



**The Kelkar Education Trust's
V. G. Vaze College of Arts, Science and Commerce
(Autonomous)**

Syllabus for SYBAMMC

2022-2023

Program:

B.A.

in

Multimedia and Mass Communication

(B.A.M.M.C.)

Semesters III & IV

Program Outcome:

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

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Semester-wise Course Structure SYBAMMC:

Programme: BAMMC		Year: SYBAMMC	
Academic Year: 2021-2022		Semester: III	
Course Title	Credit points allotted in the semester	Course Code	Title
Theatre & Mass Communication - I	2	AMM-301	AEEC
Corporate Communication & PR	4	AMM-302	DRG
Media Studies	4	AMM-303	DSE
Introduction to Photography	4	AMM-304	DSE
Film Communication - I	4	AMM-305	DSE
Computers and Multimedia - I	2	AMM-306	DSE [Practical]
Total Credit Points in Semester III	20		

Programme: BAMMC		Year: SYBAMMC	
Academic Year: 2021-2022		Semester: IV	
Course Title	Credit points allotted in the semester	Course Code	Title
Theatre & Mass Communication - II	2	AMM-401	AEEC
Writing & Editing for Media	4	AMM-402	DSC
Media Laws & Ethics	4	AMM-403	DSC
Mass Media Research	4	AMM-404	DSC
Film Communication - II	4	AMM-405	DRG
Computers and Multimedia - II	2	AMM-406	DRG [Practical]
Total Credit Points in Semester IV	20		

Total number of credits in SYBAMMC = 20 + 20 = 40

AEEC: Ability Enhancement Elective Course

DSC: Discipline Specific Course

DRG: Discipline Related General Paper

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1. Syllabus as per Choice Based Credit System	
I. Name of the programme	: B. A. in Multimedia and Mass Communication
II. Course codes	: Mentioned in the list of courses
III. Course titles	: Mentioned in the list of courses
IV. Semester-wise course contents	: Copy of the Syllabus Enclosed
V. References and additional references	: Enclosed in the Syllabus
VI. Credit structure	: Mentioned in the list of courses
VII. No. of lectures per Unit	: Mentioned in syllabus
VIII. No. of lectures per week	: 04
2. Special notes, if any	
	: Only the electives offered by the department are mentioned in the list of courses and syllabus.
3. Scheme of Examination	
	: A. Semester-end Examination: 60 marks B. Internal Assessment Through Continuous Evaluation: 40 marks
4. Eligibility, if any	
	: XIIth Pass with minimum 40 % marks (As per the BoS of the University of Mumbai)
5. Fee Structure	
	: As per College Fee Structure specifications
6. Special Ordinances / Resolutions, if any	
	: No

SEMESTER - III

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Teaching Scheme (Hrs/Week)				Continuous Internal Assessment (CIA) 40 marks					Semester-end Examination 60 marks	Total Marks 100
L	T	P	C	CIA-1	CIA-2	CIA-3	CIA-4	Lab	Written	-
4	-	-	2	20	10	10	-	-	60	100

Course Title	Theatre & Mass Communication - I
Paper	AEEC
Course Code	AMM-301
Total Marks	60 + 40 = 100
Number of Lectures	48 lectures of 50 minutes each (2400 minutes)
Course Outcome/s:	
<ol style="list-style-type: none"> 1. Individual and team understanding of theatrical arts. 2. Taking ownership of space, time, story-telling, characterization and kinesthetics. 3. Shaping young students' minds through expression of their perception, creating awareness of their role and place in society, their responsibilities and possibilities. 	

Syllabus		
Module	Details	Lectures
1.	History of Theatre and Types of Drama	14
1.1	Short Introduction to: Greek Theatre Roman Theatre	1
1.2	Short Introduction to Sanskrit Theatre (Indian Classical Theatre) <ul style="list-style-type: none"> • Navarasa • Nayaka • Nayika • Vidushaka • Nritta—Nritya—Natya 	2
1.3	Short Introduction to Kathakali Short Introduction to Traditional Indian Theatre <ul style="list-style-type: none"> • Bhand Pather 	2

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	<ul style="list-style-type: none"> ● Swang ● Nautanki ● Raasleela ● Bhavai ● Jatra ● Maach ● Bhaona ● Tamasha ● Dashavatar ● Krishnattam ● Mudiyettu ● Koodiyattam ● Yakshagana ● Therukoothu 	
1.4	Short Introduction to Theatre of China <ul style="list-style-type: none"> ● Shang ● Han and Tang ● Song and Yuan 	1
1.5	Short Introduction to Theatre of Japan <ul style="list-style-type: none"> ● Noh ● Bunraku ● Kabuki ● Butoh 	1
1.6	Short Introduction to Theatre of Russia	1
1.7	Introduction to Types of Drama <ol style="list-style-type: none"> 1. Comedy: Farce, Satirical, Restoration 2. Tragedy 3. Historical 4. Musical Theatre 5. Theatre of Cruelty 6. Theatre of the Absurd 	3
1.8	Short Introduction to William Shakespeare	3
2.	Design: Stagecraft and Theatre Techniques	10
2.1	<ol style="list-style-type: none"> 1. Theatre architecture and set design (Detailed study of Amphitheatre, Natyamandapam etc. Types of stages e.g.proscenium, arena, thrust, end etc.). 2. Costume design: study of elements of color, textures, shapes and lines. 3. Lighting and special effects: light sources, use of modern light equipment, planning and designing light. 4. Make up 	8
2.2	Activity:	2

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	Mask making, prop making experimenting with sound and live music and recorded music	
3.	Preparation: Preparing the Mind, Body and Voice	10
3.1	<p>Mind: Recalling experiences, talking about daily observations, collecting news clips, stories, poems etc which may inspire theatre and enactment, increasing concentration, activities to enable ideation and Improvisation</p> <p>Body: Simple rhythmic steps to instill grace and agility, Mime etc</p> <p>Voice: Narration of poems, understanding meter and tempo, weaving stories, using intonation and modulation</p>	7
3.2	<p>Activity: Mirror games</p>	3
4.	Reading and Understanding Literary Texts	14
4.1	<p>Elements of Story</p> <p>A. Plot B. Character C. Conflict D. Theme E. Setting</p>	4
4.2	The Hero's Journey (The Monomyth)	2
4.3	<p>Any two to be selected from amongst the following:</p> <p>A. <i>Raag Darbari</i> — Shrilal Shukl (राग दरबारी — श्रीलाल शुक्ल) B. <i>Silence! The Court is in Session</i> — Vijay Tendulkar (शांतता! कोर्ट चालू आहे — विजय तेंडुलकर) C. <i>Tara</i> — Mahesh Dattani</p>	4
4.4	<p>Any two to be selected from amongst the following:</p> <p>A. <i>Hamlet</i> — William Shakespeare B. <i>A Doll's House</i> — Henrik Ibsen C. <i>1984</i> — George Orwell</p>	4
TOTAL NUMBER OF LECTURES ALLOTTED FOR THE SUBJECT		48

Methodology for Internal Assessment: 40 Marks

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

Reference Material:

1. Campbell, Joseph. *The Hero's Journey: Joseph Campbell on His Life and Work*. Edited and with an Introduction by Phil Cousineau. Foreword by Stuart L. Brown, Executive Editor. New York: Harper and Row, 1990.
2. Dharwadker, Aparna Bhargava (Ed.). *A Poetics of Modernity: Indian Theatre Theory, 1850 to the Present*. Oxford University Press, 2018.
3. Dalmia, Vasudha. *Poetics, Plays and Performances: The Politics of Modern Indian Theatre*. OUP India, 2008.
4. Brook, Peter. *The Empty Space*. Penguin UK, 2008.
5. Brecht, Bertolt. *Brecht on Performance*. Bloomsbury Academic, 2018.
6. Chekhov, Michael. *On the Technique of Acting*. Harper Paperbacks, 1993.
7. Rushe, Sinead. *Michael Chekhov's Acting Technique: A Practitioner's Guide (Performance Books)*. Methuen Drama, 2016.
8. Petit, Lenard. *The Michael Chekhov Handbook: For the Actor*. Routledge, 2019.
9. Slowiak, James and Jairo Cuesta. Jerzy Grotowski (Routledge Performance Practitioners). Routledge, 2007.
10. Stanislavski, Constantin. *An Actor Prepares*. Bloomsbury Publishing India Private Limited, 2001.
11. Stanislavski, Constantin. *Building a Character*. Bloomsbury Publishing India Private Limited, 2013.
12. Stanislavski, Constantin. *Creating a Role*. Bloomsbury Publishing India Private Limited, 2013.
13. Stanislavski, Constantin. *My Life in Art*. Bloomsbury Academic, 2016.
14. Mitter, Shomit. *Systems of Rehearsal: Stanilavski, Brecht, Grotowski, and Brook*. Routledge, 2015.
15. Boleslavsky, Richard. *Acting: The First Six Lessons*. New Albany, 2013.
16. Trens, Helen. *Creativity: The Actor in Performance*. De Gruyter Open, 2014.
17. Granzer, Susanne. *Actors and the Art of Performance: Under Exposure*. Palgrave Macmillan, 2016.
18. Merlin, Bella. *Acting: The Basics*. Routledge, 2010.
19. Wiles, David. *Greek Theatre PErformance: An Introduction*. Cambridge University Press, 2000.
20. Aronson, Arnold. *American Avant-Garde Theatre: A History (Theatre Production Studies)*. Routledge, 2000.
21. Rempfort, Eglantina. *Lady Gregory and Irish National Theatre: Art, Drama, Politics (Bernard Shaw and his Contemporaries)*. Palgrave Macmillan, 2018.

The Kelkar Education Trust's
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BoS Syllabus Sub - Committee Members:

1. Dr. Shyam Choithani, Head and Assistant Professor, Department of Mass Media, and Chairperson, BoS, V. G. Vaze College (Autonomous).
2. Ms. Ashwathi Anilkumar, Assistant Professor, Department of Mass Media, and Member, BoS, Vaze College (Autonomous).
3. Mr. Rahul Saini, Visiting Faculty, Department of Mass Media, V. G. Vaze College (Autonomous).

