

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

**Department of Communication
MA JMC Programme**

SEMESTER-III

Course title	Television Production (CORE) Skill oriented courses
Category	Existing course without changes
Course code	MAJMCC501
Semester	III
Number of credits	04
Maximum intake	
Day/Time	
Name of the teacher/s	Prof. Sujatha Mukiri

Course description (a)	i) A brief overview of the course: The course introduces the fundamental concepts and skills required to produce programmes for television. It is structured around the production of short single-camera narrative films and a live studio-based multi-camera production exercise. The course consists of weekly lectures that introduce specific concepts, skills, principles and equipment use. They cover scriptwriting, sound recording, lighting design, visual composition and the principles of editing. These lectures are followed by an intensive production session that includes single-camera production and editing exercises in the first half of the course, and studio-based, multiple-camera, live production in the latter half. Each weekly production session will be based on the concepts covered in that week's lecture. The final project for the course is the production of a narrative drama in consultation with the instructor. This exercise involves scripting, field and studio-based single-camera production and post-production using non-linear editing software. ii) Programme-specific outcomes: • acquire skills in the fields of print, broadcast and new media by producing original print and audio-visual material (PO4) • gain hands-on working experience using state-of-the-art industry standards and practices (PO6) • build a creative portfolio which can enable employment in media industries (PO11) iii) Learning outcomes: a) Domain specific: • Learn the fundamental concepts and basic skills of television programme production • Demonstrate the knowledge and use of filmmaking principles and conventions • Demonstrate the knowledge of scriptwriting formats in television and film b) Skill enhancement: • Understand the creative use of technical elements such as light, sound and optics • Produce short fiction films and a live programme on current topics c) Employability quotient: • Develop a portfolio of original work for creative fulfilment and career preparation
Course delivery	<i>Lecture/ /Experiential learning</i>
Evaluation scheme	This is a practicum-based course. Evaluation is based on: Internal evaluation (50 marks): • Single-camera production of short narrative films: 30 marks • Live multiple-camera studio production: 20 marks Final Evaluation (50 marks): narrative drama film project

Reading list	Millerson, Gerald & Jim Ownes Television Production, (14th ed.), (2009), Focal Press, London. Asher, Steven and Edward Pincus The Filmmaker's Handbook, (5th Ed.) (2020), Plume-Penguin, New York. Belavadi, Vasuki Video Production, (2nd Ed.), (2012) Oxford University Press, Delhi.
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Course title	Research Methodology (CORE)
Category	b. Existing course with revision. Changes: Revision made in Objectives, new units on research writing and presentation, Programme Specific Outcomes, Learning Outcomes, Additional Reading List.
Course code	MAJMCRM698
Semester	Semester III
Number of credits	04
Maximum intake	
Day/Time	
Name of the Teacher	Prof. G. Nagamallika

Course description	Objectives in terms of Programme specific Outcomes: (i) A brief overview of the course: The course is aimed at imparting the necessary skills and core competencies in research methodology with specific focus on media research. The course gives an overview of the theoretical framework of social science research and media research. The course offers an in depth understanding of different methods of research, data analytical tools, and research writing. As part of the course students will get broad and in-depth insights and understanding of the following topics: -Introduction to the research and media research, importance and evolution, characteristics and types of research, and methodologies -Research process, steps in research, different stages of research. -Qualitative and Quantitative research methods and techniques and tools. -Research analysis, statistical tools, and research writing etc., (ii) Objectives of the course in terms of Programme specific outcomes: ● Students will be able to get a holistic understanding of academic research with a special emphasis on media research. ● The course would enable the students to carry out research in a scientific manner. ● The course will enhance the understanding of students on different types of qualitative and quantitative research in the field of media and other allied disciplines. ● To map the emerging and expanding of media research and its landscape. ● To contribute for the scientific research and advance the knowledge of media domain. (iii) Learning outcomes: A: Domain specific outcomes: ● Understanding the domain of media and its various forms and the techniques and research methodologies. Advancing the domain knowledge through scientific research in the sphere of media. ● To understanding the present and emerging tools and techniques in the domain of media. ● The course will enable the effective integration of theoretical framework with practical evidence-based research in the domain of media. B: Value addition: ● Understanding media research from its practical and application point of view contributes for the quality research in the domain of media. Students will be discerning in understanding the media landscape from with a research perspective C: Skill Enhancement:
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	As the course offers practical exposure to the media research with focus on methodologies, tools and techniques, the students will have competencies in carrying out research in a scientific manner. It offers a solid training and expertise to write the dissertation in a scientific manner as part of their programme at a later stage. D: Employability quotient: • Media Research course will enable the students to publish their research-based stories should they go on to work for the media. • They can also start their independent media research organisations and offer analytical inputs based on scientific research and analysis. • As the media, especially the digital media, is witnessing exponential growth, media analytics based on the media researchers will be in greater demand. • Offering freelancing professional services and syndicated news based on impactful research stories. • The Media Research course would seamlessly enable them to pursue their doctoral and post-doctoral studies and other academic publishing.
Course delivery	Lectures/seminars/research case studies
Evaluation Scheme	Internal Assessment: 40% (three internal assessments that include presentation, assignment submission, classroom attendance, participation, and interaction. External Assessment: 60% (End Semester written test that include short answer and essay type questions evaluating the understanding of media research)
Reading List	Mass Media Research: An Introduction by Roger D Wimmer and Joseph R Dominick. Media Research Techniques by Asa Arthur Berger. A Handbook of Qualitative Methodologies for Mass Communication Research, edited by Klaus Bruhn Jensen and Nicholas W. Jankowski Gunter, B. (2000). Media Research Methods. London: Sage Publications. Kothari, C. R. (1985). Research Methodology: Methods and Technique. New Delhi : New Age Publication Ltd. Kumar, R. (2014). Research Methodology: A Step to Step guide for beginners. U K : Sage Publications. Mukul Gupta, D. G. (2011). Research Methodology. New Delhi: PHI Learning Private Limited.

