



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

Syllabus for S.Y.B.A.M.M.C.

(June 2020 Onwards)

Program: B.A. in
Multimedia and Mass Communication
(B.A.M.M.C.)

Semesters III & IV

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

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.*



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

Programme: BAMMC		Year: SYBAMMC	
Academic Year: 2020-2021		Semester: III	
Course	Credit points allotted in the semester	Course Code	Title
Theatre and Mass Communication-I	02	BAMMC TMC-301	AEEC
Corporate Communication and Public Relations	04	BAMMC CCPR-302	DSC
Media Studies	04	BAMMC MS-303	DSC
Introduction to Photography	04	BAMMC IP-304	DSC
Film Communication-I	04	BAMMC FCO-305	DRG
Computers and Multimedia-I	02	BAMMC CMM-306	DRG (Practical)
Total Credit Points in Semester III	20		

Programme: BAMMC		Year: SYBAMMC	
Academic Year: 2020-2021		Semester: IV	
Course	Credit points allotted in the semester	Course Code	Title
Theatre and Mass Communication-II	02	BAMMC TMC-401	AEEC
Writing and Editing for Media	04	BAMMC WEM-402	DSC
Media Laws and Ethics	04	BAMMC MLE-403	DSC
Mass Media Research	04	BAMMC MMR-404	DSC
Film Communication-II	04	BAMMC FCO-405	DRG
Computers and Multimedia-II	02	BAMMC CMM-406	DRG (Practical)
Total Credit Points in Semester III	20		



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

AECC: Ability Enhancement Compulsory Course

AEEC: Ability Enhancement Elective Course

DSC: Discipline Specific Course

DSE: Discipline Specific Elective

DRG: Discipline Related General Paper

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



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V G Vaze College of Arts, Science and Commerce
 (Autonomous)

1. Syllabus as per Choice Based Credit System :	
I. Name of the programme	: S.Y.B.A.M.M.C.
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 the syllabus
VIII. No. of lectures per week	: 04
2. Special notes, if any	: No
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



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

SEMESTER III

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

Max. Time, End Semester Exam (Theory) -2Hrs.

COURSE OUTCOME:

1. Individual and team understanding on theatrical Arts
2. Taking ownership of space, time, story-telling, characterization and kinesthetic
3. Shaping young students' minds through expression of their perception, creating awareness of their role and place in society, their responsibilities and possibilities

**BAMMC
TMC-3012**

THEATRE AND MASS COMMUNICATION - I

SYLLABUS

MODULE	TOPIC	DETAIL	LECTURES
I	HISTORY		14
	Dramatic literature and Theatre history:	<ol style="list-style-type: none"> 1. Study of the origin of theatre, history and growth 2. Theatre as a medium of mass communication 3. Theatre as a benefit to improving language skills 4. Study of traditions and forms: <ul style="list-style-type: none"> (a) Indian: Natya Shastra and Classical Indian Theatre Navarasa, Nayaka-Nayika Bheda, VidushakaNatya – DrishyaKavya Trilogy –Natya – Nritta - Sangeet Study of some of the important Sanskrit playwrights i.e. Kalidasa, Bhasa, Shudraka, Kootiyattam and Folk (Jatra, Pandavani, Tamasha, Ram Lila, Yakshagana, Swang, Therukoothu, Bhawai, Dashavatar, etc) 	



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

		<p>(b) Growth of Indian Regional and Modern (Experimental) Theatre (c) Asian Theatre (Japanese Noh, Spiritual and Trance of Bali and Korea, Chinese Kunqu Opera) (d) Ancient Greek: Aristotle's Poetics Comedy, Tragedy, Satyr Chorus (e) European: Commedia D'elle Arte and Renaissance. French Baroque theatre, Shakespeare, Brecht, Ibsen, etc Naturalism – Emile Zola (f) American Musicals</p>	
	Activity:	Presentations by students on different folk/traditional theatre forms from across the world through videos and images to study the salient features.	
II	DESIGN		10
	Stagecraft and theatre techniques	<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 	
	Activity:	Mask making, prop making experimenting with sound and live music and recorded music	
III	PREPARATION		10
	Preparing the mind, body and voice	Mind: Recalling experiences, talking about daily observations, collecting news clips, stories,	



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

		poems etc which may inspire theatre and enactment, increasing concentration, activities to enable ideation and improvisation	
		<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>	
	Activity:	Mirror games	
IV	READING		14
	Reading plays and analyzing the characteristics	<p>Western: Select any 2</p> <ol style="list-style-type: none"> 1. Romeo and Juliet / Hamlet – William Shakespeare 2. Long Day's Journey Into Night –Eugene O'Neil 3. Death of a Salesman – Arthur Miller 4. Oedipus Rex - Sophocles 5. Angels in America - Tony Kushner 6. The Glass Menagerie – Tennessee Williams 7. Look Back in Anger – John Osborne <p>Indian: Select any 2</p> <ol style="list-style-type: none"> 1. Yayati – Girish Karnad 2. Taj Mahal Ka Tender –Ajay Shukla 3. Ashad ka ek Din– Mohan Rakesh 4. Shantata! Court Chal Ahe (1967; "Silence! The Court Is in Session") /Sakharam Binder (1971).Vijay Tendulkar 	
	Activity:	<p>Understand the salient features:</p> <ol style="list-style-type: none"> 1. Plot 2. Theme 3. Characterization 4. Narrative 5. Genre 	
TOTAL LECTURES			48



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

References:

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

BOS Syllabus Sub- Committee Members

1. Dr. Shyam Choithani, Head, Assistant Professor, Dept. of Mass Media & Chairperson, BOS, Vaze College (Autonomous)
2. Ms. Ashwathi Anilkumar, Assistant Professor, Dept. of Mass Media & Member, BOS, Vaze College (Autonomous)
3. Mr. Soham Bandekar, Meritorious Alumnus, Creative Producer at Soham Productions, Member, BOS, Vaze College (Autonomous)

**Projects for Internal Evaluation
 MARKS**

40

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



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

or outside the college gate. Not more than 5 minutes per team. Team should essentially be small. 5-6 members.

3. Class: Watch a live performance of a play and write a review consisting of its special features.

Question Paper Pattern

Duration: 2 Hours

Maximum Marks: 60

Instructions:

1. All questions are compulsory.
2. Each question carries 15 marks.

Q.1. A.	Essay-type or Long descriptive answer. (From Unit/Module 1)	[15]
OR		
Q.1. B.	Essay-type or Long descriptive answer. (From Unit/Module 1)	[15]
Q.2. A.	Concept-based medium-length answer. (From Unit/Module 2)	[8]
Q.2. B.	Concept-based medium-length answer. (From Unit/Module 2)	[7]
OR		
Q.2. C.	Essay-type or Long descriptive answer. (From Unit/Module 2)	[15]
Q.3. A.	Concept-based medium-length answer. (From Unit/Module 3)	[8]
Q.3. B.	Concept-based medium-length answer. (From Unit/Module 3)	[7]
OR		
Q.3. C.	Essay-type or Long descriptive answer. (From Unit/Module 3)	[15]
Q.4.	Write short notes on any three: (From Unit/Module 4)	[15]
A.		
B.		
C.		
D.		
E.		



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

SEMESTER III

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

Max. Time, End Semester Exam (Theory) -2Hrs.

COURSE OUTCOME:

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.

BAMMC CCPR-302

CORPORATE COMMUNICATION and PUBLIC RELATIONS

SYLLABUS

MODULE	TOPIC	DETAIL	LECTURES
I	Foundation of Corporate Communication		14
	1. Introduction to Corporate Communication	Meaning , Need and Scope of Corporate Communication towards Indian Media scenario	02
	2. Keys concept in Corporate Communication	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.	06
	3. Ethics and Law in Corporate Communication	Importance of Ethics in Corporate Communication, Professional Code of Ethics, Mass Media Laws: Defamation, Invasion of Privacy, Copyright Act, Cyber-crime and RTI. Dark PR	06



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V G Vaze College of Arts, Science and Commerce
 (Autonomous)

II	Understanding Public Relations		16
	1.Introduction and Growth of Public Relations- Indian Scenario	Meaning, Definitions, Scope, Objective and Significance of Public Relation in Business. Tracing Growth of Public Relations, in India, Internal and External PR. Reasons for Emerging International Public Relations, Mergers/Collaborations/Joint Ventures between Indian and international public relations agencies, advantages and disadvantages of Public Relations.	06
	2.Role of Public Relations in various sectors	Healthcare, Entertainment, Banking and Finance, Real estate, Fashion and Lifestyle and Service.	04
	3.Theories and Tools of Public Relations	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.	06
III	Corporate Communication and Public Relation's range of functions		10
	1.Media Relations	Introduction, Importance of Media Relations, Sources Of Media Information, Building Effective MediaRelations, Principles of Good Media Relations , Media analysis and evaluation	03
	2.Employee Communication	Introduction, Sources of Employee Communications, Organizing Employee Communications, Benefits of Good Employee Communications, Steps in Implementing An Effective Employee Communications Programme, Role of Management in Employee Communications	03
	3.Crisis Communication	Introduction, Impact of Crisis, Role of Communication in Crisis, Guidelines for Handling Crisis, Trust Building, Case studies: 1. Nestle Maggie 2. Indigo	04



