Cover Page

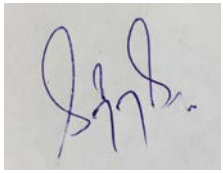
AC_____
Item No. _____

UNIVERSITY OF MUMBAI

Syllabus for Approval

1	Title of the Course	**Master of Arts (Film Studies)**
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 **√**
8	Status	Revised **√**
9	To be implemented from Academic Year	From Academic Year 2016-17.

Date: 24/2/2017

Signature: 

Name of BOS Chairperson / Sanjay Ranade

REVISED SYLLABUS INCLUDING SCHEME OF COURSES, SCHEME OF EXAMINATION, MEDIUM OF INSTRUCTION FOR THE MASTER OF ARTS (FILM STUDIES).

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 that 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 10^{th} to the 12^{th} 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:

$$\text{grade point average (GPA)} = \frac{\sum_{i=1}^{n} c_i g_i}{\sum_{i=1}^{n} c_i}$$ where c_i= 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:

$(\mathrm{CGPA_m}) = \frac{\sum_{j=1}^{m}\sum_{i=1}^{n} c_{ij} g_{ij}}{\sum_{j=1}^{m}\sum_{i=1}^{n} c_{ij}}$, where, c_{ij} is the credits for the i[th] course offered in semester j 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.

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 programes 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/filed-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/filed 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/filed 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/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:

$$\text{grade point average (GPA)} = \frac{\sum_{i=1}^{n} c_i g_i}{\sum_{i=1}^{n} c_i}$$ where c_i= 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 ned of semester m is calculated as follows:

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

7. SCHEME OF COURSES AND DETAILED SYLLABUS

Semester I

Course Code	Name of Course A. Core Courses	Term work	
		Teaching and Extension	Credits
	Film Theory	60	6
	Media Economics	60	6
	Visual Communication and New Media	60	6
	Media Criticism	60	6
Total		**240**	**24**

Course –I

Film Theory (Core Course)

This course will establish the connection between the theory and the practice of cinema. What is cinema, Film theory – form and function, Film analysis, Auteur Theory, role of Cahiers du cinema, effect of auteur, the auteur concept in Britain, Contributions of D W Griffith, Alfred Hitchcock, Francois Truffaut, Jean Du Godard, apparatus theory, feminist theory, formalist theory, Marxist theory and psychoanalytical theory of film, Digital Aesthetics, Music and choreography, film genre.

The course shall comprise of the following units :

Week 1	What is cinema? Cinema in India.	
Week 2	Film theory – form and function	
Week 3	Theorising the film medium	
Week 4	Theorising reality in cinema	
Week 5	Theorising the 'author' of cinema	
Week 6	French New Wave, Italian neo realism	
Week 7	American New Wave, British New Wave	
Week 8	Apparatus theory	
Week 9	Feminist theory	
Week 10	Formalist theory	
Week 11	Marxist theory	
Week 12	Psychoanalytical theory	
Week 13	Aesthetic theory	
Week 14	Music and choreography	
Week 15	Film genre	
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, 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	
Week 13	The Indian print and digital media business	The Indian Media Business, Vanita Kohli-Khandekar, Response, 2010
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
Visual Communication (Core Course)

Course Description:

This course introduces students to the nature of images and the critical role that "looking" and "seeing" have for our society. Areas of inquiry include Popular culture, Indigenous imagery, Advertising, fashion, Cinema, Photography, Print Media, Internet, events such as ritual, spectacle or performance within their own familiar environment.
This Course develops a deeper understanding of aesthetic aspects. In addition to finding solutions to communication needs, Students can also generate methodologies for solving communication problems. The students are given opportunities to learn new skills and to advance their level of understanding.

Objectives The student will be able to

1. Understand what Visual Communication is.
2. Understand the design concepts.
3. Understand the Colour Theory.
4. Understand the design concepts related to creating and using graphics.
5. Understand the design concepts related to creating and using animation, audio and video for media production.

Pre-Requisite :

1. Basic knowledge of computer operation
2. Knowledge of Basic Communication Theory
3. Basic artistic and aesthetic sense.
4. Basic knowledge of Internet
5. Basic theoretical knowledge and interest in photography and Videography.

The course shall comprise of the following units :

WEEK	TOPIC	REFRENCE BOOKS/ JOURN Reading
Week 1	Introduction to visual communication & Theory • study of Visual Language • critical study of visual • Elements, features and principles.	1. Handbook (Communication; Methods and M Smith, Sandra Gretchen Barb Kenney; Lawrer Associates, Publi 2005
Week 2	AESTHETICS • Aesthetics Theory •Etymology •Aesthetics and the philosophy of art •History before the 20th century Western aesthetics Indian aesthetics • recent aesthetics • Aesthetics and science • Applied aesthetics • Aesthetic ethics • Aesthetic judgment • What is "art"? • The value of art • Aesthetic universals	2. Visual Communic Integrating Media Science (Routledg Communication S by Rick Williams , Newton Routledg 2007) ISBN-10: 08 ISBN-13: 978-080 3. Visual Language f Principles for Crea that People Unde Paperback by Connie Malam Publishers; Reprir October 2011) ISE 1592537419

	• Philosophic Perspective • Artistic Perspective • Scientific Perspective • Interdisciplinary Perspective • Perception of Aesthetic Relationships • The Logic of Visual Aesthetic	4. The Visual Communications Book: Using Words, Drawings and Whiteboards to Sell Big Ideas by Mark Edwards ID Publishing (24 June 2015) ISBN-13: 978-1907794940 5. Visual Communication (Handbooks of Communication Science [HOCS]) by David Machin,De Gruyter Mouton (17 March 2014) ISBN-13: 978-3110255485

Week 3	PERCEPTION
	• Perception Theory
	  • Visual system
	  • Early studies
	  • Unconscious inference
	  • Gestalt theory
	  • Analysis of eye movement
	• Evolution and the Mechanics of Vision
	• Technology and the Implications for Visual Communication.
	• Emotional and Cognitive Systems
	• Artificial visual perception
		6. Visual Communication by Arun Bhatia, Hard Cover 2005, ISBN-13: 978-8178801902

Week 4	REPRESENTATION • Representation Theory • Transparency Theory • Recognition Theory • Resemblance Theory (Perception Based) • Convention Theory • Mental Construction Theory	7. Introductory Lectures on Aesthetics, by Georg Hegel, Penguin (27 May 1993), ISBN-13: 978-0140433357

Week 5	VISUAL RHETORIC
	• Theory of Visual Rhetoric
	  • History
	  • Areas of focus
	  • Semiotics
	  • Art history
	  • Science
	  • Composition
	  • Classical rhetoric :
	  Arrangement
	  Emphasis
		8. Marie , Anne; Barry seward; Visual Intelligence: Perception, Image, and Manipulation in Visual Communication, Publisher: state university of New york Press, 1997
		9. On Perception, V.M. Ananthanarayanan, Adi Sankara Advaita Research