Course title	Advertising and Marketing Communication (CORE) Skill oriented course
Category	a. Existing course
Course code	MAJMCC503
Semester	III
Number of credits	04
Maximum intake	
Day/Time	
Name of the teacher/s	Dr. Suchitra Patnaik

Course description (a)	i)A brief overview of the course The course which aims to equip students with core concepts in the field of advertising and marketing communication. Advertising is not about just effective delivery of the message but instilling a desired response from the recipients. The course will discuss the theories of integrated marketing communication, branding and advertising. It will also include classroom activities and discussions on case studies, brand strategy and advertising campaigns. Some of the major topics included in the course are : Consumer behaviour, Marketing mix, STP, Brand management and positioning, advertising and campaign strategies with special reference to print campaigns. The course will encourage learners to think out of the box, develop creative solutions and apply the theoretical concepts in the assignments conducted as part of the course. ii)Objectives of the course in terms of Programme Specific Outcomes ● develop a systematic understanding of the major marketing and advertising theories and their applications in the field of Integrated Marketing Communication-PO 4 ● acquire skills and gain hands-on working experience in designing marketing strategies and advertising campaigns-PO5 and PO6 ● learn print advertising skills to create posters and other creative materials-PO11 ● Develop creative solutions for f marketing and advertising of brands-PO11 iii) Learning outcomes Domain Specific ● Understand the core concepts in the field of advertising and marketing theories. ● Develop creative thinking and come up with solutions for marketing and promotional strategies Skill-enhancement ● Design print advertising campaign ● Acquire skills and techniques to design print advertisements
Course delivery	Lecture/ case study discussion/ classroom and take home exercises
Evaluation scheme	Internal Marks – 50% (class assignments, quiz and presentations) End semester Examination – 50% Written test