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

		3. Cadbury 4. Dairy Milk 5. Niira Radia 6. Tylenol	
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IV	Latest Trends, Tools and Technology Role of Social media in Corporate Communication and Public Relations		08
	1. Emerging trends, tools and technology	Introduction, Today's Communication Technology, Importance of Technology to Corporate Communication, pros and cons of technology used in Corporate Communication.	02
	2. New Media Tools	Website, Online press release, Article marketing, Online newsletters, Blogs	02
	3. Role of Social Media	Role of Social media as Influential marketing, Identifying brand threats, influencing journalist's stories, swiftly reacting to negative press, Viral marketing, engaging and interacting, storytelling, E- Public Relations and its importance.	04
TOTAL LECTURES			48

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2. Ms. Ashwathi Anilkumar, Assistant Professor, Dept. of Mass Media & Member, BOS, Vaze College (Autonomous)
3. Mr. Shivraj Bhosle, Visiting Faculty, Dept. of Mass Media & Member, BOS, Vaze College (Autonomous)

Methodology for Internal Evaluation

40 MARKS

1. Presentation various topics learned
2. Writing Press release
3. Mock Press conference

Reference:

1. Public Relations Ethics, Philip Seib and Kathy Fitzpatrick
2. Public Relations- The realities of PR by Newsom, Turk, Kruckleberg
3. Principals of Public Relations-C.S Rayudu and K.R. Balan
4. Public Relations -Diwakar Sharma



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

5. Public Relations Practices- Center and Jackson
6. The Art of Public Relations by CEO of leading PR firms

Question Paper Pattern

Duration: 2 Hours

Maximum Marks: 60

Instructions:

1. All questions are compulsory.
2. Each question carries 15 marks.

Q.1. A.	Essay-type or Long descriptive answer. (From Unit/Module 1)	[15]
OR		
Q.1. B.	Essay-type or Long descriptive answer. (From Unit/Module 1)	[15]
Q.2. A.	Concept-based medium-length answer. (From Unit/Module 2)	[8]
Q.2. B.	Concept-based medium-length answer. (From Unit/Module 2)	[7]
OR		
Q.2. C.	Essay-type or Long descriptive answer. (From Unit/Module 2)	[15]
Q.3. A.	Concept-based medium-length answer. (From Unit/Module 3)	[8]
Q.3. B.	Concept-based medium-length answer. (From Unit/Module 3)	[7]
OR		
Q.3. C.	Essay-type or Long descriptive answer. (From Unit/Module 3)	[15]
Q.4.	Write short notes on any three: (From Unit/Module 4)	[15]
A.		
B.		
C.		
D.		
E.		



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

SEMESTER III

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

Max. Time, End Semester Exam (Theory) -2Hrs.

COURSE OUTCOME:

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

BAMMC MS-303

MEDIA STUDIES

SYLLABUS

MODULE	TOPIC	DETAIL	LECTURES
I	Introduction		10
	Eras, relevance, connection to culture, Literature	<ol style="list-style-type: none"> 1. Era of Mass Society and culture – till 1965 2. Normative theories-Social 3. Responsibility Theory 4. Development media theory 	
II	Media Theories		14
	Propaganda and propaganda theory	<ol style="list-style-type: none"> 1. Origin and meaning of Propaganda 2. Hypodermic Needle/Magic bullet 3. Harold Lasswell 	
	Scientific perspectives to limited perspectives theory	<ol style="list-style-type: none"> 1. Paul Lazarsfeld-Two step flow 2. Carl Hovland and Attitude Change Theory 	
III	Cultural Perspectives		12
	Various schools	<ol style="list-style-type: none"> 1. Toronto school (McLuhan) 12 2. Schools- Birmingham(Stuart Hall) 3. Frankfurt- Theodor Adorno and Max Horkheimer 	



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V G Vaze College of Arts, Science and Commerce
 (Autonomous)

	Various schools	4. Raymond Williams- Technological Determinism 5. Harold Innis- Bias of Communication	
	Media and Identity	Feminism /Racism/ethnicity etc Caste/class/tribal/queer representations (Indian examples)	
IV	Media Effects		06
	Theories on media Effects	1. Media effects and behavior 2. Media effect theories and the argument against media effect theories 3. Agenda Setting Theory 4. Cultivation Theory 5. Politics and Media studies-media bias, media decency, media consolidation	
V	New Media and The Age Of Internet		06
	Meaning making Perspectives	1. New media 2. Henry Jenkins-Participatory culture 3. Internet as Public sphere-Habermas to Twitter 4. McLuhan 's concept of Global village in the age of Netflix 5. Uses and Gratification in the age of Internet	
TOTAL LECTURES			48
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Methodology for Internal Evaluation			40 MARKS
<ol style="list-style-type: none"> 1. Continuous assignments 2. Oral and practical presentations 3. Group/individual projects 4. Open book test 			



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 (Autonomous)

5. Group interactions 6. Quiz

Reference:

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

Question Paper Pattern

Duration: 2 Hours

Maximum Marks: 60

Instructions:

1. All questions are compulsory.
2. Each question carries 15 marks.

Q.1. A.	Concept-based medium-length answer. (From Unit/Module 1)	[08]
Q.1. B.	Concept-based medium-length answer. (From Unit/Module 2)	[07]
OR		
Q.1. C.	Concept-based medium-length answer. (From Unit/Module 1)	[08]
Q.1. D.	Concept-based medium-length answer. (From Unit/Module 2)	[07]
OR		
Q.2. A.	Concept-based medium-length answer. (From Unit/Module 3)	[8]
Q.2. B.	Concept-based medium-length answer. (From Unit/Module 3)	[7]
OR		
Q.2. C.	Essay-type or Long descriptive answer. (From Unit/Module 3)	[15]
OR		
Q.3. A.	Concept-based medium-length answer. (From Unit/Module 4)	[8]



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

Q.3. B.	Concept-based medium-length answer. (From Unit/Module 4)	[7]
OR		
Q.3. C.	Essay-type or Long descriptive answer. (From Unit/Module 4)	[15]
Q.4.	Write short notes on any three: (From Unit/Module 5)	[15]
A. B. C. D. E.		

SEMESTER III

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

Max. Time, End Semester Exam (Theory) -2Hrs.

COURSE OUTCOME:

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 thousand words by enlightening the learner on how.
4. To develop the base of visualisation among learners in using pictures in practical projects.
5. To help learners work on a given theme or the subject into making a relevant picture or photo feature.

BAMMC IP-304

INTRODUCTION TO PHOTOGRAPHY

SYLLABUS

MODULE	TOPIC	DETAIL	LECTURES
I	Camera: The Storyteller		12
1.1	The Body: The	The heart of the system:	02



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

	faithful middleman	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	
1.2	Aperture: The iris of the Camera	Diaphragm Controls amount of light entering lens Factor in Exposure calculation Active factor of Depth of field and Bokeh (creative) F'-numbers and aperture scale. Application of Depth of Field in advertising and Journalism.	03

1.3	Shutter: The Click magic	Blind between Lens and Image sensor Controls duration of light Major factor in Exposure calculation Main player in controlling action Motion blur, Motion freeze and Long exposure effects Application of motion blur/freeze in Advertising and journalism. Synchronization with Flash, Creative Slow sync	05
1.4	Image sensor: The retina Film: that sees	The image maker or recorder Film v/s digital Film: Photochemistry Digital: Photo-electronics Types of Sensor: CCD and CMOS ISO: Photosensitivity (Sensor/Film Speed)	01
1.5	Viewfinder: The interactive monitor	The control room cum monitor Displays camera settings Aperture, Shutter and ISO Metering modes, Focusing modes, Exposure modes, Frame count, File format etc	01
II	Lens: Imaging device		08
2.1	The eye of the camera: Learning to	Main player in image formation, Focusing the object (sharpening the image)	02



