

ST. TERESA'S COLLEGE (AUTONOMOUS)

ERNAKULAM

(Affiliated to Mahatma Gandhi University, Kottayam)



CURRICULUM AND SYLLABI FOR
BACHELOR'S PROGRAMME IN
B.Voc. APPLIED MEDIA STUDIES

AND

SYLLABI FOR GENERAL COURSES IN
B.Voc. APPLIED MEDIA STUDIES

Under Credit & Semester System

(2022 Admissions)

St. Teresa's College, (Autonomous)
Department of English and Centre for Research
Board of Studies in B.Voc. Applied Media Studies

Sl No	Name of the Member	Official Address	Designation
1	Dr. Preeti Kumar	Assistant Professor & Head of the Department of English and Centre for Research, St. Teresa's College (Autonomous), Ernakulam.	Chairperson
2	Dr. Sushma V. Murthy	Associate Professor, Christ (Deemed to be University), Bangalore	Subject Expert Outside M.G University
3	Lakshmi Murali	Principal Consultant, TCS, IIT Research Park, Chennai	Industry Expert
4	Shelton Pinheiro	Executive Creative Director, Stark Communications, Kochi	Industry Expert
5	Dr. Jyotimol P	Associate Professor and Head of the Department of English, Baselius College, Kottayam	Alumnus
6	Dr. Anej Somaraj	Head of Curriculum and. NSQF ASAP, Kerala 2021(Assistant Professor, Department of English, Christian College, Chengannur).	Special Invitee
7	Dr. Fr. Shinto Mangalath	Visiting Faculty Jyoti Nivas College, Bangalore	Special Invitee

8	Romy Mathew	Editor, Manorama News	Special Invitee
9	Krishna Kumar	Station Director, Radio Kochi, 90 FM	Special Invitee
10	Dr. Bindu Amat	Associate Professor, Department of English and Centre for Research, Providence Women's College, Calicut	Special Invitee
11	Dr. Maria Theresa Chakkunny	Assistant Professor, Department of English, St. Teresa's College (Autonomous), Ernakulam.	Member
12	Dr. Tania Vivera	Assistant Professor, Department of English, St. Teresa's College (Autonomous), Ernakulam.	Member
13	Dr. Jisha John	Assistant Professor, Department of English, St. Teresa's College (Autonomous), Ernakulam.	Member
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18	Lakshmipriya B	Assistant Professor (Guest), Department of English, St. Teresa's College (Autonomous), Ernakulam.	Member
19	Lakshmipriya P Santhosh	Assistant Professor (Guest), Department of English, St. Teresa's College (Autonomous), Ernakulam.	Member
20	Niveda Sebastian	Assistant Professor (Guest), Department of English, St. Teresa's College (Autonomous), Ernakulam.	Member

St. Teresa's College, (Autonomous)
Experts who Contributed to the Syllabus
in B.Voc. Applied Media Studies

Sl No	Name	Designation
1	Dr. Latha Nair R.	Professor (Retd.) and Dean of Research Dept. of English and Centre for Research St. Teresa's College, Ernakulam
2	Dr. Kala M S	IQAC Coordinator and Associate Professor, Department of Physics, St.Teresa's College, Ernakulam
3	Juney Thomas	Media and Brand Consultant Creative Director, Ernakulam
4	Bibu V N	Assistant Professor Department of Journalism St. Xavier's College, Vaikom

Preface

The New Education Policy has been envisaged to bring in a balance between accessibility and quality. It aims to tackle the great challenge of creating job-ready youth in India who have the requisite skills to become adept as an industry-ready workforce. It is essential that Higher Education develops and promotes programmes that equip learners with skills to meet the needs of the future. This B.Voc. programme has been designed with an understanding of the industrial dynamics which would ensure that learners have a serious engagement with the media industry beyond the classroom so that they are oriented to lifelong learning, employability, career development, and global citizenship.

Quality assurance being a major challenge, we have tried to address the rising demand for a skilled workforce across media formats such as Print, Film and Television, Radio, Advertising, and Social Media. B.Voc. in Applied Media Studies has a strong hands-on training component with media houses under the supervision of designated staff members who are experienced practicing or retired professionals from the media industry. The programme has also mapped out strategic planning so as to incorporate issues of media ethics, cyber-security, and workplace safety, which are aligned to the directives of the Media and Entertainment Skills Council.

I acknowledge the efforts taken by Dr. Latha Nair R. and Ms. Juney Thomas in conceptualising and designing this programme with course outcomes that focus on experiential learning. I believe this will be a futuristic programme that will enable young women of St. Teresa's to pursue their professional interests in the media industry and to contribute effectively to India's place in the global economy.

Dr. Sr. Celine E

Manager, St. Teresa's College (Autonomous)

Foreword

Autonomy in the field of higher education implies responsibility and accountability, and this, in turn, leads to excellence in academics and proactive governance. At St. Teresa's College, we have made a concerted attempt to maintain a high level of quality in the standard of education that we impart. The vision of Higher Education in India is to promote academic initiatives through the continued involvement of industries. The institution has always encouraged faculty to take necessary measures to strengthen the concept of multi and interdisciplinary learning to provide young women specialised and transferable skills that would facilitate access, equity, inclusion, and excellence.

B.Voc. in Applied Media Studies is a new programme that has adapted sector skill-based short term, medium-term and long-term courses formulated under the National Skill Qualification Framework (NSQF) notified by the UGC. This programme has a holistic approach to address the skill gap and to promote entrepreneurship. Its exclusive focus is on creating opportunities for young women to excel in different media domains such as Print, Film and Television, Radio, Advertising, and Social Media.

We have taken an integrated approach so that we address all the four quadrants (self-employability, self-confidence, language skills, job-related skills) to magnify the visibility of women in media. I extend my sincere gratitude to Dr. Sr. Celine. E, (Manager, St. Teresa's College) for being the source of inspiration and support in the conceptualisation of this programme. I would also like to place on record my appreciation for Dr. Latha Nair R., (Professor and Dean of Research, Dept. of English and Centre for Research, St. Teresa's College, Ernakulam) and Ms. Juney Thomas (Media/Brand Consultant and Consulting Faculty, St. Teresa's College) whose untiring efforts and committed devotion have helped to mould this innovative programme.

I also acknowledge and appreciate the wholehearted support and expert contributions of members of the Board of Studies in B.Voc. Applied Media Studies.

DR. LIZZY MATHEW

Principal, St. Teresa's College (Autonomous)

Acknowledgement

This B.Voc. in Applied Media Studies programme has been a long time coming. It finds its genesis in my conversations with key stakeholders in the media industry, who would always lament the dearth of skilled young writers in the media industry in Kerala. Through conversations with industry stalwarts like Shri M. V. Shreyams Kumar (Member of Parliament and Managing Director, Mathrubhumi) and Shri John Brittas (Managing Director Malayalam Communications), we became conscious of the need to develop a concept that would promote active participation of the learners in perfecting essential industry-related skills, especially pertaining to media.

With the evolving needs of brands and consumers, the media industry has undergone a phenomenal transformation in the last decade, specifically with the rise and proliferation of social media. While many colleges offer specialised programmes in various aspects of media, there is no dedicated programme at the graduate level that is centred around writing and content creation across media formats. This B.Voc. in Applied Media Studies programme will make optimum use of the existing opportunities and progressively work to map core writing skills with job-profiles in the media industry. We have also aligned our programme with the Government of India's New Education Policy which takes concerted efforts to leverage the potential of sector skills in the teaching-learning ecosystem.

Our vision is to articulate an immersive educational experience for learners by promoting collaborative and experiential learning. This required us to undertake a meticulous revamping of pedagogy, assessments, and classroom dialectics to simulate aspects of the industry environment inside the campus. We also envision an exuberant and unrestrained student progression which is essential for the growth and development of Higher Education. This will give a much needed fillip to the economy the moment these skilled young women enter the world of work.

I cannot begin to quantify the encouragement and unwavering support that I have received from **Dr. Sr. Celine E** (Manager, St. Teresa's College) since the inception of this programme. My sincere gratitude to **Dr. Lizzy Mathew** (Principal, St. Teresa's College) and **Ms. Arthasery Magdalene** (Associate Professor (Retd.) Department of English and Centre for

Research, St. Teresa's College) for their unstinted support and encouragement. I find it difficult to capture my gratitude to **Ms. Juney Thomas** (Media/Brand Consultant and Consulting Faculty, St. Teresa's College) who has breathed life into this idea and nurtured it into an initiative that would fulfil the goal of skilling generations of young women. I also wish to individually thank all the members of the Board of Studies who provided valuable suggestions on the programme structure and content.

DR. LATHA NAIR R.

Professor(Retd.) and Dean of Research
Department of English and Centre for Research
St. Teresa's College (Autonomous)

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PREAMBLE

Being local and being vocal – a homegrown vocational media studies programme for young learners in digital India

The 21st century witnessed a quantum leap in technological advancements, especially in the digital arena. A full-fledged 3-year graduate programme in Applied Media Studies has been conceived to initiate the vibrant youth demographic in India into this stimulating environment. It aims to expose them to new ideas and practical skill training that will help learners attain transferable skills related to media and professional practice. Teaching/learning strategies have been structured to not just impart professional skills for employability but to also cultivate the aptitude and resilience needed to become self-reliant entrepreneurs.

The Indian M&E industry is on the cusp of a strong phase of growth, backed by improving advertising revenues and increased consumer demand, especially on digital platforms. Digital media, which was once seen as a nascent sector when compared to the established giants such as print, television, and radio has become an integral and symbiotic part of the larger media landscape. Social media and digital marketing have become an inseparable part of the way that these traditional mediums operate. It has also led to a blurring of the lines separating these sectors from each other. Today, this has given rise to emulsification of job roles and skills required by employers, giving young talent a chance to move between these fast-moving and expanding industries and to find gainful employment in a wide range of contexts across tv, radio, print, advertising, and PR with a similar set of skills.

The mission of this programme is to create young professionals with a strong skill set and social consciousness of India. They will have a holistic perspective of the nation's sentiments, culture, and value systems and would proactively work towards India's image as a global media powerhouse, as well as a nation that stands for the principles of democracy and humanism. Set against a backdrop of the Digital India Programme and the national focus on transforming India into a digitally empowered society and knowledge economy, this three-year graduate programme in Applied Media Studies with special emphasis on digital media technologies holds immense scope and significance.

GRADUATE ATTRIBUTES

The following is a holistic summary of the skills to be acquired through this B.Voc.. Programme. This includes the **skill components provided by the Media and Entertainment Skill Council (MESC)** as well as additional complementary **skill components provided by the institution as General Education Course (GEC)**. These skills have also been mapped out to relevant industry domains.

Industry / Domain	MESC Skill Qualification	Skills Covered Under General Courses Designed by The Institution
Television, Film and Digital Video	Script Researcher Script Writer Script Editor	Video Editing & Compositing, Cinematography 101 Direction 101
Radio	Radio Jockey and Producer	Radio Scripting & Production & Sound Editing,
Social Media	Social Media Executive Search Engine Marketing Executive Digital Marketing Manager	The syllabus provided by MESC is adequate for this domain and the institution does not need to provide any additional skills in this domain.
Advertising	MESC has not provided Qualification Packs for any job roles in this domain so the institution has created courses under GEC instead.	Graphic Design, Copywriting, Brand Content Development, Visual Design and Aesthetics
Print and Web Content Writing	MESC has not provided Qualification Packs for any job roles in this domain so the institution has created courses under GEC instead.	Digital Content Writing, Longform Narrative Writing, Fashion and Lifestyle Writing, Content Writing
Business Writing	MESC has not provided Qualification Packs for any job roles in this domain so the institution has created courses under GEC instead.	Corporate Communication, Technical Writing
Professional & Personal Development	MESC has not provided Qualification Packs for any job roles in this domain so the institution has created courses under GEC instead.	Communication Skills in English, Media Laws and Ethics, Personality Development, Entrepreneurship, Personal Branding & Business Management

The National Skills Qualifications Framework (NSQF) organises qualifications according to a series of levels of knowledge, skills and aptitude. Given below are the details of each of the MESQ Qualification Packs (QPs) selected for this programme and the corresponding NSQF levels of those QPs.

Semester /Year	MESQ Qualification Pack Details	NSQF Level
Year 1 SEM I	1. Social Media Executive: MES/Q0702 An individual in this job will handle all the social media activities for their company / multiple clients in order to create brand awareness. It comprises ideating, coordinating, executing social media campaigns, promotions and advertisements. The individual is responsible for the regular posting, sharing and updating the social media activities on all the major social media networks.	Level 4
	2. Radio Jockey & Producer: MES/Q1908 Radio Jockey – Individuals in this job are responsible for playing music, holding discussions with the listeners, and conducting interviews on radio. They use specially designed equipment to broadcast a variety of audio content, including songs, news, debates, promo events, among others. Radio Producer – Individuals in this job are responsible for the audio content of broadcasts via radio, the internet and other mobile platforms. They are involved in the entire process, from generating ideas to managing the audience response after a programme.	Level 4
SEM II	3. Script Researcher: MES/ Q 3003: Individuals at this job need to provide research material to the scriptwriter and carry out research/ develop story outlines to identify possible scripts/ stories	Level 4

Semester /Year	MESC Qualification Pack Details	NSQF Level
SEM II	<p>4. Search Engine Marketing Executive: MES/Q0705: Individuals in this job are responsible for managing all paid search campaigns on all major search engine networks. They are responsible for setting up pay-per-click (PPC) campaigns and execute activities such as keyword research, advertisement copies creation, keywords bidding, set-up of advertisement extensions etc. to drive relevant paid traffic to the website or landing pages.</p>	Level 5
Year 2	<p>5. Social Media Manager: MES/Q0703: The individual in this job role is a creative person whose primary responsibility is to develop and implement a social media marketing plan across all major social media networks. He/she should be able to handle all the social media activities for the company/ multiple clients. It comprises ideating, coordinating, executing social media campaigns, promotions and advertisements. The person is responsible for the supervision of the social media department and ensuring regular posting, sharing and updating the social media activities.</p> <p>6. Script Writer: MES/Q3002: Individuals at this job need to write full length scripts that are production ready. This job requires the individual to be a storyteller with a developed sense of dramaturgy including the ability to conceptualize the plot, structure it into a narrative with multi-dimensional, empathetic and credible characters. The individual must be well-versed with script-writing elements, principles, norms, guidelines and techniques to be able to develop a full-length script that is production ready.</p>	<p>Level 6</p> <p>Level 6</p>
Semester /Year	MESC Qualification Pack Details	NSQF Level
Year 3	<p>7. Digital Marketing Manager: MES/Q0706: Individuals in this job are responsible for managing all forms of digital marketing activities like Search Engine Advertising, Search Engine Optimization, Social Media Marketing, Email Marketing etc. to increase brand's online visibility and generate leads / sales.</p> <p>8. Script Editor: MES/ Q 3001:</p>	<p>Level 7</p> <p>Level 7</p>

	Individuals at this job read and assess the script for the merit of the story, its dramaturgy and overall competence and offer feedback and notes for improvement to make the script production worthy	
Year 3	<p>9. Digital Marketing Manager: MES/Q0706: Individuals in this job are responsible for managing all forms of digital marketing activities like Search Engine Advertising, Search Engine Optimization, Social Media Marketing, Email Marketing etc. to increase brand's online visibility and generate leads / sales</p> <p>10. Script Editor: MES/ Q 3001: Individuals at this job read and assess the script for the merit of the story, its dramaturgy and overall competence and offer feedback and notes for improvement to make the script production worthy</p>	<p>Level 7</p> <p>Level 7</p>

AIMS AND OBJECTIVES

- a. To provide a judicious mix of skills relating to a profession and appropriate content of general education.
- b. To ensure that the students have adequate knowledge and skills so that they are work-ready at each exit point of the programme.
- c. To provide flexibility to students by means of multiple exit points.
- d. To integrate NSQF within the undergraduate level of higher education in order to enhance the employability of the graduates and meet industry requirements. Such graduates apart from meeting the needs of local and national industries are also expected to be equipped to become part of the global workforce.
- e. To provide vertical mobility to students coming out of Community Colleges and 10+2 with vocational subjects.

PROGRAMME SPECIFIC OUTCOMES

PSO1: Generalise the trends and characteristics of various digital and non-digital media platforms and trace their evolution.

PSO2: Review the various theoretical premises and frameworks related to creating written or visual content for media.

PSO3: Apply the appropriate techniques, skills, or principles that facilitate the creation of content on various digital and non-digital media platforms.

PSO4: Formulate appropriate plans and strategies for project management during the content creation process.

PSO5: Create written or visual content for various digital and non-digital media platforms through the efficient use of relevant equipment, tools, or software.

PSO6: Identify best practices in safety, quality, and ethical considerations while working in the media industry.

GOVERNANCE AND COORDINATION

An Advisory Committee will be set up for effective governance and coordination of the courses under the scheme. The Advisory Committee will include the representative(s) of the affiliating university, relevant industries, relevant Sector Skills Council(s), and Nodal Officer of the B.Voc. Scheme. The Vice-Chancellor of the university or his Nominee or Principal of the college, as the case may be, will be the Chairman of the Advisory Committee and the Nodal Officer will be the Member-Secretary. The Committee will meet periodically to review the functioning of the courses, as and when required, but at least once in six months. The Advisory Committee will also ensure the timely submission of information to UGC and the uploading of data to the Skill Development Monitoring System (SDMS). Nodal Officer will submit a quarterly progress report to UGC and a copy of the same may also be endorsed to Head, Standards & Q.A., National Skill Development Corporation, Block A, Clarion Collection, Shaheed Jeet Singh Marg, New Delhi – 110016.

CURRICULAR ASPECTS AND LEVELS OF AWARDS

As per B.Voc. Guidelines, the certification levels will lead to Diploma/Advanced Diploma/B.Voc. Degree in one or more vocational areas and will be offered under the aegis of the University as outlined in the table below:

Table 1: Awards

Awards	Duration
Certificate	6 Months
Diploma	2 Semesters (after 1 st year)
Advanced Diploma	4 Semesters (after 2 nd year)
Degree	6 Semesters (after 3 rd year)

Figure 1 : Assessment of Skill Component under NSQF in Vocational Courses

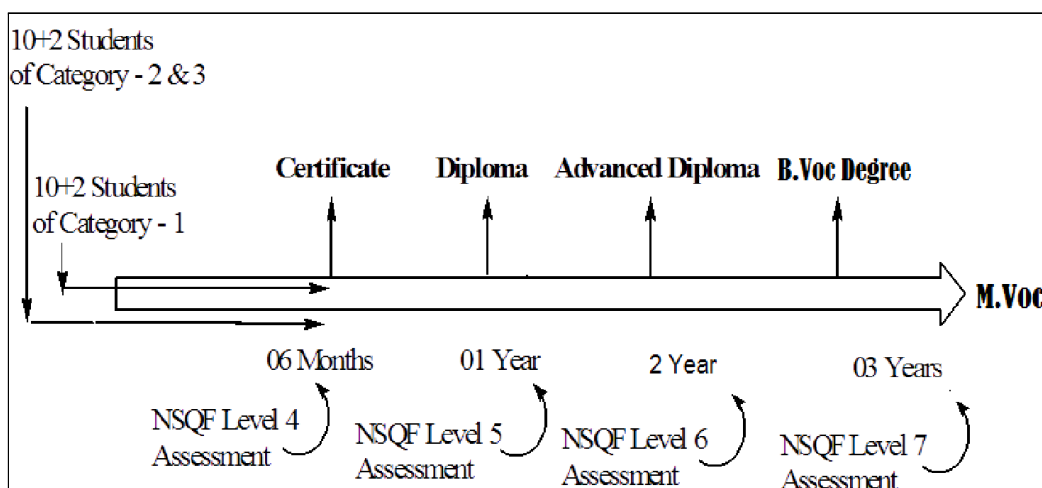


Table 2: Cumulative credits awarded to the learners in skill based vocational courses

NSQF Level	Skill Component Credits	General Education Credits	Total Credits for Award	Normal Duration	Exit Points/ Awards
4	18	12	30	One sem.	Certificate
5	36	24	60	Two sem.	Diploma
6	72	48	120	Four sem.	Advanced Diploma
7	108	72	180	Six sem.	B.Voc. Degree

The curriculum in each of the years of the programme would be a suitable mix of general education and skill development components. As is evident from Table 2 above, the General Education Component shall have 40% of the total credits and balance 60% credits will be of Skill Component.

SKILL ASSESSMENT

- The Skill component of the course will be assessed and certified by the respective Sector skill Councils. In case, there is no Sector Skill Council for a specific trade, the assessment may be done by an allied Sector Council or the Industry partner. The certifying bodies may comply with and obtain accreditation from the National Accreditation Board for Certification Bodies (NABCB) set up under Quality Council of India (QCI). Wherever the university/college may deem fit, it may issue a joint certificate for the course(s) with the respective Sector Skill Council(s).
- The credits for the skill component will be awarded in terms of NSQF level certification which will have 60% weightage of total credits of the course in the following manner.

Table 3: Credits and certificate to be credits awarded at NSQF Levels

Name of the Course	NSQF Level Certificate	Cumulative Credits
Certificate	Level – 4	18 credits
Diploma	Level – 5	36 credits
Advanced Diploma	Level – 6	72 credits
B.Voc Degree	Level – 7	108 credits

- c. The general education component will be assessed by the concerned university as per the prevailing standards and procedures. The following formula may be used for the credit calculation in general education component of the courses:
- i. One credit is equivalent to 15 hours theory or practical. Given the skill-based vocational nature of the programme, equal weightage must be given to theory and practice.
 - ii. For internship/field work, the credit weightage for equivalent hours shall be 50% of that for lectures/tutorials
- d. Letter grades and grade points: The UGC recommends a 10-point grading system with the following Letter grades as given below:

Table 4: Letter grades awarded for grade point levels

Letter Grade	Grade Point
O (Outstanding)	10
A ⁺ (Excellent)	9
A (Very Good)	8
B ⁺ (Good)	7
B (Above Average)	6
C (Average)	5
D (Pass)	4
F (Fail)	0
Ab (Absent)	0

A student obtaining Grade F shall be considered failed and will be required to reappear in the examination.