Reading list	Essential Readings: Kotler, P., Keller, K., Brady, M., Goodman, M., Hansen, T. (2019). Marketing Management: 4th European Edition. United Kingdom: Pearson. Baines, P., Whitehouse, S., Antonetti, P., & Rosengren, S. (2021). Fundamentals of Marketing 2e. Oxford University Press, USA. Additional readings : Katz, H. (2022). The media handbook: A complete guide to advertising media selection, planning, research, and buying. Routledge. Innovation in Advertising and Branding Communication. (2020). United Kingdom: Taylor & Francis. Juska, J. M. (2021). Integrated marketing communication: advertising and promotion in a digital world. Routledge. Chernev, A. (2020). The marketing plan handbook. Cerebellum Press. Ndofirepi, E., Farinloye, T., & Mogaji, E. (2020). Marketing mix in a heterogenous higher education market: A case of Africa. Kwok, L., Tang, Y., & Yu, B. (2020). The 7 Ps marketing mix of home-sharing services: Mining travelers' online reviews on Airbnb. International Journal of Hospitality Management, 90, 102616. Mogaji, E. (2021). Brand management. Springer International Publishing. Lalaounis, S. T. (2020). Strategic brand management and development: Creating and marketing successful brands. Routledge. Fennis, B. M., & Stroebe, W. (2020). The psychology of advertising. Routledge. Rosenbaum-Elliott, R. (2020). Strategic advertising management. Oxford University Press. Landa, R. (2021). Advertising by design: generating and designing creative ideas across media. John Wiley & Sons. Quesenberry, K. A. (2020). Social media strategy: Marketing, advertising, and public relations in the consumer revolution. Rowman & Littlefield Publishers. Ketter, E., & Avraham, E. (2021). # StayHome today so we can# TravelTomorrow: tourism destinations' digital marketing strategies during the Covid-19 pandemic. Journal of Travel & Tourism Marketing, 38(8), 819-832. Al-Azzam, A. F., & Al-Mizeed, K. (2021). The effect of digital marketing on purchasing decisions: A case study in Jordan. The Journal of Asian Finance, Economics and Business, 8(5), 455-463. Lee, H., & Cho, C. H. (2020). Digital advertising: present and future prospects. International Journal of Advertising, 39(3), 332-341.
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Course title	Semiotics: Theory and Method (Core for C)
Category	a. Existing course without changes
Course code	MAJMCE510
Semester	III
Number of credits	04
Maximum intake	
Day/Time	
Name of the teacher/s	Dr. Srinivas Lankala
Course description	Semiotics refers to the systematic study of signs and signification. This course is designed to introduce the basic concepts of semiotics as a field, theory and method. We will discuss the historical and philosophical origins of semiotics, its relationship to structuralism and post-structuralist thought and its applications in the fields of media studies and visual culture. While the origins of semiotics lie in the thought of ancient Greek philosophers such as Aristotle and the Stoics, the course will focus on the theories of the sign inaugurated by the work of the linguist and founder of modern Semiotics, Ferdinand de Saussure. We will discuss the interrelated emergence of structuralism, and its influence on Marxism and post-Marxist thought, psychoanalysis, hermeneutics, visual culture and contemporary social theory. Readings for the course will engage with the application of semiotic analyses in the field of ideology, politics, history, and literary and cultural discourses. A substantial part of the course will investigate the field of media semiotics and the application of semiotic methods to the analysis of mass media. i) Objectives of the course in terms of Programme Specific Outcomes: ● acquire broad knowledge of the historical evolution of communication and media theories (PO1) ● understand the linkages between media and society, and their effects on culture, technology and the public sphere (PO2) ● develop a systematic understanding of the major communication and media theories and their applications in the field of journalism and mass communication (PO3) ii) Learning outcomes— a) domain specific: ● Develop a critical understanding of semiotics as a field of knowledge as well as a method of media analysis ● Understand the interdisciplinary origins of semiotics in linguistics, literary theory, philosophy and media studies b) skill enhancement: ● Demonstrate the application of the semiotic method as a tool for analysing contemporary mass media and visual cultural texts ● Demonstrate the application of semiotics as a means of critical analysis of current discourses in popular culture, politics and society.
Course delivery	Lecture/Seminar

Evaluation scheme	Internal (modes of evaluation): • In-class presentation and critique of an assigned original reading: 10% • Short research paper on an applied topic: 20% • Class presentation of final research topic: 10% End-semester (mode of evaluation): • Research paper on a topic to be decided in consultation with the Course Instructor: 60%
Reading list	Essential reading • Barthes, Roland (1967) <i>Elements of Semiology</i> (trans. Annette Lavers & Colin Smith). London: Jonathan Cape • Chandler, Daniel (2007) <i>Semiotics: The Basics</i>. 2nd Edn. Routledge • Hawkes, Terence (1977) <i>Structuralism and Semiotics</i>. London: Routledge Additional reading • Foucault, Michel (2008) <i>This is Not a Pipe</i> University of California Press • Barthes, Roland ([1957] 1987): <i>Mythologies</i>. New York: Hill & Wang • Barthes, Roland (1977): <i>Image-Music-Text</i>. London: Fontana • Baudrillard, Jean (1994) <i>The Gulf War Did Not Take Place</i>. Bloomington: Indiana University Press • Culler, Jonathan (1981) <i>The Pursuit of Signs: Semiotics, Literature, Deconstruction</i>. London: Routledge & Kegan Paul • Culler, Jonathan (1985) <i>Saussure</i>. London: Fontana • Derrida, Jacques (1978) <i>Writing and Difference</i> (trans. Alan Bass). London: Routledge & Kegan Paul • Eco, Umberto (1976) <i>A Theory of Semiotics</i>. Bloomington: Indiana University Press/London: Macmillan • Foucault, Michel (1970) <i>The Order of Things</i>. London: Tavistock • Jensen, Klaus Bruhn (1995) <i>The Social Semiotics of Mass Communication</i>. London: Sage • Metz, Christian (1974) <i>Film Language: A Semiotics of the Cinema</i> New York: Oxford University Press

