

# University of Mumbai

वेबसाईट - mu.ac.in

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विद्याविषयक प्राधिकरणे  
सभा आणि सेवा विभाग (ए.ए.एम.एस)  
रूम नं. १२८ एम.जी.रोड, फोर्ट,  
मुंबई - ४०० ०३२  
टेलिफोन नं - ०२२ - ६८३२००३३

(नॅक पुनर्मूल्यांकनाद्वारे ३.६५ (सी.जी.पी.ए.) सह अ++ श्रेणी  
विद्यापीठ अनुदान आयोगाद्वारे श्रेणी १ विद्यापीठ दर्जा)


क्र.वि.प्रा.स.से./आयसीडी/२०२५-२६/३७

दिनांक : २७ मे, २०२५

परिपत्रक:-

सर्व प्राचार्य/संचालक, संलग्नित महाविद्यालये/संस्था, विद्यापीठ शैक्षणिक विभागांचे संचालक/ विभाग प्रमुख यांना कळविण्यात येते की, राष्ट्रीय शैक्षणिक धोरण २०२० च्या अमलबजावणीच्या अनुषंगाने शैक्षणिक वर्ष २०२५-२६ पासून पदवी व पदव्युत्तर अभ्यासक्रम विद्यापरिषदेच्या दिनांक २८ मार्च २०२५ व २० मे, २०२५ च्या बैठकीमध्ये मंजूर झालेले सर्व अभ्यासक्रम मुंबई विद्यापीठाच्या www.mu.ac.in या संकेत स्थळावर NEP २०२० या टॅब वर उपलब्ध करण्यात आलेले आहेत.

मुंबई - ४०० ०३२  
२७ मे, २०२५

  
(डॉ. प्रसाद कारंडे)  
कुलसचिव

<b>Copy forwarded for information and necessary action to :-</b>	
1	The Deputy Registrar, (Admissions, Enrolment, Eligibility and Migration Dept)(AEM), <a href="mailto:dr@eligi.mu.ac.in">dr@eligi.mu.ac.in</a>
2	The Deputy Registrar, Result unit, Vidyanagari <a href="mailto:drresults@exam.mu.ac.in">drresults@exam.mu.ac.in</a>
3	The Deputy Registrar, Marks and Certificate Unit,. Vidyanagari <a href="mailto:dr.verification@mu.ac.in">dr.verification@mu.ac.in</a>
4	The Deputy Registrar, Appointment Unit, Vidyanagari <a href="mailto:dr.appointment@exam.mu.ac.in">dr.appointment@exam.mu.ac.in</a>
5	The Deputy Registrar, CAP Unit, Vidyanagari <a href="mailto:cap.exam@mu.ac.in">cap.exam@mu.ac.in</a>
6	The Deputy Registrar, College Affiliations & Development Department (CAD), <a href="mailto:deputyregistrar.uni@gmail.com">deputyregistrar.uni@gmail.com</a>
7	The Deputy Registrar, PRO, Fort, (Publication Section), <a href="mailto:Pro@mu.ac.in">Pro@mu.ac.in</a>
8	The Deputy Registrar, Executive Authorities Section (EA) <a href="mailto:eau120@fort.mu.ac.in">eau120@fort.mu.ac.in</a> He is requested to treat this as action taken report on the concerned resolution adopted by the Academic Council referred to the above circular.
9	The Deputy Registrar, Research Administration & Promotion Cell (RAPC), <a href="mailto:rapc@mu.ac.in">rapc@mu.ac.in</a>
10	The Deputy Registrar, Academic Appointments & Quality Assurance (AAQA) dy.registrar.tau.fort.mu.ac.in <a href="mailto:ar.tau@fort.mu.ac.in">ar.tau@fort.mu.ac.in</a>
11	The Deputy Registrar, College Teachers Approval Unit (CTA), <a href="mailto:concolsection@gmail.com">concolsection@gmail.com</a>
12	The Deputy Registrars, Finance & Accounts Section, fort <a href="mailto:draccounts@fort.mu.ac.in">draccounts@fort.mu.ac.in</a>
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14	The Assistant Registrar, Administrative Sub-Campus Thane, <a href="mailto:thanesubcampus@mu.ac.in">thanesubcampus@mu.ac.in</a>
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17	The Director, Centre for Distance and Online Education (CDOE), Vidyanagari, <a href="mailto:director@idol.mu.ac.in">director@idol.mu.ac.in</a>
18	Director, Innovation, Incubation and Linkages, Dr. Sachin Laddha <a href="mailto:pinkumanno@gmail.com">pinkumanno@gmail.com</a>
19	Director, Department of Lifelong Learning and Extension (DLLE), <a href="mailto:dlleuniversityofmumbai@gmail.com">dlleuniversityofmumbai@gmail.com</a>

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3	P.A to Registrar, <a href="mailto:registrar@fort.mu.ac.in">registrar@fort.mu.ac.in</a>
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5	P.A to Finance & Account Officers, (F & A.O), <a href="mailto:camu@accounts.mu.ac.in">camu@accounts.mu.ac.in</a>

To,

1	The Chairman, Board of Deans <a href="mailto:pvc@fort.mu.ac.in">pvc@fort.mu.ac.in</a>
2	<b>Faculty of Humanities,</b> <b>Offg. Dean</b> 1. Prof.Anil Singh <a href="mailto:Dranilsingh129@gmail.com">Dranilsingh129@gmail.com</a> <b>Offg. Associate Dean</b> 2. Prof.Manisha Karne <a href="mailto:mkarne@economics.mu.ac.in">mkarne@economics.mu.ac.in</a> 3. Dr.Suchitra Naik <a href="mailto:Naiksuchitra27@gmail.com">Naiksuchitra27@gmail.com</a>
	<b>Faculty of Commerce &amp; Management,</b> <b>Offg. Dean,</b> 1 Prin.Ravindra Bambardekar <a href="mailto:principal@model-college.edu.in">principal@model-college.edu.in</a> <b>Offg. Associate Dean</b> 2. Dr.Kavita Laghate <a href="mailto:kavitalaghate@jbims.mu.ac.in">kavitalaghate@jbims.mu.ac.in</a> 3. Dr.Ravikant Balkrishna Sangurde <a href="mailto:Ravikant.s.@somaiya.edu">Ravikant.s.@somaiya.edu</a> 4. Prin.Kishori Bhagat <a href="mailto:kishoribhagat@rediffmail.com">kishoribhagat@rediffmail.com</a>

	<p><b>Faculty of Science &amp; Technology</b></p> <p><b>Offg. Dean</b></p> <p>1. Prof. Shivram Garje  <a href="mailto:ssgarje@chem.mu.ac.in">ssgarje@chem.mu.ac.in</a></p> <p><b>Offg. Associate Dean</b></p> <p>2. Dr. Madhav R. Rajwade  <a href="mailto:Madhavr64@gmail.com">Madhavr64@gmail.com</a></p> <p>3. Prin. Deven Shah  <a href="mailto:sir.deven@gmail.com">sir.deven@gmail.com</a></p>
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3	Chairman, Board of Studies,
4	The Director, Board of Examinations and Evaluation, <a href="mailto:dboee@exam.mu.ac.in">dboee@exam.mu.ac.in</a>
5	The Director, Board of Students Development, <a href="mailto:dsd@mu.ac.in">dsd@mu.ac.in</a> <b>DSW</b> <a href="mailto:directr@dsw.mu.ac.in">directr@dsw.mu.ac.in</a>
6	The Director, Department of Information & Communication Technology, <a href="mailto:director.dict@mu.ac.in">director.dict@mu.ac.in</a>

**As Per NEP 2020**

# University of Mumbai



## **Syllabus for Major Vertical – 1 & 4**

**Name of the Programme – B.A. (MULTIMEDIA AND MASS  
COMMUNICATION)**

**Faulty of Humanities**

**Board of Studies in MASS MEDIA**

**U.G. Second Year Programme**

**Exit  
Degree**

**U.G. Diploma in  
MULTIMEDIA AND MASS  
COMMUNICATION**

**Semester**

**III & IV**

**From the Academic Year**

**2025-26**

# University of Mumbai



(As per NEP 2020)

Sr. No.	Heading	Particulars
1	Title of program O: _____	B.A. (MULTIMEDIA AND MASS COMMUNICATION)
2	Exit Degree	U.G. Diploma in MULTIMEDIA AND MASS COMMUNICATION
3	Scheme of Examination R: _____	NEP 40% Internal 60% External, Semester End Examination Individual Passing in Internal and External Examination
4	Standards of Passing R: _____	40%
5	Credit Structure Sem. III – R. HMU-510C Sem. IV – R. HMU-510D	Attached herewith
6	Semesters	Sem. III & IV
7	Program Academic Level	5.00
8	Pattern	Semester
9	Status	New
10	To be implemented from Academic Year	2025-26

Sd/-

Sign of the BOS  
Chairman  
Dr. Navita Kulakrni  
Board of Studies in  
Mass Media

Sd/-

Sign of the  
Offg. Associate Dean  
Dr. Suchitra Naik  
Faculty of  
Humanities

Sd/-

Sign of the  
Offg. Associate Dean  
Prof. Manisha  
Karne  
Faculty of Humanities

Sd/-

Sign of the  
Offg. Dean  
Prof. Anil Singh  
Faculty of  
Humanities

# Under Graduate Diploma in MULTIMEDIA AND MASS COMMUNICATION

## Credit Structure (Sem. III & IV)

		R. HMU-510C										
Level	Seme ster	Major		Minor (Advertisi ng)	Minor (Journa lism)	OE	VSC, SEC (VSEC)	AE C, VE C, IKS	OJT, FP, CEP, CC,RP	Cum . Cr. / Sem.	Degree/ Cum. Cr.	
		Mandatory	Elect ives									
5.0	III	i) Electronic Media (4 CR)  ii) IKS in Communicatio n & Media (2 CR)  iii) Film communicatio n 1 (2 CR) 8(4+2+2)		i) (2 CR)  ii) (2 CR)   4	i) (2 CR)  ii) (2 CR)	i) (2 CR)  ii) (2 CR)	i)Introdu ction to Photogra phy  VSC:2,	1) AEC:2	i) FP : 2  CC:2	22	UG Diploma 88	
		R. HMU-510D										
	IV	i) Mass Media Research (4 CR) ii)Indian Legal Environment (2 CR) iii) Film Communication II (2 CR)  8(4+2+2)		i) (4 CR)   4	i) ( 4 CR)	ii) (2 CR) iii) (2 CR)  2	i) Writing and Editing for Media  SEC:2	AEC:2	i)  CEP: 2  CC:2	22		
	Cu m Cr.	28		10		12	6+6	8+4+2	8+4	88		
	Exit option; Award of UG Diploma in Major and Minor with 80-88 credits and an additional 4 credits core NSQF course/ Internship OR Continuewith Major and Minor											

[Abbreviation - OE – Open Electives, VSC – Vocation Skill Course, SEC – Skill Enhancement Course, (VSEC), AEC – Ability Enhancement Course, VEC – Value Education Course, IKS – Indian Knowledge System, OJT – on Job Training, FP – Field Project, CEP – Community Engagement Project, CC – Co-Curricular, RP – Research Project ]

**Note:** All minor subjects (Advertising or Journalism), OE, AEC & FP, CEP all subjects to be selected from the university basket.

# **Sem. - III**

# **Vertical – 1 Major**

# Syllabus

## B.A. (MULTIMEDIA AND MASS COMMUNICATION)

### (Sem.- III)

**Title of Paper: ELECTRONIC MEDIA**

Sr. No.	Heading	Particulars
1	<b>Description the course :</b>  <b>Including but Not limited to :</b>	This course offers an in-depth introduction to electronic media, covering radio, television, and emerging digital platforms such as web series, podcasts, and OTT content. It equips students with essential skills in audio-visual production, format development, and content planning, making it highly relevant for careers in broadcasting, digital journalism, content creation, and media production. Closely linked with courses in journalism, advertising, and digital media, it meets the growing industry demand for multi-skilled media professionals.
2	<b>Vertical :</b>	Minor
3	<b>Type :</b>	Theory
4	<b>Credit:</b>	4 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	<b>Hours Allotted :</b>	60 Hours
6	<b>Marks Allotted:</b>	100 Marks
7	<b>Course Objectives:</b> <ol style="list-style-type: none"> <li>1. To introduce students to the fundamentals and evolution of radio, television, and digital media platforms.</li> <li>2. To develop technical and creative skills in audio-visual content creation, including production processes and media formats.</li> <li>3. To foster an understanding of the role of electronic media in society and its relevance to contemporary communication and industry practices.</li> </ol>	
8	<b>Course Outcomes: (</b> <ol style="list-style-type: none"> <li>1. Learners will be able to identify and explain various electronic media formats and their functions across radio, television, and digital platforms.</li> <li>2. Learners will demonstrate the ability to plan, produce, and edit basic audio-visual content for media applications.</li> <li>3. Learners will critically analyze the societal impact of electronic media and apply industry-relevant skills to pursue roles in content creation, broadcasting, and digital communication.</li> </ol>	

## **9 Module 1: Foundations of Electronic Media (15 Hours)**

### **1. History and Evolution**

- A brief history of Radio and Television in India and globally
- Role and structure of **Prasar Bharati**
- FM & Community Radio: Role, Reach, and Relevance

### **2. Convergence and Modern Trends**

- Cross-platform media: radio, TV, web integration
- Rise of OTT platforms, web series, and streaming services
- The shift from traditional to digital-first content consumption

### **3. Sound for Media**

- Types of sound: natural, ambient, recorded
- Studio & outdoor sound setups
- Microphones and recording types: analog vs digital

### **4. Visual Language**

- Types of video shots, framing, and composition
- Lighting for video production
- TV studio setup vs location shoots

## **Module 2: Formats, Production & Application (15 Hours)**

### **1. Content Formats**

- Radio: News, Talk shows, Documentaries, Music shows, Radio drama
- Television & Web: News, Reality shows, Docudramas, Sports, Animation, Web series
- Podcasting & Online Radio (New Addition): Concepts and trends

### **2. Production Process Overview**

- Pre-Production: Scriptwriting, Storyboarding, Camera & lighting plot
- Production: Camera angles, sequences, shot-taking, log keeping
- Post-Production: Editing (linear and non-linear), dubbing, use of stock content

### **3. Electronic News Gathering (ENG) & Field Production (EFP)**

- ENG: Single and two-person crew setups
- EFP: Live shows, single & multi-camera setups

## **Module 3 : Social Media as Electronic Media (15 Hours)**

- Platforms: Facebook, Instagram, X (Twitter), TikTok
- Virality, influencers, algorithms
- Misinformation and ethics

## **Module 4: Societal Impact and Media Responsibility (15 Hours)**

- Role of Community Radio and All India Radio
- Media's role in education, development, and public service
- DTH and Satellite broadcasting challenges.

