

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

BA Digital Communication (Research) - Semester VIII

Course title	Dissertation (Domain Specific)
Category (Mention the appropriate category (a/b/c) in the course description.)	A
Course code	BADCC407
Semester	VIII
Number of credits	12
Maximum intake	
Day/Time	
Name of the teacher/s	All Faculty
Course description	<p>i) A brief overview of the course: This is a core course for the students of BA DC equivalent to Documentary Production. The students therefore have the option of choosing either the course in Documentary Production or writing a Dissertation.</p> <p>ii) Objectives of the course: The Dissertation is the practical counterpart of the theoretical course taught in Semester III, titled Media Research where the process of writing a dissertation was discussed. The students are expected to work on a topic that is suitable for research and complete it by the end of the semester. The students who register for this course are allotted a supervisor from the department faculty who would interact with them regularly. The details of the dissertation would be discussed in the classroom after registration.</p> <p>iii) Learning outcomes: To help students research on local, regional and national issues and problematize them. To critically analyse issues and find optimal solutions through systematic and scientific methods of enquiry.</p>
Course delivery	Project work
Evaluation scheme	Evaluation: is continuous with weekly updates and presentations with 40% weightage while 60% would be for the completed dissertation.
Readings	

BA Digital Communication (Research) - Semester VIII

Course Title	Financial News Analysis
Category	New course
Course Code	BADCC413 / MAJMCE620
Semester	VIII (BA) and IV (MA)
Number of Credits	04
Maximum Intake	20
Day/Time	Monday and Thursday, 4 pm–6pm
Name of the Teacher	Dr. Ranjith T.
Course Description	<p>i) A brief overview of the course:</p> <p>The course aims to train learners in analysing financial news with a special emphasis on the fundamental analysis of financial markets. It introduces them to the principles, practices, and challenges of researching and writing about economic and financial issues. It focuses on understanding key financial indicators, public budgeting, interpreting market data, the basics of fundamental analysis, corporate reports, public policies, and communicating complex financial information to general and specialised audiences. Learners will engage in the critical analysis of financial news coverage, identify biases, and produce data-driven media content. The course bridges journalism, economics, and data literacy, preparing learners for analytical and interpretive roles in business and financial media.</p> <p>ii) Objectives of the course in terms of the Programme Specific Outcomes:</p> <p>By aligning with the broader goals of the programme, the course seeks to:</p> <p>PO 2 Enhance analytical literacy in interpreting financial and economic data relevant to public communication using digital resources and Artificial Intelligence Tools.</p> <p>PO 3 Integrate interdisciplinary perspectives from economics, policy studies, and journalism to improve financial storytelling and analysis.</p> <p>PO 5 Develop ethical and credible media practice, emphasising accuracy, transparency, and accountability.</p> <p>PO 4 Train students in the use of financial databases and fundamental data analytics tools.</p> <p>PO 6 Promote critical engagement with how media shapes public understanding of financial systems, markets, and policy decisions.</p> <p>iii) Learning Outcomes:</p> <p>a) Domain-specific outcomes:</p> <p>Upon successful completion of this course, students will be able to:</p> <ul style="list-style-type: none"> • Analyse and interpret company financial statements, government budgets, and economic surveys. • Evaluate financial reportage in print, television, and digital media for accuracy, depth, and bias. • Contextualise financial developments within broader socio-political and global frameworks. <p>b) Value Addition:</p>