Course title	INTRODUCTION TO DOCUMENTARY (Core for A)
Category (Mention the appropriate category (a/b/c) in the course description.)	a. Existing course without changes
Course code	MAJMCC509
Semester	III
Number of credits	04
Maximum intake	
Day/Time	
Name of the teacher/s	Dr. A Nagraj
Course description (a)	i) The course will provide insights into Non-fiction films, understanding the Non-fiction genre, the early history of actualities, Types of documentaries, and analyzing some of the early documentaries. ii) Course Objectives • Understand the relevance of non-fiction films and its impact • Able to distinguish the difference between fiction and non-fiction • Critically analyze the impact of documentary films on various socio-political and cultural issues iii) Course Outcome • To understand the types of documentaries and analyze some of the early documentaries in non-fiction categories. • Understand the relevance of non-fiction films and its impact and be able to distinguish the difference between fiction and non-fiction • Critically analyze the impact of documentary films on various socio-political and cultural issues in the context of audience reach and globalized media. • Ability to produce a documentary film
Course delivery	<i>Lecture/Seminar/Experiential learning</i> (highlight the portion in the course description that lends itself to these)
Evaluation scheme	Internal (modes of evaluation): Assignment submission End-semester (mode of evaluation): Written Exam
Reading list	1. Rabinger, Michael (1998). <i>Directing the Documentary</i>, Focal Press 2. Patricia, Aufderheide (2007) <i>Documentary Film: A Very Short Introduction</i>, Oxford University Press 3. Richard Brasam (1992) <i>Nonfiction Film: A Critical History</i>, Indiana University Press 4. Michale Chanan (2008) <i>The Politics of Documentary</i>, British Film Institute.

Course title	CRITICAL READING & WRITING (Core for C)
Category (Mention the appropriate category (a/b/c) in the course description.)	New Course
Course code	MAJMCC514
Semester	VII
Number of credits	4
Maximum intake	20
Day/Time	
Name of the teacher/s	Prof. T.T Sreekumar
Course description (a)	i) Course description <i>Critical Reading & Writing</i> is a capstone course designed for third semester MA Journalism & Mass Communication students, equipping them with advanced interpretative and expressive skills essential for critical engagement in today's media-saturated world. The course focuses on refining students' abilities to analyse, evaluate, and respond to diverse texts, including journalistic pieces, visual media, digital content, academic essays, and literary excerpts, through a critical lens. By integrating theoretical approaches from cultural studies, media criticism, postcolonial thought, and gender studies, the course encourages students to question narratives, unpack ideologies, and recognize rhetorical strategies in a wide array of communicative forms. Alongside these reading practices, students will develop their academic and creative writing abilities, learning to construct clear, persuasive, and well-reasoned arguments, supported by evidence and critical insight. The writing component emphasizes clarity of thought, originality, voice, and revision, with assignments including analytical essays, reflective pieces, and op-ed style critiques. Students are trained to move beyond summary toward interpretation, using writing as a tool for inquiry and expression. Throughout the semester, emphasis will be placed on collaborative learning, peer review, and constructive critique. Readings will be drawn from contemporary media, cultural theory, and literature, fostering interdisciplinary connections that align with the broader aims of digital communication studies. ii) Course Objectives · To develop the ability to critically read and interpret a range of texts, including digital media, through theoretical and contextual analysis.