10	<b>Reference Books:</b>  1. Basic Radio and Television: by S Sharma 2. The TV Studio Production Handbook : Lucy Brown 3. Mass Communication in India by Keval J. Kumar 4. Beyond Powerful Radio by Valerie Geller 5. Writing News for TV and Radio : Mervin Block 6. Essential Radio Journalism: How to produce and present radio news (Professional Media Practice) : Peter Stewart, by Paul Chantler 7. Andrew Boyd, ‘Broadcast Journalism, Techniques of Radio and Television News ‘ , Focal Press London. 8. Keval J Kumar, ‘Mass Communication in India’, Jaico Publishing House. 9. K.M Shrivasta, ‘Radio and TV Journalism’, Sterling Publishers Pvt. Ltd, New Delhi. 10. Usha Raman, ‘ Writing for the Media’, Oxford University Press, New Delhi 11. Media Production: A Practical Guide to Radio and TV 1st Edition by Amanda Willett 12. Community radio in India : R Sreedher, Puja O Murada	
11	<b>Internal Continuous Assessment: 40%</b>	<b>External, Semester End Examination 60% Individual Passing in Internal and External Examination</b>
12	<b>Continuous Evaluation through:</b>  1. A visit to a Radio or Television station 2. Listening and recording news for TV and Radio 3. Shooting an interview for a Television channel 4. Recording a chat show for a radio channel	

Syllabus Designed by:

- Prof. Dr. Navita Kulkarni (**Convener**)
- Prof. Neena Sharma (Subject Expert)
- Ms. Priyanka Khanvilkar (Industry Expert)

# Syllabus

## B.A. (MULTIMEDIA AND MASS COMMUNICATION)

### (Sem.- III)

Title of Paper: IKS IN COMMUNICATION & MEDIA

Sr. No.	Heading	Particulars
1	<b>Description the course :</b> <b>Including but Not limited to :</b>	The course of "IKS in Communication and Media" helps media students understand indigenous perspectives, traditional narratives, and culturally rooted communication practices. It is relevant for creating context-sensitive, inclusive content and connects with courses like cultural studies, journalism, and media ethics. With growing demand for culturally resonant media, it enhances job prospects in content creation, heritage communication, and policy advocacy.
2	<b>Vertical :</b>	Major
3	<b>Type :</b>	Theory
4	<b>Credit:</b>	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	<b>Hours Allotted :</b>	30 Hours
6	<b>Marks Allotted:</b>	50 Marks
7	<b>Course Objectives:</b> <ol style="list-style-type: none"> <li>1. To introduce students to the foundational concepts and principles of Indian Knowledge Systems (IKS) and their role in traditional and contemporary communication.</li> <li>2. To explore the integration of IKS in various media forms, including oral traditions, folk media, and digital platforms.</li> <li>3. To encourage critical thinking about the relevance of indigenous knowledge in modern media practices and policy-making.</li> </ol>	

8	<p><b>Course Outcomes:</b></p> <ol style="list-style-type: none"> <li>1. Students will be able to identify and explain core concepts of IKS and their historical relevance in Indian communication systems.</li> <li>2. Students will analyze and apply traditional communication methods within modern media contexts to create culturally rooted content.</li> <li>3. Students will develop an appreciation for indigenous narratives and demonstrate the ability to integrate IKS into media planning, storytelling, and advocacy.</li> </ol>																								
9	<p><b>Module 1: Foundations of Indian Knowledge Systems and Communication Traditions (10 Lectures)</b></p> <table border="1"> <tr> <td>1. What is IKS</td><td>Definition, scope, and relevance to media studies.</td></tr> <tr> <td>2. Traditional systems of knowledge transmission</td><td>Oral, written, symbolic</td></tr> <tr> <td>3. Ancient Indian communication models</td><td>Shruti, Smriti, Shastra, Sutra.</td></tr> <tr> <td>4. Ancient treatises on communication and statecraft</td><td>Arthashastra, Natyashastra, Manusmriti, and Panini's Ashtadhyayi.</td></tr> </table> <p><b>Module 2: Language, Literature and Performing Arts in IKS (10 Lectures)</b></p> <table border="1"> <tr> <td>1. Classical Languages</td><td> <p>The role of Sanskrit, Prakrit, Pali, and regional languages in building narrative traditions.</p> <p>Epics like Ramayana and Mahabharata as comprehensive communication texts.</p> </td></tr> <tr> <td>2. Oral traditions</td><td>Puranas, Bhajans, and Jataka tales.</td></tr> <tr> <td>3. Folk and classical performing arts</td><td>Tamasha, Kirtan, Powada, Lavani, Kathakali, Yakshagana as public communicative platforms</td></tr> </table> <p><b>Module 3: Philosophy and Aesthetics in Indian Knowledge Systems (5 Lectures)</b></p> <table border="1"> <tr> <td>1. Philosophical foundations of Indian thought systems</td><td> <p>Nyaya, Sankhya, Vedanta, Buddhism, Jainism.</p> <p>Concepts of Dharma, Satya, Ahimsa and their relevance to ethical journalism and responsible media.</p> </td></tr> <tr> <td>2. Aesthetic principles</td><td>Rasa, Bhava, Alankara and their application to visual and narrative design</td></tr> </table> <p><b>Module 4: IKS in Television, Film, and New Media (5 Lectures)</b></p> <table border="1"> <tr> <td>1. Representation of Indian mythology, history, and folklore in Indian print, cinema and television</td><td>Looking at Amar Chitra Katha series, Ramayan, Mahabharat to Baahubali and Tumbbad, TV series like Bharat: Ek Khoj among others</td></tr> <tr> <td>2. Adaptation of epics and traditional stories into visual media</td><td>Techniques, challenges, and cultural responsibilities. IKS in children's programming, animated series, and edutainment platforms</td></tr> <tr> <td>3. Digital platforms and New Media</td><td> <p>Indigenous knowledge in documentary and regional filmmaking.</p> <p>Digital archiving and revival of traditional knowledge systems through YouTube, podcasts, OTT platforms, and social media.</p> </td></tr> </table>	1. What is IKS	Definition, scope, and relevance to media studies.	2. Traditional systems of knowledge transmission	Oral, written, symbolic	3. Ancient Indian communication models	Shruti, Smriti, Shastra, Sutra.	4. Ancient treatises on communication and statecraft	Arthashastra, Natyashastra, Manusmriti, and Panini's Ashtadhyayi.	1. Classical Languages	<p>The role of Sanskrit, Prakrit, Pali, and regional languages in building narrative traditions.</p> <p>Epics like Ramayana and Mahabharata as comprehensive communication texts.</p>	2. Oral traditions	Puranas, Bhajans, and Jataka tales.	3. Folk and classical performing arts	Tamasha, Kirtan, Powada, Lavani, Kathakali, Yakshagana as public communicative platforms	1. Philosophical foundations of Indian thought systems	<p>Nyaya, Sankhya, Vedanta, Buddhism, Jainism.</p> <p>Concepts of Dharma, Satya, Ahimsa and their relevance to ethical journalism and responsible media.</p>	2. Aesthetic principles	Rasa, Bhava, Alankara and their application to visual and narrative design	1. Representation of Indian mythology, history, and folklore in Indian print, cinema and television	Looking at Amar Chitra Katha series, Ramayan, Mahabharat to Baahubali and Tumbbad, TV series like Bharat: Ek Khoj among others	2. Adaptation of epics and traditional stories into visual media	Techniques, challenges, and cultural responsibilities. IKS in children's programming, animated series, and edutainment platforms	3. Digital platforms and New Media	<p>Indigenous knowledge in documentary and regional filmmaking.</p> <p>Digital archiving and revival of traditional knowledge systems through YouTube, podcasts, OTT platforms, and social media.</p>
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2. Adaptation of epics and traditional stories into visual media	Techniques, challenges, and cultural responsibilities. IKS in children's programming, animated series, and edutainment platforms																								
3. Digital platforms and New Media	<p>Indigenous knowledge in documentary and regional filmmaking.</p> <p>Digital archiving and revival of traditional knowledge systems through YouTube, podcasts, OTT platforms, and social media.</p>																								

<b>10</b>	<b>Books / References:</b> <ol style="list-style-type: none"> <li>1. Dhamija, J. (1970). <i>Living traditions of India</i>. New Delhi: National Book Trust.</li> <li>2. Kumar, K. J. (2014). <i>Mass communication in India</i> (5th ed.). Mumbai: Jaico Publishing House.</li> <li>3. Mignolo, W. D. (2011). <i>The darker side of western modernity: Global futures, decolonial options</i>. Durham: Duke University Press.</li> <li>4. Mohanty, C. T. (2003). <i>Feminism without borders: Decolonizing theory, practicing solidarity</i>. Durham: Duke University Press.</li> <li>5. Sen, A. (2005). <i>The argumentative Indian: Writings on Indian history, culture and identity</i>. London: Penguin Books.</li> <li>6. Smith, L. T. (1999). <i>Decolonizing methodologies: Research and indigenous peoples</i>. London: Zed Books.</li> </ol>	
<b>11</b>	<b>Internal Continuous Assessment: 40%</b>	<b>External, Semester End Examination 60% Individual Passing in Internal and External Examination</b>
<b>12</b>	<b>Continuous Evaluation through:</b> <ol style="list-style-type: none"> <li>1. Individual project should be given to develop a comic strip on any folk story Write a story board/ type of copy.</li> <li>2. A radio drama could be scripted to popularize a regional or national epic. The programming could essentially done for children or adolescents</li> <li>3. Big Idea (TV Script, Podcast ideas, Short films, Drama, etc.) – Group project</li> </ol>	

Syllabus Designed by:

- Dr. Gajendra Deoda ( Convenor )
- Dr. Shamali Gupta (Subject Expert)
- Dr. Yatindra Ingle

# Syllabus

## B.A. (MULTIMEDIA AND MASS COMMUNICATION)

### (Sem.- III)

**Title of Paper: FILM COMMUNICATION - I**

Sr. No.	Heading	Particulars
1	<b>Description the course :</b>  <b>Including but Not limited to :</b>	Film Communication is an important subject for media students as it helps them understand the power of visual storytelling in influencing audiences. It is highly relevant in today's media landscape, offering practical knowledge for analysing and creating film content. The subject connects well with areas like journalism, advertising, and digital media, strengthening both creative and critical skills. It also prepares students for careers in filmmaking, content creation, editing, and roles across film, television, and digital platforms.
2	<b>Vertical:</b>	MAJOR
3	<b>Type :</b>	PRACTICAL
4	<b>Credit:</b>	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	<b>Hours Allotted :</b>	60 Hours
6	<b>Marks Allotted:</b>	50 Marks
7	<b>Course Objectives:</b>	<ol style="list-style-type: none"> <li>1. To introduce learner to cinema as a visual language and tool of communication.</li> <li>2. To help learner appreciate the artistic, cultural, and technological evolution of cinema.</li> <li>3. To help learner understand the efforts that go in a film production that one enjoys in few hours.</li> <li>4. To help learner prepare a base in film making for further studies if he wishes to continue.</li> <li>5. To get familiar with appreciating the audio-visual as an Art form.</li> <li>6. To develop a vision towards Cinema beyond just entertainment.</li> <li>7. To develop a sense of Analysing the audio-visual to pursue a career in Cine-critic.</li> </ol>
8	<b>Course Outcomes:</b>	<ol style="list-style-type: none"> <li>1. Learners will be able to demonstrate an understanding of film as a medium of visual communication and its evolution across genres, styles, and cultures.</li> <li>2. Learners will be able to analyze the components of film language—such as shot composition, editing, sound, and lighting—to interpret meaning and emotion.</li> <li>3. Learners will be able to critically evaluate films using established theories and frameworks from media, communication, and cultural studies.</li> <li>4. Learners will be able to apply cinematic techniques and storytelling methods in the conceptualization and production of short films or media content.</li> <li>5. Learners will be able to explore the role of film in shaping public opinion, culture, and identity, and its impact on contemporary media and communication practices.</li> </ol>

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9	<b>Module 1: Film as Mode of Communication (15 Lectures)</b>
	<ol style="list-style-type: none"> <li>1. Understanding Film Language: <ul style="list-style-type: none"> <li>• Signs, Codes &amp; Conventions</li> </ul> </li> <li>2. Visual Storytelling: <ul style="list-style-type: none"> <li>• Lighting Technique &amp; Use of Light</li> <li>• Sound &amp; Sound Effects</li> <li>• Mise-en-scène – Staging to Framing</li> </ul> </li> <li>3. Role of Cinematography &amp; Editing in Meaning-Making</li> </ol>
	<b>Module 2: History &amp; Evolution of Cinema (15 Lectures)</b>
	<ol style="list-style-type: none"> <li>1. Overview of Silent Era</li> <li>2. Golden age of Hollywood</li> <li>3. Italian Neorealism</li> <li>4. French New wave</li> <li>5. Indian Cinema – Introduction <ul style="list-style-type: none"> <li>• Dadasaheb Phalke</li> <li>• Studio Era</li> <li>• Parallel Cinema</li> </ul> </li> <li>6. Transition of Analogue to Digital in Film making</li> </ol>
	<b>Module 3: Genre &amp; Narrative Structure (15 Lectures)</b>
	<ol style="list-style-type: none"> <li>1. Film Genres: <ul style="list-style-type: none"> <li>• Drama</li> <li>• Comedy</li> <li>• Thriller</li> <li>• Fantasy</li> <li>• Horror</li> </ul> </li> <li>2. Classical Hollywood Narratives v/s Non-Linear Storytelling</li> <li>3. Narrative arcs in Indian Cinema &amp; Global Examples</li> </ol>
	<b>Module 4: Production Stage (15 Lectures)</b>
	<ol style="list-style-type: none"> <li>1. Pre-Production: <ul style="list-style-type: none"> <li>• Script &gt; Screenplay &gt; Shot Division</li> <li>• Budget</li> <li>• Casting &gt; Character design &gt; Costume</li> <li>• Location scouting &gt; Production design &gt; Set</li> </ul> </li> <li>2. Production – On Floor: <ul style="list-style-type: none"> <li>• Direction – shot &gt; Scene &gt; Sequence</li> <li>• Cinematography – Shots, Angles, Movements</li> <li>• Sound Recording – OSD, SFX, VO, Foley, Library,</li> </ul> </li> <li>3. Post-Production: <ul style="list-style-type: none"> <li>• Editing</li> <li>• VFX</li> <li>• Background Score</li> <li>• Dubbing</li> <li>• Colour Grade</li> </ul> </li> <li>4. Distribution Basics</li> </ol>

<b>10</b>	<b>Books / References:</b> <ul style="list-style-type: none"> <li>• Film Craft &amp; Cine Art</li> <li>• Handbook of Video Production</li> <li>• The Film Maker's Handbook – Steven Ascher (The Bible)</li> <li>• Film Directing – Shot by Shot – Steven Katz</li> <li>• Making Documentary Films &amp; Videos – Barry Hampe</li> <li>• Understanding Communication media – Jacob Sraampi</li> <li>• Making Movies – Sidney Lumet</li> </ul>	
<b>11</b>	<b>Internal Continuous Assessment: 40%</b>	<b>External, Semester End Examination 60% Individual Passing in Internal and External Examination</b>
<b>12</b>	<b>Continuous Evaluation through:</b> <ol style="list-style-type: none"> <li>1. Open discussion on film message, technique &amp; specific appealing scenes analysing the various aspects of the scene.</li> <li>2. Selective Screen-shots of specific films &amp; analysing for Framing, Colour, Culture from costumes, Background, Body language, Other props.</li> <li>3. Drawing a story-board from the 20sec/30 sec TVC.</li> <li>4. Writing script from a small incidence in a story.</li> <li>5. Visualising &amp; Drawing a storyboard from a given script.</li> <li>6. Writing a film review on a given movie.</li> </ol>	<b>External Evaluation Methodology:</b> The Subject is entirely Practical/ Project paper & there will be no Written Test. The evaluation is based on the project submitted by the learner & the viva voce based on the project as well as testing the knowledge gained by an individual oral question-answer session. <ul style="list-style-type: none"> <li>• The Project will be a Group project with the members of maximum five clearly holding very specific roles in the film making. The key roles are Script writing, Storyboarding, Cinematography, Direction, Editing.</li> <li>• The on screen participants need not be from same group &amp; may be from another team or outsiders &amp; will have no assessment for acting abilities. Acting is not the part of course.</li> <li>• The project will consist of following subjects: <ul style="list-style-type: none"> <li>○ Short Film based on Social Cause or a Moral Preaching (Duration: 3min to 10min)</li> <li>○ Documentary based on a Historical incidence or Current process. (Duration: 10min to 20min)</li> <li>○ Bulletin/ News reel: Topic based on Citizen Journalism, Reporting with video coverage &amp; well-demonstrated coverage</li> <li>○ Music Video: Shot &amp; edited by the team with occasional stock shots (not over 25%) for maintaining tempo &amp; rhythm</li> </ul> </li> </ul> <b>Technical Demonstration:</b> Audio-Visual film on a Technical operation, Working of a Machine or an Artist at Work with progressive shots

Syllabus Designed by:

- Arvind Parulekar (Convenor)
- Dr. Gajendra Deoda (Subject Expert)

# QUESTION PAPER PATTERN (External and Internal)

## PAPER PATTERN – 1 (30 MARKS)

**Semester End Examination: 30 Marks**

**Time : 1.00 hr**

### QUESTION PAPER PATTERN

Question No	Questions	Marks
Q 1	Practical/ Case study / Concept Testing	10
Q 2	Practical/ Theory	10
Q 3	Practical/ Theory	10
	<b>TOTAL</b>	<b>30</b>

**Note:**

1. Equal Weightage is to be given to all the modules.
2. 10 marks question may be subdivided into 5 and 5 marks each. Internal option shall be given. For direct 10 Marks question option should be given. Attempt any one out of two.
3. Use of simple calculator is allowed in the examination.
4. Wherever possible more importance is to be given to the practical problems.