SEMESTER - III										
Teaching Scheme (Hrs/Week)				Continuous Internal Assessment (CIA) 40 marks					Semester-end Examination 60 marks	Total Marks 100
L	T	P	C	CIA-1	CIA-2	CIA-3	CIA-4	Lab	Written	-
4	-	-	4	20	10	10	-	-	60	100

Course Title	Corporate Communication & Public Relations
Paper	DSC
Course Code	AMM-302
Total Marks	60 + 40 = 100
Number of Lectures	48 lectures of 50 minutes each (2400 minutes)

Course Outcome/s:

1. To provide the students with basic understanding of the concepts of corporate communication and public relations.
2. To introduce the various elements of corporate communication and consider their roles in managing media organizations.
3. To examine how various elements of corporate communication must be coordinated to communicate effectively in today's competitive world.
4. To develop critical understanding of the different practices associated with corporate communication with the latest trends and social media tools.

Syllabus		
Module	Details	Lectures
I	Foundation of Corporate Communication A. Introduction to Corporate Communication	10

	<ul style="list-style-type: none"> ● Meaning, Need and Scope of Corporate Communication towards Indian Media scenario <p>B. Keys concept in Corporate Communication</p> <ul style="list-style-type: none"> ● Corporate Identity: Meaning and Features ● Corporate Image: Meaning, Factors influencing Corporate Image, Corporate Image creation sustainability and restoration (Online and traditional) ● Corporate Reputation and Management: Meaning, Advantages of Good Corporate Reputation <p>C. Ethics and Law in Corporate Communication</p> <ul style="list-style-type: none"> ● Importance of Ethics in Corporate Communication, Professional Code of Ethics, Laws of IPR 	
II	<p>Understanding Public Relations</p> <p>A. Introduction and Growth of Public Relations- Indian Scenario</p> <ul style="list-style-type: none"> ● Meaning, Definitions, Scope, Objective and Significance of Public Relation in Business. Tracing Growth of Public Relations, in India, ● Internal and External PR: Reasons for Emerging International Public Relations, Mergers/Collaborations/Joint Ventures between Indian and international public relations agencies, advantages and disadvantages of Public Relations. <p>B. Consumerism & Century of Self - Edwards Bernays & PR</p> <ul style="list-style-type: none"> ● Torches of Freedom & Green Ball ● Betty Crocker & Guilt Factor ● Guatemala & Fake News ● Psychoanalysis, Propaganda & Lobbying <p>C. Role of Public Relations in various sectors</p> <ul style="list-style-type: none"> ● Healthcare, Entertainment, Banking and Finance, Real estate, Fashion and Lifestyle, and Service. <p>D. Theories and Tools of Public Relations</p> <ul style="list-style-type: none"> ● Grunting's (4 models), Pseudo-events, Publicity, Propaganda, Persuasion, Situational Theory, Diffusion theory and various tools of Public Relations (Press conference, Press release, Media Dockets, Advertorials, Sponsorship. 	20
III	<p>Corporate Communication and Public Relation's range of functions</p> <p>A. Media Relations</p> <ul style="list-style-type: none"> ● Introduction, Importance of Media Relations, Sources Of Media Information, Building Effective Media Relations, Principles of Good Media Relations, Media analysis and evaluation 	10

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	<p>B. Employee Communication</p> <ul style="list-style-type: none"> ● Introduction, Sources of Employee Communications, Organizing Employee Communications, Benefits of Good Employee Communications, Steps in Implementing An Effective Employee Communications Programme, Role of Management in Employee Communications <p>C. Crisis Communication</p> <ul style="list-style-type: none"> ● Introduction, Impact of Crisis, Role of Communication in Crisis, Guidelines for Handling Crisis, Trust Building, Case studies: ● Nestle Maggie ● Tanishq ● Cadbury Dairy Milk ● Got Milk? 	
IV	<p>Latest Trends, Tools and Technology Role of Social media in Corporate Communication and Public Relations</p> <p>A. Emerging trends, tools and technology</p> <ul style="list-style-type: none"> ● Introduction, Today's Communication Technology, Importance of Technology to Corporate Communication, pros and cons of technology used in Corporate Communication. <p>B. New Media Tools</p> <ul style="list-style-type: none"> ● Website, Online press release, Article marketing, Online newsletters, Blogs <p>C. Role of Social Media</p> <ul style="list-style-type: none"> ● Role of Social media as Influential marketing, Identifying brand threats, influencing journalist's stories, swiftly reacting to negative press, Viral marketing, engaging and interacting, storytelling, E- Public Relations and its importance. 	08
TOTAL NUMBER OF LECTURES ALLOTTED FOR THE SUBJECT		48

Methodology for Internal Assessment: 40 Marks
<ol style="list-style-type: none"> 1. Presentations on different corporate houses and their work culture 2. Writing Press release 3. Mock Press conference 4. Organizing departmental events and practicing PR with different stakeholders
Reference Material:
<ol style="list-style-type: none"> 1. Excellence in Public Relations and Communication Management - James E. Grunig, David M. Dozier, William P. Ehling, Larissa A. Grunig, Fred C. Repper, Jon White; Lawrence Erlbaum Associates.

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2. Crisis Communications: A Casebook Approach - Kathleen Fearn-Banks; Lawrence Erlbaum Associates.
3. Strategic Planning for Public Relations - Ronald D. Apr Smith; Lawrence Erlbaum Associates.
4. Corporate Public Relations: A New Historical Perspective - Marvin N. Olasky; Lawrence Erlbaum Associates.
5. Public Relations Writing: Principles in Practice - Donald Treadwell, Jill B. Treadwell; Sage Publications.
6. Media Writing: Print, Broadcast, and Public Relations - W. Richard Whitaker, Janet E. Ramsey, Ronald D. Smith; Lawrence Erlbaum Associates.
7. New media and public relations - Sandra C. Duhé; Peter Lang.
8. Online Public Relations - David Phillips, Philip Young; Kogan Page.
9. Effective Public Relations - Scott Cutlip, Allen Center and Glen Broom; Pearson Education.
10. PR and Media Relations - Dr. G.C. Banik; Jaico Publishing House.
11. Public Relations techniques that work - Jim Dunn; Crest Publishing House.
12. Principles of Public Relations - C.S. Rayudu and K.R. Balan; Himalaya Publishers.
13. Public Relations for your business - Frank Jefkins; Jaico Publishing House.
14. The fall of advertising and the rise of PR - Al Ries, Laura Ries; Harper Collins.
15. Public Relations: The Profession and the practice - Dan Latimore, Otis Baskin, Suzette Heiman, Elizabeth Toth; McGraw Hill Education.
16. A Handbook of Public Relations and Communication - Lesly Philip; McGraw Hill Education.
17. This is PR – The realities of Public Relations - Newsom, Turk, Kruckeberg; Thomas Asia.

BoS Syllabus Sub- Committee Members:

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SEMESTER - III										
Teaching Scheme (Hrs/Week)				Continuous Internal Assessment (CIA) 40 marks					Semester-end Examination 60 marks	Total Marks 100
L	T	P	C	CIA-1	CIA-2	CIA-3	CIA-4	Lab	Written	-
4	-	-	4	20	10	10	-	-	60	100

Course Title	Media Studies
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Paper	DSC
Course Code	AMM-303
Total Marks	60 + 40 = 100
Number of Lectures	48 lectures of 50 minutes each (2400 minutes)
Course Outcome/s:	
<ol style="list-style-type: none"> 1. To provide an understanding of media theories 2. To understand the relationship of media with culture and society 3. To understand Media Studies in the context of trends in Global Media 	

Syllabus		
Module	Details	Lectures
I	Introduction to Media Studies: Era, Relevance, Connection to Culture & Literature A. Era of Mass Society and culture – till 1965 B. Normative theories - Social Responsibility Theory C. Development media theory	10
II	Media & Theories A. Propaganda and Propaganda Theory <ul style="list-style-type: none"> ● Origin and meaning of Propaganda ● Hypodermic Needle/Magic bullet ● Harold Lasswell B. Scientific Perspectives To Limited Perspectives Theory <ul style="list-style-type: none"> ● Paul Lazarsfeld-Two step flow ● Carl Hovland and Attitude Change Theory 	14
III	Cultural Perspectives A. Various Schools <ul style="list-style-type: none"> ● Toronto school (McLuhan) ● Schools- Birmingham (Stuart Hall) ● Frankfurt- Theodor Adorno and Max Horkheimer ● Raymond Williams- Technological Determinism ● Harold Innis- Bias of Communication B. Media and Identity <ul style="list-style-type: none"> ● Feminism / Racism / Ethnicity, etc. Caste / class / tribal / queer representations (Indian examples) 	12
IV	Media Effects A. Theories on Media Effects <ul style="list-style-type: none"> ● Media effects and behavior ● Media effect theories and the argument against media effect theories ● Agenda Setting Theory 	6

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	<ul style="list-style-type: none"> ● Cultivation Theory ● Politics and Media studies-media bias, media decency, media consolidation 	
V	New Media and The Age Of Internet A. Meaning-making Perspectives <ul style="list-style-type: none"> ● New media ● Henry Jenkins-Participatory culture ● Internet as Public sphere-Habermas to Twitter ● McLuhan 's concept of Global village in the age of Netflix ● Uses and Gratification in the age of Internet 	6
TOTAL NUMBER OF LECTURES ALLOTTED FOR THE SUBJECT		48

Methodology for Internal Assessment: 40 Marks
<ol style="list-style-type: none"> 1. Continuous assignments 2. Oral and practical presentations 3. Group/individual projects 4. Open book test 5. Group interactions 6. Quiz
Reference Material:
<ol style="list-style-type: none"> 1. Mass Communication Theory - Dennis Quail 2. Mass Communication Theory: Foundations, Ferment, And Future - Stanley J. Baran and Dennis K. Davis 3. Introduction To Mass Communication: Media Literacy And Culture Updated Edition 8th Edition 4. Introduction To Mass Communication – Stanley J. Baran 5. Media And Cultural Studies - Meenakshi Gigi Durham And Douglas M Kellner 6. Social Media: A Critical Introduction - Christian Fuchs
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SEMESTER - III

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Teaching Scheme (Hrs/Week)				Continuous Internal Assessment (CIA) 40 marks					Semester-end Examination 60 marks	Total Marks 100
L	T	P	C	CIA-1	CIA-2	CIA-3	CIA-4	Lab	Written	-
4	-	-	4	20	10	10	-	-	60	100

Course Title	Introduction to Photography
Paper	DSC
Course Code	AMM-304
Total Marks	60 + 40 = 100
Number of Lectures	48 lectures of 50 minutes each (2400 minutes)

Course Outcome/s:

