

**Mahatma Education Society's**  
**Pillai HOC College of Arts, Science & Commerce (Autonomous)**  
**Rasayani**

**Affiliated to University of Mumbai**  
**NAAC Accredited with "A+" Grade in cycle II**  
**ISO 9001:2015 Certified**



# **SYLLABUS**

**Bachelor of Arts (B.A.) in Multimedia and Mass  
Communication**

**S.Y. B.A.M.M.C.**

**As per National Education Policy 2020**

**Academic Year 2026-27**



Mahatma Education Society's

College Code: 870

**PILLAI HOC COLLEGE OF ARTS, SCIENCE & COMMERCE**

Pillai HOCL Educational Campus, HOC Colony, Rasayani, Via. Panvel, Dist. Raigad. Pin 410207

Tel: 02192 - 669000 / 01 / 02 / 03 / 04 / 05 / 06 / 07 / 08 / 09 Website : [www.phcasc.ac.in](http://www.phcasc.ac.in) Email : [phcasc@mes.ac.in](mailto:phcasc@mes.ac.in)

(NAAC Accredited 'A+' Grade, CGPA - 3.26 in Cycle 2 & ISO 9001:2015 Certified)

Affiliated to the University of Mumbai, Approved by Government of Maharashtra

(AUTONOMOUS COLLEGE)

Sr. No.	Name	Composition Category	Signature
1	Mr SujithBabu S.	Chairperson & Head of the Department	
2	Dr Rinkoo Shantanu	Principal	
3	Mr Binit Kumar	Vice Principal	
4		Vice Chancellor's Nominee	
5	Dr Saleha Syed	Subject Expert from outside Parent University	
6	Dr Santhi U.	Subject Expert from outside Parent University	
7		Industry Representative	
8	Mr ShubhamKoltekar	Alumni Representative	
9	Ms KalavatiUpadhyay	Member (Economics)	
10	Ms Monica Rayal	Member (Mass Media)	
11	Ms AnkitaSurve	Member (English)	
12	Mr Sumer Pawar	Member (English)	
13	Ms PoorviKumbhare	Member (English)	
14	Ms RachnaChoraghe	Member (Economics)	
15	Ms AnttoAnisha	Member (Economics)	

## **Introduction**

The Bachelor of Arts in Multimedia and Mass Communication (B.A.MMC) is a dynamic, interdisciplinary undergraduate program designed to prepare students for the fast-evolving world of media, communication, and digital content creation by blending theoretical foundations in journalism, advertising, public relations, film studies, and communication theories with extensive hands-on training in multimedia production and emerging technologies. In an era where information travels instantly across social media, streaming platforms, podcasts, websites, and traditional broadcasts, the program equips students with versatile skills in content creation, digital media tools, journalism and reporting, advertising and public relations, film and television production, and new-age specializations such as digital marketing, OTT content, podcasting, AR/VR storytelling, and AI in media. Emphasizing a balance between creative expression, critical thinking, ethical responsibility, and technical proficiency, the curriculum enables students to produce compelling content while critically analyzing the media's role in shaping public opinion, culture, and democracy, with internships, live projects, studio work, media labs, and industry interactions ensuring graduates are industry-ready.

### Programme Outcomes (POs)

PO. No.	PO Title	POs in brief
PO1	Fundamental Knowledge Acquisition	Graduates will demonstrate a comprehensive and foundational knowledge of their chosen discipline along with an awareness of interdisciplinary connections.
PO2	Critical Thinking and Analytical Reasoning	Graduates will be able to analyse complex problems, synthesize data from multiple sources (qualitative and quantitative), and employ logical reasoning to formulate well-supported conclusions and arguments.
PO3	Effective Communication	Graduates will exhibit proficiency in both written and oral communication, articulating ideas clearly, persuasively, and ethically to diverse audiences
PO4	Problem Solving	Graduates will possess the ability to identify, formulate, and design solutions for real-world problems in their professional or social contexts, applying relevant theoretical knowledge and practical skills.
PO5	Information and Digital Literacy	Graduates will demonstrate the capability to locate, evaluate, and effectively use information from various sources, and utilize modern tools and Information and Communication Technology (ICT) for professional and academic tasks.
PO6	Research Skills and Scientific Temperament	Graduates will develop a sense of inquiry and research methodology, including the ability to design experiments (where applicable), collect and analyse data, and interpret results while maintaining scientific rigor and intellectual honesty.
PO7	Ethical Reasoning and Professional Integrity	Graduates will recognize ethical dilemmas, commit to professional and academic ethics, and demonstrate an understanding of moral and social responsibilities in their personal and professional conduct.
PO8	Employability and Professional Skills	Graduates will acquire the necessary job-ready skills, managerial competencies, and professional values to secure gainful employment or pursue advanced education in their respective fields.
PO9	Environmental and Sustainability Consciousness	Graduates will understand the importance of environmental conservation and sustainable development, displaying responsibility toward ecological challenges and advocating for healthy environmental practices.
PO10	Life-Long Learning	Graduates will develop the capacity for independent and self-directed learning to continuously upgrade their knowledge and skills, enabling them to adapt to rapid technological and societal changes.
PO11	Civic and Social Responsibility	Graduates will act as responsible citizens with an informed awareness of constitutional values, engaging proactively in community development and addressing social needs.
PO12	Empathy and Social Intelligence	Graduates will be able to cultivate and demonstrate affective, interpersonal, social and emotional intelligence.