Computation of SGPA and CGPA

Following procedure to compute the Semester Grade Point Average (SGPA) and Cumulative Grade Point Average (CGPA) may be adopted:

- i. The SGPA is the ratio of sum of the product of the number of credits with the grade points scored by a student in all the course components taken by a student and the sum of the number of credits of all the courses undergone by a student in a semester,

$$\text{i.e., SGPA (Si)} = \Sigma(C_i \times G_i) / \Sigma C_i$$

Where, 'C_i' is the number of credits of the ith course component and 'G_i' is the grade point scored by the student in the ith course component.

- ii. The CGPA is also calculated in the same manner taking into account all the courses undergone by a student over all the semesters of a programme,

$$\text{i.e., CGPA} = \Sigma (C_i \times S_i) / \Sigma C_i$$

Where 'S_i' is the SGPA of the ith semester and 'C_i' is the total number of credits in that semester.

- iii. The SGPA and CGPA shall be rounded off to 2 decimal points and reported in the transcripts.

**Reference: UGC B.Voc. Guidelines*

PROGRAMME DESIGN

The U.G. programme of B.Voc. Applied Media Studies shall include:

- (a) Skill courses as per MESC qualification packs
- (b) General Education Components
- (c) Internships
- (d) Projects
- (e) Field Visits
- (f) Study Tours

MODEL III - B.Voc. Applied Media Studies

1. Title

Regulations for conducting B.Voc. Programme under Mahatma Gandhi University

2. Scope

The regulations stated in this document shall apply to all B.Voc. Programmes conducted by colleges affiliated to Mahatma Gandhi University, sanctioned by University Grants Commission with effect from 2014 admission.

3. Definitions

- 3.1 B.Voc.:** Bachelor of Vocation – a scheme introduced by UGC for skill development based higher education as part of college/university education.
- 3.2 NSQF:** National Skills Qualifications Framework.
- 3.3 Programme:** A Programme refers to the entire course of study and examinations for the award of the B.Voc. degree.
- 3.4 Semester:** A term consisting of a minimum of 450 contact hours distributed over 90 working days, inclusive of examination days, within 15 five-day academic weeks.
- 3.5 Course:** Refers to the conventional paper, which is a portion of the subject matter to be covered in a semester. A semester shall contain many such courses from general and skill development areas.
- 3.6 Credit:** B.Voc. programme follows a credit semester system and each course has an associated credit.
- 3.7 Grade:** Uses 10-point grading system as mentioned above.

ELIGIBILITY FOR ADMISSION

To be eligible for admission to B.Voc. Applied Media Studies, students should have successfully completed the examination conducted by a Board/ University at the +2 level of schooling in any stream. The total number of seats allotted is 50.

LEVELS OF AWARDS

B.Voc. in Applied Media Studies is a programme with multiple exit points:

Awards	Duration
Certificate	6 Months
Diploma	2 Semesters (after 1 st year)
Advanced Diploma	4 Semesters (after 2 nd year)
Degree	6 Semesters

NATURE OF THE COURSE

- No open course is envisaged, and no electives are included
- Total credits are 180
- Working hours per week is 25 hours
- All vocational subjects are treated as core course
- Multiple exit points are permitted
- A candidate who failed in a semester may get two supplementary chances
- Only failed papers are to be written in the supplementary examination

RE-ADMISSION

Re-admission will be allowed as per the prevailing rules and regulations of the university.

There shall be 3 level monitoring committees for the successful conduct of the scheme.

They are –

- Department Level Monitoring Committee (DLMC), comprising HOD and two senior-most teachers as members.
- College Level Monitoring Committee (CLMC), comprising Principal, Department Coordinator and A.O./Superintendent as members.

- c. University Level Monitoring Committee (ULMC) headed by the Vice-Chancellor and Pro-Vice-Chancellor, Convenors of Syndicate subcommittees on Examination, Academic Affairs and Staff and Registrar as members and the Controller of Examinations as member-secretary.

PROGRAMME STRUCTURE

A.	Programme Duration (total) with provision for multiple exits	6 semesters
B.	Total credits required for successful completion of the programme	180
C.	Credits required from common courses	04
D.	Credits required from skill courses, including internships and projects	108
E.	Credits required from general education courses	68
F.	Minimum attendance required	75%

SCHEME OF COURSES

The types of courses and the distribution of credits are as follows:-

	Courses	No. of Papers	Credits
1.	Common Course (English)	02	8
2.	General Education Components	16	64
3.	Skill Components (Theory)	12	60
4.	Skill Components (Practical)	12	42
5.	Project	01	1
6.	Internship	05	5
Total		48	180

COURSE CODE FORMAT

The courses are coded according to the following criteria:

The first character indicates the discipline, the second and third character indicates the programme, the fourth for the semester, the fifth for course category, next two characters for serial no of the course, eighth character specifies the type of course, ninth specifies the degree and the tenth indicates the year.

E.g.: **VAM1S01TB22**

V	Vocational Studies
AM	Applied Media Studies
1	To indicate the semester
A / G / S	Common (A) / General Component (G) / Skill Component (S)
01	Serial number of the course
T / P/ PR/I	T heory / P ractical/ P roject/ I nternship
B	B achelor's Programme
22	To indicate the Year

DURATION OF THE PROGRAMME

Duration of B.Voc. Applied Media Studies programme shall be 6 semesters distributed over a period of 3 academic years. Each semester shall have **90 working days** inclusive of all examinations.

1. The total duration of B.Voc. programmes shall be **6 Semesters**.
2. A Student may be permitted to complete the Programme, on valid reasons, within a period of 12 continuous semesters from the date of commencement of the first semester of the programme.

STRUCTURE OF THE PROGRAMME

SEMESTER 1

SEM	Course Type	Course code	Course Title	No. of Hours/ Week	Credits	Max. Marks	
						ISA	ESA
I	SKILL COURSE	VAM1S01TB22	Social Media Management	5	5	20	80
	SKILL COURSE (Practical)	VAM1S01PB22	Social Media Management	3	3	20	80
	SKILL COURSE	VAM1S02TB22	Radio Presentation and Intro to Production	5	5	20	80
	SKILL COURSE (Practical)	VAM1S02PB22	Radio Presentation and Intro to Production	4	4	20	80
	GENERAL COURSE	VAM1G01TB22	Visual Design and Aesthetics	4	4	20	80
	GENERAL COURSE	VAM1G02TB22	Graphic Design, Video Editing and Brand Design.	4	4	20	80
	COMMON COURSE	EN1A01B18	Fine-tune Your English	4	4	20	80
	SKILL COURSE	VAM1S01IB22	Internship in a Digital Agency / Community Radio	2.5*	1	20	80
			Total Credits		30		

*Internships will take place towards the end of each semester. Students may use the hours provided for internship (30 hours for 1 credit as mentioned on page 22) cumulatively at the end of the semester according to the terms of employment with their employers

SEMESTER 2

SEM	Course Type	Course code	Course Title	No. of Hours/ Week	Credits	Max. Marks	
						ISA	ESA
II	SKILL COURSE	VAM2S03TB22	Story Development	5	5	20	80
	SKILL COURSE (Practical)	VAM2S03PB22	Story Development	3	3	20	80
	SKILL COURSE	VAM2S04TB22	Search Engine Marketing	5	5	20	80
	SKILL COURSE (Practical)	VAM2S04PB22	Search Engine Marketing	4	4	20	80
	GENERAL COURSE	VAM2G03TB22	Copywriting	4	4	20	80
	GENERAL COURSE	VAM2G04TB22	Brand Content Development	4	4	20	80
	COMMON COURSE	EN2A03B18	Issues That Matter	4	4	20	80
	SKILL COURSE	VAM2S02IB22	Internship in a Digital Agency / Media House	2.5*	1	20	80
			Total Credits		30		

*Internships will take place towards the end of each semester. Students may use the hours provided for internship (30 hours for 1 credit as mentioned on page 22) cumulatively at the end of the semester according to the terms of employment with their employers

SEMESTER 3

SEM	Course Type	Course code	Course Title	No. of Hours/ Week	Credits	Max. Marks	
						ISA	ESA
III	SKILL COURSE	VAM3S05TB22	Social Media Content Creation	5	5	20	80
	SKILL COURSE (Practical)	VAM3S05PB22	Social Media Content Creation	3	3	20	80
	SKILL COURSE	VAM3S06TB22	Social Media Management	5	5	20	80
	SKILL COURSE (Practical)	VAM3S06PB22	Social Media Management	4	4	20	80
	GENERAL COURSE	VAM3G06TB22	Digital Content Writing	4	4	20	80
	GENERAL COURSE	VAM3G07TB22	Scripting for Ads - TV, Radio, Digital Advertisements	4	4	20	80
	GENERAL COURSE	VAM3G08TB22	Radio Scripting, Production and Sound Editing	4	4	20	80
	SKILL COURSE	VAM3S03IB22	Internship in a Digital Agency / Media House / Radio Station	2.5*	1	20	80
			Total Credits		30		

*Internships will take place towards the end of each semester. Students may use the hours provided for internship (30 hours for 1 credit as mentioned on page 22) cumulatively at the end of the semester according to the terms of employment with their employers

SEMESTER 4

SEM	Course Type	Course code	Course Title	No. of Hours/ Week	Credits	Max. Marks	
						ISA	ESA
IV	SKILL COURSE	VAM4S07TB22	Introduction to Script writing for Film and TV	5	5	20	80
	SKILL COURSE (Practical)	VAM4S07PB22	Introduction to Script writing for Film and TV	3	3	20	80
	SKILL COURSE	VAM4S08TB22	Film Theory and Evolution – Part 1	5	5	20	80
	SKILL COURSE (Practical)	VAM4S08PB22	Film Theory and Evolution – Part 1	4	4	20	80
	GENERAL COURSE	VAM4G09TB22	Technical Writing	4	4	20	80
	GENERAL COURSE	VAM4G10TB22	Longform Narrative Writing	4	4	20	80
	GENERAL COURSE	VAM4G11TB22	Fashion and Lifestyle Content Writing	4	4	20	80
	SKILL COURSE	VAM4S04IB22	Internship in a Digital Agency / Media House /	2.5*	1	20	80
			Total Credits		30		

*Internships will take place towards the end of each semester. Students may use the hours provided for internship (30 hours for 1 credit as mentioned on page 22) cumulatively at the end of the semester according to the terms of employment with their employers.

SEMESTER 5

SEM	Course Type	Course code	Course Title	No. of Hours/ Week	Credits	Max. Marks	
						ISA	ESA
V	SKILL COURSE	VAM5S09TB22	Digital Marketing – Strategy and Campaigns	5	5	20	80
	SKILL COURSE (Practical)	VAM5S09PB22	Digital Marketing – Strategy and Campaigns	3	3	20	80
	SKILL COURSE	VAM5S10TB22	Film Theory and Evolution – Part 2	5	5	20	80
	SKILL COURSE (Practical)	VAM5S10PB22	Film Theory and Evolution – Part 2	4	4	20	80
	GENERAL COURSE	VAM5G12TB22	Entrepreneurship, Personal Branding & Business Management	4	4	20	80
	GENERAL COURSE	VAM5G13TB22	Corporate Communication	4	4	20	80
	GENERAL COURSE	VAM5G14TB22	Personality Development	4	4	20	80
	SKILL COURSE	VAM5S05IB22	Internship in a Digital Agency / Media House /	2.5*	1	20	80
			Total Credits		30		

*Internships will take place towards the end of each semester. Students may use the hours provided for internship (30 hours for 1 credit as mentioned on page 22) cumulatively at the end of the semester according to the terms of employment with their employers.

SEMESTER 6

SEM	Course Type	Course code	Course Title	No. of Hours/ Week	Credits	Max. Marks	
						ISA	ESA
VI	SKILL COURSE	VAM6S11TB22	Advanced Script Writing for Film and TV	5	5	20	80
	SKILL COURSE (Practical)	VAM6S11PB22	Advanced Script Writing for Film and TV	3	3	20	80
	SKILL COURSE	VAM6S12TB22	Digital Marketing – Campaign Management and Analysis	5	5	20	80
	SKILL COURSE (Practical)	VAM6S12PB22	Digital Marketing – Campaign Management and Analysis	4	4	20	80
	GENERAL COURSE	VAM6G15TB22	Basics of Cinematography	4	4	20	80
	GENERAL COURSE	VAM6G16TB22	Basics of Video Direction	4	4	20	80
	GENERAL COURSE	VAM6G17TB22	Media Law and Ethics	4	4	20	80
	SKILL COURSE	VAM6S01PRB22	Project – Script Creation	2.5	1	20	80
			Total Credits		30		

CONSOLIDATED SCHEME FOR SKILL COURSES I TO VI SEMESTERS PROGRAMME STRUCTURE**B.Voc. Applied Media Studies (MODEL - III)**

Course code	Course Title	Category	No. of Hours/ Week	Credits
SEMESTER I				
VAM1S01TB2	Social Media Management	SKILL	5	5
VAM1S01PB22	Social Media Management (Practical)	SKILL	3	3
VAM1S02TB22	Radio Presentation and Intro to Production	SKILL	5	5
VAM1S02PB22	Radio Presentation and Intro to Production (Practical)	SKILL	4	4
VAM1S01IB22	Internship in a Digital Agency/Community Radio	SKILL	2.5*	1
Total Credits				18
SEMESTER II				
VAM2S03TB22	Story Development	SKILL	5	5
VAM2S03PB22	Story Development (Practical)	SKILL	3	3
VAM2S04TB22	Search Engine Marketing	SKILL	5	5
VAM2S04PB22	Search Engine Marketing (Practical)	SKILL	4	4
VAM2S02IB22	Internship in a Digital Agency/Media House	SKILL	2.5*	1
Total Credits				18

Course code	Course Title	Category	No. of Hours/ Week	Credits
SEMESTER III				
VAM3S05TB22	Social Media Content Creation	SKILL	5	5
VAM3S05PB22	Social Media Content Creation (Practical)	SKILL	3	3
VAM3S06TB22	Social Media Management	SKILL	5	5
VAM3S06PB22	Social Media Management (Practical)	SKILL	4	4
VAM3S03IB22	Internship in a Digital Agency/Media House/ Radio Station	SKILL	2.5*	1
Total Credits				18
SEMESTER IV				
VAM4S07TB22	Introduction to Script Writing for Film and TV	SKILL	5	5
VAM4S07PB22	Introduction to Script Writing for Film and TV (Practical)	SKILL	3	3
VAM4S08TB22	Film Theory and Evolution – Part 1	SKILL	5	5
VAM4S08PB22	Film Theory and Evolution – Part 1 (Practical)	SKILL	4	4
VAM4S04IB22	Internship in a Digital Agency/Media House	SKILL	2.5*	1
Total Credits				18

Course code	Course Title	Category	No. of Hours /Week	Credits
SEMESTER V				
VAM5S09TB22	Digital Marketing – Strategy and Campaigns	SKILL	5	5
VAM5S09PB22	Digital Marketing – Strategy and Campaigns	SKILL	3	3
VAM5S10TB22	Film Theory and Evolution – Part 2	SKILL	5	5
VAM5S10PB22	Film Theory and Evolution – Part 2	SKILL	4	4
VAM5S05IB22	Internship in a Digital Agency / Media House	SKILL	2.5*	1
Total Credits				18
SEMESTER VI				
VAM6S11TB22	Advanced Script Writing for Film and TV	SKILL	5	5
VAM6S11PB22	Advanced Script Writing for Film and TV	SKILL	3	3
VAM6S12TB22	Digital Marketing – Campaign Management and Analysis	SKILL	5	5
VAM6S12PB22	Digital Marketing – Campaign Management and Analysis	SKILL	4	4
VAM6S01PRB22	Project – Script Creation	SKILL	2.5	1
Total Credits				18
Grand Total Credits				108 Credits

*Internships will take place towards the end of each semester. Students may use the hours provided for internship (30 hours for 1 credit as mentioned on page 22) cumulatively at the end of semester according to the terms of employment with their employers.

CONSOLIDATED SCHEME FOR COMMON COURSES I TO VI SEMESTERS PROGRAMME STRUCTURE

Course code	Course Title	Category	No. of Hours / Week	Credits
SEMESTER I				
EN1A01B18	Fine-tune Your English	COMMON COURSE	4	4
SEMESTER II				
EN2A03B18	Issues That Matter	COMMON COURSE	4	4
Total Credits				8

CONSOLIDATED SCHEME FOR GENERAL COURSES I TO VI SEMESTERS PROGRAMME STRUCTURE

Course code	Course Title	Category	No. of Hours / Week	Credits
SEMESTER I				
VAM1G01TB22	Visual Design and Aesthetics	GENERAL	4	4
VAM1G02TB22	Graphic Design, Video Editing and Brand Design.	GENERAL	4	4
Total Credits				8

Course code	Course Title	Category	No. of Hours/ Week	Credits	
SEMESTER II					
VAM2G03TB22	Copywriting		GENERAL	4	4
VAM2G04TB22	Brand Content Development		GENERAL	4	4
Total Credits					8
SEMESTER III					
VAM3G06TB22	Digital Content Writing		GENERAL	4	4
VAM3G07TB22	Scripting for Ads. – TV, Radio, Digital		GENERAL	4	4
VAM3G08TB22	Radio Scripting, Production and Sound Editing		GENERAL	4	4
Total Credits					12

Course code	Course Title	Category	No. of Hours/ Week	Credits	
SEMESTER IV					
VAM4G09TB22	Technical Writing	GENERAL	4	4	
VAM4G10TB22	Longform Narrative Writing	GENERAL	4	.4	
VAM4G11TB22	Fashion and Lifestyle Content Writing	GENERAL	4	4	
Total Credits				12	

Course code	Course Title	Category	No. of Hours/ Week	Credits
SEMESTER V				
VAM5G12TB22	Entrepreneurship, Personal Branding & Business Management	GENERAL	4	4
VAM5G13TB22	Corporate Communication	GENERAL	4	4
VAM5G14TB22	Personality Development	GENERAL	4	4
Total Credits				12
SEMESTER VI				
VAM6G15TB22	Basics of Cinematography	GENERAL	4	4
VAM6G16TB22	Basics of Video Direction	GENERAL	4	4
VAM6G17TB22	Media Law and Ethics	GENERAL	4	4
Total Credits				12
Grand Total Credits				64 Credits

EXAMINATIONS

The external theory examination of all semesters shall be conducted by the College at the end of each semester. Internal evaluation is to be done by continuous assessment. The evaluation of each course shall contain two parts:

- i. Internal or In-Semester Assessment (ISA)
- ii. External or End-Semester Assessment (ESA).

The ratio between ISA and ESA shall be 1:4. Both internal and external marks are to be rounded to the next integer. Marks distribution for ESA and ISA and the components for internal evaluation with their marks are shown below:

MARKS DISTRIBUTION FOR IN-SEMESTER ASSESSMENT (ISA)

Components of the internal evaluation and their marks are as below. The in-semester is to be done by continuous assessment of the following components. The components of the evaluation for theory, practical, attendance and their mark distribution are as below.

Distribution of marks for Theory Courses

COMPONENTS	MARKS
Attendance	5
Assignment/Seminar	5
Test paper (2x5)	10
Total	20

Attendance (Theory courses):

A student should have a minimum of 75% attendance. Those who do not have the minimum requirement for attendance will not be allowed to appear for the End-Semester Examinations.

COMPONENTS	MARKS
>90%	5
Between 85 and 90	4
Between 80 and 85	3
Between 75 and 80	2
75 %	1
< 75	0

Distribution of marks for Practical Courses

COMPONENTS	MARKS
Attendance	5
Lab involvement	5
Record	10
Total	20

Attendance (Practical courses):

A student should have a minimum of 75% attendance. Those who do not have the minimum requirement for attendance will not be allowed to appear for the End-Semester Examinations.

Distribution of Marks for Evaluation

COMPONENTS	MARKS
>90%	5
Between 85 and 90	4
Between 80 and 85	3
Between 75 and 80	2
75 %	1
< 75	0

IN-SEMESTER ASSESSMENT – TEST PAPERS

Two internal test papers are to be attended each semester for each paper. The evaluations of all the components are to be published and are to be acknowledged by the students. All the documents of internal assessments are to be kept in the college for two years. The responsibility for evaluating internal assessment is vested on the teachers who teach the same.

INTERNSHIP

Distribution of Marks for Evaluation

COMPONENTS	MARKS
Presentation	5
Internship Report	10
Viva	5
Total	20

PROJECT

All students have to begin working on the project in the **sixth** semester.

The ratio of ISA to ESA component of the project is 2:3. The mark distribution for assessment of the various components is shown below.

In-Semester Evaluation of Project

COMPONENTS	MARKS
Attendance	3
Review I	5
Review II	5
Viva	10
Record	10
Presentation	7
Total	40

ASSIGNMENTS/SEMINARS

Assignments/seminars are to be done from 1st to 6th Semesters. At least one assignment or seminar should be done in each semester for all courses.

MARKS DISTRIBUTION FOR END-SEMESTER ASSESSMENT (ESA)

The End-Semester examination of all semesters shall be conducted by the institution on the close of each semester. For reappearance/improvement, students may appear along with the next batch.

PATTERN OF QUESTIONS

Questions shall be set to assess knowledge acquired, application of knowledge in life situations, critical evaluation of knowledge and the ability to synthesize knowledge. The question setter shall ensure that questions covering all skills are set. He/she shall also submit a detailed scheme of evaluation along with the question paper.

