

**THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY  
HYDERABAD – 5000 007**

**Semester-VI**

Course title	SHORT FILM MAKING
Category (Mention the appropriate category (a/b/c) in the course description.)	No changes to existing course
Course code	BADCC306
Semester	VI
Number of credits	04
Maximum intake	20
Day/Time	Friday, 2:00 Pm – 6:00Pm
Name of the teacher/s	Dr. A. Nagraj
Course description	<p>This course teaches the students in practical training and participation. Students will learn to tell a story cinematically, understand the various technical aspects of filmmaking, screenwriting and preparing a shooting script, and understanding a story structure. The course includes photography and short filmed assignments.</p> <p style="text-align: center;">Objectives of the course</p> <p>PO 4 To help students understand filmmaking and introduce them to its basic concepts like the rule of thirds, camera angles, movements and techniques, mise- en-scene, lighting, editing and screenwriting.</p> <p>Learning outcome</p> <p>The students will learn how to write and shoot a script, create and develop characters, plot and dialogue.</p>
Course delivery	Lecture/Seminar/Experiential learning (highlight the portion in the course description that lends itself to these)
Evaluation scheme	<p>Internal (modes of evaluation): 50 marks</p> <p>End-semester (mode of evaluation): 50 marks</p> <p>Evaluation will be based on internal assignments and an end-of-semester assignment where students will collaborate in groups of five or six to write a script, plan, direct, and edit a short film.</p>
Reading list	<p>Thurlow, Clifford. Making Short Films: The Complete Guide from Script to Screen, Berg Publishers; 2nd Revised edition edition (2008)</p> <p>Munroe, Roberta. How Not to Make a Short Film. Hyperion - Acquired Assets; First Edition edition (January 20, 2009)</p> <p>Blofield, Robert. How to Make a Movie in 10 Easy Lessons. Walter Foster Jr; Spi edition (May 19, 2015)</p> <p>Schenk, Sonja. The Digital Filmmaking Handbook. Cengage Learning PTR; 5 edition (July 3, 2014)</p> <p>Mamet, David. On Directing Film. Penguin Books; Reprint edition (January 1, 1992)</p>

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**Semester-VI**

Course title	<b>Television Studio Production</b>
Category	c. New course
Course code	BADCC307
Semester	VI
Number of credits	04
Maximum intake	20
Day/Time	Tuesday, 2:00 Pm – 6:00Pm
Name of the teacher/s	Dr. Srinivas Lankala
Course description	<p><b>Overview</b></p> <p>The course introduces the fundamental concepts and skills required to produce live programming for audiovisual media including television, web-based and social media platforms. It is structured around the individual scripting, and team-based production of live programming in different genres. It is a practicum-based course structured as a series of weekly studio-based, multi-camera production exercises. The initial modules of the course consist of weekly lectures that introduce specific concepts, skills, principles and equipment use. The topics cover scriptwriting, sound, lighting, and set design, studio direction, visual composition, the principles of camerawork, and the use of digital sound and video mixers. These modules are followed by intensive production sessions involving studio-based, multiple-camera, live production.</p> <p><b>Programme-specific outcomes:</b></p> <ul style="list-style-type: none"> <li>• acquire knowledge of digital technologies for live audiovisual production (PO2)</li> <li>• write scripts for live programming in television fiction, non-fiction, and journalism (PO4)</li> <li>• develop skills in designing and directing live studio programmes (PO5)</li> <li>• prepare for creative careers in television and video platforms (PO8)</li> <li>• produce a portfolio of original work in different live programme genres (PO9)</li> </ul> <p><b>Learning outcomes:</b></p> <p><i>Domain specific:</i></p> <ul style="list-style-type: none"> <li>• Understand the fundamental concepts and basic skills of television studio production</li> <li>• Learn the conventions and processes of scriptwriting formats in live television genres</li> </ul> <p><i>Skill enhancement:</i></p> <ul style="list-style-type: none"> <li>• Demonstrate the use of filmmaking principles in live media production</li> <li>• Practice the creative application of technical elements such as light, sound and optics</li> </ul>

	<ul style="list-style-type: none"> <li>• Produce live programmes in diverse televisual genres</li> </ul>
Course delivery	Lecture and Practicum
Evaluation scheme	Internal (weekly production exercises): 50 marks End-semester (live studio direction assignment): 50 marks
Reading list	<ul style="list-style-type: none"> <li>• Brown, Lucy and Lyndsay Duthie (2019) <i>The TV Studio Production Handbook</i>. Bloomsbury Academic.</li> <li>• Utterback, Andrew Hicks (2023) <i>Studio Television Production and Directing: Concepts, Equipment, and Procedures</i>. Focal Press.</li> <li>• Millerson, Gerald &amp; Jim Ownes (2009) <i>Television Production</i>. Focal Press.</li> <li>• Belavadi, Vasuki (2012) <i>Video Production</i>. Oxford University Press.</li> </ul>

**THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY  
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**Semester-VI**

