



SOPHIA COLLEGE

(AUTONOMOUS)

Affiliated to the University of Mumbai

Syllabi for Semester III

Program: B. M. M.

(Choice Based Credit System with effect from the year 2018-19)

LIST OF COURSE TITLES AND COURSE CODES

SYBMM SEMESTER III:

CLASS	SEM	PAPER NO	PAPER NAME	COURSE CREDITS	SUBJECT CODE
SYBMM	III	1	Introduction to Creative Writing	03	SBMMED301
SYBMM	III	2	Introduction to Cultural Studies	03	SBMMED302
SYBMM	III	3	Understanding Cinema	03	SBMMED303
SYBMM	III	4	Introduction to Public Relations	03	SBMMED304
SYBMM	III	5	Introduction to Media Studies	03	SBMMED305
SYBMM	III	6	Content Creation and Marketing	03	SBMMED306

SEMESTER III

INTRODUCTION TO CREATIVE WRITING

Learning Objectives:

- To encourage and enable students to write short sketches, descriptive and narrative passages and to make them aware of their own ability to compose original and creative pieces of writing during class
- To realise the above objective by exposing the students to different styles of narration and expression in various literary texts, eg., short stories, poems, and plays, so as to enable them to read sensitively and critically
- To enable them to use these techniques in their own writing

Lectures per week: 04

I. Formal Aspects of the Short Story

- Genre (science fiction, horror, romance)
- Theme
- Plot
- Character
- Setting
- Point of View

Several classical as well as contemporary short stories will be read and discussed so that students will be able to write a short story and submit it as their project.

II. Formal Aspects of Poetry

- Theme
- Diction
- Imagery
- Symbolism
- Figures of Speech
- Rhyme and Meter
- Structure and Form

Analyse different poems for poetic language, imagery etc. This would enable students to write a few lines of verse and submit that as part of classwork for peer correction/appreciation.

III. Formal Aspects of Drama

- Theme
- Character
- Plot
- Dialogue
- Form

Extracts from some plays will be analysed and students will write short skits on socially relevant themes

IV. Formal Aspects of Script/ Screen writing for Visual Media

- Building a Character
- Endings and Beginnings
- The Sequence
- Writing the Screenplay
- Screenplay Form

Reference Reading:

Petersen, S. *How to Write Short Stories*. Thomson-Arco, 2011

Bell, Julia, and Paul Magrs. *The Creative Writing Coursebook: Forty Authors Share Advice and Exercises for Fiction and Poetry*. Macmillan, 2001

James, Howell F., and Dean Memering. *Brief Handbook for Writers*. 3rd Ed. Pearson, 1992

Manser, Martin H. *Guide to Good Writing*. Viva Books, 2015

Strunk Jr., William, and E. B. White. *The Elements of Style*. 4th Ed. Pearson, 1999

Kane, Thomas S., and Leonard Peters. *Writing Prose: Techniques and Purposes*. USA: Oxford University Press, 1986

Optner, Ruth. *Writing from the Inside Out*.

Brooks, Cleanth, and Robert Penn Warren. *Understanding Poetry*. 4th Ed. USA: Heinle & Heinle, 1976

Field, Syd. *Screenplay: The Foundations of Screenwriting*. RHUS, 2005

Goldman, William. *Adventures in the Screen Trade*. USA: Hachette Book Group, 1989

Trottier, David. *The Screenwriter's Bible: A Complete Guide to Writing, Formatting and Selling Your Script*. USA: Silman-James Press, 2014

SYBMM | SEMESTER III
INTRODUCTION TO CREATIVE WRITING
ASSESSMENT PATTERN

Internal Assessment: 40 marks

Semester End Examination: 60 marks

INTERNAL ASSESSMENT:

- **Project** – 20 marks
- **Class Test:** On any syllabus topic(s) of the lecturer's choice – 15 marks
- **Class Participation and Attendance** – 5 marks

SEMESTER END EXAMINATION (THEORY):

Q. 1. [A or B] Topics from Modules I to IV – 15 marks

Q. 2. [A or B] Topics from Modules I to IV – 15 marks

Q. 3. [A or B] Topics from Modules I to IV – 15 marks

Q. 4. [A or B] Topics from Modules I to IV – 15 marks

SYBMM | SEMESTER III

INTRODUCTION TO CULTURAL STUDIES

Learning Objectives:

1. To create awareness on cultural theories and its relevance in media
2. To discuss the importance of cultural studies and its role in mass media
3. To understand the cultural concepts and their impact on the media

Lectures per Week: 04

I. Introduction to Cultural Studies:

(A) Evolution, Need and Significance of Cultural Studies

Key Concepts in Cultural studies- Representation, Materialism, Non-Reductionism, Articulation, Power, Popular Culture, Texts and Readers, Subjectivity and Identity

(B) Theories and Their Relevance in the Media

- a. Diffusionism- Alfred Kroeber
- b. Cultural Materialism- Raymond Williams
- c. Functionalism- B. Malinowski, and R. Brown
- d. Social Interaction- G.H. Mead and C. H. Cooley
- e. Popular and Mass Culture, Circuit of Culture, Encoding and Decoding - Stuart Hall
- f. Culture and Industry – John Fiske

II. Factors in the Construction of Culture

- a. Social
- b. Economic
- c. Political
- d. Religious
- e. Technological

III. Re- Representation and Media Culture

- a. Language
- b. Gender
- c. Race
- d. Class
- e. Ethnicity
- f. Kinship and Terminology

IV. Globalisation and Cultural Studies

- a. Popular Culture- Trends, Transformation and Its Impact on Society
- b. Commodification of Culture and Its Impact on Lifestyle
- c. Changing Values, Ideologies and Its Relevance in the Contemporary Society
- d. Global Economic Flow, Global Cultural Flows, Homogenisation and Fragmentation, Glocalisation, Creolisation, Globalisation and Power
- e. Digital Media Culture

V. Cultural Expressions and Media

- a. Oral Traditions- Folklore
- b. Fashions and Fads
- c. Cuisine
- d. Festivals
- e. Sports
- f. Art and Architecture

Reference Readings:

Durham, Meenakshi Gigi, and Douglas M. Kellner. *Media and Cultural Studies*. Blackwell Publishing, 2012.

Barker, Chris. *The Sage Dictionary of Cultural Studies*. Sage, 2004.

Barker, Chris and Emma A. Jane. *Cultural Studies: Theory and Practice*. Sage, 2003.

Nayar, Pramod K. *An Introduction to Cultural Studies*. Viva Books, 2016.

Keesing, Roger, and Andrew Strathern. *Cultural Anthropology: A Contemporary Perspective*. Harcourt Brace, 1998

During, Simon. Editor. *The Cultural Studies Reader*. Routledge, 2007.

Miller, Barbara D. *Cultural Anthropology*. Pearson Education, 2015.

Crapo, Richley H. *Cultural Anthropology: Understanding Ourselves and Others*. McGraw Hill, 2001.

Schaefer, Richard. *Sociology: A Brief Introduction*. Tata McGraw Hill, 2006.

Storey, John. *Cultural Theory and Popular Culture: An Introduction*. Routledge, 2015.

Storey, John. *What is Cultural Studies: A Reader*. Rawat, 2005.

SYBMM | SEMESTER III
INTRODUCTION TO CULTURAL STUDIES
ASSESSMENT PATTERN

Internal Assessment: 40 marks

Semester End Examination: 60 marks

INTERNAL ASSESSMENT:

- **Project** – 15 marks
- **Class Test:** On any syllabus topic(s) of the lecturer's choice – 20 marks
- **Class Participation and Attendance** – 5 marks

SEMESTER END EXAMINATION (THEORY):

Q. 1. [A or B] Topics from Modules I to V – 15 marks

Q. 2. [A or B] Topics from Modules I to V – 15 marks

Q. 3. [A or B] Topics from Modules I to V – 15 marks

Q. 4. [A or B] Topics from Modules I to V – 15 marks

SYBMM | SEMESTER III UNDERSTANDING CINEMA

Learning Objectives:

- This paper should aim to sensitise the students towards Cinema as a medium of Mass Communication and help them to become critical viewers of movies today.
- The students should get to study the similarities and differences between various cinema cultures.
- The students should get to study Indian cinema through its similarities and differences with both Indian & Western traditions of art and culture.