	Clarity Conciseness Tone Ethos • Visual Rhetoric As A Communication Artefact Symbolic Action, Human Intervention, Presence of Audience • Visual Rhetoric As A Perspective Nature of The Image, Function of The Image, Evolution of the Image • Deductive Applications of the Rhetorical to the Visual • Inductive Exploration of the Visual to Generate The Rhetorical	Centre; First, 2013 edition, ASIN: B00L47SZVY 10. film as Art, university by Arnheim, rudolph;California Press, 2006 11. Visual Rhetoric and the Eloquence of Design, by Leslie Atzmon, Parlor Press (4 April 2011), ISBN-13: 978-1602351929 12. Writing the Visual: A Practical Guide for Teachers of Composition and Communication (Visual Rhetoric) by Carol David (Editor), Anne R Richards (Editor), Parlor Press (9 February 2008), ISBN-13: 978-1602350472
Week 6	COGNITION • Cognitive Theory • Understanding Cognition as Intuitive and Rational • Mechanism of Right and Left Brain • Cognition and Intelligence in Contemporary Science • Visual Cognition, the Unconscious Mind, and Behaviour • A Visual Theory Of Cognitive Balance	13. Editing the Image: Strategies in the Production and Reception of the Visual (Conference on Editorial Problems) by Mark Cheetham ,Elizabeth Legge University of Toronto Press (29 November 2008) ASIN:

Week 7	SEMIOTICS
	• Visual Semiotics Theory
	  • Terminology
	  • History
	  • Formulations
	  • Current applications
	  • Branches :
	  o Pictorial semiotics
	  o Semiotics and globalization
	• Sign/signifier/Signified
	• Sign Relationship
	• Theory of Signification
	• Systems of Signs
	• The Boundaries of Visual Communication
		B00551IPRY
		14. Hitchcock and the Cinema of Sensations: Embodied Film Theory and Cinematic Reception (International Library of Visual Culture) by Paul Elliott, Tauris Academic Studies (30 August 2011), ISBN-13: 978-184885587

Week 8	RECEPTION • Reception Theory • Introductory Terms • Phenomenology • Asymmetrical Contingency :Mediated Transformation • Visual Text As A Discourse	15. Cinematically Speaking: The Morality-Literacy Paradigm for Visual Narrative by Sheila J Nayar, SAGE Vistaar; Latest Edition edition (23 June 2014) ISBN-13: 978-8132117902 16. On Narrative (Critical Inquiry Book) by Mitchell, University of Chicago Press; 2nd edition (1 November 1981) ISBN-13: 978-0226532172

Week 9	NARRATIVE
	• Narrative Theory
	  • Types of narrators and their modes
	  • Aesthetics approach
	  • Psychological approach
	  • Social sciences approaches
	  • In music
	  • In cultural storytelling
	  • Historiography
	  • Storytelling rights
	• Narrative Logic
	• Narrative and Pictorial Logic
	• Narrative Structure
	• Visual Narrative : Descriptive and Literal Structure
	• Visual Narrative : Discursive Structure
	• Narrating EYE
	• Pictorial Point of View
		17. Ways of Seeing: Based on the BBC Television Series by John Berger, Penguin Books; TV tie-in ed edition (1 December 1990) ISBN-13: 978-0140135152
		18. Aesthetics of Film (Texas Film & Media Studies Series) by Jacques Aumont ,Alain Bergala, Michel Marie, Marc Vernet; University of Texas Press;

	• Pictorial Narrative Syntax • Narrative Analysis	Revised edition (1 June 1992) ISBN-13: 978-0292704374 19. Media Law and Ethics by Neelamalar K; Prentice Hall India Learning Private Limited; 2 edition (2009), ISBN-13: 978-8120339743
Week 10	MEDIA AESTHETICS • Aesthetics Theory • Applied Media Aesthetics • Lighting : the Aesthetic Field • Colour: The Extended Field • Two And Three Dimensional Space • Time Motion: Forth Dimensional Field (Electronic Cinema, Live Television& film, Recorded Television, Computer Display etc.) • Sound : Five Dimensional Field	20. Media Ethics by Paranjoy Guha Thakurta; Oxford University Press; Second edition (28 November 2011), ISBN-13: 978-0198070870
Week 11	ETHICS • Visual Ethics Theory • Ethics of visual production • Ethics of visual reception • Ethics and visual arts	21. The Ethics of Emerging Media By Bruce E. Drushel , Kathleen German; Bloomsbury Publishing India Private Limited (1 August 2014) ISBN-13: 978-9384052850
Week 12	VISUAL LITERACY • Visual literacy Theory • Visual Literacy Background • Cognitive Enrichment / Thinking in Picture • Idea- Concept-Synopsis-Sequence-Scene-Shot Division • Editing and Spatial Intelligence • Analogical Thinking • Visual Literacy and Critical Viewing	22. Media Ethics: Precepts and Practices By Dr Umesh C Pathak; ISBN-13: 978-9386229199 23. Media Law: Its Ethics and Ethos By Devesh Kishore/g. S. Gard;

Week 13	MEDIA LITRACY, AESTHETICS AND CULTURE • Visual Literacy Within a Cultural Context/ Decoding and Encoding Process • TV Aesthetics Across Cultures • Aesthetics And Indian Soap Operas/Advertises/ Films	Haranand Publications Pvt Ltd (1 January 2016) ISBN-10: 8124115435 24. Ethics and Visual Research Methods: Theory, Methodology, and Practice by Deborah Warr, Marilys Guillemin, Susan Cox,Jenny Waycott Palgrave Macmillan; 1st ed. 2016 edition (27 December 2016) ASIN: B01N9LY7NU 25. The Visual Imperative: Creating a Visual Culture of Data Discovery By Lindy Ryan Morgan Kaufmann; 1 edition (14 March 2016) ASIN: B01D3VNVLW 26. visual Literacy: A Spectrum of Visual Learning by David M. Moore Francis M. Dwyer; Educational Technology Pubns (1 January 1994) ISBN-10: 0877782644 27. Teaching, Learning, and Visual Literacy: The Dual Role of Visual Representation by Billie Eilam; Cambridge University Press (27 August 2012) ISBN-10: 0521119820 28. Visual Literacy by James Elkins Routledge (11 October 2007) ISBN-10: 0415958113