Theory Examinations

A question paper shall be a judicious mix of very short answer type, short answer type, short essay type/problem solving type and long essay type questions. For each course the End-Semester Assessment is of 3 hours duration. The pattern of questions for all the theory courses are listed below. Each question paper has four parts A, B and C.

1. **Part A** contains 12 short answer type questions spanning the entire syllabus and the candidate has to answer 10 questions. Each question carries 2 marks.
2. **Part B** contains 9 problem type questions/short essays spanning the entire syllabus and the candidate has to answer 6 questions. Each question carries 5 marks.
3. **Part C** contains 4 essay type questions spanning the entire syllabus and the candidate has to answer 2 questions. Each question carries 15 marks.
4. The total marks for courses are 80.

Question paper pattern for all theory courses

Parts	No. of Questions	No. of questions to be answered	Marks (for all theory courses)
A - (Short Answer type)	12	10	10 x 2 = 20
B - (Short Essay)	9	6	6 x 5 = 30
C - (Long Essay)	4	2	2 x 15 = 30

Conduct of Practical Examination

The practical examinations for the skill courses are to be conducted at the end of every semester by the institution.

Evaluation of Practical Examination

The scheme of evaluation of the practical examination will be decided by the Board of Examiners.

Internship

External Evaluation of Internship

COMPONENT	MARKS
Punctuality	10
Initiative	10
Behaviour and Co-operation	10
Performance in internship	25
Internship report	25

Project

External Evaluation of Project

COMPONENT	MARKS
Introduction and objectives	5
Review of Literature	5
Materials & Methods	15
Results & Discussion/Applications	20
Viva-Voce	15
Total	60

Grades

A 10-point scale based on the total percentage of marks (ISA + ESA) for all courses (theory, practical, project)

% OF MARKS	GRADE	GRADE POINT
>95	S - Outstanding	10
85 - 95	A ⁺ - Excellent	9
75 - 85	A - Very good	8
65 - 75	B ⁺ - Good	7
55 - 65	B - Above average	6
45 - 55	C - Satisfactory	5
35 - 45	D - Pass	4
<35	F - Failure	0
	Ab - Absent	0

Pass Criteria

- A separate minimum of 30% marks each for ISA and ESA (for both theory and practical) and aggregate minimum of 35% is required for a pass in a course.
- For a pass in a programme, a separate minimum of Grade D is required for all the individual courses.
- If a candidate secures F Grade for any one of the courses in a semester/programme, only F grade will be awarded for that semester/programme until she improves this to D Grade or above within the permitted period.
- Students who complete the programme with D grade will have one betterment chance within 12 months, immediately after the publication of the result of the whole programme.

Credit Point and Credit Point Average

Credit Point (CP) of a course is calculated:

$$CP = C \times GP$$

C = Credit; GP = Grade point

Semester Grade Point Average (SGPA) of a semester:

$$SGPA = TCP/TC$$

TCP = Total Credit Point of that semester

TC = Total Credit of that semester

Cumulative Grade Point Average (CGPA) is calculated:

$$CGPA = TCP/TC$$

TCP = Total Credit Point of that programme

TC = Total Credit of that programme

Grade Point Average (GPA)

GPA of different categories of courses viz. Common courses, general education courses, skill courses etc. are calculated:

$$\text{GPA} = \text{TCP}/\text{TC}$$

TCP = Total Credit Point of a category of course

TC = Total Credit of that category of course

Grades for the different courses, semesters and overall programme are given based on the corresponding GPA

Grade Point Average (GPA)

GPA	Grade
>9.5	S - Outstanding
8.5 – 9.5	A⁺ - Excellent
7.5 – 8.5	A - Very good
6.5 – 7.5	B⁺ - Good
5.5 – 6.5	B - Above average
4.5 – 5.5	C - Satisfactory
3.5 – 4.5	D - Pass
<3.5	F - Failure

- For reappearance/improvement of I, II, III & IV semesters, candidates have to appear along with the next batch.
- There will be supplementary exams for V semester in the respective academic year.
- Notionally registered candidates can also apply for the said supplementary examinations.
- A student who registers her name for the end semester assessment for a semester will be eligible for promotion to the next semester.
- A student who has completed the entire curriculum requirement but could not register for the Semester examination can register, notionally, for getting eligibility for promotion to the next semester.
- A candidate who has not secured minimum marks/credits in ISA can re-do the same registration along with the ESA for the same semester, subsequently.
- There shall be no improvement for internal evaluation.

SYLLABUS, BLUEPRINT & MODEL QUESTION PAPERS

B.VOC. Applied Media Studies

Skill and General Courses

SEMESTER 1

VAM1S01TB22- SOCIAL MEDIA MANAGEMENT

Total Credits: 5

Total Lecture Hours: 75 (5 Hours/ Week)

Aim of the course: To make students handle all the social media activities for their company/multiple clients in order to create brand awareness and to coordinate and execute social media campaigns, promotions and advertisements.

Course Outcomes

CO1: Understand the workflow of social media

CO2: Develop social media strategies

CO3: Plan work to meet expected outcomes

CO4: Illustrate expertise in online tools

CO5: Create content for social media

Module 1: Create workflow for social media

(10 Hours)

Make a daily work plan as per social media strategy of the organization- Seed content into social networks- Identify client branding (colour scheme, logo, target audience, etc.) -Manage blogger and other influencer outreach program-Manage graphic designers for generating online graphical posts/infographics- Create social media marketing goals- Research about social media audience- Establish most important metrics (reach, clicks, engagement, hashtag performance, etc.)- Research about the social competitive landscape-Track performance of the campaigns.

Module 2: Plan and organize work to meet expected outcome (10 Hours)

Arrange all files and folders neatly in the computer- Keep immediate work area clean and tidy- Treat confidential information as per the organisation's guidelines- Work in line with organisation's policies and procedures- Work within the limits of job role- Obtain guidance from appropriate people, where necessary- Ensure work meets the agreed requirements - Establish and agree on work requirements with appropriate people- Manage time, materials and cost effectively- Use resources in a responsible manner.

Module 3: Manage online tools (15 Hours)

Select appropriate tools from the various social media tools available- Implement, analyse, and optimise organic and paid search engine marketing activities- Track and report metrics around social posts and fan engagement- Analyse and provide weekly and monthly social media metrics status reports to senior level management- Monitor trends in social media tools, applications, channels, design and strategy and quantifying it ensuring a sound and efficient website- Monitor effective benchmarks for measuring the impact of social media programs -Analyse, review, and report on effectiveness of campaigns in an effort to maximize results.

Module 4: Design the content for the social media (20 Hours)

Audit the current social media approach- Research about customer's/company's base -Identify which audience is on what social media platform- List the design concepts -Set measurable goals- Relate the concept with meaningful graphics/videos/ clippings/pictures -Present the idea, theme and concept to the peers- Monitor and adjust the creatives as per the requirements.

Module 5: Implement the social media strategy (15 Hours)

Set S.M.A.R.T. goals (Specific, Measurable, Attainable, Relevant, Time-bond) -Identify everything about audience (create target audience ideal profile like age, gender, location, interests, etc.)- Research about campaign of the competitors by conducting comparative analysis- Set up accounts and improve existing profiles- Ensure work meets the agreed requirements- Establish and agree on work requirements with appropriate people- Manage time, materials and cost effectively -Use resources in a responsible manner.

Module 6: Maintain workplace health and safety*(5 Hours)**

Maintain one's posture and position to minimize fatigue and the risk of injury -Maintain first aid kit and keep oneself updated on the first aid procedures- Identify and document potential risks like sitting postures while using computer, eye fatigue and other hazards in the workplace- Accurately maintain accident reports- Report health and safety risks/hazards to concerned personnel- Participate in organization health and safety knowledge sessions and drills- Identify the people responsible for health and safety in the workplace, including those to contact in case of an emergency- Identify security signals e.g., fire alarms and places such as staircases, fire warden stations, first aid and medical rooms- Identify aspects of workplace that could cause potential risk to own and others health and safety- Ensure own personal health and safety, and that of others in the workplace through precautionary measures- Identify and recommend opportunities for improving health, safety and security to the designated person- Report any hazards outside the individual's authority to the relevant person in line with organisational procedures and warn other people who may be affected- Follow organisation's emergency procedures for accidents, fires or any other natural calamity in case of a hazard- Identify and correct risks like illness, accidents, fires or any other natural calamity safely and within the limits of individual's authority

*(This is a mandatory module across all MESC job roles. This topic is repeated across courses and students need only complete it once.)

Reading List/Recommended Texts:

- Tuten and Solomon, *Social Media Marketing*, Kanishka (2018)
- Miller McDonald, *Social Media Marketing for Beginners*, Kindle (2019)
- Miri Rodriguez, *Brand Storytelling: Put Customers at the Heart of Your Brand Story*, Kogan Page (2020)
- David M Scott, *Fanocracy: Turning Fans into Customers and Customers into Fans*, Portfolio (2020)
- Carlos Gill, *The End of Marketing: Humanizing Your Brand in the Age of Social Media and AI*, Kogan Page (2019)

VAM1S01TB22- SOCIAL MEDIA MANAGEMENT**QUESTION PAPER BLUEPRINT**

Module	Hours	Part A	Part B	Part C	Total
		2 Marks 10 of 12	5 Marks 6 of 9	15 Marks 2 of 4	
1	10	2	1	0	9
2	10	2	1	0	9
3	15	2	2	1	29
4	20	2	2	2	44
5	15	2	2	1	29
6	5	2	1	0	9
Total	75	12	9	4	

MODEL QUESTION PAPER**ST TERESA'S COLLEGE, ERNAKULAM****(Autonomous)****B Voc. Applied Media Studies****Semester I****VAM1S01TB22- Social Media Management****Time: Three Hours****Maximum Marks: 80****Part A**Answer any **ten** questions. Each question carries **two** marks.

1. Define 'reach' in social media campaigns.
2. Define 'engagement' in social media campaigns.
3. List any 2 techniques for effective time management
4. Identify 2 reasons for the use of confidentiality clauses between clients and agencies.
5. Define 'inorganic' in the context of search engine marketing.

6. List 2 apps that are used to monitor social media campaign analytics.
7. Identify any 2 elements that must be researched while trying to understand the client's customer base.
8. List any 2 social media platforms primarily used by audiences under the age of 20.
9. Define S.M.A.R.T goals.
10. Define 'customer profiling'.
11. List any 2 essential practices to minimize personal fatigue and injury in the workplace.
12. Identify any 2 items that must be kept in the workplace First Aid Kit.

(10 × 2 = 20 marks)

Part B

Answer any **six** questions. Each question carries **five** marks.

13. Discuss the various stages involved in influencer outreach for social media campaigns.
14. Explain why confidentiality is a vital part of client-agency relationships.
15. Describe the various types of social media tools required for a campaign.
16. Analyse the effectiveness of paid search engine marketing activities
17. Demonstrate the goals that would be set for a lead generation campaign for an e-commerce portal.
18. Illustrate any 2 techniques of pitching an idea to the client.
19. Enumerate the benefits of setting SMART goals for campaigns.
20. Illustrate any 2 techniques used for comparative competitor analysis.
21. Describe the responsibilities of a manager in maintaining the health and safety in the workplace.

(6 × 5 = 30 marks)

Part C

Answer any **two** questions. Each question carries **fifteen** marks.

22. Describe in detail the metrics used to analyse campaign performance.
23. Appraise the current social media approach used by FabIndia.
24. Assess the primary audience base across all digital platforms for Seemati textiles.
25. Compile a competitor analysis for Eastern Curry Powders on social media platforms.

(2 × 15 = 30 marks)

VAM1S02TB22- RADIO PRESENTATION AND PRODUCTION

Total Credits: 5

Total Lecture Hours: 75 (5 Hours/ Week)

Aim of the Course: To provide learners with a working knowledge of radio/audio production theory and formats, as well as equip them with the skills they need to be a radio presenter.

Course Outcomes

CO1: Discuss the history of Radio Broadcasting and the key roles radio play as a dynamic tool for information in society.

CO2: Explain the potential of radio as an effective development communication tool.

CO3: Classify the different kinds of radio stations, roles in a radio station, radio programme formats and jargon used in the radio industry.

CO4: Role-play the tasks of a radio presenter efficiently.

CO5: Develop the voice skills necessary to be a radio presenter.

Module 1: Introduction to Radio

(25 Hours)

History of Radio and evolution of Indian radio broadcasting- Key people in the history of Radio such as Samuel Morse, Nicolas Tesla, J C Bose, Guglielmo Marconi, etc.-Different types of Radio Stations: All India Radio, Private FM stations, Community Radio, Internet Radio, Ham Radio, etc - Different Radio programme formats and jargons- Potentials of Radio in Development Communication, Disaster Management, and Infotainment- Stages of Radio Production- Generate story ideas for radio productions- Introduction to equipment Operation, Skills and Concepts- Introduction to job roles and station operations.

Module 2: Radio Jockeying/Presenting

(40 Hours)

Voice skills

- a. How to effectively use your voice?
- b. The differences between talking over music and talking with no music.
- c. Knowing the proper energy for your format – the difference between Bollywood, Regional, Talk, IndiPop, etc.
- d. Knowing the role and importance of inflection, pacing, enunciation, and pronunciation.
- e. How to sound real, natural, warm, inviting, engaging, in-command, and authoritative
- f. Your voice volume and projection.

Planning the presentation

- g. The basics of what to say and how to go about saying it.
- h. Set structure – how to start your on-air set, where to go with it, and how to end it while keeping it reasonably brief.
- i. Discovering the economy of words – keeping it short but being precise.

On-air survival skills

- j. How to mentally multi-task – being a Radio Jockey requires you to keep track of many things at once.
- k. The art of skilfully getting the attention of the listeners.
- l. Radio program formats

Technical skills

- m. Introduction to the radio station
- n. Use of Microphones and console handling
- o. Recordings and Live Shows
- p. Radio audience measurements systems (RAM, SMS IVRS and Phone calls)

Module 3: Job roles and hierarchy in a Radio station/ ensuring conducive work atmosphere

(10 Hours)

Script writer

- a. Essential skill sets required for script writer

- b. Understanding the audience
- c. Overcoming the limitation of Radio compared to visual media

Programme producer

- d. Essential skill sets required for programme producer
- e. Understanding the audience
- f. Understanding the dynamics of sound effects

Voice over artist

- g. Essential skill sets required for voice over artist

Radio Jockey (RJ)

- h. Essential skill sets required for radio jockey
- i. Understanding the audience

Radio Correspondent

- j. Essential skill sets required for radio correspondent

Sound Editor

- k. Essential skill sets required for sound editor

Programme Coordinator

- l. Essential skill sets required for radio correspondent

Station Director/Manager

- m. Essential skill sets required for a station manager

Reading List/Recommended Texts:

- UL Baruah, *This is All India Radio: A Handbook of Radio Broadcasting in India*, MI&B (1983)
- N. Ramakrishnan, *Community Radio: A User's Guide to the Technology*, UNESCO (2007)
- HR Luthra, *Indian Broadcasting*, Publications Division (2016)
- Paper: Hugelius, Adams and Romo-Murphy, "The Power of Radio to Promote Health and Resilience in Natural Disasters", *International Journal of Environmental Research Public Health* (2019)
- Keval J. Kumar, *Mass Communication in India*, Jaico Publishing House (1994)
- Donald Connelly, *Digital Radio Production*, McGraw Hill (2004)
- Aruna Zachariah, *Radio Jockeying and News Anchoring*, Kanishka (2009)
- Simran Kohli, *Radio Jockey Handbook*, Fusion Books (2015)
- Swaty Gupta, *Romancing the Microphone: Be a Radio Jockey*, Rupa (2011)
- Sam Boardman-Jacobs, *Radio Scriptwriting*, Routledge (2004)

- McLeish and Link, *Radio Production*, Routledge (2015)
- Simon Langford, *Digital Audio Editing: Correcting and Enhancing Audio in Pro Tools, Logic Pro, Cubase, and Studio One*, Routledge (2013)

VAM1S02TB22- RADIO PRESENTATION & PRODUCTION

QUESTION PAPER BLUEPRINT

Module	Hours	Part A	Part B	Part C	Total
		2 Marks 10 of 12	5 Marks 6 of 9	15 Marks 2 of 4	
1	25	4	2	3	63
2	40	6	5	1	52
3	10	2	2	0	14
Total	75	12	9	4	

MODEL QUESTION PAPER

ST TERESA'S COLLEGE, ERNAKULAM

(Autonomous)

B Voc. Applied Media Studies

Semester I

VAM1S02TB22- Radio Presentation and Production

Time: Three Hours

Maximum Marks: 80

Part A

Answer any **ten** questions. Each question carries **two** marks.

1. List 4 community radio stations in Kerala.
2. Identify the first person to send radio signals over long distances.
3. Identify the different categories of radio stations in India.
4. Define a 'lead' in a radio news story.
5. Enlist any two qualities that set radio documentaries apart from other programmes.
6. Describe the differences in technique when RJs have to talk over music and talk with no music.

7. Define voice inflection in radio presentation.
 8. Describe the correct voice-energy level to be used during phone-in programmes.
 9. Enumerate two techniques to manage voice volume and projection.
 10. List any four popular formats of live shows on radio today.
 11. Describe any 2 methods to overcome the limitations of radio.
 12. List 4 job roles in a radio station in hierarchical order.
- (10 × 2 = 20 marks)

Part B

Answer any **six** questions. Each question carries **five** marks.

13. Identify the similarities and differences between a radio feature and radio documentary.
14. Examine how interviews are classified.
15. Describe the various audience measurement systems used in radio stations.
16. Enumerate any 5 technical skills that are essential for a radio jockey.
17. Distinguish between the various commonly used radio programme formats.
18. Describe the techniques used by RJs to get the attention of listeners.
19. Illustrate an example of an ideal set structure for an entertainment programme.
20. Describe the essential skill sets needed to be a voice over artist.
21. Describe the essential skill sets required for a radio correspondent.

(6 × 5 = 30 marks)

Part C

Answer any **two** questions. Each question carries **fifteen** marks.

22. Analyse the history and evolution of Indian radio broadcasting.
23. Examine the various stages of radio production.
24. Design a programme concept for a noon-show in an urban radio station.
25. Examine in detail the potential of community radio in disaster management.

(2 × 15 = 30 marks)

VAM1G01TB22 – VISUAL DESIGN AND AESTHETICS

Total Credits: 4

Total Lecture Hours: 60 (4 Hours/Week)

Aim of the Course: To provide students with the basic principles of what makes something "beautiful" through the exploration of the development of visual styles and art movements through history.

Course Outcomes

CO1: Identify the characteristics of major art styles

CO2: Adapt influences from major art styles into your own work

CO3: Identify the characteristics of different styles in various media

CO4: Adapt influences from major art styles into your own work

CO5: Discover the common theories of aesthetics

CO6: Create aesthetic and efficient presentations for various situations

Module 1: Art through the ages (20 Hours)

Ancient and medieval period- Renaissance period- Mannerism-Baroque art- Rococo period- Neoclassicism- Romanticism -Realism- Art Nouveau- Impressionism - Post impressionism - Fauvism- Expressionism - Cubism- Surrealism - Art Deco- Abstract Art- Pop Art - Minimalism

Module 2: Aesthetics in Art and Culture (20 Hours)

Architectural aesthetics - Aesthetics in fashion- Aesthetics in Street art and popular culture

Module 3: Analysing aesthetics**(15 Hours)**

What makes something beautiful? - Aesthetic judgement- Truth and beauty - Postmodern aesthetics

Module 4: Applying principles of aesthetics**(5 Hours)**

Making presentations

- **Reading List/Recommended Texts:**
- E H Gombrich, *The Story of Art*, Phaidon (1995)
- DeWitte and Larmann, *Gateways to Art, Thames & Hudson* (2018)
- George Santayana, *The Sense of Beauty: Being the Outline of Aesthetic Theory*, Dover Publications (1995)
- Hofstadter and Kuhns, *Philosophies of Art and Beauty: Selected Readings in Aesthetics from Plato to Heidegger 2nd Edition*, University of Chicago Press (1976)
- John Berger, *Ways of Seeing*, Penguin (2008)
- Nancy Duarte, *Slide:ology: The Art and Science of Presentation Design*, O'Reilly Media (2011)
- Video: Steve Jobs: "iPhone Keynote presentation at MacWorld" (2007)

VAM1G01TB22 – VISUAL DESIGN AND AESTHETICS**QUESTION PAPER BLUEPRINT**

Module	Hours	Part A	Part B	Part C	Total
		2 Marks	5 Marks	15 Marks	
		10 of 12	6 of 9	2 of 4	
1	15	4	4	2	53
2	45	4	3	1	43
3	15	3	2	1	31
4	5	1	0	0	2
Total	75	12	9	4	

MODEL QUESTION PAPER

ST TERESA'S COLLEGE, ERNAKULAM

(Autonomous)

B Voc. Applied Media Studies

Semester I

VAM1G01TB22 – Visual Design and Aesthetics

Time: Three Hours

Maximum Marks: 80

Part A

Answer any **ten** questions. Each question carries **two** marks.

1. List any 2 artists from the Baroque period.
2. Identify any 2 examples of ancient art that survives to this day.
3. List any 2 artists known for their use of impressionist techniques.
4. Identify the location and time period in which the art deco movement was founded.
5. Identify any 2 modern schools of aesthetics in architectural design.
6. Define 'street fashion'.
7. List any 2 contemporary street artists.
8. Identify any 2 architectural influences seen in Kochi.
9. Define "aesthetics".
10. Define the term "postmodern".
11. Define "beauty" as conceptualized by Plato.
12. List any 2 elements essential in a presentation.

(10 × 2 = 20 marks)

Part B

Answer any **six** questions. Each question carries **five** marks.