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

Syllabus		
Module	Details	Lectures
I	<p>Camera: The Storyteller</p> <p>A. The Body: The faithful middleman</p> <ul style="list-style-type: none"> ● How the camera sees differently than human eyes. ● Limitations and Wonders of camera ● Formats of camera: Small Full frame, Half frame (APS-C), Medium, Large (camera movements) ● Experiencing frame ● Types of camera: DSLR; View; Rangefinder; Mirrorless <p>B. Aperture: The iris of the Camera</p> <ul style="list-style-type: none"> ● Diaphragm ● Controls amount of light entering lens Factor in Exposure calculation ● Active factor of Depth of field and Bokeh (creative) 	12

	<ul style="list-style-type: none"> ● F'-numbers and aperture scale. Application of Depth of Field in advertising and Journalism. <p>C. Shutter: The Click magic</p> <ul style="list-style-type: none"> ● Blind between Lens and Image sensor Controls duration of light ● Major factor in Exposure calculation Main player in controlling action Motion blur, Motion freeze and Long exposure effects Application of motion blur/freeze in Advertising and journalism. Synchronization with Flash, Creative Slow sync <p>D. Image sensor: The retina Film that sees</p> <ul style="list-style-type: none"> ● The image-maker or recorder Film v/s digital ● Film: Photochemistry Digital: Photo-electronics ● Types of Sensor: CCD and CMOS ● ISO: Photosensitivity (Sensor/Film Speed) <p>E. Viewfinder: The interactive monitor</p> <ul style="list-style-type: none"> ● The control room cum monitor Displays camera settings Aperture, Shutter and ISO ● Metering modes, Focusing modes, Exposure modes, ● Frame count, File format, etc 	
II	<p>Lens: Imaging Device</p> <p>A. The eye of the camera: Learning to see</p> <ul style="list-style-type: none"> ● Main player in image formation, Focusing the object (sharpening the image) ● Speed of the Lens (light intake ability) Numbers and Markings on the Lens AF, ED, IF, IS, SW, ASP, etc <p>B. Focal length: Which lens is suitable</p> <ul style="list-style-type: none"> ● The factor to consider for Type of Photography and choosing a lens for the purpose. ● Main distinguishing factor Fixed V/s Variable focal length <p>C. Image size: See close</p> <ul style="list-style-type: none"> ● The magnification ratio of a lens Longer focal length = Bigger image size <p>D. Coverage angle: Crop out unwanted</p> <ul style="list-style-type: none"> ● Prime concern in Composition ● How much of a scene a lens takes in from a viewpoint ● Safe focusing distance, Distortion: Barrel/ Pin-cuision <p>E. Types of lenses: The right one the task at hand</p> <ul style="list-style-type: none"> ● Prime Lens v/s Zoom lens ● Prime = Fixed focal length ● Zoom = Variable focal length ● Normal, Wide-angle and Telephoto Special purpose lenses: Macro, Fisheye, Tilt-shift 	8
III	<p>Light: Parameters of Light - The essential raw material</p> <p>A. Intensity and Exposure: Perfect tone</p> <ul style="list-style-type: none"> ● How much light: consideration for exposure Exposure triangle (A,S,ISO) The model of exposure <p>B. Direction and Lighting for Cinema, Television and Advertising</p>	16

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	<ul style="list-style-type: none"> ● From where: direction begets shadow Shadow = Depth ● Lighting = Shading Three point lighting Key: Main ● Fill: Contrast level (lighting ratio) Kicker: Separation or background light Types of lighting: <ul style="list-style-type: none"> ● Portrait, Effect, Ambient, and Mood or drama C. Quality and Ambience: Why there are umbrellas and reflectors <ul style="list-style-type: none"> ● How soft or how hard: Effective size of light source ● Small: Hard, Contrast, Sharp ● Medium: Mid soft, moderate contrast, soft shadow ● Large: Extra soft, low contrast, shadowless Modifiers: Umbrella, Soft-box, Reflector, Diffuser, Grid, Gobos D. Colour and Mood: What tells Cozy or Cool <ul style="list-style-type: none"> ● Colour of light concept: Main distinguishing factor ● Kelvin: Colour temperature Pure light>True colours ● White balance: Neutralizing Preset white balance and AWB Colour and Mood (warm/cool) E. Measure: The Director in you is the King <ul style="list-style-type: none"> ● Light meter: Main input of exposure Incident v/s Reflective (advantage / disadvantage) ● In built meter and Metering modes: Average, Center weighted, Spot, Matrix, Focus Priority ● Exposure Modes: M, A, S, P, and Smart program modes ● Errors in inbuilt metering>Exposure compensation 	
IV	<p>Composition: Art of Seeing> Way of portraying a subject</p> <p>A. Frame and Aspect ratio</p> <ul style="list-style-type: none"> ● Dimensions of sensor and proportion ● Aspect ratio: 2:3/ 4:5/ 16:9 (HD) <p>B. Visual indicators</p> <ul style="list-style-type: none"> ● Line, Shape, Size, Tone, Colour, Texture, Space and Center of interest; ● Subject= Aesthetic Assembly of objects <p>C. Rules of composition</p> <ul style="list-style-type: none"> ● Rule of thirds/ Balance/ Leading lines/ Frame within frame, Enhancing depth/ Unusual viewpoint/Shadow/ Pattern breaking <p>D. Breaking the rules</p> <ul style="list-style-type: none"> ● Cropping, Panorama, Flattening <p>E. Viewpoint and Perspective: What Pros do</p> <ul style="list-style-type: none"> ● 1, 2 and 3 point perspective: Vanishing points and viewpoint ● Normal: The way we see Enhanced: Exaggerated depth ● Compressed: Feeling of distance taken away Forced: Unrealism ● Aligned: Back projection and green screen application 	7
V	<p>Digital Imaging: Electronic format</p> <p>A. Image sensor</p> <ul style="list-style-type: none"> ● Format, 135mm/ APS-C, Medium format, Large format <p>B. Megapixel</p> <ul style="list-style-type: none"> ● Pixel and its values, Total number of pixels, File size 	7

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	<p>C. Resolution</p> <ul style="list-style-type: none"> ● Pixel Per Inch: Quality of Image, Magnification ratio <p>D. Image magnification</p> <ul style="list-style-type: none"> ● Viewing distance, Image size and Pixelation How large an image can be for given megapixel <p>E. File Formats</p> <ul style="list-style-type: none"> ● RAW, JPEG, TIFF (Bit and Compression) advantages and limitations of Raw format 	
TOTAL NUMBER OF LECTURES ALLOTTED FOR THE SUBJECT		48

Methodology for Internal Assessment: 40 Marks	
<p>1. Scrapbook with a collection of Photographs cropped from newspaper and Magazine: The pictures cropped are captured by professionals. This gives ready examples of what is the decisive moment and they can have to inspect the picture to understand composition, lighting, and subject handling. Analysis of each picture for the learned topics in the scrapbook. Points: Depth of field, Motion blur/freeze, Lighting, Quality of light, Composition, Colour temp, Mood/Drama <i>Students can be asked to make E-Scrapbooks of photographs/screenshots taken from digital editions of newspapers & magazines (due to lack of accessibility on account of the pandemic)</i></p> <p>2. Screenshots captured of a movie: A movie is a 2-3 hrs ongoing continuous event. Capturing real keyframes is as if photographing in a small 2-3 hrs event, This should help them to look for the right storytelling frame, anticipate and stay alert as if required on the actual photographic assignments.</p> <p>3. Shooting, i.e. actual working on given topics or themes: This is the field application of the learned technique to get presentable pictures. The creation part of appreciation and imitation from the above two projects.</p> <p>4. Application of theory: Project based on a theme ie. "A Busy Day in Mumbai" or "Art and Architecture in a City" or "State of Municipal Gardens in Mulund" will help students to incorporate the skills they have learned in the class as 'THEORY'.</p>	
Reference Material:	
<p>1. Collins Books series: Pentax Inc. 2. Minolta Photographer's handbook 3. Life Book series: Colour, Camera, Light, Potrait</p>	
BoS Syllabus Sub- Committee Members:	
<p>1. Dr. Shyam Choithani, Head and Assistant Professor, Department of Mass Media, and Chairperson, BoS, V. G. Vaze College (Autonomous). 2. Ms. Ashwathi Anilkumar, Assistant Professor, Department of Mass Media, and Member, BoS, Vaze College (Autonomous). 3. Mr. Abhijit Dhamdhare, Subject Expert, Member, BoS, V. G. Vaze College (Autonomous). 4. Mr. Abhishek Rane, Visiting Faculty, Department of Mass Media, V. G. Vaze</p>	

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College (Autonomous).
 5. Mr. Aditya Jain, Visiting Faculty, Department of Mass Media, V. G. Vaze College (Autonomous).

SEMESTER - III										
Teaching Scheme (Hrs/Week)				Continuous Internal Assessment (CIA) 40 marks					Semester-end Examination 60 marks	Total Marks 100
L	T	P	C	CIA-1	CIA-2	CIA-3	CIA-4	Lab	Written	-
4	-	-	4	20	10	10	-	-	60	100

Course Title	Film Communication - I
Paper	DRG
Course Code	AMM-305
Total Marks	60 + 40 = 100
Number of Lectures	48 lectures of 50 minutes each (2400 minutes)

Course Outcome/s:

1. To inculcate liking and understanding of good cinema.
2. To make students aware with a brief history of movies; the major cinema movements.
3. Understanding the power of visuals and sound and the ability to make use of them in effective communication.
4. Insight into film techniques and aesthetics.