### Programme Specific Outcomes (PSOs)

PSOs. No.	PSO Title	PSOs in brief
PSO1	Media Theory and Critical Analysis	Graduates will be able to apply mass communication theories, media ethics, and laws to critically analyse media content, its societal impact, and contemporary media issues.
PSO2	Multimedia Content Creation	Graduates will be able to create, edit, and produce professional-quality multimedia content (text, audio, video, graphics, and animation) using industry-standard tools for print, broadcast, digital, and social media platforms.
PSO3	Strategic Communication and Campaigning	Graduates will be able to design, execute, and evaluate integrated communication campaigns in advertising, public relations, corporate communication, and digital marketing with a focus on audience behaviour and branding.
PSO4	Journalism and Emerging Media Practices	Graduates will be able to demonstrate journalistic excellence and technical proficiency in producing credible, engaging, and ethical content across traditional and emerging platforms including OTT, podcasts, short-form video, and immersive storytelling.

### Evaluation Pattern

Marking Code	Marking Scheme
A	50 Marks Semester End Exam, 50 Marks Continuous Assessment (distributed within 15 Marks Class Test, 15 Marks Presentation & Assignment, 10 Marks Online Quiz, 10 Marks Attendance & Class Participation)
B	50 Marks Semester End Exam
C	100 marks Continuous Assessment (distributed within 30 Marks Class Test, 30 Marks Presentation & Assignment, 30 Marks Online Quiz, 10 Attendance & Class Participation)
D	50 Marks of Continuous Assessment (distributed within 15 Marks Class Test, 15 Marks Presentation & Assignment, 10 Marks Online Quiz, 10 Marks Attendance & Class Participation)
E	50 Marks Practical Examination (distributed within 30 Marks Practical Module 1 & 2, 10 Marks Journal, 10 Marks Viva)
F	50 Marks Paper (25 Marks Continuous Assessment 25 Marks distributed in 10 Marks assignment 5 Marks Presentation, 10 Marks Attendance & Class Participation, 25 Marks Semester End Exam)

# **SEMESTER III**

## Course Structure

### Semester III

Course Code	Course Type	Course Title	Theory/ Practical	Marks	Credits	Lectures / Week	Evaluation Pattern
HUAMC201	Major	Film Communication I	Theory	100	3	3	A
HUAMC202	Major	Media Studies	Theory	100	3	3	A
HUAMC153	Major	Media Gender & Culture	Theory	100	3	3	A
HUAMC204	Minor	Electronic Media I	Theory	100	3	3	A
HUAMC205	SEC	Visual communication	Theory	100	3	3	A
HUAEC201	AEC	हिंदी भाषा एवं साहित्य संवर्धन	Theory	50	2	2	D
	CC	Community Engagement Projects	Theory	50	2	2	D
	OE	Generative AI	Theory	100	3	3	C
<b>Total</b>				<b>700</b>	<b>22</b>		<b>**</b>

