

# University of Mumbai

वेबसाईट - mu.ac.in

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विद्याविषयक प्राधिकरणे  
सभा आणि सेवा विभाग (ए.ए.एम.एस)  
रूम नं. १२८ एम.जी.रोड, फोर्ट,  
मुंबई - ४०० ०३२  
टेलिफोन नं. - ०२२ - ६८३२००३३

(नॅक पुनर्मूल्यांकनाद्वारे ३.६५ (सी.जी.पी.ए.) सह अ++ श्रेणी  
विद्यापीठ अनुदान आयोगाद्वारे श्रेणी १ विद्यापीठ दर्जा)

क.वि.प्रा.स.से./आयसीडी/२०२५-२६/३७

दिनांक : २७ मे, २०२५

परिपत्रक:-

सर्व प्राचार्य/संचालक, संलग्नित महाविद्यालये/संस्था, विद्यापीठ शैक्षणिक विभागांचे संचालक/ विभाग प्रमुख यांना कळविण्यात येते की, राष्ट्रीय शैक्षणिक धोरण २०२० च्या अमंलबजावणीच्या अनुषंगाने शैक्षणिक वर्ष २०२५-२६ पासून पदवी व पदव्युत्तर अभ्यासक्रम विद्यापरिषदेच्या दिनांक २८ मार्च २०२५ व २० मे, २०२५ च्या बैठकीमध्ये मंजूर झालेले सर्व अभ्यासक्रम मुंबई विद्यापीठाच्या www.mu.ac.in या संकेत स्थळावर NEP २०२० या टॅब वर उपलब्ध करण्यात आलेले आहेत.

मुंबई - ४०० ०३२  
२७ मे, २०२५

  
(डॉ. प्रसाद कारंडे)  
कुलसचिव

<b>Copy forwarded for information and necessary action to :-</b>	
1	The Deputy Registrar, (Admissions, Enrolment, Eligibility and Migration Dept)(AEM), <a href="mailto:dr@eligi.mu.ac.in">dr@eligi.mu.ac.in</a>
2	The Deputy Registrar, Result unit, Vidyanagari <a href="mailto:drresults@exam.mu.ac.in">drresults@exam.mu.ac.in</a>
3	The Deputy Registrar, Marks and Certificate Unit,. Vidyanagari <a href="mailto:dr.verification@mu.ac.in">dr.verification@mu.ac.in</a>
4	The Deputy Registrar, Appointment Unit, Vidyanagari <a href="mailto:dr.appointment@exam.mu.ac.in">dr.appointment@exam.mu.ac.in</a>
5	The Deputy Registrar, CAP Unit, Vidyanagari <a href="mailto:cap.exam@mu.ac.in">cap.exam@mu.ac.in</a>
6	The Deputy Registrar, College Affiliations & Development Department (CAD), <a href="mailto:deputyregistrar.uni@gmail.com">deputyregistrar.uni@gmail.com</a>
7	The Deputy Registrar, PRO, Fort, (Publication Section), <a href="mailto:Pro@mu.ac.in">Pro@mu.ac.in</a>
8	The Deputy Registrar, Executive Authorities Section (EA) <a href="mailto:eau120@fort.mu.ac.in">eau120@fort.mu.ac.in</a> He is requested to treat this as action taken report on the concerned resolution adopted by the Academic Council referred to the above circular.
9	The Deputy Registrar, Research Administration & Promotion Cell (RAPC), <a href="mailto:rapc@mu.ac.in">rapc@mu.ac.in</a>
10	The Deputy Registrar, Academic Appointments & Quality Assurance (AAQA) dy.registrar.tau.fort.mu.ac.in <a href="mailto:ar.tau@fort.mu.ac.in">ar.tau@fort.mu.ac.in</a>
11	The Deputy Registrar, College Teachers Approval Unit (CTA), <a href="mailto:concolsection@gmail.com">concolsection@gmail.com</a>
12	The Deputy Registrars, Finance & Accounts Section, fort <a href="mailto:draccounts@fort.mu.ac.in">draccounts@fort.mu.ac.in</a>
13	The Deputy Registrar, Election Section, Fort <a href="mailto:drelection@election.mu.ac.in">drelection@election.mu.ac.in</a>
14	The Assistant Registrar, Administrative Sub-Campus Thane, <a href="mailto:thanesubcampus@mu.ac.in">thanesubcampus@mu.ac.in</a>
15	The Assistant Registrar, School of Engg. & Applied Sciences, Kalyan, <a href="mailto:ar.seask@mu.ac.in">ar.seask@mu.ac.in</a>
16	The Assistant Registrar, Ratnagiri Sub-centre, Ratnagiri, <a href="mailto:ratnagirisubcentar@gmail.com">ratnagirisubcentar@gmail.com</a>
17	The Director, Centre for Distance and Online Education (CDOE), Vidyanagari, <a href="mailto:director@idol.mu.ac.in">director@idol.mu.ac.in</a>
18	Director, Innovation, Incubation and Linkages, Dr. Sachin Laddha <a href="mailto:pinkumanno@gmail.com">pinkumanno@gmail.com</a>
19	Director, Department of Lifelong Learning and Extension (DLLE), <a href="mailto:dlleuniversityofmumbai@gmail.com">dlleuniversityofmumbai@gmail.com</a>

<b>Copy for information :-</b>	
1	P.A to Hon'ble Vice-Chancellor, <a href="mailto:vice-chancellor@mu.ac.in">vice-chancellor@mu.ac.in</a>
2	P.A to Pro-Vice-Chancellor <a href="mailto:pvc@fort.mu.ac.in">pvc@fort.mu.ac.in</a>
3	P.A to Registrar, <a href="mailto:registrar@fort.mu.ac.in">registrar@fort.mu.ac.in</a>
4	P.A to all Deans of all Faculties
5	P.A to Finance & Account Officers, (F & A.O), <a href="mailto:camu@accounts.mu.ac.in">camu@accounts.mu.ac.in</a>

**To,**

1	The Chairman, Board of Deans <a href="mailto:pvc@fort.mu.ac.in">pvc@fort.mu.ac.in</a>
2	<p><b>Faculty of Humanities,</b></p> <p><b>Offg. Dean</b></p> <p>1. Prof.Anil Singh <a href="mailto:Dranilsingh129@gmail.com">Dranilsingh129@gmail.com</a></p> <p><b>Offg. Associate Dean</b></p> <p>2. Prof.Manisha Karne <a href="mailto:mkarne@economics.mu.ac.in">mkarne@economics.mu.ac.in</a></p> <p>3. Dr.Suchitra Naik <a href="mailto:Naiksuchitra27@gmail.com">Naiksuchitra27@gmail.com</a></p> <p><b>Faculty of Commerce &amp; Management,</b></p> <p><b>Offg. Dean,</b></p> <p>1 Prin.Ravindra Bambardekar <a href="mailto:principal@model-college.edu.in">principal@model-college.edu.in</a></p> <p><b>Offg. Associate Dean</b></p> <p>2. Dr.Kavita Laghate <a href="mailto:kavitalaghate@jbims.mu.ac.in">kavitalaghate@jbims.mu.ac.in</a></p> <p>3. Dr.Ravikant Balkrishna Sangurde <a href="mailto:Ravikant.s.@somaiya.edu">Ravikant.s.@somaiya.edu</a></p> <p>4. Prin.Kishori Bhagat <a href="mailto:kishoribhagat@rediffmail.com">kishoribhagat@rediffmail.com</a></p>

	<p><b>Faculty of Science &amp; Technology</b></p> <p><b>Offg. Dean</b>  1. Prof. Shivram Garje  <a href="mailto:ssgarje@chem.mu.ac.in">ssgarje@chem.mu.ac.in</a></p> <p><b>Offg. Associate Dean</b>  2. Dr. Madhav R. Rajwade  <a href="mailto:Madhavr64@gmail.com">Madhavr64@gmail.com</a>  3. Prin. Deven Shah  <a href="mailto:sir.deven@gmail.com">sir.deven@gmail.com</a></p>
	<p><b>Faculty of Inter-Disciplinary Studies,</b></p> <p><b>Offg. Dean</b>  1. Dr. Anil K. Singh  <a href="mailto:aksingh@trcl.org.in">aksingh@trcl.org.in</a></p> <p><b>Offg. Associate Dean</b>  2. Prin. Chadrashekhhar Ashok Chakradeo  <a href="mailto:cachakradeo@gmail.com">cachakradeo@gmail.com</a>  3. Dr. Kunal Ingle  <a href="mailto:drkunalingle@gmail.com">drkunalingle@gmail.com</a></p>
3	Chairman, Board of Studies,
4	The Director, Board of Examinations and Evaluation, <a href="mailto:dboee@exam.mu.ac.in">dboee@exam.mu.ac.in</a>
5	The Director, Board of Students Development, <a href="mailto:dsd@mu.ac.in">dsd@mu.ac.in</a> <b>DSW</b> <a href="mailto:direcotr@dsw.mu.ac.in">direcotr@dsw.mu.ac.in</a>
6	The Director, Department of Information & Communication Technology, <a href="mailto:director.dict@mu.ac.in">director.dict@mu.ac.in</a>