Syllabus		
Module	Details	Lectures
1.	Introduction to Film Genres and Subgenres	4
2.	Understanding Aspects of Film Appreciation	8
2.1	<ul style="list-style-type: none"> • The Fundamentals of a Film Director's Job • The Fundamentals of a Screenwriter's Job 	4
2.2	Aspects of Film:	4

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	<ul style="list-style-type: none"> ● Mise en Scène ● Cinematography ● Editing Techniques and Types of Editing Transitions ● Sound Design 	
3.	The Early Cinema: 1895 to 1940	8
3.1	<p>The Early Cinema (India):</p> <ul style="list-style-type: none"> ● Dadasaheb Phalke's <i>Raja Harishchandra</i> (1913) <p>The Early Cinema (West):</p> <ul style="list-style-type: none"> ● Buster Keaton's <i>The General</i> (1926) ● Charlie Chaplin's <i>City Lights</i> (1931) 	3
3.2	<p>Early Sound Era (India):</p> <ul style="list-style-type: none"> ● Ardeshir Irani's <i>Alam Ara</i> (1931) <p>Early Sound Era (West):</p> <ul style="list-style-type: none"> ● Alan Crosland's <i>The Jazz Singer</i> (1927) ● Charlie Chaplin's <i>The Great Dictator</i> (1940) 	3
3.3	<p>1939: The Greatest Year in the History of Hollywood!</p> <ul style="list-style-type: none"> ● Victor Fleming's <i>Gone With the Wind</i> (1939) ● Victor Fleming's <i>The Wizard of Oz</i> (1939) 	2
4.	Major Film Movements and Their Influence on Later Filmmakers	12
4.1	Italian neorealism—Origin, Features, Major Filmmakers and Influence on Later Filmmakers	4
4.2	French New Wave—Origin, Features, Major Filmmakers and Influence on Later Filmmakers	4
4.3	<p>The Golden Age of Japanese Cinema—1950s</p> <p>Suggested filmmakers whose works could be used for reference and discussion:</p> <ul style="list-style-type: none"> ● Masaki Kobayashi ● Yasujirō Ozu ● Akira Kurosawa ● Kenji Mizoguchi 	4
5	Mainstream, Parallel and Middle Cinema in India	16
5.1	<p>Introduction to:</p> <ul style="list-style-type: none"> ● Arthouse Cinema ● Commercial Cinema ● Content Driven Cinema: Blurring the Line Between Arthouse and Commercial Cinema in the Age of Multiplex and OTT Platforms 	4

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5.2	<p>The Golden Age of Hindi Cinema (Bollywood)—Late 1940s-1960s</p> <p>Suggested filmmakers whose works could be used for reference and discussion:</p> <ul style="list-style-type: none"> ● Raj Kapoor ● Mehboob Khan ● K. Asif ● Guru Dutt ● Bimal Roy 	4
5.3	<p>Indian Parallel Cinema (Indian New Wave Cinema)</p> <p>Suggested filmmakers whose works could be used for reference and discussion (The instructor / teacher could select films and filmmakers of his / her choice):</p> <ul style="list-style-type: none"> ● Shyam Benegal ● Govind Nihalani ● Gulzar ● Saeed Akhtar Mirza 	4
5.4	<p>Indian Middle Cinema</p> <p>Suggested filmmakers whose works could be used for reference and discussion (The instructor / teacher could select films and filmmakers of his / her choice):</p> <ul style="list-style-type: none"> ● Hrishikesh Mukherjee ● Basu Chatterjee 	4
TOTAL NUMBER OF LECTURES ALLOTTED FOR THE SUBJECT		48

Methodology for Internal Assessment: 40 Marks	
<p>The teacher/s may follow one or more of the following suggested methods for evaluation of students under internal assessment:</p> <ol style="list-style-type: none"> 1. Write reviews of films watched in class, group viewing in a cinema hall, film preview, or film festival. 2. Organize film festivals. 3. Organize film-based events other than film festivals. 4. Make short films or documentaries. 	
Reference Material:	
<ol style="list-style-type: none"> 1. Nowell-Smith, Geoffrey. <i>The History of Cinema: A Very Short Introduction</i>. OUP Oxford, 2017. 2. Rajadhyaksha, Ashish. <i>Indian Cinema: A Very Short Introduction</i>. OUP Oxford, 2016. 3. Chabria, Suresh. <i>Light of Asia</i>. Niyogi Books, UK Edition. 2014. 	

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4. Ankerich, Michael G. *The Sound of Silence: Conversations with 16 Stage and Film Personalities Who Bridged the Gap Between Silents and Talkies*. McFarland, 2011.
5. Kurosawa, Akira. *Something Like an Autobiography*, Translated by Audie E. Bock. Vintage Books, 1983.
6. Hashimoto, Shinobu. *Compound Cinematics: Akira Kurosawa and I*. Vertical, 2015.
7. Chaplin, Charles. *My Autobiography*. Penguin UK, 2003.
8. Roy Bhattacharya, Rinki. *Bimal Roy: The Man Who Spoke In Pictures*. Penguin, 2017.
9. Mitra, Bimal. *Bichhde Sabhi Baari Baari* (Hindi). Vani Prakashan, 2012.
10. Dev, Sujata. *Mohammed Rafi: Golden Voice of the Silver Screen*. Om Books International, 2015.
11. Chopra, Anupama. *Sholay: The Making of a Classic*. Penguin India, 2000.
12. Nivedita, Charu and Subhash (Trans.). *Towards a Third Cinema*. Zero Degree Publishing, 2018.
13. Dix, Andrew. *Beginning Film Studies*. Viva Books, 2010.
14. Kumar, Dilip and Udayatara Nayar. *Dilip Kumar: The Substance and the Shadow*. Hay House India, 2015.
15. Nanda, Ritu. *Raj Kapoor: The One and Only Showman*. HarperCollins, 2017.
16. Sahni, Parikshat. *The Non-Conformist: Memories of My Father Balraj Sahni*. Penguin eBury Press, 2019.
17. Anand, Dev. *Romancing with Life*. Penguin India, 2011.

BoS Syllabus Sub- Committee Members:

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2. Ms. Ashwathi Anilkumar, Assistant Professor, Department of Mass Media, and Member, BoS, Vaze College (Autonomous).
3. Mr. Soham Bandekar, Television Actor & Producer, Alumnus of Department of Mass Media, and Member, BoS, V. G. Vaze College (Autonomous).

SEMESTER - III										
Teaching Scheme (Hrs/Week)				Continuous Internal Assessment (CIA) 40 marks					Semester-end Examination 60 marks	Total Marks 100
L	T	P	C	CIA-1	CIA-2	CIA-3	CIA-4	Lab	Written	-
4	-	-	2	20	10	10	-	-	60	100

Course Title	Computers and Multimedia - I
Paper	DRG (Practical)

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Course Code	AMM-306
Total Marks	60 + 40 = 100
Number of Lectures	48 lectures of 50 minutes each (2400 minutes)
Course Outcome/s:	
<ol style="list-style-type: none"> 1. To help learners become media industry-ready. This will help learners to be aware of the minimum requirement of the software when stepping out in the industry. 2. To introduce the media software to make the learners understand what goes behind the scene and help them choose their stream. 3. To prepare learners skilled enough for independence during project papers in TY sem VI. 4. To help learners work on small-scale projects during the academic period. 	

Syllabus		
Module	Details	Lectures
I	<p>Photoshop: Pixel-based Image Editing Software</p> <p>A. Introduction to Photoshop</p> <ul style="list-style-type: none"> ● Image editing theory Bitmaps v/s Vectors ● When to use Photoshop and when to use drawing tools <p>B. Photoshop Workspace</p> <ul style="list-style-type: none"> ● The tools, Toolbox controls ● Property bar, Options bar, Floating palettes <p>C. Working with images</p> <ul style="list-style-type: none"> ● Image mode, Image size, canvas size Image resolution, size, and resampling What is perfect resolution? ● Cropping to size and resolution Resizing v/s resampling <p>D. Image Editing</p> <ul style="list-style-type: none"> ● Levels, Curves, ● Contrast adjustment, Colour adjustment Photo filters <p>E. Working with Text</p> <ul style="list-style-type: none"> ● Text layer, Character palate, Paragraph palate, Text resizing, Text color, Text attributes ● Working on simple project/ one page design 	12
II	<p>CorelDraw: Vector-based Drawing software</p> <p>A. Introduction to CorelDraw</p> <ul style="list-style-type: none"> ● CorelDraw Interface, Tool Box, Importing files in CorelDraw, Different file formats <p>B. Using text</p> <ul style="list-style-type: none"> ● Artistic and paragraph text, Formatting Text, Embedding Objects into text, ● Wrapping Text around Object, Linking Text to Objects ● Text C2C <p>C. Exploring tools</p>	06

	<ul style="list-style-type: none"> ● Basic shapes: Cut, Erase, Combine, Shaping tool: Nodes, Handles, Corners Convert to Curves: Reshaping, Creating figures, Logos <p>D. Applying effects</p> <ul style="list-style-type: none"> ● Power of Blends, ● Distortion and contour Effects, Envelopes, Lens effects, ● Transparency, Creating Depth Effects and Power Clips <p>E. Exporting in CorelDraw</p> <ul style="list-style-type: none"> ● Exporting, Types of export, ● Exporting for other software 	
III	<p>QuarkXpress/ InDesign: Layout Software</p> <p>A. Introduction to QuarkXpress</p> <ul style="list-style-type: none"> ● List the menus, List the tools, ● Benefits of using Quark, Application of Quark <p>B. Text Edits in Quark</p> <ul style="list-style-type: none"> ● Format of text, ● Purpose of text selection, ● Aligning text in different design formats, Text alignment with embedded images <p>C. Using palettes</p> <ul style="list-style-type: none"> ● Using palettes for different types of publications ● made in quark, Magazine in quark, Newspaper in quark <p>D. Colour correction in quark</p> <ul style="list-style-type: none"> ● Embedding images in proper formats, Colour correction on the images, Adjusting according to the color tone of the publication <p>E. Exporting files</p> <ul style="list-style-type: none"> ● Types of files, ● Exporting for different publications/templates, Newspaper, magazine, etc. 	08
IV	<p>Premiere Pro: Audio-visual: Video editing software</p> <p>A. Introduction to editing</p> <ul style="list-style-type: none"> ● Editing importance, Great editing examples, ● Editing for different formats (film/ad/news/etc.) <p>B. Introduction to premiere</p> <ul style="list-style-type: none"> ● How premiere helps in editing, Understanding the toolbar, Importing files, ● Experimenting with video and audio layers, Basics of editing (cut/layers/different windows/etc.) <p>C. Understanding file formats</p> <ul style="list-style-type: none"> ● Understanding different file formats (AVI/MPEG/MOV/H264, etc.), ● Importing raw footage for edits, Performing video checks while editing <p>D. Using color grading</p> <ul style="list-style-type: none"> ● What is color grading? Examples of color grading, ● Using filters and presents in color mixing, Applying presents on layers for editing 	10

