



PCET's  
Pimpri  
Chinchwad  
University

Learn | Grow | Achieve

Pimpri Chinchwad Education Trust's

**Pimpri Chinchwad University**

Sate, Pune - 412106



PCET's  
Pimpri  
Chinchwad  
University

Learn | Grow | Achieve

**Curriculum Structure**

**BBA: Media & Communication**

**(2024 Pattern)**

**Pune School of Media and Communication Studies**

Effective from Academic Year 2024-25





Learn | Grow | Achieve

PCET's  
Pimpri  
Chinchwad  
University

---

## Program Structure

### Preamble

Media has an increasingly significant impact on our daily lives. The training offered is designed to provide students with the skills and knowledge necessary to succeed in various roles within the TV industry, Print Industry, Advertising Industry, Radio Industry, Digital Media, News Portals and more.

This undergraduate program in mass communication, typically covers Principals of Communication, Reporting and Writing skills, Print and TV Journalism, Beats of Journalism (Sports, Political, Entertainment), Development Communication, Advertising and Public Relations, Graphics and Software's, Photojournalism, Film Appreciation, Media Management, Media Ethics-Laws along with basket of subjects related to Media. Students also master in Audio- Visual Production, honing their skills in Camera and Visual Editing. School of Media is imparting practical, hands-on experience, with the state-of-the-art facilities, including studio, editing suites and equipment. Students will be part of various media projects and productions, giving them valuable experience and building their portfolios to the world of Print and Electronic Media.

### Vision and Mission of Program:

#### Vision:

To build a strong foundation in traditional media forms like print, radio and television as well as in the latest digital media technologies and platforms.

#### Mission:

The mission of a school of media is to provide students with a comprehensive education in media, for successful careers in the media industry.

The school should strive to:

- Provide a cutting-edge education and challenging curriculum for the new media.
- Encourage innovation, experimentation, and collaboration across different media forms and disciplines, fostering creativity and adaptability.
- Emphasize the ethical and social responsibilities of media
- Elaborating the role of media in shaping society and culture



Learn | Grow | Achieve

PCET's  
Pimpri  
Chinchwad  
University

### Program Educational Objectives:

Program Educational Objectives (PEOs) for a BBA Media & Communication program are as follows:

- PEO 1: To provide students with knowledge and skills to become leading experts in the field of Journalism, Media and Communication Studies
- PEO 2: To provide an innovative and comprehensive curriculum that integrates theoretical knowledge with practical experience, research opportunities, and professional development
- PEO 3: To groom the student's overall personality for professional growth.
- PEO 4: To inculcate values and ethics among the students and making them aware about their social commitments.

Program Outcome:

PO1	Problem-solving skills: Capability to solve problems in familiar and non-familiar contexts and apply one's learning to real-life situations.
PO2	New Skills: To have knowledge of modern tools.
PO3	Critical thinking: Capability to apply analytic thought to a body of knowledge, including the analysis and evaluation of policies and practices, as well as evidence, arguments, claims, beliefs and the reliability and relevance of evidence.
PO4	Creative thinking: Ability to create or think in different and diverse ways about same issues or scenarios deal with problems and situations that do not have simple solutions.
PO5	Communication Skills: Skills that enable a person to listen carefully, read texts and research papers analytically and present complex information in a clear and concise manner to different groups/audiences.
PO6	Coordinating/collaborating with others: Ability to work effectively and respectfully with diverse teams, facilitate cooperative or coordinated effort on the part of a group, act together as a group or a team in the interests of a common cause and work efficiently as a member of a team.
PO7	Leadership readiness/qualities: Capability for mapping out the tasks of a team or an organisation and setting direction.
PO8	Environmental awareness and action: Demonstrate the Acquisition and ability to apply the knowledge, skills, attitudes, and values required to take appropriate actions for mitigating the effects of environmental degradation, climate change and pollution, effective waste management, conservation of biological diversity, management of biological resources, forest and wildlife conservation, and sustainable development and living.
PO9	Skills to apply digital and technological solutions: Demonstrate the ability for judiciously using and deploying information and communication tools and technologies to improve teaching-learning process and provide enriched learning experiences to students to enable them to achieve enhanced learning outcomes.
PO10	Entrepreneurship: Ability to identify entrepreneurial opportunities and leverage managerial & leadership skills for founding, leading & managing startups as well as professionalizing and growing family businesses.



Learn | Grow | Achieve

PCET's  
Pimpri  
Chinchwad  
University

### Program Specific Objective

PSO1	Critically evaluate media content and actively engage with diverse platforms to contribute to informed public discourse.
PSO2	Master multimedia storytelling techniques to produce compelling content across diverse media formats and platforms.



## INDEX

Sr. No.	Content	Pg. No.
1.	Curriculum Framework	
2.	Tentative list of Electives. Open Electives, Life Skill Courses, Proficiency Foundation Courses, HSMC Courses	
3.	Course Code Nomenclature	

Sr. No.	Type of course	Abbreviations
1	Major	MAJ
2	Elective (Minor Stream/Vocational/Program Specific)	MIN
3	Open Electives	OE
4	Ability Enhancement Courses	AEC
5	Skill Enhancement Courses	SEC
6	Vocational Skill Course	VSC
7	Summer Internship/ On Job Training	OJT
8	Project	PROJ
9	Major Project	MP
10	Indian Knowledge System	IKS
11	Research Project	RP
12	Value Education Course	VEC
13	Discipline-Specific Elective	DSE



Sr. No.	Type of course	No. of Courses	Total Credits for Bachelor's with Honors Research		No. of Courses	Total Credits for Bachelors Degree	
			No	%		No	%
1	Major	32	78	48.75	30	70	58
2	Minor	5	10	6.25	5	10	8.33
3	Open Electives	6	12	7.5	6	12	10
4	Ability Enhancement Courses	16	16	10	16	16	13.33
5	Skill Enhancement Courses	6	8	5	6	8	6.66
6	Summer Internship/On Job Training	2	8	5	1	4	3.33
7	Major Project	2	16	10	-	-	
8	Indian Knowledge System	2	-	-	2		
9	Research Project	2	12	7.5	-	-	
10	Audit course (Value Education Course)	6	-	-	6	-	
	<b>Total</b>	-	<b>160</b>	<b>100</b>		<b>120</b>	<b>100%</b>




**CREDIT DISTRIBUTION: SEMESTER WISE**

Sr. No.	Type of course	No. of Credits/Semester								Total
		1	2	3	4	5	6	7	8	
1	Major	14	12	12	12	8	12	4	4	78
2	Minor	-	2	2	2	2	2	-	-	10
3	Open Electives	2	2	2	2	2	2	-	-	12
4	Ability Enhancement Courses	2	2	3	3	3	3	-	-	16
5	Skill Enhancement Courses	2	2	1	1	1	1	-	-	8
6	Vocational Skill Courses	-	-	-	-	-	-	-	-	-
7	Summer Internship/On Job Training	-	-	-	-	4	-	4	-	8
8	Field Project	-	-	-	-	-	-	8	8	16
9	Indian Knowledge System	-	-	-	-	-	-	-	-	-
11	Research Project	-	-	-	-	-	-	4	8	12
12	Audit course (Value Education Course)	-	-	-	-	-	-	-	-	-
Total		20	20	20	20	20	20	20	20	160



**BBA: Multimedia Arts and Communication Management  
Semester I:**

Course Code	Course Name	Course Type	Teaching Scheme												
			Th	Pr ac	Tu t	Credi t	Hrs	CIA	ESA	Pro/ PD	Vi	CS/P R	ESA total	Total	
UBBMA 101	Introduction to Event Management & Public Relations	MAJ M	2	1	0	3	4	40	-	40	20	-	60	100	
UBBMA 102	Understanding Media: Industry & Practices	MAJ M	2	0	0	2	2	20	30	-	-	-	30	50	
UBBMA 103	Principles of Marketing	MAJ M	3	0	0	3	3	40	60	-	-	-	60	100	
UBBMA 104	Fundamentals of Advertising	MAJ M	1	1	0	2	3	25	-	-	10	15	25	50	
UBBMA 105	Literary Insights & Media Narratives	MAJ M	2	0	0	2	2	20	-	20	10	-	30	50	
UBBMA 106	Mass Communication Theories & Applications	MAJ M	1	1	0	2	3	20	30	-	-	-	30	50	
UBBMA 107	Open Elective I	OE	2	0	0	2	2	25	-	-	10	15	25	50	
UBBMA 108	Film Appreciation	SEC	1	1	0	2	3	25	-	-	10	15	25	50	
UBBMA 109	Art and Craft of Storytelling	AEC	1	1	0	2	3	25	-	-	10	15	25	50	
UEG101	Applied Communication	AEC	2	0	0	0	2	50	0	-	-	-		50	
ACUHV 101/ACI KS101M C	UHVI : Professional Ethics / IKS I : Folklore Tradition	AC	1	0	0	0	1	50	0	-	-	-		50	
		<b>Total</b>	<b>18</b>	<b>5</b>	<b>0</b>	<b>20</b>	<b>28</b>	<b>320</b>	<b>120</b>	<b>60</b>	<b>70</b>	<b>60</b>	<b>280</b>	<b>650</b>	
<b>Open Elective I</b>															
<b>UBBMA</b>	<b>UBBMA107A</b>	<b>Graphic</b>													

105		PCET's Pimpri Chinchwad Education Trust University Learn   Grow   Achieve	Design Mobile Content Creation	
-----	---	---	---	--

Sr. No	Discipline-Specific Electives	COURSERA NOMENCLATURE
1	Filmmaking Specialisation	Seeing Through Photographs
2	Advertising Specialisation	Introduction to Marketing
3	Public Relations and Event Management Specialisation	The Nuts and Bolts of Public Relations

*Abbreviations: Course Abbreviation; Th = Theory , Tut = Tutorial, Pr = Practical , Hrs = Hours , Cr = Credits ; CIA = Continuous Internal Assessment , ESA = End Semester Assessment , PR = Practical Exam , OR= Oral Exam*



**BBA: Multimedia Arts and Communication Management  
Semester II:**

Course Code	Course Name	Course Type	Teaching Scheme				Assessment Scheme			
			Th	Pra c	Tu t	Cr ed it	H rs	CI A	ES A	Total
UBBMA110	Film Studies & Theories	MAJM	2	1	-	3	4	40	60	100
UBBMA111	Persuasive writing for Ad and PR	MAJM	2	1	-	3	4	40	60	100
UBBMA112	Strategic Brand Storytelling	MAJM	-	2	-	2	4	20	30	50
UBBMA113	MOOC Elective-I	MAJM	-	-	1	2	-	25	25	50
UBBMA114	MOOC Elective-II	MAJM	-	-	1	2	-	25	25	50
UBBMA115	Open Elective II	OE	-	2	-	2	4	20	30	50
UBBMA116	Understanding Theatre practises	SEC	-	2	-	2	4	20	30	50
UBBMA117	Media evaluation and critique	MAJM	-	2	-	2	4	20	30	50
UEG102	Business Communication	AEC	2	-	-	-	2	50	-	50
ACIKS101MC/ ACUHV101	IKS: Folklore Tradition/ UHV I - Professional Ethics	AC	2	-	-	-	2	50	-	50
	Minor 1	MIN	2	-	-	2	2	20	30	50
		Total	10	10	2	20	30	330	320	650

**Open Elective II**

UBBMA112	UBBMA115A	Graphic Designing 2
	UBBMA115B	News Analysis




Name of the Program:		BBAMCM		Semester: I		Level: UG	
Course Name		Introduction to Event Management & Public Relations		Course Code/Course Type-		UBBMA101 /MAJM	
		Sponging MOOC		COURSERA		NOMENCLATURE	
Sr. No		Discipline-Specialisation		Version		Assessment Scheme	
Course Pattern	1.1	Filmmaking Specialisation		Script Writing: Write a Pilot Episode for a TV or Web Series (Project-Centered Course)		1.0	
	1.2	Filmmaking Specialisation		International Entertainment and Sports Marketing Introduction to Social Media Marketing		Practical/Oral	
Teaching Scheme	2.1	Advertising Specialisation		International Entertainment and Sports Marketing		CIA (Continuous Internal Assessment)	
	2.2	Advertising Specialisation		International Entertainment and Sports Marketing		ESA (End Semester Assessment)	
Theory	3.1	Public Relations and Event Management Specialisation		International Entertainment and Sports Marketing		Practical/Oral	
	3.2	Public Relations and Event Management Specialisation		Introduction to Social Media Marketing		Practical/Oral	
3		45		40		60	
Pre-Requisite		Management Specialisation					