		29. Visual Literacy: A Conceptual Approach to Graphic Problem Solving by Judith Wilde Richard Wilde Watson-Guptill; New edition edition (1 April 2000) ISBN-10: 0823056201 30. Visual Literacy: Image, Mind and Reality by Paul Messaris Westview Press Inc (5 January 1994) ISBN-10: 081331937
Week 14	CULTURAL STUDIES • Cultural Studies Theory • Culture and cultural Studies • Characteristics • History • Cultural studies in the late-1970s and beyond • Issues, concepts and approaches • Visualism • Relationship with other areas of study • Difference from image studies • Indian Cultural Study • Image and Power • Polysemy and Articulation • Production(Reality, Representation, Ideology, Pleasure)	31. Visual Culture by Richard Howells , Joaquim Negreiros; Polity Press; 2nd Revised edition edition (13 December 2011) ISBN-10: 0745650716 32. Visual Culture: An Introduction by John Walker; Manchester University Press (30 October 1997) ISBN-10: 0719050200 33. Art and Visual Culture in India 1857-2007 by Gayatri Sinha; Marg Pubns; 01 edition (15 April 2009) ISBN-10: 8185026920
Week 15	**PROFESSIONAL PERFORMANCE** • Photography/ Film/ Video/ Internet/Mass Media/ Advertising/ PR	34. Cultural Studies: Theory and Practice y Chris Barker, Emma A. Jane SAGE Publications Ltd; 5 edition (30 May 2016) ISBN-10: 1473919452 35. The SAGE Dictionary of Cultural Studies by Chris Barker; SAGE

		Publications Ltd; 1 edition (1 May 2004) ISBN-10: 0761973419 ISBN-13: 978-0761973416
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.

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 Digital Media Criticism, Anandam P. Kavoori, Peter Lang 2010 A Rasa Reader: Classical Indian Aesthetics, Translated and Edited by Sheldon Pollock, Columbia University Press, 2016 Indian Literary Criticism: Theory and Interpretation, G. N. Devy, Orient Longman, 2004 Indian Narratology, Ayyappa P Panikkar, Indira Gandhi National Centre for the Arts and Sterling Publishers, 2003
Week 2	What is criticism, the essence of criticism, why critique the mass media	
Week 3	Critical functions, aesthetics and ethics of mass media	
Week 4	Criticism and the Communication Process	
Week 5	Criticism and the Communication Process	
Week 6	Knowledge Processing function of mass media	
Week 7	Tonal and Talent Ingredients, Stage-Molding Ingredients	
Week 8	Tonal and Talent Ingredients, Stage-Molding Ingredients	
Week 9	Business Gratifications, Audience Gratifications	
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
	History of World Cinema	60	6
	Contemporary World Cinema	60	6
	Introduction to Media Research	60	6
	Indian Cinema	60	6
Total		**240**	**24**

Course - I

History of World Cinema (Core Course)

The course will cover the origins, the survival, and the transition of cinema. It will cover the evolution before the First World War in the United States, France, Germany, Britain and Italy. It will cover the effect of the two world wars on cinema. The course will look at the silent era, the era of the westerns, the musicals, the documentary through the rise of socialism, fascism and democracy.

Week 1	Origins and survival or early cinema, transitional cinema, the Hollywood studio system, the World-Wide spread of cinema	Oxford History of World Cinema, ed Geoffrey Nowell-Smith, OUP 1996 Cinemas of the World, James Chapman, Reaktion Books, 2003
Week 2	The first world war and the crisis in Europe, tricks and animation, comedy, documentary, cinema and the avant-garde	
Week 3	French silent cinema, Italy – the spectacle and melodrama, British cinema from Hepworth to Hitchcock, the Scandinavian style, pre-revolutionary Russia, the Soviet Union and the Russian Emigres	
Week 4	Yiddish cinema in Europe, Japan before the Great Kanto earthquake, Music and the silent film, the heyday of the silent cinema	
Week 5	Introduction to sound, censorship and self-regulation, the sound of music, technology and innovation, animation, cinema and genre	
Week 6	The western, the musical, crime movies, the fantastic, documentary, socialism, fascism and democracy, the popular art of French cinema, Italy from Fascism to Neo-Realism, Britain at the end of the Empire, Germany – Nazism and after, east Central Europe before the second world war	
Week 7	Soviet film under Stalin, Indian cinema – origins to independence, china before 1949, The classical cinema in Japan, the emergence of Australian film, cinema in Latin America, after the Second World War, transformation of the Hollywood system, independents and mavericks	
Week 8	Television and the film industry, the new Hollywood, new technologies, sex and sensation, the black presence in American cinema, exploitation and the mainstream	
Week 9	Drama and nightmares in the Hollywood blockbuster, Avant-garde film – the second wave	
Week 10	Animation in the post-industrial era, modern film music	
Week 11	Art cinema	

Week 12	New directions in French cinema	
Week 13	Italian auteurs and after	
Week 14	Spain after Franco, British cinema – the search for identity	
Week 15	The new German cinema, the DEFA story, changing states in East Germany, Russia after the thaw	
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, 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

Contemporary World Cinema

The course covers cinema across the world. It looks at the present state of the cinemas in the world, the effects of modernization, globalization, the emerging new concepts and new challenges.

Week 1	Cinema in the Soviet Republic	Oxford History of World Cinema, ed Geoffrey Nowell-Smith, OUP 1996 Cinemas of the World, James Chapman, Reaktion Books, 2003
Week 2	Turkish cinema	
Week 3	The Arab World	
Week 4	The Cinemas of Sub-Saharan Africa	
Week 5	Iranian Cinema	
Week 6	India – finding the nation	
Week 7	Indonesian cinema	
Week 8	China after the revolution	
Week 9	Popular cinema in Hong Kong	
Week 10	Taiwanese new cinema	
Week 11	The modernization of Japanese film	
Week 12	New Australian cinema	
Week 13	New Zealand cinema	
Week 14	Canadian cinema	
Week 15	New concepts and resurgence of cinema	
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, 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

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 III. 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 Mass Media Research: An Introduction, Roger D. Wimmer, Joseph R. Dominick, Cengage Learning, 2010 The Handbook of Global Media Research, edited by Ingrid Volkmer, Wiley-Blackwell, 2012
Week 2	Brief history of media effects research, types of media effects, analysing media content, search for causal relationships	
Week 3	Propaganda and publicity with reference to the World Wars, effects of media violence, sexual content in the media, media that stir emotions	
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 lays 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

Indian Cinema

The course begins with a historical analysis of cinema through the years before Independence and into the years after Independence. It takes a look at the cinemas from the different regions of India.

Week 1	Historical analysis from cultural backwardness to the age of imitation	Routledge Handbook of Indian Cinemas, ed K Moti Gokulsing and Wimal Dissanayake, Routledge, 2013 Indian Media Business, Vanita Kohli-Khandekar, Response, 2006 Narratives of Indian Cinema, Manju Jain, Primus Books, 2009 Hindi Film Song: Music Beyond Boundaries, Ashok Ranade, Promilla & Co Publishers, 2006
Week 2	The Indian new wave	
Week 3	Bengali cinema, Assamese cinema, Odia cinema	
Week 4	Marathi, Gujarati cinema	
Week 5	Malayalam, Kannada cinema	
Week 6	Tamil, Telugu cinema	
Week 7	Bhojpuri cinema, Punjabi cinema	
Week 8	Representing female sexuality in Hindi cinema	
Week 9	Queer representation in Bollywood	
Week 10	Diasporic cinema	
Week 11	Patriotism, Indian nation in Indian cinema	
Week 12	Digitisation and technology in Hindi film songs, music in Indian cinema	
Week 13	Scriptwriting, science fiction, film censorship, advertising and marketing	
Week 14	Film distribution, corporatisation	
Week 15	Cinema halls and audiences, cinema as a social space	
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, 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.

