

AMITY SCHOOL OF COMMUNICATION

Programme Structure and Curriculum Under Choice Based Credit System

Bachelor of Arts (Film & Television Production)

**Programme Code: BAF
Duration- 3 Years Full Time**

BA (F&TP)

2020

**AMITY UNIVERSITY RAJASTHAN
JAIPUR**

Programme Learning Outcome-PLO

1. The students of BA (F&TP) after the completion of the programme would be able to demonstrate knowledge and understanding of multimedia tools & their use in designing & developing Projects & camera techniques & their technical feature aspects.
2. The students would be able to Demonstrate specialized knowledge and skill set in creating and developing content for Introduction to visual communication.
3. Understand the theoretical aspects of functions, roles, requirements and opportunities in various areas.
4. Exhibit expertise in multiple sub-fields of graphics & animation catering to the professional requirements of design industry.

PROGRAMME SUMMARY

BA (F&TP) (3 years/ 6 semesters)							
Semester	CC	Domain Electives (DE)	VA	Open Electives(OE)	NTCC	Anandam	Total
I	21	-	4	-	0	2	27
II	15	3	4	3	0	2	27
III	16	3	4	3	3	2	31
IV	15	3	4	3	0	2	27
V	9	3	4	3	6	2	27
VI	3	3	-	-	16	-	22
Total	79	15	20	12	25	10	161

CC - Core Course, VA - Value Added Course, OE - Open Elective, DE - Domain Elective,
FW - Field Work, NTCC – Non Teaching Core Course

**BA-F&TP
SEMESTER-I**

Code	Course	Category	L	T	P/FW	Total Credits	Contact Hours
BAF101	Cinema History I	CC	2	1	-	3	
BAF102	Storytelling and Creative Writing	CC	2	-	2	3	
BAF103	Audio Fiction Practice	CC	1	1	2	3	
BAF104	Introduction to Visual Communication	CC	3	-	-	3	
BAF105	Basics of Radio	CC	2	-	2	3	
BAF106	Media Readings and Workshop-Film	CC	1	1	2	3	
BAF107	State and Politics	CC	3	-	-	3	
	Open Electives						
	NO MINOR TRACK						
BCS 101	English	VA	1	-	-	1	
BSS 103	Behavioural Science I (Understanding Self for Effectiveness)	VA	1	-	-	1	
FLN 101 FLG101 FLS 101 FLC101	Foreign Language - I French German Spanish Chinese	VA	2	-	-	2	
AND001	Anandam-I	NTCC	-	-	-	2	
	Total					27	

BA-F&TP
SEMESTER-II

Code	Course	Category	L	T	P/FW	Total Credits	Contact Hours	
BAF201	Writing for Visuals	CC	2	1		3		
BAF202	Understanding Mass Communication	CC	2	1	-	3		
BAF203	Basics of Graphics Design	CC	1	1	2	3		
BAF204	Visualization and Photography	CC	2	-	2	3		
BAF205	Visual Practice	CC	2	-	2	3		
BAF206	Anchoring Skills for TV	DE	1	1	2	3		
BAF207	Portfolio Development (Graphics)	DE	-	2	2			
	Open Electives							
		OE				3		
BCS 201	English	VA	1	-	-	1		
BSS 203	Behavioral Science - I	VA	1	-	-	1		
	Foreign Language - I							
FLN 201 FLG201 FLS 201 FLC201	French German Spanish Chinese	VA	2	-	-	2		
AND002	Anandam-II	NTCC	-	-	-	2		
	Total						27	

SEMESTER-III

Code	Course	Category	L	T	P/FW	Total Credits	Contact Hours
BAF301	Camera Techniques	CC	1	1	2	3	
BAF302	Audiography and Sound	CC	1	1	2	3	
BAF303	Digital photography	CC	2	-	2	3	
BAF304	Basics Script Writing	CC	2	-	2	3	
EVS 001	Environmental Studies	CC	4	-	-	4	
BAF305	Advanced Graphics and Animation	DE	2	-	2	3	
BAF306	TV Journalism	DE	2	-	2	3	
BAF307	Term Paper	NTCC				3	
	Open Elective	OE	-	-	-	3	
BCS 301	Communication Skills-I	VA	1	-	-	1	
BSS 303	Behavioral Science-III (Interpersonal Communication & Relationship Management)	VA	1	-	-	1	
FLN 301 FLG301 FLS 301 FLC301	Foreign Language - I French German Spanish Chinese	VA	2	-	-	2	
AND003	Anandam-III	NTCC	-	-	-	2	
	Total					31	

SEMESTER-IV

Code	Course	Category	L	T	P/FW	Total Credits	Contact Hours
BAF401	Film and TV Production Basics	CC	2	-	2	3	
BAF402	Basics of Direction	CC	2	-	2	3	
BAF403	Editing Techniques for Film and TV	CC	1	1	2	3	
BAF404	Basics of Media Research	CC	2	1	-	3	
BAF405	Advanced Script Writing	CC	2	-	2	3	
BAF406	Introduction to Development Communication	DE	2	1	-	3	
BAF407	Portfolio Development (Documentary Film)	DE	2	-	2		
	Open Electives						
		OE				3	
BCS 401	Communication Skills-II	VA	1	-	-	1	
BSS 403	Behavioral Science – I	VA	1	-	-	1	
FLN 401 FLG401 FLS 401 FLC401	Foreign Language – I French German Spanish Chinese	VA	2	-	-	2	
AND004	Anandam-IV	NTCC	-	-	-	2	
	Total					27	

SEMESTER-V

Code	Course	Category	L	T	P/FW	Total Credits	Contact Hours
BAF501	Documentary and Community Filmmaking	CC	2	-	2	3	
BAF502	Cinema Studies I	CC	2	1	-	3	
BAF503	AD and Corporate filmmaking	CC	2	-	2	3	
BAF504	Multi Media and Convergence	DE	1	1	2	3	
BAF505	Portfolio Development (Fiction)	DE	2	-	2		
BAF550	Summer Project	NTCC	-	-	-	6	
	Open Electives	OE				3	
BCS 501	Communication Skills-III	VA	1	-	-	1	
BSS 503	Behavioral Science-V (Individual, Society and Nation)	VA	1	-	-	1	
FLN 501 FLG501 FLS 501 FLC501	Foreign Language - I French German Spanish Chinese	VA	2	-	-	2	
AND005	Anandam-V	NTCC	-	-	-	2	
	Total					27	

SEMESTER-VI

Code	Course	Category	L	T	P/FW	Total Credits	Contact Hours
BAF601	Professional Project (any one)	NTCC	-	-	12	6	
BAF602	Professional Project (Short Documentary/Fiction)						
BAF603	Professional Project (Corporate Film) Professional Project (Public Service Ad-Making)						
BAF604	Internship	NTCC	-	-	-	10	
BAF605	Advanced Direction	CC	1	1	2	3	
BAF606	Cinema Studies II	DE	2	1		3	
BAF607	Film Appreciation	DE	1	1	2	3	
	Total					22	

SEMESTER-I
CINEMA HISTORY –I

Course code	L	T	P/FW	Credit
BAF 101	2	1	-	3

Course Objectives:

History plays an important role in shaping of cinema industries all over the world. Cinema in this period has been highly influential to creative and production aspects of filmmaking. The impact of the socio political aspects on Cinema will be discussed. The specific contours of Indian cinema during this period will also be addressed.

The course will include

- (i) Evolution of cinema in the period after 1950s in Europe and India
- (ii) Impact of war on cinema and aspects of cinema after World war II.
- (iii) Major work by filmmakers and national movements of Europe that emerged in the 1960s
- (iv) Specific details of specific Directors from Europe and their contribution to world Cinema .
- (v) Connection of socio-political – economic milieu with emergence, developments and evolution of cinema

Prerequisites:

BFTP student who has covered I and has basic understanding of early film movements

Student Learning Outcomes:

The students are oriented in the following areas:

- (i) The student will be able to outline important event in development of Cinema after 1950s both in Europe and India
- (ii) Students will be able to analyze cinema movements belonging to various periods during this span.
- (iii) Interpret the conditions which create change and establishment of cinema as a powerful medium of communication
- (iv) Assimilate differentiation and similarity in the journey of Indian cinema with European cinema during this period
- (v) Interpret and recognize the contribution of some important filmmakers during this era.

Course Contents/Syllabus:

	Weightage (%)

Module I – Post war Cinema in Europe	<ul style="list-style-type: none"> • War and its impact on European Cinema • Italian Neo realism • French New wave and Cinema Verite • Auteur Theory 	20%
Module II – Case Studies of European Filmmakers		
<ul style="list-style-type: none"> • Jean Luc Godard , France • François Truffaut, France • Werner Herzog, Germany • Wim Wenders, Germany • Vitorrio De Sica, Italy • Fredrico Fellini, Italy • Ingmar Bergman, Sweden . 		30%
Module III – Cinema in India	<ul style="list-style-type: none"> • Golden era of Indian Cinema (1950's and 60's) • Contributors in the Golden Era • Post independent identity through cinema • Parallel Cinema Movement and its Influence • Regional Cinema and its influence on Mainstream commercial cinema • Contemporary Indian cinema. 	20%
Module IV: Case Studies of Indian Filmmakers		
<ul style="list-style-type: none"> • Satyajit Ray, Bengal • Ritwik Ghatak, Bengal • Raj Kapoor, Bombay • Vijay Anand, Bombay • Bimal Roy, Bombay • Guru Dutt, Bombay • Shyam Benegal, Kerala 		30%

Pedagogy for Course Delivery:

Lectures and film clips, screenings will be the main mode of teaching. Discussions after screenings will be undertaken. Apart from this, discussions on current articles in newspapers on History of cinema if any will be undertaken. Field Trips to events involving will be organized. Home assignments will be an elementary aspect of pedagogy.