Abbreviations: Course Abbreviation; Th = Theory , Tut = Tutorial , Pr = Practical , Hrs = Hours , Cr = Credits ; CIA =

Continuous Internal Assessment , ESA = End Semester Assessment , PR = Practical Exam , OR= Oral Exam

**\* Exit Option: Award of UG Certificate in Major with 4 credit (2 for Subject 2 for UG Project/ Internship (Inhouse/ Sponsored) )**

<p>Course Objectives (CO):</p>  <p>PCET's Pimpri Chinchwad University</p> <p>Learn   Grow   Achieve</p>	<p><b>The objectives of Introduction to Event Management &amp; Public Relations are:</b></p> <ol style="list-style-type: none"> <li>1. To provide an understanding of the foundational principles of event management and public relations.</li> <li>2. To explore the role of events and PR in strategic communication and brand management.</li> <li>3. To develop practical skills in planning, organizing, and executing events in various contexts.</li> <li>4. To examine the impact of digital technologies on event management and public relations.</li> <li>5. To analyze the global trends and challenges in event management and public relations, with a focus on the Indian and international markets.</li> </ol>
<p><b>Course Learning Outcomes (CLO):</b></p>	<p><b>Students would be able to:</b></p> <ol style="list-style-type: none"> <li>1. Students will demonstrate a foundational understanding of event management and public relations principles.</li> <li>2. Students will develop skills in strategic planning and execution of events and PR campaigns.</li> <li>3. Students will be able to apply event management and PR techniques in real-world scenarios, considering both Indian and global contexts.</li> <li>4. Students will gain insights into the role of digital media in enhancing event management and PR effectiveness.</li> <li>5. Students will critically evaluate global trends and challenges in event management and public relations.</li> </ol>



PCET's  
Pimpri  
Chinchwad  
University

Learn | Grow | Achieve

---



Descriptors/Topics	CLO	Hours
<b>UNIT I</b>		
<b>Introduction to Event Management:</b> Overview of Event Management: Definition, scope, and importance. Types of Events: Corporate, social, entertainment, and cultural events. Event Planning: Objectives, budgeting, and timelines. Stakeholders in Event Management: Clients, vendors, sponsors, and audiences.	<b>CLO 1</b>	<b>9</b>
<b>UNIT II</b>		
<b>Introduction to Public Relations:</b> Definition and Scope of Public Relations: Historical perspective and modern practices. PR Tools and Techniques: Press releases, media kits, and PR campaigns. PR in Crisis Management: Strategies for managing public perception during crises. Ethics and Professionalism in PR: Codes of conduct and ethical dilemmas.	<b>CLO 2</b>	<b>9</b>
<b>UNIT III</b>		
<b>Event Planning and Execution:</b> Event Conceptualization: Ideation, themes, and creativity in event planning. Logistics and Operations: Venue selection, vendor management, and on-site coordination. Event Marketing and Promotion: Strategies for promoting events through traditional and digital media. Post-Event Evaluation: Measuring success, feedback, and reporting.	<b>CLO 3</b>	<b>9</b>
<b>UNIT IV</b>		
<b>Digital Technologies in Event Management and PR:</b> Role of Social Media in Events and PR: Engagement, branding, and live streaming. Event Management Software and Tools: Platforms for planning, registration, and analytics. PR in the Digital Age: Influencer marketing, online reputation management, and content creation. Virtual Events: Planning, execution, and challenges of online events.	<b>CLO 4</b>	<b>9</b>
<b>UNIT V</b>		
<b>Global Trends and Challenges in Event Management and PR:</b> Emerging Trends in Event Management: Experiential marketing, hybrid events, and sustainability. Global PR Practices: Cross-cultural communication, global campaigns, and international media relations. Challenges in Event Management: Security, crowd management, and legal issues. Future of Event Management and PR: Innovations, challenges, and career opportunities.	<b>CLO 5</b>	<b>9</b>
<b>Total Hours</b>		<b>45</b>



Name of the Program:		BBAMCM		Semester: I		Level: UG	
Course Name		Understanding Media: Industry & Practices		Course Code/Course Type-		UBBMA102 /MAJM	
Course Pattern		2024		Version		1.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral
2	-	-	2	30	20	30	-
Pre-Requisite:		NIL					

### Learning Resources

#### Textbooks:

1. Goldblatt, J. (2020). *Special Events: Creating and Sustaining a New World for Celebration*. Wiley.
2. Cutlip, S. M., Center, A. H., & Broom, G. M. (2013). *Effective Public Relations*. Pearson.
3. Shone, A., & Parry, B. (2013). *Successful Event Management: A Practical Handbook*. Cengage Learning.
4. Wilcox, D. L., & Reber, B. H. (2015). *Public Relations: Strategies and Tactics*. Pearson.


#### Reference Books:

1. Bowdin, G. A. J., Allen, J., O'Toole, W., Harris, R., & McDonnell, I. (2011). *Events Management*. Routledge.
2. Gregory, A. (2015). *Planning and Managing Public Relations Campaigns*. Kogan Page.
3. Allen, J., O'Toole, W., Harris, R., & McDonnell, I. (2011). *Festival and Special Event Management*. Wiley.
4. Heath, R. L., & Coombs, W. T. (2006). *Today's Public Relations: An Introduction*. Sage Publications.

#### Online References:

1. *Event Manager Blog* - <https://www.eventmanagerblog.com>
2. *PRSA (Public Relations Society of America)* - <https://www.prsa.org>
3. *Cvent Event Management Software* - <https://www.cvent.com>
4. *The Public Relations and Communications Association (PRCA)* - <https://www.prca.org.uk>

<b>Course Objectives (CO):</b>		<b>The objectives of Understanding Media: Industry &amp; Practices are:</b> <ol style="list-style-type: none"> <li>1. To provide a comprehensive understanding of the media industry's structure and practices in both Indian and global contexts.</li> <li>2. To explore the various forms of media, including print, broadcast, digital, and social media, and their</li> </ol>	
<b>Descriptors/Topics</b>			<b>Hours</b>
<b>UNIT I</b>			
<b>Overview of the Media Industry.</b> Introduction to Media Definition, history, economic, political, and cultural evolution. Media Ecosystem: Key players, stakeholders, and influences on media practices. Ownership: Types, models, and their impact on content. Regulatory Framework: Laws and policies, and ethical considerations in media.		<b>CLO 1</b> To examine the current trends and technological advancements shaping the media industry	6
<b>UNIT II</b>			
<b>Forms of Media and Their Practices:</b> Print Media: Newspapers, magazines, and their		<b>CLO 2</b> To develop critical thinking skills for assessing media content and its impact on audiences.	6
<b>Course Learning Outcomes (CLO):</b>		<b>Students would be able to:</b> <ol style="list-style-type: none"> <li>1. Students will gain a foundational understanding of the media industry's structure and key practices.</li> <li>2. Students will be able to differentiate between various media forms and their respective roles and impacts.</li> <li>3. Students will critically analyze the factors influencing media content and practices.</li> <li>4. Students will be knowledgeable about the latest trends and technologies in the media industry.</li> <li>5. Students will develop the ability to evaluate media content with a critical perspective.</li> </ol>	

 PCET's Pune University current status. Broadcast Media: Television, radio, and their reach. Digital Media: Online news, blogs, and social media platforms. Social Media: User-generated content, influencers, and viral trends.		
<b>UNIT III</b>		
<b>Media Economics and Ownership:</b> Economics of Media: Revenue models, advertising, and subscriptions. Media Conglomerates: Impact of consolidation on diversity and pluralism. Public vs. Private Media: Differences in operation and objectives. International Media Ownership: Cross-border media companies and their influence.	<b>CLO 3</b>	<b>6</b>
<b>UNIT IV</b>		
<b>Current Trends and Technological Advancements:</b> Emerging Trends in Media: Streaming services, OTT platforms, and personalized content. Technological Innovations: AI, AR/VR, and their applications in media. Data-Driven Media: Role of big data, analytics, and algorithms in content creation. Future of Media: Predictions and challenges in a digital-first world.	<b>CLO 4</b>	<b>6</b>
<b>UNIT V</b>		
<b>Media Literacy and Critical Analysis:</b> Media Literacy: Understanding media messages and their construction. Critical Media Analysis: Techniques for deconstructing media content. Impact of Media on Society: Cultural, social, and political implications. Global Media Practices: Comparative analysis of media systems worldwide.	<b>CLO 5</b>	<b>6</b>
<b>Total Hours</b>		<b>30</b>

## Learning Resources

### Textbooks:

1. McQuail, D. (2010). *McQuail's Mass Communication Theory*. Sage Publications.
2. Pavlik, J. V., & McIntosh, S. (2018). *Converging Media: A New Introduction to Mass Communication*. Oxford University Press.
3. Hesmondhalgh, D. (2018). *The Cultural Industries*. Sage Publications.



Learn | Grow | Achieve

PCET's  
Pimpri  
Chinchwad  
University

4. Turov, J. (2017). *Media Today: Mass Communication in a Converging World*. Routledge.

---

#### Reference Books:

1. Castells, M. (2010). *The Rise of the Network Society*. Wiley-Blackwell.
2. Croteau, D., & Hoynes, W. (2018). *Media/Society: Industries, Images, and Audiences*. Sage Publications.
3. Curran, J., & Seaton, J. (2018). *Power Without Responsibility: Press, Broadcasting, and the Internet in Britain*. Routledge.
4. Thussu, D. K. (2018). *International Communication: Continuity and Change*. Bloomsbury Publishing.

#### Online References:

1. Nieman Lab - <https://www.niemanlab.org>
2. Pew Research Center: Journalism & Media - <https://www.pewresearch.org/journalism>
3. MediaShift - <http://mediashift.org>
4. The Media Online - <https://themediainline.co.za>



Name of the Program:		BBAMCM		Semester: I		Level: UG	
Course Name		Principles of Marketing		Course Code/Course Type-		UBBMA103 /MAJM	
Course Pattern		2024		Version		1.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral
2	-	-	2	30	20	30	-
Pre-Requisite: NIL							
Course Objectives (CO):				The objectives of the course Principles of Marketing are:  <div>1. To provide a comprehensive understanding of the core principles and concepts of marketing.</div> <div>2. To explore the role of marketing in the broader context of business and its importance in creating value for customers.</div> <div>3. To analyze the marketing environment and its impact on marketing strategies and decision-making.</div> <div>4. To examine the various elements of the marketing mix and how they are used to achieve business objectives.</div> <div>5. To develop the ability to apply marketing concepts and strategies in real-world scenarios, with a focus on both Indian and global markets.</div>			
Course Learning Outcomes (CLO):				Students would be able to:  <div>1. Students will understand the fundamental concepts and principles of marketing.</div> <div>2. Students will be able to analyze the external and internal marketing environment and its influence on marketing strategies.</div> <div>3. Students will gain knowledge of the marketing mix elements and their application in business.</div> <div>4. Students will develop the ability to create and evaluate marketing strategies tailored to different markets, including Indian and international contexts.</div> <div>5. Students will demonstrate the capability to apply marketing theories in practical, real-world business scenarios.</div>			



