media files in Premiere Pro
2. Understanding different video formats and codecs
3. Basic editing techniques: cutting, trimming, and rearranging clips
4. Working with transitions and effects
5. Utilizing key frames for motion and effects
6. Introduction to color correction and grading
7. Audio editing basics: adjusting levels, adding music, and sound effects
8. Applying text and titles
9. Exporting and delivering final edited projects
10. Practical exercises and projects

Unit III: Advanced Video Editing Techniques

1. Advanced timeline editing techniques: multi-camera editing, nested sequences, and subclips.
2. Advanced color correction and grading techniques
3. Advanced audio editing and mixing
4. Working with visual effects and compositing
5. Creating and animating graphics and titles
6. Advanced transitions and effects
7. Time remapping and speed adjustments
8. Collaborative editing and project sharing
9. Advanced export settings and formats
10. Practical exercises and projects

Unit IV : Audio Editing and Mixing

1. Introduction to audio post-production
2. Audio file formats and sample rates
3. Cleaning and enhancing audio: noise reduction, EQ, and compression
4. Advanced audio editing techniques: syncing, mixing, and automation
5. Working with audio effects and plugins
6. Surround sound mixing and 3D audio
7. Sound design principles and techniques
8. Audio mastering and finalizing
9. Practical exercises and projects

Unit V:Specialized Techniques and Projects

1. Advanced motion graphics and visual effects in Premiere Pro
2. Advanced project management and organization techniques
3. Documentary editing techniques

4. Narrative storytelling and dramatic editing techniques
5. Editing for different platforms and formats: broadcast, web, and mobile
6. Client management and feedback incorporation
7. Final project: a comprehensive edited piece showcasing the students' skills

Reference Books:

1. "In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch - This book offers valuable insights from renowned film editor Walter Murch, providing an in- depth exploration of the art and craft of film editing.
2. "The Technique of Film Editing" by Karel Reisz and Gavin Millar - Considered a classic in the field, this book covers the fundamental techniques of film editing, including continuity editing, cutting rhythms, and narrative structure.
3. "Adobe Premiere Pro Classroom in a Book" by Maxim Jago - This official Adobe guide offers step-by-step tutorials and exercises to help students learn the ins and outs of Adobe Premiere Pro, providing a comprehensive understanding of the software's features and capabilities.
4. "Editing Techniques with Final Cut Pro X" by Michael Wohl - Although specifically focused on Final Cut Pro X, this book delves into various editing techniques and concepts that can be applied to any non-linear editing software, including Premiere Pro.
5. "Film Editing: Great Cuts Every Filmmaker and Movie Lover Must Know" by Gael Chandler - This book explores the art of film editing through the analysis of iconic film scenes, offering practical insights and techniques that can enhance students' editing skills.

Course 3: Behavioural Sciences and Film Making

(4 Credits)

Objectives:

- After successful completion of this course, the student should have: an understanding of basic psychological principles related to human behaviour across major fields of psychology;
- An awareness of the impact of popular film on society;
- The ability to critically evaluate the accuracy of portrayal of psychological topics in film;
- An appreciation for techniques used in film to illustrate psychological concepts.

Unit I: Introduction to Psychology

1. Definition, History, and Applications

Unit II: Developmental Psychology

1. Biological and Genetic Influences; Family and Parent Influences; Peer Relations and Peer Influence; Development of Antisocial Behaviour;

Unit III: Motivation and Perception

1. Instincts, Needs – types of needs – Physiological; social and Psychological needs; Maslow's theory of Hierarchy of needs, Role of intrinsic and extrinsic motivation in learning. Perceptual Organization & Grouping. Visual & Auditory Perception.

Unit IV Social Psychology

1. The self, social perception, social cognition and information processing, attitudes and persuasion, prejudice, stereotyping and discrimination, social influence and group behavior

Unit V : Personality & Personality Disorders

1. Stereotyping and Prejudice. Resilience, Depression, Suicide. Dissociative Disorders, Obsessive-Compulsive Disorder; Hoarding. Memory and Amnesia. Portrayal of Mental Illness and Its Treatment.

NOTE: Some of the movies you will be required to view may contain instances of violence, sexual content, and/or foul language as would be consistent with an R rating.

Reference Books:

1. Bleach, A. C. (2010). Postfeminist cliques? Class, postfeminism, and the Molly Ringwald- John Hughes films. *Cinema Journal*:
2. *The Journal of the Society for Cinema and Media Studies*, 49 (3), 24-44.
3. Bischoff, R. J., & Reiter, A. D. (1999). The role of gender in the presentation of mentalhealth professionals in the movies:
4. Implications for clinical practice. *Psychotherapy: Theory, Research, Practice, and Training*, 36, 180-189.
5. Cannon, B. J. (2009). Bereavement in Ordinary People. *Psinema*, 6, <http://www.psinema.org/dergi6/dergi.htm>.
6. Cannon, B. J. (2008). Motivations for suicide in the movies: External and internal forces. *Psinema*, 5, <http://www.psinema.org/dergi5/dergi.htm>.
7. Cannon, B. J. (2007). Leadership in the movies: Applying a trait-based

- model. *The Pennsylvania Psychologist Quarterly*, 67 (11), 10, 12.
8. Carr, D. (2006). Moral education at the movies: On the cinematic treatment of morally significant story and narrative. *Journal of Moral Education*, 35, 319-333.
 9. Cox, M., Garrett, E., & Graham, J. A. (2004-2005). Death in Disney films: Implications for children's understanding of death. *Omega*, 50, 267-280.
 10. Lampropoulos, G. K., Kazantzis, N., & Deane, F. (2004). Psychologists' use of motion pictures in clinical practice. *Professional Psychology: Research and Practice*, 35, 535-541.
 11. Lawson, A. & Fouts, G. (2004). Mental illness in Disney animated films. *Canadian Journal of Psychiatry*, 49, 310-314.
 13. Renner, K. (2006). Repeat viewings revisited: Emotions, memory, and "Memento." *Film Studies*, 8, 106-115.
 14. Robinson, T., Callister, M., Magoffin, D., & Moore, J. (2007). The portrayal of old characters in Disney animated films. *Journal of Aging Studies*, 21, 203-213.
 15. Szasz, T. (2000). Curing the Therapeutic State: Thomas Szasz on the medicalization of American life. REASON
16. Online .<http://www.reason.com/0007/fe.js.curing.html>
 17. Tompkins, J. (2010). What's the deal with soundtrack albums? Metal music and the customized aesthetics of contemporary horror. *Cinema Journal: The Journal of the Society for Cinema and Media Studies*, 49 (1), 65-81.
 19. Wahl, O., Wood, A., Zaveri, P., Drapalski, A., & Mann, B. (2003). Mental illness depiction in children's films. *Journal of Community Psychology*, 31, 553-560.
 20. Waterman, A. S. (1982). Identity development from adolescence to adulthood: An extension of theory and a review of research. *Developmental Psychology*, 18, 341-358.
 22. Wedding, D., & Niemiec, R. M. (2003). The clinical use of films in psychotherapy. *Journal of Clinical Psychology*, 59, 207-215.

Suggested Films:

Breakfast Club, The Magnificent Seven, Thirteen, 12 Angry Men, River's Edge, Beautiful People, To Die For, The Shawshank Redemption, A Beautiful Mind, Fatal Attraction, American Splendor, The Caine Mutiny, Primal Fear, Inception, The Hours, Me, Myself, and Irene, The Aviator, Good Will Hunting, Taare Zameen Par, Karthik calling Karthik, *Manichithrathazhu*, *Queen*, *Khandaan*,

Course 4: ART DIRECTION

(2 Credits)

Objectives:

- Introduction to Art Direction examines the role of the art director in motion pictures, television and new media. Students will learn what art direction contributes to the storytelling process and how to identify these contributions when watching a movie, television, playing a video game or streaming internet content. Students will work on projects that give them hands on experience solving practical problems using design skills they learn in class.
- This course examines the visual history and development of art direction and production design.
- This course focuses on the Art Department: the staff, their responsibilities and relationships both intra-departmentally and with the other crafts and departments.
- Students will see how design elements enhance story theme, character, plot, tone, location, period, cinematography, editing, and visual effects.
- Students will learn budgeting and scheduling.
- Students will design a final presentation using script breakdowns, research boards, conceptual illustrations, working drawings, and models.

Unit I

1. General introduction to Art Direction. The Art Department: The Responsibilities, the Relationships, the Office and Page Set-up. Title Blocks and drawing in scale are discussed. Historical Film Clips

Unit II

1. The Physical Design - Part 1: Scouting, Interiors and Exteriors. How to photograph. How to measure. Other details of importance. Students view the space they are measuring through different camera lenses from wide to long.

Unit III

1. The Design Process - : Landing the visual concept; finding the visual arcs within the story; identifying thematic elements; recognizing emotional tones; Beginning the design process. Script breakdowns. Logistics, nomenclature, naming conventions. Research. Who is designing? Storyboarding, Animatics, Concept Illustrating, Computer Modeling, Hand Drafting, White Models. Digital tools & Workflow. Budgeting & Scheduling. Research. Film clips will be shown.

Unit IV

1. The Design Process: Designing for the lens: Lenses 101, Camera Angles, Lens ratios, Focallengths.
2. Visual History of the Art Department digitally Captured by Filmmakers. Film clips will be shown.

Unit V

1. The Physical Design - : Set Dressing. Vendors, studio facilities, backings, industry service listings, technical advisors, mechanical effects, specialty props, weapons, vehicles, and animatronics and hand props.

Projects

- Visual Diaries: students will maintain a visual diary of at least one page a week of inspirational visual material - photos, sketches, colors, textures, etc.
- Final Project: each student will present their design for a built set and a location scene from a selected movie. This includes:
 - A script breakdown into a set list, identifying locations and builds. Research/Concept Boards
 - 1/4" ground plan of a set to be built and location. 1/4" Elevations of all walls of built set. Color, Texture and Finish Boards.
 - Set Dressing Board: furniture, fixtures, fabrics, carpets, drapery, etc.

Reference Books:

1. "The Art Direction Handbook for Film" Second Edition By Michael Rizzo
2. "Production Design for the Screen: Visual Storytelling in Film and Television"

By Jane Barnwell.

3. "What An Art Director Does: An Introduction to Motion Picture Production Design" By Ward Preston
4. "Film Architecture from Metropolis to Blade Runner" Edited by Dietrich Neumann
5. "The Film Maker's Guide to Production Design" By Vincent LoBrutto
6. "Designs on Film, A Century of Hollywood Art Direction" By Cathy Whitlock and The Art Directors Guild.

Electives (Any one)

Course 1: Script & Screenplay Writing

(4 Credits)

Objectives:

Students completing the course will be able to:

- Identify and implement script formats for various kinds of media, programs, and uses.
- Analyse and assess works according to principles of classical story and character design.
- Develop a pitch, outline, and screenplay according to the standard collaborative process.

Unit I: Developing a story

1. The Principles of Dramatic Writing - Introduction to Screenwriting, The Basics: Character, Story, Structure
2. Three Act Structure: Putting It All Together, Dan Harmon's Story Circle, Syd Field, Michael Hauge, Robert McKee.

Unit II: The Elements of a Script/Developing an Outline

1. Scenes – Form Function
2. Structure & meaning
3. Characters and Characterization, Themes, Motifs, Moods
4. Approaches to Genre - Types of Genre - Drama & Comedy & Love Stories, Horror & Thriller, Mythical & Fantasy & Science Fiction, Biographical, Investigative, Disaster & Personal Drama.
5. The Screenwriters Tool kit - Screenplay Layout, Web Series Layout,
6. Grammar of Screenplay Layout, Software - Final Draft, Celtx , Causality, writing action, writing dialogue, Subtext.
7. The Mechanics of a screenplay

Unit III: Visual Storytelling & Setting

1. Storyboarding – drawing basics
2. Understanding Camera Angles, Lensing & Staging the Camera.
3. Storyboard Session: Students introduce their own Characters, Props and Captions, Script., etc.
 - a. Develop characters and location visually, create one character sketch and thumbnails, and write shooting script, create shot lists from selected movie, draw human figure; static and action.

Unit IV

1. Exploring Characters - Your Lead Character, Secondary Characters, Describing Characters, From Character to Plot

Reference Books:

1. “The Writer’s Journey – Mythic Structure For Writers”
2. “On Film-making: An Introduction to the Craft of the Director”
3. William C Martell, The Secrets of Action Screenwriting
4. David Trottier, The Screenwriter's Bible.
5. J. T. Clark, The Bare, Bones Book of Screenwriting: The Definitive Beginner's Guide to Story, Format and Business.
6. Paul Joseph Gulino, Screenwriting: The Sequence Approach, Continuum, 2004.
7. William Packard, The Art of Screenwriting: An A to Z Guide to Writing a Successful Screenplay.
8. Sergio Paez, Professional Storyboarding: Rules of Thumb.
9. How not to write a screenplay : 101 common mistakes most screenwritersmake by Denny Martin Flinn.
10. Screenplay : The Foundations of Screenwriting By Syd Field.
11. Writing Screenplays that Sell By Michael Hauge
12. Screen Adaptation : A Script writing Hand book by Kenneth Portnoy.

OR

Course 2: ELECTRONIC MEDIA CRITICISM

(4 Credits)

Objectives:

- To understand the theories involved in the making of electronic media content
- To understand and learn how to critique various forms of media
- To gain a deeper understanding of the content producers and audience perception of content

- To gain an understanding of how the audience receives media content

Unit I

Media concepts and keywords in Journalism media and communication
What is Criticism The Essence of Criticism Critical Functions.

Unit II

Criticism and the Communication Process Knowledge Processing Tonal
and Talent Ingredients Stage-Molding Ingredients

Unit III

Business Gratifications Audience Gratifications Reality Programming Depiction
Analysis Structural Analysis Probing Ethics and Values Aesthetics.

Unit IV

Art, The Logic of Aesthetic Form Composite Criticism

Reference Books :

1. Bob Franklin, Martin Hamer, Mark Hanna, Marie Kinsey, John Richardson,
2. Key Concepts in Journalism Studies, SAGE
3. Key Concepts series John Hartley, Communication,
4. Cultural and Media Studies – The Key Concepts, Routledge
Peter B Orlik,
5. Electronic Media Criticism: Applied Perspectives, Lea's
Communication

OJT/FP

Practical Film Making(Non Fiction)

(4 credits)

Objectives:

- To understand the production pipeline of film making process for multiple locations in shortfilms.
- To introduce the Fiction Short film making and In-depth Multiple Characters Single Location Short Film.
- To gain exposure on various cameras and software used for production of Character multiplelocation, Non-Fiction film making.
- To understand the guerilla film making process. Making a documentary film as part of the project work.
- The students will be exposed to Semi-professional cameras & software and will work on projects ranging from 10-15mins. The students will be

exposed to the entire process of filmmaking and the production workflow in Non-Fiction Film production. Students to produce Non-Fiction Film individually as a part of their curriculum. These films will be judged by an external examiner. There will be no written examination for this course.

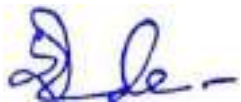
Team for Creation of Syllabus :

Team for Creation of Syllabus

Name	College Name	Sign
Dr. Amee Vora	Deviprasad Goenka Management College of Media Studies	
Prof. Kanchan Luthra	Deviprasad Goenka Management College of Media Studies	
Prof. Shalu Bafan	Deviprasad Goenka Management College of Media Studies	
Prof. Chandroday Ghosh	Deviprasad Goenka Management College of Media Studies	
Prof. Rajesh Bhatia	Deviprasad Goenka Management College of Media Studies	
Prof. Aravindan Anuragam	Deviprasad Goenka Management College of Media Studies	
Prof. Praseon Prabhakar	Deviprasad Goenka Management College of Media Studies	


Sign of HOD
 Name of the Head: Dr. Sunder Rajdeep
 Name of the Department: Department of Communication & Journalism

Sign of Dean _____
 Name of the Dean _____
 Name of the Faculty _____



Sign of HOD
 Prof. (Dr.) Sunder Rajdeep
 Dept. of Communication &
 Journalism.

Sign of Dean,
 Name of the Dean
 Faculty of
 Interdisciplinary.

Table :
Letter Grades and Grade Points :

Semester GPA / Program CGPA Semester / Program	% Of Marks	Alpha - Sign / Letter Grade Result
9.00-10.00	90.0-100	O (Outstanding)
8.00-<9.00	80.0-<90.0	A+(Excellent)
7.00-<8.00	70.0-<80.0	A (Very Good)
6.00-<7.00	60.0-<70.0	B+(Good)
5.50-<6.00	55.0-<60.0	B (Above Average)
5.00-<5.50	50.0-<55.0	C (Average)
4.00-<5.00	40.0-<50.0	P (Pass)
Below 4.00	Below 40	F (Fail)
AB (Absent)	-	Absent

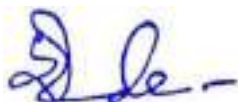
Sign of HOD

Prof. (Dr.) Sunder Rajdeep

Dept. of Communication & Journalism.

Justification for MA (Mass Communication-Film, Television & New Media)

1.	Necessity for starting the course :	Skill based and employment generated course. More jobs are available.
2.	Whether the UGC has recommended the course:	Yes
3.	Whether all the courses have commenced from the academic year 2023-24	Yes
4.	The courses started by the University are self-financed, whether adequate number of eligible permanent faculties are available?:	Yes
5.	To give details regarding the duration of the Course and is it possible to compress the course?:	P.G. Diploma in Mass Communication-Film, Television & New Media MA (Mass Communication-Film, Television & New Media)
6.	The intake capacity of each course and no. of admissions given in the current academic year : 2023-24	60
7.	Opportunities of Employability / Employment available after undertaking these courses:	Entire Media Industry is open for the career. However, Self employed, entrepreneur and encouragement of students their own startups.


Sign of HOD

Prof. (Dr.) Sunder Rajdeep
Dept. of Communication &
Journalism.

Sign of Dean,

Name of the Dean
Faculty of
Interdisciplinary.

Cover Page

AC _____
Item No. _____**UNIVERSITY OF MUMBAI****Syllabus for Approval**

1	Title of the Course	Master of Arts (Communication and Journalism)
2	Eligibility for Admission	Graduate from any stream
3	Passing Marks	
4	Ordinances / Regulations (if any)	--
5	No. of Years / Semesters	Two years – four semesters
6	Level	P.G.
7	Pattern	Semester v
8	Status	Revised v
9	To be implemented from Academic Year	From Academic Year <u>2016-17.</u>

Date: 24/2/2017

Signature:

A square image containing a handwritten signature in black ink on a light grey background. The signature is stylized and appears to be 'Sanjay Ranade'.

Name of BOS Chairperson / Sanjay Ranade

REVISED SYLLABUS INCLUDING SCHEME OF COURSES, SCHEME OF EXAMINATION, MEDIUM OF INSTRUCTION FOR THE MASTER OF ARTS (COMMUNICATION AND JOURNALISM).

FEE STRUCTURE:

Tuition Fees (per semester) - Rs 20,000

Examination Fees (per semester) – Rs 1,000

Project Examination Fees (to be paid in the second year only) – Rs 1,000

Computer Lab Fees (per semester) – Rs 2,000

Library Fees (per semester) – Rs 1,000

PREAMBLE

1. Basic concepts

Credits: A course that is taught for 4 hours a week for a period of 15 weeks will carry six credits.

Course credits: To qualify in a given course, a student will have to acquire six credits in the course. Out of these, four credits are central teaching component and two credits are for the self-study component. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher from time to time. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus. The self-study component will be given a weightage of 33% in the evaluation of the student. In case of courses with practical component/ field-work components, four credits are for theory course and two credits shall be practical component/filed-work component.

A student who acquires a minimum of 100 credits over four semesters will be declared eligible for the award of the M.A. degree.

Courses: There shall be five types of courses: (i) Core Course; (ii) Elective Course; (iii) Interdisciplinary/Cross-disciplinary Courses; (iv) Audit Courses; (v) Project-based Courses; (vi) Ability Enhancement Courses

(i) Core Course: Core courses are courses that impart instruction in the basic non-specialized aspects of a discipline that constitute the minimum basic competency in that discipline, regardless of any specialization that the learner might choose in the future. Core-Courses shall be offered by the parent department. Core courses shall be for six credits. Minimum 50% courses of the MA programme over four semesters must be core courses.

(ii) Elective Courses: Elective courses shall be courses offered by the parent department that impart instructions in specialized/advanced/supportive aspects of the relevant discipline. Each department shall offer a pool of such courses from which a student can choose. Elective Courses shall be for six

credits. The syllabus for each elective course will have a preamble clearly stating the course and the learner objectives for the elective, along with the pre-requisites if any and a detailed list of references.

(iii) Interdisciplinary/Cross Disciplinary Courses (I/C courses): I/C courses shall be offered by parent department and departments other than parent department. One 'course basket' shall be created for the same. Each MA program has to offer a minimum of two courses and maximum of four courses in the basket. Every I/C course shall be for six credits. A student may opt for an I/C course offered by his/her parent department.

(iv) Audit Courses: Students can audit a course from the parent department as well as from other departments in addition to the core, elective and I/C courses that are mandatory, with the prior permission of the head/s of the relevant department/s. Such a student will have to apply in writing at most a week after the relevant course has commenced. For the audit course, a student shall attend lectures of the audited course. The student cannot appear for the semester-end examination for the audited course. However, the student shall appear for the internal examination/assessment. The audit course appears on the mark-sheet only when the student passes the internal assessment with minimum 50% marks, failing to which, the student cannot claim the audit for that course. The internal marks shall not be displayed on final mark-sheet. The internal marks shall not be used for the credit computation. A student is permitted to audit maximum four courses in the MA program.

(v) Ability Enhancement Course: The ability enhancement courses are skills based course. The ability enhancement courses are to be offered at fourth semester.

(vi) Project based courses: Project based courses shall consist of a dissertation. Each dissertation course will carry 10 credits. Every learner shall choose one project based course.

2. Rules for programmes not having a practical component

2.1 Four core courses shall be offered in semesters 1 and 2 each.

2.2 Five elective courses shall be offered in the third semester. No other courses will be offered in the third semester.

2.3 The fourth semester shall consist of one ability enhancement course, one interdisciplinary/cross disciplinary courses (I/C courses) and one project based course.

2.4 Each department will offer at least one I/C course during semester 4. The learner can choose any one course from this basket, including the course offered by his/her parent department. The preamble to this course will clearly specify the prerequisites for this course.

2.5 A learner will have to apply to the relevant department in writing no later than two weeks after the commencement of the fourth semester for taking the I/C course offered by that department.

2.6 A learner can relinquish an I/C course chosen by him/her no later than two weeks after the commencement of the fourth semester by applying to the Head of the Department whose I/C course

the student wishes to opt for. The application will have to be endorsed by the head of the Department whose I/C course the student has relinquished and the Head of the parent department.

2.7 The Head of the Department offering a specific I/C course will convey the marks of the internal examination obtained by students taking the course to the Head of the parent department before the commencement of the end semester examination of the parent department.

3. Dissertation courses

3.1 Dissertation based courses will be offered in the fourth semester. Every learner will have to choose one dissertation course, which will be for twelve credits. The project based course will be in the form of a dissertation based on a live project or a research assignment related to the specific discipline of the parent department.

3.2 Every Teacher from every department will announce four to five broad topics at the beginning of the second semester, reflecting degree of relevance and rigor suitable to a post graduate programme, along with an indicative reading list. These will be screened by the Board of Studies in the subject and a final list of approved topics along with a reading list will be displayed in the first week of the third semester.

3.3 The student will submit a list of his/her three most preferred topics in the order of preference by the fifth week of the third semester to the Head of the parent department.

3.4 Each Department will constitute a dissertation committee consisting of the Head of the Department (Chairperson) and two other teachers from the department. The purpose of this committee is to oversee the functioning of the dissertation component in the department.

3.5 All Masters Degree holders with NET/SET (in Communication/Journalism/Film Studies/ Public Relations/Electronic Media/Television Studies) from University of Mumbai, all PhD scholars and recognized post graduate teachers in the Department of Communication and Journalism will be guides for the dissertation component.

3.6 The dissertation committee will allocate students to guides in order of the average of marks obtained in semesters 1 and 2.

3.7 If it is felt necessary, the dissertation committee can assign a co-guide to a student, depending upon specific disciplinary needs.

The student will make a preliminary presentation in the seventh week of the fourth semester. The presentation will be attended by the guide and a committee consisting of two other teachers from the department. The committee will make necessary suggestions to improve the dissertation.

3.8 The student will make a final presentation in the 10th to the 12th week of semester four. The presentation will be evaluated by the same committee that evaluated the preliminary presentation. The criteria for evaluation will be as follows:

- i) 10 marks for the quality of language.