Assessment/ Examination Scheme:

Theory L/T (%)	Lab/Practical/Studio (%)	TOTAL
100	-	100

Theory Assessment (L&T):

Continuous Assessment/Internal Assessment					End Term Examination
Components (Drop down)	Home Assignment	Mid Term	Project	Attendance	
Weightage (%)	5	15	5	5	50

Texts:

- Thompson K and Bordwell, D, (1994) *Film History—An Introduction*, Mc Graw-Hill
- Chowdary, P. (2000) *Colonial India and the Making of Empire Cinema :Image , Ideology and Identity*, New Delhi, Vistar Publications
- Cook, P. and Bernink, M. (Ed.) (1999) *The Cinema Book*, The British Film Institute
- Panjwani, N. (2006) *Emotion Pictures: Cinematic Journeys into the Indian Self*, Ahmedabad, Rainbow Publishers.
- Somaaya, B. (2005) *Cinema: Images and Issues*, New Delhi, Rupa and Co.

- Chopra, A. (2011) *First Day First Show : Writings from the Bollywood Trenches* , New Delhi, Penguin Books

STORY TELLING & CREATIVE WRITING

Course code	L	T	P/FW	Credit
BAF 102	2	-	2	3

Course Objectives:

- Explore the creative process through writing
- Define/determine individual goals as a writer
- Expand & refine vocabulary & style resources
- Become familiar with the conventions of craft (specific to genre)
- Learn about varied techniques of fiction, non-fiction
- Learn how to critique (and be critiqued) constructively
- Reinforce revising skills, not only of language but also of ideas

Prerequisites:

The student should have good command over language

Student Learning Outcomes:

The students at the end of the course will be able to

- Demonstrate and analyse various forms and structures of fiction and non-fiction
- Will arrange assemble & correct variety of professional writers' styles and voices in fiction and non-fiction
- Will be proficient in workshop process of self and group analysis and critique.
- Will apply knowledge of various texts' relations to their historical content.
- Identify literary influence and literary history
- Demonstrate knowledge of editing and revision techniques

Course Contents/Syllabus:

	Weightage (%)
Module I – Story Telling	30
<ul style="list-style-type: none"> • Story selection and preparation • Oral delivery skills • Story Genres • Multiculturalism • Story Lessons • Issues of censorship, political correctness and copyright • Folktale readings and critical response - Oral traditional tale • Family story or personal narrative - Group presentation (30 minutes) 	
Module II – Writing	40
<ul style="list-style-type: none"> • Why, what and how to write? • Ideas, Plots and Themes. • Plot Building • Character Building • Dialogue 	
Module III – Creative Writing	30
<p>The following exercises Will be given and a writing portfolio will be created by the students</p> <ul style="list-style-type: none"> • Personal Narrative/ Memoir Writing (Blog & Daily Stories and observations) • Descriptive Writing • Children's Book (simple story telling) 	

Pedagogy for Course Delivery:

The Classes will have practical and workshop class that introduces writers to the elements of fiction and drama. Class work will include reading the work of established writers in three different genres, studying the craft of writing, and will involve considerable creative writing within and outside the boundaries of those genres. Students in this course will participate in a variety of possible activities, including but not limited to: in-class writing, group writing, workshop, technique-specific practices, reading and group discussion, and more. These activities are meant to support the purpose of the class, which is to familiarize the student with the techniques of writing fiction and drama.

Assessment/ Examination Scheme:

Theory L/T (%)	Lab/Practical/Studio (%)	TOTAL
100		100

Theory Assessment (L&T):

Continuous Assessment/Internal Assessment					End Term Examination
Components (Drop down)	Assignment	Mid Term	Project	Attendance	
Weightage (%)	10	15	20	5	50

Text:

1. Fleming, David, & the UMass Amherst Writing Program Collective, *Other Words: A Writer's Reader*. Dubuque, IA: Kendall/Hunt, 2009.

2. *The Student Writing Anthology, 2013-2014*. Boston: Pearson Custom Publishing, 2013.

Additional References

- Short Story Books
- Book Review columns in leading newspapers

AUDIO FICTION PRACTICE

Course code	L	T	P/FW	Credit
BAF 103	1	1	2	3

Course Objectives:

This programme is designed to develop overall creative skills and practical knowledge in the production of audio programmes. The basics of sound with production techniques will be introduced and training will be given in the community radio station. The programme will introduce students to various genres of radio programmes.

Prerequisites:

The student should have an aptitude to write for radio

Student Learning Outcomes:

1. The students will be define all the genres of radio programming
2. They will be well versed in analyzing the different genres of radio programming
3. They will collect, compose, and construct radio programmes for the transmission in community radio

	Weightage (%)
Module I – Sound Theory	20
<ul style="list-style-type: none"> • Introduction to sound. • Introduction to audio studio, • Recording systems, mixers. • Microphones, their characteristics and types, pick-up patterns. • Portable recording equipment. 	
Module II – Writing for Radio & Presentation	40
<ul style="list-style-type: none"> • Introduction to various radio formats. • Creative radio formats and real radio formats. • Writing for Radio • Script formats and types • Voice modulation • Presentation skills, • Vocal dynamics. • Recording /Production techniques. • Recording with editing consideration. <p>EXERCISE: Spontaneous genres & creation of programme</p>	
Module III – Editing & Modern technologies	40
<ul style="list-style-type: none"> • Editing principles. • Sound production and reproduction. • Making of a complete program. • Traditional broadcasting, Podcasting and internet radio. • Public service and community radio. • Evaluating programmes and codes and ethics in radio broadcasting. <p>EXERCISE: Independent Programme Content and output</p>	

Pedagogy for Course Delivery:

The entire course is practical and has hands on training in the COMMUNITY RADIO STATION

1. Continuous class assignments on writing for radio for different genres of programmes
2. Fortnightly programme production in groups on the formats covered in Unit 3.

3. An independent project in a format of choice of student as producer on a social theme for the local community.

Assessment/ Examination Scheme:

Theory L/T (%)	Lab/Practical/Studio (%)	TOTAL
100		100

Theory Assessment (L&T):

Continuous Assessment/Internal Assessment					End Term Examination
Components (Drop down)	Assignment	Mid Term	Project	Attendance	
Weightage (%)	5	15	5	5	50

Text:

1. Mc Leish Robert- Radio Production Techniques.
2. Hausman Carl, Philip Benoit, Lewis B O Donnell- modern radio production, programming and performance;
3. Jessica Abel- Out on the Wire: The Storytelling Secrets of the New Masters of Radio

Additional References

Radio program series of BBC radio

INTRODUCTION TO VISUAL COMMUNICATION

Course code	L	T	P/FW	Credit
BAF 104	3	-	-	3

Course Objectives:

The purpose of this course is to investigate several of the visual communication theories that attempt to explain our visual interpretation. To be examined specifically are the theories of Gestalt, Constructivism, and Cognitive Dissonance with a communication emphasis. This course will also introduce the students to the basics techniques of visual communication the different tools used in Visual communication.

Prerequisites:

The student should have an aptitude to learn visual communication and its applications

Student Learning Outcomes:

After successful completion of this course, students will be able to,

- Define the Visual medium and its uses.
- Identify the various analysis techniques, which in later stages of their course can be implemented,
- Interpret films and other mediums of communication.
- Demonstrate the students in making them understand the tools of Visual communication and the various techniques used in Communication strategies.

Course Contents/Syllabus:

	Weightage (%)
<p>Module I – Introduction</p> <ul style="list-style-type: none"> • Light and visual – Visualization process – Visual image – Principles of Color: Psychology of color, Color theory and meanings – Sensual and perceptual theories – Attributes of visuals: Color, Form, Depth and Movement. • Visual language and culture – World culture, society and ethics, Understanding Popular Culture and Sub culture – Abstract thinking, Linear and lateral thinking – Holistic visual thinking. • Human information processing strategies with emphasis on processing of visual information. Gestalt theory, information theory and their application to design problems. 	40
<p>Module II – Visual Perception</p> <ul style="list-style-type: none"> • Visual media – Principles – Image and Imagination - Perspectives of visual images – Visual Perception – Communication design, Graphic design and informational designs – Visual persuasion in various fields. Persuasion and propaganda with visual communication. Rhetoric of the Image - Cognitive Dissonance Theory. • Introduction semiotics – Analysis - Aspects of signs and symbols – Sign and meanings – Description of signs – Denotations and connotations – Paradigmatic and syntagmatic aspects of signs – Signs and codes – reference systems – Audience interpretations. 	30
<p>Module III – Principles of Visual Communication</p> <ul style="list-style-type: none"> • Visual perspectives and its special features: photography, motion picture, television, computer graphics, new media, World Wide Web. • Basic of Design, Definition, Elements of Design. The process of developing ideas – Verbal, Visual, Combination and thematic, visual thinking, design execution and presentation. 	30

Pedagogy for Course Delivery:

The classes will be lecture demonstration methods with each class having split into two with lecture and followed by demonstration. The classes will also have a lot of practical exercises to understand the various techniques and practically apply them.