13. Describe the characteristics of minimalism.
14. Describe the impact of surrealism in the postmodern period.
15. Illustrate the characteristics of cubism as seen in the painting "Guernica".
16. Analyse critically the works of any modern artist that you relate to.
17. Define popular culture with examples.
18. Examine the architectural aesthetics of Kochi.
19. Describe two new trends in fashion aesthetics among youth in Kerala.
20. Describe the postmodern aesthetic in art and culture.
21. Describe any three principles of aesthetic judgement.

(6 × 5 = 30 marks)

Part C

Answer any **two** questions. Each question carries **fifteen** marks.

22. Describe in detail the qualities that make something beautiful.
23. Trace the evolution of modern street art globally.
24. Trace the development of movement in art from the 19th century onwards.
25. Examine the impact of romanticism as a movement on art and culture.

(2 × 15 = 30 marks)

VAM1G02PB22 - GRAPHIC DESIGN, VIDEO EDITING AND BRAND DESIGN

Total Credits: 4

Total Lecture Hours: 60 (4 Hours/Week)

Aim of the Course: To provide students with the knowledge to create visual content, through graphic design and video editing.

Course Outcomes

CO1: Compose visuals using principles of scale, weight, direction, texture, and space.

CO2: Create visual content for digital and non-digital media.

CO3: Discover the basics of editing videos for digital and non-digital media.

CO4: Edit and compile videos based on the creative brief given.

CO5: Apply design and editing techniques to the creation of brand identities.

Module 1: Basics of Design Theory in Graphic Design

(10 Hours)

- a. Basic elements and concepts of visual design
- b. Principles of design – Balance, Proportion, Rhythm, Emphasis, Unity, etc., Gestalt principles
- c. Digital Image Formats Pixels

Module 2: Introduction to Design Software

(20 Hours)

Adobe Photoshop CS4

- a. Introduction to Adobe Photoshop CS4
- b. Getting Started with Photoshop
- c. Working with Images
- d. Resizing & Cropping Images
- e. Working with Basic Selections
- f. Getting Started with Layers
- g. Painting in Photoshop

- h. Photo Retouching
- i. Introduction to Colour Correction
- j. Using Quick Mask Mode
- k. Working with the Pen Tool
- l. Creating Special Effects
- m. Exporting Your Work

Adobe Illustrator CS6

- n. Introduction to Adobe Illustrator CS6
- o. Working With Documents
- p. Drawing and Transforming Objects
- q. Making and Saving Selections
- r. Working with Shapes and Objects
- s. Working with Colour
- t. Gradients, Pattern Fills, and Blends
- u. Points and Paths
- v. Working With Paths
- w. Working With Layers
- x. Working with Type
- y. Drawing and Painting
- z. Illustrator Effects
- aa. Symbols
- bb. Outputting Your Work

2. Adobe InDesign

- a. Creating visual identity materials
- b. Creating print layout
- c. Creating an ebook

Module 3: Introduction to Video Editing

(20 Hours)

- Introduction to Video Editing
- Editing – Need of editing – Role of editor – Linear editing, nonlinear editing – Stages of editing process – Factors for good edit – Understanding the footage – Matching eye line –

Continuity in cinema – Physical continuity & Emotional Continuity – Plot line, Story structure – Sound.

- Time concept
 - a. Real time and Filmic time – cut and editing principles – jump cut, match cut, crosscut, reverse cut, cut away, cut in.
 - b. Constructive editing – meaning and emotion in juxtaposing fragments of action, Concept of unity of time and unity of actions.
- Formats and technical information
 - c. Different types of cables and connections – fire wire, HDMI, SDI, AV, thunderbolts.
 - d. Different media formats – Film, VHS, DV, HD DVD, CD Blu Ray.
- Adobe Premiere Pro
 - a. Getting to know the software – Creating a Montage – How to efficiently log footage, open a project, basic editing – Project 1: Montage.
 - b. How to correctly export your project with the appropriate settings.
 - c. Creative Storytelling/Be a better storyteller.
 - d. Intermediate Editing techniques – match cut, crosscut, jump cut, dialogue overlapping, L-Cut, J-Cut, slow motion, fast motion, synchronizing and mixing video and audio –
 - e. Project 2: Basic Narrative Scene.
 - f. Screening and Critique, Project 1 and 2.
- Adobe After Effects
 - g. The basics of creating projects, compositions, and layers – Importing footage, including video, audio, and still images – Creating special effects using the Effects menu – Creating animation for shapes, objects, and layer – Adding and animating text – Drawing shapes – Animating shapes – Creating and using masks and track matte – Working in 3D – Using the puppet tools to create animated characters and effects – Extracting and removing objects from layers – Exporting to video.

- Adobe Audition
 - h. Introduction to sound editing software – How to open a session – Different tools – Importing audio files – Introductions to Basic Editing and mixing.

Module 4: Introduction to Brand Design

(10 Hours)

1. Introduction to branding – segmentation, positioning, brand value
2. How brands are built
3. Brand marks and visual expressions of brand identity
 - a. Logos, fonts and visual brand elements
 - b. Brand language and tone
 - c. Building a brand identity ecosystem through brand collaterals
 - d. Designing a brand bible

Reading List/Recommended Texts:

- Alex W. White, *The Elements of Graphic Design*, Allworth, 2011
- Adobe Creative Team, Adobe Photoshop Classroom
- Adobe Creative Team, Adobe Illustrator Classroom
- Adobe Creative Team, Adobe InDesign Classroom
- Bryce Button, *Nonlinear Editing: Storytelling, Aesthetics, & Craft*, Focal Press, 2002
- Gerhard Schumm, *Notes on Digital Film Editing*, (Article translated from German)
- Roy Thompson and Christopher J. Bowen, *Grammar of the Edit*, Focal Press, 2009
- Lori Jane Coleman and Diana Friedberg, *Make the Cut: A Guide to Becoming a Successful Assistant Editor in Film and TV*, Focal Press, 2010
- Adobe creative Team, Adobe After Effects Classroom
- Jay Rose, *Audio Postproduction for Film and Video*, Second Edition: After-the-Shoot solutions, Professional Techniques, and Cookbook Recipes to Make Your Project Sound Better, Focal Press, 2008
- Kevin Roberts, *Lovemarks: The Future Beyond Brands*, PowerHouse Books; Revised Edition (2005)
- David Airey, *Logo Design Love: A Guide To Creating Iconic Brand Identities*, Peachpit Press; 2nd edition (2014)
- Kevin Budelmann, *Brand Identity Essentials, Revised and Expanded: 100 Principles for Building Brands*, Rockport Publishers; Revised edition (2019)
- Contagious magazine, Coca Cola, Case study, 2012 (<http://contagious-com.s3.amazonaws.com/assets/images/Coke%20case%20study/Cokecasestudy32.pdf>)
- Case studies from The Branding Journal (<https://www.thebrandingjournal.com>)

VAM1G02PB22 - GRAPHIC DESIGN, VIDEO EDITING AND BRAND DESIGN**QUESTION PAPER BLUEPRINT**

Module	Hours	Part A	Part B	Part C	Total
		2 Marks 10 of 12	5 Marks 6 of 9	15 Marks 2 of 4	
1	10	4	1	0	13
2	20	2	2	2	49
3	20	2	3	1	34
4	10	4	3	1	38
Total	60	12	9	4	

MODEL QUESTION PAPER**ST TERESA'S COLLEGE, ERNAKULAM****(Autonomous)****B Voc. Applied Media Studies****Semester I****VAM1G02PB22 - Graphic Design, Video Editing, and Brand Design****Time: Three Hours****Maximum Marks: 80****Part A**Answer any **ten** questions. Each question carries **two** marks.

1. Define "balance" in visual design.
2. Define "proportion" in visual design.
3. Identify any two digital image formats commonly used.
4. Define "negative space" in visual design.
5. Identify any two uses of the pen tool in Adobe Photoshop.
6. List any two tools used in Adobe Illustrator to draw.
7. Identify any two factors needed to make a good edit.
8. List any two types of cuts used in video editing.
9. How does effective branding typically benefit business?
10. What is Brand Loyalty?
11. What are the six creative stages of Branding Design?

12. Define Brand Identity.

(10 × 2 = 20 marks)

Part B

Answer any **six** questions. Each question carries **five** marks.

13. Explain the Gestalt principles of design.
14. Illustrate the steps in retouching a photo using Adobe Photoshop.
15. Illustrate the steps in applying a gradient to a vector with multiple paths using Adobe Illustrator.
16. Illustrate the steps in setting up a one-page print layout using Adobe InDesign.
17. Enumerate 5 basic types of cuts used in editing and their impact on a video.
18. What is the purpose of Branding and why is it so important?
19. Illustrate the steps in creating a basic video montage using Adobe Premiere Pro.
20. What is the purpose of Brand Line or Brand Extension?
21. Write a note on the process of Branding.

(6 × 5 = 30 marks)

Part C

Answer any **two** questions. Each question carries **fifteen** marks.

22. Construct a step-by-step plan to add the double exposure effect to an image using Adobe Photoshop.
23. Construct a step-by-step plan to draw and colour vector shapes for a logo that features an apple and the text "Imagine".
24. Describe in detail the process of creating a trailer video from a longer video using Adobe Premiere Pro.
25. Illustrate different types of brands with examples.

(2 × 15 = 30 marks)

SEMESTER 2

VAM2S03TB22– STORY DEVELOPMENT

Total Credits: 5

Total Lecture Hours: 75 (5 Hours/Week)

Aim of the Course: To provide research material to the scriptwriter and carry out research/develop story outlines to identify possible scripts/stories.

Course Outcomes

CO1: Understand the concept of the script

CO2: Collect information and insights from a variety of sources for potential stories

CO3: Evaluate the audio-video potential of the research material

CO4: Formulate a fictional story outline consistent with reality

Module 1: Understand and detail the concept (20 Hours)

Understand the artistic and communication goals of the concept, which may be self-created, provided in a brief, or arrived at via discussions with relevant personnel (Director, Executive Producer, etc.)- Be aware of the intended medium (e.g.: feature film, short film, serialized TV series, miniseries, documentary), and evaluate how this affects viewer engagement with the concept.- Be aware of the intended target audience and evaluate how this affects the concept (e.g.: language, pacing, maturity of themes, etc.)- Be aware of any relevant cultural, social or political issues that need to be taken into account- Identify, research and understand key elements of the concept, including: Premise, Setting Genre Central Themes, Primary mood/tone Broad character arcs, Major narrative/plot points, Structure, Light and sound- Outline key elements of the concept, along with additional notes, critiques and development ideas in various formats, which may include: Taglines, loglines pitches, synopsis.

Module 2: Undertake research for scripts**(25 Hours)**

Identify the research required by analyzing the concept, or by taking a clear brief from relevant personnel (scriptwriter, script editor, Director, Producers)- Understand the basics of scriptwriting, story structure, character creation to be able to carry out appropriate research for the scriptwriting process- Identify relevant sources of information and conduct primary (interviews, discussions) or secondary (reports, courses) research- Liaise periodically with relevant personnel (scriptwriter, script editor, Director, Producers) to provide updates on research and be made aware of any other research requirements, as appropriate.

Module 3: Assist in drafting scripts**(25 Hours)**

Liaise with the scriptwriter to understand requirements in the script drafting process.-Prepare a story outline covering aspects such as story plot, structure, theme, setting, character profiles and key turning points, as appropriate- Ensure that written contributions and drafts are factually accurate and employ the correct language- Understand and explain clearly potential issues (legal, ethical or regulatory) that can arise in the written form, and how to develop scripts that avoid those errors- Offer information and advice constructively, and in enough time to allow any changes to the script within deadlines.

Module 4: Health and Safety**(5 Hours)**

*(This is a mandatory module across all MESC job roles. This topic is repeated across courses and students need only complete it once. For performance criteria in this module, please refer page 57)

Reading List/Recommended Texts:

- Robert McKee, *Story: Style, Structure, Substance, and the Principles of Screenwriting*, IT Books (1997)
- David Mamet, *On Directing Film*, Penguin (1992)
- Joseph Campbell, *The Hero with A Thousand Faces*, Yogi Impressions LLP (2018)
- K M Weiland, *Creating Character Arcs: The Masterful Author's Guide to Uniting Story Structure*, Penforasword (2016)
- Christopher Vogler, *The Writer's Journey: Mythic Structure for Writers*, Michael Wiese Productions (2007)
- John Truby, *The Anatomy of Story: 22 Steps to Becoming a Master Storyteller*, Farrar, Straus and Giroux (2008)
- Syd Field, *Screenplay: The Foundations of Screenwriting*, RHUS (2005)

VAM2S03TB22– STORY DEVELOPMENT

QUESTION PAPER BLUEPRINT

Module	Hours	Part A	Part B	Part C	Total
		2 Marks 10 of 12	5 Marks 6 of 9	15 Marks 2 of 4	
1	20	4	4	1	43
2	25	4	2	2	48
3	25	3	2	1	31
4	5	1	0	0	2
Total	75	12	8	4	

VAM2S04TB22– SEARCH ENGINE MARKETING

Total Credits: 5

Total Lecture Hours: 75 (5 Hours/ Week)

Aim of the Course: To equip students to manage paid search campaigns on all major search engine networks.

Course Outcomes

CO1: Identify target keywords

CO2: Compare the performance of brand versus non-brand keyword campaigns

CO3: Analyse campaign performance

CO4: Create campaign performance reports

Module 1: Research and identify target keywords (25 Hours).

Create a list of products/services provided by the company- List out search terms that potential customers might use to search for those products / services in search engines- Identify the right target keywords by using the available keyword research tools-Evaluate the keywords by their relevancy, search volume, bid amount and competition-Prepare the final list of keywords by using the quantitative data provided by keyword research tools including the key stats like search volume, bid amount and competition-Identify the keywords with high commercial intent which is more likely to generate new leads or sales.

Module 2: Set-up pay-per-click (PPC) campaigns (20 Hours)

Create campaign structure and decide the number of advertisement groups required in a campaign- Create advertisement groups and add associated keywords to be targeted in it- Create text advertisement copies including the destination URL under each advertisement group-Create text advertisement copies including the destination URL under each advertisement group- Create effective advertisement copies using the headlines and description elements-Split-test multiple advertisement copies to optimize campaign's performance-Organize the related keywords with a common theme into one group-Set-up and

add the grouped keywords in their respective advertisement groups-Identify relevant advertisement extensions that can be added to the campaigns-Set-up advertisement extensions for the campaigns to improve performance-Identify the goals of the campaign such as new leads or sales, etc-Add tracking pixels on the website to set-up the conversion tracking-Set-up the bidding method such as manual or automated based on the campaign objectives - set-up the daily budget to define the daily expenditure level for each campaign.

Module 3: Track campaign performance and create reports (25 Hours)

Measure the average cost per click, click-through ratio, conversion rates, total spends, cost per acquisition and ROI for each campaign -Track the performance at the keyword level and identify the best and worst performing keywords-Analyze and compare the performance of brand versus non-brand keyword campaigns-Create a report summarizing the performance of pay-per-click (PPC) campaigns for the stakeholders-Run the auction insight report to get the competitor comparison statistics such as impression share, average advertisement position, etc-Create competitor comparison report using the data available in auction insights to analyze campaign's performance.

Module 4: Health and Safety (5 Hours)

*(This is a mandatory module across all MESC job roles. This topic is repeated across courses and students need only complete it once. For content in this module, please refer page 57)

Reading List/Recommended Texts:

- David Amerland, *Google Semantic Search: SEO Techniques that get Your Company.....*, Pearson (2013)
- Simon Schnieders, *Mastering In-house SEO*, Blue Array SEO (2020)

VAM2S04TB22– SEARCH ENGINE MARKETING**QUESTION PAPER BLUEPRINT**

Module	Hours	Part A	Part B	Part C	
		2 Marks	5 Marks	15 Marks	Total
		10 of 12	6 of 9	2 of 4	
1	25	4	3	1	38
2	20	3	3	2	51
3	25	4	3	1	38
4	5	1	0	0	2
Total	75	12	9	4	

VAM2G03PB22– COPYWRITING

Total Credits: 4

Total Lecture Hours: 60 (4 Hours/Week)

Aim of the Course: To provide valuable insight into what happens behind the doors (or within the cubicles, at least) of creative studios.

Course Outcome:

CO1: Devise effective communication strategies based on an understanding of the psychology of consumer groups

CO2: Construct appropriate creative strategy to solve advertising problems

CO3: Create advertising and marketing copy across various formats

CO4: Develop a creative frame of mind

CO5: Interpret creative briefs and client requirements

Module 1: Introduction to Consumer Psychology (10 hours)

1. Introduction to Consumer Behaviour and Consumer Research:
 - a. Definition, Consumer and Customers, Buyers and Users, Organisations as Buyers, Development of Marketing Concept, Consumer Behaviour and its Applications in Marketing, Consumer Research Process.
2. Consumer Motivation:
 - a. Introduction, Needs and Goals, motivational Conflict, Défense Mechanisms, Motive Arousal, Motivational Theories, Maslow's hierarchy of needs, Motivation Research.
3. Consumer Perception
 - a. Introduction, Sensation (Exposure to Stimuli), Perceptual Selection, Perceptual Organisation, Factors that Distort Individual Perception, Price Perceptions, Perceived Product and Service Quality, Consumer Risk Perceptions.

4. Consumer Learning and Thinking
 - a. Cognitive Response Model, Elaboration Likelihood Model, Social Judgment Theory, Brand Loyalty and Brand Equity.
 - b. Consumer Decision-making Process.
5. Customer profiling
6. Customer personas

Module 2: Copywriting Fundamentals

(15 hours)

1. Introduction to Copywriting
2. How to Write Advertisements that Grab Attention
3. Writing Clearly
4. Using Words to Sell
5. Things to Do Before You Write
6. What a Copywriter Needs to Know About Graphic Design
7. Introduction to Design theories
8. Principles of Layout and Design

Module 3: Copywriting for different mediums

(25 Hours)

1. Writing persuasive copy
2. Print Advertisements
3. Scripting for Radio, Tv, Web content
4. Social Media copywriting
5. Direct Mail Strategies
6. Creating a 360-degree creative campaign for a brand
7. Ideating for augmented and virtual reality ad campaigns

Module 4: Working as a copywriter

(10 hours)

1. How to Work as a Copywriter
2. The creative brief and working in creative teams
3. Pitching and selling your ideas to a client
4. Personal branding

Reading List/Recommended Texts:

- Robert Cialdini, *Influence: The Psychology of Persuasion*, Harper Business (2006)
- Daniel Kahneman, *Thinking, Fast and Slow*, Farrar, Straus and Giroux (2013)
- Philip Kotler, *Marketing Management*, Pearson Education India (2015)
- Martin Lindstorm, *Buyology: Truth and Lies About Why We Buy*, Currency (2010)
- David Ogilvy, *Ogilvy on Advertising*, Vintage (1985)
- Dorothy Cohen, *Advertising*, Wiley (1972)
- Tony Feldman, *An Introduction to Digital Media*. Sujeeth Publications (1989)
- Sean Brierley, *The Advertising Handbook* Routledge (2002)
- Craig Simpson, *The Advertising Solution: Influence Prospects, Multiply Sales, and Promote Your Brand*, Entrepreneur Press (2016)
- Alan Fletcher, *The Art of Looking Sideways*, Phaidon Press, 2001
- Chip Heath, *Made to Stick: Why Some Ideas Survive and Others Die*, Random House (2007)
- Robert Bly, *The Copywriter's Handbook: A Step-By-Step Guide To Writing Copy That Sells*, Holt Paperbacks (2006)
- Joseph Sugarman, *Advertising Secrets of the Written Word: The Ultimate Resource on How to Write Powerful Advertising Copy from America's Top Copywriter & Mail Order Entrepreneur*, Delstar Pub (1998)
- Luke Sullivan, Hey, Whipple, Squeeze This: *The Classic Guide to Creating Great Ads*, Wiley (2016)
- Mohini S Arora, *Copywriting*, Himalaya Publishing House (2016)
- Case studies of AR/VR application in ad campaigns (latest cases to be identified by instructor)
- Austin Kleon, *Steal Like an Artist: 10 Things Nobody Told You About Being Creative*, Adams Media (2014)
- Video: Steve Jobs: "iPhone Keynote presentation at MacWorld" 2007
- Paul Roetzer, *The Marketing Agency Blueprint: The Handbook for Building Hybrid PR, SEO, Content, Advertising, and Web Firms*, Wiley (2011)
- Rod Judkins, *The Art Of Creative Thinking*, Hachette (2011)
- Mohini S. Arora, *Copywriting*, Himalaya Publishing House (2016)

VAM2G03PB22– COPYWRITING**QUESTION PAPER BLUEPRINT**

Module	Hours	Part A	Part B	Part C	Total
		2 Marks	5 Marks	15 Marks	
		10 of 12	6 of 9	2 of 4	
1	10	5	2	0	20
2	15	5	5	1	50
3	25	1	1	3	52
4	10	1	1	0	7
Total	75	12	9	4	

VAM2G04PB22– BRAND CONTENT DEVELOPMENT

Total Credits: 4

Total Lecture Hours: 60 (4 Hours/Week)

Aim of the Course: To help students develop an understanding of the term Brand Content and its main differences with traditional advertising, simultaneously creating an effective story-line through powerful values.