### Continuous Evaluation: Internal (40 marks)

	Assessment/ Evaluation	Marks
1	Practical based projects.	10
2	Participation in Workshop / Conference/ Seminar/ Live Case Study/ Field Visit/ Certificate Course. (Physical/online mode)	10

## PAPER PATTERN – 2 (60 MARKS)

**Semester End Examination: 60 Marks**

**Time : 2.00 hr**

### QUESTION PAPER PATTERN

Question.1. is compulsory

Attempt any 3 from Q2. –Q.5

Each question carries 15 Marks

Question No	Questions	Marks
Q 1	Practical/ Case study	15
Q 2	Practical/ Theory	15
Q 3	Practical/ Theory	15
Q 4	Practical/ Theory	15
Q 5	Practical/ Theory	15
	<b>TOTAL</b>	<b>60</b>

**Note:**

5. Equal Weightage is to be given to all the modules.
6. 15 marks question may subdivide into 8 and 7 marks each. Internal option shall be given. For direct 15 Marks question option should be given. Attempt any one out of two.
7. Use of simple calculator is allowed in the examination.
8. Wherever possible more importance is to be given to the practical problems.

### Continuous Evaluation: Internal (40 marks)

	Assessment/ Evaluation	Marks
1	Practical based projects.	20
2	Participation in Workshop / Conference/ Seminar/ Live Case Study/ Field Visit/ Certificate Course. (Physical/online mode)	20

**Letter Grades and Grade Points:**

<b>Semester GPA/ Programme CGPA Semester/ Programme</b>	<b>% of Marks</b>	<b>Alpha-Sign/ Letter Grade Result</b>	<b>Grading Point</b>
9.00 - 10.00	90.0 - 100	O (Outstanding)	10
8.00 - < 9.00	80.0 - < 90.0	A+ (Excellent)	9
7.00 - < 8.00	70.0 - < 80.0	A (Very Good)	8
6.00 - < 7.00	60.0 - < 70.0	B+ (Good)	7
5.50 - < 6.00	55.0 - < 60.0	B (Above Average)	6
5.00 - < 5.50	50.0 - < 55.0	C (Average)	5
4.00 - < 5.00	40.0 - < 50.0	P (Pass)	4
Below 4.00	Below 40.0	F (Fail)	0
Ab (Absent)	-	Ab (Absent)	0

**Sd/-**

**Sign of the BOS  
Chairman  
Dr. Navita Kulakrni  
Board of Studies in  
Mass Media**

**Sd/-**

**Sign of the  
Offg. Associate Dean  
Dr. Suchitra Naik  
Faculty of  
Humanities**

**Sd/-**

**Sign of the  
Offg. Associate Dean  
Prof. Manisha  
Karne  
Faculty of Humanities**

**Sd/-**

**Sign of the  
Offg. Dean  
Prof. Anil Singh  
Faculty of  
Humanities**

AC – 20/05/2025

Item No. 5.57 (N) (Sem III & IV) (2) (a, b,c)

As Per NEP 2020

# University of Mumbai



## Syllabus for Minor Vertical 2

Faculty of HUMANITIES

Board of Studies in MASS MEDIA

Second Year Programme in Minor (Journalism)

Semester	III & IV	
Title of Paper	Sem.	Total Credits 4
1. Introduction to Journalism	III	2
2. Feature Writing	III	2
Title of Paper		Credits
I) Reporting and Editing	IV	4
From the Academic Year		2025-26

**Sem. - III**

# Syllabus

## B.A. (MULTIMEDIA AND MASS COMMUNICATION)

### (Sem.- III)

**Title of Paper: INTRODUCTION TO JOURNALISM**

Sr. No.	Heading	Particulars
1	<b>Description the course :</b>  <b>Including but Not limited to :</b>	<p>This course provides a comprehensive overview of journalism, tracing its historical roots and evolution from traditional print to modern digital platforms. Students will explore the core principles of journalism, its societal role, and the structure of news organizations. The course emphasizes practical skills in news reporting and writing, including techniques like the inverted pyramid, beat reporting, and fact-checking. It also examines the influence of emerging technologies, citizen journalism, and the ethical challenges faced in the digital age.</p>
2	<b>Vertical :</b>	Minor
3	<b>Type :</b>	Theory
4	<b>Credit:</b>	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	<b>Hours Allotted :</b>	30 Hours
6	<b>Marks Allotted:</b>	50 Marks
7	<b>Course Objectives:</b> <ul style="list-style-type: none"> <li>Understand the fundamentals of journalism, including its definition, nature, scope, and evolution from the printing press era to the digital age.</li> <li>Analyze the historical development of journalism globally and in India, and recognize key milestones such as the nationalist press movement, the Emergency period, and the post-liberalization media boom.</li> <li>Recognize the critical role of journalism in a democratic society, including its function as the Fourth Estate and its responsibility in promoting awareness and development.</li> <li>Understand the organizational structure of media houses, including editorial, advertising, marketing, and circulation departments.</li> </ul>	
8	<b>Course Outcomes:</b> By the end of this course, students will be able to: <ul style="list-style-type: none"> <li>Understand the fundamental principles, history, and evolution of journalism, both globally and within India.</li> <li>Identify and differentiate between various forms and styles of journalism, including print, broadcast, and digital media.</li> <li>Analyze the role of journalism in a democratic society and its impact on public opinion and policy.</li> </ul>	

- Develop basic reporting and writing skills suitable for different media platforms.
- Critically assess contemporary issues and challenges in journalism, including ethical considerations and the influence of technology.

Module	Topics	Hours
<b>Unit I: Foundations of Journalism</b>		<b>20</b>
<b>1. Definition, nature, and scope of journalism</b>	Changing face of journalism from Guttenberg to new Media, career opportunities in both traditional and emerging media	
<b>2. Historical development of journalism globally and in India</b>	Earliest publications The rise of nationalist press ,Post 1947 The emergency and its impact on Journalism, Post Emergency, Post liberalization of the economy boom in magazines. Growth of niche journalism	
<b>3. Role of journalism in society and democracy</b>	creating awareness and disseminating information for development of society, The concept of the Fourth Estate	
<b>4. Departments in the News organization</b>	Editorial, Ad Sales, Marketing, Circulation, Production, HR, IT	
<b>Unit II: News Reporting and Writing</b>		<b>20</b>
<b>1. Understanding news: elements, values, and types</b>	What makes a good story? Anatomy of a news story	
<b>2. News writing techniques</b>	the inverted pyramid, 5Ws and 1H Sources of news and news gathering methods	
<b>3. Introduction to reporting beats</b>	Hard News / Soft News and blend of the two News Reports, Features, Editorials A study and analysis of Crime, Environmental, Entertainment, Educational, Agricultural, Sports beats etc Basics of interviewing and fact-checking	
<b>Unit III: Media Platforms and Technologies &amp; Challenges in Journalism</b>		<b>10</b>
<b>1. Overview of print, broadcast, and</b>	Objectivity, Accuracy, Length Criteria for news worthiness in each medium as well as growth of each medium	

<b>digital media</b>	Breaking news v/s fact checking and fake news	
<b>2. Emergence and impact of new media technologies</b>	Social media, online video platforms, streaming services, and other web-based communication tools.	
<b>3. Citizen journalism</b>	User-generated content and its significance	
<b>4. Ethical Challenges</b>	Objectivity, bias, and sensationalism	
<b>5. Other major challenges</b>	Fake news, censorship, and media trials	
<b>Unit IV: Contemporary Trends and Future of Journalism</b>		<b>10</b>
<b>1. Data journalism and visualization</b>	Using charts, graphs, and maps to present complex information in a visually accessible way	
<b>2. Artificial intelligence and automation in newsrooms</b>	Use of AI Tools in the newsroom Drawbacks of AI	
<b>3. Mobile journalism (MoJo) and podcasting</b>	Complementary methods of news dissemination in modern newsrooms. Mobile devices to gather, produce, share news content delivering audio-video content via an online format.	
<b>10</b>	<b>Books / References:</b> <ul style="list-style-type: none"> <li>• Bond Fraser F. An Introduction to Journalism (A Survey of the Fourth Estate in all its forms).</li> <li>• Brucker Herbert. Communication is Power (Unchanging Values in a Changing Journalism).</li> <li>• Chalapati Rau, History of Indian Journalism.</li> <li>• Chalapati Rau, The Press in India</li> <li>• Charnley M. V., - Reporting.</li> <li>• Critchfield Richard, Indian Reporter's Guide.</li> <li>• Crump Spencer, Fundamentals of Journalism.</li> </ul>	
<b>11</b>	<b>Internal Continuous Assessment: 40%</b>	<b>External, Semester End Examination 60% Individual Passing in Internal and External Examination</b>

**12**

**Continuous Evaluation  
through:**

- 1.** Individual/ group project should be given to develop an advertising strategy on any product or service
- 2.** Write a story board/ type of copy.
- 3.** Big Idea – Group project

# Syllabus

## B.A. (MULTIMEDIA AND MASS COMMUNICATION)

### (Sem.- III)

**Title of Paper: Feature and Writing**

Sr. No.	Heading	Particulars
1	<b>Description the course :</b>  <b>Including but Not limited to :</b>	This course offers a comprehensive introduction to <b>feature writing and urban reportage</b> , with a strong emphasis on using journalism as a tool for <b>social justice and advocacy</b> . Rooted in the real-life challenges of urban life in Mumbai, the course trains students to craft compelling human-interest stories, news features, opinion pieces, and blogs that give voice to underrepresented communities.
2	<b>Vertical :</b>	Minor
3	<b>Type :</b>	Theory
4	<b>Credit:</b>	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	<b>Hours Allotted :</b>	30 Hours
6	<b>Marks Allotted:</b>	50 Marks
7	<b>Course Objectives:</b> <ul style="list-style-type: none"> <li>• Differentiate between features, news reports, profiles, human interest stories, and opinion pieces.</li> <li>• Recognize the role of long-form journalism in informing, engaging, and driving social change.</li> <li>• Apply narrative elements such as anecdotes, interviews, and descriptive details to enhance storytelling.</li> <li>• Develop a story pitch, conduct interviews, and gather supporting material for factual and ethical reporting.</li> </ul>	
8	<b>Course Outcomes:</b> <ul style="list-style-type: none"> <li>• To provide students with technique of narration and story telling</li> <li>• To share the art of developing a story idea</li> <li>• To acquaint and sensitize them through assignments to the issues of deprivation</li> <li>• around us and using writing as a tool for social justice</li> </ul>	

Sr. No.	Heading	Particulars
1.	About features (10 Hours)	<ul style="list-style-type: none"> <li>• What makes feature writing different 01</li> <li>• Deconstructing a feature 02</li> <li>• News Feature 02</li> <li>• Human Interest Stories, Profiles 02</li> <li>• Developmental stories, opinion pieces, in-depth</li> <li>• features as tools of social justice</li> </ul>
2.	Becoming the voice of the urban poor (Mumbai): letters to editors, Blogs (10 Hours)	<ul style="list-style-type: none"> <li>• Finding fresh ideas, developing a story idea</li> <li>• On and off field research</li> <li>• Building observation and listening skills</li> <li>• Structuring the story</li> <li>• Use of anecdotes, Illustrations, Interviewing</li> <li>• Prone to disasters: floods etc</li> <li>• Poor health especially mental health</li> <li>• Lack of facilities and obstacles to education</li> <li>• Night schools</li> <li>• Unemployment and exploitation</li> </ul>
3.	Mumbai based features/ letter to the editor/ post/opinion piece on (10 Hours)	<ul style="list-style-type: none"> <li>• Plight of Rag pickers</li> <li>• Construction workers</li> <li>• The homeless</li> <li>• Slum rehabilitation projects</li> <li>• Condition of Mumbai Jails/ Courts</li> <li>• City issues of hygiene and pollution</li> <li>• Water crisis</li> <li>• Crime and safety</li> <li>• Corruption issues faced by the common man</li> <li>• Challenges faced by senior citizens and the physically/</li> <li>• mentally challenged</li> </ul>
10	<b>Books / References:</b> <ol style="list-style-type: none"> <li>1. Feature Writing: Meera Raghvendra Rao, 2012</li> <li>2. Communication and Development: The Challenges of Twenty First Century- V.S. Gupte, 2000</li> <li>3. On Writing Well (30th anniversary edition), William Zinsser, Harper Paperbacks, 2006.</li> <li>4. Poverty and deprivation among the Katkari by Rohit Mutatkar, Economic and Political Weekly Vol 52, Issue no 13.01 April, 2017</li> </ol>	

	5. Legal status and deprivation in urban slums over two decades by Laura B Nolan, David E Bloom and Subbaraman. Economic and Political Weekly Vol 53, Issue No 15, 14 April, 2018 6. Delhi's Slum Dwellers, deprivation, Preferences and Political Engagement	
<b>11</b>	<b>Internal Continuous Assessment: 40%</b>	<b>External, Semester End Examination 60% Individual Passing in Internal and External Examination</b>
<b>12</b>	<b>Continuous Evaluation through:</b> <ol style="list-style-type: none"> <li>1. Individual/ group project</li> <li>2. Letters to the Editor</li> <li>3. Flip class presentation</li> <li>4. Feature based in Mumbai or vicinity on any one of the issues of social justice</li> </ol>	

As Per NEP 2020

# University of Mumbai



## Syllabus for Minor Vertical 2

Faculty of HUMANITIES

Board of Studies in MASS MEDIA

Second Year Programme in Minor (Advertising)

Semester	III & IV	
Title of Paper	Sem.	Total Credits 4
1. Introduction to Advertising	III	2
2. Basics of Copywriting	III	2
Title of Paper		Credits
I) Globalisation and Advertising	IV	4
From the Academic Year		2025-26