### Abbreviations:

**SEC: Skill Enhancement Course**

**AEC: Ability Enhancement Course**

**VAC: Value Added Course**

**VEC: Value Education Course**

**IKS: Indian Knowledge System**

**OE: Open Elective**

<b>BOS</b>	<b>Humanities, Media Studies and Social Sciences</b>				
<b>Course</b>	<b>Film Communication I</b>				
<b>Course Code</b>	<b>HUAMC201</b>	<b>Level</b>	<b>5.0</b>		
		<b>Type</b>	<b>Theory</b>	<b>Practical</b>	<b>Total</b>
<b>Semester</b>	<b>III</b>	<b>Credits</b>	3	-	3
<b>Type</b>	<b>Major</b>	<b>No of Teaching Hours</b>	45	-	45
<b>Evaluation Pattern</b>	<b>Total Marks</b>	<b>Semester End</b>	<b>Continuous</b>	<b>Practical</b>	
	100	-	100	-	

<b>Learning Objectives</b>	
<b>1</b>	To introduce students to film as a language and mode of communication through signs, codes, visual storytelling, cinematography, and editing.
<b>2</b>	To familiarize students with the historical evolution of cinema from the silent era to the digital age, including major global movements and Indian cinema.
<b>3</b>	To develop understanding of film genres and narrative structures across classical and non-linear storytelling traditions.
<b>4</b>	To provide foundational knowledge of the complete film production process from pre-production to distribution.

<b>Course Outcomes</b>	
After successful completion of this course, students would be able to: -	
<b>CO1</b>	Analyze film as a communication medium by interpreting visual language, mise-en-scène, cinematography, sound, and editing techniques.
<b>CO2</b>	Examine the historical development of cinema, identifying key movements such as Silent Era, Golden Age of Hollywood, Italian Neorealism, French New Wave, and major phases of Indian cinema.
<b>CO3</b>	Evaluate different film genres and compare classical and non-linear narrative structures using Indian and global examples.
<b>CO4</b>	Apply knowledge of pre-production, production, post-production, and distribution processes in planning and conceptualizing a film project.

### Modules at Glance

<b>Module No.</b>	<b>Content</b>	<b>No. of Hours</b>	<b>CO Mapping</b>
1	Film as Mode of Communication	10	CO1
2	History & Evolution of Cinema	13	CO2
3	Genre & Narrative Structure	10	CO3
4	Production Stage	12	CO4

## Syllabus

Module No.	Content	No. of Lectures
1	<p><b>Film as Mode of Communication</b></p> <ol style="list-style-type: none"> <li>1. Understanding Film Language: <ul style="list-style-type: none"> <li>● Signs, Codes &amp; Conventions</li> </ul> </li> <li>2. Visual Storytelling: <ul style="list-style-type: none"> <li>● Lighting Technique &amp; Use of Light</li> <li>● Sound &amp; Sound Effects</li> <li>● Mise-en-scène – Staging to Framing</li> </ul> </li> <li>3. Role of Cinematography &amp; Editing in Meaning-Making</li> </ol>	10
2	<p><b>History &amp; Evolution of Cinema</b></p> <ol style="list-style-type: none"> <li>1. Overview of Silent Era</li> <li>2. Golden age of Hollywood</li> <li>3. Italian Neorealism</li> <li>4. French New wave</li> <li>5. Indian Cinema – Introduction <ul style="list-style-type: none"> <li>● Dadasaheb Phalke</li> <li>● Studio Era</li> <li>● Parallel Cinema</li> </ul> </li> <li>6. Transition of Analogue to Digital in Film making</li> </ol>	13
3	<p><b>Genre &amp; Narrative Structure</b></p> <ol style="list-style-type: none"> <li>1. Film Genres: <ul style="list-style-type: none"> <li>● Drama</li> <li>● Comedy</li> <li>● Thriller</li> <li>● Fantasy</li> <li>● Horror</li> </ul> </li> <li>2. Classical Hollywood Narratives v/s Non-Linear Storytelling</li> <li>3. Narrative arcs in Indian Cinema &amp; Global Examples</li> </ol>	10
4	<p><b>Production Stage</b></p> <ol style="list-style-type: none"> <li>1. Pre-Production: <ul style="list-style-type: none"> <li>● Script-Screenplay-Shot Division</li> <li>● Budget</li> <li>● Casting-Character design-Costume</li> <li>● Location scouting-Production design-Set</li> </ul> </li> <li>2. Production – On Floor: <ul style="list-style-type: none"> <li>● Direction – shot-Scene-Sequence</li> <li>● Cinematography – Shots, Angles, Movements</li> <li>● Sound Recording – OSD, SFX, VO, Foley, Library,</li> </ul> </li> <li>3. Post-Production: <ul style="list-style-type: none"> <li>● Editing</li> <li>● VFX</li> <li>● Background Score</li> <li>● Dubbing</li> <li>● Colour Grade</li> </ul> </li> <li>4. Distribution Basics</li> </ol>	12