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 Theorizing Crisis Communication, Timothy L. Sellnow, Matthew W. Seeger, Wiley-Blackwell, 2013 Evaluating Public Relations: A Best Practice Guide to Public Relations, Tom Watson, Paul Noble, Kogan Page, 2007 Gower Handbook of Internal Communication, edited by Marc Wright, Gower Publishing, 2009 The Oxford Handbook of Corporate Social Responsibility, Andrew Crane, OUP, 2008 Indian Culture and Work Organisations in Transition, edited by Ashish Malik, Vijay Pereira, Routledge, 2016
Week 2	Public Relations of the Government of India, PRB, Introduction to the Information and Broadcasting Ministry	
Week 3	Corporate communication- defining corporate communication	
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	
Week 6	Creating value with Public Relations, Corporate social responsibility	
Week 7	Crisis communication	
Week 8	Agency public relations- account management, client servicing	
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	
Week 12	Getting on TV, getting into print media	
Week 13	Use of Digital media for PR	
Week 14	Conducting a Press Conference	
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 India's Newspaper Revolution: Capitalism, Politics and the Indian-language Press, Robin Jeffrey, Hurst and Company, 2000 Indian Media in a Globalised World, Maya Ranganathan, Usha M Rodrigues, Sage, 2010 Handbook of Media Management and Economics, Alan B. Albarran, Sylvia M. Chan-Olmsted, Michael O. Wirth, Lawrence Erlbaum Associates, 2006 The New Media Monopoly, Ben H. Bagdikian, Beacon Press, 2004 Media Management in the Age of Giants: Business Dynamics of Journalism, Dennis F. Herrick, University of New Mexico Press, 2012
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	
Week 4	Prioritisation, Segmentation and Fragmentation of content and audience	
Week 5	Preparing a Media Strategy, Defining the target audience, market prioritisation	
Week 6	Media Weights, Media Mix decisions, Scheduling	
Week 7	Building a Plan, Evaluating Media Buys	
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	

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 An Introduction to Political Communication, Brian McNair, Routledge, 1995 Public Communication Campaigns, Ronald E. Rice, Charles K. Atkin, Sage, 2001 Constructing Public Opinion, Justin Lewis, Columbia University Press, 2011 News: The Politics of Illusion, W Lance Bennett, Longman, 2012 Sociology of News, Michael Schudson, W W Norton, 2011 Cultural Meanings of News: A Text-Reader, Daniel A. Berkowitz, Sage, 2011 News Narratives and News Framing: Constructing Political Reality By Karen S. Johnson-Cartee, Rowman and Littlefield, 2005 The Handbook of Development
Week 2	Public interest, public opinion and the media	
Week 3	Political communication	
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	
Week 9	Media advocacy and disability – case studies	
Week 10	Media advocacy and child rights	
Week 11	Media advocacy, race and caste – case studies	
Week 12	Media advocacy and minorities – case studies	
Week 13	Media advocacy and citizens' rights – case studies	
Week 14	Planning a media advocacy campaign	
Week 15	Executing a media advocacy campaign	
Total hours	60 hours	

		Communication and Social Change, Karin Gwinn Wilkins, Thomas Tufte, Rafael Obregon, Wiley Blackwell, 2014

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.

<u>The course shall comprise of the following units :</u>

Week 1	What is a conflict? Types of conflicts. Non-political and political.	Classical Theories: Miller and Steinberg Karl Marx & Friedrich Engels The Communist Manifesto 1848 Robert A. Baron, Michael Nicholson 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) Eidelson, Roy, J; Eidelson, Judy I (2003). "Dangerous ideas: Five beliefs that propel groups toward conflict". *American Psychologist.* 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 Kashmir crisis etc. Youth and conflict (World youth report 2003) Durkheim (1858–1917) Mikhail Bakunin, Forsyth, 2006 Nils B Weidmann (Communication technology and political conflict) 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
Week 2	Conflict and politics. Class and identity conflict. Understanding Civil resistance, Youth and Conflict	
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.	
Week 4	Significance of modern communication tools in terms of conflict.	
Week 5	Significance of Information Communication Technology (ICT) in terms of conflict. Effects on political conflict (Collective Action, Censorships, Intelligence, Audience Effect)	
Week 6	How does ICT benefit the state in situations of 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.	Firewall (MacKinnon, 2011), Intelligence gathering by cell phones Shapiro & Weidmann (2015) Conflicting parties need to be aware of the repercussions certain actions can have elsewhere. Robinson, 1999) State can trace rebel activities and members of opposition trough ICT(Zeitzoff, 2011) Traditional approach (Crabtree, Darmofal & Kern (2015), Weidmann (2015), Cairncross, 2001, Warren (2015 Modern approach Shapiro & Siegel (2015), Bailard (2015), Rød &Weidmann (2015), Morozov, 2011, Gohdes (2015). Comparative approach: Zeitzoff, Kelly & Lotan (2015), Baum & Zhukov (2015) 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 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) Effective communication skills for conflict resolution Naomi Brower, Jana Darrington 2012/ CHRISTINE SWITZER. Role of Communication in conflict -Management study guide MSG Why dialogue matters for conflict prevention and peacebuilding Democratic Republic of Congo/Roger LeMoyne.
Week 8	What is conflict management in terms of non-political conflicts?	
Week 9	Conflict management in terms of political conflicts	
Week 10	Significance of mediation in non political conflicts and communicating with the victims of political conflict.	
Week 11	Signification of communication and the role of media in political conflicts.	
Week 12	Important components of conflict management (Both non-political and political conflicts)	
Week 13	Role of effective communication in resolving non-political conflicts	
Week 14	Role of effective communication in resolving political conflicts.	
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.