As Per NEP 2020

# University of Mumbai



## Syllabus for Major Vertical – 1 & 4

Name of the Programme – B.A. (MULTIMEDIA AND MASS  
COMMUNICATION)

Faulty of Humanities

Board of Studies in MASS MEDIA

U.G. Second Year Programme	Exit Degree	U.G. Diploma in MULTIMEDIA AND MASS COMMUNICATION
Semester		III & IV
From the Academic Year		2025-26

# University of Mumbai



(As per NEP 2020)

Sr. No.	Heading	Particulars
1	Title of program O: _____	<b>B.A. (MULTIMEDIA AND MASS COMMUNICATION)</b>
2	Exit Degree	<b>U.G. Diploma in MULTIMEDIA AND MASS COMMUNICATION</b>
3	Scheme of Examination R: _____	NEP 40% Internal 60% External, Semester End Examination Individual Passing in Internal and External Examination
4	Standards of Passing R: _____	40%
5	Credit Structure Sem. III – R. HMU-510C Sem. IV – R. HMU-510D	Attached herewith
6	Semesters	Sem. III & IV
7	Program Academic Level	5.00
8	Pattern	Semester
9	Status	New
10	To be implemented from Academic Year	2025-26

Sd/-

Sign of the BOS  
Chairman  
Dr. Navita Kulakrni  
Board of Studies in  
Mass Media

Sd/-

Sign of the  
Offg. Associate Dean  
Dr. Suchitra Naik  
Faculty of  
Humanities

Sd/-

Sign of the  
Offg. Associate Dean  
Prof. Manisha  
Karne  
Faculty of Humanities

Sd/-

Sign of the  
Offg. Dean  
Prof. Anil Singh  
Faculty of  
Humanities

## Under Graduate Diploma in MULTIMEDIA AND MASS COMMUNICATION

### Credit Structure (Sem. III & IV)

R. HMU-510C												
Level	Semester	Major		Minor (Advertising)	Minor (Journalism)	OE	VSC, SEC (VSEC)	AEC, VEC, IKS	OJT, FP, CEP, CC, RP	Cum. Cr. / Sem.	Degree/ Cum. Cr.	
		Mandatory	Electives									
<b>5.0</b>	III	i) Electronic Media (4 CR) ii) IKS in Communication & Media (2 CR) iii) Film communication 1 (2 CR) 8(4+2+2)		i) (2 CR)  ii) (2 CR)	i) (2 CR)  ii) (2 CR)			i) Introduction to Photography  VSC:2,	i) FP : 2  CC:2	22	<b>UG Diploma 88</b>	
	<b>R. HMU-510D</b>											
	IV	i) Mass Media Research (4 CR) ii) Indian Legal Environment (2 CR) iii) Film Communication II (2 CR)  8(4+2+2)		i) (4 CR)	i) (4 CR)	ii) (2 CR) iii) (2 CR)	i) Writing and Editing for Media  SEC:2	AEC:2	i) CEP: 2  CC:2	22		
<b>Cum Cr.</b>	28		10		12	6+6	8+4+2	8+4	88			
<b>Exit option; Award of UG Diploma in Major and Minor with 80-88 credits and an additional 4 credits core NSQF course/ Internship OR Continue with Major and Minor</b>												

[Abbreviation - OE – Open Electives, VSC – Vocation Skill Course, SEC – Skill Enhancement Course, (VSEC), AEC – Ability Enhancement Course, VEC – Value Education Course, IKS – Indian Knowledge System, OJT – on Job Training, FP – Field Project, CEP – Community Engagement Project, CC – Co-Curricular, RP – Research Project ]

**Note:** All minor subjects (Advertising or Journalism), OE, AEC & FP, CEP all subjects to be selected from the university basket.

**Sem. - III**

# **Vertical – 1 Major**

**Syllabus**  
**B.A. (MULTIMEDIA AND MASS COMMUNICATION)**  
**(Sem.- III)**

Title of Paper: ELECTRONIC MEDIA

Sr. No.	Heading	Particulars
1	<b>Description the course :</b>  <b>Including but Not limited to :</b>	This course offers an in-depth introduction to electronic media, covering radio, television, and emerging digital platforms such as web series, podcasts, and OTT content. It equips students with essential skills in audio-visual production, format development, and content planning, making it highly relevant for careers in broadcasting, digital journalism, content creation, and media production. Closely linked with courses in journalism, advertising, and digital media, it meets the growing industry demand for multi-skilled media professionals.
2	<b>Vertical :</b>	Minor
3	<b>Type :</b>	Theory
4	<b>Credit:</b>	4 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	<b>Hours Allotted :</b>	60 Hours
6	<b>Marks Allotted:</b>	100 Marks
7	<b>Course Objectives:</b>	<ol style="list-style-type: none"> <li>1. To introduce students to the fundamentals and evolution of radio, television, and digital media platforms.</li> <li>2. To develop technical and creative skills in audio-visual content creation, including production processes and media formats.</li> <li>3. To foster an understanding of the role of electronic media in society and its relevance to contemporary communication and industry practices.</li> </ol>
8	<b>Course Outcomes: (</b>	<ol style="list-style-type: none"> <li>1. Learners will be able to identify and explain various electronic media formats and their functions across radio, television, and digital platforms.</li> <li>2. Learners will demonstrate the ability to plan, produce, and edit basic audio-visual content for media applications.</li> <li>3. Learners will critically analyze the societal impact of electronic media and apply industry-relevant skills to pursue roles in content creation, broadcasting, and digital communication.</li> </ol>

**9 Module 1: Foundations of Electronic Media (15 Hours)**

**1. History and Evolution**

- A brief history of Radio and Television in India and globally
- Role and structure of **Prasar Bharati**
- FM & Community Radio: Role, Reach, and Relevance

**2. Convergence and Modern Trends**

- Cross-platform media: radio, TV, web integration
- Rise of OTT platforms, web series, and streaming services
- The shift from traditional to digital-first content consumption

**3. Sound for Media**

- Types of sound: natural, ambient, recorded
- Studio & outdoor sound setups
- Microphones and recording types: analog vs digital

**4. Visual Language**

- Types of video shots, framing, and composition
- Lighting for video production
- TV studio setup vs location shoots

**Module 2: Formats, Production & Application (15 Hours)**

**1. Content Formats**

- Radio: News, Talk shows, Documentaries, Music shows, Radio drama
- Television & Web: News, Reality shows, Docudramas, Sports, Animation, Web series
- Podcasting & Online Radio (New Addition): Concepts and trends

**2. Production Process Overview**

- Pre-Production: Scriptwriting, Storyboarding, Camera & lighting plot
- Production: Camera angles, sequences, shot-taking, log keeping
- Post-Production: Editing (linear and non-linear), dubbing, use of stock content

**3. Electronic News Gathering (ENG) & Field Production (EFP)**

- ENG: Single and two-person crew setups
- EFP: Live shows, single & multi-camera setups

**Module 3 : Social Media as Electronic Media (15 Hours)**

- Platforms: Facebook, Instagram, X (Twitter), TikTok
- Virality, influencers, algorithms
- Misinformation and ethics

**Module 4: Societal Impact and Media Responsibility (15 Hours)**

- Role of Community Radio and All India Radio
- Media's role in education, development, and public service
- DTH and Satellite broadcasting challenges.