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

	see	Speed of the Lens (light intake ability) Numbers and Markings on the Lens AF, ED, IF, IS, SW, ASP etc	
2.2	Focal length: Which lens is suitable	The factor to consider for Type of Photography and choosing a lens for the purpose. Main distinguishing factor Fixed V/s Variable focal length	01
2.3	Image size: See close	The magnification ratio of a lens Longer focal length = Bigger image size	01
2.4	Coverage angle: Crop out unwanted	Prime concern in Composition How much of a scene a lens takes in from a viewpoint Safe focusing distance, Distortion: Barrel/ Pin-cuision	01

2.5	Types of lenses: The right one the task at hand	Prime Lens v/s Zoom lens Prime = Fixed focal length Zoom = Variable focal length Normal, Wide angle and Telephoto Special purpose lenses: Macro, Fish eye, Tilt-shift	03
III	Light: Parameters of Light- The essential raw material		16
3.1	Intensity and Exposure: Perfect tone	How much light: consideration for exposure Exposure triangle (A,S,ISO) The model of exposure	03
3.2	Direction and Lighting for Cinema, Television and Advertising	From where: direction begets shadow Shadow = Depth Lighting = Shading Three point lighting Key: Main Fill: Contrast level (lighting ratio) Kicker: Separation or background light Types of lighting: Portrait, Effect, Ambient and Mood or drama	06
3.3	Quality and Ambience: Why	How soft or how hard: Effective size of light source	02



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

	there are umbrellas and reflectors	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	
3.4	Colour and Mood: What tells Cozy or Cool	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)	02
3.5	Measure: The Director in you is the King	Light meter: Main input of exposure Incident v/s Reflective (advantage / disadvantage) In built meter and Metering modes: Average, Center weighted, Spot, Matrix, Focus Priority Exposure Modes: M, A, S, P, and Smart program modes Errors in inbuilt metering>Exposure	03

		compensation	
IV	Composition: Art of Seeing> Way of portraying a subject		06
4.1	Frame and Aspect ratio	Dimensions of sensor and proportion Aspect ratio: 2:3/ 4:5/ 16:9 (HD)	01
4.2	Visual indicators	Line, Shape, Size, Tone, Colour, Texture, Space and Center of interest; Subject= Aesthetic Assembly of objects	01
4.3	Rules of composition	Rule of thirds/ Balance/ Leading lines/ Frame within frame, Enhancing depth/ Unusual viewpoint/Shadow/ Pattern breaking	02
4.4	Breaking the rules	Cropping, Panorama, Flattening	01
4.5	Viewpoint and Perspective: What Pros do	1, 2 and 3 point perspective: Vanishing points and viewpoint Normal: The way we see Enhanced: Exaggerated depth Compressed: Feeling of distance taken away Forced: Unrealism	03



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 (Autonomous)

		Aligned: Back projection and green screen application	
V	Digital Imaging: Electronic format		06
5.1	Image sensor	Format, 135mm/ APS-C, Medium format, Large format	01
5.2	Megapixel	Pixel and its values, Total number of pixels, File size	01
5.3	Resolution	Pixel Per Inch: Quality of Image, Magnification ratio	01
5.4	Image magnification	Viewing distance, Image size and Pixelation How large an image can be for given megapixel	02
5.5	File Formats	RAW, JPEG, TIFF (Bit and Compression) advantages and limitations of Raw format	01
TOTAL LECTURES			48

BOS Syllabus Sub- Committee Members

1. Dr. Shyam Choithani, Head, Assistant Professor, Dept. of Mass Media & Chairperson, BOS, Vaze College (Autonomous)
2. Ms. Ashwathi Anilkumar, Assistant Professor, Dept. of Mass Media & Member, BOS, Vaze College (Autonomous)
3. Mr. Prashant Singh, Visiting Faculty, Dept. of Mass Media & Member, BOS, Vaze College (Autonomous)
4. Mr. Sanket Kokate, Visiting Faculty, Dept. of Mass Media & Member, BOS, Vaze College (Autonomous)
5. Mr. Harsh Phatak, Visiting Faculty, Dept. of Mass Media & Member, BOS, Vaze College (Autonomous)

Methodology for Internal Evaluation

40 MARKS

01 Print Media	Scrap book with collection of Photographs cropped from newspaper and Magazine (40+20)	<p>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.</p> <p>Points: Depth of field, Motion blur/freeze, Lighting, Quality of light, Composition, Colour temp, Mood/Drama</p> <p><i>Student can be asked to make E-Scrapbooks of photographs/screenshots taken from digital editions of</i></p>
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		<i>newspaper & magazines (due to lack of accessibility on account of pandemic)</i>
02 Electronic Media	Screenshots captured of a movie (36)	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 actual photographic assignment.
03 Field work	Shooting, i.e. actual working on given topics or themes.	This is the field application of the learnt technique to get presentable pictures. The creation part of appreciation and imitation from above two projects.
04	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" which will help students to incorporate the skills they have learned in the class as 'THEORY'.
Reference:		
<p>Collins Books series: Pentax Inc.</p> <ol style="list-style-type: none"> 1. Taking successful pictures, 2. Making most of colour, 3. Expanding SLR system, 4. Lighting techniques <p>Minolta Photographer's handbook</p> <ul style="list-style-type: none"> • Indoor Photography, • <p>Outdoor photography:</p> <p>Life Book series:</p> <ul style="list-style-type: none"> • Colour, • Camera, • Light • Portrait <p>Photography course:</p> <ul style="list-style-type: none"> o Volume 1: Understanding Camera o Volume 2: Secrets behind successful pictures o Volume 3: Practicing Photography o Volume 4: Handling Professional assignments 		

Me and My Camera

- o Portrait photography o
- Glamour photography
- o Do it in Dark (Darkroom Techniques) Pro-technique (Pro-photo)
- o Night Photography o
- Beauty and Glamour o



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Product Photography

Question Paper Pattern		
Duration: 2 Hours		Maximum Marks: 60
Instructions:		
1. All questions are compulsory.		
2. Each question carries 15 marks.		
Q.1. A.	Concept-based medium-length answer. (From Unit/Module 1)	[08]
Q.1. B.	Concept-based medium-length answer. (From Unit/Module 2)	[07]
OR		
Q.1. C.	Concept-based medium-length answer. (From Unit/Module 1)	[08]
Q.1. D.	Concept-based medium-length answer. (From Unit/Module 2)	[07]
OR		
Q.2. A.	Concept-based medium-length answer. (From Unit/Module 3 & 4)	[8]
Q.2. B.	Concept-based medium-length answer. (From Unit/Module 3 & 4)	[7]
OR		
Q.2. C.	Essay-type or Long descriptive answer. (From Unit/Module 3 & 4)	[15]
OR		
Q.3. A.	Concept-based medium-length answer. (From Unit/Module 5)	[8]
Q.3. B.	Concept-based medium-length answer. (From Unit/Module 5)	[7]
OR		
Q.3. C.	Essay-type or Long descriptive answer. (From Unit/Module 5)	[15]
OR		
Q.4.	Write short notes on any three: (From Unit/Module 1-5)	[15]
A.		
B.		
C.		
D.		
E.		



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SEMESTER III

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

Max. Time, End Semester Exam (Theory) -2Hrs.

COURSE OUTCOME:

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.

BAMMC FCO-305

FILM COMMUNICATION-I

SYLLABUS

MODULE	TOPIC	DETAIL	LECTURES
	Art of Storytelling		
I	History: Still pictures to moving images.	<ol style="list-style-type: none"> 1. History of Cinema. 2. Birth of Visual Art. 3. Understanding the Language of Cinema. 4. Transition from Documentary to Feature Film 	04
II	Understanding aspects of film appreciation.	<ol style="list-style-type: none"> 1. Grammar, Technology and Art. Director - the captain Writer – the back bone. 2. Aspects of Film-1: Visual Aspects and Editing Mise-en-Scene (Art, Costume, Camera placement) Cinematography Creating Meaning through editing 3. Aspects of Film-1: Film Sound Three components of Film Sound The relationship between Sound and 	08



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		Image	
III	The Early Cinema: 1895 to 1950	<ol style="list-style-type: none"> 1. Early Years (1895-1919) World and India. The Silent Era (1920-1931) 2. Early Sound Era (1930-1939) 3. The developmental stage (1940-1950) 	08
IV	Major film movements and its impact.	<ol style="list-style-type: none"> 1. The major cinema movements and their filmmakers 2. Hollywood Cinema-Brief history of Hollywood, Star system, academy Awards, global audience of Hollywood cinema 3. Italian neo-realism- Origin and impact on world cinema, work of Roberto Rossellini And Vittorio de sica 4. French New Wave - Impact of Works of Jean-Luc Godard, Éric Rohmer, François Truffaut, Claude Chabrol, Jacques Rivette on filmmakers around the world 5. Japanese cinema- Work of Yasujiro Ozu, Akira Kurosawa, Hayao Miyazaki etc. 6. Irani cinema- Contribution of Kiarostami, Majid Majidi etc. 	12
V	Mainstream Indian Cinema and Parallel Indian Cinema	<ol style="list-style-type: none"> 1. Art v/s Commercial 2. Indian Meaningful cinema (Commercial) <ul style="list-style-type: none"> ● The Angry Young Man ● The Indian Diaspora and Bollywood ● Contemporary Bollywood Cinema ● Globalisation and Indian Cinema, The multiplex Era 3. Golden era of Indian Cinema – Important work of Bimal Roy, Guru Datt, Raj Kapoor and V. Shantaram 4. Indian Parallel Cinema (Indian New Wave Cinema): Style and contribution of the following 	16