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	Introduction to Political Communications. Era of the partisan press and yellow journalism Contemporary politics and political communication Parallels helping us to understand politics in the future?	Davis, Richard. 2001. The Press and American Politics, 3rd Edition. New Jersey: Prentice Hall. Chs. 2-3, pp. 25-86. Prior, Markus. 2003. "Any Good News in Soft News? The Impact of Soft News Preference on Political Knowledge." Political Communication 20(April/June): 149-171. - Baum, Matthew A. "Soft News and Political Knowledge: Evidence of Absence or Absence of Evidence?" 2003. Political Communication 20 (April/June): 173-190. Norris, Pippa. 2000. A Virtuous Circle: Political Communications in Postindustrialist Societies. Cambridge, UK: Cambridge University Press. Mutz, Diana C. 2006. Hearing the Other Side: Deliberative versus Participatory Democracy. Cambridge: Cambridge University Press. Varshney, Ashutosh. 2001. "Ethnic Conflict and Civil Society: India and Beyond." World Politics 53(3): 362-398. *Davis, Richard. 2001. The Press and American Politics, 3rd Edition. New Jersey: Prentice Hall. Chs. 12-13, pp. 202-252. - Hallin, Daniel C. 1991. "Whose Campaign is it, Anyway?" Columbia Journalism Review (January/February). - Patterson, Thomas. 1996. "Bad News, Period." PS: Political Science and Politics 29 (March): 17-20.* Huckfeldt, Robert and John Sprague. 1995. Citizens, Politics, and Social Communication: Information and Influence
Week 2	Political communication paradigm Is news a "public good" or a commodity, whose content is driven by market considerations? Can it be both? How should news be treated by society? Can public be induced to consume more, and more serious, political news?	
Week 3	COMMUNICATION AND CIVIC ENGAGEMENT	
Week 4	INTERGROUP COMMUNICATION AND ITS EFFECTS What is intergroup communication in political communication? What is the effect of intergroup communications?	
Week 5	Political Communication Theory What is Political Communication Theory?	

Week 6	How the Media Cover Politics How should politics and elections be covered? How well do the media measure up to this standard? What would you anticipate would be the practical beneficial effect political coverage along the lines you suggest?	in an Election Campaign. Cambridge: Cambridge University Press. Lazarsfeld, Paul F., Bernard Berelson and Hazel Gaudet. 1944. The People's Choice: How the Voter Makes up his Mind in a Presidential Campaign. 2nd ed. New York: Columbia University Press. Iyengar, Shanto and Donald R. Kinder. 1987. News That Matters: Television and American Public Opinion. Chicago: University of Chicago. Krosnick, Jon A. and Donald R. Kinder. 1990. "Altering the Foundations of Support for the President Through Priming." APSR 84: 497-513 Gamson, William A. 1992. Talking Politics. New York: Cambridge. Lakoff, George. 2002. Moral Politics, 2nd ed. Chicago: University of Chicago Press. Chaps 1-2, 7-9. Groeling, Tim and Samuel Kernell. 1998. "Is Network News Coverage of the President Biased?" Journal of Politics 60 (November): 1064-1086. Baum, Matthew A. and Phil Gussin. 2008. "In the Eye of the Beholder: How Information Shortcuts Shape Individual Perceptions of Bias in the Media." Quarterly Journal of Political Science 3:1: 1-31. Just, Marion R., Ann N. Crigler, Dean E. Alger, Timothy E. Cook, Montague Kern and Darrell M. West. 1996. Crosstalk: Citizens, Candidates, and the Media in a Presidential Campaign. Chicago: University of Chicago Press. McGraw, Kathleen M. 2002. "Manipulating Public Opinion." In Norrander, Barbara and Clyde Wilcox, editors, Understanding Public Opinion. Washington D.C.: Congressional Quarterly Press, pp. 265-280. Mermin, Jonathan. 1999. Debating War and Peace. Princeton: Princeton University Press. Chapter 6, pp. 120-142 Sharkey, Jacqueline. 1993. "When Pictures Drive Foreign Policy," American Journalism
Week 7	THE TRANSMISSION OF POLITICAL INFORMATION WITHIN SOCIAL NETWORKS The transmission of political information. The transmission of political information in social media.	
Week 8	THE EFFECT OF MASS MEDIA ON POLITICAL ATTITUDES What is the effect of mass media on political attitudes?	
Week 9	Constitutional Framing	
Week 10	Political process and Governance • Political Process in India • Electoral Process in India • India's Foreign Policy • Public Policy & Good Governance • Management Approach towards Political Issues	

Week 11	Media Bias Is media biased? Is this "good" or "bad" for politics and democracy? What are the implications for political discourse of citizen perceptions of bias in the media?	Review 15, No. 10 (December). Mutz, D. C., & Martin, P. S. (2001). Facilitating communication across lines of political difference: The role of mass media. American Political Science Review, 95, 97–114.
Week 12	Campaign Advertising & Political Participation Role of political communication in political campaigning and advertising. Political participations in media campaigns	
Week 13	Gauging Public Opinion How can we improve the use of public opinion polls in the news media in order to (a) Help political leaders better understand what the public thinks and wants (b) Help the public Understanding the polls and public attitudes	
Week 14	Public Opinion and Public Policy Influence of public opinion on public policy	
Week 15	Polarization and contentious politics What is Political Polarization? What are the causes of Political Polarization? Case study of Political Polarization	
Total Hours	60 hours	

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.

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) Glued to games: How video games draw us in and leave us spellbound- Scott Rigby and Richard Ryan (2011) Gaming history: Computer and video games as historical scholarship- Dawn Spring (2015) Home video games platform: Robin S Lee (March 2011) What defines video game genre? Thinking about genre study after the great divide- David A Clearwater (Loading… Vol. 5, issue 8) Exploring the boundaries of the narrative. Video games in the English classroom- Jonathan Ostenson (July 2013) Beyond programming: The power of making games- Lisa Castenda, Manrita Siddhu (2015) Video game characters- Felix Schroter and Jan-Nol Tham (2013) Video games and Citizenship: Jeroen Bourgonjon and Ronald Soetaert How video games are reaching out to reluctant readers- Kristie Jolley (2013) Video games in education: Why should they be used and how are they being used- Leonard Annelta (2008)
Week 2	Who plays games?	
Week 3	History of video games: from the console to the cloud	
Week 4	Genres in video games	
Week 5	The narrative used in video games	
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	
Week 10	Video games and violence	
Week 11	Understanding virtual reality in video games	
Week 12	Gender representation and video games	
Week 13	Advertising video games	
Week 14	New media and gaming	
Week 15	The business of gaming	
Total Hours	60 hours	

		Video games as learning environment for students with learning disabilities- Elizabeth Simpson (2009) Video games and violence; Public policy implications- Joel e Collier, Pearson Liddel Jr. and Gloria J Liddel (2008) The culture study: effect of online violent video games on the levels of aggression- J. Hollingdale (2014) The potential societal impact of virtual reality- Mark Ekolto Riveria Gender and racial stereotypes in popular video games- Yi Mou, Wei Peng (2009) Women and video games: Pigeonholing the past- Allison Perry (2012) Advertising video games: Kelly Anders. Journal of public policy and marketing. (Volume 18 no. 2) 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) 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) Value creation in video game industry: Industry economics, consumer benefits and research opportunities- Andre Marchand and Thorsten Henning Thurau (July 2013)

