Savitribai Phule Pune University

Syllabus Overview

M.Sc. in Media and Communication Studies

DMCS
Department of Media & Communication Studies

Academic Year
2023-2024

M.Sc. in Media and Communication Studies

Programme Description:

Established in July 1990, the Department of Media and Communication Studies at Savitribai PhulePune University offers an M.Sc. in Media and Communication Studies under the faculty of Science and Technology. The course aims to provide a broad-based understanding of Communication history, forms of media and communications in relation to production and research, processes of mediation and influence, media content, contexts, and texts. The course will explore your interest in the ever-changing worlds of digital media, social media, journalism, video making, content designing, and researching in media studies while perfecting your ability to express, persuade and argue. It offers an up-to-date engagement with diverse theoretical, conceptual, and empirical developments in media and communications through a mix of compulsory and optional courses with research and production projects in the final year..

M.Sc. in Media and Communication studies at SPPU offers two streams namely '**Media Production**' and '**Media Research**'. Students will specialize in any one of the streams depending on their suitability and interest.

Duration of the Course:

The course will commence from July to May every year spreading to four semesters. July-Dec and Jan-May for 2 years. The admission will be done in the month of June.

Intake of the Course:

The strength of the programme will be maximum **50 students** excluding foreign nationals.

Eligibility:

Student with any undergraduate/Bachelor's degree is eligible for this course

Admission Procedure:

Applications are invited and the **Online Entrance Exam** will be conducted in the month of June for theadmission of the course.

Medium of Instruction: English.

Admissions:

Admissions will be given as per the selection procedure/policies adopted by the University. Reservation and relaxation will be as per the Government rules.

Examination and Evaluation of Students:

- Students will be evaluated for 100 marks for 4 credits paper and 50 marks for 2 credits paper. This will include end semester examination for 40 marks and an in-semester assessment for 60 marks for 4-credit course. 30 marks internal/In –semester and 20 marks for end-semester assessment for a 2 credit Course.

- Students have to obtain 40% marks in the combined examination of In-Semester and End- Semester assessment with minimum passing of 30% passing in both assessments separately.

- A student cannot register for third semester if s/he fails to complete the 50% credits of the total expected within two semesters.

- Internal marks will not change. Students cannot repeat internal assessment. If a student misses an internal assessment examination, they will have a second chance with the permission of the concerned teacher. But it will not be right of the student. It will be the discretion of the concerned teacher and internal departmental assessment committee. In case s/he wants to repeat Internal, s/he can do so only by registering for the said courses in the consecutive semester whichever is applicable.

- There shall be revaluation of answer script of end semester examination, but not of internal assessment papers.

- Internal assessment answer scripts may be shown to the concerned student but not end semester answer script.

In-semester Examination:

Internal assessment for each course would be continuous and dates for each test/assignment will be pre-notified in the time table for teaching or placed separately as a part of the time table. Faculty members will coordinate this activity with the help of the Head of Department.

Theory/Taught Courses:

Conducting only written tests should not be encouraged. More focus should be on non-written tests. Students should be encouraged to conduct various academic activities. A teacher must select a variety of procedures for internal assessment for example, Mid-term test, On-line test, Computer based examination, Open book test (concerned teacher will decide the allowed books), Tutorial, Surprise test, Oral/Viva-voce, Home Assignments, Review of research paper, Seminar presentation or Journal/Lecture/Library notes.

Student/Teacher has to preserve the documentation of the internal assessment.

End-Semester Examination:

End-Semester examination for 40/20 marks per course would be held after completion of teaching for the semester. Paper setting and assessment for a particular course would be the responsibility of the course In-charge, and these activities would be coordinated by the Department. The Department would undertake preparation of the result-sheets for the student

Standard of Passing:

Students have to obtain 40% marks in the combined examination of In-Semester and End-Semester assessment with minimum passing of 30% passing in both assessments separately.

ATKT Rules:

A student cannot register for the third semester if s/he fails to complete the 50% credits of the total credits expected to be ordinarily completed within two semesters.

GPA Rules: As per the University

	Grade and Grade Point Average		
100 – 80	'O' Outstanding		10
79 – 70	'A+' Excellent		09
69 – 55	'A' Very Good		08
59 – 55	'B+' Good		07
54 – 50	'B' Above Average		06
49 – 45	'C' Average		05
44 – 40	'P' Pass		04
39 and less	'F' Fail		00

Final Grade Points	
Grade Points	**Final Grade**
09.00 – 10.00	O
08.50 – 08.99	A+
07.50 – 08.49	A
06.50 – 07.49	B+
05.50 – 06.49	B
04.25 – 05.49	C
04.00 – 04.24	P
00.00 – 03.99	F

Setting of Question Paper / Pattern of Question Paper:

For core (compulsory) theory course end semester question papers set by the University and centralized assessment for theory papers done as per the University instructions. Questions should be designed to test the conceptual knowledge and understanding of the basic concepts of the subject.

Theory examination (End Semester) will be of 2 hours duration for each theory course of 4 credits and 60 min for 2 credits. The pattern of question papers will be discussed in the class by the respective teacher and there will be internal choice and compulsory questions

Verification / Revaluation:

There is also a provision for verification and revaluation. In case of verification, the existing rules will be applicable. The revaluation result will be adopted if there is a change of at least 10% marks and in the grade of the course. There shall be revaluation of answer scripts of end semester examination, but not of internal assessment papers.

University Terms:

Dates for commencement and conclusion for the first and second terms will be declared by University authorities. Terms can be kept by only for duly admitted students. The term shall be granted only on minimum 75 percent attendance at theory and practical course and satisfactory performance during the term.

Qualification of Teacher:

M.A./ M.C.J. / M. Cm. S. / M. Sc. in Media and Communication Studies, Communication and Journalism, Electronic media and Diploma from any Film and Television Institutes of India, criteria as per the guidelines of UGC and SPPU.

Salient Features of the Course

Semester-wise distributions of credits

Semesters	Credits
Semester I	22
Semester II	22 with OJT
Semester III	22 (for both the specializations)
Semester IV	22
Total	88

Credit distribution according to the nature of subjects

Theory/Practical Subjects	74 credits
Project based	10 credits
On Job Training (OJT)	04 credits

Students will have to appear for 12 credits of mandatory courses offered by SPPU

Exit Option/s
Students admitted into the MSc programme will be able to exercise an exit option after One Year with a PG Diploma degree from 2024 onwards

PG Diploma in Media and Communication Studies

Sl. No.	PG Diploma	Remarks
1	**Media & Communication studies**	Exit option to be exercised at the end of the 2nd semester with a mandatory OJT for 4 credits

Instructions for the Students:
The students seeking admission to M.Sc. Media and Communication Studies course are hereby informed that they are supposed to adhere to the following rules:

- A minimum of 70 % attendance for lectures / practical is the prerequisite for grant of term.

- There shall be tutorial / practical / surprise test / home assignment / referencing of research papers/seminar/Media house visits/training course as a part of internal assessment in each semester. The students are supposed to attend all the tests. The students should note that re-test will not be given to the student absent for the test/s.

- The students opting for a dissertation/project shall follow the rules framed for the same.

Structure of the Course

Basic structure/pattern (Framework) of the postgraduate syllabus for the two-year master's course leading to M.Sc. in Media and Communication Studies, SPPU.

Semester- I

Paper code	Title of Paper	Credits
MCC511	Introduction to Media & Communication	4
MCC512	Basics of Audio-Visual Language	4
MCC513	Elements of Research	4
MCC514	Digital Media studies	4
MCC515	Media Laws & Ethics	2
Subject Electives (Any One)		
MCS516	Key Concepts in Media Technology	2
MCS517	Visual Culture & Aesthetics	2
Open Electives(Any One)		
MCE518	Radio Production & Podcasting	2
MCE519	Design and Graphics	2
Total credits		22

Semester II

Paper code	Title of Paper	Credits
MCC521	Media , Society & Culture	4
MCC522	Production: Genre & Processes	4
MCC523	Principles of Journalism	4
MCC524	On Job Training (Internship)	4
MCC525	Media Economics & Management	2
Subject Electives (Any One)		
MCS526	Instructional Design	2
MCS527	Writing for Screen-I	2
Open Electives(Any One)		
MCE528	Fundamentals of Documentary Filmmaking	2
MCE529	Media & Public Sphere	2
Total credits		**22**

Semester III

Paper code	Title of the Paper	Credits
MCC531	Media Audiences & Content Strategies	4
MCC532	Production/Research Project	4

Media Production (MP)			**Media Research (MR)**		
Paper code	Title of the Paper	Credits	Paper code	Title of the Paper	Credits
MCC533A	Direction: Principles & Processes	4	**MCC533B**	Communication Research Methods	4
MCC534A	Camera & Lighting Techniques	4	**MCC534B**	Corporate Communication	4
MCC535A	Editing: Theory & Practice	2	**MCC535B**	Communication for Development	2
Subject Electives(Any ONE)					
MCS536A	Writing for Screen-II	2	**MCC536B**	Social Media Issues & Applications	2
MCS537A	Sound Aesthetics & Recording	2	**MCC537B**	Advertising: Principles & Practices	2
Open Electives (Any ONE)					
MCE538	Film Criticism				2
MCE539	Practices in Broadcast Journalism				2
Total Credits					**22**

Semester IV

Paper code	Title of the Paper					Credits
MCC541	Digital Marketing					4
MCC542	Production/Research Project					6
Media Production (MP)			**Media Research (MR)**			
Paper code	Title of the Paper	Credits	Paper code	Title of the Paper	Credits	
MCC543A	Post Production Techniques	4	MCC543B	Political Communication	4	
MCC544A	Editing: Theory & Practice- II	4	MCC544B	Tools for Research & Data Visualization	4	
Subject Electives(Any ONE)						
MCS545A	Sound Designing	2	MCC545B	Digital Media Analytics	2	
MCS546A	Advanced Camera Techniques	2	MCC546B	Brand Management	2	
Open Electives (Any ONE)						
MCE547	Media Entrepreneurship					2
MCE548	Digital Humanities					2
Total Credits						**22**

Syllabus Overview

Semester-I

MCC511- Introduction to Media & Communication

Course Credits	4
Duration	Aug-Nov
Teaching sessions per week	3 of 90 min each
Total teaching sessions	20-25
Internal Assessment	3 Assignments for 60 marks
Semester end exam	40 marks

Course Description: This introductory course delves into the multifaceted aspects of communication, spanning across concepts, types, and history of communication offering valuable insights into the mechanisms that shape the very essence of our society. The course looks into the realm of signs, symbols, and meaning-making through semiotics by comprehending how communication constructs and reflects cultural realities. It also discusses the art of rhetoric, honing persuasive skills that will empower us to critically engage with messages in our media-saturated world.