Assessment/ Examination Scheme:

Theory L/T (%)	Lab/Practical/Studio (%)	Total
100	0	100

Theory Assessment (L&T):

Continuous Assessment/Internal Assessment					End Term Examination
Components (Drop down)	Assignment	Mid term	Project	Attendance	
Weightage	5	15	10	5	50

Text:

Smith, Moriarty, Barbatsis, Kenney (2005). *Handbook of Visual Communication*. London: Lawrence Erlbaum Associates

BASICS OF RADIO

Course code	L	T	P/FW	Credit
BAF 105	2		2	3

Course Objectives:

To familiarize students with the basics of radio as a medium of communication. To develop production skills and ability for producing radio programmes. To develop professional capabilities of news reading.

Pre-requisites: Students should have a flair for radio and good auditory skills.

Student Learning Outcomes:

1. Students will be able to identify and write, record, produce and edit several formats of radio programmes including news stories, and features.
2. Students will recognize the structure and history of the radio industry, will be able to work in professional atmosphere of radio station.
3. Students will interpret the challenges and solutions of the radio industry.
4. Students will outline the relationship of each personnel inside a radio station.

Course Contents/Syllabus:

	Weightage (%)
Module I	20%
Descriptors/Topics <ul style="list-style-type: none"> Understanding the medium: Invention and development of Radio Strengths and weaknesses of the medium Basics of sound recording and editing 	
Module II	20%
Descriptors/Topics <ul style="list-style-type: none"> Radio news reporting: skills of a radio news reporter: <ul style="list-style-type: none"> developing sources, gathering news, giving voice-cast, phonos, anchoring and news reading skills: general awareness, presence of mind; clarity, diction, pronunciation 	
Module III	20%
Descriptors/Topics <ul style="list-style-type: none"> Writing for radio: characteristics of radio writing style: <ul style="list-style-type: none"> simple, conversational style norms regarding use of adjectives, adverbs, numerals writing radio news: rewriting news to suit brevity and clarity in radio news editing news, types of leads function of headlines in a news bulletin writing headlines 	
Module IV	20%
Compiling a bulletin: types of bulletins: <ul style="list-style-type: none"> local to international editing news for different bulletins using voice-dispatches and other elements in a bulletin: <ul style="list-style-type: none"> sequencing, updating news updates, news reports, newsreel etc. 	
Module V	20%
Descriptors/Topics <ul style="list-style-type: none"> Radio interview: types: interview for news gathering, 	

<ul style="list-style-type: none"> • vox-pop; structured interview • programmes: personality, • informative, • issue based; • skills of an interviewer: <p>personality, language, knowledge, curiosity, communication skills; research for interview;</p> <ul style="list-style-type: none"> • from planning to production. 	
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Pedagogy for Course Delivery:

1. Class lectures
2. Class Demo of equipments
3. Class discussion
4. Field Assignments
5. Operations and handling of Audio equipments in studio and radio stations.
6. Students project in the form of Tv & radio programme.

Assessment/ Examination Scheme:

Theory L/T (%)	Lab/Practical/Studio (%)	End Term Examination
100%	0%	100%

Theory Assessment (L&T):

Components (Drop down)	Mid Term	Assignments	Attendance	End Term Examination
Weightage (%)	15	10	5	50

Text & References:

1. Chatterji, P.C. :Broadcasting in India, Sage, New Delhi, 1988.
2. Masani, Mehra :Broadcasting and People, National Book Trust, NewDelhi,1997.
3. Luthra, H.R. Indian Broadcasting, Publication Division, New Delhi, 19986.
4. Akash Bharti National Broadcast Trust : Publication Division, New Delhi, 1987.
5. Report of the Working Group on Television ‘software for Doordarshan Vol. I &II , Publication Division, New Delhi, 1985.
6. Hellard Robert, Writing for television and radio, Words worth Publishing Company, Belmont, 1984.
7. White, Tedel al, Broadcast News, writing, reporting and production. Macmillan, NY. 1984.
8. Mitchell Stephen, Holt: Broadcast News, Radio Journalism and an introduction to Television., Rinehart & Winston. NY. 1980
9. Edger E.Willis&HenryB.Aldrige, Television and Radio, Prentice Hall.
10. Stuart W. Hyde, Television and radio announcing, Kanishka Publishers, Delhi.
11. Smith E. Leslie, Perspective on radio and TV. Harper & Raw NY.
12. Macliesh Robert, Radio Production Techniques. Macmillan. NY.
13. Nostrum William J. Van. The Script Writers’ Handbook.
14. Singhal Arvind, & Rogers Everett, India’s Information revolution. Sage. New Delhi.
15. Sim Harris & Paul Chantler, Local Radio, Focal press.
16. Ash, William, The Way to Write radio Drama, BBC,
17. Crook, Tim, Radio Drama; Theory and Practice, Landon.

MEDIA READINGS AND WORKSHOP-FILM

Course Code	L	T	P/FW	Credit
BAF 106	1	1	2	3

Course Objective:

The objective of this concentration elective on readings in films is to inculcate analytical bent of mind in students. This will also encourage reading habit along with value addition to the existing understanding of the subject. The exercise will help media students not only develop understanding of film making process but also give them an opportunity to have hands on experience on film making. Also, a workshop on film making will be organized for students to widen various aspect of their learning.

Assignment I

Guidelines

The student is required to analysis films of different genres (as specified) for which the student has to take prior approval of the faculty in-charge. The student is expected to have a detailed insight into the following:

- Premise
- Theme
- Plot
- Protagonist
- Structure
- Secondary Characters
- Scene Design
- Dialogues
- Devices

Methodology

The student shall be assigned films (national and international) which he/she shall be required to critically analyze in terms of the above mentioned points.

The given assignments are required to be submitted in the form of reports. He/she will be assessed on the basis of the submitted reports and viva voce.

Assignment II

Guidelines

The student will be required to submit 2 minute video on Public Service Advertisement.

Methodology

For this vast discussion on PSA will be done in classroom. Various award winning PSA will be screened in the classroom which will help the students get an idea about generating original scripts themselves.

Workshop

Guidelines for Workshop:

The procedure for earning credits from workshop consists of the following steps:

- a) Relevant study material and references will be provided by the trainer in advance.
- b) The participants are expected to explore the topic in advance and take active part in the discussions held
- c) Attending and Participating in all activities of the workshop.
- d) Group Activities have to be undertaken by students as guided by the trainer.
- e) Evaluation of workshop activities would be done through test and quiz at the end of the workshop.
- f) Submitting a write up of at least 500 words about the learning outcome from the workshop.

Methodology:

The methodology followed at the workshop could be based on any one or more of the following methods:

Case Study Practical

Group Project

Examination Scheme

The student will be evaluated as the following criteria:

Components	Mid Term	Assignment I + Assignment II	Attendance	External Evaluation
Weightage (%)	15	30	5	50

State and Politics

Course code	L	T	P/FW	Credit
BAF 107	3	-	-	3

Course Objectives:

Working knowledge of the Indian Political system is mandatory for any aspiring journalist. The course content has been designed to fulfill this requirement without burdening the students. Knowledge about the government, legislatures, judiciary and political parties is vital for those wishing to step into journalism and mass communication. Students are introduced to the Indian Constitution and electoral system all of which form the foundation of a working democracy like India.

Prerequisites: Preferably BJMC Students

Student Learning Outcomes:

After completion of this course, the student will be able

- To describe the functioning and structure of the state, legislature, executive and the judiciary.
- To identify forms of government, coalitions and alliances.
- To analyze political issues in the overall context of the Indian political system.

Course Contents/Syllabus:

Weightage			
1	Module I Overview	20% Weightage	
	<ul style="list-style-type: none"> • Basic understanding of the Indian political system. • Political parties and groups in power at the centre and states • Coalition politics, Major alliances – UPA, NDA, Left, Third Front • Multiparty and two-party systems • Political defections-anti-defection laws • Parliamentary versus presidential form of government, federal and unitary government • Political problems and issues facing India – corruption, criminalization, bad conduct of members during legislative sessions, political extremism like Maoism and Naxalism 		
2	Module II Constitution	15% Weightage	
	<ul style="list-style-type: none"> • Making of Indian Constitution, philosophy, unity in diversity • Main features of Constitution, secularism, socialist, democratic, republican, preamble, directive principles, fundamental rights, citizenship • Key Constitutional terminologies 		

	like Bill, Act, Ordinance etc <ul style="list-style-type: none"> • Key amendments of the Constitution (flexible or rigid?) 		
3	Module III Legislatures	20% Weightage	
	<ul style="list-style-type: none"> • Lok Sabha and Rajya Sabha-election of members, powers, legislative functions and differences • State legislative assemblies and legislative councils • Election Commission, powers and structure, model code of conduct, election process • General elections, midterm election, constituencies Electoral reforms 		
4	Module IV Executive	25% Weightage	
	<ul style="list-style-type: none"> • President, election, powers, advice of council of ministers binding (figurehead), circumstances in which President actually uses his powers • Prime minister and council of ministers, their appointment after elections, powers of the prime minister, collective responsibility of the council of ministers • Governor-powers, functions, responsibilities, relations with Central govt. • State Governments, chief minister and state council of minister • Centre-state relations 		
5	Module V Judiciary	20% Weightage	
	<ul style="list-style-type: none"> • Supreme Court, appointment of Chief Justice of India • Judicial review, Public Interest Litigation • Writ petitions, High Courts • Judicial Activism and Role of Judiciary in Media exposure 		

Pedagogy for Course Delivery:

The course will be taught using the theory and case method. In addition to assigning the case studies, the course instructor will spend considerable time in understanding the contemporary political issues in relation to political system that arise from time to time.

The Course Instructor would also train the students on taking active part in political debates and discussions.