**Sem. - III**

# Syllabus

## B.A. (MULTIMEDIA AND MASS COMMUNICATION)

### (Sem.- III)

**Title of Paper: INTRODUCTION TO ADVERTISING**

Sr. No.	Heading	Particulars
1	<b>Description the course :</b>  <b>Including but Not limited to :</b>	Introduction to Advertising is crucial for media students as it provides foundational knowledge about persuasive communication, branding, and consumer behavior. It is highly relevant and useful in today's media landscape, where advertising drives content creation and revenue. The subject connects with courses like marketing, public relations, and digital media, and its application spans across industries, enhancing students' creativity and strategic thinking. With the growing demand for advertising professionals, it opens up diverse job prospects in agencies, media houses, and corporate communication roles.
2	<b>Vertical :</b>	Major
3	<b>Type :</b>	Theory
4	<b>Credit:</b>	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	<b>Hours Allotted :</b>	30 Hours
6	<b>Marks Allotted:</b>	50 Marks
7	<b>Course Objectives:</b> <ol style="list-style-type: none"> <li>1. To introduce students to the fundamentals, evolution, and various forms of advertising.</li> <li>2. To help learners understand the role of advertising in society, along with its ethical, legal, and cultural implications.</li> <li>3. To equip learner with knowledge of integrated marketing communication tools and different advertising media.</li> <li>4. To develop students' ability to create and evaluate effective advertisements using creative strategies and techniques.</li> </ol>	

8	<b>Course Outcomes:</b>  1. Describe the purpose, types, and components of advertising in various contexts. 2. Discuss the ethical, legal, and cultural considerations involved in advertising practices. 3. Identify and explain the tools and techniques used in integrated marketing communication. 4. Create basic advertising content such as ad copy, storyboards, slogans, and campaign ideas.	
9	<b>Module 1: Introduction to Advertising (10 Hours)</b>	
	1. Introduction to advertising	Evolution, importance, Features, benefits, limitation, effects and 5M's of advertising
	2. Types of advertising	Consumer, Industrial, Retail, Classified, Corporate, Public service, Generic, National, Global, International, Social (CSR) and Advocacy
	3. Ethics in advertising	Puffery, Subliminal, Weasel claim, Surrogate, Shocking ads, Controversial, Comparative, Advertising code of ethics, Regulatory bodies, Laws and regulations
	4.Social, Cultural and Economic impact of Advertising	Women and advertising, Children and, advertising, Senior citizen and advertising, Pop Culture and advertising
	<b>Module 2: Integrated marketing communication and tools (10 Hours)</b>	
	1. Integrated marketing communication	Emergence, Role, Tools, Communication process, The IMC Planning Process
	2. Print Media and Out-of Home Media	Basic concepts, Types of Newspapers advertising, advantages and disadvantage of Newspaper advertising, Magazines, Factors to consider for magazine advertising, Out -of home Advertising, On-premise advertising, Transit advertising, Posters, Directory advertising
	3. Broadcast Media	Radio advertising Advantages and Disadvantages of Radio advertising, Television advertising and its Advantages and Disadvantages, Film advertising and Product placement - Advantages and Disadvantages
	4. Public Relation	Meaning of Public Relations, Types of public relations Difference between public relations and advertising,
	5. Sales Promotion and Direct Marketing	Growth and Types of Sales promotion, Advantages and Disadvantages Growth of Direct marketing and its tools Advantages and disadvantages
	<b>Module 3: Creativity in Advertising (10 Hours)</b>	
	1. Introduction to Creativity	Importance of creative process, Creative strategy development Determining message theme, Big idea, positioning strategies, Types of appeals
	2. Role of different elements in ads	Logo, Jingle, Company signature, Slogan, tagline, illustration, Creating Radio commercial –Words, sounds, clarity, coherence etc.

	<b>3. Elements of copy</b>	Headline, Sub headline, Layout, Body copy, Types of copy and slogan, creating story board
	<b>4. Latest trends</b>	Rural advertising, Ambush advertising, Internet advertising, email advertising, Advertainment, advertorial, mobile advertising
<b>10</b>	<b>Books / References:</b> <ul style="list-style-type: none"> <li>• Advertising Principles and Practices (7th Edition) William D. Wells, John Burnett, Sandra Moriarty</li> <li>• Adland: Global History of advertising by mark Tungate</li> <li>• Copy paste : How advertising recycle ideas by Joe La Pompe</li> <li>• Indian Advertising: Laughter &amp; Tears by Arun Chaudhuri</li> <li>• Adkatha The Story Of Indian Advertising by Halve Anand</li> <li>• Pandeymonium by Piyush Pandey</li> <li>• Introduction to Advertising – Amita Shankar</li> <li>• Contemporary Advertising – Loudon &amp; Britta</li> <li>• Advertising – Pearson Education</li> <li>• <a href="http://www.afaqs.com">www.afaqs.com</a></li> <li>• <a href="http://www.exchange4media.com">www.exchange4media.com</a></li> <li>• <a href="http://www.adweek.com">www.adweek.com</a></li> </ul>	
<b>11</b>	<b>Internal Continuous Assessment: 40%</b>	<b>External, Semester End Examination 60% Individual Passing in Internal and External Examination</b>
<b>12</b>	<b>Continuous Evaluation through:</b> <ol style="list-style-type: none"> <li>1. Individual/ group project should be given to develop an advertising strategy on any product or service</li> <li>2. Write a story board/ type of copy.</li> <li>3. Big Idea – Group project</li> </ol>	

# Syllabus

## B.A. (MULTIMEDIA AND MASS COMMUNICATION)

### (Sem.- III)

**Title of Paper: Basics of Copywriting**

Sr. No.	Heading	Particulars
1	<b>Description the course :</b>  <b>Including but Not limited to :</b>	The <b>Basics of Copywriting</b> introduce students to the core principles of writing persuasive and impactful content for advertising and marketing. It covers the purpose of copywriting, the role of a copywriter, and the importance of clear, concise, and compelling messaging. Students learn how copy influences consumer behavior, supports brand identity, and communicates value across different platforms. This foundational knowledge sets the stage for advanced creative writing and campaign development.
2	<b>Vertical :</b>	Minor
3	<b>Type :</b>	Theory
4	<b>Credit:</b>	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	<b>Hours Allotted :</b>	30 Hours
6	<b>Marks Allotted:</b>	50 Marks
7	<b>Course Objectives:</b> <ul style="list-style-type: none"> <li>Understand the role and importance of copywriting in advertising, branding, and marketing communication.</li> <li>Identify the key responsibilities and skills of a copywriter, including creativity, clarity, and persuasion.</li> <li>Recognize the essential elements of effective copy, such as headlines, slogans, and calls to action.</li> <li>Develop awareness of audience-centric writing, focusing on tone, message, and purpose.</li> <li>Build foundational knowledge that supports creative idea development and media-specific copywriting.</li> </ul>	

8	<b>Course Outcomes:</b> <ul style="list-style-type: none"> <li>• Identify the role and responsibilities of a copywriter.</li> <li>• Explain basic concepts and techniques in copywriting and creative thinking.</li> <li>• Use various methods like brainstorming, imagination, and observation to generate effective advertising ideas.</li> <li>• Develop a creative mindset and discover the “Big Idea” behind successful ad campaigns.</li> <li>• Write compelling copy that aligns with different brand voices and tones.</li> <li>• Use storytelling and emotional appeals to influence target audiences.</li> </ul>	
Sr. No.	Heading	Particulars
1.	Introduction to Copywriting (10 Hours)	<ul style="list-style-type: none"> <li>• <b>Basics of Copywriting</b> <ul style="list-style-type: none"> <li>• What copywriting is all about</li> <li>• What a copywriter does</li> </ul> </li> <li>• <b>Creative Thinking</b> <ul style="list-style-type: none"> <li>• How to develop a creative mindset</li> <li>• How great ideas are formed</li> <li>• Finding the <i>one big idea</i> behind a campaign</li> <li>• How to make people believe in your brand and take action</li> </ul> </li> <li>• <b>Techniques for Coming Up With Ideas</b> <ul style="list-style-type: none"> <li>• Fun and useful ways to spark creativity like: <ul style="list-style-type: none"> <li>○ Brainstorming</li> <li>○ Asking questions</li> <li>○ Looking at pictures</li> <li>○ Using imagination and observation</li> <li>○ Referencing other ideas, dreaming, and more</li> </ul> </li> </ul> </li> <li>• <b>Transcreativity</b> <ul style="list-style-type: none"> <li>• What it is and why it’s important (adapting creative work across cultures or languages)</li> </ul> </li> </ul>
2.	Writing for Advertising (10 Hours)	<ul style="list-style-type: none"> <li>• <b>Understanding Briefs</b> <ul style="list-style-type: none"> <li>• What a marketing brief is</li> <li>• What a creative brief is</li> </ul> </li> <li>• <b>How to Write Persuasive Copy</b> <ul style="list-style-type: none"> <li>• Using the right tone of voice</li> <li>• Giving your writing personality</li> <li>• Writing in a way that grabs attention and changes how people think</li> <li>• Using emotion and storytelling</li> <li>• Learning from the best ad campaigns today</li> </ul> </li> </ul>

3.	Media and Audiences (10 Hours)	<ul style="list-style-type: none"> <li>• <b>Writing for Different Media Platforms</b> <ul style="list-style-type: none"> <li>• Print ads: headlines, captions, body text, slogans</li> <li>• TV ads: scripts, visual planning, silence, styles</li> <li>• Outdoor ads like posters</li> <li>• Radio scripts</li> <li>• Digital ads for social media (Facebook, Instagram, etc.)</li> <li>• Web content</li> </ul> </li> <li>• <b>How to Write Different Kinds of Ads</b> <ul style="list-style-type: none"> <li>• Direct mailers</li> <li>• Classified ads</li> <li>• Press releases</li> <li>• B2B (business-to-business) content</li> <li>• Email marketing</li> <li>• Advertorials (ads in the form of articles)</li> </ul> </li> </ul> <p>Infomercials</p>
10	<b>Books / References:</b> <ul style="list-style-type: none"> <li>• <b>“The Copywriter’s Handbook: A Step-by-Step Guide to Writing Copy That Sells”</b> <i>Author: Robert W. Bly</i></li> <li>• <b>Creative Advertising: An Introduction”</b> <i>Author: Miriam Sorrentino</i></li> <li>• <b>“Advertising Concept and Copy”</b> <i>Author: George Felton</i></li> </ul>	
11	<b>Internal Continuous Assessment: 40%</b>	<b>External, Semester End Examination 60% Individual Passing in Internal and External Examination</b>
12	<b>Continuous Evaluation through:</b> <ol style="list-style-type: none"> <li>1. Individual/ group project</li> <li>2. Write a copy for an AD.</li> <li>3. Presentation</li> <li>4. Assignment</li> </ol>	

# **QUESTION PAPER PATTERN (External and Internal)**

## **PAPER PATTERN – 1 (30 MARKS)**

**Semester End Examination: 30 Marks**

**Time : 1.00 hr**

### **QUESTION PAPER PATTERN**

<b>Question No</b>	<b>Questions</b>	<b>Marks</b>
Q 1	Practical/ Case study / Concept Testing	10
Q 2	Practical/ Theory	10
Q 3	Practical/ Theory	10
	<b>TOTAL</b>	<b>30</b>

**Note:**

1. Equal Weightage is to be given to all the modules.
2. 10 marks question may be subdivided into 5 and 5 marks each. Internal option shall be given. For direct 10 Marks question option should be given. Attempt any one out of two.
3. Use of simple calculator is allowed in the examination.
4. Wherever possible more importance is to be given to the practical problems.

### **Continuous Evaluation: Internal (40 marks)**

	<b>Assessment/ Evaluation</b>	<b>Marks</b>
1	Practical based projects.	10
2	Participation in Workshop / Conference/ Seminar/ Live Case Study/ Field Visit/ Certificate Course. (Physical/online mode)	10

## PAPER PATTERN – 2 (60 MARKS)

**Semester End Examination: 60 Marks**

**Time : 2.00 hr**

### QUESTION PAPER PATTERN

Question.1. is compulsory

Attempt any 3 from Q2. –Q.5

Each question carries 15 Marks

Question No	Questions	Marks
Q 1	Practical/ Case study	15
Q 2	Practical/ Theory	15
Q 3	Practical/ Theory	15
Q 4	Practical/ Theory	15
Q 5	Practical/ Theory	15
	<b>TOTAL</b>	<b>60</b>

**Note:**

5. Equal Weightage is to be given to all the modules.
6. 15 marks question may subdivide into 8 and 7 marks each. Internal option shall be given. For direct 15 Marks question option should be given. Attempt any one out of two.
7. Use of simple calculator is allowed in the examination.
8. Wherever possible more importance is to be given to the practical problems.

### Continuous Evaluation: Internal (40 marks)

	Assessment/ Evaluation	Marks
1	Practical based projects.	20
2	Participation in Workshop / Conference/ Seminar/ Live Case Study/ Field Visit/ Certificate Course. (Physical/online mode)	20

**Sd/-**

**Sign of the BOS  
Chairperson,  
Dr. Navita Kulkarni,  
Board of Studies in  
Mass Media**

**Sd/-**

**Sign of the Offg.  
Associate Dean,  
Dr. Suchitra Naik  
Faculty of Humanities**

**Sd/-**

**Sign of the Offg.  
Associate Dean,  
Dr. Manisha Karne  
Faculty of Humanities**

**Sd/-**

**Sign of the Off  
Dean, Prof. Dr.  
Anil Singh  
Faculty of  
Humanities**

**AC – 20/05/2025**  
**Item No. – 6.18 (N) (2a) Sem. III**

**As Per NEP 2020**

## **University of Mumbai**



<b>Syllabus for Basket of OE</b>	
<b>Faculty of Science</b>	
<b>Board of Studies in Computer Science</b>	
<b>UG Second Year Programme</b>	
<b>Semester</b>	<b>III</b>
<b>Title of Paper</b>	<b>Credits 2</b>
<b>I) Cyber &amp; Digital Safety</b>	<b>2</b>
<b>From the Academic Year</b>	<b>2025 – 2026</b>

## Name of the Course: Cyber & Digital Safety

Sr. No.	Heading	Particulars
1	Description the course:	<p><b>Introduction:</b></p> <p>With the rapid rise in digital connectivity, individuals are increasingly vulnerable to online threats. This course introduces students to essential concepts of digital safety, privacy, and responsible online behavior. It provides practical knowledge to protect personal data, secure digital devices, and navigate the internet safely.</p> <p><b>Relevance:</b></p> <p>In today's digital age, everyone is a digital citizen. Whether you're a student, professional, or homemaker, digital safety is vital for safeguarding identity, finances, and mental well-being. This course addresses the urgent need to educate individuals in navigating online spaces securely.</p> <p><b>Usefulness:</b></p> <p>The course empowers learners with practical knowledge on how to stay safe online—be it managing privacy settings on social media, identifying phishing emails, or using strong passwords. These skills are useful in daily digital activities across personal, academic, and professional spaces.</p> <p><b>Application:</b></p> <p>Students can immediately apply the concepts learned—from using secure Wi-Fi and avoiding fake news to setting up two-factor authentication and protecting children's online experiences. It also helps in developing a safety-first approach to technology use.</p> <p><b>Interest:</b></p> <p>This course connects to the everyday digital life of learners—making it highly relatable. It explores topics like deepfakes, social media responsibility, digital detox, and cyberbullying, which resonate with students from all disciplines and age groups.</p> <p><b>Connection with Other Courses:</b></p> <p>While not technical, this course complements subjects in Media Studies, Psychology, Communication, Law, and even Business. It strengthens digital literacy, a valuable</p>