10	<b>Reference Books:</b> <ol style="list-style-type: none"> <li>1. Basic Radio and Television: by S Sharma</li> <li>2. The TV Studio Production Handbook : Lucy Brown</li> <li>3. Mass Communication in India by Keval J. Kumar</li> <li>4. Beyond Powerful Radio by Valerie Geller</li> <li>5. Writing News for TV and Radio : Mervin Block</li> <li>6. Essential Radio Journalism: How to produce and present radio news (Professional Media Practice) : Peter Stewart, by Paul Chantler</li> <li>7. Andrew Boyd, 'Broadcast Journalism, Techniques of Radio and Television News ', Focal Press London.</li> <li>8. Keval J Kumar, 'Mass Communication in India', Jaico Publishing House.</li> <li>9. K.M Shrivasta, 'Radio and TV Journalism', Sterling Publishers Pvt. Ltd, New Delhi.</li> <li>10. Usha Raman, ' Writing for the Media', Oxford University Press, New Delhi</li> <li>11. Media Production: A Practical Guide to Radio and TV 1st Edition by Amanda Willett</li> <li>12. Community radio in India : R Sreedher, Puja O Murada</li> </ol>	
11	<b>Internal Continuous Assessment: 40%</b>	<b>External, Semester End Examination 60% Individual Passing in Internal and External Examination</b>
12	<b>Continuous Evaluation through:</b> <ol style="list-style-type: none"> <li>1. A visit to a Radio or Television station</li> <li>2. Listening and recording news for TV and Radio</li> <li>3. Shooting an interview for a Television channel</li> <li>4. Recording a chat show for a radio channel</li> </ol>	

Syllabus Designed by:

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

**Syllabus**  
**B.A. (MULTIMEDIA AND MASS COMMUNICATION)**  
**(Sem.- III)**

**Title of Paper: IKS IN COMMUNICATION & MEDIA**

Sr. No.	Heading	Particulars
1	<b>Description the course :</b>  <b>Including but Not limited to :</b>	The course of "IKS in Communication and Media" helps media students understand indigenous perspectives, traditional narratives, and culturally rooted communication practices. It is relevant for creating context-sensitive, inclusive content and connects with courses like cultural studies, journalism, and media ethics. With growing demand for culturally resonant media, it enhances job prospects in content creation, heritage communication, and policy advocacy.
2	<b>Vertical :</b>	Major
3	<b>Type :</b>	Theory
4	<b>Credit:</b>	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	<b>Hours Allotted :</b>	30 Hours
6	<b>Marks Allotted:</b>	50 Marks
7	<b>Course Objectives:</b>	<ol style="list-style-type: none"> <li>1. To introduce students to the foundational concepts and principles of Indian Knowledge Systems (IKS) and their role in traditional and contemporary communication.</li> <li>2. To explore the integration of IKS in various media forms, including oral traditions, folk media, and digital platforms.</li> <li>3. To encourage critical thinking about the relevance of indigenous knowledge in modern media practices and policy-making.</li> </ol>

8	<p><b>Course Outcomes:</b></p> <ol style="list-style-type: none"> <li>1. Students will be able to identify and explain core concepts of IKS and their historical relevance in Indian communication systems.</li> <li>2. Students will analyze and apply traditional communication methods within modern media contexts to create culturally rooted content.</li> <li>3. Students will develop an appreciation for indigenous narratives and demonstrate the ability to integrate IKS into media planning, storytelling, and advocacy.</li> </ol>																									
9	<p><b>Module 1: Foundations of Indian Knowledge Systems and Communication Traditions (10 Lectures)</b></p> <table border="1" data-bbox="193 517 1449 846"> <tr> <td data-bbox="193 517 651 591">1. What is IKS</td> <td data-bbox="651 517 1449 591">Definition, scope, and relevance to media studies.</td> </tr> <tr> <td data-bbox="193 591 651 665">2. Traditional systems of knowledge transmission</td> <td data-bbox="651 591 1449 665">Oral, written, symbolic</td> </tr> <tr> <td data-bbox="193 665 651 739">3. Ancient Indian communication models</td> <td data-bbox="651 665 1449 739">Shruti, Smriti, Shastra, Sutra.</td> </tr> <tr> <td data-bbox="193 739 651 846">4. Ancient treatises on communication and statecraft</td> <td data-bbox="651 739 1449 846">Arthashastra, Natyashastra, Manusmriti, and Panini's Ashtadhyayi.</td> </tr> </table> <p><b>Module 2: Language, Literature and Performing Arts in IKS (10 Lectures)</b></p> <table border="1" data-bbox="193 936 1449 1265"> <tr> <td data-bbox="193 936 651 1113">1. Classical Languages</td> <td data-bbox="651 936 1449 1113">The role of Sanskrit, Prakrit, Pali, and regional languages in building narrative traditions.  Epics like Ramayana and Mahabharata as comprehensive communication texts.</td> </tr> <tr> <td data-bbox="193 1113 651 1187">2. Oral traditions</td> <td data-bbox="651 1113 1449 1187">Puranas, Bhajans, and Jataka tales.</td> </tr> <tr> <td data-bbox="193 1187 651 1265">3. Folk and classical performing arts</td> <td data-bbox="651 1187 1449 1265">Tamasha, Kirtan, Powada, Lavani, Kathakali, Yakshagana as public communicative platforms</td> </tr> </table> <p><b>Module 3: Philosophy and Aesthetics in Indian Knowledge Systems (5 Lectures)</b></p> <table border="1" data-bbox="193 1355 1449 1547"> <tr> <td data-bbox="193 1355 651 1469">1. Philosophical foundations of Indian thought systems</td> <td data-bbox="651 1355 1449 1469">Nyaya, Sankhya, Vedanta, Buddhism, Jainism. Concepts of Dharma, Satya, Ahimsa and their relevance to ethical journalism and responsible media.</td> </tr> <tr> <td data-bbox="193 1469 651 1547">2. Aesthetic principles</td> <td data-bbox="651 1469 1449 1547">Rasa, Bhava, Alankara and their application to visual and narrative design</td> </tr> </table> <p><b>Module 4: IKS in Television, Film, and New Media (5 Lectures)</b></p> <table border="1" data-bbox="193 1637 1449 2038"> <tr> <td data-bbox="193 1637 651 1787">1. Representation of Indian mythology, history, and folklore in Indian print, cinema and television</td> <td data-bbox="651 1637 1449 1787">Looking at Amar Chitra Katha series, Ramayan, Mahabharat to Baahubali and Tumbbad, TV series like Bharat: Ek Khoj among others</td> </tr> <tr> <td data-bbox="193 1787 651 1901">2. Adaptation of epics and traditional stories into visual media</td> <td data-bbox="651 1787 1449 1901">Techniques, challenges, and cultural responsibilities. IKS in children's programming, animated series, and edutainment platforms</td> </tr> <tr> <td data-bbox="193 1901 651 2038">3. Digital platforms and New Media</td> <td data-bbox="651 1901 1449 2038">Indigenous knowledge in documentary and regional filmmaking. Digital archiving and revival of traditional knowledge systems through YouTube, podcasts, OTT platforms, and social media.</td> </tr> </table>		1. What is IKS	Definition, scope, and relevance to media studies.	2. Traditional systems of knowledge transmission	Oral, written, symbolic	3. Ancient Indian communication models	Shruti, Smriti, Shastra, Sutra.	4. Ancient treatises on communication and statecraft	Arthashastra, Natyashastra, Manusmriti, and Panini's Ashtadhyayi.	1. Classical Languages	The role of Sanskrit, Prakrit, Pali, and regional languages in building narrative traditions.  Epics like Ramayana and Mahabharata as comprehensive communication texts.	2. Oral traditions	Puranas, Bhajans, and Jataka tales.	3. Folk and classical performing arts	Tamasha, Kirtan, Powada, Lavani, Kathakali, Yakshagana as public communicative platforms	1. Philosophical foundations of Indian thought systems	Nyaya, Sankhya, Vedanta, Buddhism, Jainism. Concepts of Dharma, Satya, Ahimsa and their relevance to ethical journalism and responsible media.	2. Aesthetic principles	Rasa, Bhava, Alankara and their application to visual and narrative design	1. Representation of Indian mythology, history, and folklore in Indian print, cinema and television	Looking at Amar Chitra Katha series, Ramayan, Mahabharat to Baahubali and Tumbbad, TV series like Bharat: Ek Khoj among others	2. Adaptation of epics and traditional stories into visual media	Techniques, challenges, and cultural responsibilities. IKS in children's programming, animated series, and edutainment platforms	3. Digital platforms and New Media	Indigenous knowledge in documentary and regional filmmaking. Digital archiving and revival of traditional knowledge systems through YouTube, podcasts, OTT platforms, and social media.
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2. Oral traditions	Puranas, Bhajans, and Jataka tales.																									
3. Folk and classical performing arts	Tamasha, Kirtan, Powada, Lavani, Kathakali, Yakshagana as public communicative platforms																									
1. Philosophical foundations of Indian thought systems	Nyaya, Sankhya, Vedanta, Buddhism, Jainism. Concepts of Dharma, Satya, Ahimsa and their relevance to ethical journalism and responsible media.																									
2. Aesthetic principles	Rasa, Bhava, Alankara and their application to visual and narrative design																									
1. Representation of Indian mythology, history, and folklore in Indian print, cinema and television	Looking at Amar Chitra Katha series, Ramayan, Mahabharat to Baahubali and Tumbbad, TV series like Bharat: Ek Khoj among others																									
2. Adaptation of epics and traditional stories into visual media	Techniques, challenges, and cultural responsibilities. IKS in children's programming, animated series, and edutainment platforms																									
3. Digital platforms and New Media	Indigenous knowledge in documentary and regional filmmaking. Digital archiving and revival of traditional knowledge systems through YouTube, podcasts, OTT platforms, and social media.																									