**Reference Books:**

1. Film Craft & Cine Art
2. Handbook of Video Production
3. The Film Maker's Handbook – Steven Ascher (The Bible)
4. Film Directing – Shot by Shot – Steven Katz
5. Making Documentary Films & Videos – Barry Hampe
6. Understanding Communication media – Jacob Sraampi
7. Making Movies – Sidney Lumet

**Continuous Assessment (100 Marks)****Paper Pattern**

CA	Task	Total Marks : 100
I	Project I	30
II	Project II	30
III	Project III	30
IV	Attendance	05
V	Class Participation	05

**Semester End Evaluation NA**

<b>BOS</b>	<b>Humanities, Media Studies and Social Sciences</b>				
<b>Course</b>	<b>Media Studies</b>				
<b>Course Code</b>	<b>HUAMC202</b>	<b>Level</b>	<b>5.0</b>		
		<b>Type</b>	<b>Theory</b>	<b>Practical</b>	<b>Total</b>
<b>Semester</b>	<b>III</b>	<b>Credits</b>	3	-	3
<b>Type</b>	<b>Major</b>	<b>No of Teaching Hours</b>	45	-	45
<b>Evaluation Pattern</b>	<b>Total Marks</b>	<b>Semester End</b>	<b>Continuous</b>	<b>Practical</b>	
	100	50	50	-	

<b>Learning Objectives</b>	
<b>1</b>	To understand the development of mass communication and media theories.
<b>2</b>	To learn the basic normative theories of media and their role in society.
<b>3</b>	To understand propaganda, media influence, and media effects on audiences.
<b>4</b>	To study important communication theorists and their ideas about new media.

<b>Course Outcomes</b>	
After successful completion of this course, students would be able to: -	
<b>CO1</b>	To understand the development of mass communication theories and normative theories of media in relation to society and culture.
<b>CO2</b>	To explain propaganda, early media effect theories, and the ideas of key communication scholars.
<b>CO3</b>	To analyze different media effect theories and understand the relationship between media, politics, and audience behavior.
<b>CO4</b>	To understand the role of new media, participatory culture, and digital communication in modern society.

### **Modules at Glance**

<b>Module No.</b>	<b>Content</b>	<b>No. of Hours</b>	<b>CO Mapping</b>
1	Eras, relevance, connection to culture, literature	10	CO1
2	Propaganda and propaganda theory	12	CO2
3	Theories on media effects	15	CO3
4	Meaning making perspectives	08	CO4

## Syllabus

Module No.	Content	No. of Lectures
1	Eras, relevance, connection to culture, literature 1. Era of Mass Society and culture - till 1965 2. Normative theories-Social Responsibility Theory 3. Development media theory 4. Authoritarian Theory	10
2	Propaganda and propaganda theory 1. Origin and meaning of Propaganda 2. Hypodermic Needle/Magic bullet 3. Harold Lasswell 4. Scientific perspectives to limited perspectives 5. Paul Lazarsfeld-Two step flow 6. Carl Hovland and Attitude Change theory	12
3	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.	15
4	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	08
<b>Case Study Scenario</b>		
<b>M1</b>	<b>Case Study 1: Media in the Mass Society Era (till 1965)</b> In the early 20th century, newspapers, radio, and cinema became the main sources of information and entertainment. People consumed similar content, leading to a shared mass culture. The media was believed to have a powerful influence on audiences.	
<b>M2</b>	<b>Case Study 2: Magic Bullet Theory in Action</b> A viral message spreads quickly on social media, and people immediately believe and act on it without questioning.	