Course Outcomes

CO1: Create brand journalism solutions for various marketing problems

CO2: Demonstrate an ability to apply storytelling to marketing contexts

CO3: Illustrate the use of content marketing principles, tools and models

CO4: Demonstrate an ability to plan a comprehensive content strategy for brands

CO5: Develop content marketing ideas and plan for brands

Module 1: Brand Journalism

(20 Hours)

1. History of brand journalism
2. Why is branded content better than traditional advertising?
 - a. Main differences between Branded Content and traditional advertising
 - b. Change in media consumption habits
3. The rise of branded content: how to create quality journalism
4. The Power of storytelling in branding
5. Developing organic brand journalism opportunities
 - a. Formats
 - b. Case studies
6. Brand journalism and PR

Module 2: Introduction to Content Marketing

(25 Hours)

1. The Content Marketing Ecosystem
 - a. What is content marketing
 - b. Role of content marketing in new media

2. Content Strategy

- a. The Strategic Context (The 7A Framework)
- b. Mapping the Journey: Crafting a Content Marketing Strategy
- c. The Strategic Types of Content
 - i. Attraction content, Affinity content, Action content and Authority content.

3. Principles of content marketing

4. Content planning

- a. Defining an organization's content niche
- b. Building a Content Creation Framework
- c. Develop a content marketing plan
- d. Build and manage a content editorial calendar

5. Working with influencers to improve content strategy efforts

Module 3: Content Marketing in Action

(15 Hours)

1. Content marketing case studies from history
2. Contemporary content marketing case studies
 - a. Case studies of B2B brands
 - b. Case studies of B2C brands
 - c. Case studies of brands from different fields – technology, entertainment, consumer products, fashion, lifestyle, etc.

Reading List/Recommended Texts:

- Video: Jorge Martinez, Consumer Saturation: People Generally Ignore Ads: Interview with Jorge Martinez – Head of Publishers at Outbrain
- Nicholas Carr, *The Shallows: What the Internet Is Doing to Our Brains*, W. W. Norton & Company (2011)
- Paper: Min-Wook Choi, A Study on the Branded Content as Marketing Communication Media in the Viewpoint of Relational Perspective, *Indian Journal of Science and Technology* (March 2015)
- Paper: Stephen Herskovitz and Malcolm Crystal, The essential brand persona: storytelling and branding, *Journal of Business Strategy* (May 2010)

- Paper: Carlo Alberto Scolari, Transmedia Storytelling: Implicit Consumers, Narrative Worlds, and Branding in Contemporary Media Production, International Journal of Communication, Vol.3 (2009)
- Thesis: Eveliina Tarvainen, Storytelling as a Branding Tool in Social Media, LUT University, Finalnd (2013)
- Ann Handley and C.C. Chapman, Content Rules: How to Create Killer Blogs, Podcasts, Videos, E-Books, Webinars, (and more) That Engage Customers and Ignite Your Business, Wiley (2012)
- Joe Pulizzi, Epic Content Marketing: How to Tell a Different Story, Break through the Clutter, and Win More Customers by Marketing Less, McGraw-Hill Education (2013)
- Technical Report: Sarosha Imtiaz, *The Evolution of Content Marketing with Case Studies*, McMaster University (Hamilton. Canada)
- Case Studies from Industry magazines and reports.

VAM2G04PB22– BRAND CONTENT DEVELOPMENT

QUESTION PAPER BLUEPRINT

Module	Hours	Part A	Part B	Part C	Total
		2 Marks	5 Marks	15 Marks	
		10 of 12	6 of 9	2 of 4	
1	20	6	3	2	53
2	25	3	3	2	58
3	15	3	3	0	18
Total	60	12	9	4	

SEMESTER 3

VAM3S05TB22– SOCIAL MEDIA CONTENT CREATION

Total Credits: 5

Total Lecture Hours: 75 (5 Hours/Week)

Aim of the Course: To develop a creative person whose primary responsibility is to develop and implement a social media marketing plan across all major social media networks.

Course Outcomes:

CO1: Identify organization's objectives

CO2: Analyse customer base

CO3: Develop social media marketing strategy

CO4: Review Campaign budgets

Module 1: Develop social media marketing strategy (30 Hours)

Identify and understand organization's objectives for aligning social media marketing campaigns towards it- Set-up clear, specific and measurable goals for each social media marketing campaign-Analyse current customer base to find out their common characteristics and interests-Research about the key competitors to identify who they are targeting and who are their current customers>Create the profile of the ideal target customer like their age, location, gender, interests, etc. using all the data collected during the research-Identify the social media networks to be targeted based on the defined objectives and goals.

Set-up and allocate the budget for each social media network- Define key performance indicators (KPI) for each social media marketing campaign to measure their outcome.-Set-up the frequency of performance reports to be created and shared with the stakeholders.

Module 2: Plan social media strategy**(45 Hours)**

Conduct the set-up of campaigns based on the defined social media marketing strategy-Set the timelines and dates for getting each digital marketing campaign live based on the available resources-Manage the social media strategy in line with overall organization's objectives and goals-Identify the campaign requirements such as content, creatives, budget, landing pages, etc.-Delegate the campaign tasks to the team members along with set completion deadline-Monitor the work progress, review the quality and give feedback to the team members-Test and ensure the conversion tracking is set-up properly for each campaign. Review the target audience, daily budget and scheduling of all the campaigns-Review and ensure that the campaign budgets are set-up as per the plan.

Reading List/Recommended Texts:

- Justin Champion, *Inbound Content: A Step-by-Step Guide to Doing Content marketing the Inbound way*, Wiley (2018)
- Tuten and Solomon, *Social Media Marketing*, Kanishka (2018)
- Miller McDonald, *Social Media Marketing for Beginners*, Kindle (2019)
- Miri Rodriguez, *Brand Storytelling: Put Customers at the Heart of Your Brand Story*, Kogan Page (2020)
- David M Scott, *Fanocracy: Turning Fans into Customers and Customers into Fans*, Portfolio (2020)
- Carlos Gill, *The End of Marketing: Humanizing Your Brand in the Age of Social Media and AI*, Kogan Page (2019)

VAM3S05TB22– SOCIAL MEDIA CONTENT CREATION**QUESTION PAPER BLUEPRINT**

Module	Hours	Part A	Part B	Part C	Total
		2 Marks	5 Marks	15 Marks	
		10 of 12	6 of 9	2 of 4	
1	30	6	3	2	57
2	45	6	6	2	72
Total	75	12	9	4	

VAM3S06TB22– SOCIAL MEDIA MANAGEMENT

Total Credits: 5

Total Lecture Hours: 75 (5 Hours/Week)

Aim of the Course: To mould the individual into a creative person whose primary responsibility is to develop and implement a social media marketing plan across all major social media networks.

Course Outcomes:

CO1: Prepare and manage the budget

CO2: Appraise the current social media approach

CO3: Analyse gaps in work performance.

CO4: Create monthly performance reports.

Module 1: Prepare and manage the budget (20 Hours)

Determine the budget requirements to conduct the social media campaign including team salaries, tools, content development, etc.-Determine the sequence of activities in terms of their cost implications and expenses for each item- Prepare online campaign budget (either using budgeting/ tabulation software or manually) with details on required expenses for each activity- Track the outflow of funds against the budget, highlight variances and escalate issues to key departments (especially the finance) in a coordinated and timely manner.

Module 2: Prepare MIS and analytical report for social media (20 Hours)

Audit the current social media approach- Collect data and statistics (followers, clicks, retweets, favourites, etc.)- Mix metrics and qualitative analytical report to gauge the success of a product launch, marketing campaign or event- Prepare an explanatory piece of research- Present information in an easy-to-understand format, that is acceptable to the organization- prepare different types of reports expected by the management/other internal functions-

Prepare and present information in the defined format to meet requirements- Respond positively to feedback and changes in requirements- Review the reports to identify key trends and other variances.

Module 3: Manage a team

(35 Hours)

Maintain clear communication with colleagues (by all means including face-to-face, telephonic as well as written)-Lead a team to achieve the target- Pass on information to colleagues in line with organizational requirements in an effective manner- Adhere to commitments made to team members- Share feedback and analyse gaps in work performance- Comply with organization's policies and procedures for working with colleagues- Develop plan to achieve targets through delegation and control- Lead, monitor and motivate the social media team to achieve targets- Supervise meetings with other executives to monitor online campaign/activities and suggest ways/methods to improve performance- Prepare a monthly performance report-Resolve conflicts and escalate issues (where required) for better team structure.

Reading List/Recommended Texts:

- Neal Schaffer, *Maximize Your Social: A One-Stop Guide to Building a Social Media Strategy for Marketing and Business Success*, Wiley (2013)
- Christopher Barger, *The Social Media Strategist*, McGraw-Hill Education (2011)
- Phil Mennie, *Social Media Risk & Governance*, Kogan Page (2015)

VAM3S06TB22– SOCIAL MEDIA MANAGEMENT

QUESTION PAPER BLUEPRINT

Module	Hours	Part A	Part B	Part C	Total
		2 Marks 10 of 12	5 Marks 6 of 9	15 Marks 2 of 4	
1	20	4	3	0	23
2	20	4	3	2	53
3	35	4	3	2	53
Total	75	12	9	4	

VAM3G06TB22– DIGITAL CONTENT WRITING

Total Credits: 4

Total Lecture Hours: 60 (4 Hours/Week)

Aim of the Course: To teach students how storytelling, content creation, repurposing, and promotion come together to build a content marketing machine that grows a business, and eventually, a career.

Course Outcomes:

CO1: Identify the various types of content writing roles

CO2: Discover various search engine tools and their applications

CO3: Create written content in various formats

CO4: Apply techniques to manage content writing projects efficiently

CO5: Examine the fundamentals of SEO

Module 1: Content Writing Theory

(30 Hours)

1. Types of content writers
2. Research and gathering information
 - a. Advanced Online Research
 - b. Internet through Google
 - c. Google Keyword Planner
 - d. Creative Commons
 - e. Google Local Pages
3. Content writing techniques
 - a. Content structures
4. Blogging and articles
5. Content writing for app and web development
6. Content writing for commercial websites – product reviews, descriptions, comments
7. Content writing and social media
 - a. Content tags, categories

- b. Using social media for content distribution

Module 2: Content Writing Tools**(15****Hours)**

Applying various software and tools to facilitate content writing

1. Content writing software and tools
 - a. Blogging and article writing tools
 - i. Editing Tools: Grammarly, Ginger, Hemingway
2. Apps and tools for reviewing and measuring impact of your content
 - a. Analytics and tracking
 - b. Google Analytics
 - c. Understand Ranking Reports: Woorank, Alexa
3. Introduction to HTML

Module 3: Advanced Topics**(15 Hours)**

1. Content Writing Project Management
2. Search Engine Optimization
3. SEO Guidelines
4. Infographics

Reading List/Recommended Texts:

- Ann Handley, *Everybody Writes: Your Go-To Guide to Creating Ridiculously Good Content*, Wiley (2014)
- Janice Redish, *Letting Go of the Words: Writing Web Content that Works*, Morgan Kaufmann (2012)
- Torrey Podmajersky, *Strategic Writing for UX: Drive Engagement, Conversion, and Retention with Every Word*, O'Reilly Media (2019)
- Christina Halvorson, *Content Strategy for the Web*, New Riders (2012)
- Meghan Casey, *Content Strategy Toolkit, The: Methods, Guidelines, and Templates for Getting Content Right*, New Riders (2015)
- Colleen Jones, *Clout: The Art and Science of Influential Web Content*, New Riders (2010)
- Amy Blair, *Blogging for Dummies*, For Dummies (2019)

- Robert Price, *Blogging with WordPress: The Easy End-To-End Process Guide For Building And Managing Your First Blogging Website* (2020)
- Dr Andy Williams, *WordPress for Beginners 2021: A Visual Step-by-Step Guide to Mastering WordPress* (2020)
- Ian Prybil, *From Nothing: Everything You Need to Profit from Affiliate Marketing, Internet Marketing, Blogging, Online Business, e-Commerce and More*
- Kevin Ulaner, *Affiliate Marketing: The Beginner's Step By Step Guide To Making Money Online With Affiliate Marketing*, CreateSpace (2017)
- Laura Lynn, *Lifestyle Blogging Basics: A How-To for Investing in Yourself, Working With Brands, and Cultivating a Community Around Your Blog*, CreateSpace (2017)
- Joanna Penn, *How To Make A Living With Your Writing: Books, Blogging and More*, CreateSpace (2015)
- Abhishek Tiwari, *SEO Content Writing: The Ultimate Guide*, Kindle (2019)
- Adam Clarke, *SEO 2021: Learn Search Engine Optimization With Smart Internet Marketing Strategies* (2020)
- Kory Kogon, *Project Management for The Unofficial Project Manager Paperback*, BenBella Books (2015)
- Joseph Robinson, *Content Writing Step-By-Step*, Kindle (2020)

VAM3G06TB22– DIGITAL CONTENT WRITING

QUESTION PAPER BLUEPRINT

Module	Hours	Part A	Part B	Part C	Total
		2 Marks	5 Marks	15 Marks	
		10 of 12	6 of 9	2 of 4	
1	30	4	5	2	63
2	15	4	4	2	58
3	15	4	0	0	8
Total	60	12	9	4	

VAM3G07TB22– SCRIPTING FOR ADS - TV, RADIO, DIGITAL ADVERTISEMENTS

Total Credits: 4

Total Lecture Hours: 60 (4 Hours/Week)

Aim of the Course: To teach students how to create scripts for tv, radio and digital advertisements.

Course Outcomes:

CO1: Demonstrate an understanding of cultural contexts for TV ads in India

CO2: Create scripts for TV Ads

CO3: Create scripts for radio Ads

CO4: Create scripts for digital ads

CO5: Discover how the advertising industry works from current professionals

Module 1: TV Ad Scripting

(20 Hours)

1. History of TV ads in India
2. TV ad case studies and observations
3. Ideating for a TV a
 - a. Using creativity to achieve brand goals
 - b. Applying consumer psychology to tv ad scripts
 - c. Creative process and finding inspiration
4. From idea to script – writing formats for TV ads
 - a. Concept script
 - b. Production scripts and storyboarding
 - c. Pitching your ideas
5. Music, Editing, and other elements of an TV ad script

Module 2: Radio Ad Scripting**(15 Hours)**

1. History of radio ads in India
2. Examining radio as a medium for advertising
3. Developing a radio script

Module 3: Scripting for Digital Ads**(20 Hours)**

1. Digital media as an emerging platform for ads
2. Understanding how ads are served online
3. Digital ads – case studies and observations
4. Scripting an ad for Youtube and other social media platforms

Module 4: Masterclass with ad filmmakers and copywriters**(5 Hours)****Reading List/Recommended Texts:**

- Sarang Padhye, *Screenwriting for TV Commercials: A Beginner's Guide To Writing Scripts For Television*, Kindle (2020)
- Margo Berman, *The Copywriter's Toolkit: The Complete Guide to Strategic Advertising Copy*, Wiley-Blackwell (2012)
- Steve Kosareff, *Window to the Future: The Golden Age of Television Marketing and Advertising*, Chronicle Books (2005)
- Greg B. Macabenta, *Confusions of a Communications Man: Surviving Radio, TV, Movies, Journalism, and Advertising* (2019)
- Latha Nair, *Writing for Media*, Cambridge University Press (2014)
- Schulberg and Schulberg, *Radio Advertising: The Authoritative Handbook*, NTC Business Books (1996)
- Barry Drake, *40 Years 40,000 Sales Calls: Thoughts on Radio and Advertising Based on a Lifetime of Customer Contact*, CreateSpace (2014)
- Prooth and Ng, *Radio Advertising Does Not Work. Says Who?*, American Mass Media Corporation (2009)
- James Thompson, *Profitable Radio Advertising: How to Use Direct Response Radio To Make More Money In Your Small Business* (2018)
- Tony Hertz, *The 7 Secrets of Creative Radio Advertising*, Panoma Press (2013)
- Daniel Rose, *15 Steps To Profitable YouTube Marketing: The Proven Method For Building Money* (2020)
- Charles Edwards, *YouTube Marketing: The Beginner's Guide to YouTube Advertising*, Charlie Creative Lab. (2020)
- Margo Berman, *The Copywriter's Toolkit: The Complete Guide to Strategic Advertising Copy*, Wiley-Blackwell (2012)

**VAM3G07TB22– SCRIPTING FOR ADS - TV, RADIO, DIGITAL
ADVERTISEMENTS**

QUESTION PAPER BLUEPRINT

Module	Hours	Part A	Part B	Part C	Total
		2 Marks 10 of 12	5 Marks 6 of 9	15 Marks 2 of 4	
1	20	2	3	1	34
2	15	2	3	1	34
3	20	2	3	1	34
4	5	6	0	0	12
Total	60	12	9	3	

VAM3G08TB22- RADIO SCRIPTING, PRODUCTION & SOUND EDITING

Total Credits: 4

Total Lecture Hours: 60 (4 Hours/Week)

Aim of the course: To acquaint students with the principles of writing for 'the ear' and introduce them to a wide range of examples of good radio scripting from radio programs from around the world.

Course Outcomes:

CO1: Distinguish between the features of various radio formats

CO2: Create scripts for various formats

CO3: Operate equipment and execute processes seamlessly for the smooth functioning of a radio station

CO 4: Produce radio programmes for community radio

CO 5: Write scripts for various types of radio programmes

Module 1: Scripting Radio Programmes (20 Hours)

1. Rundown script, fact sheet, or timeline
2. Writing full-length scripts
 - a. Radio features, documentaries, interviews, discussions
 - b. Radio drama and storytelling
 - c. Plan and design the use of sound effects, music, narration, and dialog in a radio script

Module 2: Basics of Sound Editing for Radio (20 Hours)

1. Equipment Operation, Skills and Concepts – Audio/Radio Production
 - a. Production studios and audio production equipment
 - b. Multi-track audio/radio production techniques

- c. Digital audio equipment to conduct interviews and capture sound
 - d. Importing and transferring audio using various devices
 - e. ProTools digital audio software
2. Production Procedures
- a. Remote recording of spoken voice, ambience and sound effects
 - b. Audio file importing, exporting, dubbing
 - c. Multi-track recording
 - d. Audio editing using digital audio editing software
 - e. The mixing process using digital audio software
 - f. Publishing audio files on the Internet

Module 3: Community Radio

(20 Hours)

1. The Community Radio Ecosystem
- a. Structure and design of Community Radio studio
 - b. studio set-up of Community Radio
 - c. Process of programme production and transmission
 - d. Policy guidelines of Community Radio
 - e. National and international Community radio
 - f. Role of UNESCO in Community radio
2. Basics of Community Radio Programming
- g. Surveying a rural area for community radio programme production
 - h. Scripting for rural broadcasting
 - i. Reporting agricultural events for a community radio
 - j. Producing a radio package for a regional community radio station

Reading List/Recommended Texts:

- Annie Caulfield, *Writing for Radio: A Practical Guide*, Crowood Press (2009)
- Vincent McInerney, *Writing for Radio*, Manchester University Press (2001)
- Jessica Abel, *Out on the Wire: The Storytelling Secrets of the New Masters of Radio*, Crown (2015)
- Jeff Porter, *Lost Sound: The Forgotten Art of Radio Storytelling*, University of North Carolina Press (2016)
- Richard Riley, *Audio Editing with Adobe Audition*, PC Publishing (2004)
- Wallace Jackson, *Digital Audio Editing Fundamentals*, Apress (2016)
- Pooja Sreedher, *Community Radio in India*, Aakar Books (2019)
- N. Ramakrishnan, *Community Radio: A user's guide to the technology*, UNESCO (2007)
- Vinod Pavarala, *Other Voices: The Struggle for Community Radio in India*, SAGE (2007)
- Dr Arpita Sharma, *Community Radio for Women Empowerment*, Biotech Books (2015)
- Malik and Pavarala, *Community Radio in South Asia: Reclaiming the Airwaves*, Routledge (2020)

VAM3G08TB22- RADIO SCRIPTING, PRODUCTION & SOUND EDITING**QUESTION PAPER BLUEPRINT**

Module	Hours	Part A	Part B	Part C	Total
		2 Marks 10 of 12	5 Marks 6 of 9	15 Marks 2 of 4	
1	20	4	3	2	68
2	20	4	3	1	53
3	20	4	3	1	58
Total	60	12	9	4	

SEMESTER 4

VAM4S07TB22– INTRODUCTION TO SCRIPTWRITING FOR FILM AND TV

Total Credits: 5

Total Lecture Hours: 75 (5 Hours/ Week)

Aim of the Course: To enable students to write full length scripts that are production ready.

Course Outcomes

CO1: Understand the story concept

CO2: Identify relevant sources of information

CO3: Develop a full-length script

CO4: Prepare pitch presentations

Module 1: Understand and detail the concept (15 Hours)

Understand the artistic and communication goals of the concept, which may be self-created, provided in a brief, or arrived at via. discussions with relevant personnel (Director, Executive Producer, etc.)- Be aware of the intended medium (e.g.: feature film, short film, serialized TV series, miniseries, documentary), and evaluate how this affects viewer engagement with the concept.-Be aware of the intended target audience and evaluate how this affects the concept (e.g.: language, pacing, maturity of themes, etc.)-Be aware of any relevant cultural, social or political issues that need to be taken into account Identify, research and understand key elements of the concept, including: Premise, Setting, Genre, Central Themes, Primary mood/tone, Broad character arcs, Major narrative/plot points Structure, Light and sound- Outline key elements of the concept, along with additional notes, critiques and development ideas in various formats, which may include: Taglines, Loglines, Pitches, One page synopsis, and Exposés.

Module 2: Undertake research for scripts**(20 Hours)**

Identify the research required by analysing the concept, or by taking a clear brief from relevant personnel (scriptwriter, script editor, Director, Producers)- Understand the basics of scriptwriting, story structure, character creation to be able to conduct appropriate research for the scriptwriting process - Identify relevant sources of information, and conduct primary (interviews, discussions) or secondary (reports, courses) research- Liaise periodically with relevant personnel (scriptwriter, script editor, Director, Producers) to provide updates on research and be made aware of any other research requirements, as appropriate.