At the end of the course, students will be able to

LO1 – Understand how communication has evolved, from ancient oral traditions to the digital age, exploring the pivotal moments that have revolutionized the way we connect and share ideas.
LO2 - Unearth the layers of hidden significance in language, images, and gestures to comprehend the communication and cultural realities
LO3 –Develop a deep understanding of rhetorical principles, and refine their ability to construct and deliver compelling arguments fostering a more effective and influential presence in both personal and professional spheres of life.

Recommended Readings:

- Chakravarti, Uma(2006)Everyday Lives, Everyday Histories, beyond the kings and Brahmanas of Ancient India. Tulika Books, New Delhi.
- Fiske, J. (1982). Introduction to communication studies. London, Angleterre:Methuen.
- Chandler Daniel(2017) Semiotics: The Basics, New york, Routledge.
- Williams, Raymond.(2002)The Technology and the Society. The Anthropology of Media, a Reader, Ed. Askew Kelly and Richard R. Wilk. Blackwell Publishers
- Castells, M. (2009) Communication Power. Oxford: Oxford University Press.
- Couldry, N. and Hepp, A. (2016) The Mediated Construction of Reality. Cambridge: Polity.
- Curran, J. (ed.) (2010) Media and Society. 5th Edition. London: Bloomsbury.
- Gill, R. (2007) Gender and the Media. Cambridge: Polity.
- Gitelman, L. (2006). Always Already New: Media, History, and The Data of Culture. Cambridge: MIT Press.
- Hall, S. (ed.) (1997) Representation: Cultural Representations and Signifying Practices. Milton Keynes: Open University Press.

- McQuail, D. (2010) Mass Communication Theory – 6th Edition. London: Sage.
- Mejias, M. (2013) Off the Network: Disrupting the Digital World. Minneapolis, MN: Minnesota University Press.
- Thompson, J. B. (1995) The Media and Modernity: A social theory of the media. Cambridge: Polity.

MCC512-Basics of Audio-Visual Language

Course Credits	4
Duration	Aug-Nov
Teaching sessions per week	3 of 90 min each
Total teaching sessions	20-25
Internal Assessment	3 Assignments for 60 marks
Semester end exam	40 marks

Course Description: The course will serve as an introduction to the basic grammar of audio-visual language. The goal of the course is for the student to understand the dynamics of moving images and the ways in which we create, see and make meanings from visuals. Students will be given a detailed insight into the idea-to-screen journey of video production and an understanding of the aesthetics of design, language, symbols and creativity as a whole. The content of the course includes important topics like production equipment and technology, management and distribution of video, image and sound combination, and visual composition. It grounds the knowledge of visual communication in the history of art and goes on to unravel the ways in which we have come to create a visual culture through films and television, from creative and ethical perspectives.

At the end of the course, students will be able to
LO1 – Understand the basic concepts and nuances in AV Production
LO2 – Articulate and explore the complete production process from its inception to screen
LO3 - Identify and use various production equipment and technologies with a basic understanding of video production

Recommended Readings:
- Monaco, J. (1981). How to read a film: The art, technology, language, history, and theory of film and media. New York: Oxford University Press
- Millerson, G., & Owens, J. (2012). Television Production. Burlington:Elsevier
- Burrows, T. D., & Wood, D. N. (1986). Television production: Disciplines and techniques.
- Dubuque, Iowa: W.C.Brown.White, G. (1982). Video techniques. London: Newness Technical Books
- Peter Combs and John Tiffin (1978). TV production for Education. Focal Press. Richard Lindheim. (1991) Inside TV Producing. Focal Press.328pages.
- Harcourt, A. (1986). The Independent producer: Film and television. London: Faber and Faber.
- Kindem, G. A., &Musburger, R. B. (1997). Introduction to media production: From analog to digital. Boston: FocalPress.

MCC513 - Elements of Research

Course Credits	4
Duration	Aug-Nov
Teaching sessions per week	3 of 90 min each
Total teaching sessions	20-25
Internal Assessment	3 Assignments for 60 marks
Semester end exam	40 marks

Course Description: This course is designed to introduce some of the basic concepts in research and explain the relevance of research in the world of media and communication studies. The course will beginby introducing students to the paradigm of scientific research and will help them realize the strengths and weaknesses of scientific methods. Students will learn the principles of scientific research with special reference to media and communication studies. The course will introduce various approaches, elements, and data analysis methods used in media research to help students prepare research designs for various media-centric research inquiry and conduct an individual research project

At the end of the course, students will be able to
LO1 - demonstrate a comprehensive understanding of the fundamental principles and concepts that underpin the research process.
LO2 - gain knowledge about various research methods, research designs, and data collection techniques.
LO3 – able to design a research proposal

Recommended Readings:
- Wimmer, R. D., & Dominick, J. R. (2000). Mass media research: An introduction. Belmont, Calif: Wadsworth Pub. Co.
- Berger, A. A. (2015). Media and communication research methods: An introduction to qualitative and quantitative approaches. Sage Publications.
- Reinard, J. C. (2001). Introduction to communication research. McGraw-Hill Humanities, Social Sciences & World Languages.
- Kothari, C. R. (2004). Research methodology: Methods & techniques. New Delhi: New Age International (P) Ltd.

MCC514 - Digital Media Studies

Course Credits	4
Duration	Aug-Nov
Teaching sessions per week	3 of 90 min each
Total teaching sessions	20-25
Internal Assessment	3 Assignments for 60 marks
Semester end exam	40 marks

Course Description: Following McLuhan's ideas and probes, the course first introduces and establishes communication technology as a significant determinant factor for macro level socio-

cultural changes. It then discusses the basic characteristics of digital communication technologies and compares digital media with mass media. Against this backdrop, the course identifies broad contours of fundamental changes Internet and Mobile are bringing in an individual's life. It locates these changes mainly in new spatio-temporal consciousness, invasion of privacy, information & communication overload, rise of visual culture and, reconfiguration of relationship& identities. The course then extends this determinist approach to macro level and explores the rise of network society and discusses its broad characteristics.

At the end of the course, students will be able to
LO1 - Compare the four broad eras of cultural orientation using McLuhan's ideas on medium and sensorium.
LO2 - Explain fundamental changes brought in by the provisions of digital media in individual's life in the context of new spatio-temporal consciousness, privacy, communication overload, visual experience & reconfiguration of relationships.
LO3 - Identify the important characteristics of the network society

Recommended Readings:
- **'**Understanding Media: The Extension of Man' by Marshall McLuhan, The MIT Press, 1994
- 'Network Society' (Third Edition) by Yan van Dijk, Sage Publication,, 2012
- 'Alone Together' by Sherry Turkle, Basic Books, 2011
- 'Lessons from the Identity Trail: Anonymity, Privacy and Identity in a Networked Society' by Ian Kerr, Valierie Steeves, Carole Lucock (Edt), 2009
- 'Connected: What it Means to Live in Network Society' by Steven Shaviro, University of Minnesota Press, 2003

MCC515- Media Laws & Ethics

Course Credits	2
Duration	Aug-Nov
Teaching sessions per week	2 of 90 min. each
Total teaching sessions	12-15
Internal Assessment	2-3 Assignments for 30 marks
Semester end exam	20 marks

Course Description: In this course, the differences between ethics, morality and laws are outlined and understood separately. The concept of ethics in journalism practice for print, television and digital reporting is introduced. It enables students to recognize contemporary professional practices in the media space, as dictated by laws, acts and policies in the Indian context. Students learn about legal rights and obligations in a rapidly changing and complex environment that is suited for media houses, creative entrepreneurs and for journalists. Students also examine how to navigate the digital space of contemporary media and focus on Fair Use, copyright law and best practices while dealing with ethical issues in the field.

At the end of the course, students will be able to
LO1 - Comprehend the concept of ethics, morality and laws and why they are to be understood separately
LO2 - Familiarize themselves with different types of media laws in the Indian and global context

LO3 - Employ ethics in journalism practice, both as a print and television reporter

Recommended Readings:

- Jean Folkerts (1999) The Media in your life
- Jan R. Hakeculdar (1998) Media Ethics and Laws
- Black, J. and Roberts, C. (2011). Doing Ethics in media: Theories and practical applications. New York: Routledge.
- Paranjoy Guha Thakurta .(2011). Media Ethics. OUP Media

MCS516 - Key Concepts in Media Technology

Course Credits	2
Duration	Aug-Nov
Teaching sessions per week	2 of 90 min. each
Total teaching sessions	12-15
Internal Assessment	2-3 Assignments for 30 marks
Semester end exam	20 marks

Course Description: This course aims to bring students from varied disciplines on the same page with regard to theunderstanding of Key concepts in Media Technology. It introduces them to various aspects of media production, such as Components of digital video, Digital image Quality, Transcoding, Understanding the digital media files, Acquisitions formats, Storage Area Network (SANs) andNetwork-Attached Storage (NAS), Cloud Storage, and Digital Video-audio cables and connectors. It also introduces them to DCP and Digital cinema.

At the end of the course, students will be able to
LO1 - Identify and explain different technologies used in the process of communication.
LO2 - Compare different broadcasting and narrowcasting mediums based on the technologies used by them.
LO3 - Relate and use different technological terms and processes during the process of communication.