- ii) 10 marks for the rationale for the research
- iii) 10 marks for quality of the review of literature.
- iv) 10 marks for research design and its implementation
- v) 10 marks for answers to questions

3.9 The marks given by the three members of the evaluation committee will be averaged in each head and the total marks decided by totaling the averages under the three heads.

3.10 The student will submit a bound hard copy of the dissertation to the Department by the end of the fourth semester, along with a soft copy on a CD/DVD.

3.11 The final dissertation will have a word limit of 8000-10000 words and will be typed in one and a half spacing on one side of the paper.

3.12 The final dissertation will be evaluated out of 25 marks by the guide, 25 marks by any other teacher in the Department and 50 marks by an external examiner, which includes 25 marks for the written submission and 25 marks by way of viva voce.

3.13 The dissertation will be given a grade point as per the following scheme:

Marks	Grade Points	Letter Grade
0-9	0.5	F
10-19	1.5	F
20-29	2.5	F
30-39	3.5	F
40-44	4.2	C
45-54	5.0	B
55-59	5.7	B+
60-69	6.5	A
70-74	7.2	A+
75-100	8.7	O

3.14 A student who gets a letter grade F in the course will be deemed to have failed in the course.

3.15 A student who feels aggrieved by the grading received will have the option of applying to the project committee for re-evaluation of the dissertation within a period of one week after the declaration of the result. If the dissertation committee feels that the claim is justified, it shall appoint a fresh examiner who will submit his/her evaluation in a week's time. If the marks by the re-evaluating examiner exceed the marks of the original examiner by a margin of 10% or more, the latter set of marks will be considered final.

3.16 The student who has got a letter grade F in the dissertation will have the option of resubmitting a revised version within 2 months from the date of declaration of the result. If a student fails this time too, he/she will not get any more chances and will be ineligible to be awarded the MA degree.

3.17 If a student is unable to submit his/her dissertation in the stipulated time or fails to make the presentations at the appointed time, he/she will be deemed to have failed the course and will have the option of submitting within 2 months from the date of declaration of the result. If a student fails this time too, he/she will not get any more chances and will be ineligible to be awarded the MA degree.

3.18 The schedule for preliminary presentation, final presentation and dissertation submission will be displayed in the first week of the fourth semester.

3.19 Ethical Standards regarding Dealing with Human Participants:

Students should refrain from acts which he or she knows, or under the circumstances has reason to know, spoil the academic integrity of the academic program. Violations of academic integrity include, and not limited to: plagiarism; violation of the rights and welfare of human participants in research and practice; cheating, knowingly furnishing false information; misconduct as a member of department or college, and harm to self and others.

4. Evaluation of non-project courses

4.1 The examinations shall be of two kinds:

(i) Internal Assessment

(ii) Semester End Examination.

4.2 The learner who obtains less than 40 % of the aggregate marks of the relevant examination in that course either in the internal assessment or in the end –semester examination will be awarded the letter grade F in that course. The Medium of Instruction will be English.

4.3 Internal Assessment: The internal assessment shall be for 40 marks. Two internal assessment examinations shall be scheduled for a course. The internal examination is to be conducted by the course teacher. The schedule for the internal assessment is announced within two weeks of the

commencement of the semester. Of the two exams one will be in the form of a written test involving theory and the other will be in the form of extension work or assignment or term work. The answer-sheets for internal examination shall be masked before evaluation. The evaluated answer-sheets and marks shall be shown to the students on the date announced in advance.

4.4 The existing rules for moderation of answer sheets will be followed in the case of internal examinations in core courses.

4.5 Semester-End Examination: The semester end examination shall be for 60 marks.

4.6 If a student is absent from the internal or end semester examination in any course including the dissertation course, he/she will get a grade point of 0 and a letter grade of F.

4.7 If a student fails in the internal examination of a core or elective course, he/she will have to appear for the internal examination of the course when the course is offered again.

4.8 If a student fails in the end-semester examination of a core or elective course, he/she may reappear for the same examination when it is held again in the following semester. A student can appear at the most three times, including the original attempt. If a student obtains a letter grade F in all the three attempts, he/ she will have to seek fresh admission to the MA programme.

4.9 If a student obtains the letter grade F in any course in a given semester, the letter grade F will continue to be shown in the grade card for that semester even when the student passes the course subsequently in another semester.

4.10 If a student obtains minimum 40% marks in the internal assessment and fails to obtain minimum 40% percent marks in the end-semester examination of any course in any of the semester, the marks of the internal examination shall be carried forward.

4.11 The letter grade and the grade point for the course will be computed as per 3.13

4.12 In any semester, the students GPA will be calculated as follows:

$$\text{grade point average (GPA)} = \frac{\sum_{i=1}^n c_i g_i}{\sum_{i=1}^n c_i} \quad \text{where } c_i = \text{credits for that course offered in that semester}$$

and g_i = grade point obtained in that course offered in that semester.

Cumulative Grade Point Average (CGPA_m) at the end of semester m is calculated as follows:

$$(\text{CGPA}_m) = \frac{\sum_{j=1}^m \sum_{i=1}^n c_{ij} g_{ij}}{\sum_{j=1}^m \sum_{i=1}^n c_{ij}}, \text{ where, } c_{ij} \text{ is the credits for the } i^{\text{th}} \text{ course offered in semester } j \text{ and } g_{ij} \text{ is the}$$

grade point obtained in the i^{th} course in semester j . There shall be no rounding of GPA and CGPA.

4.13 The semester wise GPA and CGPA shall be printed on the grade card of the student along with table in 3.13

4.14 The final semester grade card shall also have the aggregate percentage marks scored by the student in all the courses in which the student has obtained the relevant credits.

4.15 The rules for gracing: the existing ordinance for gracing shall continue to be used.

4.16 The rules for ATKT will be as per University norms.

5. Rules for MA programmes with practical component/field work components are as follows:

5.1 Four core courses shall be offered in semesters 1 and 2 each.

5.2. Five elective courses shall be offered in the third semester. No other courses will be offered in the third semester.

5.3. The fourth semester shall consist of one ability enhancement course (6 credits), one interdisciplinary/cross disciplinary course (6 credits) and one project based course (10 credits).

5.4. The semester having Practical Component / Field Work Component shall be given four teaching hours per week per theory (core/elective) course. Each core/elective course shall have 4 credits in such semester.

5.5. There shall be 2 credits Practical Components/ Field Work Component per theory course (core/elective) in a semester one to three. The credits for practical and theory courses are obtained separately.

5.6. There shall be 8 credits Practical Component/ Field Work Component in semester one and two. There shall be 10 credits Practical Component/ Field Work Component in semester three. There shall be no practical/field work component in semester four. The practical/field work component shall be elective in semester three.

6. Evaluation of non-project courses and practical component /field work component for courses having practical/field work component.

6.1: The examinations shall be of two kinds:

(i) Internal Assessment = 40 marks comprising of a class test and practical/field/extension component

(ii) Semester End Examination = 60 marks

6.2 The learner who obtains less than 40 % of the aggregate marks of the relevant examination (16/40 for Internal and 24/60 for Semester End) in that course either in the internal assessment or in the end – semester examination will be awarded the letter grade F in that course.

6.3 Internal Assessment for theory courses: The internal assessment shall be for 40 marks. Two internal assessment examinations shall be scheduled for a course. The internal examination is to be conducted by the course teacher. The schedule for the internal assessment is announced within two weeks of the commencement of the semester. Of the two exams one will be in the form of a written test involving theory and the other will be in the form of extension work or assignment or term work. The answer-sheets for internal examination shall be masked before evaluation. The evaluated answer-sheets and marks shall be shown to the students on the date announced in advance.

6.4 Internal Assessment for practical component/ field work component. The evaluated practical/field work submission material and marks shall be shown to the students on the date announced in advance.

6.5 The existing rules for moderation of answer sheets will be followed in the case of internal examinations in core courses excluding practical component/ field work component.

6.6: Semester-End Examination: The semester end examination shall be for 60 marks for theory courses (core /elective) and for practical component/field work component. The semester–end examination for practical component/ filed work component shall be conducted separately.

6.7: If a student is absent from the internal or end semester examination in any course including the project course and practical/field-work component, he/she will get a grade point of 0 and a letter grade of F.

6.8: If a student fails in the internal examination of a core or elective course, or practical/field work component, he/she will have to appear for the internal examination of the course if and when the course is offered again.

6.9: If a student fails in the end-semester examination of a core or elective course or practical/field work component, he/she may reappear for the same examination when it is held again in the following semester. A student can appear at the most three times, including the original attempt. If a student obtains a letter grade F in all the three attempts, he/ she will have to seek fresh admission to the MA programme.

6.10. If a student obtains the letter grade F in any course in a given semester including practical/field work component, the letter grade F will continue to be shown in the grade card for that semester even when the student passes the course subsequently in another semester.

6.11. If a student obtains minimum 40% marks in the internal assessment and fails to obtain minimum 40% percent marks in the end-semester examination of any course in any of the semester, the marks of the internal examination shall be carried forward.

6.12: The letter grade and the grade point for the course will be computed as in 3.13.

6.13: In any semester, the students GPA will be calculated as follows:

$$\text{grade point average (GPA)} = \frac{\sum_{i=1}^n c_i g_i}{\sum_{i=1}^n c_i} \quad \text{where } c_i = \text{credits for that course offered in that semester}$$

and g_i = grade point obtained in that course offered in that semester.

Cumulative Grade Point Average (CGPA_m) at the end of semester m is calculated as follows:

$$(\text{CGPA}_m) = \frac{\sum_{j=1}^m \sum_{i=1}^n c_{ij} g_{ij}}{\sum_{j=1}^m \sum_{i=1}^n c_{ij}}, \quad \text{where, } c_{ij} \text{ is the credits for the } i^{\text{th}} \text{ course offered in semester } j \text{ and } g_{ij} \text{ is the}$$

grade point obtained in the i^{th} course in semester j . There shall be no rounding of GPA and CGPA.

6.14. The semester wise GPA and CGPA shall be printed on the grade card of the student along with table 3.13

6.15. The final semester grade card shall also have the aggregate percentage marks scored by the student in all the courses including practical/filed work component in which the student has obtained the relevant credits.

6.16. In case, if it is required to scale the internal assessment marks and end-semester examination marks to 400 marks per semester and 1600 marks for entire MA course, then internal assessment marks, end-semester examination marks and total marks shall be multiplied by factor 0.8.

6.17: The rules for gracing: the existing ordinance for gracing shall continue to be used.

SCHEME OF COURSES AND DETAILED SYLLABUS

Semester I

Course Code	Name of Course A. Core Courses	Term work	
		Teaching and Extension	Credits
	Communication Theory	60	6
	Media Economics	60	6
	Reporting and Editing	60	6
	Media Criticism	60	6
	Total	240	24

Course –I**Communication Theory (Core Course)**

This course will establish the connection between the theory and the practice of mass communication and mass media. It will cover vast ground beginning with the first models of communication that were suggested in the Euro-American world to the latest theorization of communication. It will also look extensively at trends in de-westernizing communication and media studies with special focus on Indian approaches to communication and media. Each of the units in the syllabus would require approximately an hour of teaching.

By the end of the course students should be able to apply the communication theory in order to analyse their own communication universe, their media sphere, their social, political and economic environment, public opinion and mass culture phenomena.

The course shall comprise of the following units :

Week 1	What is communication, communication theory, communication models	Introduction to Communication, John Fiske, Routledge, 1990
Week 2	Communication, meaning and signs, codes, signification	
Week 3	Semiotic methods and applications, Structuralist theory and applications	
Week 4	Empirical methods, ideology and meanings	
Week 5	Theory of Media and Society, New Media – New Theory?	McQuail's Mass Communication Theory, Denis McQuail, Sage, 2010
Week 6	Media structure and performance: principles and accountability, media economics and governance, global mass communication	De-Westernizing Media Studies, edited by James Curran, Myung-Jin Park, Routledge, 2005
Week 7	The media organization: pressures and demands, the production of media culture	
Week 8	Media content issues, concepts and methods of analysis, media genres and texts	Empire and Information: Intelligence Gathering and Social Communication in India 1780-1879, Christopher Alan Bayly, C. A. Bayly, Cambridge University Press, 1999
Week 9	Audience theory and research traditions, audience formation and experience	
Week 10	Processes and models of media effects, socio-cultural effects	
Week 11	News, public opinion and political communication.	
Week 12	De-westernising media and communication theory	Indian Literary Criticism: Theory and Interpretation, G. N. Devy, Orient Longman, 2004
Week 13	The Indian communication and media universe – ancient India, colonized India, pre-Independence, post-independence, the 21 st century.	
Week 14	Indian communication and its design	
Week 15	The future of mass communication	
Total Hours	4 hours per week = 60 hours	

The course will specifically cover the following theories of communication and media - Argumentation theory, Cognitive Dissonance theory, Model of Text Comprehension, Semiotics, Speech Act, Uncertainty Reduction Theory, Adaptive Structuration theory, Attraction-Selection-Attrition Framework, Agenda Setting theory, Cultivation theory, Reception theories, Hypodermic Needle theory, Medium theory, Priming, Framing, Spiral of Silence, Two Step Flow theory, Uses and Gratifications, Theory of Rasa, Four theories of the Press.

Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher. The 40 hour teaching component will include two tests conducted in the classroom. These tests may be written, oral, in the form of presentations etc. Altogether these tests will be for 25 marks.

The self-study component of 20 hours will include writing of critical essays, research projects, and production of media content. These will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Course –II

Media Economics (Core course)

This course teaches how economic theories and concepts apply to all aspects of media. The digital revolution, convergence, globalised competition and international trade has reshaped communication and media businesses and is, at the same time, presenting challenges to policy-makers. This course equips the learner to understand how economic forces affect the operation of media industry, explores innovation, digital multi-platform developments, economics of networks, risk-spreading strategies, copyright, corporate expansion, advertising whose resonance frequently extends beyond individual sectors and across the industry as a whole.

By the end of the course the learner must be able to apply economic theories and concepts to the mass media and mass communication in India and the world.

The course shall comprise of the following units :

Week 1	What is media economics about, macroeconomics and microeconomics, the firm in economic theory, competitive market structures, market structure and behavior	Understanding Media Economics, Gillian Doyle, Sage, 2013 Media Economics: Theory and Practice, edited by Alison Alexander, James E. Owers, Rod Carveth, C. Ann Hollifield, Albert N. Greco, Lawrence Erlbaum, 2004 Handbook of Media Management and Economics, edited by Alan B. Albarran, Sylvia M. Chan-Olmsted, Michael O. Wirth, Lawrence Erlbaum, 2006
Week 2	What is so special about economics of the media, key economic characteristics of the media	
Week 3	Economies of scale, of scope and changing technology	
Week 4	Convergence, what are multi-media platforms, the vertical supply chain	
Week 5	Changing market structures and boundaries, digital convergence	
Week 6	Technological change, innovation, creative destruction, multi-platform	
Week 7	Media response to digitization, managerial theories, horizontal expansion, vertical expansion, transnational growth	
Week 8	Economics of networks, broadcasting networks, online content distribution, social networks and microblogging	
Week 9	Mass to niche, user empowerment, segmentation and branding, audience flow management, public service content provision	
Week 10	The economics of print, film, television and radio	
Week 11	Globalising of content, advertising industry, internet advertising, advertising as barrier to market entry	

Week 12	Media economics and public policy	The Indian Media Business, Vanita Kohli-Khandekar, Response, 2010
Week 13	The Indian print and digital media business	
Week 14	The India electronic media business	
Week 15	The Indian film business	
Total Hours	4 hours per week = 60 hours	

The course will specifically cover the following areas. Introduction to media economics theory and practice, economics and media regulation, economics of international media, economics of the daily newspaper, television, radio, internet, cable industry, films, advertising, online media and public relations.

Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher. The 40 hour teaching component will include two tests conducted in the classroom. These tests may be written, oral, in the form of presentations etc. Altogether these tests will be for 25 marks.

The self-study component of 20 hours will include writing of critical essays, research projects, and production of media content. These will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Course –III

Reporting and Editing (Core Course)

This course teaches the learner the writing and editing skills required for reporting across media platforms. It deals with the purpose, process and technique of writing for the mass news media. It also deals with translation skills required for news.

The course shall comprise of the following units :

Week 1	The reporter on the job, what makes news, how to read a newspaper, how to follow news	Melvin Mencher's News Reporting and Writing, McGraw-Hill Education, 2010.
Week 2	Components of a news story, the lead, the story structure, what are features, long stories, series.	Modern News Editing, Mark Ludwig, Gene Gilmore, Wiley, 2005
Week 3	Multimodal and multivalent narrative structures, newspaper as a pedagogical and an andragogical tool.	News Reporting and Editing, K M Shrivastava, Sterling Publishers, 2008
Week 4	Translating for the mass news media	Translation in Global News, Esperanca Bielsa, Susan Bassnett, Routledge, 2009
Week 5	Writing news releases, Broadcast news writing	
Week 6	Reporting principles, getting information, making sound observations, building and using background, finding, cultivating and using sources	Political Discourse, Media and Translation, edited by Christina Schaeffner and Susan Bassnett, Cambridge Scholars Publishing, 2010
Week 7	Interviewing principles and practices, speeches, meetings and news conferences, how to follow hunches, feelings and stereotypes	The Associated Press Stylebook 2016 By The Associated Press
Week 8	Reporting accidents and disasters, writing obituaries	
Week 9	Writing a crime story, reporting on the courts	
Week 10	Writing sports and business stories	
Week 11	What is investigative journalism, principles and practices?	
Week 12	Reporting in Indian newspapers and magazines, reporting for television in India, writing for digital media	
Week 13	Modern news editing, layout and design	
Week 14	Style books, grammar, syntax of news	
Week 15	News agency writing	
Total Hours	4 hours per week = 60 hours	

The course will specifically deal with the following. Grammar, syntax, styles of writing, figures of speech, passive and active voice, summarization and precise, paraphrasing, foregrounding theory, translation skills, what makes news, news values, basics of reporting and news writing, storytelling techniques, similarities and differences in newspaper and magazine feature stories, digging for Information and initiating newsgathering, building and using background information and finding sources, getting the most of Interviews, online resources, the trend story, narrative writing, in-depth stories, principles of editing, editing symbols, headline writing, writing the editorial, writing reviews.

Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher. The 40 hour teaching component will include two tests conducted in the classroom. These tests may be written. Altogether these tests will be for 25 marks.

The self-study component of 20 hours will include writing/translating various media content for varied media platforms. These will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Course –IV

Media Criticism (Core Course)

The course equips the learner with historical context and analytical tools to transform from passive consumers of media to active and critical thinkers and evaluators of mass communication and mass media. The course examines the social, political, commercial roles, cultural effects, philosophical underpinnings, corporate influences and ideological agendas of the media drawing upon a vast range of theories and theorists of communication and mass media. There is an emphasis on developing a critique of the mass media and mass communication universe in India.

The course shall comprise of the following units :

Week 1	Concepts and keywords in Journalism, media and communication	Electronic Media Criticism: Applied Perspectives, Peter B. Orlik, Routledge, 2009
Week 2	What is criticism, the essence of criticism, why critique the mass media	Digital Media Criticism, Anandam P. Kavoori, Peter Lang 2010
Week 3	Critical functions, aesthetics and ethics of mass media	
Week 4	Criticism and the Communication Process	A Rasa Reader: Classical Indian Aesthetics, Translated and Edited by Sheldon Pollock, Columbia University Press, 2016
Week 5	Criticism and the Communication Process	
Week 6	Knowledge Processing function of mass media	
Week 7	Tonal and Talent Ingredients, Stage-Molding Ingredients	Indian Literary Criticism: Theory and Interpretation, G. N. Devy, Orient Longman, 2004
Week 8	Tonal and Talent Ingredients, Stage-Molding Ingredients	
Week 9	Business Gratifications, Audience Gratifications	Indian Narratology, Ayyappa P Panikkar, Indira Gandhi National Centre for the Arts and Sterling Publishers, 2003
Week 10	Reality Programming	
Week 11	Depiction Analysis	
Week 12	Structural Analysis	
Week 13	Probing Ethics and Values	
Week 14	Aesthetics and Art	
Week 15	Composite Criticism	
Total Hours	4 hours per week = 60 hours	

Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher. The 40 hour teaching component will include two

tests conducted in the classroom. These tests may be written, oral or presentation. Altogether these tests will be for 25 marks.

The self-study component of 20 hours will include developing a critique of various media content and presenting it in a form mutually agreeable between the teacher and the learner. These will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Semester II

Course Code	Name of Course A. Core Courses	Term work	
		Teaching and Extension	Credits
	Introduction to Television Studies	60	6
	Introduction to Film Studies	60	6
	Introduction to Media Research	60	6
	Ethics, Constitution and Media Laws	60	6
Total		240	24

Course I

Introduction to Television Studies (Core Course)

The course provides the learner into insights into television as a medium. It covers the technology, the content, the production and more importantly looks closely at the way audiences and their relation with television is undergoing change. It looks at the power of television in society and over society.

The course shall comprise of the following units :

Week 1	What is Television Studies, why study television?	Television: Technology and Cultural Form, Raymond Williams, Ederyn Williams, Routledge, 1990 An Introduction to Television Studies, Jonathan Bignell, Routledge, 2013 The Television Studies Reader, Robert Clyde Allen, Annette Hill, Routledge, 2004
Week 2	Bringing Television Home: Domestic Space and “New” Technologies. Social learning theories	
Week 3	Rethinking the Cultural Industries	
Week 4	Cultural Production in the Network Era, The ‘flow’ theory	
Week 5	What makes news on TV, The Power of Television, , Difference between TV News and Print News Gathering	
Week 6	How television news teams work together – Team, Responsibilities, planning your story for your audience, how do you get the best possible shots & audio for your news story	
Week 7	Television and society with special reference to India	
Week 8	The language of television, connotations and codes, narrative structures, narrative functions with special reference to India	
Week 9	Segmentation, fragmentation and prioritization with special reference to India	
Week 10	Television genre	
Week 11	Who is the author of television content?	
Week 12	Realism, ideology and television	
Week 13	The television audience	
Week 14	The television audience in India	
Week 15	Beyond television	
Total Hours	60 hours	

Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher. The 40 hour teaching component will include two tests conducted in the classroom. These tests may be written, oral or presentation. Altogether these tests will be for 25 marks. The self-study component of 20 hours will include television analysis, audience study that will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Course II

Introduction to Film Studies (Core Course)

The course is about studying cinema and film. It is about understanding and critiquing the cinematic experience and engagement. It covers the form and function of film, film analysis, History of World Cinema, History of Indian Cinema, History of Marathi Cinema, The Hindi film industry, Hollywood Cinema, German expressionism, Soviet Montage, Italian neo realism, French new wave cinema, Japanese Cinema, New Iranian Cinema, Korean Cinema, Digital Aesthetics, Music and choreography in Indian Cinema and Indian and global cinema in the context of globalization.

The course shall comprise of the following units :

Week 1	What is cinema, why theorise cinema, the subject and the method of theorizing cinema	The Major Film Theories: An Introduction, J. Dudley Andrew, OUP, 1975 Film Studies: An Introduction, Ed Sikov, Columbia University Press, 2010
Week 2	Theorising the medium of film, realism, structuralism, deconstruction, semiotics.	
Week 3	The formative tradition – Hugo Munsterberg	
Week 4	Rudolf Arnheim, Sergei Eisenstein	
Week 5	Bela Balazs and the tradition of form	
Week 6	Realist film theory – Siegfried Kracauer	
Week 7	Andre Bazin	
Week 8	Jean Mitry, Christian Metz and the semiology of the cinema	
Week 9	Representation and reality	
Week 10	Mise-en-scene – within the image, camera movement, cinematography	
Week 11	Editing and sound	
Week 12	Narrative from scene to scene, from screenplay to film	
Week 13	Who is the author of cinema? Auteur theory, role of the producer	
Week 14	What is genre?	
Week 15	Contributions of Laura Mulvey	
Total Hours		

Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside

the classroom that will be assigned by the teacher. The 40 hour teaching component will include two tests conducted in the classroom. These tests may be written, oral or presentation. Altogether these tests will be for 25 marks. The self-study component of 20 hours will include film analysis that will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Course III

Introduction to Media Research (Core Course)

This is an introduction to media effects research. The learner will be introduced to specific cases, research on media effects, findings, and methods. There will be an emphasis on the use of research in media work. This course lays the ground work and is a prerequisite for an advanced course in Semester IV. The course will encourage learners to write their own research papers, review research literature and even conduct research in the field of communication and media.

The performance of the learner in term work/internal assessment during the teaching-learning of the course will be considered during the evaluation of the research dissertation in Semester IV.