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	<p>E. Exporting and rendering</p> <ul style="list-style-type: none"> ● Exporting in different formats, Choosing right formats for exposing, Managing quality while exporting, Rendering and maintain file format, Improving quality and time to render techniques 	
V	<p>Sound Forge/Sound Booth: Sound Editing Software</p> <p>A. Introduction to Digital Audio</p> <ul style="list-style-type: none"> ● Sound basics, Audio band pitch volume Understanding Digital audio ● Sampling, bit rate <p>B. Concept of Dolby Digital</p> <ul style="list-style-type: none"> ● Mono, Stereo, Quadrophonic ● Surround sound, 5.1 Channel, Subwoofer Difference in Dolby Digital and DTS, More about DTS Three way sound speaker <p>C. Sound Recording</p> <ul style="list-style-type: none"> ● Recording Equipment ● Microphone and Types of microphones Preamps, Power amps, Sound card ● Input from audio sources, Extract audio from CD ● Different audio saving formats Wave, WMA, CDA, MP3 ● Digital Computer software <p>D. Working with Sound</p> <ul style="list-style-type: none"> ● Workspace, Play bar, timeline, Transport toolbar ● Working with audio file ● Basic editing, cut/copy/paste, Paste special Using Markers, Regions and Commands Sound processing techniques ● Channel converter, Bit depth converter <p>E. Advanced Sound Processing</p> <ul style="list-style-type: none"> ● Delay, Echo, Reverb, Chorus Mixing sounds Noise gating. ● Expansion, Changing pitch and Time duration Sound track output ● Create your audio CD and mark chapters 	12
TOTAL NUMBER OF LECTURES ALLOTTED FOR THE SUBJECT		48

Methodology for External Assessment: 60 Marks
Based on the modules or units taught in the semester, the student will have to appear in a practical examination for a duration of time commensurate with the questions set by the practical examiner.
Methodology for Internal Assessment: 40 Marks
<ol style="list-style-type: none"> 1. Preparing a magazine or a series of posters of different size (type of a campaign promotion) using either quark or PS or Corel 2. Making a short video clip with the fusion of 3D Maya (some 3D element) and premiere to edit out a short clip (short film/ad/newsreel, etc.)

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Reference Material:
<ol style="list-style-type: none"> 1. Photoshop Bible - McLeland - Willey Publication 2. Corel Draw Practical Learning: BPB Publication 3. Quark Express-9: Prepress Know-How - Noble Desktop Teachers 4. Desktop Publishing with Quark 10 - Kindle version 5. Digital Music and Sound Forge Debasis Sen - BPB Publications
BoS Syllabus Sub- Committee Members:
<ol style="list-style-type: none"> 1. Dr. Shyam Choithani, Head and Assistant Professor, Department of Mass Media, and Chairperson, BoS, V. G. Vaze College (Autonomous). 2. Ms. Ashwathi Anilkumar, Assistant Professor, Department of Mass Media, and Member, BoS, Vaze College (Autonomous). 3. Mr. Akash Purswani, Visiting Faculty, Department of Mass Media, V. G. Vaze College (Autonomous).

SEMESTER - IV										
Teaching Scheme (Hrs/Week)				Continuous Internal Assessment (CIA) 40 marks					Semester-end Examination 60 marks	Total Marks 100
L	T	P	C	CIA-1	CIA-2	CIA-3	CIA-4	Lab	Written	-
4	-	-	2	20	10	10	-	-	60	100

Course Title	THEATRE & MASS COMMUNICATION - II
Paper	AEEC
Course Code	AMM-401
Total Marks	60 + 40 = 100
Number of Lectures	48 lectures of 50 minutes each (2400 minutes)
Course Outcome/s:	<ol style="list-style-type: none"> 1. Direction and the works, developing an eye for details 2. Deeper understanding of theatre and how it has evolved to create human connections 3. Understanding the role theatre plays as a medium of mass communication in development of society

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Syllabus		
Module	Details	Lectures
1.	History of Theatre and Drama Schools and Associations	10
1.1	Short Introduction to: <ul style="list-style-type: none"> ● American Theatre ● African Theatre (North African Theatre, West African Theatre and African Diaspora Theatre) ● Indonesian Theatre ● Khmer Theatre ● Thai Theatre ● Philippine Theatre ● Turkish Theatre ● Persian Theatre 	4
1.2	A. IPTA (Indian People's Theatre Association) B. National School of Drama C. London Academy of Music and Dramatic Arts D. Royal Academy of Dramatic Art	4
1.3	Theatre and its contribution to Cinema and Television: A Case Study of Stage to Film <i>Hamilton: An American Musical (2015)</i>	2
2.	Role of Theatre: Medium of Mass Communication	10
2.1	<ol style="list-style-type: none"> 1. In India theatre emphasizes on the social problems and themes such as agriculture, literacy campaign, social and national harmony, human trafficking, child labor, gender discrimination, religious tolerance, women empowerment, prevention of HIV-AIDS, family planning, pulse polio, nutrition, environment pollution. 2. Theatre for education and entertainment: Command or instructive function. 3. Theatre for development communication and social change: Persuasive function. 4. Theatre for development (T4D): Building peace in Sierra Leone, Wise Up in Botswana (awareness of HIV/AIDS) – UNICEF. 5. Development function: MacBride Commission report 'Many Voices OneWorld'. 6. Use of folk theatre, puppet theatre and mime for the above purpose to reach out to the rural masses. 	
2.2	Activity Get newspaper clips dealing with socio-political issues and prepare scripts for short skits.	

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3.	Direction and Production	10
	<ol style="list-style-type: none"> 1. What is direction, Qualities of a good director, Major responsibilities of a director, Principles of direction, Difference between creative director and interpretative director 2. Considerations for selection of a production, 3 producing formats, 5 departments of technical production 3. Who is a producer and what is his job 4. Types of rehearsals, Determining the number of performances, Theatre Angel 5. 10 top running Broadway shows 	
4.	Theatre Management, Marketing and Event Organization	10
	<ol style="list-style-type: none"> 1. Business aspects of theatre, a career in management, arts administration and management. 2. Budgetary planning, Costs Strategy 3. Performing Arts System and audience: relations, Marketing and Communication strategies, Bookings and ticketing, Reviews and previews – press and publicity 4. Institutional relations and protocol, Infrastructure management 5. Supplier and provider management 	
5	Scripting, Designing and Promotion	8
	<p>Theatre as a Self-Expression</p> <ol style="list-style-type: none"> 1. Devising the message 2. Writing the script and finalising it 3. Designing the set 4. Rehearsals, Staging the performance, Curtains 5. Marketing and promotions 	
TOTAL NUMBER OF LECTURES ALLOTTED FOR THE SUBJECT		48

Methodology for Internal Assessment: 40 Marks
A grand one-act play by the entire class. The students could form different departments for the production of the play.
Reference Material:
<ol style="list-style-type: none"> 1. Swift, Charles. I. <i>Introduction to Stage Lighting: The Fundamentals of Theatre Lighting Design</i>. Christian Publishers LLC, 2004. 2. Kaye, Deena and James LeBrecht. <i>Sound and Music for the Theatre: The Art & Technique of Design</i>. Routledge, 2009.

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3. Pride, Rebecca. *The Costume Supervisor's Toolkit: Supervising Theatre Costume Production from First Meeting to Final Performance (The Focal Press Toolkit Series)*. Routledge, 2018.
4. Warren, Jason. *Creating Worlds: How to Make Immersive Theatre*. Nick Hern Books, 2017.
5. Hiley, Jim. *Theatre at Work: Story of the National Theatre's Production of Brecht's "Galileo"*. Routledge and Kegan Paul Books, 1981.
6. Nibbelink, Dr Liesbeth Groot. *Nomadic Theatre: Mobilizing Theory and Practice on the European Stage (Thinking Through Theatre)*. Methuen Drama, 2020.
7. Boyle, Michael Shane (Ed.) and 4 more. *Postdramatic Theatre and Form (Methuen Drama Engage)*. Methuen Drama, 2020.
8. Allain, Paul. *The Theatre Practice of Tadashi Suzuki: A Critical Study (With DVD examples) (Performance Books)*. Methuen Drama, 2011.
9. Szuchmacher, Ruben and William Gregory (Trans.). *The Uncapturable: The Fleeting Art of Theatre (Theatre Makers)*. Methuen Drama, 2020.
10. Alrutz, Megan and Lynn Hoare. *Devising Critically Engaged Theatre with Youth: The Performing Justice Project*. Routledge, 2020.
11. Harris, Andrew. *Broadway Theatre (Theatre Production Studies)*. Routledge, 1994.
12. Calder, David. *Street theatre and the production of postindustrial space: Working memories (Theatre: Theory – Practice – Performance)*. Manchester University Press, 2019.
13. Kumiega, Jenna. *The Theatre of Grotowski*. Bloomsbury Academic, 1985.

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2. Ms. Ashwathi Anilkumar, Assistant Professor, Department of Mass Media, and Member, BoS, Vaze College (Autonomous).
3. Mr. Rahul Saini, Visiting Faculty, Department of Mass Media, V. G. Vaze College (Autonomous).

SEMESTER - IV										
Teaching Scheme (Hrs/Week)				Continuous Internal Assessment (CIA) 40 marks					Semester-end Examination 60 marks	Total Marks 100
L	T	P	C	CIA-1	CIA-2	CIA-3	CIA-4	Lab	Written	-
4	-	-	4	20	10	10	-	-	60	100

Course Title	Writing & Editing for Media
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The Kelkar Education Trust's
V. G. Vaze College of Arts, Science and Commerce (Autonomous)

Paper	DSC
Course Code	AMM-402
Total Marks	60 + 40 = 100
Number of Lectures	48 lectures of 50 minutes each (2400 minutes)
Course Outcome/s:	
<ol style="list-style-type: none"> 1. Provide the ability to understand writing styles that fit various media platforms. 2. It would help the learner acquire information-gathering skills and techniques. 3. On completion of this course, students will be able to understand similarities and differences in writing for all forms of media including the internet and digital. 4. The learner will gather knowledge of different news and copy formats along with appropriate style-sheets and layouts. 5. The learner will imbibe the importance of writing clearly, precisely, and accurately for different types of audiences 6. Provide basic proficiency in proofreading and editing. 	