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		<p>filmmakers to the world of cinema: Mrinal Sen, Mani Kaul, Girish Kasaravalli, M.S.Sathyu, Shyam Benegal, Govind Nihalani, Gulzar, Saeed Akhtar Mirza</p> <p>5. Indian Middle Cinema: A Study of the cinema of Hrishikesh Mukherjee and Basu Chatterjee</p>	
TOTAL LECTURES			48
References:			
<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. 4. Ankerich, Michael G. <i>The Sound of Silence: Conversations with 16 Stage and Film Personalities Who Bridged the Gap Between Silents and Talkies</i>. McFarland, 2011. 5. Kurosawa, Akira. <i>Something Like an Autobiography</i>, Translated by Audie E. Bock. Vintage Books, 1983. 6. Hashimoto, Shinobu. <i>Compound Cinematics: Akira Kurosawa and I</i>. Vertical, 2015. 7. Chaplin, Charles. <i>My Autobiography</i>. Penguin UK, 2003. 8. Roy Bhattacharya, Rinki. <i>Bimal Roy: The Man Who Spoke In Pictures</i>. Penguin, 2017. 9. Mitra, Bimal. <i>Bichhde Sabhi Baari Baari</i> (Hindi). Vani Prakashan, 2012. 10. Dev, Sujata. <i>Mohammed Rafi: Golden Voice of the Silver Screen</i>. Om Books International, 2015. 11. Chopra, Anupama. <i>Sholay: The Making of a Classic</i>. Penguin India, 2000. 12. Nivedita, Charu and Subhash (Trans.). <i>Towards a Third Cinema</i>. Zero Degree Publishing, 2018. 13. Sadr, Hamid Reza. <i>Iranian Cinema: A Political History (International Library of Iranian Studies)</i>. I.B.Tauris, 2006. 14. Rahbaran, Shiva and Mohajer Maryam (Trans.). <i>Iranian Cinema Uncensored: Contemporary Film-Makers Since the Islamic Revolution (International Library of the Moving Image)</i>. I.B.Tauris, 2015. 15. Khosrowjah, Hossein. <i>The Singular Cinema of Abbas Kiarostami: Imagined Identities in Iranian Film</i>. I.B.Tauris, 2020. 16. Dabashi, Hamid. <i>Close Up: Iranian Cinema: Past, Present and Future</i>. Verso, 2001. 17. Sheibani, Khatereh. <i>The Poetics of Iranian Cinema: Aesthetics, Modernity and Film After the Revolution (International Library of Iranian Studies)</i>. Tauris Academic Studies, 2011. 18. Dix, Andrew. <i>Beginning Film Studies</i>. Viva Books, 2010. 19. Kumar, Dilip and Udayatara Nayar. <i>Dilip Kumar: The Substance and the Shadow</i>. Hay House India, 2015. 20. Nanda, Ritu. <i>Raj Kapoor: The One and Only Showman</i>. HarperCollins, 2017. 21. Sahni, Parikshat. <i>The Non-Conformist: Memories of My Father Balraj Sahni</i>. Penguin eBury Press, 2019. 22. Anand, Dev. <i>Romancing with Life</i>. Penguin India, 2011. 			



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Secondary reading:

1. Erfani, Farhang. *Iranian Cinema and Philosophy: Shooting Truth (Literatures and Cultures of the Islamic World)*. Palgrave Macmillan, 2012.
2. Nafisi, Hamid. *A Social History of Iranian Cinema, Volume 1: The Artisanal Era, 1897-1941*. Duke University Press Books, 2011.
3. Nafisi, Hamid. *A Social History of Iranian Cinema, Volume 2: The Industrializing Years, 1941-1978*. Duke University Press Books, 2011.
4. Nafisi, Hamid. *A Social History of Iranian Cinema, Volume 3: The Islamic Period, 1978-1984*. Duke University Press, 2012.
5. Nafisi, Hamid. *A Social History of Iranian Cinema, Volume 4: The Globalizing Era, 1984-2010*. Duke University Press, 2012.

BOS Syllabus Sub- Committee Members

1. Dr. Shyam Choithani, Head, Assistant Professor, Dept. of Mass Media & Chairperson, BOS, Vaze College (Autonomous)
2. Ms. Ashwathi Anilkumar, Assistant Professor, Dept. of Mass Media & Member, BOS, Vaze College (Autonomous)
3. Mr. Soham Bandekar, Meritorious Alumnus, Creative Producer at Soham Productions, Member, BOS, Vaze College (Autonomous)

Methodology for Internal Evaluation

40 MARKS

The teacher/s may follow one or more of the following suggested methods for evaluation of students under internal assessment:

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.

1.Print Media	Write reviews of film seen by them during lectures /film festivals	To inculcate understanding of cinema and writing skills needed for film review
2.Electronic Media	Making documentary on any of the prominent film personalities/genre/film theories	To make them understand the depth of cinema and its different aspects

Question Paper Pattern



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 (Autonomous)

Duration: 2 Hours		Maximum Marks: 60
Instructions:		
<ol style="list-style-type: none"> 1. All questions are compulsory. 2. Each question carries 15 marks. 		
Q.1. A.	Concept-based medium-length answer. (From Unit/Module 1)	[08]
Q.1. B.	Concept-based medium-length answer. (From Unit/Module 2)	[07]
OR		
Q.1. C.	Concept-based medium-length answer. (From Unit/Module 1)	[08]
Q.1. D.	Concept-based medium-length answer. (From Unit/Module 2)	[07]
Q.2. A.	Concept-based medium-length answer. (From Unit/Module 3)	[8]
Q.2. B.	Concept-based medium-length answer. (From Unit/Module 3)	[7]
OR		
Q.2. C.	Essay-type or Long descriptive answer. (From Unit/Module 3)	[15]
Q.3. A.	Concept-based medium-length answer. (From Unit/Module 4)	[8]
Q.3. B.	Concept-based medium-length answer. (From Unit/Module 4)	[7]
OR		
Q.3. C.	Essay-type or Long descriptive answer. (From Unit/Module 4)	[15]
Q.4.	Write short notes on any three: (From Unit/Module 5)	[15]
A.		
B.		
C.		
D.		
E.		

SEMESTER III



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 (Autonomous)

Teaching Scheme (Hrs/Week)				Continuous Internal Assessment (CIA) 40 marks					End Semester Examination	Total
L	T	P	C	CIA-1	CIA-2	CIA-3	CIA-4	Lab	Practical	
4	-	-	2	20	10	10	-	-	60	100
Max. Time, End Semester Exam (Practical) -2Hrs.										

COURSE OUTCOME:

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 softwares to make the learners understand what goes behind the scene and help them choose their stream.
3. To prepare learners skilled enough for independency during project papers in TY sem VI.
4. To help learners work on small scale projects during the academic period.