10	<b>Books / References:</b> <ol style="list-style-type: none"> <li>1. Dhamija, J. (1970). <i>Living traditions of India</i>. New Delhi: National Book Trust.</li> <li>2. Kumar, K. J. (2014). <i>Mass communication in India</i> (5th ed.). Mumbai: Jaico Publishing House.</li> <li>3. Mignolo, W. D. (2011). <i>The darker side of western modernity: Global futures, decolonial options</i>. Durham: Duke University Press.</li> <li>4. Mohanty, C. T. (2003). <i>Feminism without borders: Decolonizing theory, practicing solidarity</i>. Durham: Duke University Press.</li> <li>5. Sen, A. (2005). <i>The argumentative Indian: Writings on Indian history, culture and identity</i>. London: Penguin Books.</li> <li>6. Smith, L. T. (1999). <i>Decolonizing methodologies: Research and indigenous peoples</i>. London: Zed Books.</li> </ol>	
11	<b>Internal Continuous Assessment: 40%</b>	<b>External, Semester End Examination 60% Individual Passing in Internal and External Examination</b>
12	<b>Continuous Evaluation through:</b> <ol style="list-style-type: none"> <li>1. Individual project should be given to develop a comic strip on any folk story Write a story board/ type of copy.</li> <li>2. A radio drama could be scripted to popularize a regional or national epic. The programming could essentially done for children or adolescents</li> <li>3. Big Idea (TV Script, Podcast ideas, Short films, Drama, etc.) – Group project</li> </ol>	

Syllabus Designed by:

- Dr. Gajendra Deoda ( Convenor )
- Dr. Shamali Gupta (Subject Expert)
- Dr. Yatindra Ingle

# Syllabus

## B.A. (MULTIMEDIA AND MASS COMMUNICATION)

### (Sem.- III)

**Title of Paper: FILM COMMUNICATION - I**

Sr. No.	Heading	Particulars
1	<b>Description the course :</b>  <b>Including but Not limited to :</b>	Film Communication is an important subject for media students as it helps them understand the power of visual storytelling in influencing audiences. It is highly relevant in today's media landscape, offering practical knowledge for analysing and creating film content. The subject connects well with areas like journalism, advertising, and digital media, strengthening both creative and critical skills. It also prepares students for careers in filmmaking, content creation, editing, and roles across film, television, and digital platforms.
2	<b>Vertical:</b>	MAJOR
3	<b>Type :</b>	PRACTICAL
4	<b>Credit:</b>	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	<b>Hours Allotted :</b>	60 Hours
6	<b>Marks Allotted:</b>	50 Marks
7	<b>Course Objectives:</b>	<ol style="list-style-type: none"> <li>1. To introduce learner to cinema as a visual language and tool of communication.</li> <li>2. To help learner appreciate the artistic, cultural, and technological evolution of cinema.</li> <li>3. To help learner understand the efforts that go in a film production that one enjoys in few hours.</li> <li>4. To help learner prepare a base in film making for further studies if he wishes to continue.</li> <li>5. To get familiar with appreciating the audio-visual as an Art form.</li> <li>6. To develop a vision towards Cinema beyond just entertainment.</li> <li>7. To develop a sense of Analysing the audio-visual to pursue a career in Cine-critic.</li> </ol>
8	<b>Course Outcomes:</b>	<ol style="list-style-type: none"> <li>1. Learners will be able to demonstrate an understanding of film as a medium of visual communication and its evolution across genres, styles, and cultures.</li> <li>2. Learners will be able to analyze the components of film language—such as shot composition, editing, sound, and lighting—to interpret meaning and emotion.</li> <li>3. Learners will be able to critically evaluate films using established theories and frameworks from media, communication, and cultural studies.</li> <li>4. Learners will be able to apply cinematic techniques and storytelling methods in the conceptualization and production of short films or media content.</li> <li>5. Learners will be able to explore the role of film in shaping public opinion, culture, and identity, and its impact on contemporary media and communication practices.</li> </ol>

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**Module 1: Film as Mode of Communication (15 Lectures)**

1. Understanding Film Language:
  - Signs, Codes & Conventions
2. Visual Storytelling:
  - Lighting Technique & Use of Light
  - Sound & Sound Effects
  - Mise-en-scène – Staging to Framing
3. Role of Cinematography & Editing in Meaning-Making

**Module 2: History & Evolution of Cinema (15 Lectures)**

1. Overview of Silent Era
2. Golden age of Hollywood
3. Italian Neorealism
4. French New wave
5. Indian Cinema – Introduction
  - Dadasaheb Phalke
  - Studio Era
  - Parallel Cinema
6. Transition of Analogue to Digital in Film making

**Module 3: Genre & Narrative Structure (15 Lectures)**

1. Film Genres:
  - Drama
  - Comedy
  - Thriller
  - Fantasy
  - Horror
2. Classical Hollywood Narratives v/s Non-Linear Storytelling
3. Narrative arcs in Indian Cinema & Global Examples

**Module 4: Production Stage (15 Lectures)**

1. Pre-Production:
  - Script > Screenplay > Shot Division
  - Budget
  - Casting > Character design > Costume
  - Location scouting > Production design > Set
2. Production – On Floor:
  - Direction – shot > Scene > Sequence
  - Cinematography – Shots, Angles, Movements
  - Sound Recording – OSD, SFX, VO, Foley, Library,
3. Post-Production:
  - Editing
  - VFX
  - Background Score
  - Dubbing
  - Colour Grade
4. Distribution Basics

10	<b>Books / References:</b> <ul style="list-style-type: none"> <li>• Film Craft &amp; Cine Art</li> <li>• Handbook of Video Production</li> <li>• The Film Maker's Handbook – Steven Ascher (The Bible)</li> <li>• Film Directing – Shot by Shot – Steven Katz</li> <li>• Making Documentary Films &amp; Videos – Barry Hampe</li> <li>• Understanding Communication media – Jacob Sraampi</li> <li>• Making Movies – Sidney Lumet</li> </ul>	
11	<b>Internal Continuous Assessment: 40%</b>	<b>External, Semester End Examination 60% Individual Passing in Internal and External Examination</b>
12	<b>Continuous Evaluation through:</b> <ol style="list-style-type: none"> <li>1. Open discussion on film message, technique &amp; specific appealing scenes analysing the various aspects of the scene.</li> <li>2. Selective Screen-shots of specific films &amp; analysing for Framing, Colour, Culture from costumes, Background, Body language, Other props.</li> <li>3. Drawing a story-board from the 20sec/30 sec TVC.</li> <li>4. Writing script from a small incidence in a story.</li> <li>5. Visualising &amp; Drawing a storyboard from a given script.</li> <li>6. Writing a film review on a given movie.</li> </ol>	<b>External Evaluation Methodology:</b> The Subject is entirely Practical/ Project paper & there will be no Written Test. The evaluation is based on the project submitted by the learner & the viva voce based on the project as well as testing the knowledge gained by an individual oral question-answer session. <ul style="list-style-type: none"> <li>• The Project will be a Group project with the members of maximum five clearly holding very specific roles in the film making. The key roles are Script writing, Storyboarding, Cinematography, Direction, Editing.</li> <li>• The on screen participants need not be from same group &amp; may be from another team or outsiders &amp; will have no assessment for acting abilities. Acting is not the part of course.</li> <li>• The project will consist of following subjects: <ul style="list-style-type: none"> <li>○ Short Film based on Social Cause or a Moral Preaching (Duration: 3min to 10min)</li> <li>○ Documentary based on a Historical incidence or Current process. (Duration: 10min to 20min)</li> <li>○ Bulletin/ News reel: Topic based on Citizen Journalism, Reporting with video coverage &amp; well-demonstrated coverage</li> <li>○ Music Video: Shot &amp; edited by the team with occasional stock shots (not over 25%) for maintaining tempo &amp; rhythm</li> </ul> </li> </ul> <b>Technical Demonstration:</b> Audio-Visual film on a Technical operation, Working of a Machine or an Artist at Work with progressive shots