Lab/ Practicals details, if applicable: Not Applicable

Assessment/ Examination Scheme:

Theory L/T (%)	Lab/Practical/Studio (%)	Total
100	NA	100

Theory Assessment (L&T):

Continuous Assessment/Internal Assessment					End Term Examination
Components (Drop down)	Mid Term	Assignment	Viva	Attendance	
Weightage (%)	15	5	5	5	50

Text:

1. Noorani A.G., *Constitutional Questions in India: The President, Parliament and the States*. 2002. Delhi. Oxford University Press
2. Basu Durga Das. 2009. *Introduction to the Constitution of India*. 2011. LexisNexis
3. Dhar, P.N. 2001. *Indira Gandhi, The Emergency And Indian Democracy*. USA. Oxford University Press
4. Laxmikanth M. 2009. *Indian Polity*. Tata Mcgraw Hill Education Private Limited
5. Mehra Ajay and D.D. Khanna. 2003. *Political Parties and Party Systems*. Sage India

ENGLISH

Course code	L	T	P/FW	Credit
BCS 101	1	-	-	1

Course Objective:

The course is intended to give a foundation of English Language. The literary texts are indented to help students to inculcate creative & aesthetic sensitivity and critical faculty through comprehension, appreciation and analysis of the prescribed literary texts. It will also help them to respond form different perspectives.

Course Contents:

Module I: Vocabulary

Use of Dictionary

Use of Words: Diminutives, Homonyms & Homophones

Module II: Essentials of Grammar - I

Articles

Parts of Speech

Tenses

Module III: Essentials of Grammar - II

Sentence Structure

Subject -Verb agreement

Punctuation

Module IV: Communication

The process and importance

Principles & benefits of Effective Communication

Module V: Spoken English Communication

Speech Drills

Pronunciation and accent

Stress and Intonation

Module VI: Communication Skills-I

Developing listening skills

Developing speaking skills

Module VII: Communication Skills-II

Developing Reading Skills

Developing writing Skills

Module VIII: Written English communication

Progression of Thought/ideas

Structure of Paragraph

Structure of Essays

Module IX: Short Stories

Of Studies, by Francis Bacon

Dream Children, by Charles Lamb

The Necklace, by Guy de Maupassant

A Shadow, by R.K.Narayan

Glory at Twilight, Bhabani Bhattacharya

Module X: Poems

All the Worlds a Stage

To Autumn

O! Captain, My Captain.

Where the Mind is Without Fear

Shakespeare

Keats

Walt Whitman

Rabindranath Tagore

Examination Scheme:

Components	A	CT	HA	EE
Weightage (%)	05	15	10	50

Text & References:

- Madhulika Jha, Echoes, Orient Long Man
- Ramon & Prakash, Business Communication, Oxford.
- Sydney Greenbaum Oxford English Grammar, Oxford.
- Successful Communications, MalraTreece (Allyn and Bacon)
- Effective Technical Communication, M. Ashraf Rizvi.

30 hrs Programme to be continued for Full year

BEHAVIOURAL SCIENCE - I

(UNDERSTANDING SELF FOR EFFECTIVENESS)

Course Code: BSS 103

CreditUnits : 01

Course Objective:

This course aims at imparting an understanding of:
Self and the process of self exploration
Learning strategies for development of a healthy self esteem
Importance of attitudes and its effect on personality
Building emotional competence

Course Contents:

Module I: Self: Core Competency

Understanding of Self
Components of Self – Self identity
Self concept
Self confidence
Self image

Module II: Techniques of Self Awareness

Exploration through Johari Window
Mapping the key characteristics of self
Framing a charter for self
Stages – self awareness, self acceptance and self realization

Module III: Self Esteem & Effectiveness

Meaning & Importance
Components of self esteem
High and low self esteem
Measuring your self esteem

Module IV: Building Positive Attitude

Meaning and Nature of Attitude
Components and Types of Attitudes
Relevance and Importance of Attitudes

Module V: Building Emotional Competence

Emotional Intelligence – Meaning, Components, Importance and Relevance
Positive and Negative Emotions
Healthy and Unhealthy expression of Emotions

Module VI: End-of-Semester Appraisal

Viva based on personal journal
Assessment of Behavioural change as a result of training
Exit Level Rating by Self and Observer

Text & References:

- Dressler, David and Cans, Donald: The Study of Human Interaction
- Lindzey, G. and Borgatta, E: Sociometric Measurement in the Handbook of Social Psychology, Addison – Welsley, US.
- J William Pfeiffer (ed.) Theories and Models in Applied Behavioural Science, Vol 2, Group (1996); Pfeiffer & Company

ForeignLanguage (Non Technology)

Semester 1: (français.com (Débutant)) Course Code: FLN 101/111

Creditunits: 02

Course Objective:

After successful completion of the course, students will be able to express simple vocabulary in oral and writing French language.

Familiarize the students of French Language with:

1. addressing someone
2. to present oneself and someone else
3. formal and informal addressal to others
4. work place

Course Contents:

Unit 1: Pg: 9-24

A. Lexical:

- Transparent words
- Formulas of politeness: Hello, please, thank you etc.
- salutations, excuses
- Numbers from 0 to 99.
- Adjectives of nationalities
- alphabets
- professions
- activities of the enterprises
- Personal details like phone number, address etc.

B. Grammar:

- Definite and indefinite articles
- Masculine, feminine and plural of nouns
- Subject pronouns : I, You, He, She etc. (je, tu, il, elle, vous etc.)
- verbs: To be, to have, to speak, to live, to call oneself, to do, to know, to sell
- masculine and feminine of the nationalities
- It's me and it's you
- This is/ It is + Profession
- Who is this? What is this?
- Complement of noun with « of » example : the house of Ram
- Interrogative word which/what "Quel"

Examination Scheme

Total; 100 Marks

- **Internal evaluation :** 30 Marks
- **Following are the components of Internal Evaluation.**

Evaluation Scheme:

S. N.	Evaluation Component	Weightage %	Date of Evaluation	Skills Evaluated
1	Mid Term	10 Marks	As per Academic Calender of AUR	
2	Viva + Language Lab	10 +5 Marks	As and When scheduled by Faculty, ASL	
3	Attendance	05 Marks		
	Total	30 Marks		

End Term Evaluation: 50 Marks

Section A (28 Marks)	Section B (24 Marks)	Section C (18 Marks)
Grammar	Comprehension+ Vocabulary	Composition

Text & References:

Penfornis, J. (2007), Français.com (Débutant). Paris: CLE International

Français.com (Débutant), livre de professeur

<http://apprendre.tv5monde.com/>

Larousse Dictionnaire français-anglais anglais-français (French Dictionary),

W.R.Goyal

Supplementary Materials are given in form of photocopies

Foreign Language German

Semester 1:Course Code: FLG 101/111

Credit units :

Course Objective:

After successful completion of the course, students will be able to express simple vocabulary in oral and writing German language.

After successful completion of this semester, students will be able to:

- greeting formally and informally.
- self introduction
- countings from 1 To 100
- make simple sentences using present tense
- spelling names.
- describing objects with articles in the classroom

Course Contents:

Vocabulary:

- Personal information like age, name etc.
- Alphabets
- Greetings: Good morning, good afternoon, good evening,
- parting good bye Etc.
- describing objects with articles in the classroom

Grammar:

- Personal Pronouns
- Use of verbs >to be< and >to have< in simple present tense
- Use of regular verbs like to live, to go, to learn etc.
- Using definite and indefinite article in German in nominative case
- Interrogative pronouns > **who, what, where, where from, where to**<
- talk about gender, numbers and articles.
- Singular and plural
- Basic Phonetics: Consonants and Vowels

Examination Scheme

Total; 100 Marks

- **Internal evaluation** : 30 Marks
- **Following are the components of Internal Evaluation.**

Evaluation Scheme:

S. N.	Evaluation Component	Weightage %	Date of Evaluation	Skills Evaluated
1	Mid Term	10 Marks	As per Academic Calender of AUR	Writing
2	Viva + Language Lab	10 +5 Marks	As and When scheduled by Faculty, ASL	

3	Attendance (Based on Amizone)	05 Marks		
	Total	30 Marks		

End Term Evaluation: 50 Marks

Section A (28 Marks)	Section B (24 Marks)	Section C (18 Marks)
Grammar	Comprehension+ Vocabulary	Composition

Prescribed Text-Book: First 10 Lessons from Deutsch als Fremdsprache -1A, IBH & Oxford, New Delhi, 1977

References: **Studio D A1** by Hermann Funk, Christina Kuhn and Silke Demme, Cornelsen, 2013

Tangram A1 by Rosa Maria Dallapiazza, Eduard von Jan & Till Schoenherr, Max Hueber, 2007

Sprachtraining A1 by Rita Maria Niemann, Dong Ha Kim, Cornelsen, 2013

Dictionaries for reference: **Studio D: Glossar A1 - Deutsch – Englisch**, Cornelsen, 2013
<http://www.duden.de/woerterbuch>

Materials are given in form of photocopies if felt to be necessary

Foreign Language Spanish

**Semester 1: Course Code: FLS 101/111
02**

Credit units :

Course Objective:

After successful completion of the course, students will be able to express simple vocabulary in oral and writing. Students will be able to:

- Greet Formally and Informally
- Talk about gender, numbers and articles.
- Deal with basic Phonetics
- Introduce oneself and others
- Talk about Professions and nationalities
- Count from 1 To 20
- Get introduced to Hispanic Culture

Course Contents:

Vocabulary: Passport Form, personal information, age, Interrogative pronouns, Alphabets, to be able to spell names, surnames, Good morning, good afternoon, Good bye Etc. different professions, countries, nationalities, languages.