		<p>soft skill, and supports courses related to digital ethics, digital marketing, and online communication.</p> <p><b>Demand in the Industry:</b></p> <p>Digital awareness is considered a critical life skill by employers. Companies value employees who understand safe digital practices, especially in remote and hybrid work environments. With increasing data breaches and cybercrime, demand for digitally responsible professionals is rising.</p> <p><b>Job Prospects:</b></p> <p>Although not a technical specialization, this course adds weight to any resume by demonstrating digital literacy. It prepares students for roles in education, administration, customer service, journalism, HR, and more—where safe technology use is expected and respected.</p>
2	<b>Vertical:</b>	Open Elective
3	<b>Type:</b>	Theory
4	<b>Credits:</b>	2 credits
5	<b>Hours Allotted:</b>	30 hours
6	<b>Marks Allotted:</b>	50 Marks
7	<p><b>Course Objectives (CO):</b></p> <p><b>CO 1.</b> To introduce the foundational concepts of cyber safety and digital privacy.</p> <p><b>CO 2.</b> To create awareness of common online threats and best practices for digital hygiene.</p> <p><b>CO 3.</b> To equip students with skills for safe usage of social media, devices, and the internet.</p> <p><b>CO 4.</b> To develop a mindset for ethical digital behavior and responsible technology use.</p> <p><b>CO 5.</b> To explore emerging cyber risks including AI, deepfakes, and the role of legislation.</p>	
8	<p><b>Course Outcomes (OC):</b></p> <p>After successful completion of this course, students would be able to -</p> <p><b>OC 1.</b> Understand key concepts in cyber security and differentiate between threats and risks.</p> <p><b>OC 2.</b> Apply safe browsing practices and protect their digital identity across platforms.</p> <p><b>OC 3.</b> Identify and avoid common cyber scams, phishing attacks, and fake news.</p> <p><b>OC 4.</b> Safeguard personal devices, use secure communication tools, and manage passwords.</p>	

	<b>OC 5.</b> Understand the ethical concerns and emerging trends in AI-driven cyber threats.
<b>9</b>	<p><b>Modules:</b></p> <p><b>Module 1: Fundamentals of Digital Safety &amp; Online Behavior</b></p> <p><b>Introduction to Digital Safety and Cyber Security:</b> What is Digital Safety?, Everyday importance of staying safe online, Cyber Security vs. Digital Safety, Ethical and responsible use of technology</p> <p><b>Common Online Threats and How to Avoid Them:</b> Types of online threats: viruses, phishing, scams, Understanding social engineering and digital fraud, Case examples of real-world cyber attacks</p> <p><b>Safe Internet and Social Media Use:</b> How to browse safely: HTTPS, safe websites, online shopping tips, Social media privacy settings, Digital identity and managing your online presence, Deepfakes and misinformation, Screen time, mental health, and digital well-being</p> <p><b>Online Safety for Children and Teenagers:</b> Common risks for young users, Using parental controls and safe browsing tools, Identifying and addressing cyberbullying, Teaching children responsible internet use</p> <p><b>Module 2: Personal Device Security, Privacy &amp; Emerging Trends</b></p> <p><b>Securing Devices and Networks:</b> How to keep your phone and laptop safe, Safe use of public Wi-Fi and VPNs, Protecting smart devices (IoT) at home, Backing up your data securely</p> <p><b>Building Good Digital Habits (Cyber Hygiene):</b> Creating strong passwords and using multi-factor authentication, Keeping software updated and avoiding unsafe downloads, Spotting fake news and online hoaxes</p> <p><b>Understanding Data Privacy:</b> What is personal data and why it matters, Data protection laws in simple terms (like GDPR), Using privacy-friendly tools (browsers, search engines, messaging apps), What to do if a data breach happens</p> <p><b>Cyber Safety at Work and Emerging Technologies:</b> Staying safe while working online or remotely, Secure email and workplace communication, How AI is used in cyber security – the good and the bad, Deepfakes, AI-based scams, and how to stay alert, Introduction to how blockchain can help in digital security</p>
<b>10</b>	<p><b>Text Books</b></p> <ol style="list-style-type: none"> <li>1. Security in the Cyber Age: An Introduction to Policy and Technology, John E. Savage, Derek S. Reveron, Cambridge University Press, 2023</li> <li>2. Cyber Security and Personal Data Awareness: Leverage Personal Data safety in Cyber Threat environment, Selvaraj G, Notion Pres, 2024</li> <li>3. Cyber and Digital Safety: Fundamentals and Best Practices, Maurya R K, SYBGEN Learning, 2025</li> </ol>
<b>11</b>	<p><b>Reference Books</b></p> <ol style="list-style-type: none"> <li>1. Cyber Safety for Everyone: A comprehensive guide to online safety,</li> </ol>

	JaagoTeens, BPB Publications, 3rd Edition, 2024		
	2. The Basics of Cyber Safety: Computer and Mobile Device Safety, John Sammons (Author), Michael Cross MD, Syngress, 2016		
	3. Cybersecurity for Everyone, David B. Skillicorn, Routledge, CRC Press, 2022		
	4. Cybersecurity for Dummies, Joseph Steinberg, Wiley, 2020		
12	Internal Continuous Assessment: 40%	Semester End Examination: 60%	
13	Continuous Evaluation through: Class Test on Module 1: 10 marks Class Test on Module 2: 10 marks	Evaluation through: A Semester End Theory Examination of 1 hour duration for 30 marks as per the paper pattern given below.	
	Average of 2 Class Tests: 10 marks Assignment on Module 1: 5 marks Assignment on Module 2: 5 marks	Total: 30 marks	
	Total of 2 Assignments: 10 marks		
	Total: 20 marks		
14	Format of Question Paper:		
	Total Marks: 30		
	Duration: 1 Hour		
	Question	Based On	Options
	Q. 1	Module 1	Any 2 out of 4
Q. 2	Module 2	Any 2 out of 4	
Q. 3	Module 1 & 2	Any 2 out of 4	
			Marks
			10
			10
			10

## Name of the Course: Web Designing

Sr. No.	Heading	Particulars
1	Description the course:	<p><b>Introduction:</b></p> <p>This course offers a comprehensive exploration of web development, covering essential technologies such as HTML, CSS, JavaScript, and PHP. Students will gain practical skills and knowledge necessary to create dynamic and visually appealing websites.</p> <p><b>Relevance:</b></p> <p>In today's digital age, web development skills are in high demand across various industries. Understanding HTML, CSS, JavaScript, and PHP is crucial for anyone interested in pursuing a career in web development or related fields.</p> <p><b>Usefulness:</b></p> <p>The skills acquired in this course are highly transferable and applicable in a wide range of professional settings. Whether students aim to become web developers, designers, or entrepreneurs, proficiency in web development technologies is invaluable.</p> <p><b>Application:</b></p> <p>Students will learn to apply their knowledge of HTML, CSS, JavaScript, and PHP to develop interactive websites and web applications. Through hands-on projects and exercises, they will gain practical experience in building real-world solutions.</p> <p><b>Interest:</b></p> <p>The course content is designed to engage students with a passion for technology and creativity. From creating visually appealing designs to implementing dynamic functionality, students will find ample opportunities to explore and express their interests.</p> <p><b>Connection with Other Courses:</b></p> <p>This course serves as a foundation for further studies in web development and related disciplines. It complements other technology courses by providing essential skills and knowledge that can be applied across various domains.</p>

		<p><b>Demand in the Industry:</b></p> <p>The demand for skilled web developers continues to grow as businesses and organizations increasingly rely on their online presence. Graduates of this course will be well-equipped to meet this demand and contribute effectively in the industry.</p> <p><b>Job Prospects:</b></p> <p>Completion of this course opens up numerous job opportunities in web development, design, digital marketing, e-commerce, and more. With the skills acquired, students can pursue roles such as front-end developer, web designer, full-stack developer, or freelance web developer.</p>
2	<b>Vertical:</b>	Open Elective
3	<b>Type:</b>	Practical
4	<b>Credits:</b>	2 credits (1 credit = 30 Hours of Practical work in a semester)
5	<b>Hours Allotted:</b>	60 hours
6	<b>Marks Allotted:</b>	50 Marks
7	<p><b>Course Objectives (CO):</b></p> <p><b>CO 1.</b> Familiarize students with core web development technologies such as HTML, CSS, JavaScript, and PHP.</p> <p><b>CO 2.</b> Develop students' skills in creating structured and visually appealing web pages using HTML and CSS.</p> <p><b>CO 3.</b> Enable students to add interactivity and dynamic behavior to web pages using JavaScript.</p> <p><b>CO 4.</b> Introduce students to basic web design principles and best practices.</p> <p><b>CO 5.</b> Provide practical experience through hands-on exercises and projects.</p>	
8	<p><b>Course Outcomes (OC):</b></p> <p>After successful completion of this course, students would be able to -</p> <p><b>OC 1.</b> Demonstrate proficiency in HTML markup and CSS styling to create well-structured and visually appealing web pages.</p> <p><b>OC 2.</b> Implement interactivity and dynamic behavior on web pages using JavaScript and PHP.</p> <p><b>OC 3.</b> Apply basic web design principles to create user-friendly and aesthetically pleasing websites.</p> <p><b>OC 4.</b> Analyze and solve problems related to web development, including troubleshooting code and debugging errors.</p> <p><b>OC 5.</b> Develop basic web applications and prototypes using HTML, CSS, JavaScript, and PHP.</p> <p><b>OC 6.</b> Collaborate effectively in a team environment on web development projects.</p>	

9	<b>Modules:</b>
	<b>Module 1: Basics of Web Development (HTML and CSS) (30 hours)</b>
	<b>Understanding the Internet and World Wide Web:</b>  Introduction to the Internet and its applications. Overview of email, Telnet, FTP, e-commerce, and e-business. Basics of Internet infrastructure: ISPs, DNS, URLs, and HTTP.  <b>HTML5 Fundamentals:</b>  Basic Elements of HTML: Introduction to HTML tags for creating the structure of web pages.  Formatting Text: Applying basic text formatting using HTML tags.  Organizing Content: Using lists and headings to organize content.  Creating Links: Making hyperlinks to connect web pages.  HTML Tables: Structuring data using HTML tables for better presentation and organization.  <b>Working with Multimedia and Forms:</b>  Adding Images: Inserting images onto web pages and understanding image formats.  Colors and Styling: Applying colors and basic styles to web elements.  Forms and User Input: Creating interactive forms for user input and data submission.  <b>Styling with CSS</b>  Introduction to CSS: Understanding the role of Cascading Style Sheets in styling web pages.  Selectors and Properties: Using CSS selectors and properties to style HTML elements.  Background and Fonts: Applying background styles and working with fonts.  Positioning Elements: Understanding CSS properties for positioning elements on a web page.
	<b>Module 2: JavaScript and Dynamic Web Content (30 hours)</b>
	<b>JavaScript:</b>  Integrating JavaScript: Using JavaScript code within HTML documents for interactivity.  Programming Basics: Understanding JavaScript variables, operators, and control flow.  Functions and Events: Defining functions and handling events for user interaction.  Working with Forms: Validating form data and handling user input with JavaScript.

	<b>Dynamic content with PHP</b>  Basics of Server-side Scripting: Understanding the role of PHP in server-side scripting.  Variables and Data Types: Declaring variables, working with data types, and type coercion in PHP.  Control Structures: Implementing conditional statements and loops in PHP scripts.  Sessions and Cookies: Introduction to managing user sessions and using cookies for data storage.  Working with Databases: Connecting to databases, executing SQL queries, and processing query results.	
<b>10</b>	<b>Text Books</b> 1. HTML 5 Black Book, Covers CSS 3, JavaScript, XML, XHTML, AJAX, PHP and jQuery, 2ed, Dreamtech Press, 2016 2. Web Programming and Interactive Technologies, scriptDemics, StarEdu Solutions India, 2018 3. PHP: A Beginners Guide, Vikram Vaswani, TMH	
<b>11</b>	<b>Reference Books</b> 1. HTML, XHTML, and CSS Bible Fifth Edition, Steven M. Schafer, WILEY, 2011 2. Learning PHP, MySQL, JavaScript, CSS & HTML5, Robin Nixon, O'Reilly, 2018 3. PHP, MySQL, JavaScript & HTML5 All-in-one for Dummies, Steve Suehring, Janet Valade Wiley, 2018	
<b>12</b>	<b>Internal Continuous Assessment: 40%</b>	<b>Semester End Examination: 60%</b>
<b>13</b>	<b>Continuous Evaluation through:</b> Class Test on Module 1: 10 marks Class Test on Module 2: 10 marks <hr/> <b>Average of 2 Class Tests: 10 marks</b> Assignment on Module 1: 5 marks Assignment on Module 2: 5 marks <hr/> <b>Total of 2 Assignments: 10 marks</b> <b>Total: 20 marks</b>	<b>Evaluation through:</b> <b>A Semester End Theory Examination</b> of <b>1 hour duration</b> for <b>30 marks</b> as per the paper pattern given below. <hr/> <b>Total: 30 marks</b>

14	<b>Format of Question Paper:</b>			
	<b>Total Marks: 30</b>		<b>Duration: 1 Hour</b>	
	<b>Question</b>	<b>Based On</b>	<b>Options</b>	<b>Marks</b>
	<b>Q. 1</b>	Module 1	<i>Any 2 out of 4</i>	10
	<b>Q. 2</b>	Module 2	<i>Any 2 out of 4</i>	10
	<b>Q. 3</b>	Module 1 & 2	<i>Any 2 out of 4</i>	10

Sd/-

**Sign of the BOS Chairman**  
**Dr. Jyotshna Dongardive**  
 Ad-hoc BOS (Computer  
 Science)

Sd/-

**Sign of the Offg.**  
**Associate Dean**  
**Dr. Madhav R. Rajwade**  
 Faculty of Science & Technology

Sd/-

**Sign of Offg. Dean**  
**Prof. Shivram S. Garje**  
 Faculty of Science &  
 Technology

# Vertical - 4

# VSC

# Syllabus

## B. A. (MULTIMEDIA AND MASS COMMUNICATION)

### (Sem.- III)

#### Title of Paper INTRODUCTION TO PHOTOGRAPHY

Sr. No.	Heading	Particulars
1	<b>Description the course :</b>  <b>Including but Not limited to :</b>	Introduction to Photography is a key course for media students as it builds visual literacy and technical skills essential for effective storytelling through images. It is highly relevant in fields like journalism, advertising, digital content, and social media, where visual communication plays a central role. The subject complements areas like film, design, and multimedia, and opens job opportunities in photojournalism, creative direction, content creation, and commercial photography.
2	<b>Vertical :</b>	VSC
3	<b>Type :</b>	Theory
4	<b>Credit:</b>	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	<b>Hours Allotted :</b>	30 Hours
6	<b>Marks Allotted:</b>	50 Marks
7	<b>Course Objectives:</b> <ol style="list-style-type: none"> <li>1. To understand the power of pictures in effective communication.</li> <li>2. To explore how a picture speaks thousand words.</li> <li>3. To study the technique that professionals use to make pictures outstanding.</li> <li>4. To develop a photographic vision &amp; improve visual sense of the visible world.</li> <li>5. To develop visualisation in terms of a definite frame &amp; the objects within.</li> <li>6. To develop a deeper sense of light beyond just illumination &amp; visibility.</li> <li>7. To develop a strong ability to communicate in non-verbal ways.</li> <li>8. To develop a sense of association or contradiction of the objects put together.</li> <li>9. To explore the applications of Photography as Fine Art as well as Applied Art.</li> <li>10. To cultivate sense of visual design for further media study.</li> </ol>	