Lectures per Week: 04

- I. Introduction to Cinema as a Medium, Language of Cinema, Cinema Narratives, Evolution of Cinema covering Hollywood as well as Indian Cinema from the early beginnings to its status today.
- II. Introduction to Genres, Understanding Diverse Film Genres, with a special mention of Italian Neorealism, French New Wave, Russian Cinema, Swedish and Polish Masters, and Indian Parallel Cinema.
- III. In the Indian Context: Contribution and Impact of Regional Cinema
- IV. Basic Introduction to the technology used in Cinema
- V. Introduction to a few important techniques employed by different film makers
- VI. Introduction and basic discussion to cover a broad range of films: Documentaries, Short Films etc.

Suggested Bibliography

Monaco, James. *How to Read a Film: Movies, Media and Beyond*. Oxford: Oxford University Press, 2009

Peary, Gerald. Ed. *Quentin Tarantino: Interviews, Revised and Updated*. Mississippi: University Press of Mississippi, 2013

Bailey, Jason. *Pulp Fiction: The Complete Story of Quentin Tarantino's Masterpiece*. Voyageur Press, 2013

Monaco, James. *The New Wave: Truffaut Godard Chabrol Rohmer Rivette*. Harbour Electronic Publishing: 2009

Truffaut, Francois. *Truffaut on Cinema*. Indiana: Indiana University Press, 2017

Truffaut, Francois. *Hitchcock*. Simon & Schuster, 1985.

Bresson, Robert et al. *Bresson on Bresson: Interviews, 1943-1983*. New York: New York Review Books, 2016

Levy, Shawn. *Dolce Vita Confidential: Fellini, Loren, Pucci, Paparazzi and the Swinging High Life of 1950s Rome*. Weidenfeld & Nicolson: 2016

Bergman, Ingmar. *The Magic Lantern – An Autobiography*. University of Chicago Press, 2008.

Bergman, Ingmar. *Images: My Life in Film*. Arcade Publishing, 2016.

Kalin, Jesse. *The Films of Ingmar Bergman*. Cambridge: Cambridge University Press, 2003

Wood, Robin et al. *Ingmar Bergman: New Edition*. Wayne State University Press: 2012

Mandelbaum, Jacques. *Masters of Cinema: Ingmar Bergman*. Phaidon Press, 2011.

Alexander-Garrett, Layla. *Andrei Tarkovsky: The Collector of Dreams*. Glagoslav: 2012

Tarkovsky, Andrei. *Sculpting in Time: Reflections on the Cinema*. University of Texas Press, 1988.

Bird, Robert. *Andrei Tarkovsky: Elements of Cinema*. Reaktion Books: 2017

Brody, Richard. *Everything Is Cinema: The Working Life of Jean-Luc Godard*. Metropolitan Books; Reprint Edition: 2008

Ray, Satyajit. *Our Films Their Films*. Orient BlackSwan, 2001.

Ray, Satyajit. *Deep Focus: Reflections on Cinema*. Harper, 2013

Ray, Satyajit. *Speaking of Films*. Penguin India, 2005.

Ray, Satyajit: *My Years with Apu*. Penguin India: New Edition, 2000

Chatterjee, Shoma A. *Ritwik Ghatak*. Rupa Publications: 2004

Ghatak, Ritwik. *Rows and Rows of Fences*. Seagull Books, 2000.

Straus, Frederic. *Almodóvar on Almodóvar*. Faber, 2006.

Sotinel, Thomas. *Masters of Cinema: Pedro Almodóvar*. Phaidon Press, 2010.

Berger, John. *Ways of Seeing*. Penguin UK, 2008.

Kurosawa, Akira. *Something like an Autobiography*. RHUS, 1983.

Joo, Woojeong. *The Cinema of Ozu Yasujiro: Histories of the Everyday*. Edinburgh University Press, 2017.

SYBMM | SEMESTER III
UNDERSTANDING CINEMA
ASSESSMENT PATTERN

Internal Assessment: 40 marks

Semester End Examination: 60 marks

INTERNAL ASSESSMENT:

- **Project** – 20 marks
- **Class Test:** On any syllabus topic(s) of the lecturer's choice – 15 marks
- **Class Participation and Attendance** – 5 marks

SEMESTER END EXAMINATION (THEORY):

Q. 1. [A or B] Topics from Modules I to VI – 15 marks

Q. 2. [A or B] Topics from Modules I to VI – 15 marks

Q. 3. [A or B] Topics from Modules I to VI – 15 marks

Q. 4. [A or B] Topics from Modules I to VI – 15 marks

SEMESTER III

INTRODUCTION TO PUBLIC RELATIONS

Learning Objectives:

1. To prepare students for effective & ethical public communication on behalf of organisations
2. To help students acquire basic skills in the practical aspects of media relations and crisis management
3. To equip students with basic skills to write & develop press releases & Other PR communication
4. To design a public relations campaign

Lectures per Week: 04

- I. Definition of Public Relations (PR)
 - Nature
 - Scope
 - Stakeholders
- II. Evolution of PR with a Special Focus on India
- III. PR, Propaganda, Public Opinion & Publicity
- IV. PR and Marketing PR & Advertising, PR and Branding
- V. Objectives, Functions of PR, Skills needed to be a PR Professional
 - In-house PR and PR Consultancy: Advantages & Disadvantages
 - Internal and External PR: With focus on Corporate Communications
- VI. Corporate Image Management
- VII. PR Tools:
 - A. Media tools
 - Press release
 - Press conference
 - Others
 - B. Non-Media
 - Seminars
 - Exhibitions / trade fairs

- Sponsorship
- Others

C. Content Development in PR:

- Development of profile: Company / Individual
- Drafting a Pitch note/ Proposal
- Writing for Social Media

IV. New age PR: Digital PR (To be taught with contemporary cases)

V. PR process with emphasis on developing a PR campaign

VI. Crisis communication (With case studies):

- Preparing a crisis plan
- Handling crisis

VII. Social responsibility & PR (With case studies)

VIII. Ethics in PR: Code of Conduct (With case studies)

Reference Reading:

Grunig, James E. *Excellence in Public Relations and Communication Management*. Routledge, 1992.

Fearn-Banks, Kathleen. *Student Workbook to Accompany Crisis Communications: A Casebook Approach*. Routledge, 2016.

Bernays, Edward L. *Public Relations*. Snowball Publishing, 2016.

Olasky, Marvin N. *Corporate Public Relations: A New Historical Perspective*. Routledge, 2011

Treadwell, Donald, and Jill Treadwell. *Public Relations Writing: Principles in Practice*. Sage, 2005.

Duhé, Sandra C. *New Media and Public Relations*. Peter Lang Publishing, 2017.

Phillips, David, and Philip Young. *Online Public Relations: A Practical Guide to Developing an Online Strategy in the World of Social Media*. Kogan Page, 2009.

Cutlip, Scott, Alan Cnter and Glen Broom. *Effective Public Relations*. Pearson, 2008.

Dunn, Jim. *Public Relations Techniques that Work*. Crest Publishing, 2007.

Ries, Al, and Laura Ries. *The Fall of Advertising and the Rise of PR*. Harper Business, 2015.

Lattimore, Dan, Otis Baskin, Suzette Heiman and Elizabeth Toth. *Public Relations: The Profession and the Practice*. McGraw Hill Education, 2009.

Philip, Lesley. *A Handbook of Public Relations and Communication*. McGraw Hill Education, 2002.

Newsom, Doug, Judy Turk and Dean Kruckeberg. *This is PR: The Realities of Public Relations*. Wadsworth Publishing, 2012.

SYBMM | SEMESTER III
INTRODUCTION TO PUBLIC RELATIONS
ASSESSMENT PATTERN

Internal Assessment: 40 marks

Semester End Examination: 60 marks

INTERNAL ASSESSMENT:

- **Project** – 15 marks
- **Class Test:** On any syllabus topic(s) of the lecturer's choice – 20 marks
- **Class Participation and Attendance** – 5 marks

SEMESTER END EXAMINATION (THEORY):

Q. 1. [A or B] Topics from Modules I to VIII – 15 marks

Q. 2. [A or B] Topics from Modules I to VIII – 15 marks

Q. 3. [A or B] Topics from Modules I to VIII – 15 marks

Q. 4. [A or B] Topics from Modules I to VIII – 15 marks

SYBMM | SEMESTER III

INTRODUCTION TO MEDIA STUDIES

Learning Objectives:

- To introduce the students to critical perspectives that have evolved within and around the discipline of mass media
- To discuss the impact of media in society, its role in informing and shaping socio-political and cultural discourse the world over
- To get them to engage with the history of, and current trends, in various mass media platforms