### Reference Books:

1. Denis McQuail's Mass Communication Theory – Denis McQuail
2. Propaganda: The Formation of Men's Attitudes – Jacques Ellul
3. Public Opinion – Walter Lippmann
4. Introduction to Mass Communication – Stanley Baran
5. The Structural Transformation of the Public Sphere – Jürgen Habermas

**Semester End Evaluation (50 Marks)**

**Time : 2 Hours**

**Paper Pattern**

<b>Question No.</b>	<b>Questions</b>	<b>Total Marks : 50</b>
Q1	Attempt 3 out of 5	15
Q2	Attempt 3 out of 5	15
Q3	Attempt 1 out of 2	15
Q4	Case Study	05

<b>BOS</b>	<b>Humanities, Media Studies and Social Sciences</b>				
<b>Course</b>	<b>Media Gender &amp; Culture</b>				
<b>Course Code</b>	<b>HUAMC203</b>	<b>Level</b>	<b>5.0</b>		
		<b>Type</b>	<b>Theory</b>	<b>Practical</b>	<b>Total</b>
<b>Semester</b>	<b>III</b>	<b>Credits</b>	3	-	3
<b>Type</b>	<b>Major</b>	<b>No of Teaching Hours</b>	45	-	45
<b>Evaluation Pattern</b>	<b>Total Marks</b>	<b>Semester End</b>	<b>Continuous</b>	<b>Practical</b>	
	100	50	50	-	

<b>Learning Objectives</b>	
<b>1</b>	To introduce students to the key concepts and evolution of Cultural Studies and its relationship with media in contemporary society.
<b>2</b>	To develop an understanding of major cultural theories for analyzing media texts.
<b>3</b>	To examine the role of media in constructing culture and gender, including stereotypes, representations, and changing narratives across platforms.
<b>4</b>	To analyze the impact of globalisation and digital media on cultural identities, communication patterns, and power structures.

<b>Course Outcomes</b>	
After successful completion of this course, students would be able to: -	
<b>CO1</b>	Understand key cultural concepts and theories in Cultural Studies.
<b>CO2</b>	Analyse how media constructs culture and shapes social values and stereotypes.
<b>CO3</b>	Evaluate the media's role in gender representation and equality.
<b>CO4</b>	Examine the impact of globalization on media and culture.

### Modules at Glance

<b>Module No.</b>	<b>Content</b>	<b>No. of Hours</b>	<b>CO Mapping</b>
1	Introduction to Cultural Studies	15	CO1
2	Culture & Media	12	CO2
3	Gender & Media Culture	10	CO3
4	Globalisation & Media Culture	10	CO4

## Syllabus

Module No.	Content	No. of Lectures
1	<p><b>Introduction to Cultural Studies</b></p> <p><b>1. Introduction to Key Concepts</b></p> <ol style="list-style-type: none"> <li>1. Evolution, need and significance of Cultural Studies &amp; Media</li> <li>2. Concepts related to culture -Acculturation, Enculturation, Ethnocentrism, Cultural Relativism, Cultural shock &amp; its relevance in media</li> </ol> <p><b>2. Theories</b></p> <ol style="list-style-type: none"> <li>1. Stuart Hall: Encoding &amp; Decoding, Circuit of Culture</li> <li>2. John Fiske: Culture &amp; Industry</li> <li>3. Feminism &amp; Postmodern Feminism</li> </ol>	15
2	<p><b>Culture &amp; Media</b></p> <p><b>1. Construction of Culture</b></p> <ul style="list-style-type: none"> <li>• Social, Economic, Political, Religion &amp; Technology</li> </ul> <p><b>2. Culture, Industry &amp; Media Communication</b></p> <ol style="list-style-type: none"> <li>1. Saas-bahu serials and domestic stereotypes</li> <li>2. Reality shows and gender roles</li> <li>3. Web series and new gender narratives</li> <li>4. OTT platforms and changing representations</li> <li>5. Advertisements</li> </ol> <p><b>3. Recent Trends in Culture Communication</b></p> <ul style="list-style-type: none"> <li>• Changing values, ideologies &amp; its relevance in contemporary society.</li> </ul>	12
3	<p><b>Gender &amp; Media Culture</b></p> <ol style="list-style-type: none"> <li>1. Influence of Media on views of Gender</li> <li>2. Role of Media in Social Construction of Gender, changing attitudes and behaviour for empowerment of women</li> <li>3. Gender equality &amp; Media</li> <li>4. Hegemonic Masculinity in Media</li> <li>5. Gender Issues in News Media -TV, Radio, News Paper &amp; Online News</li> </ol>	10
4	<p><b>Globalisation &amp; Media Culture</b></p> <ol style="list-style-type: none"> <li>1. Media Imperialism</li> <li>2. Globalisation &amp; Local Culture - Impact of Global Culture, Threat to regional &amp; local identities, issues &amp; perspectives</li> <li>3. Digital Media Culture - Recent Trends &amp; Challenges</li> <li>4. Media &amp; Globalisation - Global Cultural flow, Homogenisation, &amp; Fragmentation, Glocalisation, Creolization, Globalisation &amp; Power</li> </ol>	10
<b>Case Study Scenario</b>		
	<p><b>Case Study 1: Gender Roles in Society</b></p> <p>In a traditional family, the son is encouraged to pursue a career, while the daughter is expected to focus on household responsibilities. Media consumed by the family often reinforces these roles through TV shows and advertisements.</p>	
	<p><b>Case Study 2: Gender Representation in Media</b></p> <p>A popular web series on an OTT platform portrays female characters mainly in glamorous roles, while male characters are shown as strong decision-makers and leaders. The show also includes stereotypical humor based on gender and limited representation of LGBTQIA+ individuals. Many viewers have criticized the series for reinforcing outdated gender norms.</p>	