Grammar:

Subject pronouns

Use of verbs SER/ESTAR/TENER in simple present tense

Use of regular AR /ER/IR ending verbs.

Llamarse y dedicarse

Simple Negative sentences

Examination Scheme

Total; 100 Marks

- **Internal evaluation :** 30 Marks
- **Following are the components of Internal Evaluation.**

Evaluation Scheme:

S. N.	Evaluation Component	Weightage %	Date of Evaluation	Skills Evaluated
1	Mid Term	10 Marks	As and When scheduled by Faculty, ASL	Writing
2	Viva + Language Lab	10 +5 Marks	As per Academic Calender of AUR	Reading, Writing, Listening, Speaking
3	Attendance	05 Marks		
	Total	30 Marks		

End Term Evaluation: 50 Marks

Skills Evaluated: Writing, Comprehension, grammar, and Vocabulary

Section A (28 Marks)	Section B (24 Marks)	Section C (18 Marks)
Grammar	Comprehension	Composition

Text & References:

Nuevo Español Sin Fronteras (ESF1) by Jesús Sánchez Lobato, Concha Moreno García, Concha Moreno García, Isabel Santos Gargallo, Sociedad General Española De Librería, S.A 2005

Pasaporte Nivel (A1) by MatideCerralzoza Aragón, oscarCerralzozaGilli, BegoñaLlovetBarquero, Edelsa Group didascalía, S.A. 2005

Dictionaries for reference: Collins, www.wordreferences.com.

Essential materials are given in the form of photocopies.

FOREIGN LANGUAGE **CHINESE**

Semester I

Course Code: FLC- 101/111

Credit Units : 02

Aim: The Aims of Chinese language course at AUR is to equip students with the basic knowledge & skills in Chinese language so as to enable them to interact with Chinese speaking people and efficiently work in the Chinese environment and also to build a solid foundation for further studies in the language.

Course Objectives:

On the completion of first semester the students will be able to:

- Understand the nature and characteristics of Chinese language.
- Read Chinese Pinyin and Chinese Characters.
- Write Chinese Characters and sentences related to greetings & personal information.
- Speak Chinese dialogues related to greetings & personal information.
- Listen and understand simple Chinese words and dialogues of the text.
- Manipulate basic grammatical structures.
- Master and use most essential vocabulary items of day to day use; approx 50 Characters including 50 characters of HSK level -I.
- Understand China as a powerful nation.

COURSE CONTENT

1. Introduction to Chinese Language
2. Introduction to the Sound System , Initials and Finals
3. Table of sounds of Beijing Dialect
4. Tones
5. Writing System & Basic Strokes of Chinese Character
6. Rules of Stroke-Order of Chinese Character,
7. Expression of Greetings & Good wishes
8. Farewell
9. Asking & telling Personal Information : Name & Age
10. Personal Information : Residence
11. Personal Information : Family Members
12. Listening Skill & Practice
13. Conversation based on dialogues
14. China; an emerging world power (In English)

VOCABULARY CONTENT

Vocabulary will have approx 50 Characters including 50 characters of HSK-I level.

1. Vocab related to greetings & farewell; 你好, 再见。。。
2. Vocab related to personal information; 名字, 年纪, 家住, 爸爸。。。

GRAMMATICAL CONTENT

1. Introduction to the sound system, initials and finals, sound table & tones.
2. Basic strokes of Chinese Character & stroke- order.
3. Conjunction 和
4. Word order in Chinese sentence.
5. Adjective Predicate sentence.
6. 是 sentence type (1).
7. Interrogative sentence with 吗
8. Attributive & structural particle 的

EXAMINATION SCHEME

Total: 100 marks

Internal Evaluation: 30 Marks

Components of the Internal Evaluation:

S. N.	Evaluation Component	Weightage %	Date of Evaluation	Skills Evaluated
1	Mid Term	10 Marks	As per Academic Calender of AUR	Writing
2	Viva + Language Lab	10 +5 Marks	Before end sem	Listening & speaking
3	Attendance (Based on Amizone)	05 Marks	Before end sem	
	Total	30 Marks		

End Term Evaluation: 50 marks

Written Exam: 50 Marks

Ser No	Evaluation Parts	Weight-age	Component	Skill Evaluated
1.	Section A	28 marks	Grammar	
2.	Section B	24 marks	Comprehension & translation	Reading
3.	Section C	18 marks	Composition	Writing
	Total	50 marks		

Text Books & References

1. Learn Chinese with me book-I (Major Text book), People's Education Press
2. Chinese Reader (HSK Based) book-I (suggested reading)
3. Elementary Chinese Reader Book-I (suggested reading)

WRITING FOR VISUALS

Course code	L	T	P/FW	Credit
BAF 201	2	1	-	3

Course Objectives:

This unit will orient the students to harness their writing skills. The unit will take them through the mechanism of how scripts evolve after the idea is identified. The difference in scripting for between various audio visual mediums and the associated nuances will be examined. The unit will include emphasis on the importance of the written word and its visual interpretation and introduce students to professional screenwriting formats and script development processes. Students will be able to understand the processes required to develop a synopsis, a treatment and a first draft screenplay.

Prerequisites:

The student should have good command over language and should be creative

Student Learning Outcomes:

Students demonstrate

- fundamental concepts of storytelling
- They prepare and analysis various story forms using sound, image and text.
- Students practice develop written and visual content through such processes as story treatments, storyboarding, script writing, art direction and visualization techniques.

Course Contents/Syllabus:

	Weightage (%)
Module I – Introduction <ul style="list-style-type: none"> • What is visual writing? • The essential ingredients: Idea, Construction, Development • 3 plot structure : conflict, climax and resolution • Types of narrative : liner and non linear • The Narrative Structure • Syd Field theory of screenwriting • Basic elements of scripts • Characterization • Research • One liners, punch line, shot, scene, sequence • Formatting script, step outline • Treatment of Time and Continuity in Scripts • Compression and expansion of time • Space and time • First draft, second draft and final draft of script • EXERCISES: Story-building through Images, Creating Dramatic and Narrative Arc of a film 	20
Module II – Writing the script for films <ul style="list-style-type: none"> • Terminology: - Script, Screenplay, Story board, Drafts. • Screen Play, Treatment, Sequencing Scenes—Shots • Script design, Types of narrative • Montage, Transition • Importance of Conflict • Primacy of Plot • Scripts based on realism • Adaptations—Novel/Short Story/Real Life Situations • Documentary Scripting (Moved up from Module III) 	40

<ul style="list-style-type: none"> • Writing without dialogue • Different Types of Scripts to suit different genres of Films • Symbols and metaphors – Science of Signs • Dialogue writing • Uses of sound in script • Shot breakdown, shooting script, master scene script • Difference between script and screenplay and introduction to screenplay. • Shot division and shooting script 	
Module III – Writing the script for TV	
<ul style="list-style-type: none"> • Writing styles for broadcast medium • TV – writing for visuals, conversational writing, terminology and jargon • Characteristics of Scripts for Audio Visual Medium • News and News Magazines • National and International Affairs • Dramas • Episodes (singular or serial) • Case studies analyses: Documentary, Independent film (Indian and World) Bollywood film, Children film • EXERCISE: Case Study 	40

Pedagogy for Course Delivery:

The course will be largely pedagogical in nature with students encouraged to bring their own knowledge of story to the classroom. The tutor will be there to help students to more clearly explore their ideas by investigating the various narrative techniques and relevant formatting that applies to the discipline of screenwriting, and to encourage the application of these techniques to creative work in progress as it relates to the completion of the course.

Theory Assessment (L&T):

End Term Examination				
Components (Drop down)	Assignment	Mid Term	Attendance	End Sem Exam
Weightage (%)	30	15	5	50

Texts:

- Field, Syd (2005) (4th ed) *Screenplay: Foundations of Screenwriting*, Delta Paperbacks
- Egri, Lajos and Miller, Gilbert (2007, reprint) *The Art of Dramatic Writing*, Wildside Press
- Bordwell, David (1987) *Narration in the Fiction Film*, University of Wisconsin Press
- Thompson K and Bordwell, D, (1994) *Film History—An Introduction*, Mc Graw-Hill
- Leslie Smith, F. ,Wright II, J. & Ostroff, D.H, *Perspectives on Radio and Television* (Fourth Edition)

Course code	L	T	P/FW	Credit
BAF 202	2	1	-	3

Course Objectives:

- This paper will introduce students to key concepts in communication and Mass Communication.
- It will help them to enhance media literacy and to gain understanding of mass communication and its processes.
- Students will learn the process, elements, levels, models and major theories of communication and mass communication.
- It will also help them to learn about the norms, practices within mass media fields, and become aware of the effects of mass media upon society.

Prerequisites: NIL

Student Learning Outcomes:

- Communication is integral to human expression and growth and has taken many forms over centuries. The students will be able to identify the use of media in providing meaningful information.
- With technological development, mass communication has become an important aspect of human communication. Students will be able to identify technological and other trends in mass media which are transforming traditional conceptions of the mass communication process.
- After the completion of the course the students will be able to explain and review on critical evaluation of mass communication and mass media industry
- After the completion of the course the students will be able to compare alternative and mainstream media outlets.