Descriptors/Topics	CLO	Hours
<b>UNIT I</b>		
<b>Introduction to Marketing:</b> Definition and Scope of Marketing: Understanding the concept of marketing and its role in business. Evolution of Marketing: From traditional to modern marketing approaches. Marketing Philosophies: Production, product, selling, marketing, and societal marketing concepts. The Role of Marketing in the Global Economy: How marketing drives economic growth and development.	<b>CLO 1</b>	<b>6</b>
<b>UNIT II</b>		
<b>Marketing Environment:</b> Understanding the Marketing Environment: Micro and macro environmental factors. SWOT Analysis: Identifying strengths, weaknesses, opportunities, and threats. Market Research: Role, methods, and importance in understanding the market environment. Consumer Behavior: Factors influencing consumer decision-making.	<b>CLO 2</b>	<b>6</b>
<b>UNIT III</b>		
<b>Marketing Mix:</b> Product: Product lifecycle, product development, branding, and packaging. Price: Pricing strategies, factors affecting pricing decisions, and price elasticity. Place (Distribution): Channels of distribution, logistics, and supply chain management. Promotion: Integrated marketing communications, advertising, sales promotion, PR, and personal selling.	<b>CLO 3</b>	<b>6</b>
<b>UNIT IV</b>		
<b>Marketing Strategies:</b> Segmentation, Targeting, and Positioning (STP): Identifying market segments and targeting strategies. Differentiation and Positioning: Creating competitive advantage through unique value propositions. Marketing Strategy Formulation: Developing strategies for different market conditions. Global Marketing Strategies: Adapting marketing strategies for international markets.	<b>CLO 4</b>	<b>6</b>
<b>UNIT V</b>		
<b>Digital Marketing and Emerging Trends:</b> Digital Marketing: Online marketing, social media marketing, and content marketing. E-commerce: The impact of online shopping and digital marketplaces. Emerging Marketing Trends: Data-driven marketing, AI in marketing, and sustainability in marketing practices. Ethical Issues in Marketing: Marketing ethics, consumer rights, and corporate social responsibility.	<b>CLO 5</b>	<b>6</b>
<b>Total Hours</b>		<b>30</b>



Name of the Program:		BBAMCM		Semester: I		Level: UG	
Course Name		Fundamentals of Advertising		Course Code/Course Type-		UBBMA104 /MAJM	
Course Pattern		2024		Version		1.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral
2	1	-	3	60	25	25	-
Pre-Requisite:		NIL					

## Learning Resources

### Textbooks:

1. Kotler, P., & Keller, K. L. (2016). *Marketing Management*. Pearson.
2. Lamb, C. W., Hair, J. F., & McDaniel, C. (2020). *MKTG: Principles of Marketing*. Cengage Learning.
3. Solomon, M. R. (2018). *Consumer Behavior: Buying, Having, and Being*. Pearson.
4. Armstrong, G., & Kotler, P. (2020). *Principles of Marketing*. Pearson.

### Reference Books:

1. Chaffey, D., & Ellis-Chadwick, F. (2019). *Digital Marketing: Strategy, Implementation and Practice*. Pearson.
2. Baines, P., Fill, C., & Page, K. (2019). *Marketing*. Oxford University Press.
3. Ramaswamy, V., & Namakumari, S. (2018). *Marketing Management: Global Perspective Indian Context*. McGraw-Hill Education.
4. Jobber, D., & Ellis-Chadwick, F. (2019). *Principles and Practice of Marketing*. McGraw-Hill Education.

### Online References:

1. *American Marketing Association (AMA)* - <https://www.ama.org>
2. *MarketingProfs* - <https://www.marketingprofs.com>
3. *HubSpot Marketing Blog* - <https://blog.hubspot.com/marketing>

**The objectives of the course Fundamentals of Advertising are:**

1. To provide students with a comprehensive understanding of the fundamental principles and practices of advertising.
2. To develop skills in creating effective advertising strategies and campaigns.

Descriptors/Topics	CLO	Hours
<b>UNIT I</b>		
<b>Introduction to Advertising:</b> Overview of Advertising: Definition, history, and evolution of advertising. Advertising Theories and Models: Basic theories such as AIDA, DAGMAR, and others. The Role of Advertising in Business: How advertising contributes to brand building and sales. Types of Advertising: Product, corporate, social, and direct response advertising.	<b>CLO 1</b> To explore the roles of advertising within different media channels and its impact on consumers. To understand the ethical considerations and regulations governing advertising practices. To analyze current trends and innovations in global and digital advertising landscapes.	<b>9</b>
<b>UNIT II</b>		
<b>Advertising Strategy and Planning:</b> Market Research and Analysis: Conducting research to inform advertising strategies. Target Audience: Identifying and understanding consumer	<b>CLO 2</b>	<b>9</b>
<b>Course Learning Outcomes (CLO):</b>	<b>Students would be able to:</b> <ol style="list-style-type: none"> <li>1. Students will understand the core concepts and principles of advertising.</li> <li>2. Students will be able to design and implement effective advertising strategies and campaigns.</li> <li>3. Students will analyze the impact of different media channels on advertising effectiveness.</li> <li>4. Students will be aware of ethical issues and regulatory standards in advertising.</li> <li>5. Students will evaluate and adapt to new trends and technologies in the advertising industry.</li> </ol>	

 demographics and psychographics. Developing Advertising Objectives: Setting clear, measurable goals for campaigns. Creative Strategy: Crafting compelling messages and creative concepts.		
<b>UNIT III</b>		
<b>Media Planning and Buying:</b> Media Channels Overview: Traditional media (TV, radio, print) vs. digital media (social media, websites). Media Planning Process: Steps involved in selecting and scheduling media for campaigns. Media Buying Strategies: Negotiation and purchase of media space and time. Measuring Media Effectiveness: Tools and metrics for evaluating media performance.	<b>CLO 3</b>	<b>9</b>
<b>UNIT IV</b>		
<b>Advertising Ethics and Regulations:</b> Ethical Issues in Advertising: Common ethical dilemmas and best practices. Advertising Regulations: Overview of laws and regulations governing advertising in India and internationally. Self-Regulation: Role of industry bodies and codes of conduct (e.g., ASCI in India). Case Studies: Analysis of ethical breaches and their impact.	<b>CLO 4</b>	<b>9</b>
<b>UNIT V</b>		
<b>Current Trends and Innovations in Advertising:</b> Digital Advertising Trends: Emergence of programmatic advertising, influencer marketing, and native ads. Global Advertising Trends: Innovations and practices from around the world. Indian Advertising Landscape: Key trends and challenges specific to the Indian market. Future Directions: Predictions and emerging technologies shaping the future of advertising.	<b>CLO 5</b>	<b>9</b>
<b>Total Hours</b>		<b>45</b>

## Learning Resources

### Textbooks:

1. Sissors, J. Z., & Baron, R. B. (2020). *Advertising Media Planning*. Routledge.
2. Wells, W., Burnett, J., & Moriarty, S. (2018). *Advertising: Principles and Practice*. Pearson.
3. Clow, K. E., & Baack, D. E. (2019). *Integrated Advertising, Promotion, and Marketing Communications*. Pearson.
4. Bovee, C. L., & Arens, W. F. (2019). *Contemporary Advertising and Integrated Marketing*.



PCET's  
Pimpri  
Chinchwad  
University

Communications. McGraw-Hill Education.

Learn | Grow | Achieve

#### Reference Books:

1. Schultz, D. E., Tannenbaum, S. I., & Lauterborn, R. F. (2016). *The New Advertising: A Global Perspective*. McGraw-Hill Education.

<b>Name of the Program:</b>		<b>BBAMCM</b>		<b>Semester: I</b>		<b>Level: UG</b>	
<b>Course Name</b>		<b>Literary Insights &amp; Media Narratives</b>		<b>Course Code/Course Type-</b>		<b>UBBMA105/MAJM</b>	
<b>Course Pattern</b>		<b>2024</b>		<b>Version</b>		<b>1.0</b>	
<b>Teaching Scheme</b>					<b>Assessment Scheme</b>		
<b>Theory</b>	<b>Practical</b>	<b>Tutorial</b>	<b>Total Credits</b>	<b>Hours</b>	<b>CIA (Continuous Internal Assessment)</b>	<b>ESA (End Semester Assessment)</b>	<b>Practical/Oral</b>
2	-	-	2	30	20	30	-
<b>Pre-Requisite:</b> <b>NIL</b>							
<b>Course Objectives (CO):</b>					<b>The objectives of the course Literary Insights &amp; Media Narratives are:</b>		
					<div><div>1.</div><div>To explore key literary movements and their influence on media narratives.</div></div> <div><div>2.</div><div>To understand the theoretical frameworks that underpin literary and media studies.</div></div> <div><div>3.</div><div>To analyse how literary theory informs media production and consumption.</div></div> <div><div>4.</div><div>To examine the evolution of media narratives through various literary lenses.</div></div> <div><div>5.</div><div>To equip students with the ability to critically evaluate media content through a literary perspective.</div></div>		

2. Kotler, P., & Keller, K. L. (2016). *Marketing Management*. Pearson.
3. Moriarty, S., Mitchell, N., & Wells, W. (2015). *Advertising & IMC: Principles and Practice*. Pearson.
4. Duncan, T., & Moriarty, S. (2018). *Principles of Advertising and IMC*. McGraw-Hill Education.

#### Online References:

1. *AdAge: Advertising News and Trends* - <https://adage.com>
- 2.
3. *Campaign India: Advertising and Marketing News* - <https://campaignindia.in>
4. *The Drum: Global Advertising News* - <https://www.thedrum.com>
5. *Advertising Standards Council of India (ASCI)* - <https://ascionline.org>



Descriptors/Topics	CLO	Hours
<b>UNIT I</b>		
<b>Introduction to Literary Movements:</b> Overview of Major Literary Movements: Renaissance, Enlightenment, Romanticism, Realism, Modernism, Postmodernism Influence of Literary Movements on Media Narratives. Case Studies: Comparative Analysis of Literary and Media Texts	<b>CLO 1</b>	<b>6</b>
<b>UNIT II</b>		
<b>Theoretical Frameworks in Literary and Media Studies:</b> Key Literary Theories Structuralism, Post-Structuralism, Marxism, Feminism, Psychoanalysis, Deconstruction, Application of Theoretical Frameworks in Media Analysis, Media Narratives through the Lens of Literary Theories	<b>CLO 2</b>	<b>6</b>
<b>UNIT III</b>		
<b>Evolution of Media Narratives:</b> Historical Development of Media Narratives: From Print to Digital. The Role of Literature in Shaping Media Content. Case Studies on the Transformation of Literary Narratives in Film, Television, and Digital Media	<b>CLO 3</b>	<b>6</b>
<b>UNIT IV</b>		
<b>Cross-Cultural Literary Narratives in Media:</b> Exploration of Indian Literary Movements: Bhakti, Progressive Writers' Movement, Dalit Literature Comparative Study of Western and Indian Media Narratives. The Global Influence of Cross-Cultural Literary Narratives on Media	<b>CLO 4</b>	<b>6</b>
<b>UNIT V</b>		
<b>Critical Analysis of Media Narratives:</b> Techniques for Critiquing Media Narratives. Case Studies: Media Representation of Gender, Class, and Race. Developing Media Narratives with Literary Sensibility	<b>CLO 5</b>	<b>6</b>
<b>Total Hours</b>		<b>30</b>



## **Learning Resources**

### **Textbooks:**

1. "Literary Theory: An Introduction" by Terry Eagleton
2. "The Media and Modernity: A Social Theory of the Media" by John B. Thompson
3. "Literature and Film: A Guide to the Theory and Practice of Film Adaptation" by Robert Stam
4. "Critical Theory and the Literary Canon" by E.D. Hirsch

### **Reference Books:**

1. "The Cambridge Companion to Postmodernism" by Steven Connor
2. "The Routledge Companion to Critical and Cultural Theory" by Paul Wake and Simon Malpas
3. "The Global Village: Transformations in World Life and Media in the 21st Century" by Marshall McLuhan
4. "Indian Literature and the World: Multilingualism, Translation, and the Public Sphere" by Rossella Ciocca and Neelam Srivastava

### **Online References:**

1. Project MUSE - Access to scholarly articles on literary and media studies.
2. [The Guardian - Books](#) - Insights and analysis on literary movements and media narratives.
3. [Literary Theory and Criticism](#) - Resources on various literary theories.
4. Oxford Academic - Literary Studies - Research and articles on literary studies and their application in media.