Recommended Readings:

- Zuboff, S. (2019). The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power. PublicAffairs.
- Carr, N. (2010). The Shallows: What the Internet Is Doing to Our Brains. W. W. Norton & Company.
- Pariser, E. (2011). The Filter Bubble: How the New Personalized Web Is Changing What We Read and How We Think. Penguin Books.
- Webb, A. (2019). The Big Nine: How the Tech Titans and Their Thinking Machines Could Warp Humanity. PublicAffairs.

MCS517- Visual Culture & Aesthetics

Course Credits	2
Duration	Aug-Nov
Teaching sessions per week	2 of 90 min. each
Total teaching sessions	12-15
Internal Assessment	2-3 Assignments for 30 marks
Semester end exam	20 marks

Course Description: This course aims at orienting students to ways in which we create, view and make meanings from visuals. It starts by introducing them to elements that make any visual text what it is, and then gives them an understanding of the aesthetics of design, language, symbols and creativity as a whole. It grounds the knowledge of visual communication in the history of art and goes on to unravel ways in which we have come to create a visual culture through films and television, from creative and ethical perspectives.

At the end of the course, students will be able to
LO1 - Understand the elements of Visual Arts, Aesthetics and its historical context with reference to Visual Communication through variety of artistic media and artistic disciplines
LO2 - Learn the analytical and interpretative framework of Visual Communication, the process of meaning making, interpretations, and visual choices from aesthetic points of view.
LO3 - Practice the understanding of visual aesthetics in artistic media

Recommended Readings:

- Paul M. (2006) Visual Communication: Images with Messages
- Ralf E. Wileman: Visual Communication
- David Sless Learning & Visual Communication
- The Digital Evolution: Visual Communication in the electronic age
- Friedrich O. Huck; Carl L. Fales; Zia-Ur-Rehman. Visual Communication an Information Theory Approach

MCE518- Radio Production & Podcasting

Course Credits	2
Duration	Aug-Nov
Teaching sessions per week	2 of 90 min. each
Total teaching sessions	12-15
Internal Assessment	2-3 Assignments for 30 marks
Semester end exam	20 marks

Course Description: This course introduces students to the history and growth of radio as a medium of mass communication in India. It includes a focus on the theoretical as well as practical aspects of radio production and dissemination, while touching upon the future of the medium, beyond the radio waves. The coursework includes writing and producing content for radio as well as field visit to a radio station and engagement with practitioners.

At the end of the course, students will be able to
LO1 – Understand the basic format of Radio production
LO2 – Develop scripts and produce content for radio.
LO3 - Apply latest podcasting technics to enhance their technical, creative and communication skills of audio production.

Recommended Readings:

- All India Radio Handbook, New Delhi,2005
- Awasthy G.C., Broadcasting in India, Allied publishers, Mumbai,1965.
- Chatterji, P.C., Broadcasting in India, Sage, New Delhi,1988.
- Masani, Mehra, Broadcasting and People, National Book Trust, New Delhi,1997.
- Kumar Kewal, Mass Communication in India, Jaico Publication,2005
- Vinitha Kohli, Indian Media Business, Response books from Sage,2008

MCE519 - Design & Graphics

Course Credits	2
Duration	Aug-Nov
Teaching sessions per week	2 of 90 min. each
Total teaching sessions	12-15
Internal Assessment	2-3 Assignments for 30 marks
Semester end exam	20 marks

Course Description:

This course aims at orienting students with the basic principles of design for effective visual communication. It introduces different elements and processes of graphics design and enables the students with the practical skills of designing. Students will be equipped with the required skills in industry standard software like Adobe Photoshop, Adobe Illustrator, CorelDraw through practical exercises and projects. Each student will have a design portfolio as the outcome of the course.

At the end of the course, students will be able to
LO1 - Identify and relate to the basic visual elements and design principles.
LO2 - Use the basic principles of design and graphics for visual communication.
LO3 - Develop skills to design for different mediums using industry standard softwares.

Recommended Readings:

- Evans, P., & Thomas, M. A. (2012). Exploring the elements of design. Cengage Learning.
- Lauer, D. A., & Pentak, S. (2011). Design basics. Cengage Learning.
- Millman, D. (2008). The essential principles of graphic design. How Books.
- Poulin, R. (2018). The Language of Graphic Design Revised and Updated: An illustrated handbook for understanding fundamental design principles. Rockport Publishers.

Semester-II

MCC521- Media, Culture & Society

Course Credits	4
Duration	January –April
Teaching sessions per week	3 of 90 min. each
Total teaching sessions	20-25
Internal Assessment	3 Assignments for 60 marks
Semester end exam	40 marks

Course Description: This course offers a comprehensive exploration of the dynamic relationship between media, culture, and contemporary society. Through the lens of critical media and cultural studies, students will develop an acute consciousness of how media shapes people's perceptions, beliefs, and behaviors within broader industrial, political, ideological, and social contexts. By delving into key theoretical debates, the course will equip students with a critical understanding of media's pervasive influence and its impact on cultural practices at local, national, and global levels.

At the end of the course, students will be able to
LO1 - gain a broader perspective on the interconnectedness of global media and its implications for cultural exchange, identity formation, and media imperialism.
LO2 – engage with media content in a more conscious and informed manner recognizing its role in shaping public opinion, and contributing to the formation of collective ideologies
LO3 - develop a nuanced understanding of how media can both perpetuate and challenge power structures within society

Recommended Readings:
- Hodkinson, Paul(2011) Media, Society and Culture London, Sage publications
- Raymond Williams. "Culture is ordinary." Williams, Raymond. Resources of Hope: Culture, Democracy Socialism. London, Verso: 1989. Pp3-18.
- Pierre Bourdieu, Distinction. Harvard University Press,1987.
- Judith Butler. "Subversive bodily acts." During, Simon, Ed. The Cultural Studies Reader (Third Edition). New York: Routledge, 1993. Pp371-382.
- "A Cultural Approach to Communication", James W Carey (1989), in Communication As Culture: Essays on Media and Society, Routledge,London, pp 13 –36
- Downing, J., Mohammadi, A., & Sreberny, A. (1995). Questioning the media: A critical Introduction, Thousand Oaks, Calif: Sage Publications.
- Hay, J., Grossberg, L., &Wartella, E. (1996). The audience and its landscape.Boulder, Colo: Westview Press.
- McQuail, D. (2005). McQuail's mass communication theory. London: Sage Publications.

MCC522 - Production: Genre & Processes

Course Credits	4
Duration	January –April
Teaching sessions per week	3 of 90 min. each
Total teaching sessions	20-25
Internal Assessment	3-5 Assignments for 60 marks
Semester end exam	40 marks

Course Description: The course helps students get a firm grip on the convergence of audio and video media to create texts. It teaches them how to frame narratives and shape their aesthetics, the use and presentation of time, the interaction of sound and image along with basics of technologies, and infrastructure used in production and editing.

At the end of the course, students will be able to
LO1 - Understand various genres in Audio-Visual productions
LO2 – Design the space and time in the A-V production process
LO3 - Understand the basic grammar of camera, sound, light, and edit.

Recommended Readings:
- Dancyger, K. (1999). The world of film and video production: Aesthetics and practices. Fort Worth: Harcourt Brace College Publishers.
- Non-linear Editing Basics, Electronic Film and Video Editing
- Hart, Colin. (2012). Television Program Making. Focal Press
- Bayes, S. (1999). The Avid handbook. Boston: Focal Press.
- Vale, E., & Vale, E. (1998). Vale's technique of screen and television writing. Boston: Focal Press.
- Anderson, G. H. (1984). Video editing and post-production: A professional guide. White Plains, NY: Knowledge Industry Publications.
- Ivan Cury. Directing and Producing for Television. A Formal Approach.
- Cinematography Image making for Theory & Practice
- Ward, P. (2001). Studio and Outside Broadcast Camerawork. Burlington: Elsevier.

MCC523 - Principles of Journalism

Course Credits	4
Duration	January -April
Teaching sessions per week	3 of 90min each
Total teaching sessions	20-25
Internal Assessment	2-3 Assignments for 60 marks
Semester end exam	40 marks

Course Description: The course has three primary objectives: create awareness about news-media as an important social institution in modern societies, introduce basic principles and practices in journalism and develop the basic skill set required for reporting and feature writing. The course introduces key principles, practices and processes in journalism with focus on news values, gatekeeping, organizational structure and content processing. Through academic inputs and assignments, the course attempts to impart skills required for news gathering and writing. While the course refers to all the news media in general, it emphasizes on the print media and Indian context.

At the end of the course, students will be able to
LO1 - Describe the broad contours of the history of journalism particularly in Indian context
LO2 - Explain various structural challenges faced by the journalistic process and solutions designed to mitigate them.
LO3 - Create journalistic content on given topics through a planned activity at individual and group level.

Recommended Readings:
- 'An Introduction to Journalism' by Flemming, Hemingway et al, Sage Publication (2006)
- 'Mass Communication in India' (fifth editions) by Keval J Kumar, Jaico Books, 2020
- 'News Values' by Paul Brigton and Dennis Fory, Sage Publications, 2007
- 'News Writing' by Anna McCane, Sage Publication, 2006

MCC524 – Internship (OJT)

All the Students are expected to do On Job training (Internship) in their second-semester break. It is a compulsory exercise for both streams. Students have to undergo a minimum of 4 weeks of internship in any media/communication organization they have chosen. After the completion of the internship, students are expected to submit an internship report. Evaluation of the internship is based on the report, viva-voce, and evaluation of internal faculty and external mentors where the student interned.

MCC525- Media Economics and Management

Course Credits	2
Duration	January -April
Teaching sessions per week	2 of 90 min. each
Total teaching sessions	12 -15
Internal Assessment	2-3 Assignments for 25 marks
Semester end exam	25 marks

Course Description: Going beyond the social, cultural, political and aesthetic issues, this paper takes up media primarily as an industry, profession and organization. The paper first discusses economic principles and issues related to media and then takes it up as a challenging domain in management. By identifying organizational structures, division of labour and workflow in the media industry, the paper then discusses issues like media markets & marketing, revenue generation, audience measurement and media regulations. The paper tries to establish the media as a special industry and media management as a special managerial practice which requires an acute sense and balance between its business function and socio- cultural role.