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 Interviewing Skills Asking the right questions	Sports Journalism - An Introduction to Reporting and Writing
Week 6	Modes of Sports Writing Hard News Soft News	Rowe, David Modes of Sports Writing
Week 7	Feature Stories Leads Nut Graph Story Structure Columns	Sports Journalism - An Introduction to Reporting and Writing
Week 8	AP Style Headlines Captions	Sports Journalism - An Introduction to Reporting and Writing
Week 9	Women, gender equality and sport Inequalities and discrimination: constraining women in sport Policy/normative frameworks on women, gender equality and sport	http://www.un.org/womenwatch/daw/public/Women%20and%20Sport.pdf
Week 10	Sports News Values Sports journalism ethics	Sports Journalism - An Introduction to Reporting and

	Olympics Values Libel and other Legalities	Writing Olympic values and sports journalism ethics The international press coverage of the 2012 Olympics Xavier Ramon Sports Journalism - An Introduction to Reporting and Writing Sports Journalism: A Practical Introduction By Phil Andrews
Week 11	Sports Photography Role of Sports Photographer	Sports Journalism: A Practical Introduction By Phil Andrews
Week 12	Sports Journalism Sources and Tool Kit Journalistic Copyright	Sports Journalism: A Practical Introduction By Phil Andrews
Week 13	The Sports Desk The Sports editor's desk Forward Planning Prospects Processing Copy	Sports Journalism: A Practical Introduction By Phil Andrews
Week 14	Broadcast Media Demands of Broadcast Journalism Language of broadcasters Radio and Television Sports Department Story Structure Writing and performing scripts Broadcast interview Commentary	Sports Journalism: A Practical Introduction By Phil Andrews
Week 15	Tackling the Digital Future Of Sports Journalism Newspapers to New Media Broadcast to Broadband Social Networking: Its Place in Sports Journalism	http://www.arts.canterbury.ac.nz/journalism/documents/robert_bell_report_april11.pdf

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	

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.

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	REFRENCE 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 *The Ethnographer’s Eye: Ways of Seeing in Anthropology* Cambridge, UK: Cambridge University Press (2001): 15-31, 44-55. (C) 2. Oksiloff, “The Body as Artifact” in *Picturing the Primitive: Visual Culture, Ethnography, and Early German Cinema*, New York: Palgrave (2001) (C) 3. Keil, “American Documentary Finds its Voice” In *Documenting the Documentary* Nichols, “What Kind of Documentaries Are There?,” pp. 99-109. (ID) 4. Optional: Hogenkamp, “The Radical Tradition in Documentary Filmmaking, 1920-1950” (DFB) Nichols, “How can we differentiate among documentaries?" (chapter 6) (ID) 5. Nichols, "How can we describe..." (chapter 7), pp. 172-179 6. Hall, "Realism as a Style in Cinema Verite: A Critical Analysis of *Primary*" *Cinema Journal* 30(4): 24-50 7. Grant, “Ethnography in the First Person.” In *Documenting the Documentary* (ed Barry Keith Grant and Jeanette Sloniowski) Detroit, MI: Wayne State University Press (1998): 238-253. (C) 8. Anderson and Benson, "The Myth of Informed Consent: The Case of Titicut Follies," In *Image Ethics: The Moral Rights of Subjects in Photographs, Film, and Television* (ed. Larry Gross, John Stuart Katz, and Jay Ruby) New York: Oxford UP (1988): 58-90. (C) 9. Pryluck, “Ultimately, We Are All Outsiders” from *New Challenges for Documentary* (ed. Alan
Week 2	Origins of Documentary: Photography and Evidence Photography and the real Documentary Genres and History • Film formats, types of films, genres, • Introduction to documentary films	
Week 3	Origins of Documentary: Photography and Anthropology Photographic Apparatus, Realism and Ethnology, Representation, Indexicality, • RESEARCH • WRITING • PREPRODUCTION	
Week 4	Early Documentary A Developing Form Definitions, Ethics, and Voice • Story, script and its importance, scripting • Screenplay, shot break up	
Week 5	Expository Documentary Social Documentary, Authority and Truth Claims Analyzing Documentary Rhetoric Visualizing Directing and interviewing techniques • Logistics, budgeting, finance, pitching for funds, format for fund raising • Talent, techies, camera person, subjects - people who you document • Location, travelling, permissions, props	
Week 6	Poetic Documentary Beyond Argument: The Poetic Mode Direct Cinema/Observational Cinema. • Cameras, lights	

	• Questionnaire, art of interviewing, how to be one of them	Rosenthal) Manchester: Manchester University Press (2005) 10. Winston, "The Tradition of the Victim in Griersonian Documentary" In *Image Ethics: The Moral Rights of Subjects in Photographs, Film, and Television* (ed. Larry Gross, John Stuart Katz, and Jay Ruby) New York: Oxford UP (1988): 34-57. 11. Ruby "Speaking for, Speaking about, Speaking with, or Speaking alongside" In *Picturing Culture:* 12. *Explorations of Film and Anthropology*Chicago: University of Chicago Press (2000): 195-220. 13. Nichols, "How can we describe...? (chapter 7), pp 179-194 14. Minh-ha, "The Quest for Totalizing Meaning" In *When the Moon Waxes Red* New York: Routledge (1991): 29-52. (C) 15. Ruby, "The Image Mirrored: Reflexivity in Documentary Film" In *New Challenges for Documentary,* first 16. Nichols, "The Fact of Fiction and the Fiction of Objectivity" In *Representing Reality* Bloomington, IN: Indiana University Press (1991): 165-200. (C) 17. Williams, "Mirrors Without Memories: Truth, History, and the New Documentary" *Film Quarterl*y 46 (3): 9-21 18. Arthur, "Jargons of Authenticity" In *Theorizing Documentary* (ed. Michael Renov) New York: Routledge (1993): 108-134. (C) 19. Fischer, "Documentary Film and the Discourse of Hysterical/Historical Narrative." In *Documenting the Documentary* (ed Barry Keith Grant and Jeanette Sloniowski) Detroit, MI: Wayne State University Press (1998): 333-343.
Week 7	Observational Cinema: Authenticity and Ethics Observational Cinema and the Ideology of the Apparatus Ethical Issues in Observational Cinema • 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)	
Week 8	Ethical Challenges Ethical Issues in Documentary Film Civilisation and the Documentary Episteme • POST PRODUCTION • System, software, Fire wire, Connecting the cam, capturing, capturing formats	
Week 9	Epistemological Challenges: Reflexivity The Question of Authority The Debates over Reflexivity • Managing large files, Editing suites/software's	
Week 10	Reflexivity and Political Film/ REFLEXIVE DOCUMENTARIES Philosophical Challenges to Objectivity Experiments in Objectivity: Re-Enactments • Principles & basics of editing software, Timelines and transitions • Laying the sound tracks, Mixing sound, Sound editing, sound formats	