Syllabus Designed by:

- Arvind Parulekar (Convenor)
- Dr. Gajendra Deoda (Subject Expert)

# **Sem. - IV**

# **Vertical – 1 Major**

# Syllabus

## B.A. (MULTIMEDIA AND MASS COMMUNICATION)

### (Sem.- IV)

**Title of Paper: MASS MEDIA RESEARCH**

Sr. No.	Heading	Particulars
1	<b>Description the course :</b>  <b>Including but Not limited to :</b>	This course introduces students to the principles and practices of mass media research, covering both qualitative and quantitative approaches essential for understanding audience behavior, content trends, and media impact. It is highly relevant in today's data-driven media landscape, where research guides decisions in journalism, advertising, broadcasting, and digital content strategy. By exploring tools such as surveys, content analysis, and semiotics, students gain practical skills for application in TRP analysis, consumer studies, and audience measurement. Closely connected with courses in media studies, advertising, and journalism, this course prepares students for careers in media research, analytics, audience insights, and strategic communication roles within media agencies, research firms, and digital platforms.
2	<b>Vertical :</b>	Minor
3	<b>Type :</b>	Theory
4	<b>Credit:</b>	4 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	<b>Hours Allotted :</b>	60 Hours
6	<b>Marks Allotted:</b>	100 Marks
7	<b>Course Objectives:</b> <ol style="list-style-type: none"> <li>1. To introduce students to the fundamental concepts and scope of mass media research.</li> <li>2. To familiarize students with the research process including problem identification, hypothesis formulation, and variable classification.</li> <li>3. To provide knowledge of various research designs and data collection methods relevant to media studies.</li> <li>4. To develop skills in designing research tools such as questionnaires and attitude measurement scales.</li> <li>5. To enable students to analyze and interpret data using content analysis and other basic techniques.</li> <li>6. To explore the real-world application of research in media industries including audience studies, TRP analysis, and advertising research.</li> </ol>	

8	<p><b>Course Outcomes:</b></p> <ol style="list-style-type: none"> <li>1. Explain the relevance and process of conducting research in mass media contexts.</li> <li>2. Identify and apply appropriate research designs and methodologies to media research problems.</li> <li>3. Construct effective research instruments and apply sampling methods for data collection.</li> <li>4. Conduct content analysis and basic data interpretation for media texts and audience studies.</li> <li>5. Demonstrate understanding of media research applications such as readership surveys, TRPs, and consumer insights.</li> <li>6. Analyze and evaluate media messages using semiotic tools and communicate research findings effectively in structured reports.</li> </ol>
9	<p><b>Module 1: Foundations of Mass Media Research (15 Hours)</b></p> <ol style="list-style-type: none"> <li>1. Introduction to Mass Media Research</li> <li>2. Relevance, scope, and role of research in media industries</li> <li>3. Steps in the research process</li> <li>4. Qualitative vs. Quantitative research approaches</li> <li>5. Identifying research problems</li> <li>6. Variables: Independent &amp; Dependent</li> <li>7. Hypothesis development and significance</li> </ol> <p><b>Module 2: Research Design and Data Collection Techniques (15 Hours)</b></p> <ol style="list-style-type: none"> <li>1. Understanding research design: Concepts, types, and uses <ul style="list-style-type: none"> <li>• Exploratory, Descriptive, and Causal research designs</li> </ul> </li> <li>2. Primary data collection methods: <ul style="list-style-type: none"> <li>• Focus Groups, Depth Interviews, Surveys, Observations, Experiments</li> </ul> </li> <li>3. Secondary data: <ul style="list-style-type: none"> <li>• Literature review and document analysis</li> </ul> </li> <li>4. Designing effective questionnaires <ul style="list-style-type: none"> <li>• Types, measurement techniques, projective techniques</li> </ul> </li> <li>5. Attitude measurement scales</li> <li>6. Sampling techniques and procedures</li> </ol> <p><b>Module 3: Data Analysis &amp; Interpretation (15 Hours)</b></p> <ol style="list-style-type: none"> <li>1. Introduction to content analysis: Definition, uses, limitations</li> <li>2. Quantitative vs. Qualitative content analysis</li> <li>3. Steps in conducting content analysis</li> <li>4. Creating coding categories and quantification systems</li> <li>5. Data tabulation, interpretation, and visualization basics</li> <li>6. Structure and format of a research report</li> </ol> <p><b>Module 4: Applications and emerging research perspectives</b></p> <ol style="list-style-type: none"> <li>1. Application of research in media contexts: <ul style="list-style-type: none"> <li>• Readership &amp; Circulation surveys</li> <li>• Television Rating Points (TRP), Radio Rating Points (RRP)</li> <li>• Audience and media consumption research</li> <li>• Exit polls and media influence</li> <li>• Advertising and consumer behavior research</li> </ul> </li> <li>2. Introduction to Semiotics in Media Research: <ul style="list-style-type: none"> <li>• What is semiotics?</li> <li>• Importance of semiotics in media studies</li> <li>• Media codes, signs, and symbols</li> <li>• Semiotics as a tool for media interpretation</li> </ul> </li> </ol>

10	<b>Reference Books:</b> <ol style="list-style-type: none"> <li>1. Research Methodology; Kothari: Wiley Eastern Ltd.</li> <li>2. A Handbook Of Social Science Research: Dixon, Bouma, Atkinson OUP</li> <li>3. Analysing Media Message: Reffe, Daniel; Lacy, Stephen And Fico, Frederick (1998); Lawrence Erlbaum associates.</li> <li>4. Media Research Methods: Gunter, Brrie; (2000); Sage</li> <li>5. Mass Media Research: Wimmer And Dominick</li> <li>6. Milestones In Mass Communication: Research De Fleur</li> </ol>	
11	<b>Internal Continuous Assessment: 40%</b>	<b>External, Semester End Examination 60% Individual Passing in Internal and External Examination</b>
12	<b>Continuous Evaluation through:</b> Class Tests / presentation, project / role play / assignment etc.	

Syllabus Designed by:

- Dr. Navita Kulkarni (Convener)
- Dr. Hanif Lakdawala (Course Expert)
- Prof. Rani D'Souza (Course Expert)
- Ms. Kavita Makhija

# Syllabus

## B.A. (MULTIMEDIA AND MASS COMMUNICATION)

### (Sem.- IV)

**Title of Paper: INDIAN LEGAL ENVIRONMENT & ETHICS**

Sr. No.	Heading	Particulars
1	<b>Description the course :</b>  <b>Including but Not limited to :</b>	The course of Indian Legal Environment & Ethics is essential for media students to understand the legal frameworks and ethical responsibilities that govern media practices and personnel. It is highly relevant for ensuring responsible journalism, protecting freedom of expression, and avoiding legal pitfalls. This subject complements courses like journalism, media law, and public policy, and is crucial for careers in media regulation, legal journalism, compliance, and content moderation.
2	<b>Vertical :</b>	MAJOR
3	<b>Type :</b>	THEORY
4	<b>Credit:</b>	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	<b>Hours Allotted :</b>	30 Hours
6	<b>Marks Allotted:</b>	50 Marks
7	<b>Course Objectives:</b>	<ol style="list-style-type: none"> <li>1. To familiarize students with the key laws, regulations, and legal institutions that govern media and communication in India.</li> <li>2. To develop an understanding of ethical principles and professional standards essential for responsible media practice and decision-making.</li> </ol>
	<b>Course Outcomes:</b>	<ol style="list-style-type: none"> <li>1. To provide the learners with an understanding of laws those impact the media.</li> <li>2. To sensitize them towards social and ethical responsibility of media.</li> </ol>
9	<b>Module 1: Constitution and Media (5 Lectures)</b>	<ol style="list-style-type: none"> <li>1. <b>Core values of the Constitution</b> - Refreshing Preamble, unique features of the 01 Indian Constitution</li> <li>2. <b>Freedom of Expression</b> - Article 19 (1) (a), Article 19(2)</li> </ol>