Number of Lectures per Week: 04

- I. The Relevance of Media Studies in Contemporary Times
- II. Exploring the Evolution of Mass Media: Print, Film, Broadcast, New Media
- III. Critical Perspectives on Mass Media:
 - Propaganda: its evolution and use in political discourse through the 20th Century; Noam Chomsky and Edward Hermann's Propaganda Model
 - The Lippmann vs. Dewey Debate on Information and Public Opinion in a Democracy
 - The Two-Step Flow Model of Information and Influence by Paul Lazarsfeld
 - The Uses and Gratification Theory
 - Agenda Setting and Its Impact on News Dissemination
 - Michel Foucault's Notion of Power and Authority, and his Model of the Panopticon
 - Marshall McLuhan's Views on Digital Media
- IV. Media and Representation:
 - Representations of Race
 - Representations of Gender and Sexuality
 - Representation of Ethnicity and Religion
- V. The Challenges in Contemporary Media:
 - Current Trends in Media Platforms
 - Media and Consumerism
 - Intellectual Property and New Media

Reference Reading:

Baran, Stanley J. and Dennis K. Davis. *Mass Communication Theory: Foundations, Ferment and Future*. Cengage Learning, 2015.

Baran, J. Stanley. *Introduction to Mass Communication. Media Literacy and Culture*. McGraw Hill Education, 2015.

McQuail, Denis. *Mass Communication Theory*. 6th Ed. India: Om Books, 2016.

Fiske, John. *Introduction to Communication Studies*. Taylore and Francis, 2010.

Mulvey, Laura. *Visual and Other Pleasures*. Palgrave Macmillan, 2009.

Foucault, Michel. *Power: Essential Works of Michel Foucault 1954-1984*. Vol 3. UK: Penguin, 2002.

Schirato, Tony, Geoff Danahar and Jenn Webb. *Understanding Foucault: A Critical Introduction*. Sage, 2012.

McLuhan, Marshall and Lewis H. Lapham. *Understanding Media: The Extensions of Man*. MIT Press, 1994.

McLuhan, Marshall. *Understanding Media*. Routledge, 2001.

Chomsky, Noam and Edward S. Herman. *Manufacturing Consent: The Political Economy of Mass Media*. UK: Random House, 1995.

Dewey, John. *Democracy and Education*. Merchant Books, 2009.

Said, Edward. *Orientalism: Western Conceptions of the Orient*. India: Penguin, 2001.

Said, Edward. *Culture and Imperialism*. UK: Random House, 1994.

McCombs, Maxwell. *Setting the Agenda: Mass Media and Public Opinion*. Polity Press, 2014.

Nandy, Ashis. *The Intimate Enemy: Loss and Recovery of Self Under Colonialism*. India: Oxford University Press, 2002.

Sunstein, Cass R. *#Republic: Divided Democracy in the Age of Social Media*. Princeton University Press, 2017.

Curran James, Natalie Fenton and Des Freedman. *Misunderstanding the Internet*. Routledge, 2016.

Curran, James, and David Hesmondhalgh. Editors. *Media and Society*. 6th Edition. USA: Bloomsbury Academic, 2018.

SYBMM | SEMESTER III
INTRODUCTION TO MEDIA STUDIES
ASSESSMENT PATTERN

Internal Assessment: 40 marks

Semester End Examination: 60 marks

INTERNAL ASSESSMENT:

- **Project** – 20 marks
- **Class Test:** On any syllabus topic(s) of the lecturer's choice – 15 marks
- **Class Participation and Attendance** – 5 marks

SEMESTER END EXAMINATION (THEORY):

Q. 1. [A or B] Topics from Modules I to V – 15 marks

Q. 2. [A or B] Topics from Modules I to V – 15 marks

Q. 3. [A or B] Topics from Modules I to V – 15 marks

Q. 4. [A or B] Topics from Modules I to V – 15 marks

SYBMM | SEMESTER III

CONTENT CREATION AND MARKETING

Learning Objectives:

- To introduce students to the wider discipline of content creation surrounding mainstream advertising and marketing
- To expose them to the growing need to build and sustain cohesive and comprehensive brand narratives and stories across different platforms
- To help them identify and understand diverse audience needs and perceptions when creating a content marketing strategy