Course Contents/Syllabus:

Modules	Weightage (%)
<p>Module I: Introduction to Communication and Mass Communication</p> <p>Communication: Concept, Definition, Elements; Types of Communication: Intra-Inter-Group- Mass Communication; Verbal Communication & Non Verbal Communication; Characteristics and functions of mass communication. Importance of mass communication. Means of Mass Communication: Press, Radio, Television, Film, Internet</p> <p>Introduction to the major fields/forms of mass communication with emphasis on advertising, broadcasting, newspapers, magazines, and public relations</p>	30%
<p>Module II: Models and Theories</p> <p>Communication models: Definition; Scope and Purpose of Models; Communication models; Shannon- Weaver's Mathematical model; Wilbur Schramm's model; David Berlo's model; Newcomb's model; Aristotle's classical model; Laswell's model; Westley McLean's model; George Gerbner's model; Media Dependency model; McCombs and Shaw's Agenda Setting model; Uses & Gratification;</p> <p>Communication Theories; Cognitive Dissonance, Normative Theories, Perception and Retention, Uses and Gratification Approach, Cultivation Approach, Marxist and Neo-Marxist Approaches.</p> <p>Relevance of the theories in contemporary scenario; Application of communication models, examples and case studies.</p>	35%
<p>Module III: New Trends in Mass Communication</p> <p>Current and Future Trends in Mass Communication, Scope and nature of Mass Media: Role of technology and finance, Convergence and the Reshaping of Mass Communication, Globalization and Mass Media, Freedom, Regulation, and Ethics, New Media Technology: Concept & Scope</p>	35%

Pedagogy for Course Delivery:

This class will be taught using the theory and case method. Students will learn to appreciate this complex discipline with the help of various teaching aids such as case studies, practical exercises, screenings, and reading group.

Lab/ Practicals details, if applicable: Not Applicable

Assessment/ Examination Scheme:

Theory L/T (%)	Lab/Practical/Studio (%)	Total
100	NA	100

Theory Assessment (L&T):

Continuous Assessment/Internal Assessment					End Term Examination
Components (Drop down)	Mid Term	Assignment	Viva	Attendance	
Weightage (%)	15	5	5	5	50

Lab/ Practical/ Studio Assessment: NA

Text:

1. Lorimer Rowland. Mass Communication
2. DeFleur Melvin. Understanding Mass Communication
3. Singhal Arvind & Rogers Everett. India's Communication Revolution
4. Klapper Joseph. Mass Communication Effects
5. Many Voices One World: Report of the McBride Commission
6. Burgoon, Michael, Frank G Hansaker, Edwin J Dawson (1994) 'Human Communications' (3rd ed), Sage, New Delhi
7. Denis McQuail and S. Ven Windall . 'Communication models for the study of Mass Communication', Longman, Singapore Publications, 1981
8. Defluer Melvin L & J Ball Sandra, 'Theories of Mass Communication', Longman Publication

BASICS OF GRAPHIC DESIGN

Course code	L	T	P/FW	Credit
BAF 203	1	1	2	3

Course Objectives:

In this course students will be introduced about the functioning of print industry. A broad knowledge of the computer based graphic design, which mainly using in print and electronic media. Students will study the designing of graphics and layout of pages, taking into consideration the choice of typeface and positioning and choice of color, images and text. Students will explore the information in context to the designing of variety of print layouts.

Prerequisites:

The student should be a keen visualizer and must have a strong observation power.

Student Learning Outcomes:

The following course will help students in the following areas

- After learning the course the students will have a better understanding to classify, apply and analyze appealing layouts which would help distinguish and device a better relativity between them and their viewers.
- Students will practice on projects that formulate both the art of the medium as well as the commercial application.

Course Contents/Syllabus:

	Weightage (%)
<p>Module I – Introduction to Print Industry</p> <ul style="list-style-type: none"> • The basic concept of print design and how a print industry functions. • Understanding the principles of design in order to create effective designs and develop the ability to critically evaluate designs, Identify the elements in a design and understand how they can be create a design that is visually pleasing as well as informative • Size of the publication – choice and considerations: - Grid, vertical, horizontal, modular, column widths, proportion of space given to headlines compared to length of copy, space given to advertising, relevant use of borders, tints, other layout techniques; showing how design elements combine to create(Magazine, newspaper, leaflet, poster, pamphlet etc). an overall ‘look’ to the publication • Typography: History:- Typeface and Masthead, Use of images and color, Positioning of articles and images on the page, Use of headlines in an appropriate font, point size, number of lines • Terminology of a layout, color schemes color wheel etc. <p>EXERCISE ON: A comparative study of layouts and logos)</p>	30
<p>Module II – Softwares</p> <ul style="list-style-type: none"> • Basics of Corel draw & Photoshop its functions. • Difference between Vector and Raster Graphics • Style sheet, house style. • Students will be taught in collaborative class to explore designing methods via Softwares like Corel Draw and scratch of design like logo, typography, layout etc. 	30
<p>Module III – Layouts</p> <ul style="list-style-type: none"> • Poster design: strengths and limitations of poster designing, its steps and poster production; • Book design: stages of book design. • Periodicals: magazine and newsletters functions. Editorial planning, design planning, design approach. Newspaper makeup: using photographs, communicating with type and color 	40

Pedagogy for Course Delivery:

The classes will be lecture demonstration methods in which they will investigate the functionality of print media within contemporary art and culture..

Assessment Examination Scheme

Theory L/T (%)	Lab/Practical/Studio (%)	Total
100	-	100

Theory Assessment (L&T):

Continuous Assessment/Internal Assessment					End Term Examination
Components (Drop down)	Assignment	Mid Term	Project	Attendance	
Weightage (%)	10	15	20	5	50

Reference Text:

- BPB Publication Adobe Page Maker 7.0 Classroom in a book;
- Shalini and AdityGupta,Photoshop CS2 In simple steps.
- Sarkar, N.N; Art and production

VISUALIZATION & PHOTOGRAPHY

Course code	L	T	P/FW	Credit
BAF 204	2	-	2	3

Course Objectives:

In this course students will be introduced to visualization of photography. Students will explore the making and editing of photography to improve their visual understanding and connectivity to the medium. The course includes working with the artificial lighting, and further digital editing and photojournalism. Students will also be learning contemporary style adopted in today's culture. Work outside of class will be required.

Prerequisites:

The student should be creative and must have an aptitude to learn photography.

Student Learning Outcomes:

The following course will help students in the following areas

After successful completion of this course, students will be able to,

- Describe the fundamental concept of the medium of photography
- Combine the science and art on photography
- Relate the history of the medium,
- Design storytelling through this visual medium.
- Develop projects that address both the art of the medium as well as the commercial application.

Course Contents/Syllabus:

	Weightage (%)
<p>Module I – Introduction to Visuals</p> <ul style="list-style-type: none"> • Human Eye and Camera. • The social definition of photography • Understanding Light • Understanding the color theory. • Photography as an Art and Science. 	20
<p>Module II – Visual Perception</p> <ul style="list-style-type: none"> • Basics of Camera and Camera operations • Camera accessories/gear, Types of Camera, Types of Lenses. • Understanding Framing • Digital SLR vs. SLR. • Advantages of Aperture and depth of field. • Shutter and motion. • Focal length, Focal plane & Focus. • Lenses and its relation to subjects. • Exposure techniques. • Use of Artificial Lights 	40
<p>Module III – Principles of Photography.</p> <ul style="list-style-type: none"> • Rules of Composition. • Composing different subjects. • Perspective and patterns • Types of Photography- Landscape –Portrait- Still Documentary-Product photography 	20
<p>Module IV – Compositing and Editing the Photographs</p> <ul style="list-style-type: none"> • Learning the Editing techniques through Photoshop software. • Merging of multiple shots to produce a suitable output. • Comparative study of Digital photography vs conventional photography. 	20

Pedagogy for Course Delivery:

The classes will be lecture demonstration methods with each class having split into two with lecture and followed by demonstration. The classes will also have a lot of practical exercises to understand the various techniques and practically apply them.

Assessment/ Examination Scheme:

Theory L/T (%)	Lab/Practical/Studio (%)	End Term Examination
100	0	100

Theory Assessment (L&T):

Continuous Assessment/Internal Assessment					End Term Examination
Components (Drop down)	Assignment	Mid Term	Project	Attendance	
Weightage (%)	15	15	15	5	50

Texts:

- Langford I& Smith, (July 2010) , *Basic Photography*, Focal Press
- Peterson Bryan, (2011), *How to Shoot Great Photographs with Any Camera*, Ten Speed Press
- Barnbaum Bruce ,(2010), *The Art of Photography: An Approach to Personal Expression*, Shroff – Rockynook.
- Sontag, Susan (1977). *On Photography*. New York :Farrar, Straus and Giroux
- Berger, John (1973). *Ways of Seeing*. London, England. Penguin Books.

VISUAL PRACTICE

Course code	L	T	P/FW	Credit
BAF 205	2	-	2	3

Course Objectives:

- This subject provides opportunities for students to
- Extend their use of digital and/or traditional processes in the development of original artwork.
- Processes including painting, collage, illustration, drawing, digital image capture and digital manipulation may be used to create work.
- The work may take a variety of forms including painted, drawn or printed images.
- It includes multimedia presentations.
- The unit culminates in an project where the students prepare their own portfolio.
- Students are introduced to the process of contextualizing their work within the field of contemporary visual arts and to articulate the conceptual basis for their work.

Prerequisites:

The student should have undergone the basics of Visual communication and photography

Student Learning Outcomes:

The following course will help students in the following areas

- Memorize an appreciation and knowledge of contemporary visual art practice – Films & TV
- Demonstrate an understanding of visual arts and an ability to test ideas through art production techniques;
- Create visual artwork that is informed by research into visual arts practice in traditional and/or new media art forms;
- Justify the concepts of visual arts production either individually or in teams and establish suitable visual presentation.