PCET's  
Pimpri  
Chinchwad  
University

Learn | Grow | Achieve

---



Descriptors/Topics					CLO	Hours
UNIT I						
Name of the Program: BBA/MCM		Semester: I		Level: UG	CLO 1	9
Course Name: Introduction to Mass Communication Theories: Overview of Key Theories		Course Code/Course Type: UBBMA106/MAJM				
Hypodermic Needle Theory, Two-Step Flow Theory, Uses and Gratifications Theory.						
Historical Development: Evolution and significance of mass communication theories. The Role of Media: Media's function and influence on society. Key Theorists: Study of theorists like Harold Lasswell, Paul Lazarsfeld, and Elihu Katz.						
UNIT II						
Teaching Scheme: Media Effects Theories: The Hypodermic Needle Theory: Direct impact of media on audiences. Cultivation Theory: Long-term effects of media exposure on perceptions.		Assessment Scheme: CIA (End Semester Assessment)		CLO 2	9	
Theory: Agenda-Setting Theory: Media's role in shaping public discourse. Framing Theory: How media frames issues and influences audience perception.				Practical/Oral		
UNIT III						
Cultural and Critical Theories: Cultural Studies Approach: Media as a cultural artifact and its role in shaping societal values. Representation Theory: Analysis of media representation of different social groups. Postcolonial Theory: Media's role in postcolonial societies. Media Imperialism: Influence of global media on local cultures.				CLO 3	9	
Pre-Requisite: NIL		The objectives of the course Mass Communication Theories & Applications are:				
Course Objectives (CO):						
UNIT IV						
Media and Audience Theories: Uses and Gratifications Theory: Understanding audience motivations and media use. Reception Theory: How audiences interpret media messages. Media Dependency Theory: The relationship between media dependence and societal outcomes. Social Learning Theory: Media's role in shaping behavior and social norms.		theories and their applications in various media contexts.		CLO 4	9	
UNIT V						
Contemporary Applications and Trends: Digital Media Theories: New media theories relevant to digital platforms and social media. Media Convergence: The integration of different media platforms and its impact. Participatory Culture: The role of user-generated content and audience interaction. Future Directions: Emerging trends and their implications for mass communication theories.		To explore the practical applications of these theories in contemporary media practices. To understand how mass communication theories explain the relationship between media, audiences, theories in both Indian and global contexts. To develop critical thinking skills for evaluating media content and its societal implications using theoretical frameworks.		CLO 5	9	
Total Hours					45	
Course Learning Outcomes (CLO):		Students would be able to:  1. Students will gain a foundational understanding of major mass communication theories. 2. Students will be able to apply these theories to analyze media content and audience interactions. 3. Students will critically evaluate the effectiveness of various mass communication theories in real-world scenarios. 4. Students will compare and contrast the application of these theories in Indian and international media contexts. 5. Students will use theoretical knowledge to address contemporary issues and trends in mass communication.				

## Learning Resources

### Textbooks:

1. McQuail, D. (2010). *McQuail's Mass Communication Theory*. Sage Publications.
2. Fiske, J. (2010). *Understanding Popular Culture*. Routledge.
3. Croteau, D., & Hoynes, W. (2018). *Media/Society: Industries, Images, and Audiences*. Sage Publications.
4. Hall, S. (2017). *Representation: Cultural Representations and Signifying Practices*. Sage Publications.

### Reference Books:

1. Giddens, A., Duneier, M., Appelbaum, R. P., & Carr, D. (2017). *Introduction to Sociology*. Sage Publications.
2. Gitlin, T. (2017). *Media Unlimited: How the Torrent of Images and Sounds Overwhelms Our Lives*. Metropolitan Books.
3. Curran, J., & Gurevitch, M. (2019). *Mass Media and Society*. Sage Publications.
4. Foucault, M. (2001). *The Archaeology of Knowledge*. Routledge.

### Online References:

1. *Pew Research Center: Media and Journalism* - <https://www.pewresearch.org/topic/media-journalism/>
2. *Media Matters for America* - <https://www.mediamatters.org>
3. *The Conversation: Media* - <https://theconversation.com/us/topics/media-443>
4. *International Journal of Communication* - <https://ijoc.org>



<b>Name of the Program:</b>		<b>BBAMCM</b>		<b>Semester: I</b>		<b>Level: UG</b>	
<b>Course Name</b>		<b>Mobile Content Creation</b>		<b>Course Code/Course Type-</b>		<b>UBBMA107B/OE</b>	
<b>Course Pattern</b>		<b>2024</b>		<b>Version</b>		1.0	
<b>Teaching Scheme</b>					<b>Assessment Scheme</b>		
<b>Theory</b>	<b>Practical</b>	<b>Tutorial</b>	<b>Total Credits</b>	<b>Hours</b>	<b>CIA (Continuous Internal Assessment)</b>	<b>ESA (End Semester Assessment)</b>	<b>Practical/Oral</b>
2	0	-	2	30	25	35	-
<b>Pre-Requisite:</b> <b>NIL</b>							
Course Objectives (CO):					<b>The objectives of the course Mobile Content Creation are:</b>  <div>1. To introduce students to the principles and techniques of creating engaging content using mobile devices.</div> <div>2. To understand the impact of mobile technology on content creation and distribution.</div> <div>3. To explore practical skills for producing high-quality mobile content for various platforms and audiences.</div> <div>4. To analyze the trends and innovations in mobile content creation in both Indian and global contexts.</div> <div>5. To develop critical thinking and creativity in applying mobile content creation strategies effectively.</div>		
<b>Course Learning Outcomes (CLO):</b>					<b>Students would be able to:</b>  <div>1. Students will understand the fundamentals of mobile content creation and its role in contemporary media.</div> <div>2. Students will be able to create high-quality content using mobile devices, including video, audio, and written content.</div> <div>3. Students will apply best practices for mobile content production, including editing and optimization for various platforms.</div> <div>4. Students will analyze and compare mobile content creation trends and strategies in Indian and international markets.</div> <div>5. Students will develop a portfolio of mobile content that demonstrates their skills and understanding of industry standards.</div>		



Descriptors/Topics	CLO	Hours
<b>UNIT I</b>		
<b>Introduction to Mobile Content Creation:</b> Overview of Mobile Content Creation: Understanding the significance and evolution of mobile content. Types of Mobile Content: Video, audio, text, and interactive content. Mobile Devices and Tools: Essential apps and hardware for content creation. Trends and Innovations: Current trends and future directions in mobile content.	<b>CLO 1</b>	<b>6</b>
<b>UNIT II</b>		
<b>Mobile Video Production:</b> Concepts of Mobile Videography: Basics of shooting video with mobile devices. Composition and Lighting: Techniques for effective video composition and lighting using mobile tools. Editing Mobile Videos: Introduction to mobile video editing apps and techniques. Publishing and Distribution: Best practices for sharing mobile videos on social media and other platforms.	<b>CLO 2</b>	<b>6</b>
<b>UNIT III</b>		
<b>Mobile Photography and Visual Content:</b> Basics of Mobile Photography: Techniques for capturing high-quality photos with mobile devices. Editing and Enhancing Photos: Using mobile apps to edit and enhance images. Visual Storytelling: Principles of creating compelling visual narratives with mobile photography. Platform-Specific Content: Adapting visual content for different social media platforms.	<b>CLO 3</b>	<b>6</b>
<b>UNIT IV</b>		
<b>Mobile Content Strategy and Optimization:</b> Content Strategy: Developing a strategy for creating and distributing mobile content. SEO and Optimization: Techniques for optimizing mobile content for search engines and user engagement. Analytics and Metrics: Using analytics tools to measure content performance and audience engagement. Monetization: Exploring monetization options for mobile content.	<b>CLO 4</b>	<b>6</b>
<b>UNIT V</b>		
<b>Case Studies and Industry Trends:</b> Indian Market Trends: Analysis of mobile content creation trends specific to the Indian market. Global Perspectives: Comparing mobile content trends and strategies across different countries. Case Studies: Examination of successful mobile content campaigns and strategies. Future Directions: Emerging technologies and innovations in mobile content creation.	<b>CLO 5</b>	<b>6</b>
<b>Total Hours</b>		<b>30</b>



Name of the Program:		BBAMCM		Semester: I		Level: UG	
Course Name		Film Appreciation		Course Code/Course Type-		UBBMA108/SEC	
Course Pattern		2024		Version		1.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral
2	-	-	2	30	25	25	-
Pre-Requisite:		NIL					

#### Textbooks:


1. Wells, J. (2020). *Mobile Content Creation: An Introduction*. Routledge.
2. Zengler, T., & McCormick, J. (2019). *Digital Content Creation: A Practical Guide*. Springer.
3. Campbell, S., & Tilley, C. (2018). *Mobile Media and Communication*. Sage Publications.
4. Gillon, K. (2021). *The Essential Guide to Mobile Content*. McGraw-Hill Education.


#### Reference Books:

1. Kottke, J. (2018). *Creating Mobile Content: Strategies and Best Practices*. O'Reilly Media.
2. Lister, M., et al. (2018). *New Media: A Critical Introduction*. Routledge.
3. Manovich, L. (2020). *The Language of New Media*. MIT Press.
4. Turner, G., & Tay, J. (2019). *Media and Society: A Critical Perspective*. Routledge.

#### Online References:

1. *Mobile Content Marketing* - <https://www.mobilemarketer.com/>
2. *Social Media Examiner: Mobile Content* - <https://www.socialmediaexaminer.com/>
3. *Content Marketing Institute* - <https://contentmarketinginstitute.com/>
4. *HubSpot: Mobile Content Creation* - <https://blog.hubspot.com/>

<div> <div>  <div> <div>PCET's</div> <div>Pimpri</div> <div>Chinchwad</div> <div>University</div> </div> </div> <div> <div>Learn   Grow   Achieve</div> </div> </div>	<b>The objectives of the course Film Appreciation are:</b> <ol style="list-style-type: none"> <li>To provide students with a foundational understanding of film as an art form and medium of communication.</li> <li>To explore the historical development of film and its evolution over time.</li> <li>To analyze various film genres, styles, and techniques used in film production.</li> <li>To develop critical skills for evaluating films from both artistic and technical perspectives.</li> <li>To examine the impact of films on culture and society in both Indian and international contexts.</li> </ol>		
<b>Descriptors/Topics</b>		<b>CLO</b>	<b>Hours</b>
<b>UNIT I</b>			
<b>Introduction to Film and Film History:</b> Overview of Film as an Art Form: Definition and significance of cinema. Early Cinema: Origins and development of film from silent films to talkies. Major Film Movements: Exploration of key movements such as German Expressionism, French New Wave, and Hollywood Classicism. Global Cinema: Introduction to influential international cinema, including Bollywood, European, and Asian cinema.		<b>CLO 1</b>	<b>6</b>
<b>UNIT II</b>			
<b>Film Genres and Styles:</b> Genres and Their Conventions: Study of major genres including drama, comedy, horror, and science fiction. Stylistic Approaches: Examination of different		<b>CLO 2</b>	<b>6</b>
<b>Course Learning Outcomes (CLO):</b>	<b>Students would be able to:</b> <ol style="list-style-type: none"> <li>Students will gain knowledge of the fundamental elements of film and its evolution over time.</li> <li>Students will be able to identify and analyze different film genres, styles, and techniques.</li> <li>Students will develop the ability to critically evaluate films based on their artistic and technical merits.</li> <li>Students will understand the influence of cinema on culture and society, including both Indian and global perspectives.</li> <li>Students will apply their understanding of film theory and analysis to assess and interpret various films.</li> </ol>		

 PCET's Pune University film styles such as realism, surrealism, and formalism. Hybrid Genres: Analysis of genre-blending and its impact on contemporary cinema. Case Studies: In-depth analysis of representative films from various genres and styles.		
<b>UNIT III</b>		
<b>Film Production Techniques:</b> Cinematography: Fundamentals of camera work, shot composition, and lighting techniques. Editing: Overview of editing styles, pacing, and continuity. Sound Design: Introduction to the role of sound, music, and dialogue in film. Production Design: Examination of set design, costume, and visual aesthetics.	<b>CLO 3</b>	<b>6</b>
<b>UNIT IV</b>		
<b>Film Analysis and Criticism:</b> Film Theory: Overview of key film theories including auteur theory, feminist theory, and post-colonial theory. Critical Approaches: Techniques for analyzing films including narrative structure, character development, and thematic content. Comparative Analysis: Comparing films across different cultures and time periods. Review and Critique: Writing and presenting film reviews based on critical analysis.	<b>CLO 4</b>	<b>6</b>
<b>UNIT V</b>		
<b>Impact of Cinema on Culture and Society:</b> Cultural Representation: How films reflect and shape cultural norms and values. Social Issues: Examination of how cinema addresses and influences social issues such as gender, race, and politics. Global Influence: The role of international cinema in shaping global perspectives and trends. Case Studies: Analysis of significant films that have impacted cultural and social discourse.	<b>CLO 5</b>	<b>6</b>
<b>Total Hours</b>		<b>30</b>

## Learning Resources

### Textbooks:

1. Bordwell, D., & Thompson, K. (2019). *Film Art: An Introduction*. McGraw-Hill Education.
2. Monaco, J. (2013). *How to Read a Film: The World of Movies, Media, and Multimedia*. Oxford University Press.
3. Bordwell, D., & Thompson, K. (2020). *Film History: An Introduction*. McGraw-Hill Education.