The course shall comprise of the following units :

Week 1	Scientific approach to the study of media effects, ways of knowing, the nature of science, what is theory	Media Effects Research: A Basic Overview, Glenn G. Sparks, Cengage Learning, 2014
Week 2	Brief history of media effects research, types of media effects, analysing media content, search for causal relationships	Mass Media Research: An Introduction, Roger D. Wimmer, Joseph R. Dominick, Cengage Learning, 2010
Week 3	Propaganda and publicity with reference to the World Wars, effects of media violence, sexual content in the media, media that stir emotions	The Handbook of Global Media Research, edited by Ingrid Volkmer, Wiley-Blackwell, 2012
Week 4	Effects of media stereotypes, influence of Marshall McLuhan, persuasive effects of media	
Week 5	Effects of news and political content, impact of new media technologies	
Week 6	Nature, scope and limitations of statistics, parametric and non-parametric tests, descriptive and inferential statistics.	
Week 7	Mean, median, mode, variance, standard deviation, covariance, correlation and regression,	
Week 8	Steps for hypothesis testing, null hypothesis, alternate hypothesis, kinds of variables.	
Week 9	Type I error and Type II error, Spearman's rank correlation coefficient, chi-square test, Kendall Rank correlation, ANOVA	
Week 10	Techniques of public relations,	

	special interests groups, political communication. Ethics of research, research skills and techniques for journalists	
Week 11	Graphs and diagrams- How to read data.	
Week 12	Communication and Media research in India	
Week 13	Critiquing any one theory of communication/media	
Week 14	Critiquing any one theory of communication/media	
Week 15	Case Studies	
Total Hours	60 Hours	

Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher. The 40 hour teaching component will include two tests conducted in the classroom. These tests may be written, oral or presentation. Altogether these tests will be for 25 marks. The course will lay special emphasis on studying cases.

The self-study component of 20 hours will include application of research methods and producing case studies under the supervision of the teacher. These will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Course IV

Ethics, Constitution and Media Laws (Core Course)

The course shall provide the learner with a sense of history, philosophy and ethics. It will encourage the learner to engage with ethical issues in the environment, debate upon the issues and arrive at an understanding of how ethics and ethical conflicts are dealt with. The course explores ethics around the world through an understanding of the important religions practiced in the world. The interconnection between ethics, law and the Constitution will be understood. There will be a special emphasis on ethics of the communication and media professions.

The course shall comprise of the following units :

Week 1	What are ethics, types of ethics, Euro-American ethics, ethics in other parts of the world, historical influences	What is History, Edward Carr, Penguin, 2008 History of Western Philosophy, Bertrand Russell, Simon and Schuster, 1972
Week 2	Ethics in India – principles and practice	
Week 3	What the religions of the world say about ethics, what is the nature of truth	History of Indian Philosophy, Surendranath Dasgupta, Motilal Benarsidass, 1997
Week 4	Democracy, liberty, freedom, secularism, socialism, federalism, sovereignty, equality	Working a Democratic Constitution: A history of the Indian experience, Granville Austin, OUP, 2003
Week 5	Ethics in the Constitution of India	Introduction to the Constitution of India, Durga Das Basu
Week 6	Fundamental Rights, Duties and Obligations	
Week 7	India's criminal justice system	Media Ethics, Paranjoy Guha Thakurta, OUP, 2011
Week 8	Crime, punishment, reform and the IPC	Ethics and the Media: An Introduction, Stephen J. A. Ward, Cambridge University Press, 2011
Week 9	Global journalism ethics	
Week 10	Journalism ethics in India	Media at Work in China and India: Media at Work in China and India: Discovering and Dissecting, edited by Robin Jeffrey, Ronojoy Sen
Week 11	Laws regulating the mass media and mass communication in India	
Week 12	Social responsibility of the media, intellectual property rights and copyright in India	Ethics in Public Relations: A Guide to Best Practice, Patricia J Parsons, Patricia Parson,. 2008
Week 13	Human Rights, animal rights	
Week 14	Ethics of Public Relations	Ethics in Public Relations: Responsible Advocacy, edited by Kathy Fitzpatrick, Carolyn Bronstein, Sage, 2006
Week 15	Ethics of Advertising	
Total Hours	60 hours	The Human Rights Reader: Major Political Essays, Speeches, and Documents from ancient times to the present, Micheline Ishay, Routledge, 2007

Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher. The 40 hour teaching component will include two tests conducted in the classroom. These tests may be written, oral or presentation. Altogether these tests will be for 25 marks.

The self-study component of 20 hours will include conducting seminars, writing a research project, a review of literature, conducting surveys or interviews. These will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Semester –III

An elective course will be offered only if there are a minimum of ten students opting for it.

Course Code	Name of Course Elective Courses	Term work	
		Teaching and Extension	Credits
	Public Relations in the Private and Public Sector	60	6
	Media Management	60	6
	Media Advocacy	60	6
	Conflict Communication	60	6
	Culture studies and Media	60	6
	Political Communication	60	6
	Video Games and Media	60	6
	Sports Journalism	60	6
	Concepts Of Storyboarding	60	6
	Audio-Visual Production and Post-Production	60	6
	Documentary film making	60	6
	Multimedia Production	60	6
	Storytelling for children	60	6
	Interpersonal communication	60	6
	Family Communication	60	6
	Religion, culture and communication	60	6
	Digital Media Marketing	60	6
	Basic Course for Indian Sign Language Communication	60	6
	Media and Disability Communication	60	6
	Intercultural Communication	60	6

Public Relations in the Private and Public Sector (Elective Course)

This course covers the following areas - History and evolution of the public and private sector in India, Government Public Relations, Corporate communication- defining corporate communication, defining internal communication, understanding the process and evaluation of internal communication, defining external communication, understanding the process and evaluation of external communication, corporate social responsibility, crisis communication, international public relations, agency public relations- account management, client servicing, setting up an agency, evaluating PR, Indian culture at the workplace.

The course demands a basic understanding of how news media works, the principles and theory of Public Relations and practice.

The course shall comprise of the following units :

Week 1	History and evolution of the public and private sector in India	Public Relations in India: New Tasks and Responsibilities, J. V. Vilanilam, Sage, 2011
Week 2	Public Relations of the Government of India, PRB, Introduction to the Information and Broadcasting Ministry	
Week 3	Corporate communication- defining corporate communication	Theorizing Crisis Communication, Timothy L. Sellnow, Matthew W. Seeger, Wiley-Blackwell, 2013
Week 4	Defining internal communication, understanding the process and evaluation of internal communication	
Week 5	Defining external communication, understanding the process and evaluation of external communication	Evaluating Public Relations: A Best Practice Guide to Public Relations, Tom Watson, Paul Noble, Kogan Page, 2007
Week 6	Creating value with Public Relations, Corporate social responsibility	
Week 7	Crisis communication	
Week 8	Agency public relations- account management, client servicing	Gower Handbook of Internal Communication, edited by Marc Wright, Gower Publishing, 2009
Week 9	Setting up a PR agency, role of finance in PR	
Week 10	Interpersonal communication	
Week 11	Introduction to Indian organizations and their cultures	The Oxford Handbook of Corporate Social Responsibility, Andrew Crane,
Week 12	Getting on TV, getting into print media	
Week 13	Use of Digital media for PR	

Week 14	Conducting a Press Conference	OUP, 2008 Indian Culture and Work Organisations in Transition, edited by Ashish Malik, Vijay Pereira, Routledge, 2016
Week 15	Evaluating a PR exercise	
Total hours	60 hours	

Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher. The 40 hour teaching component will include preparing a PR plan for a specific client and presenting it. The assignment will be for 25 marks. The self-study component of 20 hours will include conducting a PR exercise such as a press conference. This will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Media Management (Elective Course)

Mechanics of Media buying and selling: Role and structures, Media Basics, Media Strategy, Target Groups definition, Market Prioritization, Media Weights, Media Mix decisions, Scheduling, Building a Plan, Evaluating Media Buys, The buying process, Plan Implementation, Budget Setting, Solutions Approach, Media Economics: The Economic theory applied to analysis of mass media industries, structure and performance of mass media. Reading industry reports like those by FICCI or McKinsey.

The course shall comprise of the following units :

Week 1	Mass society, mass culture and mass media and the 'fifth estate'	The Indian Media Business, Vanita Kohli-Khandekar, Response, 2010
Week 2	The Media Business and Commerce with specific reference to the media in India	
Week 3	Mechanics of Media buying and selling: Role and structures, Media Basics	India's Newspaper Revolution: Capitalism, Politics and the Indian-language Press, Robin Jeffrey, Hurst and Company, 2000
Week 4	Prioritisation, Segmentation and Fragmentation of content and audience	
Week 5	Preparing a Media Strategy, Defining the target audience, market prioritisation	Indian Media in a Globalised World, Maya Ranganathan, Usha M Rodrigues, Sage, 2010
Week 6	Media Weights, Media Mix decisions, Scheduling	
Week 7	Building a Plan, Evaluating Media Buys	Handbook of Media Management and Economics, Alan B. Albarran, Sylvia M. Chan-Olmsted, Michael O. Wirth, Lawrence Erlbaum Associates, 2006
Week 8	The buying process, Plan Implementation	
Week 9	Budget Setting, Solutions Approach	
Week 10	An introduction to media economics	
Week 11	The print media in India	
Week 12	The electronic media in India	
Week 13	The business of cinema in India	
Week 14	The business of theatre in India	
Week 15	The digital media	
Total hours	60 Hours	
		Media Management in the Age of

		Giants: Business Dynamics of Journalism, Dennis F. Herrick, University of New Mexico Press, 2012
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Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher. The 40 hour teaching component will include preparing a media plan for a specific client and presenting it. The assignment will be for 25 marks. The self-study component of 20 hours will include conducting a media survey for a client. This will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Media Advocacy (Elective Course)

Defining Public Interest, Definition of Public Opinion, Formation and change of Public Opinion, Introduction to Propaganda, Introduction to Social marketing, Public Opinion and Democracy, Public Opinion and thinkers - Aristotle, Plato, Michel de Montaigne, Ferdinand Tönnies, Jeremy Bentham, Adam Smith, Jürgen Habermas, Herbert Blumer, Jean Jacques Rousseau, James Bryce, A. Lawrence Lowell, Walter Lippmann, Lance Bennett. Public Opinion models -The Random Diffusion model of Mass Public Opinion, The Receive-Accept-sample model of public opinion, Models of public opinion influence on leaders, Five Models of Representations. Public Opinion and Political Communication-Goals of strategic political communication, Elite Influence on Public Opinion, Interest Groups and Democratic Representation, The Political Media. The Public Opinion Process, Public Opinion and Social Control, Public Opinion and the Middle class, Media and Public Opinion-Influence of Media on Public opinion, Opinion Polls, Media-led campaigns in the World, Media-led campaigns in India.

The course shall comprise of the following units :

Week 1	Democracy, the informed citizen and the media	Communication for Development in the Third World, Srinivas R Melkote, H Leslie Steeves, Sage 2001
Week 2	Public interest, public opinion and the media	
Week 3	Political communication	An Introduction to Political Communication, Brian McNair, Routledge, 1995
Week 4	Manufacturing consent, the sociology of news	
Week 5	News: the politics of illusion	
Week 6	Public Relations, Publicity and Propaganda and development	
Week 7	Media advocacy and public health – case studies	
Week 8	Media advocacy and gender – case studies	Public Communication Campaigns, Ronald E. Rice, Charles K. Atkin, Sage, 2001
Week 9	Media advocacy and disability – case studies	
Week 10	Media advocacy and child rights	
Week 11	Media advocacy, race and caste – case studies	Constructing Public Opinion, Justin Lewis, Columbia University Press, 2011
Week 12	Media advocacy and minorities – case studies	
Week 13	Media advocacy and citizens’ rights – case studies	News: The Politics of Illusion, W
Week 14	Planning a media advocacy campaign	

Week 15	Executing a media advocacy campaign	Lance Bennett, Longman, 2012
Total hours	60 hours	<p>Sociology of News, Michael Schudson, W W Norton, 2011</p> <p>Cultural Meanings of News: A Text-Reader, Daniel A. Berkowitz, Sage, 2011</p> <p>News Narratives and News Framing: Constructing Political Reality</p> <p>By Karen S. Johnson-Cartee, Rowman and Littlefield, 2005</p> <p>The Handbook of Development Communication and Social Change, Karin Gwinn Wilkins, Thomas Tufte, Rafael Obregon, Wiley Blackwell, 2014</p>

Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher. The 40 hour teaching component will include two written tests. The assignment will be for 25 marks.

The self-study component of 20 hours will include conducting seminars on media advocacy. These will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Conflict Communication (Elective Course)

The course shall provide the learner with an opportunity to understand the conflict from its theoretical as well as practical perspectives and the significance of communication in the situation of conflict. It will encourage the learner to engage with issues of conflict, debate upon its social, economical, political and cultural implications. Understanding the role of media in the situations of conflict, both from theoretical and practical perspectives and the manner in which various political and social organizations communicate their respective beliefs, ideologies, agendas to the crowds or the tools they use to mobilize crowds in favor or against the state would be on focus. It will also help the learner to understand the challenges that the state has to face while communicating with the people living in conflict zones. Moreover there will be a special emphasis on understanding the conflict in terms of its political and economical aspects. The learners will also get an opportunity to study conflict and communications from a conflict-hit victim's point of view to arrive at an understanding where he/she would be able to learn the best ways to communicate with people in such situations. What role does media play and what are the challenges that media (as a mediator or as somebody's mouth piece) face in the situations of conflict, would also be on special priority.

The course shall comprise of the following units :

Week 1	What is a conflict? Types of conflicts. Non-political and political.	Classical Theories: Miller and Steinberg
Week 2	Conflict and politics. Class and identity conflict. Understanding Civil resistance, Youth and Conflict	Karl Marx & Friedrich Engels The Communist Manifesto 1848 Robert A. Baron, Michael Nicholson
Week 3	Motivations for people involved in conflict and its propagation. Beliefs that propel groups toward conflict. Role of emotion in inter-group relations and conflicts.	Karl Marx A Contribution to the Critique of Political Economy 1859, De Bono, 1985. Positive Negative effects Filley, 1975. Ludwig Gumplowicz Grundriss der Soziologie (Outlines of Sociology, 1884) (1838–1909) , laissez-faire philosophy) Herbert Spencer. Ward's Dynamic Sociology (1883)
Week 4	Significance of modern communication tools in terms of conflict.	Eidelson, Roy, J; Eidelson, Judy I (2003). "Dangerous ideas: Five beliefs that propel groups toward conflict". <i>American Psychologist</i> . Identity, Region, Caste etc Inter-State disputes on water, location of central projects, Religion or region based polarization. Jaat Andholan, Maratha Andholan, Gujjar community crisis, North East crisis and
Week 5	Significance of Information Communication Technology (ICT) in terms of conflict. Effects on political	

	conflict (Collective Action, Censorships, Intelligence, Audience Effect)	Kashmir crisis etc. Youth and conflict (World youth report 2003)
Week 6	How does ICT benefit the state in situations of political conflict?	Durkheim (1858–1917) Mikhail Bakunin, Forsyth, 2006 Nils B Weidmann (Communication technology and political conflict)
Week 7	Major approaches to study the effect of communication technology on political conflict. Role of traditional communication tools on conflict Effects of modern communication technology on conflict Studying the conflict in terms of both, old and new communication technology perspectives.	Availability of information on social media fosters mobilization of people, and gives existing forces better means for coordination -- Arab Spring 2011 (Pierskalla & Hollenbach, 2013, Poster Boy Burhans killing in Kashmir 2016 Dictator parties implement censors on media Friedrich & Brzezinski, 1965) Media censors in JnK during 2008, 2010, 2016 uprisings. Intelligence gathering --The case of China's Great Firewall (MacKinnon, 2011), Intelligence gathering by cell phones Shapiro & Weidmann
Week 8	What is conflict management in terms of non-political conflicts?	(2015)
Week 9	Conflict management in terms of political conflicts	Conflicting parties need to be aware of the repercussions certain actions can have elsewhere. (Robinson, 1999)
Week 10	Significance of mediation in non political conflicts and communicating with the victims of political conflict.	State can trace rebel activities and members of opposition through ICT (Zeitsoff, 2011)
Week 11	Signification of communication and the role of media in political conflicts.	Traditional approach (Crabtree, Darmofal & Kern (2015), Weidmann (2015), Cairncross, 2001, Warren (2015
Week 12	Important components of conflict management (Both non-political and political conflicts)	Modern approach Shapiro & Siegel (2015), Bailard (2015), Rød & Weidmann (2015), Morozov, 2011, Gohdes (2015).
Week 13	Role of effective communication in resolving non-political conflicts	Comparative approach: Zeitsoff, Kelly & Lotan (2015), Baum & Zhukov (2015)
Week 14	Role of effective communication in	

	resolving political conflicts.	<p>Conflict management models: Blake and Mouton (1964), Thomas (1976) and Pruitt (1983), Khun and Poole's model, DeChurch and Marks's meta-taxonomy, Rahim's meta-model. Theory of conflict management Kirchoff and Adams, 1982, Response styles: Turner and Weed (1983). Conflict resolution: De Bono, 1985. Etc. Political conflict in practice. Ceasefire, peacekeeping, Strategic Foresight Group, global peace system. Role of NGO's. Conflict Resolution as a Political System John Media and political conflict Gadi Wolfsfield</p> <p>Transforming Conflict: Communication and Ethnopolitical Conflict (Donald G. Ellis) W. Burton. Political Conflict Management Revaz Jorbenadze 2001. Role of mediation in conflict resolution (Joanne Law), MEDIATION -The Preferred Alternative for Conflict Resolution George Amoh, Accra, Ghana.. The healing function in political conflict resolution (Joseph V. Montville)</p> <p>Effective communication skills for conflict resolution Naomi Brower, Jana Darrington 2012/ CHRISTINE SWITZER. Role of Communication in conflict - Management study guide MSG</p> <p>Why dialogue matters for conflict prevention and peacebuilding Democratic Republic of Congo/Roger LeMoyne.</p>
Week 15	Importance of dialogue and creative peacebuilding in political conflicts.	
Total Hours	60 hours	

Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher. The 40 hour teaching component will include two

tests conducted in the classroom. These tests may be written, oral or presentation or case study based. Altogether these tests will be for 25 marks.

The self-study component of 20 hours will include conducting seminars, writing a research project, a review of literature, conducting surveys or interviews. These will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Culture studies and Media (Elective Course)

This course deals with the changing culture in the pattern of mass media as well as its simultaneous effects on culture. The course tries to study the popularity of media as well as the new challenges that culture represents in the post modern world of media. The course also deals with the saturation that has occurred due to media being freely available everywhere which might lead to a loss of meaning of information that is available to us.

The course shall comprise of the following units :

Week 1	Mass Media and cultural landscape	Media, Culture and Society: an introduction- Paul Hodkinson (2011)
Week 2	Elements of Media	
Week 3	The Media industry	Media and culture: An Introduction to Mass Communication. 8 th Edition- Richard Campbell, Christopher Martin, Beltina Fabos (2012)
Week 4	Media content	
Week 5	Media users	
Week 6	Media as manipulation	The Indian Media Business (Fourth edition)- Vanita Kohli Khandekar (2013)
Week 7	The construction of news	
Week 8	The politics of representation	The role of media in the construction of public belief and social change- Catherine Happer, Greg Phile (2013)
Week 9	Media orientation and control	
Week 10	The Business of Mass media	
Week 11	New media and culture	Re-Theorising news' construction of reality: A realist discourse- theoretic approach – W.K Lan (2012)
Week 12	Media, Gender and sexuality	The politics of representation: A critical discourse analysis of an Al- Jazeera special report- Anita L Wenden (2005)
Week 13	Media as a commuter for group culture	
Week 14	Globalisation and social movements	Cities of difference: Cultural Juxtaposition and urban politics of representation- Georgou, Myria (2006)
Week 15	Saturation, fluidity and the loss of meaning	The decline and fall of Public Sector Broadcasting- Michael Tracey (1998)
Total Hours	60 hours	New Media, Culture and society- Dr. BK Ravi Media and Gender stereotyping: The need for Media Literacy- Adhikari Sharda (2014) Media and Gender: A scholarly agenda for the global alliance on media and gender (UNESCO 2014) Race, Ethnicity and Place in changing America: A perspective- John. W. Frazier (2010)

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Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher. The 40 hour teaching component will include two tests conducted in the classroom. These tests may be written, oral or presentation. Altogether these tests will be for 25 marks.

The self-study component of 20 hours will include conducting seminars, writing a research project, a review of literature, conducting surveys or interviews. These will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Political Communication (Elective Course)

This course explores different aspects of political communication. It will explore the role of media, the public, the State with specific reference to the Indian scenario.

The course shall comprise of the following units :

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

Week 4	<p>INTERGROUP COMMUNICATION AND ITS EFFECTS</p> <p>What is intergroup communication in political communication?</p> <p>What is the effect of intergroup communications?</p>	<p><i>Chs. 12-13, pp. 202-252. - Hallin, Daniel C. 1991.</i></p> <p><i>"Whose Campaign is it, Anyway?" Columbia Journalism Review (January/February). - Patterson, Thomas. 1996.</i></p> <p><i>"Bad News, Period." PS: Political Science and Politics 29 (March): 17-20.</i></p>
Week 5	<p>Political Communication Theory</p> <p>What is Political Communication Theory?</p>	
Week 6	<p>How the Media Cover Politics</p> <p>How should politics and elections be covered?</p> <p>How well do the media measure up to this standard?</p> <p>What would you anticipate would be the practical beneficial effect political coverage along the lines you suggest?</p>	<p>Huckfeldt, Robert and John Sprague. 1995. <i>Citizens, Politics, and Social Communication: Information and Influence in an Election Campaign.</i> Cambridge: Cambridge University Press.</p> <p>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.</p>
Week 7	<p>THE TRANSMISSION OF POLITICAL INFORMATION WITHIN SOCIAL NETWORKS</p> <p>The transmission of political information.</p> <p>The transmission of political information in social media.</p>	<p>Iyengar, Shanto and Donald R. Kinder. 1987. <i>News That Matters: Television and American Public Opinion.</i> Chicago: University of Chicago.</p> <p>Krosnick, Jon A. and Donald R. Kinder. 1990. "Altering the Foundations of Support for the President Through Priming." <i>APSR</i> 84: 497-513</p> <p>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.</p>

<p>Week 8</p>	<p>THE EFFECT OF MASS MEDIA ON POLITICAL ATTITUDES</p> <p>What is the effect of mass media on political attitudes?</p>	<p>Groeling, Tim and Samuel Kernell. 1998. "Is Network News Coverage of the President Biased?" <i>Journal of Politics</i> 60 (November): 1064-1086.</p> <p>Baum, Matthew A. and Phil Gussin. 2008. "In the Eye of the Beholder: How Information Shortcuts Shape Individual Perceptions of Bias in the Media." <i>Quarterly Journal of Political Science</i> 3:1: 1-31.</p> <p>Just, Marion R., Ann N. Crigler, Dean E. Alger, Timothy E. Cook, Montague Kern and Darrell M. West. 1996. <i>Crosstalk: Citizens, Candidates, and the Media in a Presidential Campaign</i>. Chicago: University of Chicago Press.</p> <p>McGraw, Kathleen M. 2002. "Manipulating Public Opinion." In Norrander, Barbara and Clyde Wilcox, editors, <i>Understanding Public Opinion</i>. Washington D.C.: Congressional Quarterly Press, pp. 265-280.</p> <p>Mermin, Jonathan. 1999. <i>Debating War and Peace</i>. Princeton: Princeton University Press. Chapter 6, pp. 120-142</p> <p>Sharkey, Jacqueline. 1993. "When Pictures Drive Foreign Policy," <i>American Journalism Review</i> 15, No. 10 (December).</p> <p>Mutz, D. C., & Martin, P. S. (2001). Facilitating communication across lines of political difference: The role of mass media. <i>American Political Science Review</i>, 95, 97–114.</p>
<p>Week 9</p>	<p>Constitutional Framing</p>	
<p>Week 10</p>	<p>Political process and Governance</p> <ul style="list-style-type: none"> • Political Process in India • Electoral Process in India • India's Foreign Policy • Public Policy & Good Governance • Management Approach towards Political Issues 	
<p>Week 11</p>	<p>Media Bias</p> <p>Is media biased? Is this "good" or "bad" for politics and democracy?</p> <p>What are the implications for political discourse of citizen perceptions of bias in the media?</p>	

Week 12	<p>Campaign Advertising & Political Participation</p> <p>Role of political communication in political campaigning and advertising.</p> <p>Political participations in media campaigns</p>	
Week 13	<p>Gauging Public Opinion</p> <p>How can we improve the use of public opinion polls in the news media in order to</p> <p>(a) Help political leaders better understand what the public thinks and wants</p> <p>(b) Help the public</p> <p>Understanding the polls and public attitudes</p>	
Week 14	<p>Public Opinion and Public Policy</p> <p>Influence of public opinion on public policy</p>	
Week 15	<p>Polarization and contentious politics</p> <p>What is Political Polarization?</p> <p>What are the causes of Political Polarization?</p> <p>Case study of Political Polarization</p>	
Total Hours	60 hours	

Class methodology

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The self-study component of 20 hours will include conducting seminars, writing a research project, a review of literature, conducting surveys or interviews. These will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Video Games and Media (Elective Course)

This course introduces the students to the fundamentals of understanding video games from not just the perspectives of consoles or history but it tries to tackle some of the elements that are crucial to understanding the very basic elements that form the game such as the characters and the storylines which are as crucial as the script of a movie. This subject also tries to understand the violence, the rating system used as well as the marketing and business side of gaming along with the rise of new age mediums used like mobile spaces being used by traditional platforms like Nintendo to market their popular mascot 'Mario' in December 2016. Overall this subject covers the need to understand video games not just in the context of entertainment but as a serious study to understand the various cultures associated within.