	· To enhance students' writing skills for academic, analytical, and public-facing purposes, with an emphasis on clarity, argumentation, and critical engagement. · To foster independent thinking, ethical reflection, and effective communication in diverse media environments. iii) Course Outcome · Students will be able to critically analyze and interpret diverse texts using appropriate theoretical frameworks. · Students will demonstrate the ability to construct clear, coherent, and persuasive written arguments across academic and media formats. · Students will engage with media and cultural texts as informed, reflective, and responsible communicators.
Course delivery	Lectures, readings, seminars and group discussions
Evaluation scheme	Internal and external (40% + 60%)
Reading list	· Terry Eagleton – <i>How to Read Literature</i> · Stuart Hall – <i>Representation: Cultural Representations and Signifying Practices</i> · George Orwell – <i>Politics and the English Language</i> · Raymond Williams – <i>Keywords: A Vocabulary of Culture and Society</i> · Pierre Bourdieu – <i>Language and Symbolic Power</i>

Course Title	Screenwriting for Web Series
Category	Existing course (Elective)
Course Code	MAJMCE 519
Semester	III
Number of Credits	4
Maximum Intake	20
Day/Time	
Name of the Teacher	Dr. Ranjith T.
Course Description	i) A brief overview of the course: This is an advanced-level course that trains learners to the craft of screenwriting, with a focus on web-based episodic storytelling predominantly meant for streaming platforms. It aims to explore the unique narrative structures, character arcs, pacing, and audience engagement strategies that define successful web series. Learners would analyse existing streaming series, develop original concepts, write screenplays, create a series bible and pitch deck by the end of the course.

	ii) Objectives of the course in terms of the Programme Specific Outcomes: After completing the course, the learner shall be able to: PO 1: To develop a critical understanding of storytelling techniques tailored for the web series format for streaming platforms. PO 4: To analyse the evolving grammar of screenwriting in the era of streaming and short-format episodic content. PO 6: To develop original streaming web series concepts and execute them into professionally formatted screenplays. iii) Learning Outcomes: ● Domain-specific outcomes: By the end of the course, students will be able to: ● Understand the structural and stylistic uniqueness of writing for streaming platforms. ● Create a compelling concept and pitch it. ● Write professional-quality episodes for a series. ● Adapt narrative structure and pacing for short-form episodic storytelling. ● Understand the constraints and opportunities of digital storytelling platforms. ● Critically assess their own and others' work through structured feedback. ● b) Value Addition: ● Participate in the creative economy ● Develop culture-specific content ● Collaborative writing and networking ● Skill Enhancement: ● Develop advanced screenwriting skills required for digital and streaming platforms. ● Professionalism in story outlining and episodic arc creation. ● Writing with budget, platform, and audience in mind. ● Pitching and presentation skills. ● Employability Quotient: This course prepares students for careers in: ● Screenwriting for streaming platforms ● Creative development and showrunning ● Screenplay doctoring and story consulting ● Transmedia storytelling and content creation ● Be part of independent productions.
Course Delivery	Lectures, Presentations, Written Assignments, Group Writing Exercises, Web Series Analysis, and Screenings.
Evaluation Scheme	● Internal Assessments: 40% ● External Evaluation: 60% End-of-semester Examination.

Reading List	● Ballon, Rachel. 2005. <i>Blueprint for Screenwriting: A Complete Writer's Guide to Story Structure Development</i>. London: Lawrence Erlbaum Associates Publishers. ● Bell, Scott James. 2004. <i>Plot & Structure: Techniques and Exercises for Crafting a Plot that Grips Readers from Start to Finish</i>. Cincinnati: FW Publishers. ● Drennen, Marie, Baranovsky, Yuri and Vlad, Baranovsky. 2013. <i>Scriptwriting for Web Series: Writing for the Digital Age</i>. London and New York: Routledge. ● McKee, Robert. 1997. <i>Story: Substance, Structure, Style, and the Principles of Screenwriting</i>. New York: Regan Books (An Imprint of HarperCollins Publishers). ● Snider, Blake. 2005. <i>Save the Cat! The Last Book on Screenwriting You'll Ever Need</i>. United States of America: Michael Wiese Productions. ● Trottier, David. 2014. <i>The Screen Writer's Bible: A Complete Guide to Writing, Formatting, and Selling Your Script</i>. California: Silman James Press. Filmography: ● <i>Stranger Things</i> (2016 to present) ● <i>Breaking Bad</i> (2008- 2013) ● <i>Money Heist</i> (2019-2021) ● <i>Adolescence</i> (2025) ● <i>Stranger Things</i> (2016- present) ● <i>Modern Family</i> (2009-2020) ● <i>Sacred Games</i> (2018-2019) ● <i>Fleabag</i> (2016- 2019) ● <i>Panchayat</i> (2020- present) ● <i>Little Things</i> (2016-2021)
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