**Reference Books:**

1. Stuart Hall (Ed.). (1997). *Representation: Cultural Representations and Signifying Practices*. London: Sage Publications.
2. Meenakshi Gigi Durham & Douglas Kellner (Eds.). (2012). *Media and Cultural Studies: Keywords*. Oxford: Wiley-Blackwell.
3. Graeme Turner (2003). *British Cultural Studies: An Introduction*. London: Routledge.
4. Angela McRobbie (2009). *The Aftermath of Feminism: Gender, Culture and Social Change*. London: Sage Publications.
5. David Hesmondhalgh (2019). *The Cultural Industries*. London: Sage Publications.

**Semester End Evaluation (50 Marks)****Time : 2 Hours****Paper Pattern**

<b>Question No.</b>	<b>Questions</b>	<b>Total Marks : 50</b>
Q1	Attempt 3 out of 5	15
Q2	Attempt 3 out of 5	15
Q3	Attempt 1 out of 2	15
Q4	Case Study	05

<b>BOS</b>	<b>Humanities, Media Studies and Social Sciences</b>				
<b>Course</b>	<b>Electronic Media I</b>				
<b>Course Code</b>	<b>HUAMC204</b>	<b>Level</b>	<b>5.0</b>		
		<b>Type</b>	<b>Theory</b>	<b>Practical</b>	<b>Total</b>
<b>Semester</b>	<b>III</b>	<b>Credits</b>	3	-	3
<b>Type</b>	<b>Major</b>	<b>No of Teaching Hours</b>	45	-	45
<b>Evaluation Pattern</b>	<b>Total Marks</b>	<b>Semester End</b>	<b>Continuous</b>	<b>Practical</b>	
	100	50	50	-	

<b>Learning Objectives</b>	
<b>1</b>	Understand the development and current landscape of electronic media.
<b>2</b>	Learn the basic elements of sound, visuals, and studio production.
<b>3</b>	Familiarize with common radio and television program formats.
<b>4</b>	Introduce the process of pre-production, production, and post-production in media creation.

<b>Course Outcomes</b>	
After successful completion of this course, students would be able to: -	
<b>CO1</b>	To explain the evolution and structure of electronic media including radio, television, and digital platforms.
<b>CO2</b>	To Identify the basic principles of audio and visual communication used in electronic media production.
<b>CO3</b>	To differentiate the program formats and genres used in radio, television, and digital media.
<b>CO4</b>	To understand the stages of media production and the role of electronic media in society.

### Modules at Glance

<b>Module No.</b>	<b>Content</b>	<b>No. of Hours</b>	<b>CO Mapping</b>
1	Introduction	10	<b>CO1</b>
2	Introduction to Audio-Visual Communication	12	<b>CO2</b>
3	Media Formats and Genres	12	<b>CO3</b>
4	Media Production Process and Social Role	11	<b>CO4</b>