Syllabus		
Module	Details	Lectures
1	Print Media	12
	<ol style="list-style-type: none"> 1. What makes news? (determinants of news) 2. Art and basic tools of writing 3. Steps and elements of writing-editorial, features and review 4. Writing for Newspapers and Magazines 5. Writing a News story/feature stories/Article/Editorials(differences) 6. Leads, nut shelling and story structure 7. Writing style and the stylebook 8. Public Relations and corporate writing-various forms 9. Writing for Advertisements 	
2	Radio and Television	12
	<ol style="list-style-type: none"> 1. Radio and Television: Challenges, strengths and weaknesses 2. Writing for Television and Radio programs 3. Script writing formats 4. Writing for interviews, live news and daily news 5. Radio jockeying / online radio and new trends 6. Storyboarding for Television commercials 	
3	Digital Media	12
	<ol style="list-style-type: none"> 1. Difference between newspaper writing and writing for the 	

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	<p>Web, headline writing, deck heads, subheads, lists and hyperlinked content.</p> <ol style="list-style-type: none"> 2. How to produce well-written webpages Written content for the web, digital spaces and digitally distributed media. 3. Development of web-specific style guides, convergence of text and video on digital. 4. Emerging fields of personal publishing, including blogging and micro blogging (or publishing on LinkedIn). 5. Dealing with breaking news and fake news in real time. 6. Writing for Advertisements through Email and SMS. 7. Writing Blogs. 	
4	Editing	12
	<ol style="list-style-type: none"> 1. Checking spelling and grammar.VCheck news/magazine copies for headlines (types, appeal), sub heads, Use of graphics and illustrations for construction and information flow in Newspapers. 2. Rewriting leads 3. Achieving fitment with spacing requirements at any newspaper, magazine or webpage. 4. Checking Advertising agency copies, checking headline/sub headline (types, appeal) and maintaining sequence and flow in body copy 5. Online editing: editing requirements; 6. Content, layout, clarity, style, conciseness, online headlining -website design 	
TOTAL NUMBER OF LECTURES ALLOTTED FOR THE SUBJECT		48

Methodology for Internal Assessment: 40 Marks
<ol style="list-style-type: none"> 1. Written assignments for print media 2. Digital /online written assignment 3. Writing blogs 4. Open book tests 5. Oral and practical presentations 6. Projects
Reference Material:
<ol style="list-style-type: none"> 1. James glen stovall, writing for the mass media, sixth edition, published by Dorling kindersley (India) 2. Artwick, Clauddete G., Reporting And Producing For Digital Media, Surjeet Publications, 1st Indian Reprint, 2005 3. The associated press stylebook. . Associated press (current edition) 4. Chicago guide to fact-checking (Chicago Guides To Writing, Editing And Publishing)By Brooke Borel 5. Fundamentals Of Writing: How To Write Articles, Media Releases, Case Studies,

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Blog Posts And Social Media Content By Paul Lima | 10 April 2013

6. Itule, B. D. and Anderson, D. A. (1989). News Writing and Reporting For Today's Media. Ny:Mcgraw-Hill
7. An introduction to writing for Electronic Media-Scriptwriting Essentials Across The Genres Authors: Robert B. Musburger
8. The basics of media writing-a strategic approach by Scott A. Kuehn - Clarion University Of Pennsylvania, Usa And Andrew Lingwall- Sage Publications
9. Writing for journalists (media skills) by Wynford Hicks
10. Feature writing for Journalists (Media Skills) by Sharon Wheeler
11. Writing for News Media: The Storyteller's Craft by Ian Pickering | 27 November 2017
12. An introduction to writing for electronic media: scriptwriting essentials across the genres by Musburger, PhD, Robert B.

BoS Syllabus Sub- Committee Members:

1. Dr. Shyam Choithani, Head and Assistant Professor, Department of Mass Media, and Chairperson, BoS, V. G. Vaze College (Autonomous).
2. Ms. Ashwathi Anilkumar, Assistant Professor, Department of Mass Media, and Member, BoS, Vaze College (Autonomous).
3. Mr. Chaitanya Sant, Visiting Faculty, Department of Mass Media, and Member, BoS, V. G. Vaze College (Autonomous).

SEMESTER - IV										
Teaching Scheme (Hrs/Week)				Continuous Internal Assessment (CIA) 40 marks					Semester-end Examination 60 marks	Total Marks 100
L	T	P	C	CIA-1	CIA-2	CIA-3	CIA-4	Lab	Written	-
4	-	-	4	20	10	10	-	-	60	100

Course Title	Media Laws & Ethics
Paper	DSC
Course Code	AMM-403
Total Marks	60 + 40 = 100
Number of Lectures	48 lectures of 50 minutes each (2400 minutes)

Course Outcome/s:

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

Syllabus		
Module	Details	Lectures
I	<p>Constitution and Media</p> <p>A. Core values of Constitution</p> <ul style="list-style-type: none"> ● Refreshing Preamble, unique features of the Indian Constitution <p>B. Freedom of Expression</p> <ul style="list-style-type: none"> ● Article 19 (1) (a), ● Article 19(2) <p>C. Judicial Infrastructure</p> <ul style="list-style-type: none"> ● Hierarchy of the courts Independency of the judiciary Legal terminologies <p>D. Social Responsibility of the media</p> <ul style="list-style-type: none"> ● Social Responsibility Theory ● Emerging Issues in Social Responsibility Theory in today's era <p>E. Social Media</p> <ul style="list-style-type: none"> ● Threat of Fake News and facts verification Social media decorum 	10
II	<p>Regulatory bodies</p> <p>A. Press Council of India</p> <ul style="list-style-type: none"> ● Brief history: Statutory status ● Structure ● Powers and limitations <p>B. TRAI</p> <ul style="list-style-type: none"> ● Role of Telecom Regulatory Authority of India <p>C. IBF</p> <ul style="list-style-type: none"> ● Indian Broadcasting Foundation ● Broadcasting Content Complaints Council, ● Broadcasting Audience Research Council <p>D. ASCI</p> <ul style="list-style-type: none"> ● Advertising Standard Council of India ● Mission ● Structure ● Consumer Complaint Council <p>E. NBA</p> <ul style="list-style-type: none"> ● News Broadcasters Association ● Structure ● Mission ● Role 	10
III	<p>Media Laws</p> <p>A. Copyright and IPR</p> <ul style="list-style-type: none"> ● What are Intellectual Property Rights? ● Exceptions ● Major Amendments Recent Case studies <p>B. Defamation</p>	10

	<ul style="list-style-type: none"> ● Definition ● Civil, Criminal ● Exceptions ● Recent case studies <p>C. IT Act</p> <ul style="list-style-type: none"> ● Information Technology Act 2000 ● Amendment 2008 ● Section 66A ● Section 67 ● Case Studies <p>D. Contempt</p> <ul style="list-style-type: none"> ● Contempt of Court ● Contempt of Parliament <p>E. More acts</p> <ul style="list-style-type: none"> ● Drugs and Magic Remedies (Objectionable Advertisements) Act, ● Emblems and Names (Prevention of Improper Use) Act 	
IV	<p>Media, Information & Trade</p> <p>A. Right to Privacy</p> <ul style="list-style-type: none"> ● Evolution ● Right to Privacy a Fundamental Right <p>B. Morality and Obscenity</p> <ul style="list-style-type: none"> ● Indecent Representation of Women's Act 19.2, IPC 292 , 293 ● Change in perception with time <p>C. Unfair Trade Practices</p> <ul style="list-style-type: none"> ● Unfair Trade Practices and the Competition Act 2002 <p>D. OSA</p> <ul style="list-style-type: none"> ● Official Secrets Act ● Controversies ● Case Studie <p>E. RTI</p> <ul style="list-style-type: none"> ● Right To Information Act 2005 ● Brief History ● Importance and current status 	10
V	<p>Media Ethics and Social Responsibility</p> <p>A. Why Ethics?</p> <ul style="list-style-type: none"> ● What is ethics? And why do we need ethics? <p>B. Ethical responsibility of a journalist</p> <ul style="list-style-type: none"> ● Code of conduct for journalist ● Conflict of interest ● Misrepresentation ● Shock Value <p>C. Fake News</p> <ul style="list-style-type: none"> ● Post-truth and challenges of fighting ● Techniques of fact verification <p>D. Ethical responsibility of advertisers</p> <ul style="list-style-type: none"> ● Violation of ethical norms by advertisers Case Studies 	08

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	E. Stereotyping <ul style="list-style-type: none"> • Stereotyping of minorities, women, senior citizens, regions, LGBT 	
TOTAL NUMBER OF LECTURES ALLOTTED FOR THE SUBJECT		48

Methodology for Internal Assessment: 40 Marks	
<ol style="list-style-type: none"> 1. Group Discussions on current issues and developments pertaining to Media Laws in India 2. Quizzes 3. Presentations on comparative analysis of countries with different mediaspheres around the globe 	
Reference Material:	
<ol style="list-style-type: none"> 1. Basu, D.D. (2005). Press Laws, Prentice Hall. 2. Iyer, V. (2000), Mass Media Laws and Regulations in India, AMIC Publication. 3. Thakurta, P.G. (2009).Media Ethics, Oxford University Press. 4. Duggal, P. (2002). Cyberlaw in India, Saakshar Law Publications 5. P. B. Sawant and P.K. Bandyopadhyaya- Advertising Laws and Ethics – Universal Law Publishing Co 6. Media Laws: By Dr S R Myneni, Asian Law 	
BoS Syllabus Sub- Committee Members:	
<ol style="list-style-type: none"> 1. Dr. Shyam Choithani, Head and Assistant Professor, Department of Mass Media, and Chairperson, BoS, V. G. Vaze College (Autonomous). 2. Ms. Ashwathi Anilkumar, Assistant Professor, Department of Mass Media, and Member, BoS, Vaze College (Autonomous). 	