Course Contents/Syllabus:

	Weightage (%)
<p>Module I – Introduction- Methodology & Tools</p> <p>This module will introduce the students to start working on the final Visual Diary they will have to produce</p> <ul style="list-style-type: none"> • Visual reading - elements of visual-dot lines, shapes, forms, contour, texture, size, perspective. • Drawing book Preparing a drawing book to illustrate your ideas • Individual student journal Write down the pointers of your project in detail with notes form various texts they learn • Class scrapbook Maintaining a scrap book of all the scribbles of the various inputs in class and ideas outside class • Electronic record Recording of events and reference visuals on digital camera 	20
<p>Module II – Mediums</p> <p>This module will explain the application principles of the theoretical knowledge they have about the different mediums</p> <ul style="list-style-type: none"> • Application of knowledge acquired in visual arts appreciation and criticism in context to create images for exploring emotions, ideas or personal response to the world, and expressing moods, feelings and presenting ideas – Films 	40

<ul style="list-style-type: none"> • Explore their own deeply felt experiences which influence their selection and investigation of subject matter or themes for expression • Brainstorming exercises on creativity • Develop themes and ideas through research • Experiments – photography, painting or any other visual medium the student chooses to work with • Picture reading - figurative level – relationship of elements – perception constancies – perceptual grouping, symbolic level – verbalization-creativity. 	
Module III – Preparing the portfolio	
<ul style="list-style-type: none"> • Diary Dimensions and design parameters • Using design principles • Designing the cover page • Indexing your contents • Grid layout (Rough Layout of artworks & Photos) • Narrative maps to explain the flow of pages • Color scheming & typography • Printing • Resolutions & Quality • Final Layout & Output 	40

Pedagogy for Course Delivery:

The teaching of this course which is a lab based subject is going to involve encouraging students for independent study, critical dialogue and critical writing, co-operative learning and preparing a portfolio

Assessment/ Examination Scheme:

Theory L/T (%)	Lab/Practical/Studio (%)	End Term Examination
100	0	100

Theory Assessment (L&T):

Continuous Assessment/Internal Assessment					End Term Examination
Components (Drop down)	Assignment	CT	Project	Attendance	
Weightage (%)	5	10	10	5	50

Texts:

1. Arthur Asa Berger, Seeing is Believing, Mayfield, California 1989.
2. H. Kumar Vyas, Design and Environment, National Institute of design, Ahemedabad
3. Robert W.Gill, Rendering with Pen & Ink, Thames & Hudson, 1981.
4. Stan Smith, Anatomy, Perspective &Compostition, Macdonald, 1984.

Domain Elective

Anchoring Skills for TV

Course Code	L	T	P/FW	Crédit
BAF 206	1	1	2	3

Course Objective:

The course is designed to equip students with anchoring and presentation skills required for various TV formats. They will also be trained on styling along with pronunciation and articulation techniques. This course will broaden their horizons and prepare them for a career in TV Journalism.

Course Contents:

Module I: TV anchoring

Qualities & role of an anchor
Styling & makeup techniques
Using the teleprompter & microphones
Pronunciation and Articulation Exercises

Module II: Voiceover

Voiceover for :
News
Documentary
Feature
Entertainment-based shows
Reading Transcripts for News

Module III: Kinds of anchoring

Anchoring for:
News Bulletin
Discussions
Debates
Talk Show
Live Interviews

Module IV: Interviewing

Approach, arrangements, research
Personal interview
Issue-based interviews
Packaging interviews for news

Project: Each student will be required to submit any two anchoring formats prepared and anchored by them. Each format should be of half an hour. The concept and contents are required to be approved by the course instructor in advance.

Examination Scheme:

Components	P	A	CT	EE
Weightage (%)	30	5	15	50

Text & references:

- Thomas Fensch, Television News Anchors, New Century Books
- Navodita Pande, TV Journalism, Aph Publishing Corporation
- Stephen Cushion, Television Journalism, Sage Publications (CA)
- David Winterson, TV Journalism: Skills Tools and Techniques, Centrum Press
- T. Rajsekhar, Modern Media and Television Journalism, Sonali Publications

PORTFOLIO DEVELOPMENT (Graphics)

Course Code	L	T	P/FW	Crédit
BAF 207	-	2	2	3

Course Objective

This subject is an attempt to inculcate professional skills and knowledge among budding media professionals aiming to opt for Graphic Industry. The subject will help student earn hands on experience on different aspects writing and production of Graphic Portfolio.

Guidelines for Media Production Portfolio:

The following procedure should be followed for the credits:

1. Student will prepare one project on graphic used in TV and film industry.
2. Student will keep a track of various stages for each program.
3. The basic work for portfolio will be prepared after the consultation and approval of subject faculty.
4. At the end of the semester students will submit portfolio File, Faculty Consultation Diary, (wherever applicable) and a DVD of final production

Examination Scheme:

The production portfolio will carry 100 marks. The marks break up is as follows:

- | | |
|-------------------------|----|
| a) Overall Project | 20 |
| b) Content | |
| • Creativity | 15 |
| • Technical Application | 15 |
| • Comprehensiveness | 15 |
| • Originality | 15 |
| • Viva | 20 |

ENGLISH

Course Code: BCS 201

Credit Units: 01

Course Objective:

The course is intended to give a foundation of English Language. The literary texts are indented to help students to inculcate creative & aesthetic sensitivity and critical faculty through comprehension, appreciation and analysis of the prescribed literary texts. It will also help them to respond form different perspectives.

Course Contents:

Module I: Vocabulary

Use of Dictionary

Use of Words: Diminutives, Homonyms & Homophones

Module II: Essentials of Grammar - I

Articles

Parts of Speech

Tenses

Module III: Essentials of Grammar - II

Sentence Structure

Subject -Verb agreement

Punctuation

Module IV: Communication

The process and importance

Principles & benefits of Effective Communication

Module V: Spoken English Communication

Speech Drills

Pronunciation and accent

Stress and Intonation

Module VI: Communication Skills-I

Developing listening skills

Developing speaking skills

Module VII: Communication Skills-II

Developing Reading Skills

Developing writing Skills

Module VIII: Written English communication

Progression of Thought/ideas

Structure of Paragraph

Structure of Essays

Module IX: Short Stories

Of Studies, by Francis Bacon

Dream Children, by Charles Lamb

The Necklace, by Guy de Maupassant

A Shadow, by R.K.Narayan

Glory at Twilight, Bhabani Bhattacharya

Module X: Poems

All the Worlds a Stage
To Autumn
O! Captain My Captain.
Where the Mind is Without Fear
Psalm of Life

Shakespeare
Keats
Walt Whitman
Rabindranath Tagore
H.W. Longfell

Examination Scheme:

Components	A	CT	HA	EE
Weightage (%)	05	15	10	50

Text & References:

- Madhulika Jha, Echoes, Orient Long Man
- Ramon & Prakash, Business Communication, Oxford.
- Sydney Greenbaum Oxford English Grammar, Oxford.
- Successful Communications, MalraTreece (Allyn and Bacon)
- Effective Technical Communication, M. Ashraf Rizvi.

BEHAVIOURAL SCIENCE - II

(PROBLEM SOLVING AND CREATIVE THINKING)

Course Code: BSS 201

CreditUnits: 01

Course Objective:

To enable the students:

Understand the process of problem solving and creative thinking.

Facilitation and enhancement of skills required for decision-making.

Course Contents:

Module I: Thinking as a tool for Problem Solving

What is thinking: The Mind/Brain/Behaviour

Thinking skills

Critical Thinking and Learning:

Making Predictions and Reasoning

Memory and Critical Thinking

Emotions and Critical Thinking

Module II: Hindrances to Problem Solving

Perception

Expression

Emotion

Intellect

Work environment

Module III: Problem Solving Process

Recognizing and Defining a problem

Analyzing the problem (potential causes)

Developing possible alternatives

Evaluating Solutions

Resolution of problem

Implementation

Module IV: Plan of Action

Construction of POA

Monitoring

Reviewing and analyzing the outcome

Module V: Creative Thinking

Definition and meaning of creativity

The nature of creative thinking

Convergent and Divergent thinking

Idea generation and evaluation (Brain Storming)

Image generation and evaluation

Debating

The six-phase model of Creative Thinking: ICEDIP model

Module VI: End-of-Semester Appraisal

Viva based on personal journal

Assessment of Behavioural change as a result of training

Exit Level Rating by Self and Observer

Text & References:

- Michael Steven: How to be a better problem solver, Kogan Page, New Delhi, 1999
- Geoff Petty: How to be better at creativity; Kogan Page, New Delhi, 1999
- Phil Lowe Koge Page: Creativity and Problem Solving, New Delhi, 1996
- Bensley, Alan D.: Critical Thinking in Psychology – A Unified Skills Approach, (1998), Brooks/Cole Publishing Company.

ForeignLanguage French (Non Technology)

Semester 2: (français.com (Débutant)) Course Code: FLN 101/111

CreditUnits : 02

Course Objective:

To familiarize the students of French Language with:

1. to identify the objects and to explain their usage.
2. to do a purchasing in a market, to discuss the price etc.
3. Comparison of the objects.