	<ul style="list-style-type: none"> • Builds awareness of the interconnection between the economy, business, and media. • Encourages data-driven and evidence-based media practice. • Strengthens credibility and trustworthiness in journalistic output. • Promotes informed citizenship through a better understanding of economic issues • Informs about the emergent technology-driven peer-to-peer system of decentralised finance (DeFi), and digital currencies. <p>c) Skill Enhancement:</p> <ul style="list-style-type: none"> • Analytical Skills: Interpreting data, economic trends, budget analysis and annual reports of businesses. Learn to use financial databases (Screener, Tijori finance, Tickertape, CMIE, RBI Data Portal, Bloomberg, etc.), and artificial intelligence tools for business and financial analysis. • Writing Skills: Producing concise, accurate, and engaging financial stories based on research and analysis. • Critical Thinking: Deconstructing financial narratives and identifying misinformation. • Fact-checking, source evaluation, and ethical decision-making in the field of business and financial journalism. <p>d) Employability Quotient: This course prepares students for careers such as:</p> <ul style="list-style-type: none"> • Freelance Financial Journalist / Business Correspondent • News Analyst/ Financial Market Analyst • Research Associate in media think tanks or policy institutions • Corporate Communication / Investor Relations Specialist • Content Analyst for financial news portals or fintech companies, and research organisations.
Course Delivery	Lectures, Seminar Presentations, Written Assignments, Daily Financial News Analysis, Daily Market Analysis, Fundamental Analysis, advanced writing exercises and Screenings.
Evaluation Scheme	<p>i) Internal Assessments: 40%</p> <p>a) Financial News Analysis- 10%</p> <p>b) Seminar Presentation(s)- 20%</p> <p>c) Written assignment- 10%</p> <p>ii) External Evaluation: 60%</p> <p>A written examination or project work, as decided by the course instructor.</p>
Reading List	<ul style="list-style-type: none"> • Buffet, Mary and Clark, David. 2008. <i>Warren Buffett and the Interpretation of Financial Statements</i>. London: Simon & Schuster UK Business • Chadha, Kalyani & Koliska, Michael. eds. 2021. <i>Business Journalism: A Critical Political Economy Approach</i>. New Delhi: Routledge. • Dougal, Casey et al. 2012. “Journalists and the Stock Market”. <i>The Review of Financial Studies</i>, March Vol. 25, No. 3, March, 639-679, Oxford

University Press.

- Karnam, Gayatri. ed. 2018. *Public Budgeting in India: Principles and Practices*. New Delhi: Springer.
- Mehta, Nalin. 2023. *The New Republic: The Rise of Business and Political Media in India*. HarperCollins.
- Mishkin, Frederic S. 2022. *The Economics of Money, Banking, and Financial Markets*. Pearson.
- Prasad, Praksh Charan. 1977. *Foreign Trade and Commerce in Ancient India*. New Delhi: Abhinav Publications.
- RBI & Ministry of Finance Publications – *Economic Survey of India, Union Budget Documents, RBI Annual Report*.
- Schlesinger, Philip. ed. 2017. *Reporting the Economy*. Routledge.
- Sen, Amartya. 2000. *Development as Freedom*. Oxford University Press.
- Tambini, Damian. 2010. *What is Financial Journalism for? Ethics and Responsibility in a Time of Crisis and Change*. London: POLIS Journalism and Society. Report. (University of the Art, London College of Communication)
- Veeramani, C. and Nagaraj R. ed. 2016. *International Trade and Industrial Development in India*. Hyderabad: Oriental Blackswan.

Filmography:

- The Big Short: Inside the Doomsday Machine (2015) by Michael Lewis
- The Scam: Who Won, Who Lost, Who Got Away
- Boiler Room (2000)
- Too Big to Fail (2011, HBO)
- Enron: The Smartest Guys in the Room (2005, dir. Alex Gibney)
- Money for Nothing: Inside the Federal Reserve (2013)
- The Social Dilemma (2020)
- American Factory (2019)
- Dirty Money: “The Confidence Man” (episode on Donald Trump) (series, 2020)

BA Digital Communication (Research) - Semester VIII

Course title	Media Policy, Laws and Ethics
Category	a. Existing course without changes
Course code	BADCC417
Semester	VIII
Number of credits	04
Maximum intake	
Day/Time	Tuesday & Wednesday, 2:00 Pm – 4:00 Pm
Name of the teacher/s	Dr. Suchitra Patnaik
Course description	<p>i) A brief overview of the course: One of the primary objectives of the course is to sensitize budding young professionals about the intricacies of media policy and regulation in the country and orient them with several ethical issues relating to journalism and media management.</p> <p>ii) Objectives of the course in terms of PSO: PO1 Understand the current developments in media policy and debate about the various contentious issues relating to media legislation. PO3 Analyse recent policy and regulations relating to different segments of the Indian media like newspaper, television and Internet. PO2 Engage students with discussions on several contemporary ethical issues and debates relating to media ethics and freedom of speech. PO7 Evolve with some kind of policy paper on topics assigned to them.</p> <p>iii) Learning outcomes: a) Domain specific To sensitize budding young professionals about the intricacies of media policy To explore the contemporary debates related to media legislation and policy. b) Value addition To learn about the different media laws and regulation in the country To understand the concepts related to journalism ethics.</p>
Course delivery	Lecture/Seminar/ student presentations
Evaluation scheme	Internal (modes of evaluation):40% Oral presentation Review paper End-semester (mode of evaluation):60% termpaper