Number of Lectures per Week: 04

I. Introduction

- What is content marketing?
- The importance of content based communication today
- Using content marketing to improve business goals
- The role of content marketing in long-term branding

II. Ideation and Storytelling in Content Marketing

- The need to tell brand stories: exploring storytelling techniques
- Generating stand out brand content: researching and unpacking high-quality ideas

III. Planning a Long-Term Content Strategy

- Identifying and organising initiatives and campaigns that demand content creation
- Creating realistic goals for the target audience: building buyer personae
- Performing audits to identify content needs and gaps to build a relevant content journey for the personae
- Generating a content creation roadmap
- Steps to Create a Content Marketing Strategy: identifying missions and goals | establishing KPIs | identifying TG | assessing current business position and competition | identifying suitable content channels | identifying content assets | allocating resources | creating a content calendar | creating content | measuring results

IV. Building Content Assets

- Blogs/ Vlogs
- E-newsletters
- Videos (pre-prepared and live streaming)

- Illustrations/photos
- Infographics
- Online presentations
- Content hubs
- Mobile apps
- Books
- Podcasts
- Social media content

V. Content Writing and Content Re-purposing

- Exploring ideas and shaping them into effective content writing opportunities
- Re-purposing existing content into different formats

VI. Content Promotion

- Techniques to make content visible on digital distribution channels: email and social media

VII. Measuring Content Marketing Performance

- Understanding ROI on the Basis of Key Performance Indicators
- Platforms used to measure Content Marketing Performance

VIII. Creating Topic Clusters and Pillar Pages:

- Building comprehensive online content on specific topics
- Grouping keyword-focused content into topic clusters
- Creating interconnected networks of information and insights to act as definitive guides to topics

Reference Reading:

McKee, Robert, and Thomas Gerace. *Storynomics: Story-Driven Marketing in the Post-Advertising World*. Twelve, 2018.

Pulizzi, Joe. *Content Inc.: How Entrepreneurs Use Content to Build Massive Audiences and Create Radically Successful Businesses*. McGraw-Hill Education, 2015.

Pulizzi, Joe. *Epic Content Marketing: How to Tell a Different Story, Break through the Clutter, and Win More Customers by Marketing Less*. McGraw-Hill Education, 2013.

Atkinson, Cliff. *Beyond Bullet Points: Using PowerPoint to Tell a Persuasive Story that Gets Results*. 4th Edition. Microsoft Press, 2018.

Klotz-Guest, Kathy. *Stop Boring Me!: How to Create Kick-Ass Marketing Content, Products and Ideas Through the Power of Improv*. Keeping It Human, 2016.

Lazauskas, Joe and Shane Snow. *The Storytelling Edge: How to Transform Your Business, Stop Screaming into the Void, and Make People Love You*. Wiley, 2018.

Coleman, Joey. *Never Lose a Customer Again: Turn Any Sale into Lifelong Loyalty in 100 Days*. Portfolio, 2018.

Zinsser, William. *On Writing Well: The Classic Guide to Writing Nonfiction*. 30th Ed. Harper Perennial, 2016.

Handley, Ann. *Everybody Writes: Your Go-To Guide to Creating Ridiculously Good Content*. Pan Macmillan India, 2016.

Miller, Donald. *Building a Story Brand: Clarify Your Message So Customers Will Listen*. HarperCollins Leadership, 2017.

Gannett, Allen. *The Creative Curve: How to Develop the Right Idea, at the Right Time*. Currency, 2018.

Gamble, Stephen. *Visual Content Marketing: Leveraging Infographics, Video, and Interactive Media to Attract and Engage Customers*. John Wiley & Sons, 2016.

SYBMM | SEMESTER III
CONTENT CREATION AND MARKETING
ASSESSMENT PATTERN

Internal Assessment: 40 marks

Semester End Examination: 60 marks

INTERNAL ASSESSMENT:

- **Project** – 20 marks
- **Class Test:** On any syllabus topic(s) of the lecturer's choice – 15 marks
- **Class Participation and Attendance** – 5 marks

SEMESTER END EXAMINATION (THEORY):

Q. 1. [A or B] Topics from Modules I to VIII – 15 marks

Q. 2. [A or B] Topics from Modules I to VIII – 15 marks

Q. 3. [A or B] Topics from Modules I to VIII – 15 marks

Q. 4. [A or B] Topics from Modules I to VIII – 15 marks