SEMESTER - IV										
Teaching Scheme (Hrs/Week)				Continuous Internal Assessment (CIA) 40 marks					Semester-end Examination 60 marks	Total Marks 100
L	T	P	C	CIA-1	CIA-2	CIA-3	CIA-4	Lab	Written	-
4	-	-	4	20	10	10	-	-	60	100

Course Title	Mass Media Research
Paper	DSC
Course Code	AMM-404

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Total Marks	60 + 40 = 100
Number of Lectures	48 lectures of 50 minutes each (2400 minutes)
Course Outcome/s:	
<ol style="list-style-type: none"> 1. To introduce students to debates in Research approaches and equip them with tools to carry on research 2. To understand the scope and techniques of media research, their utility and limitations 	

Syllabus		
Module	Details	Lectures
I	Introduction to Research A. Meaning & Nature of Research B. Objectives of Research C. Review of Literature D. Identification of a Research Problem E. Research Variables & Types F. Meaning of Hypothesis & Significance	10
II	Research Design & Tools of Data Collection A. What is Research Design? • Exploratory • Descriptive • Causal B. Methods of Data Collection • Interview • Case Study • Observation • Survey • Focus Group C. Probability & Non-Probability Sampling Techniques D. Tools of Data Collection • Interview Schedule / Questionnaire • Interview Guide • Observationnaire	10
III	Data Processing & Report Writing A. Editing & Tabulating Data B. Analysis & Interpretation of Data • Quantitative and Qualitative approach • Steps in content analysis • Devising means of a quantification system • Limitations of content analysis C. Report Writing: Types & Components	10
IV	Application of Research in Mass Media	09

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	A. Readership and Circulation survey B. TRP C. RRP D. Audience Research E. Exit Polls F. Advertising Consumer Research	
V	Semiotics in Mass Media A. What is semiotics in media? B. Why is semiotics important? C. What are codes in semiotics?	09
TOTAL NUMBER OF LECTURES ALLOTTED FOR THE SUBJECT		48

Methodology for Internal Assessment: 40 Marks
1. Field-based research group projects with a sample size not less than 50
Reference Material:
1. Research Methodology; Kothari: Wiley Eastern Ltd. 2. A Handbook Of Social Science Research: Dixon, Bouma, Atkinson OUP 3. Analysing Media Message: Reffe, Daniel; Lacy, Stephen And Fico, Frederick (1998); Lawrence Erlbaum Associates. 4. Media Research Methods: Gunter, Brrie; (2000); Sage 5. Mass Media Research: Wimmer And Dominick 6. Milestones In Mass Communication: Research De Fleur
BoS Syllabus Sub- Committee Members:
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SEMESTER - IV			
Teaching Scheme (Hrs/Week)	Continuous Internal Assessment (CIA) 40 marks	Semester-end Examination 60 marks	Total Marks 100

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L	T	P	C	CIA-1	CIA-2	CIA-3	CIA-4	Lab	Written	-
4	-	-	4	20	10	10	-	-	60	100

Course Title	FILM COMMUNICATION - II
Paper	DRG
Course Code	AMM-405
Total Marks	60 + 40 = 100
Number of Lectures	48 lectures of 50 minutes each (2400 minutes)
Course Outcome/s:	
<ol style="list-style-type: none"> 1. Awareness of cinema of different regions. 2. Understand the contribution of cinema in society. 3. How to make technically and grammatically good films. 4. From making to marketing of films. 5. Economic aspects of film. 6. Careers in films. 	

Syllabus		
Module	Details	Lectures
1.	Non-Hindi Cinemas of India	12
	<p>The teacher / instructor could, according to his / her forte, select films from the various non-Hindi cinemas of India for reference and discussion.</p> <p>The films could be used for discussion on various themes of global, national or regional significance.</p> <p>Suggested filmmakers whose works could be used for reference and discussion (The instructor / teacher could select any three films of his / her choice):</p> <ul style="list-style-type: none"> ● Girish Karnad's <i>Ondanondu Kaladalli</i> (1978) ● Sanjiv Shah's <i>Hun Hunshi Hunshilal</i> (1992) ● Aashiq Abu's <i>22 Female Kottayam</i> (2012) ● Ivan Ayr's <i>Meel Patthar</i> (English: <i>Milestone</i>) (2020) ● Chaitanya Tamhane's <i>The Disciple</i> (2020) ● Praveen Kandregula's <i>Cinema Bandi</i> (2021) 	
2.	Auteurs	12
2.1	Indian Film Auteurs (Classic):	4

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	<ul style="list-style-type: none"> ● Satyajit Ray ● Vijay Anand ● Yash Chopra ● Ramesh Sippy <p>Indian Film Auteurs (Modern):</p> <ul style="list-style-type: none"> ● Anurag Kashyap ● Dibakar Banerjee ● Sriram Raghavan ● Anubhav Sinha <p>The teacher / instructor could select any two filmmakers and their works (two from 'Classic' and 'Modern' each) for discussion on their signature style. However, the list is only suggestive and the teacher / instructor could select filmmakers (and their works) of his choice.</p>	
2.2	<p>European Film Auteurs (Classic):</p> <ul style="list-style-type: none"> ● Andrei Tarkovsky ● Ingmar Bergman ● Krzysztof Kieślowski ● Werner Herzog <p>European Film Auteurs (Modern):</p> <ul style="list-style-type: none"> ● Andrzej Wajda ● Lars von Trier ● Emir Kusturica ● Luc Besson <p>The teacher / instructor could select any two filmmakers and their works (two from 'Classic' and 'Modern' each) for discussion on their signature style. However, the list is only suggestive and the teacher / instructor could select filmmakers (and their works) of his choice.</p>	4
2.3	<p>American and English Film Auteurs (Classic):</p> <ul style="list-style-type: none"> ● John Ford ● Alfred Hitchcock ● Francis Ford Coppola ● Robert Altman <p>American and English Film Auteurs (Modern):</p> <ul style="list-style-type: none"> ● Martin Scorsese ● Steven Spielberg ● David Fincher ● David Lynch <p>The teacher / instructor could select any two filmmakers and their works (two from 'Classic' and 'Modern' each) for discussion on their signature style. However, the list is only suggestive and the teacher / instructor could select filmmakers (and their works) of his choice.</p>	4

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3	Cinema of Iran and Arab World	4
3.1	<p>Cinema of Iran:</p> <ul style="list-style-type: none"> ● Abbas Kiarostami's <i>Taste of Cherry</i> (1997) ● Asghar Farhadi <i>The Salesman</i> (2016) ● Samira Makhmalbaf's <i>Blackboards</i> (2000) ● Majid Majidi's <i>The Song of Sparrows</i> (2008) ● Bahman Ghobadi's <i>A Cinema of Discontent</i> (2013) ● Jafar Panahi's <i>Offside</i> (2006) <p>The teacher / instructor could select any two filmmakers and their works for discussion on various themes in them. However, the list is only suggestive and the teacher / instructor could select filmmakers (and their works) of his choice.</p>	2
3.2	<p>Cinema of Arab World:</p> <ul style="list-style-type: none"> ● Nadine Labaki's <i>Capernaum</i> (2018) ● Hany Abu-Assad's <i>Paradise Now</i> (2005) ● Haifaa Al-Mansour's <i>Wajda</i> (2012) ● Naji Abu Nowar's <i>Theeb</i> (2014) ● Ari Folman's <i>Waltz with Bashir</i> (2008) <p>The teacher / instructor could select any two filmmakers and their works for discussion on various themes in them. However, the list is only suggestive and the teacher / instructor could select filmmakers (and their works) of his choice.</p>	2
4	East Asian Cinema	4
4.1	<p>East Asian Cinema (Hong Kong):</p> <ul style="list-style-type: none"> ● John Woo's <i>A Better Tomorrow</i> (1986) ● Wong Kar-wai's <i>Chungking Express</i> (1994) <p>The teacher / instructor could select any one filmmaker and his work/s for discussion on various themes. However, the list is only suggestive and the teacher / instructor could select filmmakers (and their works) of his choice.</p>	2
4.2	<p>East Asian Cinema (South Korea):</p> <ul style="list-style-type: none"> ● Bong Joon-ho's <i>Parasite</i> (2019) ● Park Chan-wook's <i>Oldboy</i> (2003) <p>The teacher / instructor could select any one filmmaker and his work/s for discussion on various themes. However, the list is only suggestive and the teacher / instructor could select filmmakers (and their works) of his choice.</p>	2
5	Cinema in Digital Age, Stages of Film-Making, and Film Organizations and Associations	16

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5.1	Contemporary Era	1
5.2	Celluloid to Digital (1990-1999)	1
5.3	Digital Explosion (2000 onwards)	1
5.4	Media Convergence and Film Viewing Culture	2
5.5	Aspects of Production Systems: Financial, Administrative and Creative.	1
5.6	Stages of Filmmaking 1: Pre-Production	1
5.7	Stages of Filmmaking 2: Production	1
5.8	Stages of Filmmaking 3: Post-Production	1
5.9	Film and censorship	2
5.10	ROI Systems in Film Industry Distribution Promotion Marketing Branding Internet	1
5.11	Introduction to Film and Television Institute of India, film organizations and trade associations such as: <ul style="list-style-type: none"> ● National Film Archive of India (NFAI) ● Films Division ● Directorate of Film Festivals (DFF) ● Indian Film & Television Directors' Association (IFTDA) ● Federation of Western India Cine Employees (FWICE) ● Screenwriters Association (SWA) 	2
5.12	Major Indian and international film festivals	1
5.13	Major Indian and international film awards	1
TOTAL NUMBER OF LECTURES ALLOTTED FOR THE SUBJECT		48

Methodology for Internal Assessment: 40 Marks
<p>The teacher/s may follow one or more of the following suggested methods for evaluation of students under internal assessment:</p> <ol style="list-style-type: none"> 1. Write reviews of films watched in class, group viewing in a cinema hall, film preview or film festival. 2. Organize film festivals. 3. Organize film-based events other than film festivals.

4. Make short films or documentaries.

Reference Material:

1. Srivastava, Manoj. *Wide Angle: History of Indian Cinema*. Notion Press, Inc., 2016.
2. Seton, Marie. *Portrait of a Director: Satyajit Ray*. Penguin Books, 2003.
3. Ray, Satyajit. *Our Films Their Films*. Orient Black Swan, 2001.
4. Ray, Satyajit. *Deep Focus: Reflections on Indian Cinema*. HarperCollins, 2017.
5. Shoma, Chatterji. *Woman at the Window: The Material Universe of Rabindranath Tagore through the Eyes of Satyajit Ray*. HarperCollins, 2017.
6. Sengupta, Sakti and Natalie Reitano. *Discovering Indian Independent Cinema: The Films of Girish Kasaravalli*. Createspace Independent Pub, 2015.
7. Mukhopadhyay, Dipankar. *Mrinal Sen: Sixty YEARS in Search of Cinema*. HarperCollins, 2009.
8. Baruah, Parthajit. *Face-to-Face: A Cinema of Adoor Gopalakrishnan*. HarperCollins India, 2016.
9. Bhaskaran, Gautaman. *Adoor Gopalakrishnan: A Life in Cinema*. Penguin Random House India, 2017.
10. Rammesh. *Human Cinema: The Films of Hrishikesh Mukherjee*. Notion Press, 2018.
11. Singh, Jai Arjun. *The World of Hrishikesh Mukherjee: The Film-maker Everyone Loves*. Penguin Random House India, 2016.
12. Chhabra, Aseem. *Shashi Kapoor: The Household, The Star*. Rupa Publications India, 2016.
13. Joshi, Namrata. *Reel India: Cinema Off the Beaten Track*. Hachette India, 2019.
14. Kaarsholm, Preben. *City Flicks — Indian Cinema and the Urban Experience*. Seagull Books, 2006.
15. Shivkumar, Nalini and Rema Mahalingam. *Unforgettable: The Iconic Women of South Indian Cinema*. Rupa Publications India, 2015.
16. Hullfish, Steve. *Art of the Cut: Conversations with Film and TV Editors*. Routledge, 2017.
17. Murch, Walter. *In the Blink of an Eye* (2nd Edition). Silman-James Press, U.S., 2001.
18. Sadr, Hamid Reza. *Iranian Cinema: A Political History (International Library of Iranian Studies)*. I.B.Tauris, 2006.
19. Rahbaran, Shiva and Mohajer Maryam (Trans.). *Iranian Cinema Uncensored: Contemporary Film-Makers Since the Islamic Revolution (International Library of the Moving Image)*. I.B.Tauris, 2015.
20. Khosrowjahi, Hossein. *The Singular Cinema of Abbas Kiarostami: Imagined Identities in Iranian Film*. I.B.Tauris, 2020.
21. Dabashi, Hamid. *Close Up: Iranian Cinema: Past, Present and Future*. Verso, 2001.