Reading list	<p>Essential reading</p> <p>Weimer, David L., and Aidan R Vining. 2005. <i>Policy Analysis, Concepts and Practice</i>. New Jersey: Prentice-Hall, Chapter 1.</p> <p>Van Cuilenburg, Jan, and McQuail, Denis (2003). “Media Policy Paradigm Shifts: Towards a New Communications Policy Paradigm” in <i>European Journal of Communication</i>. June 2003. Vol.18. No2, 181-207.</p> <p>Ninan, Sevanti (1998). “History of Indian Broadcasting Reform” in Price, Monroe and StefaanVerhulst (eds) <i>Broadcasting Reform in India: a case study in the uses of comparative media law</i>. New Delhi: Sage.</p> <p>TRAI recommendations on FM radio auctions, CAS, pricing of services, uplinking, DTH, HITS, mobile communications, IPTV</p> <p>Khosla report on film censorship, I&B reports on import and export of films, exhibition, infrastructure, film as industry, entertainment tax, tax exemptions, subsidies</p> <p>IT Act of 2008, Cyber law in India, draft Convergence Bill, Broadcast Bill</p> <p><i>Media Ethics: Making and Breaking News</i> by PranjoyGuhaThakurta, OUP, 2012.</p> <p><i>Cyber Laws and IT protection</i> by Harish Chander, PHI Learning, 2012</p> <p><i>Introduction to the Constitution of India</i> By D DBasu</p>
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BA Digital Communication (Research) - Semester VIII

Course title	Film Theory
Category (Mention the appropriate category (a/b/c) in the course description.)	c. New course
Course code	BADCC418
Semester	VIII
Number of credits	04
Maximum intake	
Day/Time	Monday 2-4Pm, Thursday 11-1Pm
Name of the teacher/s	Prof. Hariprasad Athanickal

Course description

Include the following in the course description

i) A brief overview of the course

This course offers a critical and systematic introduction to major traditions, debates, and conceptual frameworks in film theory. It traces the development of film theory from early formalist and realist writings to structuralist interventions. The course emphasizes cinema as an aesthetic and cultural practice, foregrounding questions of form, authorship, and historicity. Students will engage closely with key theoretical texts and learn to apply theoretical perspectives to the analysis of film texts, with attention to both Western and non-Western cinematic contexts, including Indian cinema.

Modules

I Foundations of Classical Film Theory
Introduces foundational debates on cinema as an art form and examines attempts to define the specificity of the cinematic medium.

i. Cinema as a new aesthetic form
ii. Technology, modernity, and early theoretical reflections
iii. Film, realism, and representation

II Formalist Traditions and Montage
Traces formalist approaches to film aesthetics and explores montage as a principle of film construction.

i. Russian formalism and film poetics
ii. Montage theory and visual composition
iii. Key thinkers: Sergei Eisenstein, Lev Kuleshov, Vsevolod Pudovkin

III Realism, Image and Cinematic Experience
Discusses realist film theory and its implications for spectatorship, ethics, and cinematic perception.

i. Bazinian realism and ontology of the image
ii. Long take, deep focus, and cinematic space
iii. André Bazin and debates on photographic realism

IV Auteur Theory and Film Authorship
Explores the emergence of auteur theory and debates surrounding authorship, style, and creative agency in cinema.

i. Cahiers du Cinéma and politique des auteurs
ii. The director as author: style, signature, and authorship
iii. Debates on authorship in global and Indian contexts

V Early Indian Cinema: Nation, Modernity, and Public Culture
Examines the emergence and development of early Indian cinema in relation to colonial modernity, technological transitions, and evolving public cultures. The module foregrounds regional variations, exhibition practices, and the formation of cinematic institutions in the early decades of the twentieth century.

i. Silent era and the emergence of Indian film industries
ii. D. G. Phalke, mythological narratives, and nationalist imaginaries
iii. Early studios, distribution networks, and exhibition cultures
iv. Regional trajectories and multilingual film publics
v. Archival challenges, historiography, and revisionist readings of early film history

ii) Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)

The following Course Objectives are based on the Program Specific Outcomes, mapped according to the National Higher Education Qualification Framework (NHEQF), 2023.

After Completing this Course students will be able to

A	To develop an advanced understanding of cinema as an art form and an institution, grounded in theoretical, historical, and cultural debates in Film Studies.
B	To acquire and apply analytical approaches that enable the development of rigorous interpretive paradigms for studying films and related art forms.
C	To develop a critical understanding of stylistic, formal, institutional, and evaluative frameworks used to categorize films in terms of fiction/non-fiction, genre, form, and historical period.