BAMMC CMM-306

COMPUTERS MULTIMEDIA -01

SYLLABUS

MODULE	TOPIC	DETAIL	LECTURES
I	Photoshop: Pixel based Image editing Software		12
1.1	Introduction to Photoshop	Image editing theory Bitmaps v/s Vectors When to use Photoshop and when to use drawing tools	
1.2	Photoshop Workspace	The tools, Toolbox controls Property bar, Options bar, Floating palettes	
1.3	Working with images	Image mode, Image size, canvas size Image resolution, size and resampling What is perfect resolution? Cropping to size and resolution Resizing v/s resampling	
1.4	Image Editing	Levels, Curves, Contrast adjustment, Colour adjustment Photo filters	
1.5	Working with Text	Text layer, Character palate, Paragraph palate, Text resizing, Text colour, Text attributes	

		Working on simple project/ one page design	
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II	CorelDraw: Vector based Drawing software		8
2.1	Introduction to CorelDraw	CorelDraw Interface, Tool Box, Importing files in CorelDraw, Different file formats	
2.2	Using text	Artistic and paragraph text, Formatting Text, Embedding Objects into text, Wrapping Text around Object, Linking Text to Objects Text C2C:	
2.3	Exploring tools	Basic shapes: Cut, Erase, Combine, Shaping tool: Nodes, Handles, Corners Convert to Curves: Reshaping, Creating figures, Logos	
2.4	Applying effects	Power of Blends, Distortion and contour Effects, Envelopes, Lens effects, Transparency, Creating Depth Effects and Power Clips	
2.5	Exporting in CorelDraw	Exporting, Types of export, Exporting for other software	
III	QuarkXpress/ InDesign: Layout Software		8
3.1	Introduction to QuarkXpress	List the menus, List the tools, Benefits of using Quark, Application of Quark	
3.2	Text Edits in Quark	Format of text, Purpose of text selection, Aligning text in different design formats, Text alignment with embedded images	
3.3	Using palettes	Using palettes for different types of publications made in quark, Magazine in quark, Newspaper in quark,	



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3.4	Colour correction in quark	Embedding images in proper formats, Colour correction on the images, Adjusting according to the color tone of the publication	
3.5	Exporting files	Types of files, Exporting for different publications/templates, Newspaper, magazine, etc.	
IV	Premiere Pro: Audio-visual: Video editing software		12
4.1	Introduction to editing	Editing importance, Great editing examples, Editing for different formats (film/ad/news/etc.)	
4.2	Introduction to premiere	How premiere helps in editing, Understanding the toolbar, Importing files, Experimenting with video and audio layers, Basics of editing (cut/layers/different windows/etc.)	
4.3	Understanding file formats	Understanding different file formats (AVI/MPEG/MOV/H264, etc.), Importing raw footage for edits, Performing video checks while editing	
4.4	Using colour grading	What is color grading, Examples of color grading, Using filters and presents in color mixing, Applying presents on layers for editing	
4.5	Exporting and rendering	Exporting in different formats, Choosing right formats for exposing, Managing quality while exporting, Rendering and maintain file format, Improving quality and time to render techniques	
V	Sound Forge/Sound Booth: Sound Editing Software		8
5.1	Introduction to Digital Audio	Sound basics, Audio band pitch volume Understanding Digital audio Sampling, bit rate	



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5.2	Concept of Dolby Digital	Mono, Stereo, Quadrophonic Surround sound, 5.1 Channel, Subwoofer Difference in Dolby Digital and DTS, More about DTS Three way sound speaker	
5.3	Sound Recording	Recording Equipment Microphone and Types of microphones Preamps, Power amps, Sound card Input from audio sources, Extract audio from CD Different audio saving formats Wave, WMA, CDA, MP3 Digital Computer software	
5.4	Working with Sound	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	
5.5	Advanced Sound Processing	Delay, Echo, Reverb, Chorus Mixing sounds Noise gating. Expansion, Changing pitch and Time duration Sound track output Create your audio CD and mark chapters	
TOTAL LECTURES			48
BOS Syllabus Committee Members			
<ol style="list-style-type: none"> 1. Dr. Shyam Choithani, Head, Assistant Professor, Dept. of Mass Media & Chairperson, BOS, Vaze College (Autonomous) 2. Ms. Ashwathi Anilkumar, Assistant Professor, Dept. of Mass Media & Member, BOS, Vaze College (Autonomous) 			

Methodology for Internal Evaluation			40 MARKS
01 Print	Preparing a magazine or a series of posters of different size (type of a campaign promotion) using either quark or PS	Taking examples of magazines or daily newspapers, students can come up with a sample. This will help them be industry ready with a fair hands-on-experience.	



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	or Corel		
02 Electronic	Making a short clip with the use of premiere and 3D Maya	Making a short video clip with the fusion of 3D Maya (some 3D element) and premiere to edit out a short clip (short film/ad/news reel, etc.)	
References:			
<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 			

Methodology for External Evaluation	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.	

SEMESTER IV

Teaching Scheme (Hrs/Week)				Continuous Internal Assessment (CIA) 40 marks					End Semester Examination	Total
L	T	P	C	CIA-1	CIA-2	CIA-3	CIA-4	Lab	Written	
4	-	-	2	20	10	10	-	-	60	100
Max. Time, End Semester Exam (Theory) -2Hrs.										

COURSE OUTCOME:

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

BAMMC TMC-4012	THEATRE AND MASS COMMUNICATION-II
SYLLABUS	



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MODULE	TOPIC	DETAIL	LECTURES
1	Indian Theatre Icons		10
1.1	Play Writing:	<ol style="list-style-type: none"> 1. Role of a playwright in theatre 2. Structure: Plot, Act, Scene, Character Setting 3. Basic types of playwriting, Script format 4. Role of IPTA and National School of Drama in the flourishing of theatre in India 5. Theatre and its contribution to cinema and television in India 	
1.2	Contribution of Indian Dramatists who revolutionized Indian Theatre:	<ol style="list-style-type: none"> 1. Vijay Tendulkar 2. Girish Karnad 3. Bijon Bhattacharya 4. Prithviraj Kapoor 5. Utpal Dutt 6. Shambhu Mitra 7. Mahesh Dattani 8. Badal Sarkar 9. Ebrahim Alkazi 10. Satyadev Dubey 11. B.V. Karanth 12. Ratan Thiyam 	

		13. Mohan Rakesh	
2	Role Of Theatre		10
	Theatre: Role As A Medium Of Mass Communication	<ol style="list-style-type: none"> 1. In India theatre emphasizes on the social problems and themes such as agriculture, literacy campaign, social and national harmony, human trafficking, child labor, gender discrimination, religious tolerance, women empowerment, prevention of HIV-AIDS, family planning, pulse polio, nutrition, environment pollution 2. Theatre for education and entertainment: Command or instructive function 3. Theatre for development communication and social change: 	



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		<p>Persuasive function</p> <ol style="list-style-type: none"> 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. 	
	Activity:	Get newspaper clips dealing with socio-political issues and prepare scripts for short skit.	
3	Director And Producer		10
	Direction and Production:	<ol style="list-style-type: none"> 1. What is direction, Qualities of a good director, Major responsibilities of a director, Principles of direction, Difference between creative director and interpretative director 2. Considerations for selection of a production, 3 producing formats, 5 departments of technical production 3. Who is a producer and what is his job 4. Types of rehearsals, Determining the number of performances, Theatre 	
		<p>Angel</p> <ol style="list-style-type: none"> 5. 10 top running Broadway shows 	
4	Management And Marketing		10
	Theatre management marketing and event organization:	<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 promotions		8



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	Theatre A As self-expression:	<ol style="list-style-type: none"> 1. Devising the message 2. Writing the script and finalising it 3. Designing the set 4. Rehearsals, Staging the performance, Curtains 5. Marketing and promotions 	
TOTAL LECTURES			48
References:			
<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. 3. Pride, Rebecca. <i>The Costume Supervisor's Toolkit: Supervising Theatre Costume Production from First Meeting to Final Performance (The Focal Press Toolkit Series)</i>. Routledge, 2018. 4. Warren, Jason. <i>Creating Worlds: How to Make Immersive Theatre</i>. Nick Hern Books, 2017. 5. Hiley, Jim. <i>Theatre at Work: Story of the National Theatre's Production of Brecht's "Galileo"</i>. Routledge and Kegan Paul Books, 1981. 6. Nibbelink, Dr Liesbeth Groot. <i>Nomadic Theatre: Mobilizing Theory and Practice on the European Stage (Thinking Through Theatre)</i>. Methuen Drama, 2020. 7. Boyle, Michael Shane (Ed.) and 4 more. <i>Postdramatic Theatre and Form (Methuen Drama Engage)</i>. Methuen Drama, 2020. 8. Allain, Paul. <i>The Theatre Practice of Tadashi Suzuki: A Critical Study (With DVD examples) (Performance Books)</i>. Methuen Drama, 2011. 9. Szuchmacher, Ruben and William Gregory (Trans.). <i>The Uncapturable: The Fleeting Art of Theatre (Theatre Makers)</i>. Methuen Drama, 2020. 10. Alrutz, Megan and Lynn Hoare. <i>Devising Critically Engaged Theatre with Youth: The Performing Justice Project</i>. Routledge, 2020. 11. Harris, Andrew. <i>Broadway Theatre (Theatre Production Studies)</i>. Routledge, 1994. 12. Calder, David. <i>Street theatre and the production of postindustrial space: Working memories (Theatre: Theory – Practice – Performance)</i>. Manchester University Press, 2019. 13. Kumiega, Jenna. <i>The Theatre of Grotowski</i>. Bloomsbury Academic, 1985. 			
BOS Syllabus Committee Members			
<ol style="list-style-type: none"> 1. Dr. Shyam Choithani, Head, Assistant Professor, Dept. of Mass Media & Chairperson, BOS, Vaze College (Autonomous) 2. Ms. Ashwathi Anilkumar, Assistant Professor, Dept. of Mass Media & Member, BOS, Vaze College (Autonomous) 3. Mr. Soham Bandekar, Meritorious Alumnus, Creative Producer at Soham Productions, Member, BOS, Vaze College (Autonomous) 			
Methodology for Internal Evaluation			40 MARKS



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 (Autonomous)

A grand one-act play by the entire class. The students could form different departments for the production of the play.