The course shall comprise of the following units :

Week 1	Introduction to video games	What is video game culture? Cultural studies and game studies- Adrienne Shaw (2010)
Week 2	Who plays games?	
Week 3	History of video games: from the console to the cloud	Glued to games: How video games draw us in and leave us spellbound- Scott Rigby and Richard Ryan (2011)
Week 4	Genres in video games	
Week 5	The narrative used in video games	Gaming history: Computer and video games as historical scholarship- Dawn Spring (2015)
Week 6	The art of game design	
Week 7	Characters in video games	
Week 8	Video games and 'citizenship'	
Week 9	Literacy and video games	Home video games platform: Robin S Lee (March 2011)
Week 10	Video games and violence	
Week 11	Understanding virtual reality in video games	What defines video game genre? Thinking about genre study after the great divide- David A Clearwater (Loading... Vol. 5, issue 8)
Week 12	Gender representation and video games	

Week 13	Advertising video games	Exploring the boundaries of the narrative. Video games in the English classroom- Jonathan Ostenson (July 2013)
Week 14	New media and gaming	
Week 15	The business of gaming	
Total Hours	60 hours	<p>Beyond programming: The power of making games- Lisa Castenda, Manrita Siddhu (2015)</p> <p>Video game characters- Felix Schroter and Jan-Nol Tham (2013)</p> <p>Video games and Citizenship: Jeroen Bourgonjon and Ronald Soetaert</p> <p>How video games are reaching out to reluctant readers- Kristie Jolley (2013)</p> <p>Video games in education: Why should they be used and how are they being used- Leonard Annelta (2008)</p> <p>Video games as learning environment for students with learning disabilities- Elizabeth Simpson (2009)</p> <p>Video games and violence; Public policy implications- Joel e Collier, Pearson Liddel Jr. and Gloria J Liddel (2008)</p> <p>The culture study: effect of online violent video</p>

		<p>games on the levels of aggression- J. Hollingdale (2014)</p> <p>The potential societal impact of virtual reality- Mark Ekolto Riveria</p> <p>Gender and racial stereotypes in popular video games- Yi Mou, Wei Peng (2009)</p> <p>Women and video games: Pigeonholing the past- Allison Perry (2012)</p> <p>Advertising video games: Kelly Anders. Journal of public policy and marketing. (Volume 18 no. 2)</p> <p>Effectiveness of social media as a tool for communication and it's potential for tech enabled connections: A micro level study- Trisha Dowerah Baruah (May 2012)</p> <p>The relationship between addictive use of social media and video games and symptoms of psychiatric disorders: A large scale cross sectional study- Schou Andreassen C (2016)</p> <p>Value creation in video game industry: Industry economics, consumer benefits and research opportunities- Andre Marchand and Thorsten Henning Thureau (July 2013)</p>
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Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher. The 40 hour teaching component will include two tests conducted in the classroom. These tests may be written, oral or presentation. Altogether these tests will be for 25 marks.

The self-study component of 20 hours will include conducting seminars, writing a research project, a review of literature, conducting surveys or interviews. These will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Sports Journalism (Elective Course)

The program in sports journalism is planned to improve the writing and reporting skills and knowledge in sports journalism. The goal of the program is to go beyond reporting of competition and column writing. It will include ethics and the impact of sports on society. Likewise, it will strive to assist participants in making significant improvement in communicating about sports through word and image.

The course shall comprise of the following units :

Week 1	Introduction to course: What is sports journalism [historical perspective]? And what is sports news?	Sports Journalism Kevin D. Robbins William Zinsser's "On Writing Well,"
Week 2	What qualifies as sports? How is sports journalism different from other journalism?	Sports Journalism Kevin D. Robbins
Week 3	Sports as news Sports as entertainment Reporting sports in context and perspective	Sports Journalism Kevin D. Robbins
Week 4	Sports journalism in print media Sports journalism in TV Sports journalism in radio Online sports journalism	Sports Journalism Kevin D. Robbins
Week 5	Sports journalism as craft Searching for ideas Planning the interview and reporting process	Sports Journalism - An Introduction to Reporting and Writing

	<p>Interviewing Skills</p> <p>Asking the right questions</p>	
Week 6	<p>Modes of Sports Writing</p> <p>Hard News</p> <p>Soft News</p>	<p>Rowe, David</p> <p>Modes of Sports Writing</p>
Week 7	<p>Feature Stories</p> <p>Leads</p> <p>Nut Graph</p> <p>Story Structure</p> <p>Columns</p>	<p>Sports Journalism - An Introduction to Reporting and Writing</p>
Week 8	<p>AP Style</p> <p>Headlines</p> <p>Captions</p>	<p>Sports Journalism - An Introduction to Reporting and Writing</p>
Week 9	<p>Women, gender equality and sport</p> <p>Inequalities and discrimination: constraining women in sport</p> <p>Policy/normative frameworks on women, gender equality and sport</p>	<p>http://www.un.org/womenwatch/daw/public/Women%20and%20Sport.pdf</p>
Week 10	<p>Sports News Values</p> <p>Sports journalism ethics</p> <p>Olympics Values</p> <p>Libel and other Legalities</p>	<p>Sports Journalism - An Introduction to Reporting and Writing</p> <p>Olympic values and sports journalism ethics The international press coverage of the 2012 Olympics Xavier Ramon</p> <p>Sports Journalism - An Introduction to Reporting and</p>

		<p>Writing</p> <p>Sports Journalism: A Practical Introduction</p> <p>By Phil Andrews</p>
Week 11	<p>Sports Photography</p> <p>Role of Sports Photographer</p>	<p>Sports Journalism: A Practical Introduction</p> <p>By Phil Andrews</p>
Week 12	<p>Sports Journalism Sources and Tool Kit</p> <p>Journalistic Copyright</p>	<p>Sports Journalism: A Practical Introduction</p> <p>By Phil Andrews</p>
Week 13	<p>The Sports Desk</p> <p>The Sports editor's desk</p> <p>Forward Planning</p> <p>Prospects</p> <p>Processing Copy</p>	<p>Sports Journalism: A Practical Introduction</p> <p>By Phil Andrews</p>
Week 14	<p>Broadcast Media</p> <p>Demands of Broadcast Journalism</p> <p>Language of broadcasters</p> <p>Radio and Television Sports Department</p> <p>Story Structure</p> <p>Writing and performing scripts</p> <p>Broadcast interview</p> <p>Commentary</p>	<p>Sports Journalism: A Practical Introduction</p> <p>By Phil Andrews</p>
Week 15	Tackling the Digital Future Of	http://www.arts.canterbury.a

	Sports Journalism Newspapers to New Media Broadcast to Broadband Social Networking: Its Place in Sports Journalism	c.nz/journalism/documents/robert_bell_report_april11.pdf
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Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher. The 40 hour teaching component will include two tests conducted in the classroom. These tests may be written, oral or presentation. Altogether these tests will be for 20 marks. The self-study component of 20 hours will include preparing a 30 min Sports News for television, a print news article and a 15 min Radio Program. These will be evaluated for 20 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Concepts Of Storyboarding (Elective Course)

The course shall provide the learner storyboarding as a strong pre-production tool in film making. It will provide learner an comprehensive understanding of storyboarding concepts, its benefits and application in film making. The course specifically explores the storyboarding practices in film and animation. Learner will have complete idea how storyboarding can be powerful tool in pre-production stage along with its uses throughout the production stage, and should be able to actively practice it.

The course shall comprise of the following units :

Week 1	What is storyboarding? Introduction, origin and overview.	
Week 2	General drawing techniques. Introduction and basics. Using graded pencils.	
Week 3	Drawings techniques according to the shooting style, framing, camera movements.	
Week 4	Drawing techniques practice. Perspective drawing. Space, depth, form.	
Week 5	Implementing drawing techniques to storyboarding the sequences.	
Week 6	Attempting realistic storyboards.	
Week 7	Continuity. 180 degree rule, screen direction, cutaways cut ins.	
Week 8	Storyboarding for animation and special effects.	
Week 9	Storyboarding for advertisements.	
Week 10	Storyboarding in India. Practices and scope. (maybe a surprise test)	
Week 11	Imagine the story and telling it with storyboards.	
Week 12	Storyboard presentation techniques.	
Week 13	Digital storyboarding. Requirements.	
Week 14	Surprise test. Idea, story, storyboard in one session.	
Week 15	Revision, remarks, suggestions over the progress of this storyboard course.	

Total Hours	60 hours	
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Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. There will 4 consecutive lectures taken in a day in a week. 1 or 2 of them will comprise of theory and rest will practical. There will class work each day and students will be marked according to their daily classroom practicals.

Audio-Visual Production and Post-Production (Elective Course)

Course Description:

Audio Video Production is an introduction and overview of the visual and audio media world. This course will help the students to plan some creative motion pictures as well as give them some opportunity to apply their technical knowledge gained through all the theoretical and practical subjects on 'Motion photography'. The students should have adequate knowledge in videography, so that they can operate the camera in different situations individually. Motion picture photography is based on light and sound, hence students should know the basic principle of light & sound. The students will also understand the knowledge of special shooting techniques based on light & sound. The students should know the techniques of handling the different types edit setup. The students should also be equipped with the ability to edit a film with the mixing of sound. Students learn the fundamentals of video and audio production using a variety of equipment. Students will gain knowledge and experience with extensive hands-on assignments involving video cameras, video and audio editing, digital graphics, writing, producing studio productions, preproduction, production and post-production process.

Objectives - The student will be able to learn...

1. The techniques of script formation from a concept.
2. Understand the techniques of scene and short breakdown.
3. Understand the basics of screen technique.
4. The necessity and principles of editing.
5. Understand the documentary film making style.
6. The basic techniques of rough cut and fine cut editing.
7. Understand the anatomy of motion picture camera.
8. understand the concept of the basic principles of motion picture photography
9. Understand the different types of operations and movements
10. Understand the techniques of image reproduction

11. Understand the techniques of Charged Coupled Device
12. Understand the techniques of camera lens controls
13. Understand the basic principles video and audio recording
14. Understand the basic principle of light & sound.
15. Understand the use of reflectors, diffusers, mirrors, skimmers in outdoor photography.
16. Understand the basic principles of acoustics.
17. Understand the basic principles of magnetic sound recording.
18. Understand the technical parameters of dialogue recording.

Pre-Requisite :

1. Basic concept of Editing.
2. Basic knowledge of computer operation
3. The student should know the basic concepts of handling the motion picture camera.
4. Basic artistic and aesthetic sense.
5. Basic knowledge of camera operation.
6. Basic theoretical knowledge in Videography.
7. Knowledge of basic camera hardware & software is also necessary.
8. Keen interest in motion picture Photography

The course shall comprise of the following units :

Week	Topics	Reference books/ Journals/Important Reading
Week 1	Introduction Introduction to the Course What is Audio-visual production	The major film theories J. D. Andrews. OUP USA, 19 August 1976. Film history: Theory and practice; Allen and Gomery, McGraw-Hill Higher Education; 1 edition, 1 January 1985 Encyclopaedia of Indian Cinema, by Ashish Rajadhyaksha Paul Willemen , Routledge; 2 editions 18 June 1999.
Week 2	Docu-drama : (Transitional areas of fiction and non-fiction.) Target viewer: (For whom a film is made) Script writing: (Techniques of script writing: genres and auteur.) Script reading : (Comparative study of different Introduction to script : (To develop a story –board from an idea/concept) Writing a script:	Introduction to Documentary by Bill Nichols, Indiana University Press, 25 Nov 2010. Screenplay: The Foundations of screenwriting by Syd Field, RHUS, 2005 The Screenwriters Workbook by Syd Field, Rhus, 2006 Writing Screenplays that sell by Michael Hauge , Collins Reference 2011

	<p>(To read and analyze different genres of screen plays)</p> <p>Scenes and shots: (Breakdown of a screen play into scenes and shots)</p> <p>Concept /story: (Transformation of a concept into a story)</p> <p>Fiction: (Story and its transformation into a film)</p> <p>Non-fiction : Different types and styles of making non-fiction, genres of film scripts)</p>	<p>The Screenwriter’s Roadmap, 21 Questions to Building a Successful Screenplay; By Landau; Focal Press, 29 January 2016.</p> <p>Film directing shot By Shot : Visualizing from concept to screen by Steve Katz , Focal Press, 1991</p>
Week 3	<p>Crew meeting: (Importance of meeting with crew members before shooting.)</p> <p>Cost of production : (To estimate budget and production management.)</p> <p>Planning of production: (To design schedule and production – planning for shooting.)</p>	<p>Indie Film Producing, The Craft of Low Budget Filmmaking By Suzanne Lyons; Focal Pres,27 February 2012.</p>
Week 4	<p>To take a shot (Analyze the purpose of taking a shot)</p> <p>Continuity record clapperboard/slate. (To keep details records of continuity)</p> <p>Documentary film. (Techniques of different styles of documentary film making.)</p> <p>Introduction to motion picture photography- Movement of frame, movement within a frame; anatomy of human eye, binocular vision, persistence of vision ,acuity (circle of confusion) flicker perception of human eye and how motion is created from a series of</p>	<p>Independent Film Producing: How to Produce a Low-Budget Feature Film, by Paul Battista, Allworth Press, U.S. 8 October 2013</p> <p>History and Practice of the Art of Photography by Henry Hunt Snelling, 2012</p> <p>Video Production Handbook - Gerald</p>

	static frames perception of colour , adaptative properties.	Millerson, Jim Owens, Focal Press; 5 editions 12 November 2012.
Week 5	<p>Cinematographic properties – Basic shot terminology : Close up, Mid shot, Long shot, Big close up, Mid-long shot, Extreme long shot, Point of view (POV) shot, Over-the-Shoulder (OTS) shot, high angle and low angle shot, top angle shot. Introduction to the concept of Imaginary line (1800); matching of action, Direction of the movement and look. Reverse angle.</p> <p>Operations and movements-</p> <p>Pan, lilt, trolley, dolly, crane, steady cam.</p> <p>Different film Formats (16 min, 35 mm, 70 mm) and aspect ratios</p>	<p>Digital film making by Doug Harman, Quercus 2013.</p> <p>on manual for cinematographer, Samuelson Hands, Focal Press; 2 edition 18 May 1998</p> <p>The five Cs of cinematography: motion Picture Filming Technique by Joseph V. Mascelli , 1998.</p> <p>In the Blink of an Eye : a Perspective on Film Editing by Walter Murch, Silman – James Press, U. S., 2001.</p> <p>Master Shots 2nd Edition by Christopher Kenworthy , Michael Wiese Productions, 2012</p> <p>Cinematography by Kris Malkiewicz, Simon and Schuster, 2005</p>
Week 6	<p>Exposure determination for motion picture camera.</p> <p>i. Introduction to zone system as a scientific tool for exposure. ii. Exposure value (Ev), Exposure Latitude. iii. Exposure meter; Incident and reflected (one degree spot meter). iv. Exposure control; F-stops and T-stops.</p> <p>i. Introduction to various picture negatives available in the market. ii. Color temperature, MIREN value, MIREN shift. iii. Colour temperature meter. iv. Use of filters for colour cinematography : colour-conversion, v. colour compensating (CC), light balancing (LB), vi. Neutral density (ND) and other</p>	<p>On Camera: How to Report, Anchor and Interview by Nancy Reardon and Tom Flynn, Focal Press 2006</p> <p>Optics and focus for camera assistants, F. L. Hirshey, Focal Press, 6 August 1996.</p> <p>Picture composition, Peter Word, Focal Press; 2 editions 12 November 2002.</p> <p>Motion picture camera techniques Samuelson, Focal Press; 2 edition, 6 November 1984.</p> <p>Image control, Hirschfield, Focal Press, 15 October 1992.</p> <p>Photographic theory of motion picture, cameraman , Russel Cambell</p>

	<p>special effect filters, filter factor. vii. Use of filters for B/W cinematography. viii. Day-for-night cinematography.</p> <p>Anatomy of motion picture camera- Shutter and shutter angle (camera and projector). (i) Viewfinder: Reflex and off-set (parallax) view finder, beam Splitter. (ii) Intermittent motion, pull down and registration mechanism, Camera motors. (iii) Threading. (iv) Magazine (dual, co-axial, displacement) feeding and takeup Spool, loading and unloading. (v) Gates and ground glasses. (vi) Matte Box, camera supports and other accessories. (vii) Lenses, (prime and zoom), turret, lens mounts. (viii) Angle of view, wide and telephoto lenses and their Relationship with movements. Normal lens.</p>	<p>Cinematography - Theory and Practice: Image Making for Cinematographers and Directors by Blain Brown Focal Press; Second edition 27 July 2011.</p> <p>The essential TV handbook, Peter Jarvis, Focal Press; Revised edition. 16 August 1996.</p> <p>Newnes Guide to Digital TV Hardcover – Import, 17 Oct 2002 by Richard Brice, Newnes; 2 edition 17 October 2002</p> <p>Guide to High Definition Video Production, The: Preparing for a Widescreen by Claire Gordon, Focal Press, 28 April 1996.</p>
Week 7	<p>Reproduction of image : Cathode Ray Tube (monochrome and color) Liquid Crystal Display (LCD), professional studio monitor and its controls, High Definition Television (HDTV) Charged Coupled Device (CCD): Interline Transfer (IT), Frame Transfer (FT) Frame Interline Transfer (FIT) Hole Accumulation Diode (HAD) Sensor, Application of electronic shutter to CCD image sensor</p> <p>Camera Lens Controls: Focus, auto/manual, zoom servo/manual, iris Auto/ manual, built in filters (day light, artificial light, neutral density), MTF</p>	<p>Film Into Video: A Guide to Merging the Technologies, by George Cvjetnic and Richard Kallenberger, Stuart Blake Jone, Focal Press; 2 edition 11 June 2000.</p> <p>DSLR Cinema, Crafting the Film Look with Large Sensor Video By Lancaster Focal Press; 2 edition 21 November 2012</p>

	<p>curve. Electronic viewfinder controls: Monochrome, color, LCD, brightness, contrast, peaking or details, etc., zebra, spot L, Back L</p> <p>In-camera control: Gain(expressed in dB) high, standard, low, hyper gain, Dynamic Contrast Control(DCC) Dyna latitude (DL). master pedestal or master black stretch, detail, , black balance and white balance, back Focus, macro focus.</p> <p>Time code: Longitudinal (LTC) and Vertical Interval Time Code(VITC), Capstan Tracking Logic (CTL), U-Bits, Cassette Memory (CM), Clip-link, Serial Digital Interface (SDI) Memory stick. Horizontal phase and sub-carrier phase. Wave form monitor and vectro scope, Camera Control Units (CCU)</p>	<p>Basics of Video Lighting Hardcover by Des Lyver, Graham Swainson; Focal Press; 2 edition, 11 May 2016.</p> <p>Motion Picture and Video by Blain Brown; Focal Press; 2 edition, 13 September 2007</p> <p>Lighting for action by John Hart. Amphoto Books, 1 July 1992.</p> <p>Lighting for TV and Film Paperback by Gerald Millerson; Focal Press; 3 edition 16 June 1999</p> <p>Lighting for Film and Digital Cinematology Wadsworth Series in Broadcast and</p> <p>Production; by Maria Viera , Dave Viera;Wadsworth Publishing Co Inc; 2nd Revised edition edition 1 August 2004</p>
Week 8	<p>Basic principle of light : (i) Electromagnetic spectrum, visible spectrum. (ii) Behavior of light falling on an object – absorption, reflection refraction, transmission, diffraction, dispersion, scattering Of light, refractive index. (iii) Inverse square law. (iv) Basic principles of color , CIE diagram , dichromatic theory of Vision.</p> <p>2. (i)Quality of light: Secular, diffused and bounced. (ii) Types of light : Natural day light, Incandescent,</p>	

	<p>(tungsten- halogen, [Tanner (10K), Senior (5K), Junior (2K), Baby (1K), Inkier Multi 10, Multi 20 etc], photoflood), fluorescent, (Kino Flo), Metal Halide enclosed AC arc (HMI) etc.</p> <p>3. Basic understanding of ratio lighting (key + fill : fill alone) use of Back light, kicker and back ground light. How to lit up an indoor Situation. Use of light source filters.</p> <p>4. Use of reflectors, mirrors, skimmers in an outdoor situation</p> <p>5. Use of different diffusers (Butter paper, Tissue paper, Gateway, Acrylic sheets etc.) : Fore ground, mid-ground, back ground Separation to create depth. Golden rule.</p> <p>6. Introduction to ‘source’ lighting as the key-concept of ‘Realist ‘School of cinematography.</p> <p>7. Composition : Fore ground, mid-ground, back ground Separation to create depth. Golden rule.</p> <p>8. Properties of convex lens as the originating factor of Perspective. Control of perspective using different prime Lenses.</p> <p>9. High-key and low-key lighting, manipulation of tone and Contrast indoor-outdoor matching.</p> <p>10. Light as a tool of expression and dramatization.</p>	<p>Art of digital audio, John Watkinson, Focal Press; 3 edition, 14 December 2000.</p> <p>The sound studio by Alec Nisbett; Focal Press; 7 edition, 7 July 2003.</p> <p>The use of microphones, Alec Nisbett; Focal Press; 2nd Revised edition edition; 1 May 1983</p> <p>Basics of sound, Des Lyver; Focal Press 2 edition, 17 May 1999</p> <p>Sound Studio: Audio techniques for Radio, Television, Film and Recording by Alec Nisbett; Focal Press; 7 edition, 7 July 2003.</p> <p>Art of digital audio, John Watkinson Focal Press; 3 edition, 14 December 2000</p> <p>Sound techniques for video and TV, Glyn Alkin; Focal Press; 2 edition 17 March 1989.</p> <p>Video editing: a post-production, S.E. Browne</p> <p>The technique of film editing, Reisz and Miller</p>
Week 9	<p>Video and audio recording : A.V.T.R. (Beta cam and other digital recorders)</p>	<p>Grammar of editing, Roy. Thompson</p> <p>Video editing: a post-production, S.E. Browne</p> <p>The technique of film editing, Reisz and Miller</p>

	<p>B. Camcorder. (Beta cam and other digital camcorders) C. Video tape and recording formats.</p> <p>Television studio operations : A. On line recording with multiple cameras set up. B. Control units for camera and audio. C. Panels. D. Light controls.</p>	<p>Grammar of editing, Roy Thompson Technique of film and video editing. Theory & Practice, Ken Dancyger.</p>
Week 10	<p>Acoustics : (Sound : reception , reproduction and its listening condition) Sound reproduction techniques: (Basics of sound reproduction) Synchronization: (Matching and mixing of audio with visual.)</p>	<p>Filmcraft: Production Design - By Hannigan Portable Video, News and Field Production - By Medoff & Fink Make Your Movie, What You Need to Know About the Business and Politics of Filmmaking - By Freedman Doyle The Insider's Guide to Independent Film Distribution By Parks Digital Video Production Cookbook By: Chris Kenworthy.</p>
Week 11	<p>Commentary: (Techniques of recording commentary and its requirements.) Dialogue: (Techniques of recording dialogue.) Music and effects: (Techniques of recording music/effects and their creative use) Re-recording: (Techniques of mixing diff. sound tracks by sound mixer) Digital sound: (Introduction to digital sound and the future)</p>	
Week 12	<p>Necessity of editing : (To analyze the reasons of editing) Principles of editing : (To analyze different editing principles)</p>	
Week 13	<p>Video editing : A. Linear (insert and assemble modes) B. Editing equipment : Edit VTR, Edit Control Unit, Vision Mixer, C. Computer Graphics (C.G.) etc. D. Non-linear E. Recording of audio (commentary,</p>	

	dubbing, music). F. Effects (visual and audio)
Week 14	<p>Shot to shot transition: (Analyze the different juxtaposition of shots)</p> <p>Basic techniques of building a scene. (Continuity, matching, overlapping)</p> <p>Pace & Time. (Analyze the techniques of pace& time manipulation during editing)</p> <p>Rough cut. (To make the primary edit following the script sequentially)</p> <p>Final Cut (To make the final cut after re-viewing the rough cut.</p> <p>Dub matching and track lying. (To prepare for re- recording And optical effects.)</p>
Week 15	Married Print. (Negative cutting- the last stage production)
Total Hours	60 hours

Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher. The 40 hour teaching component will include two tests conducted in the classroom. These tests may be written, oral or presentation. Altogether these tests will be for 25 marks.