8	<b>Course Outcomes:</b> <ol style="list-style-type: none"> <li>1. Learners will be able to demonstrate a fundamental understanding of camera operations, exposure settings, and composition techniques.</li> <li>2. Learners will be able to apply visual storytelling principles to capture meaningful and aesthetically effective photographs across various genres.</li> <li>3. Learners will be able to analyze and critique photographic work using technical, artistic, and conceptual frameworks.</li> </ol>	
9	<b>Module 1: Visual Communication &amp; Core Photography Techniques (15 Hours)</b>	
	<ol style="list-style-type: none"> <li>1. <b>Visual Language &amp; Framing</b> <ul style="list-style-type: none"> <li>• How pictures communicate: “A picture speaks a thousand words”</li> <li>• Framing and composition techniques</li> <li>• Perspective, focus types (selective/differential), color palette</li> <li>• Mood, atmosphere, body language, proxemics</li> <li>• Positive &amp; negative space in images</li> </ul> </li> <li>2. <b>Technical Foundations of Photography</b> <ul style="list-style-type: none"> <li>• Camera anatomy and functions</li> <li>• Exposure triangle: Aperture, Shutter, ISO</li> <li>• Depth of Field &amp; Bokeh</li> <li>• Motion techniques: Blur, Freeze, Light painting, Traffic/Star trails</li> <li>• Movement vs Moment</li> </ul> </li> </ol>	
	<b>Module 2: Media Oriented Photography &amp; Visual Output Design (15 Hours)</b>	
	<ol style="list-style-type: none"> <li>1. <b>Advanced Lighting &amp; Composition</b> <ul style="list-style-type: none"> <li>• Lens understanding: focal length, coverage, subject relevance</li> <li>• Light techniques: Checkerboard, Three-point, Portrait, Product, Fashion, Mixed lighting</li> <li>• Composition for media: Standard rules and creative deviations</li> </ul> </li> <li>2. <b>Media Photography &amp; Output Design</b> <ul style="list-style-type: none"> <li>• Media-specific composition: packaging, magazine cover/layout, ads</li> <li>• Designing for visual communication: visualizing layouts and roughs</li> <li>• Practical shooting and nominal editing for final output</li> <li>• Basics of citizen photojournalism: combining visuals with narrative</li> <li>• Final media outputs: image creation and layout integration</li> </ul> </li> </ol>	
10	<b>Reference Books:</b> <ol style="list-style-type: none"> <li>1. Creative Photographic Lighting – Collins: Me &amp; My Camera Series</li> <li>2. Making the Most of Colour – Collins: Me &amp; My Camera Series</li> <li>3. Taking Successful Pictures – Colling: Me &amp; My Camera Series</li> <li>4. The Working Photographer – Marija &amp; Tod Bryant</li> <li>5. Portrait Photography – Camera Guide series by Minolta</li> <li>6. Glamour Photography – Camera Guide series by Minolta</li> <li>7. Photography for Fun &amp; Profit – Volume 1 to 4: Singer Communication</li> <li>8. Introduction to Photography – Arvind Parulekar (Academic Book for BAMMC) Sheth Pub.</li> <li>9. Photographing Indoors and Photographing outdoors – Olympus Guide Books</li> </ol>	
12	<b>Internal Continuous Assessment: 40%</b>	<b>External, Semester End Examination 60% Individual Passing in Internal and External Examination</b>

13	<b>Continuous Evaluation through:</b> <ul style="list-style-type: none"> <li>• Assignments based on Techniques learnt           <ul style="list-style-type: none"> <li>– Shoot &amp; Submit – Five Techniques</li> <li>1. DoF &amp; Bokeh</li> <li>2. Motion Blur</li> <li>3. Perspective</li> <li>4. Checkerboard Lighting</li> <li>5. Effect Lighting</li> </ul> </li> <li>• Scribblings for Visual ideas for Media Output – Roughs for each media –           <ul style="list-style-type: none"> <li>1. Package Design</li> <li>2. Magazine Cover Design</li> <li>3. Magazine Page Layout</li> <li>4. Product/ Fashion Advertising</li> </ul> </li> <li>• Outdoor photography using techniques</li> </ul>	
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Syllabus Designed by:

- Arvind Parulekar
- Ms. Sheetal Gogri

AC - 20/05/2025

Item No.- 5.45 (N) Sem-III 2(c)

As Per NEP 2020

University of Mumbai



**Syllabus for  
Basket of Marathi - AEC**

**Board of Studies in Marathi**

**Second Year Programme**

**Semester**

**III**

**Title of Paper**

**Credits**

भाषिक कौशल्यांचे उपयोजन - २

**2**

(कथाकथन कौशल्य आणि अभिवाचन कौशल्य)

**From the Academic Year**

**2025-26**

**Syllabus**  
**B.A. (Marathi AEC)**  
**(Semester - III)**

**Title of Paper : भाषिक कौशल्यांचे उपयोजन - २ (कथाकथन कौशल्य आणि अभिवाचन कौशल्य)**

Sr. No.	Heading	Particulars
1	अभ्यासक्रमाचे वर्णन (Description of the Course)	<p>राष्ट्रीय शैक्षणिक धोरण - २०२० विद्यार्थ्यांच्या सर्वांगीण विकासावर (Wholistic Development) भर देते. सर्वांगीण विकासाचा भाग म्हणून क्षमता वर्धन अभ्यासक्रम (Ability Enhancement Course) या स्तंभांतर्गत भाषिक कौशल्यांशी संबंधित अभ्यासक्रमाचा समावेश करण्यात आला आहे. कला, वाणिज्य व विज्ञान या विद्याशाखांमध्ये अध्ययन करणाऱ्या विद्यार्थ्यांना तिसऱ्या सत्रामध्ये 'आधुनिक भारतीय भाषा'चे अध्ययन अनिवार्य करण्यात आले आहे. सदर क्षमता वर्धन अभ्यासक्रमाचे स्वरूप प्रामुख्याने भाषाकेंद्री असावे, असेही राष्ट्रीय शैक्षणिक धोरणात नमूद करण्यात आले आहे. त्यामुळे विद्यार्थ्यांना विविध प्रकारच्या भाषिक कौशल्यांचा तपशीलवार परिचय करून देणे, तसेच ती कौशल्ये आत्मसात करण्याची संधी उपलब्ध करून देणे, ही या अभ्यासक्रमाची महत्त्वाची उद्दिष्टे आहेत.</p> <p>विद्यार्थ्यांमध्ये पदवीचे शिक्षण घेत असताना भाषिक कौशल्ये विकसित व्हावीत, भाषिक कौशल्यांच्या आधारे त्यांना संबंधित क्षेत्रांत काम करण्याची संधी प्राप्त व्हावी, हे लक्षात घेऊन 'भाषिक कौशल्यांचे उपयोजन-२ (कथाकथन कौशल्य आणि अभिवाचन कौशल्य)' (श्रेयांकने २) या अभ्यासपत्रिकेची आखणी करण्यात आली आहे. या अभ्यासपत्रिकेच्या अध्ययनातून विद्यार्थ्यांना कथाकथन व अभिवाचन कौशल्यांचे तात्त्विक स्वरूप कळेल, तसेच कथाकथन व अभिवाचनासाठी आवश्यक कौशल्यांचा परिचय होऊन, ती कौशल्ये आत्मसात करण्याची संधी उपलब्ध होईल.</p>
2	Vertical :	Ability Enhancement Course
3	Type :	Theory
4	Credit:	2 Credits (1 Credit = 15 Hours for Theory or 30 Hours of Practical Work in a Semester)
5	Hours Allotted :	30 Hours  (AEC या स्तंभांतर्गत शिकविल्या जाणाऱ्या अभ्यासपत्रिकांच्या कार्यभारासंबंधी मुंबई विद्यापीठाच्या दिनांक २३ जुलै २०२४ च्या NO.AAMS_UGS/ICC/2024-25/19 या परिपत्रकाचा आधार घ्यावा.)
6	Marks Allotted:	50 Marks

7	<p><b>अभ्यासक्रम उद्दिष्टे (Course Objectives) :</b></p> <ol style="list-style-type: none"> <li>कथाकथन या भाषिक कौशल्याचे स्वरूप समजावून सांगणे.</li> <li>प्रभावी कथाकथन करण्यासाठी आवश्यक असणाऱ्या क्षमता आणि तंत्रांचा परिचय करून देणे.</li> <li>अभिवाचन या भाषिक कौशल्याचे स्वरूप समजावून सांगणे.</li> <li>प्रभावी अभिवाचन करण्यासाठी आवश्यक असणाऱ्या क्षमता आणि तंत्रांचा परिचय करून देणे.</li> <li>प्रत्यक्ष कथाकथन व अभिवाचन करण्यासाठी आवश्यक असणाऱ्या क्षमता आणि कौशल्ये विकसित करणे.</li> </ol>
8	<p><b>अभ्यासक्रम निष्पत्ती (Course Outcomes) :</b></p> <ol style="list-style-type: none"> <li>विद्यार्थ्यांना कथाकथन या भाषिक कौशल्याचे स्वरूप समजेल.</li> <li>विद्यार्थ्यांना प्रभावी कथाकथनासाठी आवश्यक असणाऱ्या क्षमता आणि तंत्रांचा परिचय होईल.</li> <li>विद्यार्थ्यांना अभिवाचन या भाषिक कौशल्याचे स्वरूप समजेल.</li> <li>विद्यार्थ्यांना प्रभावी अभिवाचन करण्यासाठी आवश्यक असणाऱ्या क्षमता आणि तंत्रांचा परिचय होईल.</li> <li>विद्यार्थ्यांमध्ये प्रत्यक्ष कथाकथन व अभिवाचन करण्यासाठी आवश्यक असणाऱ्या क्षमता आणि कौशल्ये विकसित होतील.</li> </ol>
9	<p><b>अभ्यासक्रम घटक (Modules) :</b></p> <p><b>घटक - १ : कथाकथन कौशल्य</b></p> <p><b>अ) कथाकथन : तात्त्विक परिचय</b></p> <ul style="list-style-type: none"> <li>गोष्ट, कथा, कथाकाव्य यांमधील वैविध्य व त्यांचे कथन</li> <li>कथाकथनामधील मुख्य घटक : १. गोष्ट / कथावस्तू २. कथाकथनकार ३. गोष्ट / कथावस्तूचे प्रत्यक्ष कथन ४. लक्ष्य श्रोता / रसिक</li> <li>कथाकथनाचे विशेष : १. कथाकथन : एक सांस्कृतिक उपक्रम २. कथाकथन : आनंद व मनोरंजनाचे साधन ३. कथाकथन : आशय संप्रेषणाचे प्रभावी माध्यम</li> <li>कथाकथनाचे प्रकार : १. पारंपरिक कथाकथन २. साभिनय कथाकथन ३. सामाजिक प्रसारमाध्यमांसाठी कथाकथन</li> </ul> <p><b>आ) कथाकथनाची पूर्वतयारी व आवश्यक कौशल्ये,</b></p> <ul style="list-style-type: none"> <li>लक्ष्य श्रोता / रसिकाविषयीची समज (कथाकथन कोणासाठी?), कथावस्तूची निवड व सराव</li> <li>कथाकथनासाठी आवश्यक भाषिक कौशल्ये : १. भाषिक समज २. बोली व प्रमाणभाषेतील स्पष्ट उच्चारण ३. कथनातील लय व गती</li> <li>कथाकथनासाठी आवश्यक संवाद कौशल्ये : १. आवाज २. घटना-प्रसंगातील नाट्याची समज ३. कथनातील थांबे (Pauses)</li> <li>कथाकथनाची शैली व शैलीची लवचीकता (६० मिनिटांच्या १५ तासिका, श्रेयांकन १)</li> </ul> <p>(सूचना : शिक्षकांनी कथासंहिता निवडून त्याआधारे विद्यार्थ्यांकडून कथाकथनाचा सराव करून घ्यावा.)</p>

## घटक - २ : अभिवाचन कौशल्य

### अ) अभिवाचन : तात्त्विक परिचय

- वाचन, अभिवाचन यांमधील साम्य-भेद
- अभिवाचनामधील मुख्य घटक : १. संहिता २. अभिवाचक ३. संहितेचे प्रत्यक्ष अभिवाचन ४. लक्ष्य श्रोता / रसिक
- अभिवाचनाचे विशेष : १. अभिवाचन : एक सांस्कृतिक उपक्रम २. अभिवाचन : आनंद व मनोरंजनाचे साधन ३. अभिवाचन : आशय संप्रेषणाचे प्रभावी माध्यम
- अभिवाचनाचे प्रकार : १. पारंपरिक अभिवाचन (लोककथा, धार्मिक ग्रंथ) २. संहितांचे अभिवाचन (काव्य, कथा, कादंबरी, नाट्य व अन्य ललित, ललितेतर संहिता) ३. सामाजिक प्रसारमाध्यमांसाठी अभिवाचन

### आ) अभिवाचनाची पूर्वतयारी व आवश्यक कौशल्ये

- लक्ष्य श्रोता / रसिकाविषयीची समज ( अभिवाचन कोणासाठी?), अभिवाचन संहितेची निवड व सराव
- अभिवाचनासाठी आवश्यक भाषिक कौशल्ये : १. भाषिक समज २. बोली व प्रमाणभाषेतील स्पष्ट उच्चारण ३. अभिवाचनातील लय व गती
- अभिवाचनासाठी आवश्यक संवाद कौशल्ये : १. आवाज २. घटना-प्रसंगातील नाट्याची समज ३. अभिवाचनातील थांबे (Pauses) ४. सहअभिवाचकांशी समन्वय
- अभिवाचनाची शैली व शैलीची लवचीकता  
(६० मिनिटांच्या १५ तासिका, श्रेयांकन १)

(सूचना : शिक्षकांनी विविध प्रकारचे उतारे निवडून त्याआधारे विद्यार्थ्यांकडून अभिवाचनाचा सराव करून घ्यावा.)

## 10 पाठ्य ग्रंथ (Text Books) : N.A.

## 11 संदर्भ ग्रंथ (Reference Books) :

१. कथा आणि कथाकथन, राजा मंगळवेढेकर, मंजुल प्रकाशन, पुणे, १९७२.
२. मराठी भाषिक कौशल्य विकास, (संपा०) पृथ्वीराज तौर, अथर्व पब्लिकेशन्स, धुळे, २०१८.
३. व्यावहारिक मराठी, ल० रा० नसिराबादकर, भाषा विकास संशोधन संस्था, कोल्हापूर, २०२३.
४. व्यावहारिक मराठी, (संपा०) स्नेहल तावरे, स्नेहवर्धन प्रकाशन, पुणे, चौथी आवृत्ती - २०११.
५. उपयोजित मराठी, (संपा०) केतकी मोडक आणि इतर, पद्मगंधा प्रकाशन, पुणे, २०१२.
६. व्यावहारिक मराठी, प्रकाश परब, मिथुन प्रकाशन, डोंबिवली, १९८९.
७. वाचिक अभिनय, श्रीराम लागू, राजहंस प्रकाशन, पुणे, १९९८.
८. आवाज साधना शास्त्र, बी० आर० देवधर, रागबोध प्रकाशन, पुणे, १९६५.