Question Paper Pattern		
Duration: 2 Hours		Maximum Marks: 60
Instructions:		
1. All questions are compulsory.		
2. Each question carries 15 marks.		
Q.1. A.	Concept-based medium-length answer. (From Unit/Module 1)	[08]
Q.1. B.	Concept-based medium-length answer. (From Unit/Module 2)	[07]
OR		
Q.1. C.	Concept-based medium-length answer. (From Unit/Module 1)	[08]
Q.1. D.	Concept-based medium-length answer. (From Unit/Module 2)	[07]
OR		
Q.2. A.	Concept-based medium-length answer. (From Unit/Module 3)	[8]
Q.2. B.	Concept-based medium-length answer. (From Unit/Module 3)	[7]
OR		
Q.2. C.	Essay-type or Long descriptive answer. (From Unit/Module 3)	[15]
OR		
Q.3. A.	Concept-based medium-length answer. (From Unit/Module 4)	[8]
Q.3. B.	Concept-based medium-length answer. (From Unit/Module 4)	[7]
OR		
Q.3. C.	Essay-type or Long descriptive answer. (From Unit/Module 4)	[15]
OR		
Q.4.	Write short notes on any three: (From Unit/Module 5)	[15]
A.		
B.		
C.		



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D.	
E.	

SEMESTER IV

Teaching Scheme (Hrs/Week)				Continuous Internal Assessment (CIA) 40 marks					End Semester Examination	Total
L	T	P	C	CIA-1	CIA-2	CIA-3	CIA-4	Lab	Written	
4	-	-	4	20	10	10	-	-	60	
Max. Time, End Semester Exam (Theory) -2Hrs.									100	

COURSE OUTCOME:

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

BAMMC WEM-402

WRITING and EDITING FOR MEDIA

SYLLABUS

MODULE	TOPIC	DETAIL	LECTURES
I	PRINT MEDIA		12
	WRITING FOR PRINT MEDIA	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)	



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		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	
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II	RADIO AND TELEVISION		12
	WRITING FOR BROADCAST MEDIA	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 Storyboarding for Television commercials	
III	DIGITAL MEDIA		12
	DIGITAL MEDIA: A Sunrise opportunity	1. Difference between newspaper writing and writing for the Web, headline writing, deck heads, subheads, lists and hyperlinked content 2. How to produce well-written webpages Written content for the web, digital spaces and digitally distributed media. 3. Development of web-specific style guides, convergence of text and video on digital. 4. Emerging fields of personal publishing, including blogging and micro blogging (or publishing on LinkedIn). 5. Dealing with breaking news and fake news in real time. 6. Writing for Advertisements through Email and SMS 7. Writing Blogs	
IV	EDITING		12
	EVALUATION OF CONTENT	1. Checking spelling and grammar.VCheck news/magazine copies for headlines (types, appeal), sub heads, Use of graphics and illustrations for construction and information	



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		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.	
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		5. Online editing: editing requirements; content, layout, clarity, style, conciseness, online headlining -website design	
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TOTAL LECTURES		48
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BOS Syllabus Sub- Committee Members

1. Dr. Shyam Choithani, Head, Assistant Professor, Dept. of Mass Media & Chairperson, BOS, Vaze College (Autonomous)
2. Ms. Ashwathi Anilkumar, Assistant Professor, Dept. of Mass Media & Member, BOS, Vaze College (Autonomous)

Methodology for Internal Evaluation

40 MARKS

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

References:

1. James glen stovall, writing for the mass media, sixth edition, published by Dorling kindersley (India)
2. Artwick, Clauddete G., Reporting And Producing For Digital Media, Surjeet Publications, 1st Indian Reprint, 2005
3. The associated press stylebook. . Associated press (current edition)
4. Chicago guide to fact-checking (Chicago Guides To Writing, Editing And Publishing)By Brooke Borel
5. Fundamentals Of Writing: How To Write Articles, Media Releases, Case Studies, Blog Posts And Social Media Content By Paul Lima | 10 April 2013
6. Itule, B. D. and Anderson, D. A. (1989). News Writing and Reporting For Today's Media. Ny:Mcgraw-Hill
7. An introduction to writing for Electronic Media-Scriptwriting Essentials Across The Genres Authors: Robert B. Musburger
8. The basics of media writing-a strategic approach by Scott A. Kuehn - Clarion University Of Pennsylvania, Usa And Andrew Lingwall- Sage Publications



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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.

Question Paper Pattern		
Duration: 2 Hours		Maximum Marks: 60
Instructions:		
1. All questions are compulsory. 2. Each question carries 15 marks.		
Q.1. A.	Essay-type or Long descriptive answer. (From Unit/Module 1)	[15]
OR		
Q.1. B.	Essay-type or Long descriptive answer. (From Unit/Module 1)	[15]
OR		
Q.2. A.	Concept-based medium-length answer. (From Unit/Module 2)	[8]
Q.2. B.	Concept-based medium-length answer. (From Unit/Module 2)	[7]
OR		
Q.2. C.	Essay-type or Long descriptive answer. (From Unit/Module 2)	[15]
OR		
Q.3. A.	Concept-based medium-length answer. (From Unit/Module 3)	[8]
Q.3. B.	Concept-based medium-length answer. (From Unit/Module 3)	[7]
OR		
Q.3. C.	Essay-type or Long descriptive answer. (From Unit/Module 3)	[15]
OR		
Q.4.	Write short notes on any three: (From Unit/Module 4)	[15]
A.		
B.		
C.		
D.		



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E.	
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SEMESTER IV

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

Max. Time, End Semester Exam (Theory) -2Hrs.

COURSE OUTCOME:

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

BAMMC MLE-403

MEDIA LAWS and ETHICS

SYLLABUS

MODULE	TOPIC	DETAIL	LECTURES
1	Constitution and Media		10
1.1	Core values of Constitution	Refreshing Preamble, unique features of the Indian Constitution	2
1.2	Freedom of Expression	Article 19 (1) (a), Article 19(2)	2
1.3	Judicial Infrastructure	Hierarchy of the courts Independency of the judiciary Legal terminologies	2
1.4	Social Responsibility of the media	Social Responsibility Theory Emerging Issues in Social Responsibility Theory in today's era	2



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1.5	Social Media	Threat of Fake News and facts verification Social media decorum	2
2	Regulatory bodies		10
2.1	Press Council of India	Brief history: Statutory status Structure Powers and limitations	2
2.2	TRAI	Role of Telecom Regulatory Authority of India	2

2.3	IBF	1. Indian Broadcasting Foundation 2. Broadcasting Content Complaints Council, 3. Broadcasting Audience Research Council	2
2.4	ASCI	1. Advertising Standard Council of India 2. Mission 3. Structure 4. Consumer Complaint Council	2
2.5	NBA	1. News Broadcasters Association 2. Structure 3. Mission 4. Role	2
3	Media Laws		10
3.1	Copyright and IPR	What is copyright, Intellectual Property Rights Exceptions Major Amendments Recent Case studies	2
3.2	Defamation	1. Definition 2. Civil, Criminal 3. Exceptions 4. Recent case studies	2
3.3	IT Act	1. Information Technology Act 2000 2. Amendment 2008 3. Section 66A 4. Section 67 5. Case Studies	2



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3.4	Contempt	1. Contempt of Court 2. Contempt of Parliament	2
3.5	More acts	1. Drugs and Magic Remedies (Objectionable Advertisements) Act, 2. Emblems and Names (Prevention of Improper Use) Act	2
4	Media Laws		10
4.1	Right to Privacy	Evolution Right to Privacy a Fundamental Right	2

4.2	Morality and Obscenity	Indecent Representation of Women's Act 19.2, IPC 292 , 293 Change in perception with time	2
4.3	Unfair Trade Practices	Unfair Trade Practices and the Competition Act 2002	2
4.4	OSA	1. Official Secrets Act 2. Controversies 3. Case Studies	2
4.5	RTI	1. Right To Information Act 2005 2. Brief History 3. Importance and current status	2
5	Media Ethics and Social Responsibility		8
5.1	Why Ethics	What is ethics? And why do we need ethics?	1
5.2	Ethical responsibility of journalist	1. Code of conduct for journalist 2. Conflict of interest 3. Misrepresentation 4. Shock Value	2
5.3	Fake News	1. Post -truth and challenges of fighting 2. Techniques of fact verification	2
5.4	Ethical responsibility of advertisers	Violation of ethical norms by advertisers Case Studies	1
5.5	Stereotyping	Stereotyping of minorities, women, senior citizens, regions, LGBT	2