### Syllabus

Module No.	Content	No. of Lectures
<b>1</b>	<p><b>Introduction</b></p> <ol style="list-style-type: none"> <li>1.A Short History of Radio and TV in India and abroad</li> <li>2.Introduction to Prasar Bharti</li> <li>3.FM radio and community radio</li> <li>4.Convergence trends</li> </ol>	10
<b>2</b>	<p><b>Introduction to Audio-Visual Communication</b></p> <ul style="list-style-type: none"> <li>● Introduction to Sound               <ol style="list-style-type: none"> <li>1.Types of sound – natural, ambient, recorded.</li> <li>2.Basics of audio recording.</li> <li>3.Studio and field recording.</li> <li>4.Microphones and their uses.</li> </ol> </li> <li>● Introduction to Visuals               <ol style="list-style-type: none"> <li>1.Importance of visuals in storytelling.</li> <li>2.Camera basics and framing.</li> <li>3.Types of shots and camera angles.</li> <li>4.Shot composition and shot length.</li> <li>5.Basics of lighting.</li> <li>6.Studio production and location shooting.</li> </ol> </li> </ul>	12
<b>3</b>	<p><b>Media Formats and Genres</b></p> <ul style="list-style-type: none"> <li>● Radio Formats               <ol style="list-style-type: none"> <li>1) News bulletins.</li> <li>2) Radio documentaries and features.</li> <li>3) Talk shows and interviews.</li> <li>4) Music and entertainment shows.</li> <li>5) Radio drama.</li> <li>6) Sports commentary.</li> </ol> </li> <li>● Television and Digital Formats               <ol style="list-style-type: none"> <li>1) Television news programs.</li> <li>2) Documentary and docudrama.</li> <li>3) Talk shows and reality shows.</li> <li>4) TV serials and entertainment programs.</li> <li>5) Animation formats.</li> <li>6) Web series and digital video content.</li> </ol> </li> </ul>	12
<b>4</b>	<p><b>Media Production Process and Social Role</b></p> <ul style="list-style-type: none"> <li>● Production Process               <ol style="list-style-type: none"> <li>1) Pre-production – concept, script, storyboard.</li> <li>2) Production – camera work and shot planning.</li> <li>3) Scene, sequence, and shot structure.</li> <li>4) Production documentation and log keeping.</li> <li>5) Post-production editing.</li> <li>6) Sound editing and dubbing.</li> </ol> </li> <li>● Role of Electronic Media               <ol style="list-style-type: none"> <li>1) Importance of community radio.</li> <li>2) Contribution of public broadcasting.</li> <li>3) Satellite television and DTH services.</li> <li>4) Electronic media and social awareness.</li> <li>5) Media influence on society.</li> </ol> </li> </ul>	11
<b>Case Study Scenario</b>		

<b>M1</b>	<p>In a rural district of Maharashtra, a community radio station supported by Prasar Bharati broadcasts daily programs on agriculture, sanitation, and women’s health. The programs are created using simple recording equipment and feature local voices, including farmers and health workers. Despite limited funding and technical resources, the station has become a trusted source of information for villagers, especially those without access to television or the internet.</p> <p><b>Questions:</b></p> <ol style="list-style-type: none"> <li>1. How does community radio contribute to social awareness and development in rural areas?</li> <li>2. What challenges might the station face in terms of production and reach?</li> </ol>
<b>M2</b>	<p>A media team produces a short awareness video about COVID-19 safety guidelines and uploads it on platforms like YouTube and Instagram. The production involves scripting, shooting interviews with doctors, capturing visuals of public places, and editing with background music and graphics. The video gains popularity and is widely shared, helping spread accurate information among young audiences.</p> <p><b>Questions:</b></p> <ol style="list-style-type: none"> <li>1. What are the key stages involved in the production of this digital video?</li> <li>2. How do audio-visual elements help in making the message more effective?</li> </ol>

**Reference Books:**

1. Electronic Media I – Survi Agarwal
2. Broadcasting and Electronic Media – Abani Malik
3. Mass Communication in India – Keval J. Kumar
4. Introduction to Mass Communication – Stanley J. Baran
5. Mass Communication: Living in a Media World – Ralph E. Hanson

**Semester End Evaluation (50 Marks)**

**Time : 2 Hours**

**Paper Pattern**

Question No.	Questions	Total Marks : 50
Q1	Attempt 3 out of 5	15
Q2	Attempt 3 out of 5	15
Q3	Attempt 1 out of 2	15
Q4	Case Study	05

<b>BOS</b>	<b>Humanities, Media Studies and Social Sciences</b>				
<b>Course</b>	<b>Visual communication</b>				
<b>Course Code</b>	<b>HUAMC205</b>	<b>Level</b>	<b>5.0</b>		
		<b>Type</b>	<b>Theory</b>	<b>Practical</b>	<b>Total</b>
<b>Semester</b>	<b>III</b>	<b>Credits</b>	03	-	03
<b>Type</b>	<b>Minor</b>	<b>No of Teaching Hours</b>	45	-	45
<b>Evaluation Pattern</b>	<b>Total Marks</b>	<b>Semester End</b>	<b>Continuous</b>	<b>Practical</b>	
	100	50	50	-	

<b>Learning Objectives</b>	
<b>1</b>	To understand the fundamental concepts, theories, and processes of visual communication.
<b>2</b>	To examine the role of color, design elements, and media channels in creating effective visual messages.
<b>3</b>	To analyze the impact of visual communication in social media with reference to ethics, audience behavior, and cultural influences.