## 12 Internal Continuous Assessment : 40%

## External, Semester End Examination : 60%

### Individual Passing in Internal and External Examination

13	<p>अंतर्गत सातत्यपूर्ण मूल्यांकन (Internal Continuous Assessment) : २० गुण</p> <p>अंतर्गत मूल्यांकनाचे स्वरूप (Format of Internal Assessment) :</p> <p>चाचणी परीक्षा / मौखिक परीक्षा / प्रकल्पलेखन / नियतकार्य (Assignment) / सादरीकरण / प्रश्नमंजूषा यांपैकी कोणत्याही पद्धतीचा अवलंब करून अंतर्गत मूल्यमापन करता येईल. (प्रत्यक्ष उपस्थिती किंवा ऑनलाईन)</p>
14	<p>बहिर्गत परीक्षा (External Examination) : ३० गुण (वेळ : एक तास)</p> <p>बहिर्गत परीक्षेच्या प्रश्नपत्रिकेचे स्वरूप (Format of Question Paper) :</p> <p>१. प्रत्येकी १५ गुणांचे एकूण तीन प्रश्न विचारावेत. त्यांपैकी विद्यार्थ्यांनी कोणतेही दोन प्रश्न सोडवावेत.</p> <p>२. पहिले दोन प्रश्न दीर्घोत्तरी स्वरूपाचे असावेत. दोन्ही घटकांवर आधारित १५ गुणांचे अंतर्गत पर्याय असलेले दोन प्रश्न विचारावेत.</p> <p>३. तिसरा प्रश्न हा घटक क्रमांक एक व दोनवर आधारित १५ गुणांचा वस्तुनिष्ठ स्वरूपाचा असावा. प्रत्येक घटकावर दहा याप्रमाणे एकूण वीस वस्तुनिष्ठ प्रश्न विचारावेत. विद्यार्थ्यांनी कोणतेही पंधरा प्रश्न सोडवावेत.</p>

Sd /-

Sign of the BOS  
Chairman  
Prof. Dr. Satish  
Kamat  
Board of Studies in  
Marathi

Sd/-

Sign of the  
Offg. Associate Dean  
Dr. Suchitra Naik  
Faculty of  
Humanities

Sd/-

Sign of the  
Offg. Associate Dean  
Prof. Manisha  
Karne  
Faculty of Humanities

Sd/-

Sign of the  
Offg. Dean  
Prof. Anil Singh  
Faculty of  
Humanities

## As Per NEP 2020

# University of Mumbai



### Syllabus for Basket of AEC Vertical 5

Faculty of- HUMANITIES

Board of Studies in HINDI

Second Year Programme

Semester

III

Title of Paper

Credits

I) हिंदी भाषा : व्यावहारिक प्रयोग

2

From the Academic Year

2025-26

**Title of Paper- हिंदी भाषा:व्यावहारिक प्रयोग**

<b>Sr. No.</b>	<b>Heading</b>	<b>Particulars</b>
<b>1</b>	<b>Description of the course:</b>	भाषा का जीवन में सदैव महत्व रहा है। जीवन और भाषा का चोली-दामन का संबंध है। जब हमारी भाषा मधुर और सार्थक होती है तो श्रोता पर विशिष्ट प्रभाव पड़ता है। भाषा का यदि सही और सार्थक रूप से प्रयोग किया जाए तो मनुष्य जीवन में कहीं भी असफल नहीं हो सकता है। इसी भाषा के माध्यम से हम सभी को अपनी ओर आकर्षित भी करते हैं। वर्तमान युग में रोजगार में बहुत से क्षेत्र भाषा से जुड़े हुए हैं, जिसके माध्यम से विद्यार्थी इनका लाभ ग्रहण कर सकते हैं। भाषाई क्षमता हमारे विचारों की संवाहक होती है। आज डिजिटल युग में अभिव्यक्ति के कई माध्यमों का प्रसार हुआ है, इन माध्यमों में भाषा ही सशक्त तत्व है जो आपकी अभिव्यक्ति को पूरे जगत को अवगत कराती है। भाषा का महत्व हर समय, हर माध्यम में रहा है, परंतु भाषा का सार्थक रूप का प्रयोग आज बहुत आवश्यक है। आज हिंदी अंतरराष्ट्रीय स्तर पर प्रयोग में लाई जा रही है, तकनीक, सूचना प्रौद्योगिकी सोशल मीडिया, राजनीति की भाषा हिंदी बन चुकी है। जीवन में कई क्षेत्रों में व्यावहारिक स्तर पर हमें अपनी भाषा के लिखित स्वरूप के कार्यों को करना होता है और ऐसे में कार्य-दक्षता महत्व रखती है। हिंदी भाषा में व्यावहारिक प्रयोग को केंद्र में रखकर और इन्हीं पहलुओं को ध्यान में रखते हुए इस पाठ्यक्रम का गठन किया गया है। हम हिंदी भाषा को सही और शुद्ध रूप में प्रयोग कर अभिव्यक्ति को सफल बनाएं और बिना व्याकरण के यह संभव नहीं है। इस दृष्टि से पाठ्यक्रम सर्वाधिक लाभकारी सिद्ध होगा।
<b>2</b>	<b>Vertical:</b>	AEC
<b>3</b>	<b>Type:</b>	Theory
<b>4</b>	<b>Credit:</b>	2 credits (1 credit = 15 Hours for Theory)
<b>5</b>	<b>Hours Allotted:</b>	30 Hours
<b>6</b>	<b>Marks Allotted:</b>	50 Marks
<b>7</b>	<b>Course Objectives:</b>	1. विद्यार्थियों को राजभाषा हिंदी का विधिवत ज्ञान प्रदान करना।

	2. विद्यार्थियों को राजभाषा हिंदी के व्याकरण से परिचय करवाना। 3. विद्यार्थियों को संज्ञा आदि का ज्ञान प्रदान करना। 4. विद्यार्थियों को कारकों, वाक्य रचना एवं भाषिक चिह्नों आदि का ज्ञान प्रदान करना।	
8	<b>Course Outcomes:</b> 1. विद्यार्थियों को राजभाषा हिंदी का ज्ञान प्राप्त होगा, एवं दक्षता प्राप्त होगी। 2. विद्यार्थियों को राजभाषा हिंदी के व्याकरणिक प्रयोग की जानकारी प्राप्त होगी। 3. विद्यार्थियों को हिंदी-संज्ञा आदि का ज्ञान प्राप्त होने के साथ भाषा के शुद्ध, व्यावहारिक रूप का ज्ञान होगा। 4. विद्यार्थियों को कारकों, वाक्य रचना एवं भाषिक चिह्नों आदि का ज्ञान प्राप्त होगा।	
9	Modules (Per credit one module can be created)	
	<b>इकाई-1</b>	<b>व्याख्यान-15</b>
	<b>क्रेडिट-01</b>	
	1. हिंदी भाषा : सामान्य परिचय	
	2. राजभाषा हिंदी : संवैधानिक महत्त्व	
	3. वर्णमाला : स्वर एवं व्यंजन	
	4. शब्द भेद : सामान्य परिचय (संज्ञा आदि)	
	<b>इकाई-2</b>	<b>व्याख्यान-15</b>
	<b>क्रेडिट-01</b>	
	1. वाक्य : सामान्य परिचय	
	2. वर्तनी : शुद्धता का प्रयोग एवं सावधानियाँ	
	3. कारक एवं विराम चिह्न	
	4. पत्र लेखन : (बधाई, निमंत्रण, सुझाव, शिकायत, आभार, आवेदन, RTI लेखन)	
10	<b>संदर्भ ग्रंथ-</b> 1. बाबूराम सक्सेना- सामान्य भाषा विज्ञान, हिंदी साहित्य सम्मेलन, प्रयाग 2. कामताप्रसाद गुरु- हिंदी व्याकरण, लोकभारती प्रकाशन, इलाहाबाद 3. आचार्य देवेन्द्र नाथ शर्मा- भाषा विज्ञान की भूमिका, राधाकृष्ण प्रकाशन, दिल्ली 4. भाषा विज्ञान एवं भाषाशास्त्र- कपिलदेव द्विवेदी, विश्वविद्यालय प्रकाशन, वाराणसी 5. भोलानाथ तिवारी- भाषा विज्ञान, किताब महल, इलाहाबाद	
11	<b>Internal Continuous Assessment :</b> <b>40%</b>	<b>External : Semester End Examination :</b> <b>60%</b>
12	<b>Continuous Evaluation through:</b> <ul style="list-style-type: none"> <li>रचनात्मक कार्य/प्रकल्प इत्यादि- 10 अंक</li> <li>प्रस्तुति/परिसंवाद सहभागिता इत्यादि- 05 अंक</li> <li>अकादमिक, व्यावसायिक एवं कौशल संवर्धन गतिविधियाँ- 05 अंक</li> </ul> <b>कुल 20 अंक</b>	<b>लिखित परीक्षा</b> <b>अंक : 30</b> <b>समयावधि : 01 घंटा</b>

13	<b>Format of Question Paper:</b> for the semester end examination <b>अंक : 30</b> <b>निर्देश-</b> 1. दोनों इकाइयों से प्रश्न पूछे जाएं। 2. तीन प्रश्न पूछे जाएं, किन्हीं दो प्रश्नों के उत्तर अपेक्षित हैं।	<b>लिखित परीक्षा</b> <b>समयावधि : 01 घंटा</b>  15x2 = 30 अंक कुलयोग- 30 अंक
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<b>Sd/-</b> <b>Sign of the BOS</b> <b>Chairman</b> <b>Prof. Dr. Santosh</b> <b>Motwani</b> <b>Board of Studies in</b> <b>Hindi</b>	<b>Sd/-</b> <b>Sign of the</b> <b>Offg. Associate Dean</b> <b>Dr. Suchitra Naik</b> <b>Faculty of</b> <b>Humanities</b>	<b>Sd/-</b> <b>Sign of the</b> <b>Offg. Associate Dean</b> <b>Prof. Manisha</b> <b>Karne</b> <b>Faculty of Humanities</b>	<b>Sd/-</b> <b>Sign of the</b> <b>Offg. Dean</b> <b>Prof. Anil Singh</b> <b>Faculty of</b> <b>Humanities</b>
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AC – 20/05/2025

Item No. 8.47 (N) Sem III/IV 1(c)

## As Per NEP 2020

# University of Mumbai



### Syllabus for CC

Ad- hoc Board of Studies in N.C.C./N.S.S./Sports Co-Curricular

UG First Year Programme - Co-Curricular Course

Semester	III & IV	
Title of Paper	Sem	Credits
Indian Theatre: Classical Roots and Contemporary Expressions	III	2
Integrated Theatre Production: Stage Craft, Costume, Music and Technology	IV	2
From the Academic Year		2025-26

**Semester III As per NEP 2020**

# **Indian Theatre: Classical Roots and Contemporary Expressions**

Syllabus for Two Credits Programme

With effect from Academic Year 2025-2026

## Aims and Objectives

- To understand the historical evolution of Indian theatre from Vedic to modern times.
- To analyze the core principles of Bharata's *Natyashastra* and their relevance in contemporary theatre.
- To examine major classical playwrights and evaluate the narrative and thematic aspects of their works.
- To explore and differentiate various streams of modern Indian theatre including commercial, experimental, and children's theatre.
- To develop a critical perspective on the sociopolitical role of street and one-act plays.
- To appreciate the interdisciplinary nature of performing arts by connecting theory with practical examples.

## Learning Outcomes

### The course will enable the learner to

- Describe the historical and cultural development of Indian theatre across different time periods.
- Interpret and apply the aesthetic principles from *Natyashastra* (such as Rasa and Abhinaya) in the analysis of theatrical performances.
- Critically evaluate classical Indian plays for their structure, themes, character development, and historical significance.
- Compare and contrast different forms of modern Indian theatre and assess their audience impact and staging methods.
- Demonstrate understanding of street theatre and one-act plays by creating outlines or performing excerpts reflecting real-world issues.
- Reflect on the role of performing arts in cultural preservation, education, and community engagement.

## Modules at Glance

### Semester III

Module No.	Unit	Content	No. of Hours
1	I	Indian Theatre: Historical Roots	07
	II	Bharata's <i>Natyashastra</i> and Theatrical Principles	08
2	III	Classical Playwrights and Dramatic Texts	07
	IV	Streams and Forms of Modern Indian Theatre	08
Total No. of Hours			30

Module No.	Unit	Content
1	I	<b>Indian Theatre: Historical Roots</b> <ul style="list-style-type: none"> <li>History of Indian Drama, Origins: Historical development: From Vedic rituals to Sanskrit drama, medieval folk forms, colonial influences, and post-independence trends.</li> <li>Major periods: Ancient (Natyashastra era), Medieval (Bhakti and folk traditions), Modern (colonial and post-independence)</li> </ul>
	II	<b>Bharata's <i>Natyashastra</i> and Theatrical Principles</b> <ul style="list-style-type: none"> <li>In-depth analysis of <i>Natyashastra</i>, the foundational treatise on Indian dramaturgy</li> <li>Key concepts: <ul style="list-style-type: none"> <li>Natyagriha (Ancient theatre architecture)</li> <li>Rasa Theory – the aesthetic experience and emotional flavors</li> <li>Bhava, Abhinaya, and their relevance in classical performance</li> </ul> </li> <li>Influence of <i>Natyashastra</i> on later theatrical tradition</li> </ul>
2	III	<b>Classical Playwrights and Dramatic Texts</b> <ul style="list-style-type: none"> <li>Critical study of major classical dramatists and their works: <ul style="list-style-type: none"> <li><b>Kalidasa</b> – <i>Abhijnanasakuntalam</i>, <i>Malavikagnimitram</i></li> <li><b>Bhasa, Sudraka, Bhavabhuti</b> – Key themes and innovations.</li> </ul> </li> <li>Analysis of plot structure, character portrayal, and cultural context in classical play.</li> </ul>
	IV	<b>Streams and Forms of Modern Indian Theatre</b> <ul style="list-style-type: none"> <li><b>Commercial Theatre:</b> Characteristics, audience engagement, and production values</li> <li><b>Experimental Theatre:</b> Alternative spaces, innovative storytelling, and non-linear narratives</li> <li><b>Amateur Theatre:</b> Community participation, regional theatre groups, and resourceful staging</li> <li><b>Children's Theatre:</b> Educational objectives, interactive methods, and imagination-centered content</li> <li><b>One-Act Plays:</b> Structure, brevity, and intensity of narrative</li> <li><b>Street Theatre (Nukkad Natak):</b> Origin, purpose, and</li> </ul>

		socio-political engagement
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### **Scheme of Evaluation**

The Scheme of Examination shall be of 50 marks. It will be divided into Internal Evaluation (20 marks) and Semester End Examination (30 Marks).