Module 3: Develop a full-length script**(35 Hours)**

Construct a complete story that is rooted in a central idea/premise, with integrity between the plot and characters- Develop characters that are interesting, multi-dimensional and credible, with motives that link them to the plot- Develop the story into a complete script with a coherent structure within the requisite timelines-Break the script into scenes with dialogues, visual elements, gestures and actions that ensure story progression and audience engagement- Prepare pitch presentations for pitching to the production house, if written on speculation, as required- Prepare pitch presentations for pitching it to producers, directors and/or the cast, if written under assignment, as required.

Module 4: Health and Safety**(5 Hours)**

*(This is a mandatory module across all MESC job roles. This topic is repeated across courses and students need only complete it once. For performance criteria in this module, please refer page 57)

Reading List/Recommended Texts:

- Robert McKee, *Story: Style, Structure, Substance, and the Principles of Screenwriting*, IT Books (1997)
- David Mamet, *On Directing Film*, Penguin (1992)
- Joseph Campbell, *The Hero with A Thousand Faces*, Yogi Impressions LLP (2018)
- K M Weiland, *Creating Character Arcs: The Masterful Author's Guide to Uniting Story Structure*, Penforasword (2016)

- Christopher Vogler, *The Writer's Journey: Mythic Structure for Writers*, Michael Wiese Productions (2007)
- John Truby, *The Anatomy of Story: 22 Steps to Becoming a Master Storyteller*, Farrar, Straus and Giroux (2008)
- Syd Field, *Screenplay: The Foundations of Screenwriting*, RHUS (2005)

VAM4S07TB22– INTRODUCTION TO SCRIPTWRITING FOR FILM AND TV

QUESTION PAPER BLUEPRINT

Module	Hours	Part A	Part B	Part C	Total
		2 Marks	5 Marks	15 Marks	
		10 of 12	6 of 9	2 of 4	
1	15	3	3	0	21
2	20	4	3	1	38
3	35	4	3	3	68
4	5	1	0	0	2
Total	75	12	9	4	

VAM4S08TB22– FILM THEORY & EVOLUTION – PART 1

Total Credits: 5

Total Lecture Hours: 75 (5 Hours/Week)

Aim of the Course: To understand the theory behind filmmaking.

Course Outcomes:

CO1: Examine the evolution of film and the movements associated with it

CO2: Discuss the work of iconic film auteurs and their craft

CO3: Analyze filmmaking techniques of iconic film auteurs

CO4: Display a command over elements of scripting

CO5: Develop skills necessary to present a script professionally in the industry

Module 1: Film Studies and Film Screenings

(15 hours)

1. Introduction to Film Theory and Criticism
2. Evolution of film and storytelling and auteurs - film screenings
 - a. Silent Cinema: Primitive and Pioneers, Films from 1895 – 1910
3. [Reference Films: Films by Lumiere Bros, *A Trip To The Moon*, *The Great Train Robbery*
 - a. Hollywood studio era and western films
4. [Reference Films: *Stagecoach* (1939), *Psycho* (1960)]
 - a. German Expressionism: Robert Weine & Fritz Lang
5. [Reference film: *Cabinet of Dr Caligari* (1919), *Metropolis* (1927)
 - a. Soviet Montage: Lev Kuleshov, Vsevolod Pudovkin, Sergei Eisenstein [*Reference film: Battleship Potemkin* (1925)]
 - b. Surrealism: Luis Bunuel
6. [Reference film: *Un Chien Andalou* (1929)]
 - a. Silent Comedy: Chaplin
7. [Reference film: Chaplin's Short Comedies, *Modern Times* (1936)]
 - a. Italian Neo-Realism: Roberto Rossellini & Vittorio De Sica

8. [Reference film: *Rome, Open City* (1945) & *Bicycle Thieves* (1948)]
 - a. French New Wave: Francois Truffaut & Jean Luc Godard
9. [Reference film: *400 Blows* (1959) & *Breathless* (1960)]
 - a. Japanese Cinema: Ozu, Akira Kurosawa & Mizoguchi
10. [Reference film: *Tokyo Story* (1953), *Rashomon* (1950), *Life of Oharu* (1952)]

Module 2: International Films Auteurs

(30 Hours)

1. Sidney Lumet – *12 Angry Men* (1957)
2. Ida Lupino – *The Hitch-Hiker* (1955), *Outrage* (1950)
3. Alfred Hitchcock – *Vertigo* (1958), *Psycho* (1960)
4. Orson Welles, *Citizen Kane* (1941)
5. Akira Kurosawa – *The Seven Samurai* (1954), *Rashomon* (1951), *Ran* (1985)
6. Jean Renior – *La Règle du Jeu* (1939), *La Grande Illusion* (1937)
7. Federico Fellini – *La Dolce Vita* (1960), *La Strada* (1954)
8. Stanley Kubrik – *2001: A Space Odyssey* (1968), *A Clockwork Orange* (1971)
9. Jean-Luc Goddard – *À Bout de Souffle* (1960), *Vivre Sa Vie* (1962)
10. Roman Polanski – *Chinatown* (1974), *The Pianist* (2002), *Rosemary's Baby* (1968).
11. Claire Denis – *Chocolat* (1988), *Beau Travail* (1999)
12. Ildiko Enyedi – *On Body & Soul* (2017), *The Story of My Wife* (2020)
13. Jane Campion – *The Piano* (1993)
14. Wes Anderson– *The Royal Tenenbaums* (2001), *Moonrise Kingdom* (2012), and *The Grand Budapest Hotel* (2014)
15. Quentin Tarantino – *Reservoir Dogs* (1992), *Pulp Fiction* (1994)
16. Woody Allen – *Annie Hall* (1977), *Love and Death* (1975)
17. Francis Ford Coppola – *Godfather* (1972), *Apocalypse Now* (1979),
18. Darren Aronofsky – *Pi* (1997), *Requiem for a Dream* (2000)
19. Steven Spielberg – *Schindler's List* (1993), *The Color Purple* (1985)
20. Martin Scorsese – *Taxi Driver* (1976), *Goodfellas* (1990)

Module 3: Intro to Scripting

(30 Hours)

1. The Principles of Dramatic Writing
 - a. Plot, characters, conflict and elements of a story
 - b. Plot structures, narrative structures, story formulas
 - c. Premise and finding a story
 - d. Character development
 - e. Exposition
 - f. Conflict
 - g. Dialogue writing
 - h. Setting the scene
2. The Writing Process
 - a. Finding inspiration
 - b. Editing and rewriting
 - c. Film formats
 - d. Genres
 - e. Types of screenplays
 - f. How to Format a Script
3. From page to screen
 - a. How the industry works
 - b. Getting your script read
4. Non-fiction scripts – documentary scripts

Recommended Movies

- Ingmar Bergman – Wild Strawberries (1957), Seventh Seal (1957)
- Leni Riefenstahl, Triumph des Willens (1935), Olympia (1938)
- Lina Wertmüller – Swept Away (1974), Seven Beauties (1977)
- Yasujiro Ozu – Late Spring (1949), Tokyo Story (1953)
- Hayao Miyazaki – Spirited Away (2001), Kiki's Delivery Service (1989)
- Samira Makhmalbaf – The Apple (1998), Blackboards (2000)
- Ann Hui – Summer Snow (1995), Boat People (1982)

- Larisa Shepitko – *The Ascent* (1977), *Wings* (1966)
- Abbas Kiarostami – *Close-up* (1990), *Taste of Cherry* (1997)
- Agnès Varda – *Cléo de 5 à 7* (1962), *La Pointe Courte* (1954)

Reading List/Recommended Texts:

- Prof. Robert Rosenstone, *History on Film/Film on History*, Pearson (2012)
- Maarten Pereboom, *History and Film: Moving Pictures and the Study of the Past*, Pearson (2010)
- J D Andrew, *The Major Film Theories: An Introduction*, OUP USA (1976)
- J D Andrew, *Concepts in Film Theory*, OUP (1984)
- James Monaco, *How to Read a Film* OUP (2009)
- Raymond Spottiswoode, *Grammar of the Film - An Analysis of Film Technique*, Read Books (2011)
- Roger Ebert, *The Great Movies Series (I, II, III, IV)* Crown (2003)
- Roger Ebert, *Roger Ebert's Book of Film – From Tolstoy to Tarantino, the Finest Writing From a Century of Film*, W. W. Norton & Company (2012)
- James Monaco, *How to Read a Film* OUP (2009)
- *A Complete Guide to the World of Cinema*, DK (2011)
- Satyajit Ray, *Deep Focus: Reflections on Cinema*, Harper (2013)
- Renu Saran, *History of Indian Cinema*, Diamond Books (2012)
- Akira Kurosawa, *Something Like an Autobiography*, RHUS (1983)
- Andrey Tarkovsky, *Sculpting in Time: Reflections on the Cinema*, Univ of Texas Press; (1989)
- Ingmar Bergman, *The Magic Lantern – An Autobiography*, University of Chicago Press (2008)
- Jean-Luc Goddard, *Godard on Godard*, Da Capo Press, (1986)
- Hayao Miyazaki, *Starting Point: 1979-1996*, VIZ Media LLC, (2014)
- Luis Bunuel, *My Last Sigh: The Autobiography of Luis Bunuel*, Vintage (2013)
- Robert McKee, *Story: Style, Structure, Substance, and the Principles of Screenwriting*, IT Books (1997)
- David Mamet, *On Directing Film*, Penguin (1992)
- Joseph Campbell, *The Hero with A Thousand Faces*, Yogi Impressions LLP (2018)
- K M Weiland, *Creating Character Arcs: The Masterful Author's Guide to Uniting Story Structure*, Penforasword (2016)
- Christopher Vogler, *The Writer's Journey: Mythic Structure for Writers*, Michael Wiese Productions (2007)
- John Truby, *The Anatomy of Story: 22 Steps to Becoming a Master Storyteller*, Farrar, Straus and Giroux (2008)
- Syd Field, *Screenplay: The Foundations of Screenwriting*, RHUS (2005)

VAM4S08TB22– FILM THEORY & EVOLUTION – PART 1
QUESTION PAPER BLUEPRINT

Module	Hours	Part A	Part B	Part C	
		2 Marks	5 Marks	15 Marks	Total
		10 of 12	6 of 9	2 of 4	
1	15	4	3	1	38
2	30	4	3	1	38
3	30	4	3	1	38
Total	75	12	9	3	

VAM4G09TB22– TECHNICAL WRITING FOR IT

Total Credits: 4

Total Lecture Hours: 60 (4 Hours/Week)

Aim of the Course: To prepare students to design effective technical documents for both written and digital media, with particular emphasis upon technical memos, problem-solving and decision-making reports and organizational product-support and technical-information webs.

Course Outcomes:

CO1: Demonstrate an understanding of the basic principles and skills of technical writing

CO2: Choose appropriate technical structures for various documents

CO3: Develop an efficient writing style without grammatical errors

CO4: Create technical writing documents for various stages of the software development process

CO5: Write technical reports for various purposes

CO6: Choose the correct ethical practices in technical writing contexts

Module 1 - Introduction to Technical Communication

(15 Hours)

1. Technical Communication Overview:
 - a. Meaning of Technical Writer
 - b. Role of Technical Writer
 - c. Evolution of Technical Communication
 - d. Characteristics of Technical Communication
 - e. Essential Skills of Technical Communication

- f. Know your Audience
- g. Indicators of Excellence in Technical Communication
- h. Role of Technical Communication in Business and industry
- i. Careers in Technical Communication

Module 2 - Technical Writing Structure

(15 Hours)

1. The Importance of Information Structures
 - a. Descriptions versus Instructions
 - b. Understanding Role of Description: Structure of object and Mechanism
Description, Structure of Process Description
2. Hierarchical Structure
 - a. Horizontal and Vertical Structure
 - b. Linear and Non-Linear Structure
 - c. Structural Clash
 - d. Information Chunk
6. Technical Writing Style
 - a. Concise Communication- Common Errors while constructing sentences
 - b. Clarity and Precision: Guidelines to clear and specific writing
 - c. American and British English
 - d. Style Manual
7. Technical Communication Editing
 - a. Meaning, Types of Editing, Role of a Technical Editor
8. Proofreading
 - a. Proofreading symbols, Abbreviations

Module 3 - Role of Technical Writing in SDLC

(10 Hours)

1. Systems Development Life Cycle (SDLC): Overview
2. SDLC Phases: Feasibility, Requirement Analysis and Design, Implementation, Testing, Maintenance, Strength and Weakness of SDLC.

Module 4 - Report Writing**(15 Hours)**

1. Case Study
2. Introduction, Documentation and Report Writing
3. Significance of a penetration testing report
4. Phases in Report writing and Report format
5. Example of a penetration test report
6. Types of report
 - a. Executive report
 - b. Technical report
 - c. Vulnerability Assessment Report
 - d. Network penetration testing report
 - e. False Positives and False Negatives

Module 5 – Ethics**(5 Hours)**

1. Technical Communication Ethics
 - a. What is Legal & Ethical?
 - b. Ethical Issues in Technical Communication
 - c. STC Code for Communicators

Reading List/Recommended Texts:

- Pringle and Keefe, *Technical Writing 101: A Real-World Guide to Planning and Writing Technical Documentation*, Scriptorium Press (2000)
- Kieran Morgan, *Technical Writing Process*, Technical Writing Process (2015)
- Krista Van Laan, *The Insider's Guide to Technical Writing*, XML Press (2012)
- Andrew Etter, *Modern Technical Writing: An Introduction to Software Documentation*, Kindle (2016)
- Daniel Riordan, *Technical Report Writing Today*, Wadsworth Publishing Co. (2013)

VAM4G09TB22– TECHNICAL WRITING FOR IT**QUESTION PAPER BLUEPRINT**

Module	Hours	Part A	Part B	Part C	Total
		2 Marks	5 Marks	15 Marks	
		10 of 12	6 of 9	2 of 4	
1	15	2	2	1	29
2	15	3	2	1	31
3	10	2	2	0	14
4	15	3	2	2	51
5	5	2	1	0	9
Total	60	12	9	4	

VAM4G10TB22– LONGFORM NARRATIVE WRITING

Total Credits: 4

Total Lecture Hours: 60 (4 Hours/Week)

Aim of the Course: To help students explore techniques and theories that sustain multifaceted and long narratives in nonfiction. This course will cover two formats of long-form writing – the article and the short video.

Course Outcomes:

CO1: Understand the basic principles of news writing

CO2: Identify the characteristics of longform narratives

CO3: Distinguish the various stages of the writing process

CO4: Devise the right angles for a narrative piece

CO5: Create compelling long-form articles

CO6: Create the script for a visual longform – documentary/shorts

Module 1: Introduction to the basics of journalism

(10 hours)

1. A brief history of the Press in India
2. Introduction to major publications in India
3. Basics of news writing and reporting
 - a. Newsworthiness – defining news value
 - b. Techniques of news gathering – interviews, sources, research
 - c. Structures of written news reports
 - d. Types of news reports – covering beats, reporting events
4. New media and online journalism
 - a. The digital newsroom

- b. Methods of digital news delivery – practices, formats, components
- c. Using multimedia to create immersive digital news experiences
- d. Mobile journalism – tools and apps, integrating with digital news and citizen journalism

Module 2: Evolution of Longform narrative

(10 Hours)

1. A brief history of the development of long-form and how it is different from traditional news reporting
2. Modern longform writing on the web
3. How does long-form differ from other types of narratives?
4. What makes a good and bad longform?
5. The writing process:
 - a. Reporting phase
 - b. Blackbox phase
 - c. Curating phase
 - d. Writing phase
 - e. Editing phase
6. Subgenres of long-form
 - a. profiles, interviews, travel, investigative, personal essays, history/reconstruction

Module 3: Writing long-form narratives

(20 Hours)

1. Finding a story and exploring story angles.
2. Framing a longform article – narrative structures and approaches
 - a. Scott Rensberger's theory
 - b. Jacqui Banaszynski – 8 paths to a story strategy
 - c. Types of story angles
 - d. Tips to find story angles
 - e. Nutgraf and other story structures
3. Developing the story
 - a. Research methods
 - b. Focusing your story
 - c. Central characters and story arc

Module 4: Longform narratives in video**(20 Hours)**

1. Aesthetics of documentary
2. Documentaries that changed the world
3. Genres of documentaries
4. Indian documentaries
5. Elements of a documentary
6. Types of documentaries
 - a. Bill Nicholas's categorisations
 - b. Toni de Bromhead's categorisations
7. Michael Moore's rules for documentary making
8. Writing the long-form video script
9. Common documentary/video making mistakes and how to avoid them

Reading List/Recommended Texts:

- Abhay Chawla, *New Media and Online Journalism: Handbook for Media Studies*, Pearson Education; First edition (2021)
- M V Kamat, *Professional Journalism*, S Chand; First edition (2018)
- Kovach and Rosenstiel, *The Elements of Journalism: What Newspeople Should Know and the Public Should Expect*, Three Rivers Press; Third edition (2014)
- Jack Hart, *Storycraft, Second Edition: The Complete Guide to Writing Narrative Nonfiction* (Chicago Guides to Writing, Editing, and Publishing), University of Chicago Press (2021)
- Matthew Ricketson, *Writing Feature Stories: How to research and write articles - from listicles to longform*, Routledge (2017)
- David Dowling, *Immersive Longform Storytelling: Media, Technology, Audience*, Routledge (2019)
- Jack Hart, *Storycraft, Second Edition: The Complete Guide to Writing Narrative Nonfiction* (Chicago Guides to Writing, Editing, and Publishing), University of Chicago Press (2021)
- Joliffe and Zinnes, *The Documentary Film Makers Handbook*, Continuum (2012)
- Jon Fitzgerald, *Filmmaking for Change*, Michael Wiese Productions (2017)

VAM4G10TB22– LONGFORM NARRATIVE WRITING**QUESTION PAPER BLUEPRINT**

Module	Hours	Part A	Part B	Part C	Total
		2 Marks	5 Marks	15 Marks	
		10 of 12	6 of 9	2 of 4	
1	10	2	1	1	24
2	10	4	1	1	28
3	20	4	4	1	42
4	20	2	3	1	34
Total	60	12	9	4	

VAM4G11TB22– FASHION AND LIFESTYLE CONTENT WRITING

Total Credits: 4

Total Lecture Hours: 60 (4 Hours/Week)

Aim of the Course: To acquaint learners with the history of fashion media, how the internet is impacting on traditional print journalism and how to develop good writing technique.

Course Outcomes

CO1: Demonstrate a verbal command of the terms used to describe various aspects of garments

CO2: Discover the major styles and movements in fashion and lifestyle

CO3: Discuss the presentation and impact of various fashion events

CO4: Write fashion and lifestyle related content in different formats

CO5: Discover how fashion PR works and how to leverage it

CO6: Apply social media skills to promote fashion and lifestyle writing

Module 1: Introduction to fashion design

(15 Hours)

1. Elements of Design

- a. Line – Vertical, Horizontal, Diagonal, Curvilinear and Kinetic
- b. Shape – Form, Space (Negative and Positive)
- c. Texture – Light
- d. Colour – Colour Theory - Colour wheel, Colour values, Colour schemes, Colour values, colour dimensions
- e. Principles of design – Balance - Emphasis - Proportion - Rhythm - Unit

2. Fashion terminologies

- a. Fashion, Style, Change, Acceptance, Taste, Adaptation, Accessories, Atelier, Boutique, Brand, Couture, Couturier, Couturiere, Dress form, Line, Mass Fashion, Mannequin, Pret-a-Porter, Silhouettes, High Fashion, Merchandising, Knock off, Mom and Pop store, Classic, Fad, Fashion leader, Fashion Follower, Fashion Innovators, Fashion victim, Bodice, Torso, Hem, Room, Fullness, Gathers, Pleat, Tuck, Dart, Ruffles, Yoke, Centre Front, Centre back, Side seam, Drape, Can Can, Floral print, Geometric print, Cuff, Piping, Facing, Fasteners, Vent, slit, , Princess line, Surface Ornamentation
- b. Fabric Terminologies: Fibre, Natural and Synthetic fibre, Yarn, Fabric, Weave, Knit, Non-woven fabric, Eco fashion, Sustainable fashion, dyeing, printing, Natural dyes, Synthetic dyes. Tie and Dye, Batik, Patch, Applique

3. Elements of a garment

- a) Neckline: Basic Plain jewel, 'U' neck, 'V' neck, Square neck, Scoop neck, Sweet heart, Build-up neck, Halter neck, Bateau neck, Slashed neck, Off Shoulder (One shoulder), Key hole, Scalloped neck, Inset, envelope, Cowl, Drawstring
- b) Collar: Bateau collar, Mandarin Collar (Nehru, Stand), Peter Pan collar, Sailor collar, Shirt collar, Shawl collar, Double breasted collar, Roll collar
- c) Sleeves: Set in sleeve, Cap sleeve, Puff at hem, Puff at cap, puff at hem and cap, Petal sleeve, Leg 'O Mutton sleeve, Bishop sleeve, Bell sleeve, Shirt sleeve, Flared sleeve, Kimono sleeve, Raglan sleeve
- d) Common Skirt length: Micro, Mini, Midi, Maxi
- e) Skirt Variations: Basic/Straight skirt, A-line skirt, Gored skirt (Panel), Circular skirt, Godet skirt, Wrap over skirt, Peplum skirt, Prairie skirt, Tiered skirt, Pleated skirt, Hobble skirt, Ballerina, Skirt with Yoke and flare
- f) Common Pant Length: - Shorty short, shorts, Jamaica, Bermuda, Knee, Pedal Pusher, Toreador, Capri, Ankle

- g) Pant Variations: Gaucho Pant, Pleated Trouser, Baggy Pant, Pull-on Pant, High waisted pant, Hip hugger pant, Contour pant with Crease line flare, Pant with flared leg, Pant with curved hemline, Cowl pant
- h) Dresses: Sheath dress, Shift dress, Trench dress, Drop shoulder dress, Strapless dress, A-line dress, Kaftan dress, Princess line dress, Dress with yoke and gathers, Cheongsam dress