<b>Module 2: Regulatory Bodies (5 Lectures)</b>	
<ol style="list-style-type: none"> <li>1. <b>Press Council</b> - Brief history: Statutory status; Structure; Powers and limitations</li> <li>2. <b>TRAI</b> - Role of Telecom Regulatory Authority of India</li> </ol>	
<b>Module 3: Media Laws (10 Lectures)</b>	
<ol style="list-style-type: none"> <li>1. <b>Defamation</b> – 1. Definition. 2. Civil, Criminal 3. Exceptions 4. Recent case studies</li> <li>2. <b>Contempt - Contempt of Court; Contempt of Parliament</b></li> <li>3. <b>Right to Privacy</b> – Evolution; Right to Privacy a Fundamental Right</li> <li>4. <b>Morality and Obscenity</b> – 1. Indecent Representation of Women’s Act; 2. 19.2, IPC 292 , 293; 3. Change in perception with time</li> </ol>	
<b>Module 4: Media Ethics &amp; Social Responsibility (10 Lectures)</b>	
<ol style="list-style-type: none"> <li>1. <b>Why Ethics</b> - What is ethics? And why do we need ethics?</li> <li>2. <b>Ethical responsibility of journalist</b> - 1. Code of conduct for journalist 2. Conflict of interest; 3. Misrepresentation, 4. Shock Value</li> <li>3. <b>Ethical responsibility of advertisers</b> - Violation of ethical norms by advertisers; Case Studies</li> </ol>	
<b>10</b>	<b>Books / References:</b> <ol style="list-style-type: none"> <li>1. Basu, D.D. (2005). Press Laws, Prentice Hall.</li> <li>2. Iyer, V. (2000), Mass Media Laws and Regulations in India, AMIC Publication.</li> <li>3. Thakurta, P.G. (2009).Media Ethics, Oxford University Press.</li> <li>4. Duggal, P. (2002). Cyber law in India, Saakshar Law Publications</li> <li>5. P. B. Sawant and P.K. Bandhopadhyaya- Advertising Laws and Ethics – Universal Law Publishing Co</li> <li>6. Media Laws: By Dr S R Myneni, Asian Law</li> </ol>
<b>11</b>	<b>Internal Continuous Assessment: 40%</b>
	<b>External, Semester End Examination 60% Individual Passing in Internal and External Examination</b>
<b>12</b>	<b>Continuous Evaluation through:</b> <ol style="list-style-type: none"> <li>1. Group Projects based on field visits (Eg. Visit to court)</li> <li>2. Group Discussion on contemporary issues relating to media laws</li> <li>3. Test</li> </ol>

Syllabus Designed by:

- Dr. Hanif Lakdawala
- Prof. Renu Nauriyal
- Prof. Mithun M Pillai
- Prof. Bhushan M Shinde

# Syllabus

## B.A. (MULTIMEDIA AND MASS COMMUNICATION)

### (Sem.- IV)

**Title of Paper: FILM COMMUNICATION - II**

Sr. No.	Heading	Particulars
1	<b>Description the course :</b>  <b>Including but Not limited to :</b>	Film Communication is an important subject for media students as it helps them understand the power of visual storytelling in influencing audiences. It is highly relevant in today's media landscape, offering practical knowledge for analysing and creating film content. The subject connects well with areas like journalism, advertising, and digital media, strengthening both creative and critical skills. It also prepares students for careers in filmmaking, content creation, editing, and roles across film, television, and digital platforms.
2	<b>Vertical :</b>	Major
3	<b>Type :</b>	PRACTICAL
4	<b>Credit:</b>	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	<b>Hours Allotted :</b>	60 Hours
6	<b>Marks Allotted:</b>	50 Marks
7	<b>Course Objectives:</b>	<ol style="list-style-type: none"> <li>1. To enable learner to critically evaluate films using classical and contemporary theories.</li> <li>2. To understand the representation of society in cinema: caste, class, gender, politics.</li> <li>3. To explore promotional, publicity, and marketing strategies in the film industry.</li> <li>4. To examine trends and content in New Indian Cinema and OTT-driven filmmaking.</li> </ol>
8	<b>Course Outcomes:</b>	<ol style="list-style-type: none"> <li>1. Learners will be able to demonstrate an understanding of film as a medium of visual communication and its evolution across genres, styles, and cultures.</li> <li>2. Learners will be able to analyze the components of film language—such as shot composition, editing, sound, and lighting—to interpret meaning and emotion.</li> <li>3. Learners will be able to critically evaluate films using established theories and frameworks from media, communication, and cultural studies.</li> <li>4. Learners will be able to apply cinematic techniques and storytelling methods in the conceptualization and production of short films or media content.</li> <li>5. Learners will be able to explore the role of film in shaping public opinion, culture, and identity, and its impact on contemporary media and communication practices.</li> </ol>

9	<b>Module 1: Film Theory &amp; Criticism (15 Lectures)</b>
	<ol style="list-style-type: none"> <li>1. Overview of Major Film Theories: <ul style="list-style-type: none"> <li>• Auteur Theory</li> <li>• Formalism</li> <li>• Realism</li> </ul> </li> <li>2. Approaches: <ul style="list-style-type: none"> <li>• Feminist</li> <li>• Marxist</li> <li>• Psychoanalytic</li> <li>• Post-colonial</li> </ul> </li> <li>3. Application of Theory to selected Indian &amp; International films</li> </ol>
	<b>Module 2: Cinema &amp; Society (15 Lectures)</b>
	<ol style="list-style-type: none"> <li>1. Role of Cinema in Shaping &amp; Reflecting Culture &amp; Values</li> <li>2. Representation of Gender, Class, Caste Minorities &amp; Nationalism</li> <li>3. Films as tool for Social Reform &amp; Resistance</li> </ol>
	<b>Module 3: Publicity, Promotion &amp; Marketing (15 Lectures)</b>
<ol style="list-style-type: none"> <li>1. Theatrical &amp; Digital Film Promotion Tools: <ul style="list-style-type: none"> <li>• Trailers</li> <li>• Teasers</li> <li>• Posters</li> <li>• Press Release</li> <li>• Marketing Mix,</li> <li>• Influencer Campaigns</li> <li>• Festival Circuits</li> </ul> </li> <li>2. Media Planning</li> <li>3. Understanding the PR ecosystem &amp; Branding of Stars</li> </ol>	
<b>Module 4: New Indian Cinema (15 Lectures)</b>	
<ol style="list-style-type: none"> <li>1. Defining New Indian Cinema: <ul style="list-style-type: none"> <li>• Post 2000 Realism</li> <li>• Digital Film Making</li> </ul> </li> <li>2. Independent Film Makers, regional Cinema, Censorship Debates</li> <li>3. Role of OTT Platforms: <ul style="list-style-type: none"> <li>• Content Curation</li> <li>• Accessibility</li> </ul> </li> <li>4. Viewership Shifts</li> </ol>	
10	<b>Books / References:</b> <ul style="list-style-type: none"> <li>• Film Craft &amp; Cine Art</li> <li>• Handbook of Video Production</li> <li>• The Film Maker’s Handbook – Steven Ascher (The Bible)</li> <li>• Film Directing – Shot by Shot – Steven Katz</li> <li>• Making Documentary Films &amp; Videos – Barry Hampe</li> <li>• Understanding Communication media – Jacob Sraampi</li> <li>• Making Movies – Sidney Lumet</li> </ul>

11	<b>Internal Continuous Assessment: 40%</b>	<b>External, Semester End Examination 60% Individual Passing in Internal and External Examination</b>
12	<b>Continuous Evaluation through:</b> <ol style="list-style-type: none"> <li>1. Open discussion on film message, technique &amp; specific appealing scenes analysing the various aspects of the scene.</li> <li>2. Selective Screen-shots of specific films &amp; analysing for Framing, Colour, Culture from costumes, Background, Body language, Other props.</li> <li>3. Drawing a story-board from the 20sec/30 sec TVC.</li> <li>4. Writing script from a small incidence in a story.</li> <li>5. Visualising &amp; Drawing a storyboard from a given script.</li> <li>6. Writing a film review on a given movie.</li> </ol>	<b>External Evaluation Methodology:</b> The Subject is entirely Practical/ Project paper & there will be no Written Test. The evaluation is based on the project submitted by the learner & the viva voce based on the project as well as testing the knowledge gained by an individual oral question-answer session. <ul style="list-style-type: none"> <li>• The Project will be a Group project with the members of maximum five clearly holding very specific roles in the film making. The key roles are Script writing, Storyboarding, Cinematography, Direction, Editing.</li> <li>• The on screen participants need not be from same group &amp; may be from another team or outsiders &amp; will have no assessment for acting abilities. Acting is not the part of course.</li> <li>• The project will consist of following subjects: <ul style="list-style-type: none"> <li>○ Short Film based on Social Cause or a Moral Preaching (Duration: 3min to 10min)</li> <li>○ Documentary based on a Historical incidence or Current process. (Duration: 10min to 20min)</li> <li>○ Bulletin/ News reel: Topic based on Citizen Journalism, Reporting with video coverage &amp; well-demonstrated coverage</li> <li>○ Music Video: Shot &amp; edited by the team with occasional stock shots (not over 25%) for maintaining tempo &amp; rhythm</li> </ul> </li> </ul> <b>Technical Demonstration:</b> Audio-Visual film on a Technical operation, Working of a Machine or an Artist at Work with progressive shots