The self-study component of 20 hours will include conducting seminars, writing a research project, a review of literature, conducting surveys or interviews. These will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Documentary Film Making (Elective Course)

Course Description:

This is a gateway course for all students majoring in Documentary Studies and those seeking an understanding of its myriad forms. It is also an excellent opportunity for all students to obtain a general introduction to the theoretical and practical approaches to documentary work in radio/audio, video/film, hypermedia/multimedia, photography, and long-form nonfiction writing. The course will cover both the history and rudimentary skills involved in the production of each documentary mode, placing a strong emphasis on linking the research methods of the social sciences and the humanistic concerns of the arts. Documentary photography and cinematography combine science and art, reality *and* deception. In this segment of the course students will first be introduced to how photography has been used to observe and comment on various aspects of the human and natural world.

How do we define documentary? Draw the lines between documentary, fiction, and entertainment? In this class, we will examine these questions, thinking about the special expectations we have for documentary film: to tell us the truth. We will trace the origins of these expectations (in photography and ethnography) and the development of various techniques and modes of film-making that have been defined as “documentary.” We will explore the social and historical contexts and origins of these different modes. You will learn to identify these different modes and analyze how each uses images, words, and narrative to construct arguments about the world. Throughout, we will be conscious of the way that documentaries deal with questions of what is truth/the real and the ethical issues involved in filming real people

Objectives - The student will be able to

1. The techniques of script formation from a concept.
2. Understand the techniques of script writing.
4. Understand the basics of screen technique.
5. The necessity of editing.
6. The principles of editing.
7. Understand the documentary film making style.

8. Understand the types of documentary
9. Understand the deference between fiction and nonfiction.
10. Understand the anatomy of motion picture camera.
12. understand the concept of the basic principles of motion picture photography
13. understand the concept and technique of cinematographic properties
14. Understand the basic principles video and audio recording
15. Understand the basic principle of light & sound.

Pre-Requisite :

1. Basic concept of Film Making.
2. Basic knowledge of computer operation
3. Basic knowledge of editing.
4. Basic artistic and aesthetic sense.
5. Basic knowledge of camera operation.
6. Interest in cinematography
7. Interest in motion picture photography.
8. Basic theoretical knowledge in Videography.
9. Knowledge of basic camera hardware & software is also necessary.

The course shall comprise of the following units :

WEEK	TOPIC	REFERENCE BOOKS/JOURNALS/IMPORTANT READING
Week 1	Introduction / Defining Documentary What is Documentary?	1. Grimshaw, "The Modernist Moment" and "The Innocent Eye: Flaherty, Malinowski, and the Romantic Quest" In <i>The Ethnographer's Eye: Ways of Seeing in Anthropology</i> Cambridge,
Week 2	Origins of Documentary: Photography and Evidence Photography and the	

	<p>real</p> <p>Documentary Genres and History</p> <ul style="list-style-type: none"> • Film formats, types of films, genres, • Introduction to documentary films 	<p>UK: Cambridge University Press (2001): 15-31, 44-55. (C)</p>
Week 3	<p>Origins of Documentary:</p> <p>Photography and Anthropology Photographic Apparatus, Realism and Ethnology, Representation, Indexicality,</p> <ul style="list-style-type: none"> • RESEARCH • WRITING • PREPRODUCTION 	<p>2. Oksiloff, "The Body as Artifact" in <i>Picturing the Primitive: Visual Culture, Ethnography, and Early German Cinema</i>, New York: Palgrave (2001) (C)</p>
Week 4	<p>Early Documentary</p> <p>A Developing Form</p> <p>Definitions, Ethics, and Voice</p> <ul style="list-style-type: none"> • Story, script and its importance, scripting • Screenplay, shot break up 	<p>3. Keil, "American Documentary Finds its Voice" In <i>Documenting the Documentary</i> Nichols, "What Kind of Documentaries Are There?," pp. 99-109. (ID)</p> <p>4. Optional: Hogenkamp, "The Radical Tradition in Documentary Filmmaking, 1920-1950" (DFB) Nichols, "How can we differentiate among documentaries?" (chapter 6) (ID)</p>
Week 5	<p>Expository Documentary</p> <p>Social Documentary, Authority and Truth Claims</p> <p>Analyzing Documentary Rhetoric</p> <p>Visualizing Directing and interviewing techniques</p> <ul style="list-style-type: none"> • Logistics, budgeting, finance, pitching for funds, format for fund raising • Talent, techies, camera person, subjects - people who you document • Location, travelling, permissions, props 	<p>5. Nichols, "How can we describe..." (chapter 7), pp. 172-179</p> <p>6. Hall, "Realism as a Style in Cinema Verite: A Critical Analysis of <i>Primary</i>" <i>Cinema Journal</i> 30(4): 24-50</p> <p>7. Grant, "Ethnography in the First Person." In <i>Documenting the Documentary</i> (ed Barry Keith Grant and Jeanette Sloniowski) Detroit, MI: Wayne State University Press (1998): 238-253. (C)</p>
Week 6	<p>Poetic Documentary</p> <p>Beyond Argument: The Poetic Mode</p>	<p>8. Anderson and Benson, "The Myth of Informed Consent: The Case of Ticut Follies," In <i>Image Ethics: The Moral Rights of Subjects in Photographs, Film, and Television</i> (ed. Larry Gross, John Stuart Katz, and Jay Ruby) New York: Oxford UP (1988): 58-90. (C)</p> <p>9. Pryluck, "Ultimately, We Are All Outsiders" from <i>New Challenges for Documentary</i> (ed. Alan Rosenthal) Manchester: Manchester University Press (2005)</p> <p>10. Winston, "The Tradition of the Victim in Griersonian Documentary" In <i>Image Ethics: The</i></p>

	<p>Direct Cinema/Observational Cinema.</p> <ul style="list-style-type: none"> • Cameras, lights • Questionnaire, art of interviewing, how to be one of them 	
Week 7	<p>Observational Cinema: Authenticity and Ethics</p> <p>Observational Cinema and the Ideology of the Apparatus</p> <p>Ethical Issues in Observational Cinema</p> <ul style="list-style-type: none"> • Camera handling, importance of TCR, Assistant directors job • Lighting techniques • Angles, light, mikes and sound • Crowds, controlling the onlookers, cables and batteries • Shooting • OVERVIEW/REVIEW OF BASIC FIELD PRODUCTION TECHNIQUES (Camera Sound Lighting) 	<p><i>Moral Rights of Subjects in Photographs, Film, and Television</i> (ed. Larry Gross, John Stuart Katz, and Jay Ruby) New York: Oxford UP (1988): 34-57.</p> <p>11. Ruby "Speaking for, Speaking about, Speaking with, or Speaking alongside" In <i>Picturing Culture: Explorations of Film and Anthropology</i> Chicago: University of Chicago Press (2000): 195-220.</p> <p>12. Nichols, "How can we describe...? (chapter 7), pp 179-194</p> <p>13. Minh-ha, "The Quest for Totalizing Meaning" In <i>When the Moon Waxes Red</i> New York: Routledge (1991): 29-52. (C)</p> <p>14. Ruby, "The Image Mirrored: Reflexivity in Documentary Film" In <i>New Challenges for Documentary</i>, first</p> <p>15. Nichols, "The Fact of Fiction and the Fiction of Objectivity" In <i>Representing Reality</i> Bloomington, IN: Indiana University Press (1991): 165-200. (C)</p> <p>16. Williams, "Mirrors Without Memories: Truth, History, and the New Documentary" <i>Film Quarterly</i> 46 (3): 9-21</p> <p>17. Arthur, "Jargons of Authenticity" In <i>Theorizing Documentary</i> (ed. Michael Renov) New York: Routledge (1993): 108-134. (C)</p> <p>18. Fischer, "Documentary Film and the Discourse of Hysterical/Historical Narrative." In <i>Documenting the Documentary</i> (ed Barry Keith Grant and Jeanette Sloniowski) Detroit, MI: Wayne State University Press (1998): 333-343. (C)</p> <p>19. Renov, "New Subjectivities: Documentary and Representation in the Post-Verite Age" In <i>The</i></p>
Week 8	<p>Ethical Challenges</p> <p>Ethical Issues in Documentary Film</p> <p>Civilisation and the Documentary Episteme</p> <ul style="list-style-type: none"> • POST PRODUCTION • System, software, Fire wire, Connecting the cam, capturing, capturing formats 	
Week 9	<p>Epistemological Challenges: Reflexivity</p> <p>The Question of Authority</p> <p>The Debates over Reflexivity</p>	

	<ul style="list-style-type: none"> Managing large files, Editing suites/software's 	<p><i>Subject of Documentary</i> Minneapolis, MN: University of Minnesota Press (2004): 171-181. (C)</p>
Week 10	<p>Reflexivity and Political Film/ REFLEXIVE DOCUMENTARIES</p> <p>Philosophical Challenges to Objectivity</p> <p>Experiments in Objectivity: Re-Enactments</p> <ul style="list-style-type: none"> Principles & basics of editing software, Timelines and transitions Laying the sound tracks, Mixing sound, Sound editing, sound formats Special effects 	<p>21. Nichols, "How can we describe...,"(chapter 7) pp 199-211 and "How Have Documentaries Addressed Social and Political Issues?" (ID)</p> <p>22. Plantinga, "Gender, Power, and a Cucumber: Satirizing Masculinity in <i>This is Spinal Tap</i>" In <i>Documenting the Documentary</i> (ed Barry Keith Grant and Jeanette Sloniowski) Detroit, MI: Wayne State University Press (1998): 318-332. (C)</p> <p>23. Murray, "I Think We Need a New Name for It": The Meeting of Documentary and Reality TV In <i>Reality TV: Remaking Television Culture</i> (ed. Susan Murray and Laurie Ouellette) New York: New York University Press (2004) (C)</p>
Week 11	<p>Different Takes on Authority</p> <p>Subjectivity, Authority and Truth Claims</p> <p>Subjectivity and Documentary</p> <p>Interview, Travel, Diary</p>	
Week 12	<p>Subjectivity and Performativity</p> <p>Documentary performance</p> <p>Events and Refractive Cinema</p>	<p>1. Introduction to Documentary, 2nd Edition by Bill Nichols (Indiana UP, 2001)</p> <p>2. Documentary Film: A Very Short Introduction by Patricia Aufderheide (Oxford UP, 2007)</p>
Week 13	<p>Documentary Experiments</p> <p>Experimental Film, Performance, and Documentary</p> <p>Mockumentary</p> <p>Reality TV</p>	<p>3. The Shut Up and Shoot Documentary Guide by Anthony Q. Artis (Focal, 2007)</p>
Week 14	<p>Contemporary Approaches to Documentary Evidence</p> <p>Documentary, Testimony, and Memory</p>	<p>4. Camera Lucida: Reflections on Photography by Roland Barthes (Hill and</p>

	<p>Digital Docs</p> <ul style="list-style-type: none"> • Output formats, Mpeg1 and Mpeg2 • DVDs and VCDs • Flvs and wmv • Frame rates, NTSC and PAL, Encoding and Decoding 	<p>Wang, 1981)</p> <p>5. Night Mail by Scott Anthony (BFI Film Classics, 2007)</p>
<p>Week 15</p>	<p>The Future of Documentary</p> <p>Reality TV and New Formats</p> <ul style="list-style-type: none"> • Making a VCD and DVD 	<p>6. Civilisation by Jonathan Conlin (BFI TV Classics, 2009)</p> <p>7. Shoah by Sue Vice (BFI Film Classics, 2011)</p> <p>8. The Film Essay: From Montaigne, After Marker by Timothy Corrigan (Oxford UP, 2011)</p> <p>9. Film Making: Create a Feature Film on a Limited Budget by Nancy Thomas, 17 oct 2016 ASIN: B01MF9APBG</p> <p>10. On Directing Film by David Mamet, Penguin USA, 1 Jan 1992</p> <p>11. Documentary: A History of the Non-Fiction Film by Eric Barnouw, OPU USA, 23 sep 1993</p> <p>12. Introduction to Documentary by Bill Nichols, Indiana University Press, 25 Nov 2010.</p>

		<p>13. A New History of Documentary Film by Jack C. Ellis and Besty McLane, Continuum International Publishing Group LTD. 1 Aug 2005</p> <p>14. Docufictions: Essays on the Intersection of Documentary and Fictional Filmmaking by Gary D. Rhodes and John Parris Springer, MC Farland and Co In, 1 Apr 2005</p> <p>15. Dying to Film: Creating a Documentary on Near Deth Experiences by Monica Hagen,15 jan 2013.</p> <p>16 . Anthropological Filmmaking : by J.R. Rollwagen, Routledge Ltd. 1988</p> <p>17. A Complete Guide to Documentary Filmmaking by Mark Roberts, 2016</p> <p>18. Making Documentaries Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries by Barry Hampe, Holt Paperbacks ,2007.</p>
Total Hours	60 hours	

Important Documentaries :

- 1.Short Films, Lumiere Brothers, 1896-1897 (France)
2. Rain, Joris Ivens, 1929 (Belgium)

3. The Fog of War, Errol Morris, 2003 (USA)
4. Nanook of the North, Robert Flaherty, 1922 (USA)
5. Man with a Movie Camera, Dziga Vertov, 1929 (USSR)
6. Waltz with Bashir, Ari Folman, 2008 (Israel)
7. Triumph of the Will, Leni Riefenstahl, 1935 (Germany)
8. Grizzly Man, Werner Herzog, 2005 (USA)
9. Lonely Boy, Wolf Koenig & Roman Kroitor, 1962 (Canada)
10. Harlan County USA, Barbara Kopple, 1976 (USA)
11. Night Mail, Harry Watt and Basil Wright, 1935 (UK)
12. Listen to Britain, Humphrey Jennings, 1942 (UK)
13. The Up Series, Michael Apted, 1964-2005 (UK)
14. Civilisation, Kenneth Clark, BBC, 1969 (UK)
15. The Ascent of Man, Jacob Bronowski, BBC, 1972 (UK)
16. Connections, James Burke, BBC, 1976 (UK)
17. Night and Fog, Alain Resnais, 1955 (France)
18. Shoah, Claude Lanzmann, 1985 (France)
19. A Film Unfinished, Yael Hersonski, 2011 (Israel)
20. Sans Soleil, Chris Marker, 1984 (France)
21. The Gleaners and I, Agnes Varda, 2000 (France)
22. Forest of Bliss, Robert Gardner, 1985 (USA)
23. I Love \$, Johan van der Keuken, 1986 (Holland)
24. Tribulation 99: Alien Anomalies under America, Craig Baldwin, 1991 (USA)
25. Dial H-I-S-T-O-R-Y, Johan Grimonprez, 1997 (Belgium)
26. Bus 174, José Padilha & Felipe Lacerda, 2002 (Brazil)
27. Bumming in Beijing – The Last Dreamers, Wu Wenguang, 1990 (China)

Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher. The 40 hour teaching component will include two tests conducted in the classroom. These tests may be written, oral or presentation. Altogether these tests will be for 25 marks.

The self-study component of 20 hours will include conducting seminars, writing a research project, a review of literature, conducting surveys or interviews. These will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Multimedia Production (Elective Course)

Course Description:

This course is meant to serve as an introduction to several types of media used in business practices today. This can include text, audio, visual, animation, graphics, etc. This course develop the understanding of the most essential skills in handling multimedia tools and designing multimedia production in a development environment and key concepts in current multimedia technology.

Objectives: The student will be able to

1. Plan and organize a multimedia Production.
2. Understand the design concepts for creating a multimedia Production.
3. Use a web authoring tool to create a multimedia Production.
4. Understand the design concepts related to creating and using graphics for the web.
5. Use graphics software to create and edit images for various media production.
6. Understand the design concepts related to creating and using animation, audio and video for media production.
7. Use animation software to create and edit animations.
8. Use software tools to publish and maintain a multimedia web site

- **Pre-Requisite :**

1. Basic knowledge of computer operation
2. Knowledge of basic Computer hardware & software is necessary.
3. Basic knowledge of editing.
4. Basic artistic and aesthetic sense.
5. Basic knowledge of camera operation.
6. Basic knowledge of Internet
7. Basic theoretical knowledge and interest in photography and Videography.

The course shall comprise of the following units :

WEEK	TOPIC	REFERENCE BOOKS/ JOURNALS/ Main Reading
Week 1	<p>Introduction to multimedia</p> <ul style="list-style-type: none"> • Briefly define what multimedia is • List the uses of Multimedia • Describe some of the skills required for Multimedia projects • Uses of multimedia 	<ol style="list-style-type: none"> 1. Tay Vaughan, "Multimedia: Making it work" 7th edition, Tata McGraw-Hill, 2008 2. Ze-Nian Li and Mark S. Drew, "Fundamentals of Multimedia" (Low Price Edition), Pearson Education, 2004
Week 2	<ul style="list-style-type: none"> • Introduction to Power point presentation • embedding sound and video in Power point • Introduction to Corel Draw • Exporting graphics from Corel Draw • Introduction to Flash • creating stand-alone flash applications • Introduction to 2D, 3D, cell animation 	<ol style="list-style-type: none"> 3. Introduction to Media Production, Fourth Edition - The Path to Digital Media Production - By Gorham Kindem and Robert B. Musburger, PhD 4. Multimedia Production, Planning and Delivery - John Villamil-Casanova, Louis Molina
Week 3	<p>Multimedia Production team</p> <ul style="list-style-type: none"> • Project manager • Multimedia designer • Interface designer • Writer 	<ol style="list-style-type: none"> 5. Adobe Flash CS4 Professional Classroom in a Book - Adobe Creative Team (Author) 6. Macromedia Director 8.5 Shockwave Studio: Training From The Source

	<ul style="list-style-type: none"> • Video specialist • Audio specialist • Multimedia programmer • Web site producer 	
Week 4	<p>Typography</p> <ul style="list-style-type: none"> • Typefaces • Serif and Sans Serif • Type styles • Kerning • Line spacing and orientation • Anti-alias, special effects • Bitmap fonts • Vector fonts 	<p>7. Adobe® Photoshop 7.0 Classroom in a Book - Adobe Creative Team</p> <p>8. Multimedia Production, Planning and Delivery, John Villamil- Casanova and Louis Molina, Prentice Hall 18 feb 1997, ISBN-10 1575766256</p>
Week 5	<p>The Process of Production Management</p> <ul style="list-style-type: none"> • Conceptualisation • Development • Preproduction • Production • Postproduction • Documentation 	
Week 6	<p>Working with images</p> <ul style="list-style-type: none"> • Describe the basics of colour science and 2D graphics • Explain the different file formats and image compression techniques • Describe the basics in photography • Summarize the basic image processing techniques • List the basic features of Photoshop • Perform simple vector and raster Image Processing operations • 2D Graphics, image compression and file formats 	

Week 7	<p>Colour Science</p> <ul style="list-style-type: none"> • Colour • Colour models • Colour palettes • Color theory • Color Symbology
Week 8	<p>Photography</p> <p>Photography basics</p> <p>Types of Cameras / DSLR Camera</p>
Week 9	<p>Lens parameters</p> <ul style="list-style-type: none"> • Focal length • Lens angle • Wide angle lens • Telephoto lens • Aperture size • Shutter speed • F-stop • Functional parameters <ul style="list-style-type: none"> • Over exposure • Under exposure • Depth of field and factors affecting it
Week 10	<ul style="list-style-type: none"> • Shooting moving objects • Rule of third • Digital cameras Vs conventional cameras • How a digital camera works, Resolution • Storage systems • Digital shutter, digital zoom Vs optical zoom
Week 11	<ul style="list-style-type: none"> • Basic image processing • Use of image editing software • White balance correction with Photoshop • Dynamic range correction with Photoshop • Gamma correction with Photoshop • Photo retouching with Photoshop

Week 12	<ul style="list-style-type: none"> • Enhancing your production with audio • Outline the basics of audio • Compare the difference between MIDI and digital audio • Explain the audio file formats and compression • Outline the process of adding sound to a multimedia project • Add sound to a multimedia project 	
Week 13	<ul style="list-style-type: none"> • Creating video • Outline video and animation basics • Outline the basic features of Adobe Premier • Explain video file formats and compression • Outline the process of shooting and editing a video • Do the basic editing and exporting of a small sound editing clip 	
Week 14	<ul style="list-style-type: none"> • Video basics • How video works • Broadcast video standards • Analog video • Digital video 	
Week 15	<ul style="list-style-type: none"> • Video recording and tape formats • Shooting and editing video • Capturing a video from camera to computer • Editing videos with Adobe Premier CS • Video compression and file formats • Various MPEG video standards 	
Total Hours	60 hours	

Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher. The 40 hour teaching component will include two tests conducted in the classroom. These tests may be written, oral or presentation. Altogether these tests will be for 25 marks.

The self-study component of 20 hours will include conducting seminars, writing a research project, a review of literature, conducting surveys or interviews. These will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Storytelling for Children (Elective Course)

The course aims at training the learner to produce children's stories using digital devices such as a mobile phone. It is the requirement of the course that the learner must have audio-visual production media such as a camera, a laptop with strong memory, software for editing and recording of sound and visual.

The course shall comprise of the following units:

Week 1	What is a story, a plot, what are children's stories. This session will involve a reading and narrating of children's stories.	Telling Children's Stories: Narrative Theory and Children's Literature, Michael Cadden
Week 2	Working with rhymes for children	
Week 3	Child psychology and development	Child Psychology and Development For Dummies, Laura L. Smith, Charles H. Elliott
Week 4	Children, morality and society	Children, Morality and Society, S. Frankel
Week 5	Children's stories from Europe	
Week 6	Children's stories from Russia	
Week 7	Children's stories from China and Japan	
Week 8	Children's stories from India	
Week 9	Children and mythology	
Week 10	Therapeutic storytelling	
Week 11	Producing a children's story	
Week 12	Producing a children's story	
Week 13	Producing a children's story	
Week 14	Producing a children's story	
Week 15	Producing a children's story	
Total Hours	60 Hours	

Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component where learners will produce stories using digital devices that

students must have. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher. The 40 hour teaching component will include two tests conducted in the classroom. These tests may be written, oral or presentation. Altogether these tests will be for 25 marks.

The self-study component of 20 hours will include producing a children's story that will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Interpersonal Communication (Elective Course)

This course explores what is interpersonal communication, its relationship to culture, identity, perception, language, emotions and nonverbal communication. It also deals with developing and ending relationships, intimacy, communication within families and conflict.

The course shall comprise of the following units :

Week 1	What is interpersonal communication	Interpersonal Communication: Putting Theory Into Practice By Denise Solomon, Jennifer Theiss, Routledge, 2013
Week 2	Culture and interpersonal communication	
Week 3	Identity and interpersonal communication	
Week 4	Perception and interpersonal communication	
Week 5	Language and interpersonal communication	
Week 6	Nonverbal communication	
Week 7	Emotions and communication	
Week 8	Listening	
Week 9	Developing and ending relationships	
Week 10	Intimacy and interpersonal communication	
Week 11	Communication in families	
Week 12	Interpersonal influence	
Week 13	Interpersonal conflict	
Week 14	Communication support and comfort	
Week 15	Evaluating interpersonal communication	
Total	60 hours	

hours		
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Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher. The 40 hour teaching component will include preparing a PR plan for a specific client and presenting it. The assignment will be for 25 marks.

The self-study component of 20 hours will include conducting an exercise such as an interview. This will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Family Communication (Elective Course)

This course explores what is interpersonal communication, its relationship to culture, identity, perception, language, emotions and nonverbal communication. It also deals with developing and ending relationships, intimacy, communication within families and conflict.

The course shall comprise of the following units :

Week 1	Perspectives on studying family communication	The Routledge Handbook of Family Communication edited by Anita L. Vangelisti, Routledge
Week 2	The Indian family system	
Week 3	A communication perspective on cohabitation	
Week 4	Marital communication	
Week 5	On becoming parents	
Week 6	Communication in intact families	
Week 7	Divorced and single-parent families – risk, resilience and role of communication	
Week 8	Stepfamily communication	
Week 9	Support communication in culturally diverse families	
Week 10	Relational communication of family members	
Week 11	Communication in families	
Week 12	How families manage private information, communication of emotion in families	
Week 13	Conflict within families, family stories and storytelling	
Week 14	Media and family communication	
Week 15	Digital technology and families, families of the future	
Total hours	60 hours	

Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside

the classroom that will be assigned by the teacher. The 40 hour teaching component will include preparing a PR plan for a specific client and presenting it. The assignment will be for 25 marks.

The self-study component of 20 hours will include conducting an exercise such as an interview or survey. This will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Religion, Culture and Communication (Elective Course)

This course explores the influence of communication in how individuals and communities understand, conceptualize, and pass on religious and cultural beliefs and practices that are integral to understanding exactly what religion and culture are. It is through exploring the relationships among religion, culture, and communication that we can best understand how they shape the world in which we live and have shaped the communication discipline itself. Furthermore, as we grapple with these relationships and terms, we can look to the future and realize that the study of religion, culture, and communication is vast and open to expansion.