	• Special effects	(C) 20. Renov, "New Subjectivities: Documentary and Representation in the Post-Verite Age" In *The Subject of Documentary* Minneapolis, MN: University of Minnesota Press (2004): 171-181. (C) 21. Nichols, "How can we describe...,"(chapter 7) pp 199-211 and "How Have Documentaries Addressed Social and Political Issues?" (ID) 22. Plantinga, "Gender, Power, and a Cucumber: Satirizing Masculinity in *This is Spinal Tap*" In *Documenting the Documentary* (ed Barry Keith Grant and Jeanette Sloniowski) Detroit, MI: Wayne State University Press (1998): 318-332. (C) 23. Murray, "I Think We Need a New Name for It": The Meeting of Documentary and Reality TV In *Reality TV: Remaking Television Culture* (ed. Susan Murray and Laurie Ouellette) New York: New York University Press (2004) (C)
Week 11	Different Takes on Authority Subjectivity, Authority and Truth Claims Subjectivity and Documentary Interview, Travel, Diary	
Week 12	Subjectivity and Performativity Documentary performance Events and Refractive Cinema	
Week 13	Documentary Experiments Experimental Film, Performance, and Documentary Mockumentary Reality TV	
Week 14	Contemporary Approaches to Documentary Evidence Documentary, Testimony, and Memory Digital Docs • Output formats, Mpegl and Mpeg2 • DVDs and VCDs • Flvs and wmvs • Frame rates, NTSC and PAL, Encoding and Decoding	1. Introduction to Documentary, 2nd Edition by Bill Nichols (Indiana UP, 2001) 2. Documentary Film: A Very Short Introduction by Patricia Aufderheide (Oxford UP, 2007)
Week 15	The Future of Documentary Reality TV and New Formats • Making a VCD and DVD	3. The Shut Up and Shoot Documentary Guide by Anthony Q. Artis (Focal, 2007) 4. Camera Lucida: Reflections on Photography by Roland Barthes (Hill and Wang, 1981) 5. Night Mail by Scott Anthony (BFI Film Classics, 2007) 6. Civilisation by Jonathan Conlin (BFI TV Classics, 2009)

		7. Shoah by Sue Vice (BFI Film Classics, 2011) 8. The Film Essay: From Montaigne, After Marker by Timothy Corrigan (Oxford UP, 2011) 9. Film Making: Create a Feature Film on a Limited Budget by Nancy Thomas, 17 oct 2016 ASIN: B01MF9APBG 10. On Directing Film by David Mamet, Penguin USA, 1 Jan 1992 11. Documentary: A History of the Non-Fiction Film by Eric Barnouw, OPU USA, 23 sep 1993 12. Introduction to Documentary by Bill Nichols, Indiana University Press, 25 Nov 2010. 13. A New History of Documentary Film by Jack C. Ellis and Besty McLane, Continuum International Publishing Group LTD. 1 Aug 2005 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 15. Dying to Film: Creating a Documentary on Near Deth Experiences by Monica Hagen,15 jan 2013. 16 . Anthropological Filmmaking : by J.R. Rollwagen, Routledge Ltd. 1988 17. A Complete Guide to Documentary Filmmaking by Mark Roberts, 2016 18. Making Documentaries Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries by Barry Hampe, Holt Paperbacks ,2007.
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 Unifinished, 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

6. Plan and organize a multimedia Production.
7. Understand the design concepts for creating a multimedia Production.
8. Use a web authoring tool to create a multimedia Production.
9. Understand the design concepts related to creating and using graphics for the web.
10. Use graphics software to create and edit images for various media production.
11. Understand the design concepts related to creating and using animation, audio and video for media production.
12. Use animation software to create and edit animations.
13. 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**	**REFRENCE BOOKS/ JOURNALS/ Main Reading**

Week 1	Introduction to multimedia • Briefly define what multimedia is • List the uses of Multimedia • Describe some of the skills required for Multimedia projects • Uses of multimedia	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 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 5. Adobe Flash CS4 Professional Classroom in a Book - Adobe Creative Team (Author) 6. Macromedia Director 8.5 Shockwave Studio: Training From The Source 7. Adobe® Photoshop 7.0 Classroom in a Book - Adobe Creative Team 8. Multimedia Production, Planning and Delivery, John Villamil- Casanova and Louis Molina, Prentice Hall 18 feb 1997, ISBN-10 1575766256
Week 2	• 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	
Week 3	Multimedia Production team • Project manager • Multimedia designer • Interface designer • Writer • Video specialist • Audio specialist • Multimedia programmer • Web site producer	
Week 4	Typography • Typefaces • Serif and Sans Serif • Type styles • Kerning • Line spacing and orientation • Anti-alias, special effects • Bitmap fonts • Vector fonts	
Week 5	The Process of Production Management • Conceptualisation • Development	

	• Preproduction • Production • Postproduction • Documentation
Week 6	Working with images • 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	Colour Science • Colour • Colour models • Colour palettes • Color theory • Color Symbology
Week 8	Photography Photography basics Types of Cameras / DSLR Camera

Week 9	Lens parameters
	• Focal length
	• Lens angle
	• Wide angle lens
	• Telephoto lens
	• Aperture size
	• Shutter speed
	• F-stop
	• Functional parameters
	  • Over exposure
	  • Under exposure
	  • Depth of field and factors affecting it

Week 10	• 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	• 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	• 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	• 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	• Video basics • How video works • Broadcast video standards • Analog video • Digital video	