### **Semester III (50 Marks - 2 Credits)**

#### **Internal Evaluation (20 Marks)**

<b>Sr. No.</b>	<b>Particulars</b>	<b>Marks</b>
1	Presentation <b>OR</b> Project <b>OR</b> Assignment	15
2	Participation in Workshop / Conference / Seminar (as decided by the Teacher) <b>OR</b> Participation in Online Workshop / Conference / Seminar (as decided by the Teacher) <b>OR</b> Field Visit <b>OR</b> Attendance	5

### Semester End Examination (30 Marks)

Question No.	Particulars	Marks
1	<b>Objective Type Questions (All Units)</b>	06
2	<b>Descriptive Question(s) on Unit I</b> The Question may be divided into sub questions: Attempt any 2 out of 4 (Each of 3 Marks)	06
3	<b>Descriptive Question(s) on Unit II</b> The Question may be divided into sub questions: Attempt any 2 out of 4 (Each of 3 Marks)	06
4	<b>Descriptive Question(s) on Unit III</b> The Question may be divided into sub questions: Attempt any 2 out of 4 (Each of 3 Marks)	06
5	<b>Descriptive Question(s) on Unit IV</b> The Question may be divided into sub questions: Attempt any 2 out of 4 (Each of 3 Marks)	06
<b>Total</b>		30

## Reference Books

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- Tendulkar, V. (2004). *Collected plays in translation (Vol. 1)*. Oxford University Press.
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AC – 20/05/2025

Item No. – 8.47 (N) Sem III& IV 1(b)

## As Per NEP 2020

# University of Mumbai



### Syllabus for CC

Ad- hoc Board of Studies in N.C.C./N.S.S./Sports Co-Curricular

UG First Year Programme – CC- Sports

Semester	III & IV	
Title of Paper	Sem	Credits
Introduction to Sports Training & Tests and Measurement	III	2
Advanced Sports Training and Performance Evaluation	IV	2
From the Academic Year		2025-26

**Course (Optional): Introduction to Sports, Physical Literacy, Health & Fitness and Yog**

**CBCS (Choice Based Credit System)**

**Second Year- Semester III**

**Course Structure**

<b>Semester</b>	<b>Paper</b>	<b>Title of Paper</b>	<b>No of lecture (Theory)</b>	<b>Internal Evaluation (IE)</b>	<b>End Semester Evaluation</b>	<b>Total Marks</b>	<b>Credits</b>
Third	CC	Introduction to Sports Training & Tests and Measurement	30	20	30	50	02
<b>Total</b>	-	-	<b>30</b>	<b>20</b>	<b>30</b>	<b>50</b>	<b>02</b>

# **UNIVERSITY OF MUMBAI**

## **Semester III**

**(w.e.f. June, 2025)**

### **Sub:- Introduction to Sports Training & Tests and Measurement**

#### **Preamble:**

Sports play a vital role in fostering physical fitness, mental resilience, and holistic well-being. Understanding the intricacies of sports training and the science of test and measurement is essential for optimizing athletic performance and personal growth. Sports training encompasses systematic methods to enhance physical capabilities, skill development, and strategic planning, while test and measurement provide the tools to evaluate fitness levels, track progress, and refine training protocols. Together, these disciplines empower individuals to achieve their full potential, making them indispensable components of modern sports science and athletic excellence.

#### **Aims and Objectives**

##### **Sports Training**

- To understand the foundation and principles of sports training.
- To study various training methods and their applications.
- To explore the process of designing personalized and professional training plans.
- To analyze the role of training in achieving peak performance.

##### **Tests and Measurement in Sports**

- To understand the significance of test and measurement in sports.
- To learn about various types of tests and their applications.
- To comprehend the criteria for good testing and measurement methods.
- To explore the use of test and measurement data for performance analysis and improvement.

#### **Learning Outcomes**

##### **Sports Training**

The course will enable the learner to:

- Understand and apply the principles of sports training.
- Identify and differentiate between various training methods.
- Develop effective exercise plans and training schedules.
- Evaluate the impact of training on performance enhancement.

##### **Tests and Measurement in Sports**

The course will enable the learner to:

- Identify and explain the importance of test and measurement in sports.
- Apply various skill, fitness, and psychological tests.
- Evaluate test results to assess fitness and performance levels.
- Utilize test data to design targeted training and rehabilitation programs

# UNIVERSITY OF MUMBAI

## Semester – III

(w.e.f. June, 2025)

### Sub:- Introduction to Sports Training & Tests and Measurement

Credits: 02

Lectures: 30

Marks:50

Module No.	Unit No	Title of the Unit	No. of Lectures	No. of Credits
1	I	<b><i>Introduction to Sports Training</i></b> <b>Meaning, Definition, and Components/Elements of Sports Training</b> <ul style="list-style-type: none"><li>• Meaning</li><li>• Definition</li><li>• Components/Elements</li></ul>	2	1
	II	<b>Principles of Sport Training</b> <ul style="list-style-type: none"><li>• FITT Principle (Frequency, Intensity, Time, Type)</li><li>• Specificity</li><li>• Progression</li><li>• Overload</li><li>• Reversibility</li><li>• Tedium</li></ul>	5	
	III	<b>Types of Training Methods</b> <ul style="list-style-type: none"><li>• Interval Training</li><li>• Fartlek Training</li><li>• Continuous Training</li><li>• Weight Training</li><li>• Circuit Training</li><li>• Plyometric Training</li><li>• Flexibility Training</li></ul>	5	
	IV	<b>Basic Guidelines for Designing Exercise Plans and Training Schedules</b> <ul style="list-style-type: none"><li>• Current Health Status</li><li>• Medical History</li><li>• Level of Fitness</li><li>• Training Load</li><li>• Periodisation</li><li>• Holistic/Integrated Approach</li><li>• Person-Centred Approach</li><li>• Training Intensity</li></ul>	3	
		<b>Total</b>	<b>15</b>	<b>1</b>

**Sub:- Introduction to Sports Training & Tests and Measurement**

**Credits: 02**

**Lectures: 30**

**Marks:50**

Module No.	Unit No	Title of the Unit	No. of Lectures	No. of Credits
2		<b><i>Test and Measurement in Sports</i></b>		
	<b>I</b>	<b>Meaning and Importance of Test and Measurement in Sports</b> <ul style="list-style-type: none"> <li>• Meaning &amp; Importance</li> </ul>	<b>1</b>	<b>1</b>
	<b>II</b>	<b>Criteria of a Good Test</b> <ul style="list-style-type: none"> <li>• Validity</li> <li>• Reliability</li> <li>• Objectivity</li> <li>• Feasibility</li> </ul>	<b>2</b>	
	<b>III</b>	<b>Types of Tests</b> Skill Tests <ul style="list-style-type: none"> <li>• Wall Volley Test</li> <li>• Basketball Free Throw Test</li> <li>• Badminton Short Serve Test</li> </ul> Fitness Tests <ul style="list-style-type: none"> <li>• Cooper's 12-Minute Run/Walk Test</li> <li>• Sit and Reach Flexibility Test</li> <li>• Push-Up Test</li> </ul> Psychological Tests <ul style="list-style-type: none"> <li>• Sport Motivation Scale (SMS)</li> <li>• Competitive State Anxiety Inventory (CSAI-2)</li> <li>• Mental Toughness Questionnaire (MTQ)</li> </ul>	<b>6</b>	
	<b>IV</b>	<b>Methods of Measurement</b> <ul style="list-style-type: none"> <li>• Anthropometric Measurements</li> <li>• Motor Fitness Measurements</li> <li>• Physiological Measurements</li> </ul>	<b>3</b>	
	<b>V</b>	<b>Applications of Test and Measurement in Sports</b> <b>Talent Identification</b> <ul style="list-style-type: none"> <li>• Performance Analysis</li> <li>• Designing Training Programs</li> <li>• Injury Prevention and Rehabilitation</li> </ul>	<b>3</b>	
		<b>Total</b>	<b>15</b>	<b>1</b>

**Scheme of Evaluation -**

The Scheme of Examination shall be of 50 marks. It will be divided into Internal Evaluation

(20 marks) and Semester End Examination (30 Marks).

**Semester III (50 Marks - 2 Credits)****Internal Evaluation (20 Marks)**

<b>Sr. No.</b>	<b>Particulars</b>	<b>Marks</b>
1	Presentation <b>OR</b> Project <b>OR</b> Assignment	15
2	Participation in Workshop / Conference / Seminar / Fitness or Sports Activity (as decided by the Sports Incharge) <b>OR</b> Participation in Online Workshop / Conference / Seminar / Fitness or Sports related course (as decided by the Sports Incharge) <b>OR</b> Field Visit / Sports Events <b>OR</b> Attendance of Sports Practice Sessions	5

**Semester End Examination (30 Marks)**

<b>Question No.</b>	<b>Particulars</b>	<b>Marks</b>
1 to 30	<b>Objective Type Questions (All Units)</b> <b>Each question will carry one mark</b>	30
<b>Total</b>		30

## References –

1. "Science and Practice of Strength Training" - Vladimir M. Zatsiorsky and William J. Kraemer
2. "Essentials of Strength Training and Conditioning" - National Strength and Conditioning Association (NSCA)
3. "Principles and Practice of Resistance Training" - Michael H. Stone, Meg Stone, and William A. Sands
4. "Periodization Training for Sports" - Tudor O. Bompa and Carlo A. Buzzichelli
5. "High-Performance Training for Sports" - David Joyce and Daniel Lewindon
6. "Tests and Measurements in Sports and Physical Education" - Dr. A.K. Uppal and Dr. G.P. Gautam
7. "Measurement by the Physical Educator: Why and How" - David K. Miller and Harold M. Barrow
8. "Kinanthropometry and Exercise Physiology Laboratory Manual" - Roger Eston and Thomas Reilly
9. "Evaluation of Human Work" - John R. Wilson and NIGEL CORLETT
10. "Advanced Fitness Assessment and Exercise Prescription" - Vivian H. Heyward and Ann L. Gibson

**As Per NEP 2020**

**University of Mumbai**



**Title of the Program**

**Co-Curricular Course  
NATIONAL SERVICE SCHEME**

**SEM I & SEM II**

**Syllabus for Two Credit**

**(With effect from the academic year 2024-25)**

## **UNIVERSITY OF MUMBAI**

### **National Service Scheme**

#### **1.1 Preamble:**

Students in the National Service Scheme are better able to comprehend all the most recent ideas. These courses include an Introduction to National Service Scheme that covers the concept of social services, which are a variety of public services meant to offer support and help to targeted specific groups, most often the underprivileged. They could be offered by individuals, autonomous, private entities, or under the management of a government body.

#### **1.2 Objectives of the Course:**

1. To Introduce National Service Scheme to learners and explain how it is used in current social studies.
2. To make the students aware of the need of having a foundation in social science and NSS.
3. To introduce students to social concepts and issues in society, as well as to get involved in resolving social issues.

#### **1.3 Learning Outcomes of the Course:** The students will be able to

1. The course will help students comprehend the foundations of the National Service Program.
2. To understand the unique camping program.
3. Students will learn about the regular activities of NSS.

#### **1.4. Programme Specific Outcomes:**

1. Students will be familiar with NSS fundamentals and history, particularly as they pertain to social work.
2. Students will recognize NSS and its ongoing operations.

#### **1.5 Programme Outcomes:**

1. Students will comprehend fundamental ideas and facts about the National Service Program.
2. Students will learn the essentials of NSS-related procedures.
3. Students will learn social work skills (such as Voter Awareness, Campus Cleanup, Tree Plantation, and Rallies).

**1.6 Modes of Internal Evaluation:** Assignment, Tutorial, Presentation, MCQs via Google, Field Visits, any other suitable mode along with marks for Attendance of the students.

**UNIVERSITY OF MUMBAI****Semester I****NSS CC****Sub: - Introduction to National Service Scheme****Credits: 02****Marks:50**

<b>Unit Number</b>	<b>SEMESTER 1 Title of the Unit</b>	<b>No. of Lecture</b>
1	<b>Introduction to National Services Scheme</b> NSS- History,Philosophy & Need of Emergence Aims, Objectives, Motto and Emblem of NSS, NSS Theme Song Organizational Structure of NSS-Hierarchy at different levels (National,State,University,College) Roles and Responsibilities of Program Officer Financial Provisions -Grant in Aid for NSS Advisory committees & their functions	15
2	NSS Programmes and Activities (Regular activities) NSS Programmes and Activities (Special Camp activities) Yearly Action Plan of NSS Unit Volunteerism– Meaning, definition, basic qualities of volunteers, need of volunteerism for National development. Opportunities in NSS for Volunteers (Various Camps) Report Writing	15

**UNIVERSITY OF MUMBAI**

**Semester II**

**NSS CC**

**Sub: - Leadership and Community Engagement**

**Credits: 02**

**Marks: 50**

<b>Unit Number</b>	<b>SEMESTER 2 Title of the Unit</b>	<b>No. of Lecture</b>	<b>No. of Credits</b>
1	<b>Leadership &amp; Personality development:</b> Meaning, definition, qualities, and characteristics of a Leader. Meaning of personality, Dimensions of personality. Personality and Leadership nexus.	15	
	Universal Human Values and Ethics for youths Sustainable Development Goals		
2	<b>Activity Based Programmes</b> (Suggestive list given below. Colleges can plan various social activities for learners and make a detailed report) Activities can be conducted throughout the academic year .Evaluation will be based on record keeping of the attendance of the learner.	30	
	<b>Shramadhan</b> – Plantation, Cleaning, Watering, Weeding, Any other activities.		
	<b>Awareness Programmes</b> – Seminar, Workshops, Celebration of National and International days, Personality Development Programmes, Group Activities, etc.,		
	Rally, Visit to Adopted villages, Swatchatha Programme, Visit and Conserving Ancient monuments and heritage site, Socio Economic Survey of village/slum, Nature Camp, Environmental Education, Women Empowerment Programme, Health Camps, Blood grouping awareness and Blood donation, Legal awareness Programme, Literacy Programme, Water Conservation Programme, One Day Special Camp in a village (preferably in adopted village/Adopted areas/Slums/MR Schools etc).		

**Note:**

- Above Paper will be exempted if the learner is involved in NSS as Volunteer and Successfully completes 60 hours in each Semester.
- If learner as a NSS Volunteer attends any Camps at National/State/University/District/ College Special Camp will be exempted from either Sem II OR Sem IV Paper provided they produce Certificate of Participation or Attendance in Camp certified by the Programme Officer.

## Evaluation Pattern

### Internal Assessment

Assessment Criteria	Marks
Assignment / Project / Quiz/Presentations	10
Attendance, Class and Activity Participation	10
<b>Total</b>	<b>20</b>

### External Assessment Question Paper Pattern

**Time: 1:00 Hours**

**Total Marks: 30**

**Introduction:-** 1. All questions are compulsory.  
2. Figure to the Right indicates full marks.  
3. Draw neat labeled drawings wherever necessary.

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Q.1) Rewrite the following by choosing the correct options given below  
(with four alternatives) 6 Objectives question of 1 mark each **06 marks.**

- |       |    |    |    |
|-------|----|----|----|
| 1. a) | b) | c) | d) |
| 2. a) | b) | c) | d) |

Q.2) Short Notes . (Any Two out of Four) **06marks**

- 1.
- 2.
- 3.
- 4.

Q.3) Answer the following questions (Any Three out of Five) **18 marks**

- 1.
  - 2.
  - 3.
  - 4.
  - 5.
- .....

## References:

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2. Salunkhe P.B. Ed, Chhtrapati Shahu the Pillar of Social Democracy
3. National Service Scheme Manual, Govt. of India
4. Training Programme on National Programme Scheme TISS
5. Orientation Courses for N.S.S. Programme Officers, TISS
6. Hans Gurmeet, Case Material as a Training Aid for Field Workers
7. Tarachand, History of the Freedom Movement in India Vol.II
8. Kapil K. Krishan, Social Service Opportunities in Hospitals (TISS)
9. Ram, Social Problems in India.
10. Arnold, K. (2018). What is R.E.S.P.E.C.T. When it comes to teamwork? Available at: <https://www.extraordinaryteam.com/what-is-r-e-s-p-e-c-t-when-it-comes-to-teamwork/>
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15. Bishop, W. H. (2013). Defining the Authenticity in Authentic Leadership. The Journal of Values-Based Leadership, 6(1), Article 7. Available at : <https://scholar.valpo.edu/cgi/viewcontent.cgi?article=1077&context=jvbl>
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18. Clarke, S. (2018). Why your values are key to your leadership. Leaderonomic.com Available: <https://leaderonomics.com/leadership/values-key-leadership>
19. Clarke, N. (2011). An integrated conceptual model of respect in leadership