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22. Sheibani, Khatereh. *The Poetics of Iranian Cinema: Aesthetics, Modernity and Film After the Revolution (International Library of Iranian Studies)*. Tauris Academic Studies, 2011.

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2. Ms. Ashwathi Anilkumar, Assistant Professor, Department of Mass Media, and Member, BoS, Vaze College (Autonomous).
3. Mr. Soham Bandekar, Television Actor & Producer, Alumnus of Department of Mass Media, and Member, BoS, V. G. Vaze College (Autonomous).

SEMESTER - IV										
Teaching Scheme (Hrs/Week)				Continuous Internal Assessment (CIA) 40 marks					Semester-end Examination 60 marks	Total Marks 100
L	T	P	C	CIA-1	CIA-2	CIA-3	CIA-4	Lab	Written	-
4	-	-	2	20	10	10	-	-	60	100

Course Title	Computers and Multimedia - II
Paper	DRG [Practical]
Course Code	AMM-406
Total Marks	60 + 40 = 100
Number of Lectures	48 lectures of 50 minutes each (2400 minutes)

Course Outcome/s:

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

Syllabus		
Module	Details	Lectures

I	<p>Photoshop: Advanced Image Editing</p> <p>A. Working with multiple images</p> <ul style="list-style-type: none"> ● Mixing ● Selection marquee, Lasso, Magnetic lasso, feather ● Slice tool, Erase tool ● Pen tool and image tracing Clone tool, Stamp tool <p>B. Image Effects</p> <ul style="list-style-type: none"> ● Editing ● Burning, Dodging Smudge, Sharpen, Blur ● Eyedropper, Choosing colour Swatches, Colour pick ● Filters <p>C. Working with Layers</p> <ul style="list-style-type: none"> ● Layer basics ● Changing background, Gradient Moving linking aligning layers Applying Transformations Masking layers ● Masts and extractions Layer effects, Adjustment layers <p>D. Wonders of Blend Modes</p> <ul style="list-style-type: none"> ● Blend modes ● Advanced blending options Layer blends <p>E. Fully Editable Text</p> <ul style="list-style-type: none"> ● Text as art, Glyphs, Creative text Type mask tool, Image in text Text to path and Direct selection Path selection (black arrow) ● Creating Professional design using all the tools 	12
II	<p>Adobe Illustrator: Vector-based Drawing software</p> <p>A. Introduction to Adobe Illustrator</p> <ul style="list-style-type: none"> ● Illustrator Interface, ● Tool Box, Panels and Bars Importing files in illustrator, Different file formats <p>B. Using text</p> <ul style="list-style-type: none"> ● Artistic and paragraph text, Formatting Text, Embedding Objects into text, ● Wrapping Text around Object, Linking Text to Objects <p>C. Creating Simple designs</p> <ul style="list-style-type: none"> ● Text-based logo replication, Shape-based logo replica, Creating new symbols, Fill color, Outline color, Weight, and opacity <p>D. Applying effects</p> <ul style="list-style-type: none"> ● Power of Blends, ● Distortion and contour Effects, Envelopes, Lens effects, Transparency, ● Creating Depth Effects and Power Clips <p>E. Exporting in Illustrator</p> <ul style="list-style-type: none"> ● Exporting, Types of export, ● Exporting for other software 	04
III	<p>InDesign: Layout Software</p> <p>A. Introduction to Adobe In Design</p> <ul style="list-style-type: none"> ● List the menus, 	10

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	<ul style="list-style-type: none"> ● List the tools, Palates Benefits of using In Design, Application of In Design <p>B. Text Edits in InDesign</p> <ul style="list-style-type: none"> ● Format of text, ● Character and Paragraph Bars Purpose of text selection, ● Aligning text in different design formats, Text alignment with embedded images <p>C. Using palettes</p> <ul style="list-style-type: none"> ● Using palettes for different types of publications ● made in InDesign, ● Magazine in InDesign, Paragraph styles Newspaper in InDesign, ● Paragraphs type palate, Text wrap palate <p>D. Colour correction in InDesign</p> <ul style="list-style-type: none"> ● Embedding images in proper formats, Colour correction on the images, ● Adjusting according to the color tone of the publication <p>E. Exporting files</p> <ul style="list-style-type: none"> ● Types of files, ● Exporting for different publications/templates, Newspaper, magazine, etc. 	
IV	<p>Premiere Pro: Audio-visual: Advanced application</p> <p>A. Introduction to editing</p> <ul style="list-style-type: none"> ● Editing importance, Great editing examples, ● Editing for different formats (film/ad/news/etc.) <p>B. Exploring Premiere Pro</p> <ul style="list-style-type: none"> ● How premiere helps in editing, Understanding the toolbar, Importing files, ● Experimenting with video and audio layers, Basics of editing (cut/layers/different windows/etc.) <p>C. Right application of various file formats</p> <ul style="list-style-type: none"> ● Understanding different file formats (AVI/MPEG/MOV/H264, etc.) ● Importing raw footage for edits, Performing video checks while editing Using inbuilt transitions <p>D. Using colour grading</p> <ul style="list-style-type: none"> ● What is color grading, Examples of color grading, ● Using filters and presents in color mixing, Applying presents on layers for editing <p>E. Exporting and rendering</p> <ul style="list-style-type: none"> ● Exporting in different formats, Choosing right formats for exposing, Managing quality while exporting, Rendering and maintain file format, Improving quality and time to render techniques 	10
V	<p>Adobe Dreamweaver: Web designing software</p> <p>A. Introduction to Dreamweaver</p> <ul style="list-style-type: none"> ● Workspace overview ● Document toolbar, Document window, Panel groups, Files 	12

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	<ul style="list-style-type: none"> pane, Property inspector, Tag selector <ul style="list-style-type: none"> ● Defining website in Dreamweaver B. Working with DW <ul style="list-style-type: none"> ● Creating Dreamweaver template Page layout in DW ● CSS layouts: advantages and disadvantages Creating HTML pages, Insert content and form ● Creating Forms in DW C. Linking pages <ul style="list-style-type: none"> ● Using DW to accomplish basic web page development, ● Page properties ● Title, Background image, BGcolor, Text colour, ● Links D. Using Tables <ul style="list-style-type: none"> ● Cell padding, cell spacing, Border ● Table basics: Colour BG in cell, Invisible tables, ● Changing span, ● Making image into clickable link E. Typo in DW <ul style="list-style-type: none"> ● Changing Font typefaces, size, style, colours Text to hyperlink 	
TOTAL NUMBER OF LECTURES ALLOTTED FOR THE SUBJECT		48

Methodology for External Assessment: 60 Marks
Based on the modules or units taught in the semester, the student will have to appear in a practical examination for a duration of time commensurate with the questions set by the practical examiner.
Methodology for Internal Assessment: 40 Marks
<ol style="list-style-type: none"> 1. Preparing a magazine or a series of posters of different size (type of a campaign promotion) using either quark or PS or Corel 2. Making a short video clip with premiere to edit out a short clip (short film/ad/news reel, etc.)
Reference Material:
<ol style="list-style-type: none"> 1. Photoshop Bible, McLeland ,Willey Publication 2. Adobe Illustrator Classroom in a book: Adobe House 3. InDesign: Classroom in a book Kelly Kordes and Tina DeJarld Adobe 4. Adobe Premiere Pro: Practical Video Editing 5. Dreamweaver: Web designing made easy: Todd Palamar
BoS Syllabus Sub- Committee Members:
<ol style="list-style-type: none"> 1. Dr. Shyam Choithani, Head and Assistant Professor, Department of Mass Media, and Chairperson, BoS, V. G. Vaze College (Autonomous). 2. Ms. Ashwathi Anilkumar, Assistant Professor, Department of Mass Media, and

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Member, BoS, Vaze College (Autonomous).

3. Mr. Akash Purswani, Visiting Faculty, Department of Mass Media, V. G. Vaze College (Autonomous).

This is the final syllabus which has been approved by the following BoS Members:

1. Dr. Shyam Choithani, Head and Assistant Professor, Department of Mass Media, and Chairperson, BoS, V. G. Vaze College (Autonomous).
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3. Prof. (Dr.) Preeti Nilesh, Vice-Principal (Degree College), Dean of Humanities & Social Sciences, Head, Department. of History & Member, BoS, V. G. Vaze College (Autonomous).
4. Dr. Vijayalakshmi Kannan, Programme Coordinator of BAMMC & BMS, Mulund College of Commerce, and Vice-Chancellor Nominee, BoS, V. G. Vaze College (Autonomous).
5. Mr. Narayan Haralikar, Visiting Faculty, Department of Mass Media, and Member, BoS, V. G. Vaze College (Autonomous).
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7. Mr. Chaitanya Sant, Visiting Faculty, Department of Mass Media, and Member, BoS, V. G. Vaze College (Autonomous).
8. Dr. Vinod Zalte, Subject Expert, Member, BoS, V. G. Vaze College (Autonomous).
9. Mr. Abhijit Dhamdhere, Subject Expert, Member, BoS, V. G. Vaze College (Autonomous).
10. Ms. Poornima Swaminathan, Industry Expert, Member, BoS, V. G. Vaze College (Autonomous).
11. Mr. Soham Bandekar, Television Actor & Producer, Alumnus of Department of Mass Media, and Member, BoS, V. G. Vaze College (Autonomous).



Dr. Shyam Choithani
Chairperson, BoS



Dr. Vijayalakshmi Kannan
Vice-Chancellor Nominee, BoS

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Date: 18 July 2022