Course title	<b>Corporate Communication</b> (Multi Disciplinary)
Category (Mention the appropriate category (a/b/c) in the course description.)	A
Course code	BADCC308
Semester	VI
Number of credits	04
Maximum intake	
Day/Time	Wednesday and Friday 11 am to 1 pm
Name of the teacher/s	Dr. K. RAJARAM
Course description	<p><b>i) A brief overview of the course:</b> The term "corporate communication" embraces many aspects. Corporate communication is a vital aspect in the effective functioning of the corporate organisations. It engages different stakeholders and keep them informed so as to ensure their participation in the organisation's success. Though a management function, it includes a range of activities from brining it necessary communication-based material to playing a crucial role during the crisis situation in an organization. The course includes forms and practices of corporate communication and their impact on contemporary global society. The students will have a good understanding of corporate communication, both theoretically and practically.</p> <p><b>ii) Objectives of the course as per the PSOs:</b> PO3: The students will be exposed to the field of Corporate Communications PO4: Students will be able to identify different techniques involved in corporate communications PO5: Students will be able to prepare communication strategies in corporate sector. PO7: students will be able to handle the corporate communication of organisations and design organization-specific creative methods of corporate communication.</p> <p><b>iii) Learning outcomes:</b></p> <ul style="list-style-type: none"> <li>● To demonstrate an understanding of the basic principles and theories associate with corporate communications.</li> <li>● To examine a range of micro and macro issues as they affect business at individual, country, and international levels as they related to communicating for companies.</li> <li>● To analyze, interpret, and understand the concepts relating to corporate advertising and media advertising examined using current, real-live examples found in the media.</li> <li>● To analyze, interpret, and understand the limitations of policies in managing real-world issues as they link to governmental relations and investor relations.</li> <li>● To apply corporate communication principles and concepts to crisis management communications and to media relations.</li> </ul>
Course delivery	Lecture/Seminar/ student presentation

Evaluation scheme	Internal (modes of evaluation):40% End-semester (mode of evaluation):60%
Readings	Goodman, M. B., & Hirsch, P. B. (2010). <i>Corporate communication: Strategic adaptation for global practice</i> , New York: Peter Lang Kitchen, Philip J. and Schultz, Don E., <i>Raising the Corporate Umbrella: Corporate Communications in the 21st Century</i> . Palgrave, 2001. Argenti, Paul, <i>Corporate Communications</i> New York: McGraw-Hill Irwin, 2007

**THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY  
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**Semester-VI**

Course title	<b>Advertising and Copywriting</b>
Category	c. New course
Course code	BADCC309
Semester	VI
Number of credits	04
Maximum intake	
Day/Time	Monday 2:00 Pm – 4:00 Pm & Thursday 11:00 Am – 1:00 Pm
Name of the teacher	Dr. Suchitra Patnaik
Course description	<p>This course focuses on advertising creative strategy. This is a continuation of the earlier course on Integrated marketing communication. It explores deeper into the subject of advertising, including theories of advertising, models, attitude change and persuasion. The course includes concepts in creativity in advertising, creative process, developing advertising copy and creative solutions. Students will learn how to develop ideas into effective creative campaigns and work with different advertising media. As part of the course students will be provided hands-on experience in copywriting and designing advertisements.</p> <p><i>Objectives in terms of Programme Specific Outcomes:</i></p> <ul style="list-style-type: none"> <li>● acquire broad knowledge advertising, persuasion and attitude change theories (PO 1)</li> <li>● understand the theory and basics of creativity in advertising industry (PO2)</li> <li>● Practice and enhance advertising copywriting skills (PO9)</li> <li>● developing creative solutions for brands like logos, brand names, taglines and planning and implementation of creative campaigns for brands (PO10)</li> <li>● acquire skills in developing advertising copy for print, digital and electronic media (PO9)</li> <li>● develop a portfolio of creative work which can lead to employment opportunities in the field of advertising (PO9)</li> </ul> <p><i>Learning outcomes— a) domain specific outcomes:</i></p> <ul style="list-style-type: none"> <li>● To develop an understanding of the advertising theories and creative process</li> <li>● To demonstrate the ability to apply different theoretical concepts of advertising practically in the advertising copy and creative campaign</li> <li>● To demonstrate creative thinking and developing solutions for brands</li> <li>● To execute creative ideas into practical campaigns while working with different media platforms</li> <li>● To demonstrate knowledge in media planning and scheduling of advertisements</li> </ul>
Course delivery	Lecture/Seminar/ case studies/ group activities
Evaluation scheme	<p>Internal (modes of evaluation): 50%</p> <ul style="list-style-type: none"> <li>● Oral presentations</li> <li>● Case study discussions</li> <li>● copywriting assignments</li> </ul> <p>End-semester (mode of evaluation):</p> <ul style="list-style-type: none"> <li>● project: 50%</li> </ul>