Week 15	• 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 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. 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 edited by Stewart M. Hoover, Knut Lundby, Sage, 1997 Mediating Religion: Studies in Media, Religion, and Culture edited by Jolyon P. Mitchell, Sophia Marriage, T&T Clark, 2003 Media, Religion and Culture: An Introduction By Jeffrey H. Mahan, Routledge, 2014 Roots of Acceptance: The Intercultural Communication of Religious Meanings By William E. Biernatzki, Roma, 1991
Week 2	Defining religion – approaches by Karl Marx, Max Weber, Emile Durkheim and Georg Simmel	
Week 3	Culture studies - ideology and class structures	
Week 4	Culture studies – national formations, ethnicity	
Week 5	Culture studies – sexual orientation	
Week 6	Cultural studies – hegemony, agency	
Week 7	Cultural studies – the concept of 'text'	
Week 8	Community studies	
Week 9	Community studies	
Week 10	Religion as part of culture in communication studies	
Week 11	Religion as part of culture in communication studies	
Week 12	Religious communication – Hindu practices	
Week 13	Religious communication – Islamic practices	
Week 14	Religious communication – Sikh practices	
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 Ogilvy on Advertising, RHUS, 1st Vintage Books ed edition (1985) The Indian Media Business, Vanita Kohli-Khandekar, SAGE Publication FICCI-KPMG Media and Entertainment Industry Report The Longer Long Tail, Chris Anderson, Hyperion Books, 2006 Digital Marketing, Vandana Ahuja, Oxford University Press, 2015 Online Marketing: A Customer-led Approach, Richard Gay, Alan Charlesworth, and Rita Esen, Oxford University Press, 2007
Week 2	What is new media, what differentiates 'new' from 'traditional'	
Week 3	New media theorists	
Week 4	New media and technology	
Week 5	Introducing digital and social media, role of user-generated content on digital media	
Week 6	The digital market and its economics	
Week 7	The Long Tail phenomenon	
Week 8	Algorithm, analytics, e-commerce	
Week 9	Fundamentals of marketing, marketing for the digital medium	
Week 10	Digital marketing tools – SEO, SEM, SMO	
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	**Unit 1: The Nature of sign language 2.5 hours** 1.1 Sign language is NOT the same all over the world. 1.2 Sign language does NOT lack grammar. 1.3 Sign language is NOT dependent on spoken language. 1.4 Sign language is NOT a "language of the hands" only. 1.5 Sign language has not been invented by hearing people to help Deaf Persons. 1.6 No sign language are better than any other sign language. 1.7 Sign codes for spoken languages (Signed English, Signed Hindi Signed Marathi etc.) are NOT better than Indian Sign Language.	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 recording of ISL-signs
Week 2	**Unit 2: Perspectives on sign language usage 2.5 hours** 2.1 Effective communication with deaf people: Becoming a good signer 2.2 Deafness and society: Using sign language for inclusion in society 2.3 Understanding deaf culture: Aspects of deaf people, culture and communication 2.4 History of deafness and sign language in India 2.5 Characteristics of good interpreters	
Week 3	**PRACTICAL: Basic sign language skills. Unit 1: 2.5 hours.**	

	Grammar Topics Special statements Greetings Describing people, media equipments and professionals and objects (Adjectival predicates) Pronouns	
Week 4	**Unit 1: 2.5 hours.** **Grammar Topics** Special statements Greetings Describing people, media equipments and professionals and objects (Adjectival predicates) Pronouns	
Week 5	**Unit 2: Grammar Topics 5 hours** Simple with question words Family 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	**Unit 8: 5 hours** **Grammar Topics** Revision Body & Health, Use of space, perspective and role play Deafness and Disability, Abstract concepts.	
Week 12	**Unit 9: 5 hours** **Grammar Topics** Relations in actions Verbs, Expressing movement, Talking about language	
Week 13	**Unit 10: 5 hours**	

	Grammar Topics Possession Geometrical shapes Talking about the workplace Environment (earth and sky)	
Week 14	**PRACTICAL : Interpreting** ***Category :2.5 hours*** **- one-on-one interpreting** **- consecutive interpreting** **- informal settings** **-Usage of multimedia technology for captioning & ISL**	
Week 15	***Sample settings to be practiced: 2.5 hours*** - 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.	1. UNCRPD 2007 as ratified by India 2. RPWD Act 2016 as mentioned in the Gazatte 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. 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. 10. List of Assistive devices and technologies-Barrier Break Technologies, Mumbai 11. Accessibility of Websites of Organisations working for perons with disabilities- Laplambert Publication *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 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.	
Week 3	The Causes, identification, prevention, intervention of 21 disabilities as mentioned in RPWD act 2016. The certification and rehabilitation process, issues related to such persons with disabilities and challenges faced by their families/wards.	
Week 4	The concept of Disability Communication, and the Psychology of persons with disabilities and their needs in the digital space and cyber psychology.	
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.	

Week 6	Basics of Indian Sign Language and its application in media for accessible communication.	13. Mohapatra S, Mohanty M (2004). *Abuse and Activity Limitation: A study on domestic violence against disabled women in Orissa, India.* Swabhiman, Orissa. 14. NCPEDP (2004a). *Disabled People in India – The other side of the story.* NCPEDP, Delhi. 15. NCPEDP (2004b). *Status of Mainstream Education of Disabled Students in India.* NCPEDP, Delhi, India 16. Asian Development Bank (2003). *Identifying Disability Issues Related to Poverty Reduction: India country study*. Available at: www.adb.org 17. Media Training Manual, Rehabilitation Council of India, New Delhi: Dynamic Printer, 2005). 18. People with Disabilities in India:From commitments to outcomes, Human Development Unit, South Asia Region, Document of the World Bank (2007). 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) *Deaf in Delhi: A Memoir.* Washington DC: Gallaudet University Press. 24. Alliance for Technology Access (foreword: Stephen Hawking). *Computer and Web Resources for People with Disabilities: A Guide to Exploring Today's Assistive Technology*. 3rd ed. Hunter House, 2000. 25. Cederholm, Dan. *Web Standards Solutions*. Friends of ED, 2004. 26. Clark, Joe. *Building Accessible Websites* (with CD-ROM). New Riders Publishing, 2002. 27. Duckett, Jon. *Accessible XHTML and CSS Web Sites Problem Design Solution*. Wrox, 2005. 28. Horton, Sarah. *Access by Design: A*
Week 7	Captioning and Subtitling, various software, its use and application in digital media	
Week 8	Audio description and its application in digital media for enabling communication	
Week 9	Creation of Accessible websites and mobile applications for persons with disabilities. Social Media and its role in Disability communication.	
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.	
Week 11	Assistive devices, technology and its usage to persons with disabilities for mobility and communication.	
Week 12	Social responsibility of the media towards addressing issues of persons with disabilities. Charity model, Medical model, Social Model approaches	
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	

		Guide to Universal Usability for Web Designers. New Riders Publishing, 2005. 29. Paciello, Michael G. and Mike Paciello. *Web Accessibility for People with Disabilities*. CMP Books, 2000. 30. Slatin, John M. and Sharron Rush. *Maximum Accessibility: Making Your Web Site More Usable for Everyone*. Addison Wesley Professional, 2002. 31. Thatcher, Jim et al. *Constructing Accessible Web Sites*. Glasshaus, 2002. 32. W3C guidelines & Markup Validators available on the Web. 33. Zeldman, Jeffrey. *Designing with Web Standards*. New Riders Press, 2003.

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	**Intercultural Communication: A Reader** By Larry A. Samovar, Richard E. Porter, Edwin R. McDaniel, Carolyn Sexton Roy, Cengage Learning, 2015 **Handbook of Intercultural Communication** edited by Helga Kotthoff, Helen Spencer-Oatey, 2007
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 Media Research Techniques, Arthur Asa Berger, Sage, 1998 Media Research Methods: Measuring Audiences, Reactions and Impact, Barrie Gunter, Sage, 2000
Week 2	Some media hypotheses and theories	
Week 3	Hypothesizing and theorizing	
Week 4	Writing a Literature Review	
Week 5	Writing a research proposal	
Week 6	Research methods and tools	
Week 7	Research methods and tools	
Week 8	Content Analysis	
Week 9	Ethnography and observation studies	
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.