Syllabus Designed by:

- Arvind Parulekar (Convenor)
- Dr. Gajendra Deoda (Subject Expert)

# Vertical - 4

**VSC**

# Syllabus

## B. A. (MULTIMEDIA AND MASS COMMUNICATION)

### (Sem.- III)

#### Title of Paper INTRODUCTION TO PHOTOGRAPHY

Sr. No.	Heading	Particulars
1	<b>Description the course :</b>  <b>Including but Not limited to :</b>	Introduction to Photography is a key course for media students as it builds visual literacy and technical skills essential for effective storytelling through images. It is highly relevant in fields like journalism, advertising, digital content, and social media, where visual communication plays a central role. The subject complements areas like film, design, and multimedia, and opens job opportunities in photojournalism, creative direction, content creation, and commercial photography.
2	<b>Vertical :</b>	VSC
3	<b>Type :</b>	Theory
4	<b>Credit:</b>	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	<b>Hours Allotted :</b>	30 Hours
6	<b>Marks Allotted:</b>	50 Marks
7	<b>Course Objectives:</b> <ol style="list-style-type: none"> <li>1. To understand the power of pictures in effective communication.</li> <li>2. To explore how a picture speaks thousand words.</li> <li>3. To study the technique that professionals use to make pictures outstanding.</li> <li>4. To develop a photographic vision &amp; improve visual sense of the visible world.</li> <li>5. To develop visualisation in terms of a definite frame &amp; the objects within.</li> <li>6. To develop a deeper sense of light beyond just illumination &amp; visibility.</li> <li>7. To develop a strong ability to communicate in non-verbal ways.</li> <li>8. To develop a sense of association or contradiction of the objects put together.</li> <li>9. To explore the applications of Photography as Fine Art as well as Applied Art.</li> <li>10. To cultivate sense of visual design for further media study.</li> </ol>	

8	<p><b>Course Outcomes:</b></p> <ol style="list-style-type: none"> <li>1. Learners will be able to demonstrate a fundamental understanding of camera operations, exposure settings, and composition techniques.</li> <li>2. Learners will be able to apply visual storytelling principles to capture meaningful and aesthetically effective photographs across various genres.</li> <li>3. Learners will be able to analyze and critique photographic work using technical, artistic, and conceptual frameworks.</li> </ol>	
9	<p><b>Module 1: Visual Communication &amp; Core Photography Techniques (15 Hours)</b></p> <ol style="list-style-type: none"> <li>1. <b>Visual Language &amp; Framing</b> <ul style="list-style-type: none"> <li>• How pictures communicate: “A picture speaks a thousand words”</li> <li>• Framing and composition techniques</li> <li>• Perspective, focus types (selective/differential), color palette</li> <li>• Mood, atmosphere, body language, proxemics</li> <li>• Positive &amp; negative space in images</li> </ul> </li> <li>2. <b>Technical Foundations of Photography</b> <ul style="list-style-type: none"> <li>• Camera anatomy and functions</li> <li>• Exposure triangle: Aperture, Shutter, ISO</li> <li>• Depth of Field &amp; Bokeh</li> <li>• Motion techniques: Blur, Freeze, Light painting, Traffic/Star trails</li> <li>• Movement vs Moment</li> </ul> </li> </ol> <p><b>Module 2: Media Oriented Photography &amp; Visual Output Design (15 Hours)</b></p> <ol style="list-style-type: none"> <li>1. <b>Advanced Lighting &amp; Composition</b> <ul style="list-style-type: none"> <li>• Lens understanding: focal length, coverage, subject relevance</li> <li>• Light techniques: Checkerboard, Three-point, Portrait, Product, Fashion, Mixed lighting</li> <li>• Composition for media: Standard rules and creative deviations</li> </ul> </li> <li>2. <b>Media Photography &amp; Output Design</b> <ul style="list-style-type: none"> <li>• Media-specific composition: packaging, magazine cover/layout, ads</li> <li>• Designing for visual communication: visualizing layouts and roughs</li> <li>• Practical shooting and nominal editing for final output</li> <li>• Basics of citizen photojournalism: combining visuals with narrative</li> <li>• Final media outputs: image creation and layout integration</li> </ul> </li> </ol>	
10	<p><b>Reference Books:</b></p> <ol style="list-style-type: none"> <li>1. Creative Photographic Lighting – Collins: Me &amp; My Camera Series</li> <li>2. Making the Most of Colour – Collins: Me &amp; My Camera Series</li> <li>3. Taking Successful Pictures – Colling; Me &amp; My Camera Series</li> <li>4. The Working Photographer – Marija &amp; Tod Bryant</li> <li>5. Portrait Photography – Camera Guide series by Minolta</li> <li>6. Glamour Photography – Camera Guide series by Minolta</li> <li>7. Photography for Fun &amp; Profit – Volume 1 to 4: Singer Communication</li> <li>8. Introduction to Photography – Arvind Parulekar (Academic Book for BAMMC) Sheth Pub.</li> <li>9. Photographing Indoors and Photographing outdoors – Olympus Guide Books</li> </ol>	
12	<p><b>Internal Continuous Assessment: 40%</b></p>	<p><b>External, Semester End Examination 60% Individual Passing in Internal and External Examination</b></p>

**13**

**Continuous Evaluation through:**

- Assignments based on Techniques learnt
  - Shoot & Submit – Five Techniques
  - 1. DoF & Bokeh
  - 2. Motion Blur
  - 3. Perspective
  - 4. Checkerboard Lighting
  - 5. Effect Lighting
- Scribblings for Visual ideas for Media Output – Roughs for each media –
  - 1. Package Design
  - 2. Magazine Cover Design
  - 3. Magazine Page Layout
  - 4. Product/ Fashion Advertising
- Outdoor photography using techniques

Syllabus Designed by:

- Arvind Parulekar
- Ms. Sheetal Gogri

**SEC**

# Syllabus

## B. A. (MULTIMEDIA AND MASS COMMUNICATION)

### (Sem.- IV)

Title of Paper **WRITING AND EDITING FOR MEDIA**

Sr. No.	Heading	Particulars
1	<b>Description the course :</b>  <b>Including but Not limited to :</b>	Writing and Editing for Media is an essential course for media students, as it develops their ability to craft clear, accurate, and engaging content across various media platforms. It is highly relevant to fields like journalism, advertising, public relations, and digital media, where strong writing and editing skills are in constant demand. The subject complements courses such as journalism, media law, and communication skills, and offers career opportunities in content creation, copy editing, publishing, and media production.
2	<b>Vertical :</b>	SEC
3	<b>Type :</b>	Theory
4	<b>Credit:</b>	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	<b>Hours Allotted :</b>	30 Hours
6	<b>Marks Allotted:</b>	50 Marks
7	<b>Course Objectives:</b>	<ol style="list-style-type: none"> <li>1. To introduce students to the principles and techniques of writing and editing for various media formats including print, broadcast, and digital.</li> <li>2. To develop the ability to write clearly, accurately, and ethically for different types of media content and audiences.</li> <li>3. To train students in editing skills, including grammar, structure, style, and content verification, in line with professional media standards.</li> </ol>