Learn | Grow | Achieve

PCET's  
Pimpri  
Chinchwad  
University

4. Hill, J., & Gibson, P. (2000). *The Oxford Guide to Film Studies*. Oxford University Press.

#### Reference Books:

1. Stam, R., & Raengo, A. (2016). *Literature and Film: A Guide to the Theory and Practice of Adaptation*. Blackwell Publishing.
2. Gunning, T. (2008). *The Films of Fritz Lang: Allegories of Vision and Modernity*. University of California Press.
3. King, G. (2016). *New Hollywood Cinema: An Introduction*. Routledge.
4. Mulvey, L. (2015). *Visual and Other Pleasures*. Palgrave Macmillan.

#### Online References: British Film Institute (BFI) - <https://www.bfi.org.uk>

1. *The Criterion Collection* - <https://www.criterion.com>
2. *IMDb (Internet Movie Database)* - <https://www.imdb.com>
3. *Rotten Tomatoes* - <https://www.rottentomatoes.com>



<b>Name of the Program:</b>		<b>BBAMCM</b>		<b>Semester: I</b>		<b>Level: UG</b>	
<b>Course Name</b>		<b>Art &amp; Craft of Storytelling</b>		<b>Course Code/Course Type-</b>		<b>UBBMA109/AEC</b>	
<b>Course Pattern</b>		<b>2024</b>		<b>Version</b>		<b>1.0</b>	
<b>Teaching Scheme</b>					<b>Assessment Scheme</b>		
<b>Theory</b>	<b>Practical</b>	<b>Tutorial</b>	<b>Total Credits</b>	<b>Hours</b>	<b>CIA (Continuous Internal Assessment)</b>	<b>ESA (End Semester Assessment)</b>	<b>Practical/Oral</b>
1	1	-	2	30	25	25	-
<b>Pre-Requisite:</b> <b>NIL</b>							
<b>Course Objectives (CO):</b>				<b>The objectives of the course Art &amp; Craft of Storytelling are:</b>  1. To explore the evolution of storytelling across various cultures, focusing on Indian and global narratives. 2. To understand the philosophical and theoretical foundations of storytelling. 3. To analyze classic and contemporary storytelling techniques across different media. 4. To develop skills in crafting compelling narratives using both traditional and modern formats. 5. To critically examine the impact of storytelling on culture, society, and media.			
<b>Course Learning Outcomes (CLO):</b>				<b>Students would be able to:</b>  1. Students will gain a comprehensive understanding of the key theories and philosophies that form the foundation of storytelling. 2. Students will be able to critically evaluate and differentiate between classic and contemporary storytelling techniques in both Indian and global contexts. 3. Students will develop the skills to create compelling narratives tailored to various media platforms, utilizing both traditional and modern storytelling methods. 4. Students will learn to critically analyze how storytelling influences and reflects cultural and social dynamics. 5. Students will be equipped to apply diverse storytelling techniques to produce original, impactful content that connects with varied audiences across different media.			



Descriptors/Topics	CLO	Hours
<b>UNIT I</b>		
<b>Theories and Philosophies of Storytelling:</b> Introduction to Storytelling: Definitions and Scope. Philosophical Foundations: Aristotle's Poetics, Campbell's Monomyth, Barthes' Narrative Codes. The Role of Mythology and crea in Storytelling. Comparative Analysis: Indian Philosophical Approaches (e.g., Natyashastra) vs. Western Theories	<b>CLO 1</b>	<b>6</b>
<b>UNIT II</b>		
<b>Classic Storytelling Techniques:</b> Indian Classical Narratives: Epics (Ramayana, Mahabharata), Kathasaritsagara, Panchatantra. Western Classic Narratives: Greek Tragedy, Shakespearean Drama, Fairy Tales. Oral Tradition and its Evolution into Written Form. Impact of Classic Narratives on Modern Media	<b>CLO 2</b>	<b>6</b>
<b>UNIT III</b>		
<b>Contemporary Storytelling Techniques:</b> Modern Indian Storytelling: Cinema, Graphic Novels, Web Series. Global Contemporary Narratives: Digital Storytelling, Transmedia Storytelling, Interactive Narratives. The Use of Technology in Modern Storytelling Case Studies: Indian and Global Contemporary Stories	<b>CLO 3</b>	<b>6</b>
<b>UNIT IV</b>		
<b>Storytelling Across Media Platforms:</b> Storytelling in Print Media: Structure and Style in Literature, Journalism. Audio-Visual Storytelling: Film, Television, Radio. Digital Storytelling: Social media, Podcasts, VR/AR. Cross-Media Storytelling: Techniques and Challenges.	<b>CLO 4</b>	<b>6</b>
<b>UNITV</b>		
<b>Storytelling and Cultural Impact:</b> The Role of Storytelling in Social Change and Cultural Preservation. Representation and Diversity in Storytelling. Ethical Considerations in Crafting and Disseminating Narratives. Future Trends in Storytelling: AI, Big Data, and Personalization.	<b>CLO 5</b>	<b>6</b>
<b>Total Hours</b>		<b>30</b>



## Learning Resources

### Textbooks:

1. "The Hero with a Thousand Faces" by Joseph Campbell
2. "Aristotle's Poetics" translated by S.H. Butcher
3. "Indian Narratology" by A. K. Ramanujan
4. "The Art of Storytelling" by John D. Walsh

### Reference Books:

1. "Mythologies" by Roland Barthes
2. "The Natyashastra" translated by Manomohan Ghosh
3. "Digital Storytelling: A Creator's Guide to Interactive Entertainment" by Carolyn Handler Miller
4. "The Cambridge Companion to Narrative" edited by David Herman

### Online References:

1. [Project Gutenberg](#) - Access to classic texts relevant to storytelling.
2. [The Internet Archive](#) - A vast repository of digital content, including historical narratives.
3. [MIT OpenCourseWare](#) - Courses on narrative theory and digital storytelling.
4. [The Storytelling Institute](#) - Resources on the art and practice of storytelling, particularly in an Indian context.



PCET's  
Pimpri  
Chinchwad  
University

Learn | Grow | Achieve

---

# SEMESTER II



Name of the Program:		BBAMCM		Semester: II		Level: UG	
Course Name		Film Studies & Theories		Course Code/Course Type-		UBBMA110/MAJM	
Course Pattern		2024		Version		2.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral
2	1	-	3	60	40	60	-
Pre-Requisite: NIL							
Course Objectives (CO):				The objectives of the course Film Studies & Theories are:  1. To provide an in-depth understanding of film theory and its application in analyzing films from both historical and contemporary perspectives.  2.  3. To examine various film genres, styles, and movements from both Indian and global cinema.  4. To explore the impact of film theory on film criticism, production, and audience reception.  5. To develop advanced skills in analyzing and interpreting films using different theoretical frameworks.  6. To enhance students’ ability to critically engage with films and contribute to discussions on cinematic art.			
Course Learning Outcomes (CLO):				Students would be able to:  1. Students will demonstrate a comprehensive understanding of key film theories and their historical development.  2. Students will be able to analyze and critique films using various theoretical approaches.  3. Students will identify and evaluate different film genres, styles, and movements from global and Indian cinema.  4. Students will develop skills in applying film theories to practical aspects of film production and criticism.  5. Students will articulate their insights on the influence of film theory on contemporary cinematic practices and audience reception.			



Descriptors/Topics	CLO	Hours
<b>UNIT I</b>		
<b>Introduction to Film Theory:</b> Evolution of film theory from early cinematic theory to contemporary approaches. Introduction to major film theories such as Formalism, Realism, Structuralism, and Post-Structuralism. Study of theorists like Sergei Eisenstein, André Bazin, Laura Mulvey, and Michel Foucault.	<b>CLO 1</b>	<b>12</b>
<b>UNIT II</b>		
<b>Film Genres and Styles:</b> Examination of major film genres including drama, comedy, horror, science fiction, and documentary. Study of stylistic movements such as German Expressionism, French New Wave, and Indian Parallel Cinema. Application of genre theory to understand how genres evolve and influence audience expectations.	<b>CLO 2</b>	<b>12</b>
<b>UNIT III</b>		
<b>Comparative Film Analysis:</b> Exploration of significant periods and movements in Indian cinema, including Bollywood, Tollywood, and regional cinema. Study of influential global cinema movements and films, such as New Hollywood, Dogme 95, and World Cinema. analysis of how different cultural contexts influence film styles and themes.	<b>CLO 3</b>	<b>12</b>
<b>UNIT IV</b>		
<b>Film Production and Theory Integration:</b> How film theories influence filmmaking practices and production choices. Analysis of films that exemplify theoretical concepts, including narrative structure, visual style, and thematic exploration. Application of theoretical frameworks to create and critique short film projects.	<b>CLO 4</b>	<b>12</b>
<b>UNIT V</b>		
<b>Contemporary Issues in Film Studies:</b> Examination of contemporary trends in film theory, including digital media and the impact of streaming platforms. Discussion of current debates and emerging theories in film studies. Exploration of future directions in film theory and its potential impact on the industry.	<b>CLO 5</b>	<b>12</b>
<b>Total Hours</b>		<b>60</b>



## Learning Resources

### Textbooks:

1. Stam, R., & Miller, T. (2000). *Film Theory: An Introduction*. Blackwell Publishing.
2. Bordwell, D., & Thompson, K. (2010). *Film Art: An Introduction*. McGraw-Hill Education.
3. Mulvey, L. (2006). *Visual and Other Pleasures*. Palgrave Macmillan.
4. Gledhill, C., & Williams, G. (2000). *Re-Visions: Gender and the Screen*. Routledge.

### Reference Books:

1. Cohan, S., & Hark, I. (1998). *The Road Movie: An Introduction*. British Film Institute.
2. Gunning, T. (2004). *The Films of Fritz Lang: Allegories of Vision and Modernity*. British Film Institute.
3. Nowell-Smith, G. (1996). *The Oxford History of World Cinema*. Oxford University Press.
4. Thompson, K., & Bordwell, D. (2019). *Film History: An Introduction*. McGraw-Hill Education.