The course shall comprise of the following units :

Week 1	Defining religion – approaches by Karl Marx, Max Weber, Emile Durkheim and Georg Simmel	Rethinking Media, Religion, and Culture
Week 2	Defining religion – approaches by Karl Marx, Max Weber, Emile Durkheim and Georg Simmel	edited by Stewart M. Hoover, Knut Lundby, Sage, 1997
Week 3	Culture studies - ideology and class structures	Mediating Religion: Studies in Media, Religion, and Culture
Week 4	Culture studies – national formations, ethnicity	edited by Jolyon P. Mitchell, Sophia Marriage, T&T Clark, 2003
Week 5	Culture studies – sexual orientation	
Week 6	Cultural studies – hegemony, agency	
Week 7	Cultural studies – the concept of 'text'	
Week 8	Community studies	Media, Religion and Culture: An Introduction
Week 9	Community studies	
Week 10	Religion as part of culture in communication studies	By Jeffrey H. Mahan, Routledge, 2014
Week 11	Religion as part of culture in communication studies	
Week 12	Religious communication – Hindu practices	Roots of Acceptance: The Intercultural Communication of Religious Meanings
Week 13	Religious communication – Islamic practices	
Week 14	Religious communication – Sikh practices	By William E. Biernatzki, Roma, 1991
Week 15	Religious communication – Christian practices	
Total hours	60 hours	

Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher. The 40 hour teaching component will include preparing a PR plan for a specific client and presenting it. The assignment will be for 25 marks. The self-study component of 20 hours will include conducting a survey or interviews. This will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Digital Media Marketing (Elective Course)

The course shall educate the learner about the history and evolution of digital communications. Touching upon some of the new media theories, it will also help the learner understand how traditional media theories play out on digital media. Exploring latest trends in digital marketing, the course will offer some of the best practices for crafting and disseminating marketing messages for digital platforms.

The course shall comprise of the following units:

Week 1	Fundamentals of communication, introducing communication theories	Media Literacy Edition 5, W. James Potter, SAGE Publication
Week 2	What is new media, what differentiates 'new' from 'traditional'	Ogilvy on Advertising, RHUS, 1 st Vintage Books ed edition (1985)
Week 3	New media theorists	The Indian Media Business, Vanita Kohli-Khandekar, SAGE Publication
Week 4	New media and technology	
Week 5	Introducing digital and social media, role of user-generated content on digital media	FICCI-KPMG Media and Entertainment Industry Report
Week 6	The digital market and its economics	The Longer Long Tail, Chris Anderson, Hyperion Books, 2006
Week 7	The Long Tail phenomenon	
Week 8	Algorithm, analytics, e-commerce	Digital Marketing, Vandana Ahuja, Oxford University Press, 2015
Week 9	Fundamentals of marketing, marketing for the digital medium	Online Marketing: A Customer-led Approach, Richard Gay, Alan Charlesworth, and Rita
Week 10	Digital marketing tools – SEO,	

	SEM, SMO	Esen, Oxford University Press, 2007
Week 11	Staying in touch – e-mail marketing and newsletters	
Week 12	Social media marketing – Facebook, Twitter, Instagram, YouTube	
Week 13	Content marketing – creating and disseminating communication for and on digital media	
Week 14	Making digital noise – influencer marketing	
Week 15	Crisis management on digital media – The Maggi Controversy	
Total Hours	60 hours	

Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher. The 40 hour teaching component will include two tests conducted in the classroom. These tests may be written, oral or presentation. Altogether these tests will be for 25 marks.

The self-study component of 20 hours will include conducting seminars, writing a research project, a review of literature, conducting surveys or interviews. These will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Basic Course for Indian Sign Language Communication (Elective Course)

The course shall provide the learner with a basic knowledge of what is Indian Sign Language?, understanding the nature of sign language, basic communicative competence in Indian sign language, Basic Indian Sign Language vocabulary of about 400+ words, Ability to interpret a basic level and communicate with a persons who are Deaf with confidence in communication. It will encourage the learner to engage with language used by culturally Deaf persons and will be able to understand their culture better while communicating with them. The Course will train the learner insight into the non-verbal form of communication by human beings. The course will also provide basic training in Indian Sign Language usage and skills in using various software for captioning of sign language and its usage in various appropriate multimedia. Universal Design in Digital Media application in providing information, education, entertainment, will be given special emphasis with practical assignments for application in the selected area of interest of the learner. Disability rights enshrined in RPWD act 2016 and UNCRPD will be guiding principle, in the usage of ICT enabling accessibility in digital media will also provide application to this basic course for Indian Sign Language Communication.

The course shall comprise of the following units :

Week 1	<p>Unit 1: The Nature of sign language 2.5 hours</p> <p>1.1 Sign language is NOT the same all over the world.</p> <p>1.2 Sign language does NOT lack grammar.</p> <p>1.3 Sign language is NOT dependent on spoken language.</p> <p>1.4 Sign language is NOT a “language of the hands” only.</p> <p>1.5 Sign language has not been invented by hearing people to help Deaf Persons.</p> <p>1.6 No sign language are better than any other sign language.</p> <p>1.7 Sign codes for spoken languages (Signed English, Signed Hindi Signed</p>	<ol style="list-style-type: none"> 1. Indian Sign Language Training Module-Level A- Developed by AYJNISHD (D)-Mumbai in 2001 CD format and as depicted in the syllabus of RCI-New Delhi. 2. Captioning and Subtitling- Published by National Institute for Captioning, USA 3. C-Print –NTID-Rochester, Newyork, USA. 4. CART-UK 5. Media Style Guide-RCI - 2005.New Delhi. 6. W3C guidelines & Markup Validators available on the Web. 7. Software for captioning/Subtitling- Media-Subtitler, 8. Software for inclusion of ISL without chrome - Pinnacle studio, Adobe premier pro/fcp 9. Usage of Teleprompter for
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	Marathi etc.) are NOT better than Indian Sign Language.	recording of ISL-signs
Week 2	<p>Unit 2: Perspectives on sign language usage 2.5 hours</p> <p>2.1 Effective communication with deaf people: Becoming a good signer</p> <p>2.2 Deafness and society: Using sign language for inclusion in society</p> <p>2.3 Understanding deaf culture: Aspects of deaf people, culture and communication</p> <p>2.4 History of deafness and sign language in India</p> <p>2.5 Characteristics of good interpreters</p>	
Week 3	<p>PRACTICAL: Basic sign language skills.</p> <p>Unit 1: 2.5 hours.</p> <p>Grammar Topics</p> <p>Special statements Greetings</p> <p>Describing people, media equipments and professionals and objects (Adjectival predicates) Pronouns</p>	
Week 4	<p>Unit 1: 2.5 hours.</p> <p>Grammar Topics</p> <p>Special statements Greetings</p> <p>Describing people, media equipments and professionals and objects (Adjectival predicates) Pronouns</p>	
Week 5	<p>Unit 2: Grammar Topics 5 hours</p> <p>Simple with question words Family</p>	

	and relations Common objects (clothing, household, etc) Plants	
Week 6	Unit 3 : 5 hours Grammar Topics Questions with question words Interrogatives, Places People and professions, Actions	
Week 7	Unit 4:5 hours Grammar Topics Revision talking about the time Communicative expressions	
Week 8	Unit 5: 5 hours Grammar Topics Negative sentences Food (vegetables, fruits, beverages, etc.) Finger spelling (alphabet) Opposites	
Week 9	Unit 6: 5 hours Grammar Topics Negative commands Calendar (week/month/year) Negative responses to offers/suggestions Colours Finger spelling (use) Place names	
Week 10	Unit 7: 5 hours Grammar Topics Numbers Measures, Talking about money, Animals,	

Week 11	<p>Unit 8: 5 hours</p> <p>Grammar Topics</p> <p>Revision Body & Health, Use of space, perspective and role play Deafness and Disability, Abstract concepts.</p>	
Week 12	<p>Unit 9: 5 hours</p> <p>Grammar Topics</p> <p>Relations in actions Verbs,</p> <p>Expressing movement, Talking about language</p>	
Week 13	<p>Unit 10: 5 hours</p> <p>Grammar Topics</p> <p>Possession Geometrical shapes</p> <p>Talking about the workplace</p> <p>Environment (earth and sky)</p>	
Week 14	<p>PRACTICAL : Interpreting</p> <p>Category :2.5 hours</p> <ul style="list-style-type: none"> - one-on-one interpreting - consecutive interpreting - informal settings <p>-Usage of multimedia technology for captioning & ISL</p>	
Week 15	<p>Sample settings to be practiced: 2.5 hours</p> <ul style="list-style-type: none"> - Interviewing Person who is Deaf. - obtaining official documents (e.g. audiometric test, handicapped identity, card, bus/railway pass, ration 	

	card) -solving admission and interpreter issues. --Usage of multimedia technology with addition of captioning & ISL in a TVCA.	
Total Hours	60 hours	

Class methodology

This is a six credit course. It will involve teaching-learning for prescribed hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic practical and theory tasks outside the classroom that will be assigned by the teacher. The 40 hour teaching component will include two tests theory and practical conducted in the classroom. These tests may be written, oral or signing presentation which will be recorded and evaluated. Altogether these tests will be for 25 marks.

The self-study component of 20 hours will include visit to deaf clubs, meetings with deaf persons, sign recording and screening project, a review of signs by the teacher, conducting surveys or interviews of Deaf persons with video recording with reference to News. These will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Media and Disability Communication (Elective Course)

The course shall provide the learner with a sense of what is disability, its identification, prevention, cause, intervention and rehabilitation in terms of 21 disabilities, as prescribed by the RPWD Act. 2016. It will encourage the learner to engage with language, image used in addressing various types of disabilities in the media and adopt the acceptable language in addressing disability and related issues. The Course will train the learner in finding out the accessibility nature of various media and learn to enable/increase accessibility to multimedia using audio description for the blind, captions and sign language for the Deaf. The course will also provide insight into human and machine testing of accessibility in physical environment and digital environment related to information, education and communication. The course will also provide basic training in Indian Sign Language, Usage of Braille, Captioning, Audio description format, skills in using various software for captioning techniques and its usage in various appropriate multimedia. Universal Design in Digital Media application in providing information, education, entertainment, accessibility audit will be given special emphasis with practical assignments for application in the selected area of interest of the learner. Disability rights enshrined in RPWD act 2016 and UNCRD will be guiding principle, in the usage of ICT enabling accessibility in digital media.

The course shall comprise of the following units :

Week 1	What are various types of disabilities mentioned in RPWD act 2016. Defining, Understanding, scaling, certification of disabilities. The concessions and facilities in terms of disability rights and law protecting these rights.	<ol style="list-style-type: none"> 1. UNCRPD 2007 as ratified by India 2. RPWD Act 2016 as mentioned in the Gazette of India. 3. Disability Communication-Manual for Media- compiled Published by AYJNISHD(D) –Mumbai 2007 4. Indian Sign Language Training Module- Level A- Developed by AYJNISHD(D)- Mumbai 2001.
Week 2	Language and Imagery in addressing disability issues in reporting, interviewing of PWDs, creating advertisements, comic strips, cinema and digital space for awareness on identification, prevention, intervention and rehabilitation.	<ol style="list-style-type: none"> 5. Captioning and Subtitling- Published by National Institute for Captioning, USA 6. C-Print –NTID-Rochester, Newyork, USA. 7. CART-UK 8. Braille for beginners-NIVH-Dehradun, 9. Audio-description tips and techniques- Clark, Canada.
Week 3	The Causes, identification, prevention, intervention of 21 disabilities as mentioned in RPWD act 2016. The certification and rehabilitation	<ol style="list-style-type: none"> 10. List of Assistive devices and technologies-Barrier Break Technologies, Mumbai 11. Accessibility of Websites of

	process, issues related to such persons with disabilities and challenges faced by their families/wards.	Organisations working for persons with disabilities- Laplambert Publication
Week 4	The concept of Disability Communication, and the Psychology of persons with disabilities and their needs in the digital space and cyber psychology.	12. Mainstreaming disability in development: India country report-produced by the Disability Policy Officer for the Policy Project of the Disability Knowledge and Research (KaR) programme, funded by the UK Department for International Development (DFID).
Week 5	Education of persons with disabilities and the role of media. Preparation of accessible learning materials in accessible format as per the cognitive needs.	13. Mohapatra S, Mohanty M (2004). <i>Abuse and Activity Limitation: A study on domestic violence against disabled women in Orissa, India</i> . Swabhiman, Orissa.
Week 6	Basics of Indian Sign Language and its application in media for accessible communication.	14. NCPEDP (2004a). <i>Disabled People in India – The other side of the story</i> . NCPEDP, Delhi.
Week 7	Captioning and Subtitling, various software, its use and application in digital media	15. NCPEDP (2004b). <i>Status of Mainstream Education of Disabled Students in India</i> . NCPEDP, Delhi, India
Week 8	Audio description and its application in digital media for enabling communication	16. Asian Development Bank (2003). <i>Identifying Disability Issues Related to Poverty Reduction: India country study</i> . Available at: www.adb.org
Week 9	Creation of Accessible websites and mobile applications for persons with disabilities. Social Media and its role in Disability communication.	17. Media Training Manual, Rehabilitation Council of India, New Delhi: Dynamic Printer, 2005).
Week 10	The concept of Universal design and accessible environment for persons with disabilities. Audit of accessible environment and testing of accessible websites/digital applications.	18. People with Disabilities in India: From commitments to outcomes, Human Development Unit, South Asia Region, Document of the World Bank (2007).
Week 11	Assistive devices, technology and its usage to persons with disabilities for mobility and communication.	19. Media Style Guide-RCI -2005. New Delhi.
		20. Half world 4 frames -World Comics- New Delhi.
		21. Grass root Comics- World Comics- New Delhi.
		22. Comics for all-World Comics – New Delhi.
		23. Vasishta, M. (2006) <i>Deaf in Delhi: A Memoir</i> . Washington DC: Gallaudet University Press.
		24. Alliance for Technology Access

Week 12	Social responsibility of the media towards addressing issues of persons with disabilities. Charity model, Medical model, Social Model approaches	<p>(foreword: Stephen Hawking). <i>Computer and Web Resources for People with Disabilities: A Guide to Exploring Today's Assistive Technology</i>. 3rd ed. Hunter House, 2000.</p> <p>25. Cederholm, Dan. <i>Web Standards Solutions</i>. Friends of ED, 2004.</p> <p>26. Clark, Joe. <i>Building Accessible Websites</i> (with CD-ROM). New Riders Publishing, 2002.</p> <p>27. Duckett, Jon. <i>Accessible XHTML and CSS Web Sites Problem Design Solution</i>. Wrox, 2005.</p> <p>28. Horton, Sarah. <i>Access by Design: A Guide to Universal Usability for Web Designers</i>. New Riders Publishing, 2005.</p> <p>29. Paciello, Michael G. and Mike Paciello. <i>Web Accessibility for People with Disabilities</i>. CMP Books, 2000.</p> <p>30. Slatin, John M. and Sharron Rush. <i>Maximum Accessibility: Making Your Web Site More Usable for Everyone</i>. Addison Wesley Professional, 2002.</p> <p>31. Thatcher, Jim et al. <i>Constructing Accessible Web Sites</i>. Glasshaus, 2002.</p> <p>32. W3C guidelines & Markup Validators available on the Web.</p> <p>33. Zeldman, Jeffrey. <i>Designing with Web Standards</i>. New Riders Press, 2003.</p>
Week 13	Socio-economic rehabilitation of PWDs and their Rights, identification of jobs and Reservation policies	
Week 14	UNCRPD- the article 8,9, 21 and 30 on awareness, access to information, accessible information, entertainment & leisure at various domain areas in society. Creation of Accessible entertainment, sports, and leisure.	
Week 15	Basics of Braille and its application and usage in providing accessible communication.	
Total Hours	60 hours	

Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher. The 40 hour teaching component will include two tests conducted in the classroom. These tests may be written, oral or presentation. Altogether these tests will be for 25 marks.

The self-study component of 20 hours will include conducting seminars, writing a research project, a review of literature, conducting surveys or interviews. These will be evaluated for 15 marks. The self-

study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Intercultural Communication (Elective Course)

The course shall provide the learner with theoretical understanding as well as practical applications of intercultural communication. The course is especially meant for those aspiring to work in intercultural environments like multinational corporate or government institutions or leadership programmes.

Week 1	Approaches to intercultural communication – understanding and applying intercultural communication in the global community	<p>Intercultural Communication: A Reader</p> <p>By Larry A. Samovar, Richard E. Porter, Edwin R. McDaniel, Carolyn Sexton Roy, Cengage Learning, 2015</p> <p>Handbook of Intercultural Communication</p> <p>edited by Helga Kotthoff, Helen Spencer-Oatey, 2007</p>
Week 2	Cultural identity: issues of belonging	
Week 3	International cultures: Understanding diversity	
Week 4	Co-cultures: Living in a Multicultural world	
Week 5	Intercultural messages: Verbal and nonverbal interaction	
Week 6	Cultural contexts: the influence of the setting	
Week 7	Communicating interculturally: becoming competent	
Week 8	Ethical considerations and changing behaviour	
Week 9	New perspectives, prospects for the future	
Week 10	Humour across cultures	
Week 11	Exploring music across cultures	
Week 12	Ritual and style across cultures	
Week 13	The cultural context of media interpretation	

Week 14	Communicating identity in intercultural communication	
Week 15	Cross cultural communication in intimate relationships	
Total Hours	60 hours	

Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher. The 40 hour teaching component will include two tests conducted in the classroom. These tests may be written, oral or presentation. Altogether these tests will be for 25 marks.

The self-study component of 20 hours will include conducting seminars, writing a research project, a review of literature, conducting surveys or interviews. These will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

SEMESTER –IV

	A. Interdisciplinary/Cross Disciplinary Courses (I/C courses)	Teaching and Extension	Credits
	Social science research design	60	6
	Perspectives on Communication	60	6
	B. Dissertation	100	10
	Total	220	22

Semester IV

Course I

Social science research design (Interdisciplinary)

The course covers the following areas - Research Approaches, Hypothesizing and theorizing, Writing a Literature Review, Writing a research proposal, Research paradigms, Research methods and tools, Content Analysis, Ethnography and observation studies, how to prepare a questionnaire, interview techniques, writing the dissertation, annotation, citing, referencing, survey techniques, research writing styles, data analysis, learning to use SPSS and Excel software for data analysis, introduction to statistics and statistical terms.

The course shall comprise of the following units :

Week 1	Research Approaches and Research paradigms in social science research	Mass Media Research: An Introduction, Roger D. Wimmer, Joseph R. Dominick, Wadsworth, 2010
Week 2	Some media hypotheses and theories	
Week 3	Hypothesizing and theorizing	
Week 4	Writing a Literature Review	
Week 5	Writing a research proposal	Media Research Techniques, Arthur Asa Berger, Sage, 1998
Week 6	Research methods and tools	
Week 7	Research methods and tools	
Week 8	Content Analysis	
Week 9	Ethnography and observation studies	Media Research Methods: Measuring Audiences, Reactions and Impact, Barrie Gunter, Sage, 2000
Week 10	How to prepare a questionnaire	
Week 11	Interview techniques	
Week 12	Annotation, citing, referencing	
Week 13	Survey techniques, using SPSS and Excel software for data analysis	
Week 14	Research writing styles	
Week 15	Writing the dissertation	
Total hours	60 hours	

Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher. The 40 hour teaching component will include two

assignments – writing a review of literature and preparing a research proposal. The assignment will be for 25 marks.

The self-study component of 20 hours will include conducting seminars. These will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

Course II

Perspectives on Communication (Interdisciplinary)

The course covers the various interdisciplinary approaches and perspectives on communication theory. This includes relationality, ritual, transcendence, constructive approaches, embodiment, contextualization, social identity, politicizing and the like.

The course shall comprise of the following units :

Week 1	Communication as Relationality	Communication as ...: Perspectives on Theory edited by Gregory J. Shepherd, Jeffrey St. John, Sage, 2006
Week 2	Communication as Ritual	
Week 3	Communication as transcendence and a practice	
Week 4	Communication as construction	
Week 5	Communication as a collective memory and vision	
Week 6	Communication as embodiment	
Week 7	Communication and race, social identity	
Week 8	Communication as craft	
Week 9	Communication as dialogue	
Week 10	Communication as autoethnography, as storytelling	
Week 11	Communication as complex organizing, as structuring	
Week 12	Communication as political participation, as deliberation, as diffusion	
Week 13	Communication as social influence, as rational argument, as a counterpublic	
Week 14	Communication as questioning	
Week 15	Communication as translation	
Total hours	60 hours	

Class methodology

This is a six credit course. It will involve teaching-learning for four hours a week for a period of 15 weeks. Of the total 60 teaching-learning hours, 40 will comprise the central teaching component while 20 hours will comprise the self-study component. The self-study component will consist of academic tasks outside

the classroom that will be assigned by the teacher. The 40 hour teaching component will include two assignments related to research. The assignment will be for 25 marks.

The self-study component of 20 hours will include conducting seminars. These will be evaluated for 15 marks. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus.

As Per NEP 2020

University of Mumbai



Title of

the program

A-P.G. Diploma in Journalism & Mass Communication

2023-24

B-MA (Journalism & Mass Communication) (Two Year)

C-MA (Journalism & Mass Communication) (One Year)-2027-28

Syllabus for

Semester –I and II

PG GR dated 16th May, 2023 for Credit Structure of PG

University of Mumbai



(As per NEP 2020)

Sr. No.	Heading	Particulars	
1	Title of program O: _____ A	A	P.G. Diploma in Journalism & Mass Communication
	O: _____ B	B	MA (Journalism & Mass Communication)
	O: _____ C	C	MA (Journalism & Mass Communication)
2	O: _____ A) Eligibility	A	Graduated from any discipline
	O: _____ B) Eligibility	B	Graduated from any discipline
	O: _____ C	C	Graduate with 4 year U.G. Degree (Honours / Honours with Research) with Specialization in concerned subject or equivalent academic level 6.00. OR Graduate with four years UG Degree program with maximum credits required for award of Minor degree is allowed to take up the Post graduate program in Minor subject provided the student has acquired the required number of credits as prescribed by the concerned Board of Studies.
3	R: _____ Duration of program	A	1 year
		B	2 years
		C	1 year
4	R: _____ Intake Capacity	60	
5	R: _____ Scheme of Examination	NEP 50% Internal 50% External, Semester End Examination Individual Passing in Internal and External Examination.	
6	R: _____ Standards of Passing	40%	

7	Credit Structure R: _____	Attached herewith	
8	Semesters	A	Sem I & II
		B	Sem I, II, III & IV
		C	Sem I & II
9	Program Academic Level	A	6.0
		B	6.5
		C	6.5
10	Pattern	Semester	
11	Status	New	
12	To be implemented from Academic Year	A	2023-24
		B	
		C	2027-28

Sign of HOD
Prof. (Dr.) Sunder Rajdeep
Dept. of Communication & Journalism.

Sign of Dean,
Name of the Dean
Faculty of Interdisciplinary.

Preamble

1) Introduction :

MA (Journalism & Mass Communication) Semester – I & II new Syllabus to be sanctioned & implemented from 2023-24.

It is a 2 years long postgraduate fulltime program. It is generally studied by the learner who want to know about the Communication Studies, Journalism Studies, Production for the audio-visual media, Digital Media Marketing, Introduction to Interpersonal Communication, Writing for the Media part 1 and 2, etc.

Most importantly, this MA J&MC learner will be trained to critically

analyse and understand the world of Communication, Media & Journalism.

2) Aims and Objectives :

- i) PO1 : Acquire theoretical understanding of the various phenomena arising out of content creation and dissemination across communication, journalism, media technologies and audiences.
- ii) PO2 : Critically evaluates, in terms of the ethics and aesthetics, the range of activities involving creators to users/consumers of content.
- iii) PO3 : Explore and understand the economics of content creation and dissemination across media technologies and audiences.
- iv) PO4 : Take a review of research of the various phenomena involving content creation and dissemination.
- v) PO5 : Explore, understand and acquire knowledge and skill in the range of activities involving communication, media and journalism.
- vi) PO6 : Apply the knowledge and skill in the creation and dissemination of content across media technologies and audiences.

3) Learning Outcomes :

- i) Experiential learning will help the learner to apply skills of various arts and crafts that will increase their employability for working in the field of Communication, Media and Journalism.
- ii) Learners will be exposed to various equipment that are used for Production for the Print Media, Production for the audio-visual media.
- iii) Learners will be exposed to the latest software and theories used for Communication, Media and Journalism Content Production.
- iv) Learners will be able to develop the portfolio during the execution of their practical course projects.
- v) Learners will get an overview of content development processes for various platforms.