Course delivery	Lecture/Seminar/Screenings
Evaluation scheme	<p>Internal (modes of evaluation) : 40 (Best 2 Internal out of 3)</p> <p>Sem-End Exam/Assignment : 60 points</p> <p>Total : 100 points</p> <p>*Please note that open-book examination is permissible only for courses offered as part of MA programmes and subject to approval by the Head of the Department/Dean of the School concerned</p>
Reading list	<p>Readings</p> <p>Adorno, Theodor, and Horkheimer, Max. "The Culture Industry: Enlightenment as Mass Deception." In <i>Dialectic of Enlightenment</i>. Stanford University Press, 2002.</p> <p>Andrew, Dudley. <i>Concepts in Film Theory</i>. Oxford University Press, 1984.</p> <p>Arnheim, Rudolf. <i>Film as Art</i>. University of California Press, 1957.</p> <p>Astruc, Alexandre. "The Birth of a New Avant-Garde: La Caméra-Stylo."</p> <p>Barnouw, Erik & Krishnaswamy, S. <i>Indian Film</i>. Oxford University Press, 1980.</p> <p>Bazin, André. "La Politique des Auteurs."</p> <p>Bazin, André. <i>What Is Cinema? Vols. 1 & 2</i>. University of California Press.</p> <p>Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." Schocken/Random House, 1936.</p> <p>Bhaumik, Kaushik. "Cinematograph to Cinema: Bombay, 1896-1928," <i>BioScope</i>, vol.2, no.1, 2011.</p> <p>Bordwell, David. <i>The Cinema of Eisenstein</i>. Harvard University Press, 1993.</p> <p>Cavell, Stanley. <i>The World Viewed: Reflections on the Ontology of Film</i>. Harvard University Press, 1979.</p> <p>Caughie, John (ed.). <i>Theories of Authorship</i>. Routledge, 1981.</p> <p>Deleuze, Gilles. <i>Cinema 1: The Movement-Image; Cinema 2: The Time-Image</i>. University of Minnesota Press.</p> <p>Dwyer, Rachel & Pinney, Christopher (eds.). <i>Pleasure and the Nation: The History, Politics and Consumption of Public Culture in India</i>. Oxford University Press, 2002.</p> <p>Eisenstein, Sergei. <i>Film Form and The Film Sense</i>. Harcourt Brace, 1942.</p> <p>Elsaesser, Thomas & Barker, Adam. <i>Early cinema: Space, frame, narrative</i>. BFI Publishing, 1990.</p> <p>Elsaesser, Thomas & Hagener, Malte. <i>Film Theory: An Introduction Through the Senses</i>. Routledge, 2010.</p> <p>Gunning, Tom. "The Cinema of Attractions." <i>Wide Angle</i>, 1990.</p> <p>Hughes, Stephen. "When Film Came to Madras." <i>BioScope</i>, vol.1, no.2, 2010.</p> <p>Kracauer, Siegfried. <i>Theory of Film: The Redemption of Physical Reality</i>. Oxford University Press.</p> <p>Kracauer, Siegfried. <i>The Mass Ornament: Weimar Essays</i>. Harvard University Press, 1995.</p> <p>Kuleshov, Lev. <i>Kuleshov on Film: Writings of Lev Kuleshov</i>. University of California Press, 1974.</p> <p>Münsterberg, Hugo. <i>The Photoplay: A Psychological Study</i>. D. Appleton and Company, 1916.</p> <p>Nandy, Ashis. <i>The Secret Politics of Our Desires</i>. Zed Books, 1999.</p> <p>Pudovkin, Vsevolod. <i>Film Technique and Film Acting</i>. Vision Press, 1929.</p> <p>Rajadhyaksha, Ashish. "The Phalke Era: Conflict of Traditional Form and Modern Technology.", <i>Journal of Arts and Ideas</i>, 1987</p> <p>Sarris, Andrew. <i>The American Cinema: Directors and Directions</i>. Da Capo Press, 1996.</p> <p>Sobchack, Vivian. <i>The Address of the Eye: A Phenomenology of Film Experience</i>. Princeton University Press, 1992.</p> <p>Wollen, Peter. <i>Signs and Meaning in the Cinema</i>. BFI, 1969.</p> <p>Zavattini, Cesare. "'Some Ideas on the Cinema' ." <i>Cesare Zavattini: Selected Writings, Vol 2.</i>, 1952, 89 - 118.</p>
Plagiarism and AI Use	Strict plagiarism as well as AI check will be performed on every submission