### Online References:

1. *British Film Institute (BFI)* - <https://www.bfi.org.uk>
2. *The Criterion Collection* - <https://www.criterion.com>
3. *Film Comment* - <https://www.filmcomment.com>
4. *Senses of Cinema* - <https://www.sensesofcinema.com>



Descriptor/Topics		BBAMCM		Semester: II		Level: UG		CLO	Hours
Program:									
Course Name		Persuasive Writing for Ad and PR		Course Code/Course Type-		UBBMA111/MAJM			
Course Pattern		2024		Version		2.0			
Teaching Scheme					Assessment Scheme				
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral		
2	1	-	3	60	40	60	-		
Pre-Requisite:		NIL							
Course Objectives (CO):				The objectives of the course Persuasive Writing for Ad and PR are:  1. To understand the principles and techniques of persuasive communication in Advertising and PR. 2. To develop advanced writing skills tailored for diverse media platforms. 3. To explore global trends and cultural nuances in crafting persuasive content. 4. To apply storytelling and narrative techniques for effective audience engagement. 5. To create impactful content that aligns with ethical standards and branding strategies.					
Course Learning Outcomes (CLO):				Students would be able to:  1. Demonstrate proficiency in writing persuasive content for advertisements and PR campaigns. 2. Develop and execute audience-centric messaging strategies. 3. Critically analyze global advertising and PR campaigns to understand effective persuasive techniques. 4. Utilize digital tools and platforms for creating innovative and interactive content. 5. Apply ethical considerations in persuasive writing across multiple formats.					

<b>UNIT I</b>		
<b>Introduction to Persuasive Communication :</b> Introduction to persuasion in media: Theories and concepts. <u>Key components of persuasive communication:</u> audience analysis, message framing, and delivery. Role of culture and emotions in persuasive messaging: cultural dimensions by Hofstede and their impact on advertising and PR. Elements of persuasive messaging: ethos, pathos, logos. Key persuasive techniques in advertising and PR.	<b>CLO 1</b>	<b>12</b>
<b>UNIT II</b>		
<b>Crafting Ad Copy and PR Messages:</b> Writing effective headlines, taglines, slogans, and body copy. Crafting PR content: press releases, pitches, media kits, and speeches. Developing call-to-action (CTA) strategies for consumer engagement. Case studies of successful advertising and PR	<b>CLO 2</b>	<b>12</b>
<b>UNIT III</b>		
<b>Storytelling in Advertising and PR</b> Importance of storytelling: creating emotional connections and brand loyalty. Story elements: character, conflict, resolution, and call-to-action. Crafting brand stories for different platforms (print, TV, social media, podcasts). Case studies Integration of visuals and text in storytelling to enhance impact.	<b>CLO 3</b>	<b>12</b>
<b>UNIT IV</b>		
<b>Writing for Digital and Emerging Media:</b> Writing for websites and blogs: structuring content, writing for SEO, and meta descriptions. Social media writing: captions, posts, ads, and micro-content for platforms like Instagram, Twitter, and LinkedIn. Interactive and immersive content: AR/VR narratives, gamification, and chatbot scripts. Tools and platforms for content creation. Trends in AI-driven content and personalized advertising.	<b>CLO 4</b>	<b>12</b>
<b>UNIT V</b>		
<b>Evaluating and Optimizing Persuasive Content</b> Measuring the effectiveness of persuasive campaigns: KPIs, analytics, and audience feedback. Revising content for clarity, tone, and audience alignment. Content optimization strategies: A/B testing, readability analysis, and multichannel consistency. Ethical considerations: ensuring transparency and respecting cultural sensitivities in global campaigns. Future trends: sustainable advertising, purpose-driven communication, and diversity in storytelling.	<b>CLO 5</b>	<b>12</b>
<b>Total Hours</b>		<b>60</b>



---

## Learning Resources

### Textbooks:

1. Heath, C., & Heath, D. (2007). *Made to Stick: Why Some Ideas Survive and Others Die*. Random House.
2. Sugarman, J. (1998). *The Adweek Copywriting Handbook*. Wiley.
3. Gunning, R. (2003). *The Art of Plain Talk*. Harper & Row.
4. Rossiter, J. R., & Percy, L. (2018). *Advertising Communications and Promotion Management*. McGraw-Hill.
5. Tuten, T. L., & Solomon, M. R. (2020). *Social Media Marketing*. SAGE Publications.

### Reference Books:


1. Brierley, S. (2002). *The Advertising Handbook*. Routledge.
2. Clow, K. E., & Baack, D. (2018). *Integrated Advertising, Promotion, and Marketing Communications*. Pearson.
3. Belch, G. E., & Belch, M. A. (2021). *Advertising and Promotion: An Integrated Marketing Communications Perspective*. McGraw-Hill.
4. Scott, D. M. (2020). *The New Rules of Marketing and PR*. Wiley.
5. Wells, W., Burnett, J., & Moriarty, S. (2016). *Advertising: Principles and Practice*. Pearson.

### Online References:

1. *The Copywriter Club* - [www.thecopywriterclub.com](http://www.thecopywriterclub.com)
2. *Content Marketing Institute* - [www.contentmarketinginstitute.com](http://www.contentmarketinginstitute.com)
3. *Adweek* - [www.adweek.com](http://www.adweek.com)
4. *PR News Online* - [www.prnewsonline.com](http://www.prnewsonline.com)
5. *HubSpot Blog on Marketing and Advertising* - [www.blog.hubspot.com](http://www.blog.hubspot.com)



Name of the Descriptors/Topics		BBAMCM		Semester: II		Level: UG		CLO	Hours
UNIT I									
Course Name		Strategic Brand Storytelling		Course Code/Course Type-		UBBMAT12/MAJM			
Course Pattern		2024		Version		2.0			
Teaching Scheme					Assessment Scheme				
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral		
-	2	-	2	60	20	30	-		
Pre-Requisite: NIL									
Course Objectives (CO):				The objectives of the course Strategic Brand Storytelling are:  1. To examine the principles and frameworks of brand storytelling in the global media industry. 2. To explore the role of storytelling in building emotional connections with audiences. 3. To develop skills for creating impactful and authentic brand narratives. 4. To integrate storytelling across multiple platforms and channels for cohesive branding. 5. To analyze the effectiveness of storytelling in achieving strategic brand goals.					
Course Learning Outcomes (CLO):				Students would be able to:  1. Explain the role and importance of storytelling in strategic brand management. 2. Develop compelling and authentic brand narratives aligned with brand identity. 3. Implement storytelling techniques across diverse media platforms. 4. Critically evaluate successful brand storytelling campaigns for their impact and effectiveness. 5. Apply storytelling strategies to create long-term brand loyalty and engagement.					

 <b>Foundations of Brand Storytelling</b> Introduction to Brand storytelling: History and evolution. Key elements of storytelling: Plot, character, emotion, and conflict. The psychology of storytelling: How stories influence perception and behavior. Role of storytelling in creating brand identity and positioning.	<b>CLO 1</b>	<b>12</b>
<b>UNIT II</b>		
<b>Crafting the Brand Narrative</b> Understanding brand archetypes and their significance. Building the brand story framework: Mission, vision, and values. Techniques for creating authentic and relatable narratives. Case studies	<b>CLO 2</b>	<b>12</b>
<b>UNIT III</b>		
<b>Storytelling Across Media Platforms</b> Adapting storytelling techniques for digital, social, and traditional media. Interactive storytelling in emerging formats: AR, VR, and gamification. Integrating storytelling in advertising, PR, and content marketing. Examples of multi-platform brand campaigns	<b>CLO 3</b>	<b>12</b>
<b>UNIT IV</b>		
<b>Strategic Implementation of Brand Stories</b> Aligning storytelling with brand goals and audience insights. Measuring the effectiveness of brand storytelling: KPIs and analytics. Managing brand reputation through storytelling during crises. Tools for strategic storytelling: Narrative visualization and storyboarding.	<b>CLO 4</b>	<b>12</b>
<b>UNIT V</b>		
<b>Future Trends in Brand Storytelling</b> The role of AI and data-driven insights in personalized storytelling. Ethical storytelling: Transparency, inclusivity, and social impact. Sustainable storytelling: Creating narratives that align with ESG (Environmental, Social, and Governance) principles. Predicting trends: Voice marketing, user-generated stories, and co-creation.	<b>CLO 5</b>	<b>12</b>
<b>Total Hours</b>		<b>60</b>



### Textbooks

1. Simmons, A. (2007). *The Story Factor: Inspiration, Influence, and Persuasion Through the Art of Storytelling*. Basic Books.
2. Fog, K., Budtz, C., & Yakaboylu, B. (2010). *Storytelling: Branding in Practice*. Springer.
3. Smith, B. (2020). *Storytelling with Data: A Data Visualization Guide for Business Professionals*. Wiley.
4. Heath, C., & Heath, D. (2007). *Made to Stick: Why Some Ideas Survive and Others Die*. Random House.
5. Aaker, J. L. (2021). *The Dragonfly Effect: Quick, Effective, and Powerful Ways to Use Social Media to Drive Social Change*. Jossey-Bass.

### Reference Books

1. Guber, P. (2011). *Tell to Win: Connect, Persuade, and Triumph with the Hidden Power of Story*. Crown Business.
2. Hall, R. (2019). *This Is Marketing: You Can't Be Seen Until You Learn to See*. Portfolio.
3. Gobé, M. (2009). *Emotional Branding: The New Paradigm for Connecting Brands to People*. Allworth Press.
4. Sachs, J. (2012). *Winning the Story Wars: Why Those Who Tell (and Live) the Best Stories Will Rule the Future*. Harvard Business Review Press.
5. Zaltman, G. (2003). *How Customers Think: Essential Insights into the Mind of the Market*. Harvard Business School Press.

### Online References

1. HubSpot Blog on Branding: [www.hubspot.com](http://www.hubspot.com)
2. Storytelling Resources by Harvard Business Review: [www.hbr.org](http://www.hbr.org)
3. Content Marketing Institute: [www.contentmarketinginstitute.com](http://www.contentmarketinginstitute.com)
4. AdAge on Brand Storytelling: [www.adage.com](http://www.adage.com)
5. Nielsen Research on Media and Branding: [www.nielsen.com](http://www.nielsen.com)



Name of the Program:		BBAMCM		Semester: II		Level: UG	
Course Name		Understanding Theatre practises		Course Code/Course Type-		UBBMA116/SEC	
Course Pattern		2024		Version		2.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral
-	2	-	3	60	20	30	-
Pre-Requisite: NIL							
Course Objectives (CO):					The objectives of the course Film Studies & Theories are:  <div>1. Demonstrate foundational acting and performance techniques to effectively communicate brand stories and ideas.</div> <div>2. Apply principles of storytelling and scriptwriting to craft compelling narratives for advertisements, events, and short films.</div> <div>3. Utilize voice modulation, presentation skills, and non-verbal communication to engage audiences in live and digital media contexts.</div> <div>4. Collaborate to design and execute small-scale theatrical or media productions with attention to stagecraft, lighting, and sound.</div> <div>5. Integrate theatrical and performance techniques into innovative solutions for advertising campaigns, event strategies, and film projects.</div>		
Course Learning Outcomes (CLO):					Students would be able to:  <div>1. Perform improvisational exercises to create engaging characters for brand representation and storytelling.</div> <div>2. Develop clear and engaging scripts using appropriate story arcs tailored to advertising and event requirements.</div> <div>3. Apply voice modulation techniques to record professional-quality voiceovers for advertisements or event promotions.</div> <div>4. Plan and execute basic stage designs, including lighting and sound, for small-scale productions.</div> <div>5. Create innovative advertisements or event concepts that integrate theatrical storytelling and performance techniques.</div>		



Descriptors/Topics	CLO	Hours
<b>UNIT I</b>		
<b>Acting and Performance Techniques:</b> Character building: Crafting personas for brand stories, Improvisation: Quick thinking and audience engagement. Roleplay scenarios for brand promotion or event hosting. How to Perform an improvisational skit to portray a product or service. The study of emotional expressions through short monologues.	<b>CLO 1</b>	<b>12</b>
<b>UNIT II</b>		
<b>Storytelling and Scriptwriting:</b> The study of Story arcs and narrative structures, Understanding of Crafting brand stories: From idea to script, Writing event-specific scripts for emceeing or promotions. Adapting narratives into theatrical forms.	<b>CLO 2</b>	<b>12</b>
<b>UNIT III</b>		
<b>Voice and Presentation Techniques:</b> Voice modulation: Adjusting pitch, tone, and volume for media. Non-verbal communication: Gestures, posture, and expressions. Confidence-building for live presentations. Speech clarity and articulation: Essentials for voiceovers and emceeing.	<b>CLO 3</b>	<b>12</b>
<b>UNIT IV</b>		
<b>Production Basics:</b> Basics of set design and layout for events and advertisements. Lighting and sound principles for creating mood and impact. Stage management: Props, transitions, and cues. Budgeting and resource planning for productions.	<b>CLO 4</b>	<b>12</b>
<b>UNIT V</b>		
<b>Integration of Theater Practices:</b> Merging theatrical elements into advertising skits and campaigns. Creating experiential event strategies using storytelling. Incorporating performance techniques into short films. Audience engagement strategies through immersive experiences.	<b>CLO 5</b>	<b>12</b>
<b>Total Hours</b>		<b>60</b>

### Learning Resources:

Open Culture - Free online lectures and resources related to performing arts and production.  
Coursera and edX- Courses on theater practices, storytelling, and media integration for practical learning.