At the end of the course, students will be able to
LO1 - Develop a basic understanding of how the media industry is organized, its business practices, operations, content and technology and policy regulation.
LO2 -Apply interpretations of research and economic theories in explaining media opportunities and risks for business enterprises as well as regards marketing and public relations

LO3 - Understand the key mechanisms in media economics and in an ethical perspective make a judgement of how these influence the media market and the media output, in addition to greater social changes.

Recommended Readings:
- 'The Indian Media Business' (Fourth edition) by Vanita Kohli-Khandekar, Sage Publication, 2014
- 'The Indian Media Business: Pandemic and After' by Vanita Kohli-Khandekar, Sage Publication, 2021

MCS526 – Instructional Design

Course Credits	2
Duration	January -April
Teaching sessions per week	2 of 90 min. each
Total teaching sessions	12-15
Internal Assessment	2-3 Assignments for 30 marks
Semester end exam	20 marks

Course Description: Instructional Design is a multidisciplinary subject which builds up its principles and practices on the inputs from subjects like educational psychology, technology, media and methods of instruction. This discipline is rooted in three most crucial paradigms of learning: behaviorism, cognitive and constructivism. This course introduces the students to important learning theories, instructional design models and the complete process of design. The course also explains various instructional strategies and methods to help student design suitable learning solutions. Besides, it introduces some software tools which are used to prepare instructionally sound learning experiences. This course aims to make students proficient in designing and developing instructionally sound content.

At the end of the course, students will be able to
LO1 - Learn to develop training materials using various instructional theories
LO2 – Analyse and create simplified designs for complex concepts
LO3 - Develop insight as to how to provide the best experience for both trainers and users

Recommended Readings:

- Choi, H. J., & Johnson, S. (2005). The effect of context-based video instruction on learning and motivation in online courses. American Journal of Distance Education,19(4),215-227.
- Coombs, Norman (2010). Creating a level learning space in Making online teachingaccessible: Inclusive course design for students with disabilities (pp. 1–18). San Francisco, CA:Jossey-Bass.
- Coombs, Norman (2010). Making multimedia accessible in Making online teachingaccessible: Inclusive course design for students with disabilities (pp. 101–113). SanFrancisco, CA: Jossey- Bass.
- Kirschner, P. A., Sweller, J., & Clark, R. E. (2006). Why minimal guidance during instruction does not work: An analysis of the failure of constructivist, discovery, 23 problem-based, experiential, and inquiry-based teaching.

Educational Psychologist,41(2),75–86.

- Krathwohl, D. R. (2002). A revision of Bloom's taxonomy: An overview. Theory intoPractice, 1(4),212–218.

MCS527 - Writing for Screen-I

Course Credits	2
Duration	January –April
Teaching sessions per week	2 of 90 min. each
Total teaching sessions	15
Internal Assessment	2-3 Assignments for 30 marks
Semester end exam	20 marks

Course Description: This course focuses on the specific form of the screenplay. It is designed to help students differentiate between various forms of writing, and the format-based writing for arriving at a screenplay. The course is intended to be a practical step-by-step skill-based program to write a screenplay.

At the end of the course, students will be able to
LO1 – Understand the basic concepts of storytelling and structure of screen writing
LO2 - Develop story, characters and dialogue for scripts
LO3 - Demonstrate understanding of techniques, principles, genres and elements of script writing for screen

Recommended Readings:

- Thomas, J. M. (2005). Script analysis for actors, directors, and designers. Boston: Focal Press
- Wainwright, C. A. (1966). The television copywriter: How to create successful TV commercials. New York: Hastings House.
- Save The Cat by Blake Snyder
- The Nutshell Technique: Crack the Secret of Successful Screenwriting
- Writing the Short Film Paperback – 26 October 2004 by Pat Cooper, Ken Dancyger

MCE528 – Fundamentals of Documentary Filmmaking

Course Credits	2
Duration	January -April
Teaching sessions per week	2 of 90 min. each
Total teaching sessions	12-15
Internal Assessment	2-3 Assignments for 30 marks
Semester end exam	20 marks

Course Description: This course takes cues from the previously studied papers in Video

Production, and introduces both theoretically and practically, the field of documentary filmmaking. It provides an overview of the history of documentary film, with an understanding of various documentary modes in the changing global and contemporary contexts. It also looks at possible ways of researching and workingon the documentary format and initiates an understanding of narrative structures, ideology and aesthetics suited to a documentarian.

At the end of the course, students will be able to
LO1 – Understand the basics of Non-Fiction narrative structures in filmmaking
LO2 – Apply the theoretical and practical aspects of non-fiction filmmaking in practice
LO3 – Design and create non-fiction narratives with the knowledge of documentary filmmaking

Recommended Readings:

- Erik Barnouw. (1993). *Documentary: A History of the Non-Fiction Film*, Oxford University Press
- Bill Nichols. (2001). *Introduction to Documentary* (Indiana University Press)
- B.K.Grant & J.Sloniowski (1998). *Documenting the documentary: Close readings of documentary film and video*. Detroit: Wayne State University Press.
- K.P. Jayasankar & Anjali Monteiro. (2016). *A fly in the curry: Independent documentary film in India*.
- B.D. Garga (2007). From Raj to Swaraj : the non-fiction film in India. New Delhi : Penguin Books India

MCE529– Media & Public Sphere

Course Credits	2
Duration	January -April
Teaching sessions per week	2 of 90min. each
Total teaching sessions	12 -15
Internal Assessment	2-3 Assignments for 30 marks
Semester end exam	20 marks

Course Description: The course introduces the concept of the public sphere, its historical development, and its role as a space for democratic deliberation and the exchange of ideas. It will explore key theories from Western and non-Western scholars, including Habermas, Sunstein, Sen, and Nandy, to grasp diverse perspectives on the public sphere. The course focuses on critical awareness of media's role in shaping public discourse, fostering democratic participation, and influencing society's collective consciousness in a hyper-mediated world.

At the end of the course, Students will be able to
LO1 – Understand normative and theoretical aspects of the concept of the public sphere
LO2 - Examine how traditional and digital media platforms shape public discourse and influence societal interactions
LO3 –Apply theoretical models to various arms of the hyper-mediatized society such as print, electronic and social media

Recommended Readings:

- Gripsrud, Jostein, et al. eds. The Idea of the Public Sphere: A Reader. Lanham, MD: Lexington Books, 2010.

- Habermas, J. The Structural Transformation of the Public Sphere: An Inquiry into a category of Bourgeois Society. Cambridge, MA: MIT Press, 1989.

- Rajagopal, Arvind. The Indian public sphere: readings in media history. Oxford Uiversity Press, 2009.
- McKee, A. The Public Sphere: An Introduction. Cambridge: Cambridge University Press. (2004).
- Ali, Amir. "Evolution of Public Sphere in India." Economic and Political Weekly 36, no. 26 (2001): 2419–25.
- Ali, Muzaffar. India, Habermas and the Normative Structure of Public Sphere. Routledge, 2023.
- Butler, Judith, ed. The Power of Religion in the Public Sphere. New York: Columbia University Press, 2011.

Semester –III

MCC531 – Media Audiences & Content Strategies

Course Credits	4
Duration	July-October
Teaching sessions per week	3 of 90 min. each
Total teaching sessions	20-25
Internal Assessment	3-5 Assignments for 60 marks
Semester end exam	40 marks

Course Description: The course is designed to help students understand the centrality of concept of 'audiences' in the mass communication process. The course will give student a historical overview of development of audience and effects studies which will make students understand the theoretical complexities in studying media audiences. Furthermore, students will be given an overview of audience measurement systems in India with special reference to television and digital audiences. In the last section students will learn the content strategies that are designed to maximize audiences.

At the end of the course, students will be able to
LO1 - Understand the evolution of the concept of the 'Audience'
LO2 - Interpret the concept of 'Audience Measurement systems' and the keys concepts associated with it.
LO3 - Examine the content strategies adopted by leading GEC's and OTT platforms in India

Recommended Readings:

- Ang, I. (2006). Desperately seeking the audience. Routledge.

- Kumar, K. J. (2000). Mass communication in India (Vol. 741). Jaico publishing house.

- McQuail, D. (1997). Audience analysis. Sage.

- McQuail, D. (2010). McQuail's mass communication theory. Sage publications.

- www.thehoot.org (The website is created to promote, support, encourage and undertake social science, statistical and scientific research pertaining to the print, electronic, film and other media. It publishes research-based quality articles on contemporary media events)

- www.indiantelevision.com (Indiantelevision.com is an online information and interactive service focusing on the Indian Television and Media business.)

- www.media4exchange.com (Exchange4media is a website that publish niche, relevant publications for the marketing, advertising and media professionals. It also provides latest news and updates on advertising agencies, marketing, print, radio, digital, television, media, events and happenings.)

- www.agencyfaqs.com (Afaqs is an Indian advertising, media & marketing portal that provides agency news from the field of digital media, television, advertisement, branding, print, radio, marketing.)

MCC532 – Production/Research Project

Project Credits	4
Duration	July-October
Guiding sessions per week	As and when required
Internal Assessment	Pre-Production submissions/seminars
VivaVoce (External assessment)	50 marks

Students will take up any one of the following as per their specialization:
   a) Research Dissertation (Group/Individual)
   b) AV production which will culminate in 10 min short film of fiction/Non-fiction or Audio-production through SPPU campus radio (Vidyavani)
   c) Digital media project (Web based / Social media platform)

The students will be guided by a faculty supervisor and evaluated by an external examiner.

MCC533A – Direction: Principles & Processes

Course Credits	4
Duration	July-October
Teaching sessions per week	3 of 90 min. each
Total teaching sessions	20-25
Internal Assessment	2-3 Assignments for 60 marks
Semester end exam	40 marks

Course Description: This paper offers insights into various aspects of direction for multiple platforms(TV/Web content/Film). It is specifically designed around the aesthetic, technical and collaborative aspects of direction with a primary focus on storytelling. Narrative, visual language and performance being the focal points, the paper offers students a thorough understanding of the process of productionfrom script to screen. This production includes fiction narratives as well as documentary films. Not just single camera setup, but students also explore the modus operandi of multi- camera set up from a directorial point of view. The course extends further to cover project pitching procedures as well.