8	<p><b>Course Outcomes:</b> ( List some of the course outcomes )</p> <ol style="list-style-type: none"> <li>1. Demonstrate proficiency in writing news stories, features, and other media content with clarity, accuracy, and adherence to journalistic norms.</li> <li>2. Apply editing techniques to improve structure, style, grammar, and factual accuracy in media content.</li> <li>3. Analyze and adapt writing for different platforms and audiences, including print, online, and broadcast media.</li> </ol>
9	<p><b>Module 1: Writing for Media Platforms (15 Hours)</b></p> <ol style="list-style-type: none"> <li>1. <b>Understanding Newsworthiness</b> <ul style="list-style-type: none"> <li>• What makes news? (12 determinants)</li> <li>• Differences between news, feature, editorial, article</li> </ul> </li> <li>2. <b>Fundamentals of Media Writing</b> <ul style="list-style-type: none"> <li>• Art and tools of writing</li> <li>• Steps and elements in writing (Editorial, Features, Reviews)</li> </ul> </li> <li>3. <b>Writing for Different Media</b> <ul style="list-style-type: none"> <li>• Print: Newspapers and Magazines</li> <li>• Broadcast: Radio and Television</li> <li>• Digital: Web writing essentials, convergence with video</li> </ul> </li> <li>4. <b>Writing Techniques and Formats</b> <ul style="list-style-type: none"> <li>• Leads, nut shelling, story structure</li> <li>• Writing styles and stylebooks</li> <li>• Script formats for Radio/TV</li> <li>• Storyboarding basics for commercials</li> </ul> </li> <li>5. <b>Writing for Public Communication</b> <ul style="list-style-type: none"> <li>• Public Relations and Corporate writing</li> <li>• Advertisements (brief intro to all formats)</li> </ul> </li> </ol> <p><b>Module 2: Editing and Emerging Trends in Media (15 Hours)</b></p> <ol style="list-style-type: none"> <li>1. <b>Editing for Accuracy and Impact</b> <ul style="list-style-type: none"> <li>• Checking grammar, spelling, and headlines</li> <li>• Rewriting leads</li> <li>• Fitment for print and digital layouts</li> <li>• Online editing and layout clarity</li> </ul> </li> <li>2. <b>Digital Media Proficiency</b> <ul style="list-style-type: none"> <li>• Differences in print vs web writing</li> <li>• Writing for web: headlines, subheads, hyperlinking</li> <li>• Email/SMS advertising writing</li> </ul> </li> <li>3. <b>Emerging Media Trends</b> <ul style="list-style-type: none"> <li>• Blogging and micro-blogging (LinkedIn, X/Twitter)</li> <li>• Online radio, podcasting, and RJ basics</li> <li>• Handling breaking news and fake news in real time</li> </ul> </li> <li>4. <b>Evaluation of Multimedia Content</b> <ul style="list-style-type: none"> <li>• Use of graphics and illustrations</li> <li>• Editing ad copies and maintaining flow</li> <li>• Website content evaluation: content, clarity, design</li> </ul> </li> </ol>

10	<b>Reference Books:</b> <ol style="list-style-type: none"> <li>1. James Glen Stovall, Writing for the Mass Media, sixth edition, published by Dorling Kindersley (India)</li> <li>2. Artwick, Claudette G., Reporting and Producing for Digital Media, Surjeet Publications, 1st Indian Reprint, 2005</li> <li>3. The Associated Press Stylebook. . Associated Press (current edition)</li> <li>4. Chicago Guide to Fact-Checking (Chicago Guides to Writing, Editing and Publishing) by Brooke Borel</li> <li>5. Fundamentals of Writing: How to Write Articles, Media Releases, Case Studies, Blog Posts and Social Media Content by Paul Lima   10 April 2013</li> <li>6. Itule, B. D. and Anderson, D. A. (1989). News Writing and Reporting for Today's Media. NY: McGraw-Hill</li> <li>7. An Introduction to Writing for Electronic Media-Scriptwriting Essentials Across the Genres Authors: Robert B. Musburger</li> <li>8. The Basics of Media Writing-A Strategic Approach by Scott A. Kuehn - Clarion University of Pennsylvania, USA and Andrew Lingwall- Sage Publications</li> <li>9. Writing for Journalists (Media Skills) by Wynford Hicks</li> <li>10. Feature Writing for Journalists (Media Skills) by Sharon Wheeler</li> <li>11. Writing for News Media: The Storyteller's Craft by Ian Pickering   27 November 2017</li> <li>12. An Introduction to Writing for Electronic Media: Scriptwriting Essentials Across the Genres by Musburger, PhD, Robert B.</li> </ol>	
12	<b>Internal Continuous Assessment: 40%</b>	<b>External, Semester End Examination 60% Individual Passing in Internal and External Examination</b>
13	<b>Continuous Evaluation through:</b> <ol style="list-style-type: none"> <li>1. Written assignments for print media</li> <li>2. Digital /online written assignment</li> <li>3. Writing blogs</li> <li>4. Open book tests</li> <li>5. Oral and practical presentations</li> <li>6. Projects</li> </ol>	

Syllabus Designed by:

- Prof. Rani D'souza (Convener)
- Mr. Adith Charlie (Industry Expert)
- Ms. Shreya Bhandary (Industry Expert)

# QUESTION PAPER PATTERN (External and Internal)

## PAPER PATTERN – 1 (30 MARKS)

**Semester End Examination: 30 Marks**

**Time : 1.00 hr**

### QUESTION PAPER PATTERN

Question No	Questions	Marks
Q 1	Practical/ Case study / Concept Testing	10
Q 2	Practical/ Theory	10
Q 3	Practical/ Theory	10
	<b>TOTAL</b>	<b>30</b>

**Note:**

1. Equal Weightage is to be given to all the modules.
2. 10 marks question may be subdivided into 5 and 5 marks each. Internal option shall be given. For direct 10 Marks question option should be given. Attempt any one out of two.
3. Use of simple calculator is allowed in the examination.
4. Wherever possible more importance is to be given to the practical problems.

### Continuous Evaluation: Internal (40 marks)

	Assessment/ Evaluation	Marks
1	Practical based projects.	10
2	Participation in Workshop / Conference/ Seminar/ Live Case Study/ Field Visit/ Certificate Course. (Physical/online mode)	10

## PAPER PATTERN – 2 (60 MARKS)

**Semester End Examination: 60 Marks**

**Time : 2.00 hr**

### QUESTION PAPER PATTERN

Question.1. is compulsory

Attempt any 3 from Q2. –Q.5

Each question carries 15 Marks

Question No	Questions	Marks
Q 1	Practical/ Case study	15
Q 2	Practical/ Theory	15
Q 3	Practical/ Theory	15
Q 4	Practical/ Theory	15
Q 5	Practical/ Theory	15
	<b>TOTAL</b>	<b>60</b>

#### Note:

5. Equal Weightage is to be given to all the modules.
6. 15 marks question may subdivide into 8 and 7 marks each. Internal option shall be given. For direct 15 Marks question option should be given. Attempt any one out of two.
7. Use of simple calculator is allowed in the examination.
8. Wherever possible more importance is to be given to the practical problems.

### Continuous Evaluation: Internal (40 marks)

	Assessment/ Evaluation	Marks
1	Practical based projects.	20
2	Participation in Workshop / Conference/ Seminar/ Live Case Study/ Field Visit/ Certificate Course. (Physical/online mode)	20

**Letter Grades and Grade Points:**

<b>Semester GPA/ Programme CGPA Semester/ Programme</b>	<b>% of Marks</b>	<b>Alpha-Sign/ Letter Grade Result</b>	<b>Grading Point</b>
9.00 - 10.00	90.0 - 100	O (Outstanding)	10
8.00 - < 9.00	80.0 - < 90.0	A+ (Excellent)	9
7.00 - < 8.00	70.0 - < 80.0	A (Very Good)	8
6.00 - < 7.00	60.0 - < 70.0	B+ (Good)	7
5.50 - < 6.00	55.0 - < 60.0	B (Above Average)	6
5.00 - < 5.50	50.0 - < 55.0	C (Average)	5
4.00 - < 5.00	40.0 - < 50.0	P (Pass)	4
Below 4.00	Below 40.0	F (Fail)	0
Ab (Absent)	-	Ab (Absent)	0

**Sd/-**

**Sign of the BOS  
Chairman  
Dr. Navita Kulakrni  
Board of Studies in  
Mass Media**

**Sd/-**

**Sign of the  
Offg. Associate Dean  
Dr. Suchitra Naik  
Faculty of  
Humanities**

**Sd/-**

**Sign of the  
Offg. Associate Dean  
Prof. Manisha  
Karne  
Faculty of Humanities**

**Sd/-**

**Sign of the  
Offg. Dean  
Prof. Anil Singh  
Faculty of  
Humanities**