4) Any other Points :

- i) **Internal assessment (Total Marks 50):** It can be classroom presentation, classroom test, subject concerned assignments, etc.
- ii) **Question Paper Patterns :**

Total Marks 50 : 1) Question No. 1 is compulsory (10 marks.)

2) Attempt any five more questions from Questions 02 to Question 10. Each question carries 08 marks. The English version of the paper shall be the correct version.

1)- A :

OR

- 1)- B :
- 2)
- 3)
- 4)
- 5)
- 6)
- 7)
- 8)
- 9)
- 10) Write short notes on **ANY TWO**.

5) Credit Structure of the Program (Table as per Parishisht 1 with sign of HOD and Dean)

R_____ Credit Structure



Post Graduate Programs in University

Parishisht 1

Year (2 Yr PG) MA(J & MC)	Level	Major		RM	OJT / FP	RP	Cum.Cr.	Degree
		Mandatory*	Electives (Any one)					
Sem : I	6.0	Course 1 : Communication Studies (Credits 4) Course 2 : Journalism Studies (Credits4) Course 3: Media Management and Economics (Credits 4) Course 4: Writing for the Media- 1 (Credits 2)	Credits 4 Course 1: Production for the Print Media OR Course 2: Preparing a Public Relations Campaign	Social Science Research Design (Credits 4)			22	PG Diploma (after 3 Years degree)
		Course 1:	Credits 4		Digital			

Sem- II		<p>Audience Studies (Credits 4)</p> <p>Course 2: Entertainment Studies (Credits4)</p> <p>Course 3: Strategic Communication (Credits 4)</p> <p>Course 4: Writing for the Media-2 (Credits 2)</p>	<p>Course 1 : Production for the audio-visual media</p> <p>OR</p> <p>Course 2 : Preparing an Advertising Campaign</p>		Media Marketing (Credits 4)		22	
28		8	4	4	-	44		
Cum. Cr. For PG Diploma		Exit option : PG Diploma (44 Credits) after Three Year UG Degree						
Sem-III	6.5	<p>Course 1: Perspectives on Communication Theory (Credits 4)</p> <p>Course 2: Performance Studies (Credits4)</p> <p>Course 3: Ethics, Constitution, the laws and the media (Credits 4)</p> <p>Course 4: Writing for the Media – 3</p>	<p>Credits 4</p> <p>Course 1 : Cinema Studies</p> <p>OR</p> <p>Course 2 : Data Journalism</p>	-	-	4	-	-

		(Credits 2)						
Sem-IV	6.5	Course 1 : Media Technology and Governance (Credits 4) Course 2 : Media and Culture (Credits4) Course 3 : Participatory Communication (Credits 4)	Credits 4 Course 1 : Quantitative Research in Mass Communicatio n OR Course 2 : Qualitative Research in Mass Communicatio n	-	-	6	-	-

Note : * The number of courses can vary for totaling 14 Credits for Major Mandatory Courses in a semester as illustrated.





Sign of HOD
Prof. (Dr.) Sunder Rajdeep
Dept. of Communication & Journalism.

Sign of Dean,
Name of the Dean
Faculty of Interdisciplinary.

Syllabus
MA (Journalism & Mass Communication)
(Semester- I & II)

Note : It is attached in excel sheet format

Team for Creation of Syllabus:

Name	Dept./College Name	Sign
Prof. (Dr.) Sunder Rajdeep	Dept. of Communication & Journalism	
Dr. Sanjay Ranade	Dept. of Communication & Journalism	
Mrs. Daivata Patil	Dept. of Communication & Journalism	
Mr. Sagar Karande	Dept. of Communication & Journalism	



Sign of HOD

Prof. (Dr.) Sunder Rajdeep
Dept. of Communication & Journalism.

Sign of Dean,

Name of the Dean
Faculty of Interdisciplinary.

Table :
Letter Grades and Grade Points :

Semester GPA / Program CGPA Semester / Program	% Of Marks	Alpha – Sign / Letter Grade Result
9.00-10.00	90.0-100	O (Outstanding)
8.00-<9.00	80.0-<90.0	A+(Excellent)
7.00-<8.00	70.0-<80.0	A (Very Good)
6.00-<7.00	60.0-<70.0	B+(Good)
5.50-<6.00	55.0-<60.0	B (Above Average)
5.00-<5.50	50.0-<55.0	C (Average)
4.00-<5.00	40.0-<50.0	P (Pass)
Below 4.00	Below 40	F (Fail)
AB (Absent)	-	Absent

Sign of HOD

Prof. (Dr.) Sunder Rajdeep
Dept. of Communication & Journalism.

Appendix B

Justification for MA (Journalism and Mass Communication)

1.	Necessity for starting the course :	Skill based and employment generated course. More jobs are available.
2.	Whether the UGC has recommended the course:	Yes

3.	Whether all the courses have commenced from the academic year 2023-24	Yes
4.	The courses started by the University are self-financed, whether adequate number of eligible permanent faculties are available?:	Yes
5.	To give details regarding the duration of the Course and is it possible to compress the course?:	P.G. Diploma in Journalism and Mass Communication MA (Journalism and Mass Communication)
6.	The intake capacity of each course and no. of admissions given in the current academic year : 2023-24	60
7.	Opportunities of Employability / Employment available after undertaking these courses:	Entire Media Industry is open for the career. However, Self employed, entrepreneur and encouragement of students their own startups.

Sign of HOD
Prof. (Dr.) Sunder Rajdeep
Dept. of Communication & Journalism.

Sign of Dean,
Name of the Dean
Faculty of Interdisciplinary.

SEMESTER- I (Course Outline)

MA(J & MC)	Level	Major		RM	OJT / FP	RP	Cum.Cr.
		Mandatory*	Electives (Any one)				
Sem : I	6.0	Course 1 : Communication Studies (Credits 4) Course 2 : Journalism	Credits 4 Course 1: Production for the Print Media OR	Social Science Research Design (Credits 4)	--	--	22

	Studies (Credits4)	Course 2:				
	Course 3: Media Management and Economics (Credits 4)	Preparing a Public Relations Campaign				
	Course 4: Writing for the Media- 1 (Credits 2)					

Course –I

Communication Theory (Mandatory Course, 4 Credits)

Course Outcomes (CO)	
Course Outcome 1	Describe the Communication Discipline and its Scholarly Traditions.
Course Outcome 2	Critically Analyse and Create Messages Appropriate to the Audience, Purpose, and Context .
Course Outcome 3	Identify and describe the foundations and characteristics of mass media.
Course Outcome 4	Interpret, evaluate, and apply media studies scholarship.
Course Outcome 5	Create and critique media content.

Sr No	Topic	Subtopics	Session Objective (SO)	References - may include books, web content, papers, journals etc (all references in APA Sixth Edition Style)
1	Communication theories and models, meaning and signs	Origins, the Speech Act, Redundancy and entropy, channel-medium-code, Feedback, Basic models, personal influence, diffusion and short-term effects and effects on	Remembering, understanding	Fiske, J. (1990). Introduction to Communication Studies. Routledge. Denis McQuail, S. W. (1993). Communication Models for the Study of Mass Communication.

		culture and society, Limited effects paradigm and audience centred models, barriers to communication, Semiotics, codes, ideology and meaning		Routledge. Castells, M. (2011). The Rise of the Network Society. Wiley-Blackwell. Dijk, J. V. (2012). The Network Society. Sage.
2	Digital media and the information society, Planned communication, Advertising as communication	Introduction, convergence, information society and network society, Communication campaigns, four models of public relations, marketing communication, Origins and development, effects, ideology and meaning, language and rhetoric	Analysing and evaluating	Dyer, G. (1982). Advertising as communication. Routledge. Philip Rayner, P. W. (2004). Media Studies: the essential resource. Routledge. Valdivia, A. N. (2003). A companion to media studies. Blackwell. Valdivia, A. N. (2003). A companion to media studies. Blackwell. Wayne, M. (2003).
3	Media organisation, selection and production, Media audiences	Reading the media, media text and context, representation, intertextuality and ideology, Gieber and Johnson's model of source-reporter relationships, McNelly's model of news flow, Bass's 'Double Action' model fo internal news flows, gatekeeping, Encoding and decoding, fragmentation and segmentation, audience participation and user-centric performance and	Analysing, evaluating, creating	Marxism and Media Studies: Key concepts and contemporary trends. Pluto Press. McMillin, D. C. (2007). International Media Studies. Blackwell. John Nguyet Erni, S. K. (2005). Asian Media Studies Politics of Subjectivities. Blackwell. James Curran, M.-J. P. (2005). De-Westernizing Media Studies. Routledge.

		participation, Ownership, the news media, public service broadcasting, entertainment, media imperialism		Monroe Price, B. R. (2004). Media Reform: Democratizing the media, democratizing the state. Routledge.
4	Media perspectives, Approaches to media history and ethics, International media studies Media reform	Marxist, Feminist, Nationalist, Alternative media, Approaches to history, ethics in production, digital capitalism, Fixity of nation, postcolonial media, competing networks, hybrid identities, politics of research, Asian media studies, de-westernizing media studies, Effects of liberalisation, globalisation and privatisation on media, democratic change, silences and exclusions, authoritarianism and nationalism	Remembering, understanding, applying	

Course –II

Journalism Studies (Mandatory Course, 4 Credits)

Course Outcome 1	i) The students will get an introduction to the basics of Journalism.
Course Outcome 2	ii) It will help students understand various aspects of media practices, the organisational structure of a newspaper establishment, editorial department work, and news-gathering techniques.
Course Outcome 3	iii) It also trains students to write news pieces, letters to editors for English newspapers, press notes for a corporate house, sub-editing and page designing.

Sr No	Topic	Session Objective (SO)	References - may include books, web content, papers, journals etc (all references in APA Sixth Edition Style)
-------	-------	------------------------	---

1	The history and development of Journalism Studies. Creation of journalists through training and education, Research methods and processes in journalism. The impact of the 'end product' in wider society	Remembering , understanding	<p>1) Key Concepts in Journalism Studies, By Bob Franklin, Martin Hamer, Mark Hanna, Marie Kinsey, John E Richardson. Sage Publication Ltd.</p> <p>2) BBC Trust (2007b) Report of the Independent Panel for the BBC Trust on Impartiality of BBC Business Coverage. www.bbc.co.uk/bbctrust/research/business_news_impartiality.html</p> <p>3) Beaman, Jim (2000) Interviewing for Radio. London: Routledge.</p>
2	Global perspectives on journalism, Technology and the future of the discipline.	Remembering , understanding	<p>4) Beckett, Andy (2001) 'Mail order', Guardian, 22 February.</p> <p>5) Bedford, Martyn (1997) Exit Orange & Red. London: Bantam. 6) Behr, Edward (1992) Anyone Here Been Raped and Speaks English? London: Penguin.</p>
3	Journalism Theory, News values & News Selection, Objectivity, Professionalism & Truth seeking. Reporter & their Sources	Remembering , understanding	<p>7) Bell, Allan (1991) The Language of News Media. Oxford: Blackwell. Bell, Martin (1998) 'The journalism of attachment', in Matthew Kieran (ed), Media Ethics. London: Routledge.</p>
4	Framing of the news , News & Storytelling, Journalism & Democracy, Citizen Journalism & Participation, Journalism Ethics	Analysing and evaluating	<p>8) Bell, Martin (2002) 'Glamour is not good news', Independent, 19 February.</p> <p>9) Bennett, Catherine (2001) 'The waste of space that is Lord Wakeham', Guardian, 5 July.</p>

Course –III

Media Management and Economics (Mandatory Course, 4 Credits)

Course Outcome 1	Teach how economic theories and concepts apply to all aspects of media.
Course Outcome 2	Equip the learner to understand how economic forces affect the operation of media industry and explore innovation.
Course Outcome 3	Learner must be able to apply economic theories and concepts to the mass media and mass communication.
Course Outcome 4	Understand the media market production, consumption and distribution
Course Outcome 5	Learner must be able to conceptualize media content based on market demands and functions

Sr No	Topic	Subtopics	Session Objective (SO)	References - may include books, web content, papers, journals etc (all references in APA Sixth Edition Style)
1	Concepts of Media Economics, Understanding media market	What is media economics about, macroeconomics and microeconomics, the firm in economic theory, competitive market structures, market structure and behavior, What is so special about economics of the media, key economic characteristics of the media. Economies of scale, of scope and changing technology, Convergence, what are multi-media platforms, the vertical supply chain, Changing market structures and boundaries, digital convergence	Remembering, understanding, applying	Understanding Media Economics, Gillian Doyle, Sage, 2013 Media Economics: Theory and Practice, edited by Alison Alexander, James E. Owers, Rod Carveth, C. Ann Hollifield, Albert N. Greco, Lawrence Erlbaum, 2004 Media Management in the Age of Giants: Business Dynamics of Journalism, Dennis F. Herrick, University of New Mexico Press, 2012 The Indian Media Business, Vanita Kohli-Khandekar, Response, 2010
2	Role of	Technological	Understanding and	

	technology, Media distribution, The Indian media business, Understanding media consumers	change, innovation, creative destruction, Media response to digitization, managerial theories, horizontal expansion, vertical expansion, transnational growth, Economics of networks, broadcasting networks, online content distribution, social networks and microblogging. The economics of print, film, television and radio, Media economics and public policy, the Indian media business, Understanding Indian consumerism, what works and what doesn't, factors affecting consumer decision making	Applying	New Media Monopoly, Ben H. Bagdikian, Beacon Press, 2004 Indian Media in a Globalised World, Maya Ranganathan, Usha M Rodrigues, Sage, 2010 Handbook of Media Management and Economics, edited by Alan B. Albarran, Sylvia M. Chan-Olmsted, Michael O. Wirth, Lawrence Erlbaum, 2006
3			Understanding and Applying	
4	Media management basic concepts	What is media management, Market segmentation, Marketing mix, History and evolution of media business- pre and	Analysing and evaluating	

		<p>post globalisation, Effect of Globalisation, Liberalisation and Privatisation on media business, Mechanics of Media buying and selling: Role and structures, Segmentation and Fragmentation of content and audience, Media Basics, Reach, Frequency and Distribution</p>	
5	<p>Understanding media market, Media buying and selling, Budget setting, Evaluation systems</p>	<p>Preparing a Media Strategy, Defining the target audience, market prioritisation, Media Weights, Media Mix decisions, Scheduling, Understanding media business models in the context of Artificial Intelligence, Auditing and evaluation techniques, risk management, Building a Plan, Evaluating Media Buys, The buying process, Plan Implementation, Budget Setting, Budget allocation, Solutions Approach</p>	<p>Remembering, understanding, applying, evaluating</p>

Course –IV

Writing for the Media-I (Mandatory Course, 2 Credits)

Course Outcome 1	The students should be able to develop an insight into storytelling skills
Course Outcome 2	The students should be able to think, analyse and write in a structured manner
Course Outcome 3	The students should be able to use creativity and imagination in order to write in a logical manner
Course Outcome 4	The student should be able to provide critical editorial assessment for reviews
Course Outcome 5	The student should be able to write and present for varied media and audiences

Sr No	Topic	Subtopics	Session Objective (SO)	References - may include books, web content, papers, journals etc (all references in APA Sixth Edition Style)
1	Ideation, Characterization	A voice of your own, Brainstorming of ideas, Developing a practice, taking inspiration from every day, Writing about personal experiences, what makes a story a story. Developing characters, understanding mise-en-scene, exposition, Behaviour, mannerism, language	Understanding, Applying and Evaluating	Wardrip-Fruin, P. H. (2009). Third Person: Authoring and Exploring Vast Narratives. MIT Press. Prose, F. (2006). READING Like a WRITER. Harper Collins
2	Conflict, Context	What is conflict? Social, political, economic, spiritual, physical, mental context of story and character	Understanding and Applying	Biggs, J. E. (2001). Cliffs Quick Review Writing: Grammar, Usage and Style. Hungry Minds. Field, S. (2005). Screenplay: The Foundations of Screenplay. Delta Sandler, E.
3	News stories, Essay	What makes news, what is	Understanding,	

writing, Writing reviews	a good news report, the lead. What is an opinion, theorisation, hypothesising. Book, Film, TV show, play, Food, eating places, products, services	Applying and Evaluating	(2008). The TV Writer's Handbook: A Creative Approach to Television Scripts. Random House. Douglas, P. (2011). Writing the TV Drama Series: How to Succeed as a Profession TV Writer. Michael Wiese Production. Mencher, M. (2011). News Reporting and Writing. McGraw Hill.
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Course –V

Production for the Print Media (Elective Course, 4 Credits)

Course Outcome 1	A broad based notion of the theories related to Communication.
Course Outcome 2	A knowledge of the history of the media.
Course Outcome 3	A knowledge of the fundamentals of media writing.

Sr No	Topic	Session Objective (SO)	References - may include books, web content, papers, journals etc (all references in APA Sixth Edition Style)
1	Introduction to print media, Print Media Production Method, History of printing, Production of	Remembering, understanding	Helmut Kipphan (Ed.), Handbook of Print Media Technologies and Production Methods, Springer Publisher. News Reporting and Editing, K M Shrivastava, Sterling Publishers, 2008. Translation in Global News, Esperanca

	Print Media, Printing Technologies, The reporter on the job, what makes news, how to read a newspaper, how to follow news?		Bielsa, Susan Bassnett, Routledge, 2009. Melvin Mencher's News Reporting and Writing, McGraw-Hill Education, 2010. Modern News Editing, Mark Ludwig, Gene Gilmore, Wiley, 2005. Political Discourse, Media and Translation, edited by Christina Schaeffner and Susan Bassnett, Cambridge Scholars Publishing, 2010. The Associated Press Stylebook 2016, By The Associated Press.
2	Components of a news story, the lead, the story structure, what are features, long stories, series. Reporting principles, getting information, making sound observations, building and using background, finding, cultivating and using sources.	Remembering, understanding	
3	Interviewing principles and practices, speeches, meetings and news conferences, how to follow hunches, feelings and stereotypes.	Analysing and evaluating	
4	Reporting accidents and disasters, writing	Analysing and evaluating	

	obituaries. Writing a crime story, reporting on the courts. Writing sports and business stories. What is investigative journalism, principles and practices?		
5	Reporting in Indian newspapers and magazines, reporting for television in India, writing for digital media. Modern news editing, layout and design. Style books, grammar, syntax of news.	Analysing and evaluating	

Course –VI

Preparing a Public Relations Campaign (Elective Course, 4 Credits)

Course Outcome 1	To know about public relations and its function.
Course Outcome 2	To understand the tools and techniques for handling public relations campaign.
Course Outcome 3	To understand the essence of PR as a practical discipline within the organization.

Sr No	Topics	Session Objective (SO)	References - may include books, web content, papers, journals etc (all references in APA Sixth Edition Style)
1	What is the point of planning? The role of PR in organisations and for individuals, Public Relations contexts, What is public opinion?	Remembering, understanding	<p>Planning and Managing Public Relations Campaigns: A Strategic Approach, Anne Gregory, Kogan Page Limited 2015</p>
2	Making a PR policy, why planning is important, Stages of planning – from taking the brief to preparing the plan, Research and analysis – analyzing the environment, the organization, the stakeholder, What is communication, setting aims and objectives	Remembering, understanding	<p>EFFECTIVE PUBLIC RELATIONS AND MEDIA STRATEGY, C.V. NARASIMHA REDDI, PHI Learning Pvt Ltd, 2014.</p>
3	Who shall we talk to, what shall we say, when, in what medium and to what effect?, Media relations, How to prioritise publics? Constructing the content, crafting, Strategy and tactic–different strokes for different folks,	Analysing and evaluating	

	What is risk in PR? Evaluation techniques		
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Course –VII

Social Science Research Design (RM Course, 4 Credits)

Course Outcome 1	Develop a comprehensive understanding of the fundamental principles of social science research, including its purpose, methods, ethics, and significance in contributing to the body of knowledge.
Course Outcome 2	Learn how to do thorough literature review, formulate research questions, hypotheses, and objectives, and develop appropriate research designs, whether quantitative, qualitative, or mixed methods, based on the research goals.
Course Outcome 3	Learn various data analysis techniques, such as statistical analysis, content analysis, thematic analysis, and coding, depending on the type of data collected and the research questions.
Course Outcome 4	Foster critical thinking skills to evaluate the strengths and weaknesses of various research methodologies, data sources, and analytical techniques, promoting a well-rounded approach to research.
Course Outcome 5	Develop skills to interpret research findings critically, connect them to the research questions, and draw meaningful conclusions that contribute to the field's understanding.

Sr No	Topic	Subtopics	Session Objective (SO)	References - may include books, web content, papers, journals etc (all references in APA Sixth Edition Style)
1	Basic concepts of research, Critical thinking, Research ethics	Communication and Media research in India, Scientific approach to the study of media effects, ways of knowing, Nature of Science Research Approaches and Research paradigms in social science research, Research methods and tools, Writing a research proposal, Hypothesizing and theorizing, Assumptions, Limitations and Delimitations of research, Importance of research ethics and integrity, Indicators of good research, Understanding validity and reliability measures, Protecting privacy	Remembering, understanding	<p>Northey, M., Tepperman, L., Russell, J. M. (2005). Making Sense: A Student's Guide to Research and Writing : Social Sciences. United Kingdom: Oxford University Press.</p> <p>O'Leary, Z. (2004). The Essential Guide to Doing Research. India: SAGE Publications.</p> <p>Wimmer, R. D., Dominick, J. R. (2013). Mass Media Research. United States: Cengage Learning.</p>
2	Reviewing Literature, Understanding research tools	Paraphrasing, Understanding plagiarism, Meta Analysis, Annotation, citing, referencing, How to prepare a questionnaire for survey and interview techniques, How to create a code sheet, observation checklist	Remembering, understanding, applying	<p>Nardi, P. M. (2017). Critical Thinking: Tools for Evaluating Research. United States: University of California Press.</p> <p>Sirkin, R. M. (1999). Statistics for the Social Sciences. United Kingdom: SAGE Publications.</p>
3	Understanding research tools	Action Research, Case Studies, Experimental research design, Ethnography and observation studies	Remembering, understanding, applying	<p>Lincoln, Y. S., Guba, E. G. (1985). Naturalistic inquiry. India: SAGE Publications.</p>
4	Data analysis techniques	Nature, scope and limitations of statistics, parametric and non-parametric tests, descriptive and inferential statistics. Mean, median, mode, variance, standard deviation, covariance, correlation and regression, Steps for hypothesis testing,	Understanding, Applying, Evaluating	

		<p>null hypothesis, alternate hypothesis, kinds of variables. Type I error and Type II error, Spearman's rank correlation coefficient, chi-square test, Kendall Rank correlation, ANOVA</p>		
5	<p>Interpreting research findings, Research writing</p>	<p>Different types of Graphs and diagrams, How to read data, getting insights and inferences, how to conclude, Writing transcripts, identifying themes, evaluating data, Establishing causal relationships, understanding research integrity at the writing stage, research writing approaches, understanding different styles of writing</p>	<p>Evaluating, creating</p>	

SEMESTER- II (Course Outline)

MA(J & MC)	Level	Major		RM	OJT / FP	RP	Cum.Cr.
		Mandatory*	Electives (Any one)				
Sem- II	--	Course 1: Audience Studies (Credits 4) Course 2: Entertainment Studies (Credits 4) Course 3: Strategic Communication (Credits 4) Course 4: Writing for the Media-2 (Credits 2)	Credits 4 Course 1 : Production for the audio-visual media OR Course 2 : Preparing an Advertising Campaign	--	Digital Media Marketing (Credits 4)		22

Course –I

Audience Studies (Mandatory Course, 4 Credits)

Course Outcome 1	Demonstrate knowledge of the key issues, problems and contexts for understanding audiences within Media and Communication Studies.
Course Outcome 2	Demonstrate an evaluation of empirical and theoretical approaches to the study of media audiences.
Course Outcome 3	Demonstrate an understanding of the importance of multi-method research and interdisciplinary research in contemporary audience studies.