At the end of the course, students will be able to
LO1 - Understand the directorial aspects in filmmaking and video-production.
LO2 – Apply the theoretical and practical knowledge in various video and film production
LO3 – Direct video and film productions creatively with effective managerial skills

Recommended Readings:

- Directing and Producing for Television. A Formal Approach, Curry, Ivan Focal Press,(2010)
- Single-Camera Video Production, Musburger, Robert, B., Focal Press(2010)

- From Script to Screen: The Collaborative Art of Filmmaking, Seger, Linda and Whetmore, Edward, J., Lone Eagle Publishing Company (2004)
- Studio and Outside Broadcast Camera Work, Ward, Peter, Focal Press(2001)
- World of Film and Video Production: Aesthetics and Practice, Dancyger, Ken, Wadsworth Publishing (1999)
- Television Programme Making: Everything you need to know to get started, Hart, Colin, Focal Press(1999)
- Vales Technique of Screen and Television writing, Vale, Eugene, Focal Press(1998)
- Studio Drama: Processes and Procedures (Multiple Camera Video Series), Schihl, Robert, J., (1991)
- Directing the Documentary 5ᵗʰEdition.

MCC533B - Communication Research Methods

Course Credits	4
Duration	July-October
Teaching sessions per week	3 of 90 min. each
Total teaching sessions	20-25
Internal Assessment	3-5 Assignments for 50 marks
Semester end exam	50 marks

Course Description: A natural extension of the research methods course (part one) taught in the first semester. This course focuses on specific methodological approaches and practices in the field of media and communication studies. After revisiting key concepts in the research process by way of application, the course identifies various research domains in the field of mass media and network media. The course emphasizes on specific quantitative and qualitative methods especially in the domain of content and audiences. These methods mainly include Semiotic, Rhetorical, Discourse and Content Analysis to study the symbolic phenomenon and Survey and Quasi Experimental designs to study Audiences. The course also introduces basic descriptive statistics and use of statistical software.

At the end of the course, students will be able to

LO1 – Understand different perspectives and methodologies in communication and media research
LO2 – Critically corelate the theory with practice in research
LO3 – Write academically and effectively using advanced methodologies and analysis techniques for communication research

Recommended Readings:

- Mass Media Research: Roger Wimmer& Joseph Dominick
- Mass Communication Research Methods, Hsia H.J.
- The Practice of Social Research, Babbie E. R.
- Methods in Social Research, Kothari C. R
- Basics of Qualitative Research, Strauss Anselm, Corbin Juliet
- How to Publish Communication Research, Edt- Alison Alexander et al
- Qualitative research methods in Public Relations and Marketing Communication-Daymon Christine and Holloway Immy

MCC534A - Camera & Lighting Techniques

Course Credits	4
Duration	July-October
Teaching sessions per week	3 of 90 min. each
Total teaching sessions	20-25
Internal Assessment	3-5 Assignments for 60 marks
Semester end exam	30 marks

Course Description:
This paper is designed to introduce and reinforce basic skills required for creating audio-visual content, which requires camera and lighting. It is designed with a practical and skill-based approach to enable students to handle any real-life equipment and videography requirements. The paper aims to equip the students with skills that are not only suitable for their production requirements, but also for procuring sustainable employment.

At the end of the course, students will be able to
LO1 - Recognize and differentiate essential camera techniques such as composition, framing, focus, aperture, shutter speed, and ISO, as well as fundamental lighting techniques like three-point lighting, natural lighting, and artificial lighting setups.
LO2 - Demonstrate the ability to effectively use camera and lighting techniques to capture and produce visually engaging photographs or videos. They will be able to apply appropriate camera settings and lighting setups to achieve specific moods, effects, and storytelling elements in their visual creations.
LO3 - Critically analyze and assess the strengths and weaknesses of different camera and lighting techniques in various shooting scenarios.

Recommended Readings:
- The Five C's of Cinematography by Joseph V.Mascelli
- Painting With Light by JohnAlton
- Cinematography: Theory and Practice by Blain Brown
- Masters of Light by Dennis Schaefer
- The Visual Story by BruceBloc.

MCC534B – Corporate Communication

Course Credits	4
Duration	July-October
Teaching sessions per week	3 of 90 min. each
Total teaching sessions	20-25
Internal Assessment	3-5 Assignments for 50 marks
Semester end exam	50 marks

Course Description:
This paper familiarizes the students on the ways in which an organization uses corporate communication to lead, motivate, persuade and inform both employees and outside

stakeholders. The course will discuss how organizations set objectives, define messages and reach their employees, the media, customers and extended audiences, Focus will be placed on crafting corporate messages for internal and external stakeholders. It covers corporate communications planning and briefs, media relations, digital PR, social responsibility and crisis communications.

At the end of the course, students will be able to
LO1 - Understand various aspects of communication within corporations
LO2 - Demonstrate awareness about the changing paradigms and disruptions in the field of corporate communications
LO3 - Employ tools and tactics of communication towards management of internal and external stakeholders

Recommended Readings:

- Joep Cornelissen, Corporate Communication: A Guide to Theory and Practice, Sage Publication,(2005)
- Michael B. Goodman, Peter B. Hirsch, Corporate Communication: Strategic Adaptation for Global Practice, Peter Lang Publication,(2009)
- Sandra Oliver, Corporate Communication: Principles, Techniques and Strategies, Kogan Page,(2005)
  Argentiby Strategic Corporate Communication, Tata McGraw-Hill Education, 2004

MCC535A - Editing: Theory & Practice-I

Course Credits	2
Duration	July-October
Teaching sessions per week	3 of 90 min. each
Total teaching sessions	20 -25
Internal Assessment	3-5 Assignments for 30 marks
Semester end exam	20 marks

Course Description: This course is an extension of the previous course, that is 'Editing: Theory and Practice - l'. As the title rightly suggests, the course is divided into two parts - theory and practice. The theory will cover various genres of editing like Horror, Comedy, Action, Dialogue as well as Documentary editing. The practice part will include intensive training of various post-production software like DaVinci studio and adobe premiere and practice of the advanced techniques in video post-production like Colour Grading and Correction, Compositing Technique, working on VR video etc.

At the end of the course, the students will be able to :
LO1 – craft their audio-visual content
LO2- learn the advanced techniques like Colour Correction, Compositing etc.

LO3 – improve their post-production knowledge.

Recommended Readings:

- In the Blink of an eye 2nd Edition: Walter Murch, 2001: Publisher: Silman-James.
- Adobe Premiere Pro CC Classroom in a Book 2022 Release: Maxim Jago:
- Final Cut Pro X Beyond the Basics: Advanced Techniques for Editors, Tom Wolsky
- Art of the Cut: Conversations with Film and TV Editors, by Steve Hullfish
- Color Correction for Video: Using Desktop Tools to Perfect Your Image, by Jaime Fowler and Steve Hullfish.
- The Technique of Film and Video Editing: History, Theory, and Practice 5th Edition: Ken Dancyger.
- Grammar of the Edit 2ⁿᵈ Edition: Roy Thompson Christopher J.Bowen: Focal press
- Colour Correction Handbook, 2nd Edition by - Alexis Van Hurkman–
- The Art & Technique of Digital Color Correction: Steve Hullfish–

MCC535B - Communication for Development

Course Credits	2
Duration	July-October
Teaching sessions per week	2 of 90 min. each
Total teaching sessions	12 -15
Internal Assessment	2-3 Assignments for 30 marks
Semester end exam	20 marks

Course Description: This course aims at familiarizing students with the developmental issues and the role of media and communication in the resolution of these issues. The course explores the dominant and alternative developmental paradigms and theories for an overall understanding of the concept of development. Communication strategies for rural, urban and tribal development will be explored along with use of traditional and modern media for social and behavior change. Students will be equipped with the knowledge of different approaches and communication strategies like Social Mobilization, Social Marketing, Entertainment Education, Digital Activism and other emerging and alternative strategies through case studies and practical activities.

At the end of the course, students will be able to
LO1 - Explain the term 'Development' with basic understanding of its economic and social aspects.
LO2 - Identify and analyse the role of communication in different paradigms of development
LO3 - Make informed decisions while planning developmental activities using traditional and new media.

Recommended Readings:

- Sen, A. (1999). Development as freedom. New York: Knopf.
- Todaro, M. P., & Smith, S. C. (2020). Economic development. Pearson UK.
- Datt, R., & Sundharam, K. P. M. (1966). Indian economy. New Delhi: Niraj Prakashan.
- Narula, U., & Pearce, W. B. (1986). Development as communication: A perspective on India. Carbondale: Southern Illinois UniversityPress.

- Ostman, R. E. (1989). Communication and Indian agriculture. New Delhi: Sage Publications.
- N. Jayaweer and Amunagama: Rethinking Development communication, Singapore. AMIC.

MCS536A – Writing for the Screen-II

Course Credits	2
Duration	July-October
Teaching sessions per week	2 of 90 min. each
Total teaching sessions	12-15
Internal Assessment	2-3 Assignments for 30 marks
Semester end exam	20 marks

Course Description: This practical course focuses on mastering the art of screenwriting, with a specific emphasis on screenplay format and structure. Students will learn advance storytelling techniques, character development, and dialogue writing. Through step-by-step guidance, they will gain the skills to create compelling screenplays for film and television. The course also covers various techniques, genres, and elements of scriptwriting, providing students with the tools to excel in the dynamic world of screenwriting.

At the end of the course, students will be able to
LO1 - Craft complex narrative structures with well-defined character arcs, incorporating advanced storytelling techniques to engage and captivate audiences.
LO2 - Construct successful screenplays from various genres, identifying the strategic use of themes, motifs, and subtext to inform the screenplay.
LO3 - Create innovative and original story concepts, demonstrating a deep understanding of genre conventions and the ability to push creative boundaries in screenwriting.