### Textbooks:


An Introduction to Technical Theatre  
Drama Techniques: A Resource Book of Communication Activities for Language Teachers  
Collection of Free Acting and Theater Books



PCET's  
Pimpri  
Chinchwad  
University

Learn | Grow | Achieve

Name of the Program:		BBAMCM		Semester: II		Level: UG		CLO	Hours
Course Title:		UNIT I							
		and critique		Type-					
Course Pattern		2024		Version		2.0			
Teaching Scheme					Assessment Scheme				
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral		
-	2	-	2	60	20	30	-		
Pre-Requisite: NIL									
Course Objectives (CO):					The objectives of the course Strategic Brand Storytelling are:  1. To develop a critical understanding of media texts and their impact on society and culture. 2. To analyze and evaluate media content across various platforms using theoretical frameworks. 3. To explore the role of media ownership, bias, and ethical considerations in media critique. 4. To examine global trends and cultural nuances in media production and consumption. 5. To develop skills for writing professional media critiques and evaluations.				
Course Learning Outcomes (CLO):					Students would be able to:  1. Critically analyze media content and its cultural, social, and political implications. 2. Apply relevant media theories to evaluate the effectiveness of media texts. 3. Identify and critique bias, representation, and ethical issues in media. 4. Conduct comparative evaluations of media formats and platforms globally. 5. Write structured, well-reasoned critiques and reviews of media content.				

 <b>Fundamentals of Media Evaluation</b> Understanding media texts: Definitions and characteristics. Introduction to media critique: Purpose and significance. Frameworks for analyzing media: Semiotics, structuralism, and post-structuralism. Overview of global media platforms and their content strategies.	<b>CLO 1</b>	<b>12</b>
<b>UNIT II</b>		
<b>Media Theories and Critical Approaches</b> Applying media theories: Agenda-setting, cultivation theory, and uses and gratifications. Understanding representation and ideology in media. Global case studies: Media influence in shaping public opinion (e.g., political campaigns, social movements). Tools for critical analysis: Content analysis, discourse analysis, and visual analysis.	<b>CLO 2</b>	<b>12</b>
<b>UNIT III</b>		
<b>Media Bias, Ownership, and Ethics</b> Exploring media ownership and its impact on content and objectivity. Identifying bias in media reporting and content creation. Ethical considerations in media: Accuracy, fairness, and accountability. Case studies: Global controversies and media criticism (e.g., Cambridge Analytica, Fox News bias).	<b>CLO 3</b>	<b>12</b>
<b>UNIT IV</b>		
<b>Global Media Formats and Platforms</b> Comparative analysis of print, broadcast, digital, and social media. Evaluating global trends in media production and consumption. Analyzing content strategies of major global media players (e.g., Netflix, BBC, YouTube). The role of user-generated content and participatory media in critique.	<b>CLO 4</b>	<b>12</b>
<b>UNIT V</b>		
<b>Writing Media Critiques and Reviews</b> Structuring a professional critique: Introduction, analysis, conclusion, and recommendations. Writing reviews for various media formats: Films, TV shows, podcasts, advertisements, and news. Techniques for persuasive and balanced critique writing. Case studies: Critiquing media content using theoretical frameworks.	<b>CLO 5</b>	<b>12</b>
<b>Total Hours</b>		<b>60</b>



### **Textbooks**

1. Berger, A. A. (2013). Media Analysis Techniques. SAGE Publications.
2. McQuail, D. (2010). McQuail's Mass Communication Theory. SAGE Publications.
3. Silverblatt, A., & Zlobin, N. (2016). Media Literacy: Keys to Interpreting Media Messages. Routledge.
4. Hall, S. (1997). Representation: Cultural Representations and Signifying Practices. SAGE Publications.
5. Lule, J. (2012). Daily News, Eternal Stories: The Mythological Role of Journalism. Guilford Press.

### **Reference Books**

1. Tuchman, G. (1978). Making News: A Study in the Construction of Reality. Free Press.
2. Graber, D. A., & Dunaway, J. (2017). Mass Media and American Politics. CQ Press.
3. Grossberg, L., & Pollock, D. (2006). Cultural Studies in the Future Tense. Duke University Press.
4. Ward, S. J. A. (2015). Ethics and the Media: An Introduction. Cambridge University Press.
5. Herman, E. S., & Chomsky, N. (1988). Manufacturing Consent: The Political Economy of the Mass Media. Pantheon Books.

### **Online References**

1. Media Bias/Fact Check: [www.mediabiasfactcheck.com](http://www.mediabiasfactcheck.com)
2. Poynter Institute for Media Studies: [www.poynter.org](http://www.poynter.org)
3. Nieman Lab: [www.niemanlab.org](http://www.niemanlab.org)
4. Reuters Institute for the Study of Journalism: [www.reutersinstitute.politics.ox.ac.uk](http://www.reutersinstitute.politics.ox.ac.uk)
5. FactCheck.org: [www.factcheck.org](http://www.factcheck.org)



Name of the Program:		BBAMCM		Semester: II		Level: UG	
Course Name		Graphic Designing & Creative Visualisation - II		Course Code/Course Type		UBBMA115A / OE	
Course Pattern		2024		Version		2.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/ Oral
-	2	-	4	3	25	25	
Pre-Requisite:			NIL				
Course Objectives (CO):				<b>The objectives of the course are:</b> 1. Provide students with advanced skills and techniques in graphic design and creative visualization. 2. Develop proficiency in using advanced design software and tools to create professional-quality designs. 3. Foster creativity and innovation in branding, interactive design, motion graphics, and animation. 4. Cultivate an understanding of user-centered design principles and techniques for creating engaging user experiences. 5. Prepare students to build a professional design portfolio and present their work effectively to potential clients or employers.			
Course Learning Outcomes (CLO):				<b>Students would be able to:</b> 1. Demonstrate mastery of advanced graphic design techniques through the creation of professional-quality design projects. 2. Apply branding principles and strategies to develop cohesive visual identities for brands or organizations. 3. Create interactive designs and user experiences that effectively engage and delight users. 4. Produce motion graphics and animations that enhance visual storytelling and communication. 5. Present a comprehensive design portfolio showcasing advanced skills and creativity in graphic design and creative visualization.			



Descriptors/Topics	CLO	Hours
<b>UNIT I</b>		
<b>Advanced Graphic Design Techniques:</b> Exploration of advanced graphic design principles, including typography, layout, and composition, Practice in using advanced design software tools and techniques to create professional-quality graphic designs.	<b>CLO 1</b>	<b>12</b>
<b>UNIT II</b>		
<b>Branding and Corporate Identity:</b> Study of branding concepts and strategies for creating cohesive visual identities, Analysis of case studies and real-world examples of successful branding and corporate identity campaigns.	<b>CLO 2</b>	<b>12</b>
<b>UNIT III</b>		
<b>Interactive Design and User Experience (UX):</b> Understanding of interactive design principles and techniques for creating engaging user experiences, Exploration of UX design methodologies, including user research, prototyping, and usability testing.	<b>CLO 3</b>	<b>12</b>
<b>UNIT IV</b>		
<b>Motion Graphics and Animation:</b> Techniques for creating motion graphics and animation using industry-standard software, Practice in integrating animation into graphic design projects to enhance visual storytelling and engagement.	<b>CLO 4</b>	<b>12</b>
<b>UNIT V</b>		
<b>Portfolio Development and Presentation:</b> Guidance on developing a professional design portfolio showcasing advanced graphic design and visualization skills, Practice in presenting design projects effectively, including portfolio organization, storytelling, and self-promotion.	<b>CLO 5</b>	<b>12</b>
<b>Total Hours</b>		<b>60</b>



### Practical Plan

Assignment/Practical/Activity Number	Assignment/Practical/Activity Title	Week Number/Turn	Details	CLO	Hours
1	Practical 1: Design Project	Week 1	Take on a challenging design project that require advance techniques and creative problem Solving	CLO 3 CLO 4	15
2.	Practical 2 : Visual Narrative Exploration	Week 2	Visual Storytelling by embarking on a project that explores narrative-driven design concepts	CLO 4 CLO 5	15



### **Learning resources**

#### Textbooks:

- 1- Lupton, E., & Phillips, J. C. (2015). *Graphic Design: The New Basics* (2nd ed.). Princeton Architectural Press.
- 2- Ambrose, G., & Harris, P. (2019). *Basics Design 01: Format* (3rd ed.). Bloomsbury Visual Arts.
- 3- Heller, S., & Ilic, M. (2017). *100 Ideas that Changed Graphic Design* (2nd ed.). Laurence King Publishing.

#### Reference Books:


- 1- Meggs, P. B., & Purvis, A. W. (2016). *Meggs' History of Graphic Design* (6th ed.). John Wiley & Sons.
- 2- Hollis, R. (2006). *Graphic Design: A Concise History* (World of Art) (2nd ed.). Thames & Hudson.
- 3- Drucker, J., & McVarish, E. R. (2013). *Graphic Design History: A Critical Guide* (2nd ed.). Pearson.

### **Online Resources/E-Learning Resources**

1. <https://www.commart.com/>
2. <https://www.eyemagazine.com/>
3. <https://designobserver.com/>



Descriptors/Topics					CLO		Hours
<b>UNIT I</b>							
<b>Program: Fundamentals of Business Communication:</b>					<b>CLO 1</b>		<b>6</b>
<b>Course Name: Business Communication</b>							
<b>Course Code/Course Type: UEG102/AEC</b>							
<b>Version: 2.0</b>							
<b>Teaching Scheme</b>					<b>Assessment Scheme</b>		
<b>Theory</b>	<b>Practical</b>	<b>Tutorial</b>	<b>Total Credits</b>	<b>Hours</b>	<b>CIA (Continuous Internal Assessment)</b>	<b>ESA (End Semester Assessment)</b>	<b>Practical/Oral</b>
2	-	-	-	30	50	-	-
<b>Pre-Requisite: NIL</b>							
<b>Course Objectives (CO):</b>				<b>The objectives of the course Business Communication are:</b>			
				<ol style="list-style-type: none"><li>1. To develop an understanding of fundamental principles of business communication in the global media industry.</li><li>2. To enhance skills for effective verbal and non-verbal communication in a professional environment.</li><li>3. To explore the role of communication technologies and digital tools in business communication.</li><li>4. To develop proficiency in drafting and presenting professional documents and reports.</li><li>5. To understand intercultural and ethical considerations in communication for a global audience.</li></ol>			
<b>Course Learning Outcomes (CLO):</b>				<b>Students would be able to:</b>			
				<ol style="list-style-type: none"><li>1. Apply principles of business communication in real-world scenarios.</li><li>2. Demonstrate effective written and oral communication skills for professional success.</li><li>3. Utilize communication technologies and tools for efficient and impactful communication.</li><li>4. Create professional documents, presentations, and reports with clarity and precision.</li><li>5. Analyze and address intercultural and ethical challenges in global business communication.</li></ol>			

 <b>PCET's Pune</b> Barriers to effective communication and strategies to overcome them. Role of emotional intelligence in communication.		
<b>UNIT II</b>		
<b>Professional Writing Skills:</b> Structure and format of business documents: Emails, memos, reports, and proposals. Writing for clarity, conciseness, and coherence. Crafting persuasive messages for business purposes (e.g., pitches and client communication). Grammar, tone, and style in professional writing.	<b>CLO 2</b>	<b>6</b>
<b>UNIT III</b>		
<b>Oral Communication and Presentation Skills</b> Essentials of public speaking: Structure, confidence, and delivery. Preparing and delivering impactful presentations. Techniques for engaging and persuading an audience. Communication in meetings, negotiations, and team discussions.	<b>CLO 3</b>	<b>6</b>
<b>UNIT IV</b>		
<b>Communication Technologies and Tools:</b> Using digital tools for business communication: Video conferencing, collaborative platforms. Writing for digital platforms: Blogs, newsletters, and social media posts. Leveraging AI tools for communication. Challenges and opportunities of digital communication.	<b>CLO 4</b>	<b>6</b>
<b>UNIT V</b>		
<b>Intercultural and Ethical Communication</b> Understanding cultural dimensions in global communication. Strategies for managing intercultural communication differences. Ethical considerations: Transparency, inclusivity, and respect in communication. Case studies: Communication failures and successes in the global media industry.	<b>CLO 5</b>	<b>6</b>
<b>Total Hours</b>		<b>30</b>



1. Bovee, C., & Thill, J. (2021). Business Communication Today. Pearson.
2. Lesikar, R. V., & Flatley, M. E. (2015). Basic Business Communication. McGraw-Hill.
3. Guffey, M. E., & Loewy, D. (2018). Essentials of Business Communication. Cengage Learning.
4. Raman, M., & Sharma, S. (2021). Technical Communication: Principles and Practice. Oxford University Press.
5. Courtland, L. B., & Thill, J. V. (2020). Excellence in Business Communication. Pearson.