Module 2: Fashion and lifestyle movements in art and culture**(15 Hours)**

1. Evolution of fashion and design styles over the decades
 - a. Major design movements
 - b. Types of fabrics and cultural styles - global
2. Major fashion houses, designers and their influence
 - a. Jeanne Lanvin
 - b. Coco Chanel
 - c. Elsa Schiaparelli
 - d. Cristóbal Balenciaga
 - e. Christian Dior
 - f. Yves Saint Laurent
 - g. Pierre Balmain
 - h. Nina Ricci
 - i. Issey Miyake
 - j. Anna Sui
 - k. Kenzō Takada
 - l. Ralph Lauren
 - m. Oscar De La Renta
 - n. Tom Ford
 - o. Marc Jacobs
 - p. Donna Karan
 - q. Vera Wang
 - r. Comme Des Garçons
 - s. Yohji Yamamoto

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- t. Prabal Gurung
 - u. Bollywood costume designers from the 50s onward
 - v. Contemporary Indian Designers
 - w. Regional Indian Designers
3. Evolution of lifestyle products and their styles
- a. Interior design evolution and styles
 - b. Evolution of makeup design and styles
 - i. Movements in makeup
 - ii. Describing makeup products
 - c. Evolution of perfumes
 - i. Describing perfumes
 - ii. The art of perfume appreciation
4. Major global fashion events
- a. The global fashion calendars
 - b. Major Global Runways and their events
 - i. London
 - ii. Milan
 - iii. New York
 - iv. Paris
 - v. Dubai
 - vi. Russian
 - vii. Berlin
 - viii. Madrid
 - ix. Mumbai
 - c. Display events
 - i. Met Gala
5. Evolution of Indian fashion
- a. Types of Indian textiles
 - b. Major movements in Indian fashion design
 - c. Indian fashion designers

Module 3: Introduction to fashion writing**(15 Hours)**

1. History of fashion and lifestyle publishing
2. Online versus print
3. What makes a good journalist?
4. Trends: What are they, how do we spot them, and can we predict them?
5. Pitching to editors, work experience and what happens next

Module 4: Fashion writing format**(15 Hours)**

1. What is Fashion News, and how do you write it?
2. Fashion news – how to wow your readers with the most cutting-edge stories
3. Fashion features – how to choose exciting subjects for long reads, and how to keep your reader reading
4. Fashion reporting – writing about trade shows and runway events
5. Essential interview technique – important tips on face-to-face interviews, from coming up with questions to navigating your first interview
6. Fashion and social media – fashion's changing role online, how you can be part of it
7. Working with PR

Reading List/Recommended Texts:

- Helen Joseph Armstrong, *Patternmaking for Fashion Design*, Prentice Hall, New Jersey, USA (1995)
- G S Fringes, *Fashion from Concept to Consumer*, Prentice Hall, UK (1999)
- Dr. Kaur N, *Comdex Fashion Design*, Kogent Learning Solutions, New Delhi
- Fashion History from the 18th to the 20th Century, TASCHEN, 2020
- Smithsonian, *Fashion*, New Edition: The Definitive Visual Guide, DK (2019)
- Christopher Breward, *Fashion: Oxford History of Art*, OUP (2003)
- Alex Masden, *Chanel: A Woman of Her Own*, Open Road Distribution (2015)
- Alice Rawsthorn, *Yves Saint Laurent: A Biography*, Nan A. Talese (1996)
- Erin Gates, *Elements of Style: Designing a Home & a Life*, Simon & Schuster (2014)
- Gabriela Hernandez, *Classic Beauty: The History of Makeup*, Schiffer (2017)
- Lisa Eldridge, *Face Paint: The Story of Makeup*, Harry N. Abrams (2015)
- Mary Schoeser, *Textiles: Art of Mankind: The Art of Mankind*, Thames & Hudson (2012)

- Neumann and Neumann, *Textiles of India*, Prestel (2020)
- Virginia Postrel, *The Fabric of Civilization: How Textiles Made the World*, Basic Books (2020)
- Swanson and Everett, *Writing for the Fashion Business*, Fairchild Books (2008)
- McNeil and Miller, *Fashion Writing and Criticism: History, Theory, Practice*, Bloomsbury Academic (2014)
- Julie Bradford, *Fashion Journalism*, Routledge (2019)
- Marian Wolbers, *Uncovering Fashion: Fashion Communications Across the Media*, Fairchild Books (2009)
- Julie Bradford, *Fashion Journalism*, Routledge (2019)
- Roland Barthes, *The Fashion System*, University of California Press (1990)
- Swanson and Everett, *Writing for the Fashion Business*, Fairchild Books (2008)
- McNeil and Miller, *Fashion Writing and Criticism: History, Theory, Practice*, Bloomsbury Academic (2014)

VAM4G11TB22– FASHION AND LIFESTYLE CONTENT WRITING

QUESTION PAPER BLUEPRINT

Module	Hours	Part A	Part B	Part C	Total
		2 Marks	5 Marks	15 Marks	
		10 of 12	6 of 9	2 of 4	
1	15	3	2	1	31
2	15	4	3	1	38
3	15	4	3	1	38
15	15	1	1	1	22
Total	60	12	9	4	

SEMESTER 5

VAM5S09TB22- DIGITAL MARKETING – STRATEGY & CAMPAIGNS

Total Credits: 5

Total Lecture Hours: 75 (5 Hours/ Week)

Aim of the Course: To learn management of all forms of digital marketing activities like Search Engine Advertising, Search Engine Optimization, Social Media Marketing, Email Marketing etc. to increase brand's online visibility and generate leads/sales.

Course Outcomes:

CO1: Analyze customer base

CO2: Appraise Key Competitors

CO3: Create a customer profile

CO4: Develop a digital Marketing Strategy

Module 1: Develop a digital marketing strategy (35 Hours)

Identify and understand organization's objectives for aligning digital marketing campaigns towards it- Set-up clear, specific and measurable goals for each digital marketing campaign.

Analyze the current customer base to find out their common characteristics and interests-Research about the key competitors to identify who they are targeting and who are their current customers-Create the profile of the ideal target customer like their age, location, gender, interests, etc. using all the data collected during the research-Identify the digital marketing channels such as Search Engine Optimization (SEO), Search Engine Marketing (SEM), social media, email marketing, etc. based on the defined objectives and goals.

Set-up and allocate the budget for each digital marketing channel-Define key performance indicators (KPI) for each digital marketing campaign to measure their outcome-Set-up the frequency of performance reports to be created and shared with the stakeholders.

Module 2: Plan and conduct digital marketing campaigns (35 Hours)

Prioritize the set-up of campaigns based on the expected ROI which will produce maximum results-Set the timelines and dates for getting each digital marketing campaign live based on the available resources-Identify the campaign requirements such as content, advertising copies, creatives, keywords, landing pages, etc.-Delegate the campaign tasks to the team members along with set completion deadline-Monitor the work progress, review the quality and give feedback to the team members-Test and ensure that the conversion tracking is set-up properly for each campaign-Review the target audience, keywords and scheduling of all the campaigns-Review and ensure that the campaign budgets are set-up as per the plan.

Module 3: Health and Safety (5 Hours)

*(This is a mandatory module across all MESC job roles. This topic is repeated across courses and students need only complete it once. For performance criteria in this module, please refer page 57)

Reading List/Recommended Texts:

- Damian Ryan, *Understanding Digital Marketing*, Kogan Page (2014)
- Stephanie Diamond, *Digital marketing All-in-One For Dummies*, Sussex: John Wiley (2019)
- Chaffey and Chadwick, *Digital Marketing*, Pearson (2019)
- Annmarie Handlon, *Digital Marketing: Strategic Planning & Integration*, Sage (2018)

VAM5S09TB22- DIGITAL MARKETING – STRATEGY & CAMPAIGNS**QUESTION PAPER BLUEPRINT**

Module	Hours	Part A	Part B	Part C	
		2 Marks	5 Marks	15 Marks	Total
		10 of 12	6 of 9	2 of 4	
1	35	6	4	2	62
2	35	5	5	2	65
3	5	1	0	0	2
Total	75	12	9	4	

VAM5S10TB22- FILM THEORY AND EVOLUTION - PART 2

Total Credits: 5

Total Lecture Hours: 75 (5 Hours/Week)

Aim of the Course: To hone script writing skills and interact with writers and filmmakers from the industry to get a real-world understanding of how to take their script from page to screen.

Course Outcomes:

CO1: Analyse film making techniques of iconic Indian film auteurs

CO2: Analyse the features and styles of various film genres

CO3: Write opinionated reviews about films

CO4: Develop a real-world understanding of the process of scripting and filmmaking

Module 1: Indian Auteurs

(30 Hours)

1. D. G. Phalke
2. Fatma Begum – Shakuntala (1929), Heer Ranjha (1928)
3. Guru Dutt – Pyaasa (1957), Kaagaz Ke Phool (1959)
4. Mehboob Khan – Mother India (1957)
5. Raaj Kapur – Awara (1951)
6. K. Asif – Mughal E Azam (1960)
7. Satyajit Ray – Pather Panchali(1955), Aparijito (1956), Charulata (1964)
8. Shyam Benegal – Junoon ()1978, Manthan (1976)
9. Mrinal Sen –Bhuwan Shome (1969), Calcutta '71 (1972)
10. Govindan Aravindan – Uttarayanam (1974), Kanchana Sita (1978)
11. Mani Ratnam – Mouna Ragam (1986), Roja (1992), Bombay (1996)
12. Sai Paranjpye – Sparsh (1980), Chasme Buddoor (1981)

13. Adoor Gopalakrishnan – Swayamvaram (1973), Mukhamukham (1984), Mathilukal (1990), Naalu Pennungal (2007)
14. Aparna Sen – 36 Chowringhee Lane (1981), Paroma (1984), 15 Park Avenue (2005)
15. Mira Nair – Salaam Bombay! (1988), Kama Sutra (1996), Vanity Fair (2004)
16. Jijo Punnoose –Padayottam (1982),
17. K. Balachander – Iru Kodugal (1969), Achamillai Achamillai (1984)
18. P Padmarajan – Peruvazhiyambalam (1979), Novemberinte Nashtam (1982)
19. Bharathan – Thevar Magan (1992), Thakara (1979)
20. K G George – Swapnadanam (1976), Yavanika (1982), Irakal (1985)
21. Pattavi Rama Reddy – Samaskara (1970)
22. Nagraj Manjule – Sairat (2016), Fandry (2013)
23. Rituparno Ghosh – Bariwali (2000), Dosar (2006), Abohomaan (2009)
24. Vetri Maaran – Aadukalam (2010), Visaaranai (2015)
25. New wave regional cinema and their auteurs

Module 2: Distinctive Film Genres**(20 Hours)**

1. Anime
2. Westerns and the evolution of action films
3. Comedies
4. Crime and Thrillers
5. Drama
6. Horror and Psychological Thrillers
7. Film Noir
8. Fantasy and Science Fiction films
9. Romance
10. Mockumentary and parodies
11. Superhero films
12. Young adult films

Module 3: Critical Analysis of a Film**(20 Hours)**

1. Types of film analysis
 - a. Semiotic analysis
 - b. Narrative structure analysis
 - c. Contextual analysis
 - d. Mise-en-scene analysis
2. The critiquing process
3. Writing a review

Module 4: Masterclasses with film writers and directors**(5 Hours)****Recommended Movies**

- Bimal Roy – Madhumati (1958)
- Ritwik Ghatak – Komal Gandhar (1961), Meghe Dhaka Tara (1960)
- Girish Kasaravalli – Ghatashraddha (1977), Tabarana Kathe (1986)
- S.R. Puttana Kanagal – Gejje Pooje (1969), Sharapanjara (1972)
- Buddhadeb Dasgupta – Grihayuddha (1982), Swapner Din (2004)
- Ketan Mehta – Bhav ni Bhavai (1980)
- Aribam Syam Sharma – Imagi Ningthem (1981)
- Umesh Kulkarni – Vihir (2009), Deool (2011)
- Kaushik Ganguly – Shabdo (2012), Chotoder Chobi (2014)
- Janu Barua – Aparoop (1982)

Reading List/Recommended Texts:

- M K Raghavendra, *50 Indian Film Classics*, Collins India (2009)
- S Theodore Baskaran, *History through the lens - Perspectives on South Indian Cinema*, Orient BlackSwan; (2009)
- Prasad Madhava M., *Ideology of the Hindi Film: A Historical Construction*, OUP India (2000)
- Alain Silver, *Film Noir (Bibliotheca Universalis)*, TASCHEN (2017)
- Dani Cavallaro, *The Animé art of Hayao Miyazaki*
- Jonathan Clements, *Anime: A history*, British Film Institute (2013)

- Philip French, *Westerns: Aspects of a Movie Genre*, Carcanet Film Series (2011)
- Harvey O'Brien, *Action Movies: The Cinema of Striking Back*, Wallflower (2012)
- Alec Worely, *Empires of the Imagination: A Critical Survey of Fantasy Cinema from Georges Melies to the Lord of the Rings*, McFarland & Company (2005)
- Gregg Rickman, *The Science Fiction Film Reader*, Limelight (2004)
- Steven Sanders, *The Philosophy of Science Fiction Film*, University Press of Kentucky (2010)
- Keith M Johnson, *Science Fiction Film: A Critical Introduction*, Berg Publishers (2011)
- Thomas Leitch, *Crime Films (Genres in American Cinema)*, Cambridge University Press (2002)
- Liam Burke, *The Comic Book Film Adaptation: Exploring Modern Hollywood's Leading Genre*, University Press of Mississippi (2016)
- Stephen Jones, *The Art of Horror Movies: An Illustrated History*, Applause Books (2017)
- Manon de Reeper, *Film Analysis for Beginners: How To Analyse Movies*, Film Inquiry (2016)
- Jon Lewis, *Essential Cinema: An Introduction to Film Analysis*, Wadsworth Publishing (2012)
- Roger Ebert, *Awake in the Dark – The Best of Roger Ebert*, University of Chicago Press (2017)
- Janina Wildfeuer, *Film Text Analysis: New Perspectives on the Analysis of Filmic Meaning*, Routledge (2019)
- Pauline Kael, *Taking It All In*, Henry Holt & Co (1984)

VAM5S10TB22- FILM THEORY AND EVOLUTION - PART 2

QUESTION PAPER BLUEPRINT

Module	Hours	Part A	Part B	Part C	Total
		2 Marks 10 of 12	5 Marks 6 of 9	15 Marks 2 of 4	
1	30	5	5	2	65
2	20	4	3	2	53
3	20	2	1	0	9
4	5	1	0	0	2
Total	65	12	9	4	

VAM5G12TB22– ENTREPRENEURSHIP, PERSONAL BRANDING AND BUSINESS MANAGEMENT

Total Credits: 4

Total Lecture Hours: 60 (4 Hours/Week)

Aim of the Course: To acquaint students with the skills they need to become an entrepreneur, as well as the basics of business management.

Course Outcome:

CO1: Examine what it takes to be an entrepreneur

CO2: Develop the confidence to start your own business

CO3: Discover the need for personal branding

CO4: Create a website and personal branding items for yourself

CO5: Review the process of setting up an ecommerce portal for business

Module1:Basics of Entrepreneurship and Running a Start-Up

(30 Hours)

1. The Entrepreneurial Spirit
 - a. Characteristics of an entrepreneur
 - b. Factors influencing entrepreneurship
 - c. Types of entrepreneurs
 - d. Entrepreneurial motivation theories
 - e. Creativity and entrepreneurship
 - i. Using left brain skills to harvest right brain ideas
 - f. Decision making and Problem-Solving skills
2. Basics of business management
3. Basics of marketing your business

4. Basics of people management
5. Basics of financial management
 - a. Accounting
 - b. Budgeting
 - c. Costing
 - d. Taxation
6. Resources and provisions to assist entrepreneurs

Module 2: Setting up your own freelance business

(20 Hours)

1. Elements of personal branding
2. Introduction to freelancing
3. Creating your website
4. Creating your portfolio and personal branding
5. Preparing a quotation
6. Preparing an invoice
7. Taxes and other legal aspects for content writers

Module 3: Ecommerce

(10 Hours)

1. Introduction to E-Business and E-Commerce
2. Technologies for e-commerce
3. Setting up payment gateways
4. Design and development of an ecommerce website
5. Launching Online Business and E-Commerce

Reading List/Recommended Texts:

- Dr Ken Colwell, *Starting a Business QuickStart Guide*, ClydeBank Media (2019)
- Steve Mariotti, *The Young Entrepreneur's Guide to Starting and Running a Business*, Currency (2014)
- Brannback and Carsrud, *Fundamentals for Becoming a Successful Entrepreneur*, Pearson FT Press (2015)
- Laura Pennington Briggs, *Start Your Own Freelance Writing Business: The Complete Guide to Starting and Scaling from Scratch*, Entrepreneur Press (2019)
- Susan Chritton, *Personal Branding for Dummies*, For Dummies (2014)
- Karen Kang, *Branding Pays: The Five-Step System to Reinvent Your Personal Brand*, BrandingPays Media (2013)
- Brittany Hennessy, *Influencer: Building Your Personal Brand in the Age of Social Media*, Citadel (2018)
- Jeff Walker, *Launch*, Morgan James Publishing (2014)
- Danielle Zilliox, *Get-started Guide to E-commerce*, Amacom (2001)

**VAM5G12TB22– ENTREPRENEURSHIP, PERSONAL BRANDING & BUSINESS
MANAGEMENT**

QUESTION PAPER BLUEPRINT

Module	Hours	Part A	Part B	Part C	Total
		2 Marks	5 Marks	15 Marks	
		10 of 12	6 of 9	2 of 4	
1	30	4	3	2	53
2	20	4	3	1	38
3	10	4	3	1	38
Total	60	12	9	4	

VAM5G13TB22– CORPORATE COMMUNICATION

Total Credits: 4

Total Lecture Hours: 60 (4 Hours/Week)

Aim of the Course: To introduce students to crisis communication and crafting messages for internal and external stakeholders.

Course Outcomes:

CO1: Identify examples of intrapersonal, interpersonal, group, public, and mass communication contexts, and describe the distinguishing features of each communication context

CO2: Discover how the 3 parts of communication (verbal, nonverbal, and tone) impact effective communication

CO3: Determine message strategy and timing for an organizational change and for crisis management

CO4: Create written communication in different formats for organizational purposes

CO5: Demonstrate corporate communication and self-presentation abilities for interviews, workplace roles, etc.

Module 1: Introduction to Business Communication

(10 Hours)

1. What is communication and why does it matter?
2. Shannon and Weaver model of communication
3. Contexts and levels of communication
4. The NLP communication model
5. Principles of verbal communication
6. Emphasis strategies
7. Word choices and effective communication
8. Nonverbal-verbal channels
9. Words, tone, and body language: matching and mirroring to build rapport

Module 2: Communication for Change and Crisis Management

(10 Hours)

1. Principles of written communication
2. Good business writing habits
3. Communication strategies for change management
4. Communication strategies for crisis management
5. Interpersonal communication
 - a. Interview skills
 - b. Conflict management
 - c. Professional conduct and appearance
 - d. Meeting etiquette
 - e. Teamwork and leadership
 - f. Telephonic etiquette
6. Creating communication plans

Module 3: Business Writing

(25 Hours)

1. Correspondence – emails, letters, texting etiquette
2. Sales Letters
3. Memos
4. Reports
5. Minutes of Meeting
6. Proposals and Plans
7. Presentation making
8. Press releases
9. Organizational Profiles

Module 4: Workshop sessions with corporate trainers

(15 Hours)

Reading List/Recommended Texts:

- Dr. J Jethwaney, *Corporate Communication: Principles and Practice*, Sage (2018)
- Rath, Shalini and Ray, *Corporate Communication*, Cengage Learning India (2018)
- Dr Joanna Massey, *Communicating During a Crisis: Influencing Others When the Stakes Are High*, JDMA Publishing (2020)
- Shalini Verma, *Business Communication: Essential Strategies for 21st Century Managers*, Vikas (2014)
- Mikael Krogerus, *The Communication Book: 44 Ideas for Better Conversations Every Day*, Portfolio Penguin (2018)
- Stanley and Jones, *Communicating for a Change: Seven Keys to Irresistible Communication*, Multnomah (2006)
- Roger D'Aprix, *Communicating for Change*, Jossey-Bass (1996)
- Rene Henry, *Communicating in A Crisis: A guide for management*, Gollywobbler Publications (2011)
- Saylor Academy.org, Corporate Communication Blog
- Meenakshi Raman, *Business Communication*, Oxford (2012)
- Jain and Biyani, *Business Communication*, S Chand & Company (2007)
- Dr. J Jethwaney, *Corporate Communication: Principles and Practice*, Sage (2018)
- Wilma Davidson, *Business Writing: Proven Techniques for Writing Memos, Letters, Reports, and Emails that Get Results*, St. Martin's Griffin (2015)

VAM5G13TB22– CORPORATE COMMUNICATION**QUESTION PAPER BLUEPRINT**

Module	Hours	Part A	Part B	Part C	Total
		2 Marks	5 Marks	15 Marks	
		10 of 12	6 of 9	2 of 4	
1	10	3	4	1	41
2	10	3	3	0	21
3	25	4	1	3	58
4	15	2	1	0	9
Total	60	12	9	4	

VAM5G14TB22– PERSONALITY DEVELOPMENT

Total Credits: 4

Total Lecture Hours: 60 (4 Hours/Week)

Aim of the Course: To create a basic awareness of the significance of soft skills in professional and inter-personal communications and facilitate all-round development of personality.