Recommended Readings:

- Batty, C., & Baker, D. J. (2018). Screenwriting as a mode of research, and the screenplay as a research artefact. *Screen production research: Creative practice as a mode of enquiry*, 67-83.
- Conor, B. (2014). *Screenwriting: Creative labor and professional practice* (p. 164). Taylor & Francis.
- Conor, B. (2014). *Screenwriting: Creative labor and professional practice* (p. 164). Taylor & Francis.
- Macdonald, I., & Macdonald, I. W. (2013). *Screenwriting poetics and the screen idea*. Springer.
- Millard, K. (2014). *Screenwriting in a digital era*. Springer.
- Parker, P. (1999). The art and science of screenwriting. Intellect Books.
- Snyder, B. (2005). *Save the cat* (p. 200). Studio City, CA: Michael Wiese Productions.
- Story: Style, Struture, Subtance, & The Principles of Screen Writing By Robert Mckee
- The Nutshell Technique: Crack the Secret of Successful Screenwriting
- Thomas, J. M. (2005). Script analysis for actors, directors, and designers. Boston: Focal Press

- Wainwright, C. A. (1966). The television copywriter: How to create successful TV commercials. New York: Hastings House.
- Writing the Short Film Paperback – 26 October 2004 by Pat Cooper, Ken Dancyger

MCS536B – Social Media: Issues & Applications

Course Credits	2
Duration	July-October
Teaching sessions per week	2 of 90 min. each
Total teaching sessions	12 -15
Internal Assessment	2-3 Assignments for 25 marks
Semester end exam	25 marks

Course Description: This course delves into the multifaceted dimensions of the ubiquitous digital landscape with two central aims, this course promises to foster a comprehensive understanding of social media's impact on society while nurturing the skills and mindset for responsible and purposeful engagement. Secondly, it offers insight into practicesand skills required for meaningful, sustained content creation on some social media platforms.The paper also introduces basic elements of response measurement systems and algorithmicpatterns on important social media. The paper attempts to develop a critical and applied mindset toward the responsible use of social media.

At the end of the course, students will be able to
LO1 - demystify how social media platforms curate and amplify content
LO2 – understand the social media platforms as a potent tool for self-expression, advocacy, and community-building
LO3 – build effective strategies to craft engaging and authentic content that resonates with audiences

Recommended Readings:

- 'The Social Media Debate: Unpacking the Social, Psychological, and Cultural Effects of Social Media' by Daven Rosen, Routledge Publication, 2022
- 'Search Engine Society' by Alexander Halavias, John Willy and Sons, 2017
- 'Facebook and Philosophy: What's on Your Mind' by D. E. Wittekover, Open Court Publication, 2010
- 'Instagram: Visual Social Media Cultures' by Book by Crystal Abidin, Tama Leaver, and Tim Highfield
- 'Internet Memes and Society: Social, Cultural and Political Context' by Anastasia Denisova, Routledge, 2019
- 'One Million Followers: How I Built a Massive Social Following in 30 Days' by Branden Kane, Ben Bella Books, 2020
- 'The Power of Visual Storytelling: How to Use Visuals, Videos, and Social Media to Market Your Brand' by Ekaterina Walter and Jessica Gioglio, McGraw Hill Professionals, 2014
- 'Influencers'

- Platform: Get Noticed in a Noisy World by Micheal Hyatt, Harper Collins Leadership, 2012

MCS537A – Sound Aesthetics & Recording

Course Credits	2
Duration	July-October
Teaching sessions per week	2 of 90 min. each
Total teaching sessions	12-15
Internal Assessment	2-3 Assignments for 30 marks
Semester end exam	20 marks

Course Description: The course is designed to provide a basic theoretical knowledge of sound production techniques focusing on on-set reference recording for optimal sound, which enhances production value. The course also integrates the theory and basic introduction to post-production in sound and techniques of enhancing, correcting and designing sound for any audio-visual production.

At the end of the course, students will be able to

LO1 – Demonstrate a comprehensive understanding of sound aesthetics and its significance in media production, by exploring key theoretical frameworks and historical developments.

LO2 – Apply practical skills in sound recording and editing techniques for diverse media contexts, using industry-standard equipment and software.

LO3 – Analyze and critically evaluate the creative use of sound in audio-visual works, considering its impact on narrative, emotion, and audience perception.

Recommended Readings:

- The Art of Music Production: The Theory and Practice, Burgess, Richard, J., Oxford University Press(2013)
- The Recording Engineer's Handbook, Owsinski, Bobby, Cengage Learning PTR(2013)
- Audio Engineering 101: A Beginner's Guide to Music Production, Dittmar, Tim, Focal Press(2011)
- What is Music Production?: A Producers Guide: The Role, the People, the Process, Hepworth- Sawyer, Russ and Golding, Craig, Focal Press(2010)
- Creative Recording Volume 1: Effects and Processors, White, Paul, Music Sales America (2006)Creative Recording Volume 2: Microphones, Acoustics, Soundproofing and Monitoring, White, Paul, Music Sales America(2006)

MCC537B - Advertising : Principles and Practices

Course Credits	2
Duration	July-October
Teaching sessions per week	2 of 90 min. each

Total teaching sessions	12-15
Internal Assessment	2-3 Assignments for 30 marks
Semester end exam	20 marks

Course Description:
This course aims to acquaint students with a well-rounded understanding of concepts crucial to Advertising and marketing. The course explores the philosophy and functions of advertising firms apart from the production of advertisements by the same. Students are equipped with the process of drafting advertising messages, designing effective advertisements, planning brand management and product marketing campaigns through case studies and practical exercises. Along with the theoretical understanding of the functions of advertisements, the course also explores the evolution of advertising standards and ethics.

At the end of the course, students will be able to
LO1 - Demonstrate an understanding of the overall role advertising plays in the business world.
LO2 – Write creative ad copies and design ad campaigns
LO3 – Develop plans to effectively use different mediums for advertising and branding.

Recommended Readings:
- Lewis, R. W. (1996). Absolut book: the Absolut Vodka advertising story (p. 288). Boston: Journey Editions.
- Kelly, L. (2007). Beyond buzz: The next generation of word-of-mouth marketing. Amacom.
- Levenson, B. (1987). Bill bernbach's book: A history of the advertising that changed the history of advertising. Villard Books.
- Gladwell, M. (2010). Blink: the power of thinking without thinking. Hachette Audio.
- Solomon, R., & Slosberg, M. (2000). Brain Surgery for Suits: 56 Things Every Account Person Should Know (p. 134). New York: Strategy Press.
- Pandey, P. (2016). Pandeymonium. Penguin UK.
- Ogilvy, D. (2013). Ogilvy on advertising. Vintage.

MCE538 – Film Criticism

Course Credits	2
Duration	January -April
Teaching sessions per week	2 of 90 min. each
Total teaching sessions	12-15
Internal Assessment	2-3 Assignments for 25 marks
Semester end exam	25 marks

Course Description: This course aims to equip students with the capacity to analyze cinema with a critically informed eye and methodological rigor. In the process, it will also enable students to locate cinema within a rapidly shifting social, cultural and technological landscape. It will touch upon the history of film criticism, and the broad lines of enquiry within the domain. Students will be introduced to the various established approaches used to critique cinema, and trained to apply these modes to contemporary films. The course will also enable students to understand the purpose and impact of film criticism, and equip them with the basic skills necessary to churn out a meaningful critique of cinema.

At the end of the course, students will be able to
LO1 - Understand the fundamental concepts and principles of film criticism, including the analysis of aesthetic, narrative, and technical elements in films.
LO2 - Apply critical thinking skills to evaluate and critique different film genres, styles, and cinematic movements, considering their impact on storytelling and audience engagement.
LO3 - Utilize theoretical frameworks and methodologies from film studies to conduct in-depth analyses of films, considering historical, cultural, and socio-political contexts in film criticism.

Recommended Readings:
- Elsaesser, T., & Hagener, M. (2009). Film theory: An introduction through the Senses. Routledge.
- Gledhill, C., & Friedberg, A. (2000). Reinventing film studies. ARNOLD.
- Hollows, J., Hutchings, P., & Jancovich, M. (2000). The Film Studies Reader. Arnold.
- Nichols, B. (1976). Movies and methods: An anthology. University of California Press.
- Vasudevan, R. (2009). Making meaning in Indian cinema. Oxford University Press.
- Wollen, P., & Rodowick, D. N. (2019). Signs and meaning in the cinema. Bloomsbury Publishing.

MCE539 – Practices in Broadcast Journalism

Course Credits	2
Duration	July-October
Teaching sessions per week	2 of 90 min. each
Total teaching sessions	12-15
Internal Assessment	2-3 Assignments for 30 marks
Semester end exam	20 marks

Course Description: Extending the inputs from the paper 'Principles of Journalism' in the second semester, this paper focuses on some basic practices in television journalism. It first identifies the basic organizational structure of TV news channels and the electronic news gathering process. The paper then focuses on reporting, scripting and editing for television news. The paper also introduces some basic techniques and technologies associated with broadcast journalism. It also aims to impart basic skills like piece-to-camera, scripting, and video editing.

At the end of the course, students will be able to
LO1 – demonstrate proficiency in essential broadcast journalism techniques, including researching, scripting, and producing news reports for various media platforms.
LO2 – develop the ability to identify newsworthy stories, conduct interviews, and synthesize complex information into concise and compelling narratives suitable for broadcast.
LO3 - Analyze and interpret the news

Recommended Readings:
- 'Television Production & Broadcast Journalism' by Phillip L. Harris, Goodheart-Wilcox Publisher, 2011

- 'Understanding Broadcast Journalism' by Starkey, McDonald et al Jukes, Routledge, 2017
- 'Broadcast Journalism: Techniques of Radio and TV News' by Andrew Boyd, Focal Press, 1997
- 'Broadcast Journalism in the 21st Century' by K. M. Shrivastava, New Dawn Press, 2005
- 'Indian Journalism in a New Era: Changes, Challenges, and Perspectives' by Shakuntala Rao (Editor), Oxford University Press, 2019

Semester IV

MCC541 – Digital Marketing

Course Credits	4
Duration	January -April
Teaching sessions per week	3 of 90 min. each
Total teaching sessions	20 -25
Internal Assessment	3-5 Assignments for 60 marks
Semester end exam	40 marks

Course Description: The course is tandem with changing nature of media and communication today in times of convergence. It covers the aspects of Internet, Social Media and Mobile Marketing that are most relevant to the marketing mix for 'Business to Business' (B2B), 'Business toConsumer' (B2C) and 'Not-for-Profit' marketing, communications and PR. Within the overall framework of digital marketing the paper emphasizes more on social media platforms which navigates variety of content.