Reading list	<p>Berman, M. (2024). <i>Content and Copywriting: The Complete Toolkit for Strategic Marketing</i>. John Wiley &amp; Sons.</p> <p>Bly, R. W. (2020). <i>The copywriter's handbook: a step-by-step guide to writing copy that sells</i>. Holt Paperbacks.</p> <p>DiMarco, J. (2017). <i>Communications writing and design: the integrated manual for marketing, advertising, and public relations</i>. John Wiley &amp; Sons.</p> <p>Miliopoulou, G. Z. (2024). <i>Creative Advertising Concept and Copy: A Practical, Multidisciplinary Approach</i>. Routledge.</p> <p><i>Other readings to be circulated in class.</i></p>
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**Semester-VI**

Course title	<b>HISTORY OF TECHNOLOGY</b>
Category (Mention the appropriate category (a/b/c) in the course description.)	a. Existing course without changes
Course code	BADCC305
Semester	IV
Number of credits	04
Maximum intake	
Day/Time	Tuesday 11AM - 1PM & Thursday 2PM - 4PM
Name of the teacher/s	Prof. T.T. Sreekumar
Course description	<p>i) <b>A brief overview of the course:</b></p> <p>The History of Technology module offers a comprehensive survey of the evolution of technology from ancient civilizations to contemporary digital and posthuman futures. The course examines technology not simply as a set of tools or machines, but as a deeply embedded socio-cultural, economic, political, and epistemic force that has shaped, and been shaped by, the development of human societies. Drawing from global, postcolonial, and critical perspectives, students will explore how technological systems emerge, expand, and transform in relation to capitalism, labour, warfare, scientific rationality, colonial expansion, ecological change, and modernity.</p> <p>The course also foregrounds alternative and subaltern histories of technology, including indigenous knowledge systems, local material cultures, vernacular scientific practices, and technological creativity in the Global South. Postcolonial and decolonial frameworks are employed to critique Eurocentric narratives of “progress.” Contemporary sections examine digital technologies, artificial intelligence, biotechnology, automation, platform capitalism, smart infrastructures, and emerging posthuman conceptions of agency and technicity.</p> <p>Instead of viewing technology as neutral, the module emphasises its entanglement with ideology, power, gender, labour, race, and ecological impact. Through case studies, theoretical readings, and critical discussions, students will examine how technological change would influence identity, knowledge production, economic systems, and planetary futures. This module equips students with the analytical tools necessary for advanced study of science–technology–society (STS), digital cultures, policy, and interdisciplinary research on technological transformation.</p> <p>ii) <b>Objectives of the course in terms of Programme Specific Outcomes:</b></p>

	<p>PO1: Develop foundational understanding of major technological milestones, from ancient innovations to digital systems, and their socio-historical significance.</p> <p>PO3: Gain insight into how contemporary technological advancements reshape communication, governance, labour, and everyday life across global and local contexts.</p> <p><b>iii) Learning outcomes:</b></p> <p>a) Domain-Specific Outcomes</p> <p>Acquire historical knowledge of global technological developments and their cultural, scientific, and economic foundations.</p> <p>Understand the evolution of modern industrial, electrical, and digital technologies and their impact on society, labour, and epistemologies.</p> <p>c) Value Addition Outcomes</p> <p>Appreciate the diverse knowledge traditions—indigenous, non-Western, and vernacular—that have contributed to global technological histories.</p> <p>Contextualize the emergence of technological systems within wider political, ecological, and ideological frameworks, including capitalism, colonialism, and contemporary digital transformations.</p>
Course delivery	Lecture/Seminar/Experiential Learning (technological artefact analysis, historical case studies, archival traces, infrastructural field observations)
Evaluation scheme	Internal: Class Presentations/Mid Term Essay (40%) End-semester (mode of evaluation): Final Essay (60%)
Reading list	<p>Essential reading</p> <p>Arnold, David. <i>Everyday Technology: Machines and the Making of India</i>. University of Chicago Press, 2013.</p> <p>Basalla, George. <i>The Evolution of Technology</i>. Cambridge University Press, 1988.</p> <p>Nye, David E. <i>Technology Matters: Questions to Live With</i>. MIT Press, 2006.</p> <p>Hård, Mikael, and Andrew Jamison. <i>A History of Technology and the Environment: A Global Perspective</i>. Johns Hopkins University Press, 2013.</p> <p>Srivastava, Sanjay. <i>Entangled Urbanism: Slum, Gated Community and Shopping Mall in Delhi and Gurgaon</i>. Oxford University Press, 2015. (for urban infrastructures and everyday technicity)</p>

Additional reading

Headrick, Daniel R. *The Tools of Empire: Technology and European Imperialism in the Nineteenth Century*. Oxford University Press, 1981.

Schivelbusch, Wolfgang. *The Railway Journey: Trains and Travel in the 19th Century*. University of California Press, 1986.

Benjamin, Walter. *The Work of Art in the Age of Its Technological Reproducibility*.

Winner, Langdon. *The Whale and the Reactor: A Search for Limits in an Age of High Technology*. University of Chicago Press, 1986.