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TOTAL LECTURES	48
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Methodology for Internal Evaluation		40 MARKS
1. Field work	Group presentation based on field visit eg. visit to court	Exposure to the real world of law and challenges of team work
2. Group discussion	On current issues relating to media law	This would demand clarity of perception and expression
3. Test	Based on the syllabus	To test the knowledge about the topics covered.
References:		
<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). Cyber law 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 		

Question Paper Pattern		
Duration: 2 Hours		Maximum Marks: 60
Instructions:		
<ol style="list-style-type: none"> 1. All questions are compulsory. 2. Each question carries 15 marks. 		
Q.I. A.	Concept-based medium-length answer. (From Unit/Module 1)	[08]
Q.I. B.	Concept-based medium-length answer. (From Unit/Module 2)	[07]
OR		



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Q.1. C.	Concept-based medium-length answer. (From Unit/Module 1)	[08]
Q.1. D.	Concept-based medium-length answer. (From Unit/Module 2)	[07]
OR		
Q.2. A.	Concept-based medium-length answer. (From Unit/Module 3)	[8]
Q.2. B.	Concept-based medium-length answer. (From Unit/Module 3)	[7]
OR		
Q.2. C.	Essay-type or Long descriptive answer. (From Unit/Module 3)	[15]
OR		
Q.3. A.	Concept-based medium-length answer. (From Unit/Module 4)	[8]
Q.3. B.	Concept-based medium-length answer. (From Unit/Module 4)	[7]
OR		
Q.3. C.	Essay-type or Long descriptive answer. (From Unit/Module 4)	[15]
OR		
Q.4.	Write short notes on any three: (From Unit/Module 5)	[15]
A.		
B.		
C.		
D.		
E.		

SEMESTER IV

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

Max. Time, End Semester Exam (Theory) -2Hrs.

COURSE OUTCOME:



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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			
BAMMC MMR-404	MASS MEDIA RESEARCH		
SYLLABUS			
MODULE	TOPIC	DETAIL	LECTURES
1	Research In Media		8
	Introduction to mass media research	1. Relevance, Scope of Mass Media Research and 2. Role of research in the media 3. Steps involved in the Research Process 4. Qualitative and Quantitative Research 5. Discovery of research problem, identifying dependent and independent variables, developing hypothesis	
2	Design		6
	Research designs	Concept, types and uses Research Designs: a) Exploratory b) Descriptive and c) Causal	
3	Data Collection		10
	Data – collection methodology	A. Primary Data – Collection Methods I. In Depth interviews II. Focus group III. Surveys IV. Observations V. Experimentations b. Secondary Data Collection Methods c. Literature review d. Designing Questionnaire and measurement techniques e. Types and basics of questionnaire f. Projective techniques g. Attitude measurement scales	



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		h. Sampling process i. Data Tabulation and Research report format	
4	Analysis		8
	Content analysis	A. Definition and uses B. Quantitative and Qualitative approach C. Steps in content analysis D. Devising means of a quantification system E. Limitations of content analysis	
5	Application Of Research		8
	Application of research in mass media	A. Readership and Circulation survey B. TRP C. RRP D. Audience Research E. Exit Polls F. Advertising Consumer Research	
6	The Semiotics		8
	The Semiotics of the Mass Media.	A. What is semiotics in media? B. Why is semiotics important? C. What are codes in semiotics? D. Semiotics and media	
TOTAL LECTURES			48
BOS Syllabus Sub- Committee Members			
<ol style="list-style-type: none"> 1. Dr. Shyam Choithani, Head, Assistant Professor, Dept. of Mass Media & Chairperson, BOS, Vaze College (Autonomous) 2. Ms. Ashwathi Anilkumar, Assistant Professor, Dept. of Mass Media & Member, BOS, Vaze College (Autonomous) 3. Dr. Preeta Nilesh, Head, Professor, Dept. of History & Member, BOS, Vaze College (Autonomous) 4. Mr. Chaitanya Sant, Visiting Faculty, Dept. of Mass Media & Member, BOS, Vaze College (Autonomous) 			

References:

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



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6. Milestones In Mass Communication: Research De Fleur

Question Paper Pattern

Duration: 2 Hours

Maximum Marks: 60

Instructions:

1. All questions are compulsory.
2. Each question carries 15 marks.

Q.1	Essay-type or Long descriptive answer. (From Unit/Module 1)	[15]
Q.2. A.	Concept-based medium-length answer. (From Unit/Module 2)	[08]
Q.2. B.	Concept-based medium-length answer. (From Unit/Module 3)	[07]
OR		
Q.2. C.	Concept-based medium-length answer. (From Unit/Module 3)	[08]
Q.2. D.	Concept-based medium-length answer. (From Unit/Module 2)	[07]
OR		
Q.3. A.	Concept-based medium-length answer. (From Unit/Module 4)	[8]
Q.3. B.	Concept-based medium-length answer. (From Unit/Module 5)	[7]
OR		
Q.3. C.	Concept-based medium-length answer. (From Unit/Module 5)	[8]
Q.3. D.	Concept-based medium-length answer. (From Unit/Module 4)	[7]
OR		
Q.4.	Write short notes on any three: (From Unit/Module 6)	[15]
A.		
B.		
C.		
D.		
E.		



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SEMESTER IV

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

Max. Time, End Semester Exam (Theory) -2Hrs.

COURSE OUTCOME:

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.

BAMMC FCO-405

FILM COMMUNICATION - II

SYLLABUS

MODULE	TOPIC	DETAIL	LECTURES
1	Regional Cinema	Regional Films and Filmmakers: 1. Marathi (V. Shantaram) 2. Bengali (Satyajit Ray / Ritwik Ghatak) 3. Malayalam / Tamil / Telugu / Kannada (K. Balachander / K. Vishwanath / Adoor Gopalakrishnan / John Abaraham)	12
2	Hindi Cinema	2.1 Adaptations from books (fiction and nonfiction) to film. The teaching faculty could select any two films for case studies of good adaptations from book to film. The films selected could be studied for the faithfulness of the film to the source material and also the cinematic liberties that the filmmaker takes for various reasons (artistic, medium and commercial). 2.2 Studying the signature style of acclaimed contemporary filmmakers (any three) like Steven Spielberg, Martin Scorsese, David Fincher, David Lynch, Steve Soderbergh, Wes Anderson, Terence Malick, Wong Kar-Wai,	12



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		Quentin Tarantino, Sam Mendes, Paul Thomas Anderson, Ang Lee, Takeshi Kitano, Richard Linklater	
3	Cinema now	3.1 Contemporary Era 3.2 Celluloid to Digital (1990-1999) 3.3 Digital Explosion (2000 onwards) 3.4 Media Convergence and Film Viewing Culture	8
4	Film Making	4.1 Aspects of Production Systems: Financial, Administrative and Creative. 4.2 Stages of Film Making -1: Pre-Production 4.3 Stages of Film Making -2: Actual Production 4.4 Stages of Film Making -2: Post-Production 4.5 Film and Censorship. 4.6 ROI Systems in Film Industry Distribution Promotion Marketing Branding Internet	8
5	Film Culture	5.1 Introduction to Film Institute, Film Bodies and Trade Associations such as FTII, NFAI, Films Division, DFF, IFFI, CBFC, IFTDA, SGI, WICA, etc. 5.2. Film Festivals: What is Film Festival? Major Film Festivals in India and Abroad 5.3 Film Awards: Nature and Types of Film Awards Major Film Awards in India and Abroad	8
TOTAL LECTURES			48
References:			
<ol style="list-style-type: none"> 1. Srivastava, Manoj. <i>Wide Angle: History of Indian Cinema</i>. Notion Press, Inc., 2016. 2. Seton, Marie. <i>Portrait of a Director: Satyajit Ray</i>. Penguin Books, 2003. 3. Ray, Satyajit. <i>Our Films Their Films</i>. Orient Black Swan, 2001. 4. Ray, Satyajit. <i>Deep Focus: Reflections on Indian Cinema</i>. HarperCollins, 2017. 5. Shoma, Chatterji. <i>Woman at the Window: The Material Universe of Rabindranath Tagore through the Eyes of Satyajit Ray</i>. HarperCollins, 2017. 6. Sengupta, Sakti and Natalie Reitano. <i>Discovering Indian Independent Cinema: The Films of Girish Kasaravalli</i>. Createspace Independent Pub, 2015. 7. Mukhopadhyay, Dipankar. <i>Mrinal Sen: Sixty Years in Search of Cinema</i>. HarperCollins, 2009. 			