At the end of the course, students will be able to
LO1 - Review key trends within the Digital Marketing landscape
LO2 – Understand the concept of Lead generation
LO3 - Analyse the confluence of marketing, operations, and human resources in real-time delivery

Recommended Readings:

- Jab, Jab, Jab, Right Hook: How to Tell Your Story in a Noisy Social World By GaryVaynerchuk
- Digital Marketing That Actually Works the Ultimate Guide: Discover Everything You Needto Build and Implement a Digital Marketing Strategy That Gets Results by Krista Neher, Joe Busam, Allison Chaney, Lirie Van Schaik, Melissa Byers
- Digital Marketing Strategy – An Integrated Approach to Online Marketing By SimonKingsnorth
- Social Media Marketing Power Mindset by Rory Ames-Hyatt

MCC542 – Production/Research Project

In this semester Students from **'Media Production'** stream take up an AV production/ Radio Production/ Digital media Project in groups worth 6 credits. For a AV production, the subject, topic, content of the project has to be of the length 8 - 10 minutes. After approval of the story conceptfrom the production guide and the script selection committee, students are expected to execute it within given/scheduled time frame. Also, in order to understand the process better, students will be expected to do at least two production exercises and do detailed documentation in the pre-production, production and post-production phases.
Evaluation of any of the above project involves production exercises, submissions related to productions and the final product (short film, radio production etc) along with a viva- voce for the same.

Students from the **Media Research** stream take up an individual research dissertation worth 6 credits. The subject for research must be directly related to media and communication. After approval from the guide and the committee, students are expected to work on the topic thoroughly and submit the dissertation within the given deadline.

Evaluation is made on the basis of external assessment of the research dissertation and viva voce.

MCC543A - Post Production Techniques

Course Credits	4
Duration	January -April
Teaching sessions per week	3 of 90 min. each
Total teaching sessions	20 -25
Internal Assessment	3-5 Assignments for 60 marks
Semester end exam	40 marks

Course Description: This course is a combination of basic theories and techniques related to VFX and Motion Graphics. This includes Green Screen Techniques, Motion Graphics, Computer Generated Images (CGI), Visual Effects (VFX), 3D Tracking, Match moving etc. Students are also introduced to TV industry-standard software like Adobe Photoshop, Davinci Resolve, After Effects, Nuke etc. The course uses a combination of classroom sessions and hands-on student activities.

At the end of the course, students will be able to

LO1 - Students will demonstrate proficiency in applying Visual Effects (VFX) and Motion Graphics techniques

LO2 - Students will exhibit competence in using industry-standard software, such as Adobe Photoshop, After Effects

LO3 - Students will be able to independently conceptualize and execute real-world post-production projects, showcasing their creative abilities and problem-solving skills in producing high-quality visual effects and motion graphics content.

Recommended Readings:

- The Green Screen Handbook: Real–World Production Techniques by Jeff Foster
- Working with Virtual Sets; Complex Composites; Motion Tracking and Match moving
- Adobe Classroom Book :Adobe After Effects 2022
- Digital Compositing for Film and Video by Steve Wright
- The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures Jeffrey A. Okun (Editor), Susan Zwerman (Editor)
- Special Effects: The History and Technique By Richerd Rickitt

MCC543B – Political Communication

Course Credits	4
Duration	January -April
Teaching sessions per week	3 of 90 min. each
Total teaching sessions	20 -25
Internal Assessment	3-5 Assignments for 60 marks
Semester end exam	40 marks

Course Description: The paper explores the complex relationship between the communication, media and powerpolitics. It first delineates the centrality of communication in any political process and thentakes up the specific case of liberal democracies like India and traces various contours of the political communication. After explaining politics as concept and practice, the paper explores the role of communication in politics in its three forms: unmediated, mass mediated and network-mediated political communication. The paper also describes two phases of thisrelationship- politicization of media and mediatisation of politics. It also takes a critical appraisal of practices of political image management, campaigns, propaganda and censorship. Finally, the paper attempts to portray a sketch of contemporary political publicsphere in liberal democracies. Although the paper does take into account references and cases from across the world, it emphasizes the Indian context of political communication.

At the end of the course, students will be able to

LO1: Evaluate the historical evolution of the communication-politics relationship, analyzing the phases of politicization of media and mediatisation of politics.

LO2: Explore the intricate relationship between communication, media, and power politics in the context of liberal democracies like India.

LO3: Critically assess the different forms of political communication - unmediated, mass mediated, and network-mediated - and their implications on shaping political narratives and public discourse.

Recommended Readings:
- 'Media and the Political Process' (Second edition) by Eric Louw, Sage Publication, 2010
- 'Key Concepts in Political Communication' by Darren Lilleker, Sage Publication, 2006
- An Introduction to Political Communication' by Brian McNair, Routledge Publication, 2018
- 'Modi Effect: Inside Narendra Modi's Campaign to Transorm India' by Lance Price, Hodder and Stouton, 2015
- 'Political Communication: The Indian Experience' Vol 1 & 2 by Kiran Prasad, 2003
- 'The Game of Votes: Visual Media Politics and Elections in the Digital Era' by Farhat Basir Khan, Sage Publications, 2019

MCC544A - Editing: Theory & Practice-II

Course Credits	4
Duration	January -April
Teaching sessions per week	3 of 90 min. each
Total teaching sessions	20 -25
Internal Assessment	3-5 Assignments for 60 marks
Semester end exam	40 marks

Course Description: The paper accustoms the students to the art of Video Editing. The objective of the class is to familiarize the students with all the aspects of editing and how they affect the final product. It concentrates on the technical, conceptual and aesthetic principles associated with the process of editing. Practical application of the theory will be provided into the state-of-the-art post production studios. By the end of the paper, students will master professional editing software like Adobe Premiere.

At the end of the course, students will be able to
LO1 – Understand the theoretical aspects of film and video editing
LO2 – Create a narrative structure using the film editing cinematic techniques
LO3 - Understand the technological and technical aspects of film editing

Recommended Readings:

- In the Blink of an eye 2nd Edition: Walter Murch, 2001: Publisher:Silman-James.
- Adobe Premiere Pro CC Classroom in a Book 2022 Release: MaximJago:
- Final Cut Pro X Beyond the Basics: Advanced Techniques for Editors, TomWolsky
- Art of the Cut: Conversations with Film and TV Editors, by Steve Hullfish
- Color Correction for Video: Using Desktop Tools to Perfect Your Image, by Jaime Fowler and Steve Hullfish.
- The Technique of Film and Video Editing: History, Theory, and Practice 5th Edition: Ken Dancyger.
- Grammar of the Edit 2ⁿᵈ Edition: Roy Thompson Christopher J.Bowen: Focal press
- Colour Correction Handbook, 2nd Edition by - Alexis Van Hurkman–
- The Art & Technique of Digital Color Correction: Steve Hullfish–

MCC544B – Tools for Research & Data Visualization

Course Credits	4
Duration	January -April
Teaching sessions per week	3 of 90 min. each
Total teaching sessions	20 -25
Internal Assessment	3-5 Assignments for 60 marks
Semester end exam	40 marks

Course Description: This course aims to equip students with essential digital tools and techniques for conducting efficient research and data analysis. It begins by emphasizing the ethics of AI tool usage, ensuring responsible and ethical research practices. Students will gain insights into the complexities and capabilities of AI language models, such as the GPT series,

to use them effectively for research writing while avoiding plagiarism and factual inaccuracies. This course will equip students to use digital and AI tools effectively in important stages of research like literature reviews, research writing, transcription, and data analysis. This course emphasizes both quantitative and qualitative data analysis using MS Excel, SPSS, and qualitative analysis software. Moreover, the course explores AI-powered tools that can help students to save time completing redundant research processes with high accuracy. This course will help student understand how ethical and responsible AI tools can expedite the research process and enhance data interpretation thereby providing more time for in-depth analysis without compromising validity of the research.

LO1: Understand and demonstrate the ethical implications of using AI tools in media research, avoiding plagiarism and factual inaccuracies.
LO2: Gain proficiency in diverse research tools, including literature review, AI-powered research assistants, data visualization, and qualitative analysis software, to enhance the efficiency and quality of research tasks.
LO3: Develop the ability to critically evaluate outputs from AI tools, distinguishing reliable results from those needing further verification, and effectively integrating accurate information into research findings.

Recommended Readings:
- 'Mastering MS Excel Functions and Formula' by WebTech publication (2021)
- 'Excel Formulas and Functions: A Step by Step Guide with Examples' by Adam Ramirez (2019)
- YouTube Channel 'MS Excel- Beginner's Guide by Tutorial Point India (Ltd) or such videos available on internet.
- Research in the Age of AI: The Ultimate Guide to Using AI Tools by Vishal Shukla
- McCormick, K., & Salcedo, J. (2020). SPSS statistics for dummies. John Wiley & Sons.
- Smit, B. (2002). Atlas. ti for qualitative data analysis. Perspectives in education, 20(3), 65-75.

MCS545A – Sound Designing

Course Credits	2
Duration	January -April
Teaching sessions per week	2 of 90 min. each
Total teaching sessions	12-15
Internal Assessment	2-3 Assignments for 30 marks
Semester end exam	20 marks

Course Description: The course is designed to provide a basic theoretical knowledge of sound production techniques focusing on on-set reference recording for optimal sound, which enhances production value. The course also integrates the theory and basic introductionto post-production in sound and techniques of enhancing, correcting and designing sound forany audio-visual production.