Course Outcome:

CO1: Examine the various components of personality

CO2: Adapt yourself to new personality skills

CO3: Develop the personality skills needed to succeed at work

CO4: Develop strong interview skills

CO5: Apply skills learnt to developing oneself as a social media content creator or influencer

Module 1: Introduction to Personality Development

(15 Hours)

1. Introduction to personality development
 - a. Setting yourself up for success
 - b. Concept of personality
2. Factors of Association
 - a. Relationship, Personality Traits
 - b. Developing Effective Habits
 - c. Emotional Intelligence
3. Theories of personality
4. Psychology behind the skills
 1. Theories about decision making
 2. Theories about stress management

3. Theories about perception and impression forming
4. Theories about positive attitudes

Module 2: Developing personality skills**(15 Hours)**

1. Personality skills
 - a. Attitude and motivation
 - b. Self-esteem and leadership skill
 - c. Problem solving and stress management
2. Looking the part
 - a. Body language
 - b. Grooming and dressing for success
3. Employability
 - a. Resume building
 - b. Interview etiquette
 - c. Acing PI, GD and psychometric analysis

Module 3: Influencer Marketing and Being a Social Media Influencer**(30 Hours)**

1. Influencer Marketing
 - a. Strategies in influencers marketing
 - b. Engaging with influencers for content marketing
 - c. Measuring ROI on influencer marketing campaigns
2. Becoming a Social Media Influencer / Content Creator
 - a. Characteristics of an influencer / content creator
 - b. Identifying and developing a content niche
 - c. Setting up on social media – channels, branding, promotion
 - d. Techniques of planning and creating content
 - e. Creating and growing a loyal community online and offline
 - f. Staying ahead of the pack – how to extend and promote one's influence
 - g. Monetising one's social media presence
 - h. Working with talent management agencies and brands
3. Master classes / workshops with social media influencers / content creators

Reading List/Recommended Texts:

- Stephen Covey, *Seven Habits Of Highly Effective People*, Simon & Schuster (1920)
- Robert S Feldman, *Understanding Psychology*, Tata McGraw Hill Publishing (2018)
- R.M.Onkar, *Personality Development and Career Management*, S. Chand Publications (2010)
- Dan Mc Acadams, *The Art and Science of Personality Development*, Guilford Press (2016)
- Brittany Hennessy: *Influencer: Building Your Personal Brand in the Age of Social Media*, Citadel (2018)
- Cornwell and Katz, *Influencer*, Routledge; 1st edition (2020)
- Gordon Glenister, *Influencer Marketing Strategy*, Kogan Page; 1st edition (2021)
- Russell and Itzler, *The Influencer Code: How to Unlock the Power of Influencer Marketing*, Hatherleigh Press (October 13, 2020)

VAM5G14TB22– PERSONALITY DEVELOPMENT**QUESTION PAPER BLUEPRINT**

Module	Hours	Part A	Part B	Part C	Total
		2 Marks	5 Marks	15 Marks	
		10 of 12	6 of 9	2 of 4	
1	20	5	2	1	35
2	20	5	5	0	35
3	20	2	2	3	59
Total	60	12	9	4	

SEMESTER 6

VAM6S11TB22- ADVANCED SCRIPT WRITING FOR FILM AND TV

Total Credits: 5

Total Lecture Hours: 75 (5 Hours/Week)

Aim of the Course: To teach to read and assess the script for the merit of the story, its dramaturgy, and overall competence and offer feedback and notes for improvement to make the script production worthy

Course Outcomes:

CO1: Understand the craft of screenwriting

CO2: Assess the script and narrative style

CO3: Adapt the script to production requirements

CO4: Facilitate the relationship between script writer and producers

CO5: Write scripts

Module 1: Understand and detail the concept (15 Hours)

Understand the artistic and communication goals of the concept, which may be self-created, provided in a brief, or arrived at via discussions with relevant personnel (Director, Executive Producer, etc.) -Be aware of the intended medium (e.g.: feature film, short film, serialized tv series, miniseries, documentary) and evaluate how this affects viewer engagement with the concept-Be aware of the intended target audience and evaluate how this affects the concept (e.g.: language, pacing, maturity of themes, etc.)-Be aware of any relevant cultural, social or political issues that need to be taken into account- Identify, research and understand key elements of the concept, including: Premise, Setting Genre Central themes, Primary mood/tone Broad character arcs, Major narrative/plot points Structure, Light and sound -Outline key elements of the concept, along with additional notes, critiques and development

ideas in various formats, which may include: Taglines, Loglines, Pitches, One page synopsis, Exposés.

Module 2: Adapt the script to production requirements (10 Hours)

Analyse the script to identify areas where the creative merit of the story is not emerging, keeping commercial success and the requirements of the production house in view-Assess and analyse the different script-writing elements (such as premise, plot, character, structure, scene design) to ensure that they are all woven together into a seamless whole- Relate the script to the genre in which it is set and confirm the consistency of mood maintained therein- Develop a plan for re-writing and refining the script to make it production-ready-Re-write/refine the script and narrative in a timely manner following feedback, liaise with colleagues to resolve contradictory comments, and finalise it for production (Optional).

Module 3: Manage the relationship between script writer and producers (5 Hours)

Ensure that the script writer is sufficiently aware of the financial and production implications of editorial decisions- Provide the writers with sufficient information to enable the editorial brief to be met in respect of style, content, form and any other special conditions-Arrange for periodic meetings/discussions with the script writer and producers to encourage dialogue and feedback, as appropriate-Coordinate and communicate any changes to the production brief or script to those concerned.

Module 4: Scripting Formats (45 Hours)

1. Types of scripts – concept script, shooting script, storyboarding, post shoot script.
2. Writing for TV
 - a. Visualizing for Small Screen – script formats – series, reality shows
 - b. The basic TV Story Shape
 - c. Three act Structure and the TV time slot
 - d. Condensing action and Plot
 - e. TV Comedy and its devices
3. Writing for a web-series
4. Corporate films and other commercial formats

Reading List/Recommended Texts:

- Syd Field, *Screenplay: The Foundations of Screenwriting*, RHUS (2005)
- Ken Dancyger, *The Technique of Film and Video Editing: History, Theory, and Practice*, Routledge (2018)
- George K, *The Ultimate Guide To Filmmaking: How To Direct A Movie From Script To Screen Using Latest Techniques*, Kindle
- Steve Wetton, *Writing TV Scripts*, Viva Books (2007)
- Steven Ascher, *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*, Penguin USA (2012)
- Betsy A. McLane, *A New History of Documentary Film*, Continuum (2012)
- Barry Hampe, *Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries*, Holt Paperbacks (2007)

VAM6S11TB22- ADVANCED SCRIPT WRITING FOR FILM AND TV**QUESTION PAPER BLUEPRINT**

Module	Hours	Part A	Part B	Part C	Total
		2 Marks	5 Marks	15 Marks	
		10 of 12	6 of 9	2 of 4	
1	15	3	2	1	31
2	10	2	2	1	29
3	5	1	0	0	2
4	45	6	5	2	67
Total	75	12	9	4	

VAM6S12TB22- DIGITAL MARKETING – CAMPAIGN MANAGEMENT

Total Credits: 5

Total Lecture Hours: 75 (5 Hours/ Week)

Aim of the course: To learn the management of all forms of digital marketing activities like Search Engine Advertising, Search Engine Optimization, Social Media Marketing, Email Marketing, etc. to increase brand's online visibility and generate leads/sales.

Course Outcomes:

CO1: Analyse the performance of campaigns

CO2: Summarize the campaign budget

CO3: Manage a team of marketing executives

CO4: Write reports on the impact of campaigns

Module 1: Optimize campaign's performance and expenditure (30 Hours)

Analyse the performance of campaigns in terms of reach, engagement, cost per click, cost per conversion, conversion rates, etc. - Segment the campaign performance by target audience, keywords, placements, time and day of week, ad copies and creatives.

Create a comparison report to analyse campaign's performance on different channels such as search and social-Analyse and remove the low performing keywords from the campaigns based on the insights-Stop the advertisement with low click-through rate (CTR) and conversion rates-Increase the bids for the best performing keywords to get higher advertising rankings - Allocate more budgets towards the better performing campaigns generating higher return on investment.

Module 2: Measure and report the performance of digital campaigns (25 Hours)

Monitor and measure the performance of all digital marketing campaigns in terms of reach, engagement, cost per click, cost per conversion, etc- Measure the impact of digital marketing

campaigns and activities on the overall website traffic, leads, sales and revenue-Document all the key performance metrics of all campaigns such as impressions, click-through ratio, cost per click, cost per lead, expenditure, conversions, revenue and Return On Investment (ROI).

Create channel wise comparison report for the performance of digital marketing campaigns such as on search, social, email platforms - Create a report summarizing the impact of digital marketing activities on the website traffic and conversions using the web analytics tools.

Module 3: Manage a team of marketing executives

(20 Hours)

Brief and share the high-level campaign goals with the team members - Define tasks clearly and delegate them based on the expertise and core competency of team members - Set the completion deadlines for each team member and define their KPIs (key performance indicator)- Monitor the progress and quality of work done by the team members on a regular basis - Assess the quality of work and give constructive feedback to the team members.

Recognize the efforts of team members on a one-on-one basis as well as in public to motivate them - Support innovation and encourage sharing of new ideas - Identify improvement areas and provide training for the growth and development of team members.

Reading List/Recommended Texts:

- Terry Schmidt, *Strategic Project Management Made Simple*, Wiley (2009)
- Hassan Ossman, *Influencing Virtual Teams: 17 Tactics That Get Things Done with Your Remote Employees*, CreateSpace (2016)
- Franklin Covey, *Project Management for The Unofficial Project Manager*, BenBella Books (2015)
- James Potter, *The Successful Manager: Practical Approaches for Building and Leading High-Performing Teams*, Kindle (2020)

VAM6S12TB22- DIGITAL MARKETING – CAMPAIGN MANAGEMENT**QUESTION PAPER BLUEPRINT**

Module	Hours	Part A	Part B	Part C	Total
		2 Marks 10 of 12	5 Marks 6 of 9	15 Marks 2 of 4	
1	30	4	4	1	43
2	25	4	3	2	53
3	20	4	2	1	33
Total	75	12	9	4	

VAM6G15TB22- BASICS OF CINEMATOGRAPHY

Total Credits: 4

Total Lecture Hours: 60 (4 Hours/ Week)

Aim of the Course: To learn about the technical skills needed to create images and videos through a discussion of the camera and its components.

Course Outcomes:

CO1: Examine principles and elements of visual design and an understanding of the grammar of visual narratives

CO2: Compose visuals and visual narratives

CO3: Discuss art at a beginner level and be able to develop further on it

CO 4: Demonstrate familiarity with video shooting

CO 5: Create storyboards for shooting

Module 1: Introduction to Visual Language (20 Hours)

1. Evolution of art and images
 - a. Major artistic periods and their influences on cinematography
 - b. Influence of Pictorial Art on Cinematography
 - c. Modern art forms and Auteur theory
2. Evolution of cinematography
3. Composition – space, light, and images
 - a. Elements of visual composition
 - b. Introduction to visual grammar
 - c. Visual perception

Module 2: Techniques of Cinematography

(20 Hours)

1. Cinematographic tools
 - a. Introduction to motion photography
 - b. Different types of cameras – evolution of camera technology
 - c. Types of film formats and their evolution
 - d. Angle and Lenses
 - e. Use of Camera Movements
2. Lighting and imaging techniques
 - a. Lighting
 - b. Colours and their uses
 - c. Technical processing
 - d. Composing images
 - e. Colour filters and their effects
3. Basics of video camera operation
4. Sound and film - basics of designing your film's soundscape
5. Process of shooting live action

Module 3: Storyboarding

(20 Hours)

1. Introduction to Storyboarding: The process of visual storytelling
2. Use of storyboard - Different shot types, Continuity, Pacing, Transitions, Sequencing into visual narrative - Introduction to Cinematic vocabulary – Fragmenting Action
3. Components of a Storyboard – Moving action characters – Perspective – Drawing, Designing and composing the frame – Process and execution of Storyboard from idea through Script to Storyboard

Reading List/Recommended Texts:

- Rudolf Arnheim, *Film as Art*, University of California Press (2006)
- Blain Brown, *Cinematography: Theory and Practice: Image Making for Cinematographers and Directors*, Routledge (2016)
- E. H. Gombrich, *The Story of Art*, Phaidon (1995)
- John Berger, *Ways of Seeing*, Penguin (2008)
- Steven Ascher, *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*, Penguin USA (2012)
- Kris Malkiewicz, *Cinematograph*, Simon & Schuster (2005)
- Kris Malkiewicz, *Film Lighting: Talks with Hollywood's Cinematographers and Gaffers*, Simon & Schuster (2012)
- Patti Bellantoni, *If It's Purple, Someone's Gonna Die: The Power of Color in Visual Storytelling*, Routledge (2005)
- Dr. Joseph Rogers, *Five C's of Cinematography: Motion Picture Filming Techniques*, Silman-James Press (1998)
- Gerard Millerson, *Video Camera Techniques*, Routledge (1994)
- Steve Stockman, *How to Shoot Video That Doesn't Suck*, Workman Publishing (2003)
- Steve D Katz, *Film Directing: Shot by Shot*, Michael Wiese Productions (2019)
- Rousseau and Philips, *Storyboarding Essentials: How to Translate Your Story to the Screen for Film, TV, and Other Media*, Watson-Guptill (2013)
- John Hart, *The Art of the Storyboard: Storyboarding for Film, TV, and Animation*, Focal Press (1999)

VAM6G15TB22- BASICS OF CINEMATOGRAPHY**QUESTION PAPER BLUEPRINT**

Module	Hours	Part A	Part B	Part C	Total
		2 Marks 10 of 12	5 Marks 6 of 9	15 Marks 2 of 4	
1	20	4	4	1	43
2	20	4	3	1	38
3	20	4	2	2	48
Total	60	12	9	4	

VAM6G16TB22- BASICS OF VIDEO DIRECTION

Total Credits: 4

Total Lecture Hours: 60 (4 Hours/ Week)

Aim of the Course: To learn the fundamentals of screen directing, which includes script breakdown, scene blocking, communication with cast and crew, and the logistics of production.

Course Outcomes:

CO1: Examine the basic principles of directing a video.

CO2: Create a shooting script

CO3: Manage a set efficiently

CO4: Manage actors and other technicians

CO5: Manage the filming process effectively and ensure the required footage has been obtained

CO6: Compose the final version of the film through edit and other post-production work

Module1: Introduction (15 Hours)

1. Principles of directing
2. Critically analyse approach, story and style in terms of film directing

Module 2: Pre-Production (15 Hours)

1. Break down the story and dialogue in a scene
2. Pre-visualize the script for purposes of shot design and or style

Module 3: Production (15 Hours)

1. Set logistics and the role of the director in set management
2. Working with talent and crew

3. Capturing a scene effectively

Module 4: Post-Production**(15 Hours)**

1. Basics of editing
2. Basics of post-production techniques

Reading List/Recommended Texts:

- Steve D Katz, *Film Directing: Shot by Shot*, Michael Wiese Productions (2019)
- Sidney Lumet, *Making Movies*, RHUS (1996)
- Steven Ascher, *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*, Penguin, USA (2012)
- Michael Rabiger, *Directing: Film Techniques and Aesthetics*, Focal Press (2020)
- Joe Queenan: *The Unkindest Cut*, Hyperion (1996)
- Hauser and Reich, *Notes on Directing: 130 Lessons in Leadership from the Director's Chair*, RCR Creative Press (20128)
- William Ball, *A Sense of Direction: Some Observations on the Art of Directing*, Drama Publishers/Quite Specific Media (2003)
- Charlie Kaufman, *Eternal Sunshine of the Spotless Mind: The Shooting Script*, Newmarket Press (2004)
- Christopher Nolan, *Inception: The Shooting Script*, Insight Editions (2010)
- David Seidler, *The King's Speech: The Shooting Script*, Dey Street Books (2011)
- Alan Ball, *American Beauty: The Shooting Script*
- Frank Darabont, *Shawshank Redemption: The Shooting Script*, Newmarket Press (2004)
- Judith Weston, *The Film Director's Intuition: Script Analysis and Rehearsal Techniques* Michael Wiese Productions (2003)
- Judith Weston, *Directing Actors: Creating Memorable Performances for Film & Television*, Michael Wiese Productions (1999)
- Osgood and Hinshaw, *Visual Storytelling: Videography and Post Production in the Digital Age*, Cengage Learning (2013)
- Murch and Coppola, *In the Blink of an Eye: A Perspective on Film Editing*, Silman-James Press (2001)
- Greg Keast, *The Art of The Cut: Editing Concepts Every Filmmaker Should Know*, CreateSpace (2015)

VAM6G16TB22- BASICS OF VIDEO DIRECTION**QUESTION PAPER BLUEPRINT**

Module	Hours	Part A	Part B	Part C	Total
		2 Marks 10 of 12	5 Marks 6 of 9	15 Marks 2 of 4	
1	15	3	3	2	51
2	15	3	3	2	51
3	15	3	2	0	16
4	15	3	1	0	11
Total	60	12	9	4	

VAM6G17TB22– MEDIA LAW AND ETHICS

Total Credits: 4

Total Lecture Hours: 60 (4 Hours/ Week)

Aim of the Course: To familiarize students with the legal landscape around the media industry and the ethical concerns they will need to navigate in the course of their jobs in the media industry.

Course Outcomes:

CO1: Examine laws pertaining to media in India

CO2: Apply media laws to case studies and evaluate the relative merits and demerits of laws

CO3: Examine media regulations in India

CO4: Demonstrate the ability to discern between ethical and unethical media practices

CO5: Debate the ethical validity of various issues in the media and form conscionable opinions

Module 1: Media Laws

(20 Hours)

1. Media Roles, Responsibilities and Privileges
 - a. Fundamental Rights, Directive Principles of State Policy; Media Freedom in a Democracy - Constitutional framework of freedom of Speech and expression in India
 - b. Indian Media and the State: Parliamentary Privileges and Contempt of Court; Official Secrets Act, Sedition laws, Defamation; Working Journalists Act, Copyright Act, Right to Information
2. Media Laws
 - a. Press & Registration of Books Act 1867
 - b. Telegraph Act

- c. Cinematograph Act 1953
- d. Contempt of Courts Act 1971
- e. Civil and Criminal Laws of Defamation
- f. Official Secrets Act
- g. Copyright Act, IT Act
- h. Cable Network Act
- i. Cyber Law: IT Act of 2000; Amendment of IT Act in 2008; Measures against digital piracy; Social Media and OTT self-regulation
- j. Media and National Security Laws including the undefined and yet to be fully regulated cyber space - Cyber space, terrorism, national security and the media

Module 2: Media Regulations in India

(20 Hours)

1. Why regulate the media?
2. Regulatory bodies
 - a. Regulatory bodies for Print: Press Council & its Role
 - b. Regulatory Bodies for Television & Films: BCCC, BRAI, NBA, CBFC, Cable Television Regulation Act, 1995, Self-Regulation
 - c. Regulation of advertising
 - i. Constitution and Role of ASCI, Guidelines for regulation of: Automotives & Safety, Educational Institutions, Food & Beverages
 - ii. Disclaimers in an Advertisement
 - iii. Laws governing advertising
 - iv. Products and Services banned from Advertising- Tobacco Prohibition Act, 2003 Cable Television Network Rules, 1994 - The Transplantation of Human Organs Act, 1994 - The Drugs and Magical Remedies - Objectionable Advertisements Act, 1954 - Services for-Natal Determination of Sex - The Prenatal Diagnostic Techniques (Regulation and Prevention of Misuse) Act, 1994 - Indian Medical

Council (Professional Conduct, Etiquette and Ethics) Regulations,
2002 Advocates Act 1961 - Prize Chits and Money Circulation
Schemes (Banning) Act, 1978 - Arms Act, 1959

- d. Regulation of the Social Media Sections 6,7, 8 and other relevant provisions of
Information Technology Act, 2001

Module 3: Media Ethics

(20 Hours)

1. Truth, Fairness and Objectivity
2. Obscenity, Violence, Hate speech
3. Fake news and post-truth
4. Women and Children in media
5. Gender Inclusivity in Media
6. Environmental Journalism
7. Pressures on Media Freedom (Political, Commercial, Legal)
8. Trial by The Media and the Issue of Ethics
9. Ethics and national security
10. RTI and using it effectively
11. Media Bias, Censorship, Privacy issues

Reading List/Recommended Texts:

- BN Ahuja, *History of Press, Press Laws and Communications*, Surjeet Publications (1988)
- Kiran Prasad, *Media Law in India*, Kluwer Law International (2011)
- M Neelamalar, *Media Law and Ethics*, PHI Learning (2010)
- Juhi Pathak, *Introduction to Media Laws and Ethics*, Shipra Publications (2014)
- Purvee Malpani, *Media Law (Indian & Aboard)*, Kamal Publishers (2017)
- Talat Fatima, *Cyber Law in India*, Kluwer Law International (2017)
- Kiran Prasad, *Media Law in India*, Kluwer Law International (2011)
- Purvee Malpani, *Media Law (Indian & Aboard)*, Kamal Publishers (2017)
- Macdonald and Petheram, *Media Ethics*, Mansell Publishing (1998)
- Sebastian Paul, *Ethics and The Media*, Lexis Nexis (2015)

- Rao and Wasserman, *Media Ethics and Justice in the Age of Globalization*, Palgrave Macmillan (2015)
- P. G. Thakurta, *Truth Fairness Objectivity*, Oxford University Press 2012)

VAM6G17TB22– MEDIA LAW AND ETHICS

QUESTION PAPER BLUEPRINT

Module	Hours	Part A	Part B	Part C	Total
		2 Marks	5 Marks	15 Marks	
		10 of 12	6 of 9	2 of 4	
1	20	4	4	1	43
2	20	4	3	2	53
3	20	4	2	1	33
Total	60	12	9	4	