<b>Course Outcomes</b>	
After successful completion of this course, students would be able to: -	
<b>CO1</b>	Apply visual communication theories and perceptual principles to interpret visual messages.
<b>CO2</b>	Design and evaluate visual content using color theory, design elements, and appropriate communication channels.
<b>CO3</b>	Critically assess visual communication practices in social media considering ethical and cultural dimensions.

#### Modules at Glance

<b>Module No.</b>	<b>Content</b>	<b>No. of Hours</b>	<b>CO Mapping</b>
1	Introduction & Theories of Visual Communication	20	CO1
2	Impact Colours and Channels of Visual Communication	15	CO2
3	Visual communication in the age of social media	10	CO3

## Syllabus

Module No.	Content	No. of Lectures
1	<b>Introduction &amp; Theories of Visual Communication</b> <ol style="list-style-type: none"> <li>1. Introduction, Need and Importance of Visual Communication</li> <li>2. Visual Communication as a Process and as an Expression, Language and Visuals</li> <li>3. Plans, Organization Charts, Maps, Chronologies</li> <li>4. Sensual Theories: Gestalt, Constructivism, Ecological</li> <li>5. Perceptual Theories: Semiotics and Cognitive</li> </ol>	20
2	<b>Impact Colours and Channels of Visual Communication</b> <ol style="list-style-type: none"> <li>1. Color Theory</li> <li>2. Psychological Implications of color</li> <li>3. Colors and Visual Pleasure</li> <li>4. Elements of Design</li> <li>5. Tools of Visual Communication - Print, Broadcast &amp; Digital</li> </ol>	15
3	<b>Visual communication in the age of social media</b> <ol style="list-style-type: none"> <li>1. Ethics - Visual Stereotyping</li> <li>2. Audience Behavior</li> <li>3. Impact of Language, Culture, Images, Messages, Signs and Symbols</li> </ol>	10
<b>Case Study Scenario</b>		
M1	<b>Case Study</b> Coca-Cola's Visual Communication Strategy The global brand Coca-Cola has consistently used red and white color schemes, simple typography, and emotionally engaging imagery in its advertising campaigns. The color red is associated with excitement, energy, and appetite stimulation, while white conveys simplicity and purity. Over decades, Coca-Cola has maintained visual consistency across print, television, and digital media, creating strong brand recall. Campaigns like " <i>Share a Coke</i> " used personalized names on bottles, combining visual design elements and audience engagement strategies.	
M2	<b>COVID-19 Awareness and Infographics</b> During the COVID-19 pandemic, organizations such as the World Health Organization relied heavily on visual communication to spread awareness and guide public behavior. Instead of long textual explanations, they used infographics, charts, maps, and icons to present critical health information in a simple and engaging manner. Color played a crucial role, where red indicated danger or high-risk zones, while green signified safety. Visual hierarchy, spacing, and layout ensured that the most important information such as symptoms, preventive measures, and emergency contacts was easily noticeable. These visuals followed perceptual principles like Gestalt theory, helping viewers quickly interpret patterns and relationships. As a result, visual communication proved highly effective in influencing public understanding and encouraging responsible behavior. However, there were also limitations, such as misinterpretation of visuals or the spread of misleading graphics on social media.	

### Reference Books:

1. Handbook of visual communication edited by ken smith/sandra moriarty/gretchen barbatsis & keith kenny.
2. Visual communication theory and research by shahira fahmy, mary angela bock & wayne wanta
3. visual communication by ralph e wileman

**Semester End Evaluation (50 Marks)**

**Time : 2 Hours**

**Paper Pattern**

<b>Question No.</b>	<b>Questions</b>	<b>Total Marks : 50</b>
Q1	Attempt 3 out of 5	15
Q2	Attempt 3 out of 5	15
Q3	Attempt 1 out of 2	15
Q4	Case Study	05