At the end of the course, students will be able to
LO1 - Demonstrate a comprehensive understanding of sound design techniques, with a focus on enhancing production value in audio-visual productions.
LO2 - Apply theoretical knowledge and practical skills to perform post-production sound tasks,

including enhancing, correcting, and designing sound for various audio-visual productions, integrating concepts learned into real-world scenarios.
LO3 - Utilize sound design principles and techniques to enhance the overall audio experience and effectively communicate narratives, emotions, and atmospheres in audio-visual projects, demonstrating proficiency in sound design application.

Recommended Readings:

- The Art of Music Production: The Theory and Practice, Burgess, Richard, J., Oxford University Press(2013)
- The Recording Engineer's Handbook, Owsinski, Bobby, Cengage Learning PTR(2013)
- Audio Engineering 101: A Beginner's Guide to Music Production, Dittmar, Tim, Focal Press(2011)
- What is Music Production?: A Producers Guide: The Role, the People, the Process, Hepworth- Sawyer, Russ and Golding, Craig, Focal Press(2010)
- Creative Recording Volume 1: Effects and Processors, White, Paul, Music Sales America (2006)Creative Recording Volume 2: Microphones, Acoustics, Soundproofing and Monitoring, White, Paul, Music Sales America(2006)

MCS545B – Digital Media Analytics

Course Credits	2
Duration	January -April
Teaching sessions per week	2 of 90 min. each
Total teaching sessions	12-15
Internal Assessment	2-3 Assignments for 30 marks
Semester end exam	20 marks

Course Description: The course offers a foundation for working with various data of large size in quantitative mode. It introduces some basic statistical tools and techniques related to frequency distribution, probability, correlation, regression and hypothesis testing. It introduces these elements and analytical processes through a basic orientation of the programming languagePython.

At the end of the course, students will be able to
LO1 - Apply quantitative modelling and data analysis techniques to the solution of real world problems
LO2 - Effectively present results using data visualization techniques.
LO3 - Analyze and interpret data using an ethically responsible approach

Recommended Readings:
- A General Introduction to Data Analytics by Moreira, Carvalho et al, Wiley Publications, 2019
- 'Data Analytics Basics A Beginner's Guide' by Simplilearn · IndraStra Whitepapers2020
- 'Storytelling with Data: A Data Visualization Guide for Business Professionals' by Cole Nussbaumer Knaflic, John Wiley & Sons Publication, 2015
- Creating Value With Social Media Analytics: Managing, Aligning, and Mining Social Media Text, Networks, Actions, Location, Apps, Hyperlinks, Multimedia, &

Search Engines Data, by Gohar F. Khan CreateSpace Independent Publishing Platform.
- Python Fundamentals by Marvin, Ng'Ang'A, et al Packt Publishing, 2018
- Basic Python Programming for Beginners Paperback – by Dr. Marlapalli Krishna S. Jaya Prakash et al.

MCS546A – Advanced Camera Techniques

Course Credits	2
Duration	January -April
Teaching sessions per week	2 of 90 min. each
Total teaching sessions	12-15
Internal Assessment	2-3 Assignments for 30 marks
Semester end exam	20 marks

Course Description: The course will provide a comprehensive exploration of the art and craft of cinematography, focusing on the language of cinema and its historical evolution. Students will delve into the intricate relationship between narrative construction, symbolism, and visual motifs, gaining a profound understanding of how camera techniques contribute to storytelling and evoke emotions in audiences. Through practical workshops and hands-on exercises, students will learn to master advanced camera setups, lighting techniques, and camera movement, honing their skills in creating dynamic and visually captivating shots.

At the end of the course, students will be able to
LO1 - Showcase their proficiency in utilizing advanced camera functions, such as manual exposure settings, focus stacking, HDR imaging, long-exposure photography, and creative depth-of-field techniques.
LO2 - Critically analyze and assess the implementation of advanced camera and lighting techniques in a variety of real-world projects.
LO3 - Apply their in-depth understanding of advanced camera and lighting techniques to create original and imaginative visual content. They will synthesize various advanced techniques, combining them in novel ways to develop unique visual styles and innovative storytelling approaches.

Recommended Readings:
- Brown, B. (2019). Cinematography: Theory and Practice: Image Making for Cinematographers and Directors. Routledge.
- Malkiewicz, K. (2019). Film Lighting: Talks with Hollywood's Cinematographers and Gaffers. Simon & Schuster.
- Wheeler, S. (2018). The Art and Technique of Digital Color Correction. CRC Press.
- Katz, S. D. (2017). The Film Encyclopedia: The Complete Guide to Film and the Film Industry. Collins Reference.
- Mamer, B. (2015). Master Shots Vol 2: Shooting Great Dialogue Scenes. Michael Wiese Productions.

MCS546B – Brand Management

Course Credits	2
Duration	January -April
Teaching sessions per week	2 of 90 min. each
Total teaching sessions	12-15
Internal Assessment	2-3 Assignments for 30 marks
Semester end exam	20 marks

Course Description: The course "Brand Management" delves into the principles and strategies essential for building and maintaining successful brands. Students will explore the process of creating strong brand identities, understanding consumer perceptions, and fostering brand loyalty. Through case studies and practical exercises, students will develop skills in brand positioning, communication, and brand extension. The course will also examine the impact of digital and social media on brand management, as well as ethical considerations in brand development. By the end of the course, students will have a comprehensive understanding of brand management practices and be equipped to make informed decisions in the dynamic world of branding.

At the end of the course, students will be able to

LO1 - Demonstrate a comprehensive understanding of the foundational concepts and theories in brand management, including brand identity, consumer behavior, and market positioning.

LO2 - Apply strategic brand management techniques and develop practical skills in creating and implementing brand communication strategies, fostering brand loyalty, and managing brand extensions.

LO3 - Utilize market research and consumer insights to design and execute brand management plans, making data-driven decisions to enhance brand equity and ensure effective brand positioning in the competitive market.

Recommended Readings:
- Keller, K. L. (2013). Strategic Brand Management: Building, Measuring, and Managing Brand Equity (4th ed.). Pearson.
- Aaker, D. A. (2012). Building Strong Brands. Simon & Schuster.
- Kapferer, J. N. (2012). The New Strategic Brand Management: Advanced Insights and Strategic Thinking (5th ed.). Kogan Page.
- de Chernatony, L. (2010). From Brand Vision to Brand Evaluation: The Strategic Process of Growing and Strengthening Brands. Routledge.
- Pelsmacker, P., Geuens, M., & Bergh, J. V. D. (2019). Marketing Communications: A European Perspective (7th ed.). Pearson.

MCE548 - Media Entrepreneurship

Course Credits	2
Duration	January -April
Teaching sessions per week	2 of 2 hours each
Total teaching sessions	12 -15
Internal Assessment	2-3 Assignments for 30 marks
Semester end exam	20 marks

Course Description: This course will help future media professionals who aspire to take their own path rather than seek employment in corporations or media organizations. The goal of this course is to inspire students to become media entrepreneurs and to help them imbibe an entrepreneurial mind-set. Through this course students will learn what are entrepreneurial opportunities in the field of media and communication studies. Students will be given an opportunity to assess their own strengths and identify gaps that need to be addressed to become a successful media entrepreneur. This course will aim to initiate the student in the journey of becoming an entrepreneur and will be based on projects and activities that will deliver the real experience of Media Entrepreneurship.

At the end of the course, students will be able to
LO1 – Understand the media industry, its different aspects, challenges and opportunities through an entrepreneurial lens.
LO2 – Relate with the start-up ecosystem of India and understand different aspects of the same
LO3 - Apply entrepreneurial skills for ideation of media businesses

Recommended Readings:

- Hoffman, R., & Casnocha, B. (2012). *The Start-up of You: Adapt, Take Risks, Grow Your Network, and Transform Your Life*. Random House.
- Reis, E. (2011). The lean startup. *New York: Crown Business*, *27*, 2016-2020
- Kawasaki, G. (2015). *The art of the start 2.0: The time-tested, battle-hardened guide for anyone starting anything*. Penguin.
- Masters, B., & Thiel, P. (2014). *Zero to one: notes on start ups, or how to build the future*. Random House..
- Covey, S. R. (2013). *The 7 habits of highly effective people: Powerful lessons in personal change*. Simon and Schuster.
- Godin, S. (2010). *Linchpin: Are you indispensable? How to drive your career and create a remarkable future*. Hachette UK.

MCE549 –Digital Humanities

Course Credits	2
Duration	July-October
Teaching sessions per week	2 of 90 min. each
Total teaching sessions	12-15
Internal Assessment	2-3 Assignments for 30 marks
Semester end exam	20 marks

Course Description: Exploring contested definitions surrounding the field of Digital Humanities (DH), this foundational course will delve into the historical context of DH, examining its evolution and the transformation of humanistic research in the digital era. A core component of the course centers around the digitization of the humanities, and understanding how digital technologies have revolutionized the way we access, preserve, and study human cultures. The course will look into the processes and methodologies involved in converting analog resources into digital formats, such as texts, artifacts, and cultural heritage. Additionally, It will discuss the diverse usages of digitization, ranging from research and preservation to public engagement and knowledge dissemination.

At the end of the course, students will be able to

LO1 – Understand the transdisciplinary nature of DH
LO2 – identify potential ethical challenges and considerations when working with digital data, including issues of privacy, consent, and data ownership.
LO3 - Become acquainted with the contemporary forms of digital archive, artwork,cinema, works of media collectives, and their modes of exhibition

Recommended Readings:

- Eileen Gardiner, Ronald G. Musto (2015), The Digital Humanities: A Primer for Students and Scholars, Cambridge University Press.
- Chaudhuri, S. (2010), The Metaphysics of Text, Cambridge University Press
- Gold, Matthew K. (2012), Debates in the Digital Humanities, University of Minnesota Press
- Hockey, Susan. (2000), Electronic Texts in the Humanities: Principles and Practice, Oxford University Press.
- Schreibman, S., Siemens, R., Unsworth, J. (2004), Companion to Digital Humanities, Oxford: Blackwell.
- Shillingsburg, Peter. (2006), From Gutenberg to Google. Electronic Representations of Literary Texts, Cambridge University Press