Sr No	Topic	Session Objective (SO)	References - may include books, web content, papers, journals etc (all references in APA Sixth Edition Style)
1	Compare different types of audience, Analyze the history of audience, Use the various methods in	Remembering, understanding	Boyle, Raymond, and Kelly, Lisa. (2012) The Television Entrepreneurs, Ashgate: 176pp. Butsch, Richard. (2008) The Citizen Audience: Crowds, Publics and Individuals, London and New York:

	audience measurement, Analyze the challenges of audience research in the digital media era		<p>Routledge: 200pp.</p> <p>Hermes, Joke. (2005) Re-reading Popular Culture, London: Blackwells: 196pp.</p> <p>Hill, Annette (2005) Reality TV: Audiences and Popular Factual Television, London: Routledge: 223pp.</p> <p>Hill, Annette (2007) Restyling Factual TV: Audiences and News, Documentary and Reality Genres, London: Routledge: 210pp.</p>
2	Assess the significance of audience research in media industries, Use the basic concepts in audience measurement, Apply the techniques used in sampling design and audience measurement	Remembering, understanding	<p>Hill, Annette. (2011) Paranormal Media: Audiences, Spirits and Magic in Popular Culture, London: Routledge: 263pp.</p> <p>Napoli, Phillip. (2010) Audience Evolution, Columbia University Press: 272pp.</p> <p>Nightingale, Virginia, ed. (2011) The Handbook of Media Audiences, London: Blackwells: 562pp.</p> <p>Sandvoss, Cornell. (2005) Fans, Cambridge: Polity Press: 198pp.</p> <p>Staiger, Janet. (2005) Media Reception Studies, New York: NYU Press: 262pp.</p>
3	Utilize the skills in the audience data production, Utilize the metrics used in quantitative online research	Analysing and evaluating	
4	Classify the common theories explaining audiences' behaviors, Utilize cumulative measures used in audience research, Utilize gross measures used in audience	Analysing and evaluating	

	research.		
5	Compare the paradigms of audience research, Use the concepts and theories to study transnational audience from a critical perspective, Use the theories to understand the audiences from a global perspective	Analysing and evaluating	

Course –II

Entertainment Studies (Mandatory Course, 4 Credits)

Course Outcome 1	Analyze the evolution of Indian entertainment industry: Students will be able to critically evaluate the historical development and transformation of the Indian entertainment industry, including cinema, television, music, and performing arts.
Course Outcome 2	Understand the cultural significance of Indian entertainment: Students will gain an understanding of the cultural, social, and economic impact of Indian entertainment on society, exploring how it reflects and shapes Indian identity, values, and traditions.
Course Outcome 3	Evaluate the role of technology in Indian entertainment: Students will examine the influence of technological advancements on the production, distribution, and consumption of entertainment content in India, considering the challenges and opportunities brought about by digital platforms.
Course Outcome 4	Explore the business aspects of Indian entertainment: Students will delve into the business models, marketing strategies, and financial dynamics of the Indian entertainment industry, developing skills to analyze revenue streams, distribution networks, and audience behavior
Course Outcome 5	Critically analyze contemporary issues in Indian entertainment: Students will engage in discussions and research on current topics and challenges faced by the Indian entertainment industry, such as censorship, representation, diversity, globalization, and the intersection of entertainment with politics and social issues.

Sr No	Topic	Subtopics	Session Objective (SO)	References - may include books, web content, papers, journals etc (all references in APA Sixth Edition Style)
1	Rise of Entertainment, Entertainment Industrialised, Indian TV and Cinema	What is entertainment? Emergence of entertainment market, structure of household entertainment expenditure, Films as branded products, Entertaining Millennials, International market integration: firms versus trade, Industrialising the discovery process, At the origins of increased productivity growth in services, Global mediascape, Bollywood film industry, Regional	Remembering, understanding	<p>Bose, M. (2008). Bollywood: A History. India: Roli Books. Bakker, G. (2008). Entertainment Industrialised: The Emergence of the International Film Industry, 1890-1940. United Kingdom: Cambridge University Press. Encyclopedia of Indian Cinema. (2014). United Kingdom: Taylor & Francis. Taylor, M. (2016). Musical Theatre, Realism and Entertainment. United Kingdom: Taylor & Francis. Encyclopedia of Indian</p>

		cinema, Film aesthetics, Celebrity culture, TV Shows, social and cultural representation		Cinema. (2014). United Kingdom: Taylor & Francis. Sigismondi, P. (2011).
2	Music and Performing Arts in India, Technology and Digitalization in Indian Entertainment	Indian classical music, Popular music genres, Influence of regional music traditions, Fusion music and cross-cultural collaborations, Live concerts, Traditional Indian and Contemporary dance forms, Theater and dramatic arts, Folk and tribal performing arts, Digital platforms and streaming services, Impact of social media on celebrity culture, Virtual reality and augmented reality in entertainment, Reality shows, Non-scripted entertainment as a new genre	Remembering, understanding	The Digital Glocalization of Entertainment: New Paradigms in the 21st Century Global Mediascape. Netherlands: Springer New York. Beattie, K. (2004). Documentary screens : non-fiction film and television. United Kingdom: Macmillan Education UK. Making Sense of Censorship: Clarifying Rating Systems for Entertainment. (n.d.). Levy, M. S. (2015). Celebrity and Entertainment Obsession: Understanding Our Addiction. United States: Rowman & Littlefield Publishers. Beeton, S. (2005). Film-induced Tourism. United Kingdom: Channel View Publications.
3	Indian Entertainment and Globalization, The Digital Glocalization of Entertainment	Global reach of Indian entertainment, Cultural exchange and cultural imperialism, Impact of international collaborations in Indian entertainment, Influence of Indian entertainment on global popular culture, Disruptive changes in entertainment due to digital technology, The regulatory issues in digital media entertainment, Changes in the distribution of content and new business models	Remembering, understanding, applying	Foutz, N. Z. (2017). Entertainment Marketing. United States: Now Publishers. Stein, A., Evans, B. B. (2009). An Introduction to the Entertainment Industry. Austria: Peter Lang. O'Brien, M. (2006). Nazi Cinema as Enchantment: The Politics of Entertainment in the Third Reich. United Kingdom: Camden House. King, C., Sayre, S. (2010). Entertainment and Society: Influences, Impacts, and Innovations. Ukraine: Taylor & Francis.
4	Documentary and Non-fiction Media in India, Indian Entertainment and Politics, Indian Entertainment and Tourism	Documentary filmmaking in India, Social issue-based programming on television, Documenting cultural heritage and traditions, Ethical considerations in non-fiction media production, Influence of entertainment on political discourse, Celebrity activism and social movements, Portrayal of politics in films and television, Use	Remembering, understanding, applying	

		of entertainment for propaganda and political messaging, Film tourism and shooting locations, Influence of entertainment on travel trends, Promotion of destinations through films and TV shows, Cultural tourism and heritage preservation	
5	Advertising and Branding in Indian Entertainment, Censorship and Controversies in Indian Entertainment	Product placement and brand integration in films and TV shows, Celebrity endorsements and brand partnerships, Marketing strategies in the entertainment industry, Impact of advertising on audience perception, Film certification and regulatory bodies, Controversies surrounding films and TV shows, - Freedom of expression and creative constraints, Balancing cultural sensitivities and artistic expression	Analysing, evaluating, creating
6	Emerging Trends in Indian Entertainment, Social and Cultural Impact of Indian Entertainment, Critiquing entertainment studies	Web series and digital content production, Influencer culture and social media influencers, Animation and visual effects in Indian entertainment, Cross-platform storytelling and transmedia narratives, Representation and diversity in Indian entertainment, Gender and sexuality in Indian films and television, Influence of entertainment on societal norms and values, Entertainment as a tool for social change, The social construction of happiness through entertainment, Mapping identities through entertainment content, The politics of entertainment	Analysing, evaluating, creating

Course –III

Strategic Communication (Mandatory Course, 4 Credits)

Course Outcome 1	To understand the basic concepts of communication
Course Outcome 2	To establish the connection between the theory and the practice of mass communication and mass media
Course Outcome 3	To make learner apply the communication theory in order to analyse their own communication universe, their media sphere, their social, political and economic environment.
Course Outcome 4	To understand the importance of inclusion and ethics in strategic communication
Course Outcome 5	To study the domains of practice of strategic communication. To make the learner understand how communication contributes to shaping discourses and practices associated with leadership within organisations and across them.

Sr No	Topic	Subtopics	Session Objective (SO)	References - may include books, web content, papers, journals etc (all references in APA Sixth Edition Style)
1	Understanding concepts of strategic communication	What is communication, communication theory, communication models, meaning and signs, codes, signification, Semiotic methods and applications, Structuralist theory and applications, Empirical methods, ideology and meanings, Conceptual Foundations of Strategic Communication, Social Theories for Strategic Communication, Cultural Influences on Strategic Communication	Remembering, understanding	Introduction to Communication, John Fiske, Routledge, 1990 Pinkleton, E. W. (2006). Strategic Public Relations Management . London: Lawrence Erlbaum Associates. Managing Public Relations, James Grunig and Todd Hunt, Holt, Rinehart and Winston, 1984 Indian News Media: From Observer to
		Strategic		

2	Institutional and Organizational Dimensions, Implementing Strategic Communication, Understanding media content structures	Communication as Institutional Work, Good Governance and Strategic Communication, Adopting an Entrepreneurial Perspective in the Study of Communication, Why People Respond to Messages—Finding the Right Motivating Strategy, Relationship Cultivation Strategies in Strategic Communication, Media content issues, concepts and methods of analysis, media genres and texts	Remembering, understanding	Participant, Usha M. Rodrigues, Maya Ranganathan, Sage, 2015 McQuail's Mass Communication Theory, Denis McQuail, Sage, 2010
3	Media and Communication Theories	Theory of Media and Society, Media and culture, Media content- public opinion and political communication. A Theoretical Framework for Strategic Communication Messaging, Framing as a Strategic Persuasive Message Tactic, Cognitive Dissonance theory, Adaptive Structuration theory, Attraction-Selection-Attrition Framework, Agenda Setting theory, Cultivation theory, Reception theories, Hypodermic Needle theory, Medium theory, Priming, Framing, Spiral of Silence, Two Step	Remembering, understanding, applying	

		Flow theory, Uses and Gratifications, Theory of Rasa, Four theories of the Press.	
4	Role of digital media, Ethics in strategic communication	Strategic Communication in Participatory Culture: From One- and Two-Way Communication to Participatory Communication Through Social Media, Strategic Communication During Change, Social Media and Strategic Communication, Global Strategic Communication: From the Lens of Coordination, Control, Standardization, and Localization, Fundamentals of ethics in business communication, Ethical dilemmas, Understanding ethics in the management context, Right decision making process	Analysing, evaluating, creating
5	Strategies for inclusive communication, Domains of Practice	Need and importance of inclusive communication, Best practices of diverse and inclusive communication, Politics of inclusion, Strategic Health Communication, Strategic Communication Practice of International and National Non-governmental Organizations, Strategic Activism for Democratization and Social Change,	Analysing, evaluating, creating

		Strategic Dimensions of Public Diplomacy, International relations and strategic communication	
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Course –IV

Writing for the Media-II (Mandatory Course, 2 Credits)

Course Outcome 1	The students should be able to develop an insight into storytelling skills
Course Outcome 2	The students should be able to think, analyse and write in a structured manner
Course Outcome 3	The students should be able to use creativity and imagination in order to write in a logical manner
Course Outcome 4	The student should be able to provide critical editorial assessment for reviews
Course Outcome 5	The student should be able to write and present for varied media and audiences

Week Number	Topic	Session Objective (SO)	References - may include books, web content, papers, journals etc (all references in APA Sixth Edition Style)
1	Narrative theory core concepts and critical debates: An introduction, Narrative dynamics, Communication writing and design	Understanding , Applying and Evaluating	Bassnett, S. (2002). Translation studies. Routledge. Bassnett, S. (2011). Reflections on Translation (S. Bassnett, Ed.). Multilingual Matters. Bassnett, S. (2014). Translation. Routledge.
2	Translation	Understanding , Applying and Evaluating	Bassnett, S., & Trivedi, H. (Eds.). (1999). Post-colonial Translation: Theory and Practice (S. Bassnett, Trans.). Routledge. Bielsa, E., & Bassnett, S. (2008). Translation in Global News. Taylor & Francis. Bonea, A. (2016). The News of Empire: Telegraphy, Journalism, and the Politics of Reporting in Colonial India, C. 1830-1900. Oxford University Press.

Brooks, B. S. (2013). *News Reporting and Writing*. Bedford/St. Martin's.

Collings, A. (2010). *Capturing the News: Three Decades of Reporting Crisis and Conflict*. University of Missouri Press.

DiMarco, J. (2017). *Communications Writing and Design: The Integrated Manual for Marketing, Advertising, and Public Relations* (J. DiMarco, Ed.). Wiley.

Filak, V. F. (2018). *Dynamics of News Reporting and Writing: Foundational Skills for a Digital Age*. SAGE Publications.

Foster, J. (2008). *Effective Writing Skills for Public Relations*. Kogan Page.

Herman, D. (2012). *Narrative Theory: Core Concepts and Critical Debates*. Ohio State University Press.

Killenberg, G. M. (2008). *Public Affairs Reporting Now: News Of, by and for the People*. Focal Press.

Lombardo, L., & Haarman, L. (Eds.). (2009). *Evaluation and Stance in War News: A Linguistic Analysis of American, British and Italian Television News Reporting of the 2003 Iraqi War*. Bloomsbury Academic.

Mencher, M. (2010). *Melvin Mencher's News Reporting and Writing*. McGraw-Hill Education.

Paniker, A. K. (2003). *Indian Narratology*. Indira Gandhi National Centre for the Arts.

Pumarlo, J. (2005). *Bad News and Good Judgment: A Guide to Reporting on Sensitive Issues in a Small-Town Newspaper*. Acorn Guild Press, LLC.

Richardson, B. (Ed.). (2002). *Narrative Dynamics: Essays on Time, Plot, Closure, and Frames*. Ohio State University Press.

		<p>Richardson, B. (2021). Essays in Narrative and Fictionality: Reassessing Nine Central Concepts. Cambridge Scholars Publishing.</p> <p>Riggs, A. (2020). Stylistic Deceptions in Online News: Journalistic Style and the Translation of Culture. Bloomsbury Academic.</p> <p>Scammell, C. (2018). Translation Strategies in Global News: What Sarkozy Said in the Suburbs. Springer International Publishing.</p> <p>Sidlow, F. M., & Stephens, K. (2022). Broadcast News in the Digital Age: A Guide to Storytelling, Producing and Performing Online and on TV. Taylor & Francis Group.</p> <p>Thompson, T. (Ed.). (2001). Writing about Business: The New Columbia Knight-Bagehot Guide to Economics and Business Journalism. Columbia University Press.</p> <p>Verschueren, J. (1985). International News Reporting: Metapragmatic Metaphors and the U-2. J. Benjamins Publishing Company.</p> <p>White, T., & Barnas, F. (2010). Broadcast News: Writing, Reporting, and Producing. Focal Press/Elsevier.</p> <p>Zanettin, F. (2021). News Media Translation. Cambridge University Press.</p>
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Course –V

Production for the Audio-Visual Print Media (Elective Course, 4 Credits)

Course Outcome 1	Analysing and evaluating audio and visual content
Course Outcome 2	Critiquing audio and visual content
Course Outcome 3	Understanding the production process
Course Outcome 4	Creating audio content

Week Number	Topic	Session Objective (SO)	References - may include books, web content, papers, journals etc (all references in APA Sixth Edition Style)
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1	Analysing, evaluating audio visual content, Basic terms - auteur, diegesis, editing, flashback/flashforward, focus, genres, mise-en-scene, story/plot, scene sequence, shot	Analysing and evaluating	Lexmann, J. (2009). Audiovisual Media and Music Culture. Austria: Peter Lang. Orpen, V. (2019). Film Editing: The Art of the Expressive. United Kingdom: Columbia University Press.
2	Mise-en-scene - Décor, lighting, space, costume, acting	Analysing and evaluating	Reich, J. T. (2017). Exploring Movie Construction & Production. (n.p.): Open Suny Textbooks.
3	Cinematography - Quality, framing, scale, movement	Analysing and evaluating	Hodsdon, B. (2017). The Elusive Auteur: The Question of Film Authorship Throughout the Age of Cinema. United States: McFarland, Incorporated, Publishers.
4	Editing - Devices, style	Analysing and evaluating	
5	Sound - sound editing, source, quality	Analysing and evaluating	Gibbs, J. (2012). Mise-en-scène: Film Style and Interpretation. United Kingdom: Columbia University Press. Malkiewicz, K., Mullen, M. D. (2005). Cinematography : a guide for filmmakers and film teachers. United Kingdom: Touchstone.

Course –VI

Preparing an Advertising Campaign (Elective Course, 4 Credits)

Course Outcome 1	To learn different steps of designing advertising campaign.
Course Outcome 2	To create effective advertisements that achieve your advertising goals.
Course Outcome 3	To set up advertising campaigns and determining within appropriate budget and using segmented approach.
Course Outcome 4	To get hands on practical training of creating designs and understand the production process.
Course Outcome 5	To understand the effectiveness of creative management process.

Sr No	Topic	Subtopics	Session Objective (SO)	References - may include books, web content, papers, journals etc (all references in APA Sixth Edition Style)
1	Basic concepts and terminologies	Overview of the advertising scene in India, the current practice of this profession, social and economic impact of advertising, agency operations, and client agency interface. PLC, USP, Branding process, brand positioning, brand equity, The art of oral, written and visual communication	Remembering, understanding	Strausbaugh-Hutchinson, K., Parente, D. (2014). Advertising Campaign Strategy: A Guide to Marketing Communication Plans. United States: Cengage Learning. ADVERTISING: PLANNING AND IMPLEMENTATION, THIRD EDITION. (2021). (n.p.): PHI Learning Pvt. Ltd.
2	Advertising copy, Strategy Planning and Brand Management	Develop a creative concept, Writing for different media, Elements of good copy, writing effective ad copy, How to read a storyboard, Role and relevance of strategy in advertising, The strategy planning process, Various theories and models in brand management and case studies	Remembering, understanding	ADVERTISING: PLANNING AND IMPLEMENTATION, THIRD EDITION. (2021). (n.p.): PHI Learning Pvt. Ltd. Ind, N. (1995). Great Advertising Campaigns: Goals and Accomplishments. United Kingdom: NTC Business Books.
3	Setting advertising campaign goals	Strategic planning, product development, Marketing and Communication objective, Create an advertising brief, Pitching mechanism in	Applying, creating	Martin, M. (2015). Adve

		advertising, various appeals in ads, Language of ad claims, agency revenue process,		rtising Campaigns. United States: FB&C Limited.
4	Segmentation, targeting and positioning, Case studies	What is market segmentation, targeted advertising, product positioning, deciding the marketing mix, digital media and traditional media, International advertising strategies, appreciation and presentation of some of the great and failed campaigns, case studies	Analysing and evaluating	Beisert, F. T. (2006). Learning Design with Alias StudioTools: A Hands-on Guide to Modeling and Visualization in 3D. Germany: Wiley. Editorial, M. (2023). How To Create An Out of Control Viral Marketing Campaign. United Kingdom: Bibliomundi.
5	Setting an ad budget, Production Techniques and Methods	Budget allocation, types of budgeting, Optimum utilisation of resources, Best practices of ad budgeting, preparing a budget sheet, Students will be familiarized with the AV (audio-visual) equipment, photography, design software	Understanding, Analysing, Applying and Evaluating	Martin, M. (2015). Advertising Campaigns. United States: FB&C Limited.
6	Execute an advertising campaign, Evaluate campaign effectiveness	Creative management process, Integrated Marketing Communication, Implementing advertising strategy, Understanding persuasive communication, need for evaluation, campaign metrics, pre and post testing, evaluating campaign objectives, ROI, understand the impact and reach of the campaign	Applying, creating	

Course –VII

Digital Media Marketing (OJT Course, 4 Credits)

Course Outcome 1	Students will analyze and apply theoretical frameworks from media and communication studies to understand the role of digital media in shaping consumer behavior, media consumption patterns, and communication dynamics in the digital age.
Course Outcome 2	Students will critically examine the theoretical underpinnings of digital media marketing strategies, such as branding, storytelling, influencer marketing, and viral content, and assess their effectiveness in achieving communication goals and engaging target audiences.
Course Outcome 3	Students will explore the social, cultural, and political implications of digital media marketing practices by drawing on theories of media power, media effects, cultural studies, and critical theory, and evaluate how digital marketing shapes perceptions, identities, and social relationships.
Course Outcome 4	Students will analyze the impact of digital media on journalism, public relations, and advertising, drawing on theories of media convergence, participatory culture, and networked communication, and explore the challenges and opportunities that digital media present to these fields.
Course Outcome 5	Students will engage in theoretical discussions on emerging trends and issues in digital media marketing, such as artificial intelligence, algorithmic bias, data privacy, and online activism, and assess the theoretical frameworks that can inform ethical and responsible digital marketing practices.

Sr No	Topic	Subtopics	Session Objective (SO)	References - may include books, web content, papers, journals etc (all references in APA Sixth Edition Style)
1	Media Effects and Digital Media Marketing, Communication Theories and Digital Media Marketing, Branding and Digital Media Marketing	<p>Theoretical perspectives on media effects</p> <p>Influence of digital media marketing on consumer behavior</p> <p>Psychological theories applied to digital marketing strategies</p> <p>Theories of persuasion and their application in digital marketing</p> <p>Interpersonal communication theories in the digital marketing context</p> <p>Social influence theories and their relevance to digital media campaigns,</p> <p>Theoretical foundations of branding in digital spaces</p> <p>Building brand equity through digital media marketing</p> <p>Role of storytelling in digital brand communication</p>	Remembering, understanding, evaluating	<p>Berger, J. (2014). <i>Contagious: How to Build Word of Mouth in the Digital Age</i>. Simon & Schuster.</p> <p>Enge, E., Spencer, S., & Stricchiola, J. (2015). <i>The Art of SEO: Mastering Search Engine Optimization</i>. O'Reilly.</p> <p>Fletcher, G., Rashid, T., Cruz, A., & Heinze, A. (Eds.). (2016). <i>Digital and Social Media Marketing: A Results-Driven Approach</i>. Taylor & Francis.</p> <p>Jeffery, M. (2010). <i>Data-Driven Marketing: The 15 Metrics Everyone in Marketing Should Know</i>. Wiley.</p> <p>Lieb, R. (2012). <i>Content Marketing: Think Like a Publisher - How to Use Content to Market Online and in Social Media</i>. Que.</p> <p>McGruer, D. (2020). <i>Dynamic Digital Marketing: Master the World of Online and Social Media Marketing to Grow Your Business</i>. Wiley.</p>
2	Audience Reception and Digital Media Marketing, Social Media and Digital Media Marketing, Cultural Studies and Digital Media	<p>Theoretical perspectives on audience reception of digital marketing messages</p> <p>User-generated content and audience engagement in digital campaigns</p> <p>Consumer empowerment and</p>	Analysing, applying and evaluating	<p>Singh, N., Rana, N. P., Sahu, G. P., Gutierrez, A., Kizgin, H., Dey, B., Slade, E. L., & Dwivedi, Y. K. (Eds.). (2019). <i>Digital and Social Media Marketing: Emerging Applications and Theoretical Development</i>. Springer International Publishing.</p>

	Marketing, Ethics and Digital Media Marketing	<p>participatory culture in digital marketing, Theoretical frameworks for understanding social media marketing</p> <p>Influencer marketing and its impact on consumer behavior</p> <p>Viral content and the spread of messages in social media</p> <p>Cultural theories applied to digital marketing practices</p> <p>Cross-cultural considerations in digital media campaigns</p> <p>Representation and diversity in digital advertising, Theoretical perspectives on ethical issues in digital marketing</p> <p>Privacy concerns and data ethics in digital media campaigns</p> <p>Responsible advertising and social responsibility in the digital age</p>		Sponder, M. (2012). Social Media Analytics: Effective Tools for Building, Interpreting, and Using Metrics. McGraw-Hill Education.
3	Media Convergence and Digital Media Marketing, Online Activism and Digital Media Marketing, Media Power and Digital Media Marketing	<p>Theoretical foundations of media convergence and its impact on marketing</p> <p>Integration of traditional and digital media in marketing strategies</p> <p>Cross-platform storytelling and multi-channel marketing approaches,</p> <p>Theoretical frameworks for understanding online activism and social change</p>	Analysing, evaluating, creating	

		<p>Digital marketing campaigns for social causes and activism</p> <p>Challenges and ethical considerations in leveraging activism for marketing purposes, Theoretical perspectives on media power and control in digital environments</p> <p>The role of algorithms and data-driven targeting in digital advertising</p> <p>Media concentration and its impact on digital marketing practices</p>	
4	<p>User Experience (UX) and Digital Media Marketing, Data Analytics and Digital Media Marketing</p>	<p>Theoretical foundations of UX design in digital marketing</p> <p>Human-computer interaction theories applied to digital campaigns</p> <p>Optimizing user journeys and conversion funnels in digital marketing,</p> <p>Theoretical frameworks for analyzing and interpreting digital marketing data</p> <p>Data-driven decision making and optimization in digital campaigns,</p> <p>Theoretical perspectives on media globalization and its impact on marketing</p> <p>Cross-cultural communication and global branding in digital campaigns</p> <p>Localization strategies and</p>	<p>Remembering, understanding</p>

		adapting marketing messages to different markets	
5	Media Globalization and Digital Media Marketing, Mobile Marketing and Digital Media, Artificial Intelligence (AI)	Theoretical foundations of mobile marketing strategies Location-based advertising and personalized mobile campaigns Mobile user behavior and its implications for digital marketing tactics, Theoretical foundations of AI strategies	Remembering, understanding