### Reference Books

1. Lewis, R. D. (2005). When Cultures Collide: Leading Across Cultures. Nicholas Brealey Publishing.
2. Adler, N. J., & Gundersen, A. (2007). International Dimensions of Organizational Behavior. Cengage Learning.
3. Chaney, L. H., & Martin, J. S. (2011). Intercultural Business Communication. Pearson.
4. Turabian, K. L. (2018). A Manual for Writers of Research Papers, Theses, and Dissertations. University of Chicago Press.
5. Williams, J. M., & Bizup, J. (2017). Style: Lessons in Clarity and Grace. Pearson.

### Online References

1. Harvard Business Review: [www.hbr.org](http://www.hbr.org)
2. MindTools: [www.mindtools.com](http://www.mindtools.com)
3. Forbes Communication Articles: [www.forbes.com](http://www.forbes.com)



Name of the Program:		BBAMCM		Semester: II		Level: UG	
Course Name		News Analysis		Course Code/Course Type-		UBBMA115B /OE	
Course Pattern		2024		Version		2.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral
-	2	-	2	60	20	30	-
Pre-Requisite:     NIL							
Course Objectives (CO):				The objectives of the course Business Communication are:  1. To develop critical thinking and analytical skills for evaluating news content across platforms. 2. To explore the structure and characteristics of news reporting in the global media industry. 3. To examine the role of bias, framing, and agenda-setting in news coverage. 4. To analyze the ethical and legal considerations in news production and dissemination. 5. To provide tools and frameworks for assessing the credibility and reliability of news sources.			
Course Learning Outcomes (CLO):				Students would be able to:  1. Critically analyze and evaluate news content for accuracy, balance, and reliability. 2. Understand the techniques used in framing and agenda-setting in news media. 3. Identify bias and misinformation in news reporting and assess its impact on public opinion. 4. Apply ethical considerations while analyzing and interpreting news stories. 5. Utilize frameworks and tools to assess news credibility in traditional and digital formats.			



Descriptors/Topics	CLO	Hours
<b>UNIT I</b>		
<b>Fundamentals of News Analysis:</b> Understanding news: Definition, components, and characteristics. Differences between fact, opinion, and analysis in news stories. Frameworks for news analysis: the 5Ws and 1H, Inverted Pyramid, and narrative structures. Overview of global media outlets and their editorial practices.	<b>CLO 1</b>	<b>12</b>
<b>UNIT II</b>		
<b>News Reporting and Writing Techniques:</b> The structure of news reports: Headlines, leads, body, and conclusion. Techniques for investigative, interpretive, and data-driven reporting. Comparing news formats: Print, broadcast, online, and social media news. Case studies of impactful global news stories.	<b>CLO 2</b>	<b>12</b>
<b>UNIT III</b>		
<b>Bias, Framing, and Agenda-Setting in News:</b> Role of media ownership, political ideology, and cultural context in news framing. Understanding media bias: Types (selection, omission, spin) and indicators. Agenda-setting theory and its influence on public perception. Analyzing global news outlets for framing and bias.	<b>CLO 3</b>	<b>12</b>
<b>UNIT IV</b>		
<b>Ethics and Legal Considerations in News:</b> Ethical principles in journalism: Truth, accuracy, impartiality, and accountability. Legal considerations: Defamation, copyright, and freedom of the press. Challenges in digital journalism: Privacy concerns, fake news, and clickbait. Case studies on ethical dilemmas in news reporting.	<b>CLO 4</b>	<b>12</b>
<b>UNIT V</b>		
<b>Evaluating News Credibility:</b> Tools and techniques for evaluating news credibility: Fact-checking, reverse image search, and content analysis. Identifying misinformation and disinformation in the digital age. Role of independent fact-checking organizations (e.g., PolitiFact, FactCheck.org). Future of news analysis: AI tools and crowd-sourced verification.	<b>CLO 5</b>	<b>12</b>
<b>Total Hours</b>		<b>60</b>



Learn | Grow | Achieve

---

## Textbooks

1. Kovach, B., & Rosenstiel, T. (2021). *The Elements of Journalism: What Newspeople Should Know and the Public Should Expect*. Crown.
2. Bell, A. (1991). *The Language of News Media*. Blackwell.
3. Keeble, R. (2021). *Ethics for Journalists*. Routledge.
4. McNair, B. (2017). *An Introduction to Political Communication*. Routledge.
5. Allan, S. (2010). *News Culture*. McGraw-Hill Education.

## Reference Books

1. Ward, S. J. (2015). *The Invention of Journalism Ethics*. McGill-Queen's University Press.
2. Tumber, H. (2004). *Media Power, Professionals, and Policies*. Routledge.
3. Beckett, C. (2008). *SuperMedia: Saving Journalism So It Can Save the World*. Wiley.
4. Berger, G. (2020). *Global Media Ethics: Problems and Perspectives*. Wiley-Blackwell.
5. Harcup, T. (2015). *Journalism: Principles and Practice*. SAGE Publications.

## Online References

1. FactCheck.org: [www.factcheck.org](http://www.factcheck.org)
2. PolitiFact: [www.politifact.com](http://www.politifact.com)
3. Poynter Institute: [www.poynter.org](http://www.poynter.org)
4. Media Bias/Fact Check: [www.mediabiasfactcheck.com](http://www.mediabiasfactcheck.com)
5. Nieman Lab: [www.niemanlab.org](http://www.niemanlab.org)



Name of the Program:		B.Tech/B.B.A/B.C.A/ B.Sc/B.Pharm		Semester : 1/2		Level: UG	
Course Name		UHV-I: Professional Ethics		Course Code/Course Type		ACUHV101/AC	
Course Pattern		2024		Version		1.0	
Teaching Scheme				Assessment Scheme			
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral
2	0	0	0	2	50	-	-
Pre-Requisite: UHV-I							
Course Objectives (CO):				The objectives of Universal Human Value- Professional Ethics are:  1. To make the students understand the importance of ethical behavior 2. To expose the students to the ethical practices to be followed in profession 3. To sensitize the students to become responsible persons who will uphold ethics in profession when they pursue their career 4. To make students understand Psychological and Philosophical approaches 5. To make students understand social responsibility and corporate Sustainability			
Course Learning Outcomes (CLO):				Students would be able to:  1. Equip themselves with an understanding of moral, professional and personal values. 2. Comprehend the need of ethics in shaping their profession The learners will hone their decision-making skills. 3. Refine their business ethics based on psychological and philosophical perspective. 4. Assess the need for a balance between ecology, and economy. 5. Equip themselves with a better understanding of themselves and the society they live in and the responsibilities they shoulder in creating a sustainable world.			



Descriptors/Topics	CLO	Hours
<b>UNIT I</b>		
<b>Individual and Professional Ethics:</b> Introduction to Professional Ethics, Morals, Values and Ethics – Personal and Professional- Sense of Professional Ethics – Code of Ethics by NSPE-Making decisions with ethical dimensions–definition–roadmap to ethical decision making–common standards– internal obstacles – bias – empathy	<b>CLO 1</b>	<b>8</b>
<b>UNIT II</b>		
<b>Business Ethics:</b> Philosophical approaches to Business Ethics – ethical reasoning – ethical issues in business - Social Responsibility of Business-conflict of interest–cultural relativism-Ethical Leadership-Resisting unethical authority and domination-Global Business Ethics	<b>CLO 2</b>	<b>5</b>
<b>UNIT III</b>		
<b>Psychological Approaches:</b> Ethical Theories-Psychological and Philosophical Approaches-Myths about Morality-conflict of interest in psychological perspective - Courage-Integrity – ethical dilemma – Emotional Intelligence (Mahabharata- Iskcon Publications)	<b>CLO 3</b>	<b>5</b>
<b>UNIT IV</b>		
<b>Workplace Ethics:</b> Ethics in changing domains of Research–academic integrity–intellectual honesty-Role of Engineers and Managers-Ethical issues in Diverse workplace – competition – free will- Confidentiality – employee rights – Intellectual property rights – discrimination	<b>CLO 4</b>	<b>5</b>
<b>UNIT V</b>		
<b>Safety,Responsibilities and Rights:</b> Ecology, and Economy-Risk benefit analysis and reducing risk SDGs–Corporate social responsibility and Corporate Sustainability - CSR in India - Sustainability Case Studies	<b>CLO 5</b>	<b>7</b>
<b>Total Hours</b>		<b>30</b>

### Learning resources

#### Textbooks:

1. Subramanian.R.*Professional Ethics*,OxfordPublication,2013.
2. Nagarasan.R.S.*Professional Ethics and Human Values*.New Age International Publications,2006.

#### Reference Book:

1. Mike W Martin and Roland Schinzinger, *Ethics in Engineering*,4th edition, Tata McGraw Hill Publishing Company Pvt Ltd, New Delhi,2014

Online Resources/E-Learning Resources

1. <https://www.nspe.org/resources/ethics/code-ethics>
2. <https://www.toolshero.com/tag/ethical-decision-making/>
3. <https://pagecentertraining.psu.edu/public-relations-ethics/introduction-to-public-relations-ethics/lesson-1/ethical-theories/>
4. <https://peer.asee.org/case-studies-in-engineering-ethics.pdf>

## **CIA Guidelines**

### **Online Quiz (Based on MCQ)- 20 marks**

### **Activity (with short Report Submission) - 20 Marks**

### **Academic Sincerity -10 marks**

**Few of the suggested activities are Assignments, Debates, Poster presentations, Model making, Group presentation, Field visits and Group Discussions.**

Few of suggested topics related to **UHV1- Professional Ethics** are:

#### Debate Topics

- Ethical Approach versus Realistic Approach
- Individual and Social Approach
- Dilemma between heart and Mind

#### Activity

- ❖ Analyze the wastage (Electricity or any other) at work place? How you managed.

#### Assignment

- Analyze the code of ethics at work place
- If you fulfil the duties, rights will automatically fall in place. Justify the statement

## **References:**



Learn | Grow | Achieve

PCET's  
Pimpri  
Chinchwad  
University

<https://www.aicte->

India.org/sites/default/files/Model\_Curriculum/Minor%20Degree%20in%20Universal%20Human%20Values%20(UHV).pdf

<https://uhv.org.in/>

<https://vvce.ac.in/wp-content/uploads/2021/04/Realising-Aspirations-of-NEP2020-UHV.pdf>