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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.

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3. Mr. Soham Bandekar, Meritorious Alumnus, Creative Producer at Soham Productions, Member, BOS, Vaze College (Autonomous)

Methodology for Internal Evaluation

40 MARKS

The teacher/s may follow one or more of the following suggested methods for evaluation of students under internal assessment:

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.

Question Paper Pattern

Duration: 2 Hours

Maximum Marks: 60

Instructions:

1. All questions are compulsory.
2. Each question carries 15 marks.

Q.I. A.	Concept-based medium-length answer. (From Unit/Module 1)	[08]
Q.I. B.	Concept-based medium-length answer. (From Unit/Module 2)	[07]



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OR		
Q.1. C.	Concept-based medium-length answer. (From Unit/Module 1)	[08]
Q.1. D.	Concept-based medium-length answer. (From Unit/Module 2)	[07]
OR		
Q.2. A.	Concept-based medium-length answer. (From Unit/Module 3)	[8]
Q.2. B.	Concept-based medium-length answer. (From Unit/Module 3)	[7]
OR		
Q.2. C.	Essay-type or Long descriptive answer. (From Unit/Module 3)	[15]
OR		
Q.3. A.	Concept-based medium-length answer. (From Unit/Module 4)	[8]
Q.3. B.	Concept-based medium-length answer. (From Unit/Module 4)	[7]
OR		
Q.3. C.	Essay-type or Long descriptive answer. (From Unit/Module 4)	[15]
OR		
Q.4.	Write short notes on any three: (From Unit/Module 5)	[15]
A. B. C. D. E.		

SEMESTER IV

Teaching Scheme (Hrs/Week)				Continuous Internal Assessment (CIA) 40 marks					End Semester Examination	Total
L	T	P	C	CIA-1	CIA-2	CIA-3	CIA-4	Lab	Practical	
4	-	-	2	20	10	10	-	-	60	100
Max. Time, End Semester Exam (Practical) -2Hrs.										



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V G Vaze College of Arts, Science and Commerce
 (Autonomous)

COURSE OUTCOME:			
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 independency during project papers in TY sem.VI. 4. To help learners work on small scale projects during the academic period.			
BAMMC CMM-406	Computer Multimedia - II		
SYLLABUS			
MODULE	TOPIC	DETAIL	LECTURES
1	Photoshop: Advanced Image Editing		12
	Working with multiple images	Mixing Selection marquee, Lasso, Magnetic lasso, feather Slice tool, Erase tool Pen tool and image tracing Clone tool, Stamp tool	
	Image Effects	Editing Burning, Dodging Smudge, Sharpen, Blur Eyedropper, Choosing colour Swatches, Colour pick Filters	
	Working with Layers	Layer basics Changing background, Gradient Moving linking aligning layers Applying Transformations Masking layers	
		Masts and extractions Layer effects, Adjustment layers	
	Wonders of Blend Modes	Blend modes Advanced blending options Layer blends	
	Fully Editable Text	Text as art, Glyphs, Creative text Type mask tool, Image in text Text to path and Direct selection Path selection (black arrow)	



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V G Vaze College of Arts, Science and Commerce
 (Autonomous)

		Creating Professional design using all the tools	
2	Adobe Illustrator: Vector based Drawing software		04
	Introduction to Adobe Illustrator	Illustrator Interface, Tool Box, Panels and Bars Importing files in illustrator, Different file formats	
	Using text	Artistic and paragraph text, Formatting Text, Embedding Objects into text, Wrapping Text around Object, Linking Text to Objects	
	Creating Simple designs	Text based logo replication, Shape based logo replica, Creating new symbols, Fill colour, Outline colour, Weight and opacity	
	Applying effects	Power of Blends, Distortion and contour Effects, Envelopes, Lens effects, Transparency, Creating Depth Effects and Power Clips	
	Exporting in Illustrator	Exporting, Types of export, Exporting for other soft wares	
3	InDesign: Layout Software		10
	Introduction to Adobe In Design	List the menus, List the tools, Palates Benefits of using In Design, Application of In Design	
	Text Edits in InDesign	Format of text, Character and Paragraph Bars Purpose of text selection, Aligning text in different design formats, Text alignment with embedded images	
	Using palettes	Using palettes for different types of publications made in InDesign, Magazine in InDesign, Paragraph styles Newspaper in InDesign,	



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V G Vaze College of Arts, Science and Commerce
 (Autonomous)

		Paragraphs type palate, Text wrap palate	
	Colour correction in InDesign	Embedding images in proper formats, Colour correction on the images, Adjusting according to the color tone of the publication	
	Exporting files	Types of files, Exporting for different publications/templates, Newspaper, magazine, etc.	
4	Premiere Pro: Audio-visual: Advanced application		10
	Introduction to editing	Editing importance, Great editing examples, Editing for different formats (film/ad/news/etc.)	
	Exploring Premiere Pro	How premiere helps in editing, Understanding the toolbar, Importing files, Experimenting with video and audio layers, Basics of editing (cut/layers/different windows/etc.)	
	Right application of various file formats	Understanding different file formats (AVI/MPEG/MOV/H264, etc.) Importing raw footage for edits, Performing video checks while editing Using inbuilt transitions	
	Using colour grading	What is color grading, Examples of color grading, Using filters and presents in color mixing, Applying presents on layers for editing	
	Exporting and rendering	Exporting in different formats, Choosing right formats for exposing, Managing quality while exporting, Rendering and maintain file format, Improving quality and time to render techniques	
5	Adobe Dreamweaver: Web designing software		12
	Introduction to Dreamweaver	Workspace overview Document toolbar, Document window, Panel	



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V G Vaze College of Arts, Science and Commerce
 (Autonomous)

		groups, Files pane, Property inspector, Tag selector Defining website in Dreamweaver	
	Working with DW	Creating Dreamweaver template Page layout in DW CSS layouts: advantages and disadvantages Creating HTML pages, Insert content and form Creating Forms in DW	
	Linking pages	Using DW to accomplish basic web page development, Page properties Title, Background image, BGcolor, Text colour, Links	
	Using Tables	Cell padding, cell spacing, Border Table basics: Colour BG in cell, Invisible tables, Changing span, Making image into clickable link	
	Typo in DW	Changing Font typefaces, size, style, colours Text to hyperlink	
TOTAL LECTURES			48
BOS Syllabus Sub- Committee Members			
<ol style="list-style-type: none"> 1. Dr. Shyam Choithani, Head, Assistant Professor, Dept. of Mass Media & Chairperson, BOS, Vaze College (Autonomous) 2. Ms. Ashwathi Anilkumar, Assistant Professor, Dept. of Mass Media & Member, BOS, Vaze College (Autonomous) 			

Methodology for Internal Evaluation			40 MARKS
01 Print	Preparing a magazine or a series of posters of different size (type of a campaign promotion) using either quark of PS or Corel	Taking examples of magazines or daily newspapers, students can come up with a sample. This will help them be industry ready with a fair hands-on-experience.	
02 Electronic	Making a short clip	Making a short video clip with premiere to edit out a short	



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 (Autonomous)

	with the use of premiere	clip (short film/ad/news reel, etc.)
References:		
<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 		
Methodology for External Evaluation		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.		



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V G Vaze College of Arts, Science and Commerce
(Autonomous)

This is the Final syllabus which has been approved by the following BOS Members:

Dr. Shyam Choithani - Chairperson - Head of Department of Mass Media

Ms. Ashwathi Anilkumar – Member – Assistant Professor, Department of Mass Media

Prof. (Dr.) Preeti Nilesh – Member – Head of Department of History and Guest Faculty,
Department of Mass Media

Mr. Abhijit Dhamdhere – Member – Faculty

Mr. Narayan Haralikar – Member – Faculty

Mr. Chaitanya Sant – Member – Faculty

Mr. Shivraj Bhosale – Member – Faculty

Ms. Poornima Swaminathan – Active Professional in Media Industry/Corporate Sector

Mr. Prashant Singh – Active Professional in Media Industry/Corporate Sector

Dr. Vinod Zalte – Subject Expert from Other University (SNDT)

Ms. Vijalaxmi Kannan – Vice-Chancellor Nominee

Mr. Soham Bandekar – Meritorious Alumnus and Active Professional in Media Industry



Dr. Shyam Choithani



Ms. Vijalaxmi Kannan



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V G Vaze College of Arts, Science and Commerce
(Autonomous)

Chairperson, BoS

Vice-Chancellor Nominee (BoS)

Date: 4 September 2020