Course Contents

Unit 2: Pg: 26-40

a. Lexical:

- Everyday small objects
- Numbers from 0 to 1000
- To ask the price of a thing
- Furniture of office
- Adjectives for describing the objects
- colours

b. Grammar:

- Possessive adjectives
- for + infinitive form of the verb
- verb: to have
- negative : not/don't (ne-pas)
- question with « do »formation « est-ce que »?
- question with the “Si”
- prepositions of place
- There is, there are/is there? Are there?
- Placing of the adjectives
- There is a shortage of/Something is missing
- comparatives and superlatives
- tonic pronouns
- pronoun « on »

Examination Scheme

Total; 100 Marks

- **Internal evaluation :** 30 Marks
- **Following are the components of Internal Evaluation.**

Evaluation Scheme:

S. N.	Evaluation Component	Weightage %	Date of Evaluation	Skills Evaluated
1	Mid Term	10 Marks	As and When scheduled by Faculty, ASL	
2	Viva + Language Lab	10 +5 Marks	As per Academic Calender of AUR	
3	Attendance	05 Marks		
	Total	30 Marks		

End Term Evaluation: 50 Marks

Skills Evaluated: Writing, Comprehension, grammar, and Vocabulary

Section A (28 Marks)	Section B (24 Marks)	Section C (18 Marks)
Grammar	Comprehension+ Vocabulary	Composition

Text & References:

Penfornis, J. (2007), Français.com (Débutant). Paris: CLE International

Français.com (Débutant), livre de professeur

<http://apprendre.tv5monde.com/>

Larousse Dictionnaire français-anglais anglais-français (French Dictionary),

W.R.Goyal

Supplementary Materials are given in form of photocopies

Foreign Language German

Semester 2: Course Code: FLG 201/211
02

Credit units :

Course Objective:

After successful completion of this semester, students will be able to:

- Recognizing geographical locations.
- Know famous places in Germany and Europe.
- To be able to form basic questions
- use of past participle of verb was/were and make sentences.
- able to conjugate irregular verbs
- use possessive article for the nominative case
- Use of adjectives in sentences.
- They can describe their house like number of bedroom, kitchen etc

Course Content:

Vocabulary

- Verb was/were
- Types of Houses and Apartments,
- State and cities
- directions like north, south etc.,
- Neighboring countries of Germany and their respective languages.
- Description of house: Bedroom, bathroom, kitchen etc.

Grammar:

- Interrogatives – what, which, why, how, who, when
- Yes - no question
- Introduction of irregular verbs
- Article in accusative (definite and indefinite)
- Possessive article

Examination Scheme

Total; 100 Marks

- **Internal evaluation** : 30 Marks
- **Following are the components of Internal Evaluation.**

Evaluation Scheme:

S. N.	Evaluation Component	Weightage %	Date of Evaluation	Skills Evaluated
1	Mid Term	10 Marks	As and When scheduled by Faculty, ASL	Writing
2	Viva + Language Lab	10 +5 Marks	As per Academic Calender of AUR	
3	Attendance	05 Marks		
	Total	30 Marks		

End Term Evaluation: 50 Marks

Skills Evaluated: Writing, Comprehension, grammar, and Vocabulary

Section A (28 Marks)	Section B (24 Marks)	Section C (18 Marks)
Grammar	Reading Comprehension	Writing Composition

Prescribed Text-Book: Lesson 11 onwards from Deutsch als Fremdsprache -1A, IBH & Oxford, New Delhi, 1977

References: Studio D A1 by Hermann Funk, Christina Kuhn and Silke Demme, Cornelsen, 2013

Tangram A1 by Rosa Maria Dallapiazza, Eduard von Jan & Till Schoenherr, Max Hueber, 2007

Sprachtraining A1 by Rita Maria Niemann, Dong Ha Kim, Cornelsen, 2013

Dictionaries for reference: **Studio D: Glossar A1 - Deutsch – Englisch**, Cornelsen, 2013

<http://www.duden.de/woerterbuch>

Materials are given in form of photocopies if felt to be necessary

Foreign Language Spanish

Semester 2: Course Code: FLS 201/211

Credit units :

02

Course Objective:

- To enhance all five skills of the language: Reading, Writing, Listening, Interacting and speaking.
- Adjectives to describe people
- To talk about locations and places.
- To be able to form basic questions
- Counting till 100
- To be able to speak about daily Routine and verbs of daily usage both regular & irregular verbs.

Course Content:

Vocabulary:

Home, Classroom, Neighborhood, hotel, Restaurant, Market, Days name, Months name, Colors names etc. Interrogatives.

Grammar:

Use of SER/ESTAR/TENER/ HAY

Difference between Estar and Hay

Demonstrative pronouns

Interrogatives – what, which, why, how, who, when

Introduction of irregular verbs

Possessive pronouns

Examination Scheme

Total; 100 Marks

- **Internal evaluation** : 30 Marks
- **Following are the components of Internal Evaluation.**

Evaluation Scheme:

S. N.	Evaluation Component	Weightage %	Date of Evaluation	Skills Evaluated
1	Mid Term	10 Marks	As and When scheduled by Faculty, ASL	Writing
2	Viva + Language Lab	10 +5 Marks	As per Academic Calender of AUR	Reading, Writing, Listening, Speaking
3	Attendance	05 Marks		
	Total	30 Marks		

End Term Evaluation: 50 Marks

Skills Evaluated: Writing, Comprehension, grammar, and Vocabulary

Section A (28 Marks)	Section B (24 Marks)	Section C (18 Marks)
Grammar	Comprehension	Composition

Text & References:

Nuevo Español Sin Fronteras (ESF1) by Jesús Sánchez Lobato, Concha Moreno Garcia, Concha Moreno Garcia, Isabel Santos Gargallo, Sociedad General Española De Librería, S.A 2005

Pasaporte Nivel (A1) by MatideCerralzoza Aragón, oscarCerralzozaGilli, BegoñaLlovetBarquero, Edelsa Group didascalía, S.A. 2005

Dictionaries for reference: Collins, www.wordreferences.com.

Essential materials are given in the form of photocopies.

FOREIGN LANGUAGE
CHINESE

Semester - II

Course Code: 201/211

Credit Units: 02

Course Objectives:

On the completion of second semester the students will be able to:

- Read Chinese words, phrases and simple sentences both in Pin Yin and Characters.
- Write Chinese Characters and sentences.
- Speak Chinese dialogues with correct pronunciation & tone.
- Listen and understand simple Chinese words and dialogues used in syllabi.
- Manipulate basic grammatical structures such as questions type (2), 有 sentence, verbal predicate, 们, numeration, time etc.
- Master and use most essential vocabulary items of day to day use; approx 110 Characters including 50 characters of HSK level -I.
- Understand Sino-Indian Relations.

COURSE CONTENT

1. Personal information : hobbies & habits
2. Personal information : abilities
3. Expression of gratitude
4. Expression of apology
5. Numbers & currencies
6. Expression of time
7. Description of weather
8. Description of direction,
9. Listening of dialogues
10. Conversation based on dialogues
11. Chinese CBT package /video clipping
12. Sino-Indian relations (in English)

VOCABULARY CONTENT

Vocabulary will include approx 110 Characters including 50 Characters of HSK-I level.

1. Vocab related to hobbies, abilities, gratitude, apology numbers, time, weather, direction, etc will be covered.

GRAMMAR CONTENT

1. Question of type (2) & (3)
2. 有sentence
3. Auxiliary verbs:要会能 可以
3. The sentence with a verb as its predicate.
4. 们 a plural suffix
5. Numeration
6. Interrogative pronoun 多少
7. Counting Money
8. A numeral-measure word as the attributive
9. Time words: Time, month, day & date
10. The demonstrative pronoun as the attributive
11. The adverbial adjunct:
12. Words of location

EXAMINATION SCHEME

Total: 100 marks

Internal Evaluation: 30 Marks

Components of the Internal Evaluation:

S. N.	Evaluation Component	Weightage %	Date of Evaluation	Skills Evaluated
1	Mid Term	10 Marks	As per Academic Calender of AUR	Writing
2	Viva + Language Lab	10 +5 Marks	Before end sem	Listening& speaking
3	Attendance (Based on Amizone)	05 Marks	Before end sem	
	Total	30 Marks		

End Term Evaluation: 50 marks

Written Exam: 50 Marks

Ser No	Evaluation Component	Weight	Component	Skill Evaluated
1.	Section A	28 marks	Grammar	
2.	Section B	24 marks	Comprehension & translation	Reading
3.	Section C	18 marks	Composition	Writing
	Total	50 marks		

Text books & References

1. Learn Chinese with me book-I (Major Text book), People's Education Press
2. Elementary Chinese Reader Book-I (suggested reading)
2. Chinese Reader (HSK Based) book-I (suggested reading)
3. Practical Chinese Grammar for foreigners (suggested reading)

SEMESTER-III

CAMERA TECHNIQUES

Course code	L	T	P/FW	Credit
BAF 301	1	1	2	3

Course Objective:

A film making student needs comprehensive understanding of how technology helps translate stories in to illusion, how reality can be created and exaggerated with correct camera and sound techniques. This course is designed for the students to understand and appraise the significance of light for a composition. The course introduces the students with the basic elements and handling of video camera and encourages them to experiment.

Course Contents:

Module I: Lighting

Natural and artificial lighting
Use of natural light and reflectors
Diffuse and Bounce lighting
Setting of Mood through lighting
Lighting Constraints
Studio lights and accessories
Basic lighting set up: Three point lighting
Technical: - Color Temperature, Light intensity, Filters
Lighting tips

Module II: Lenses and Cameras

Basic Camera Parts
Handling a Video Camera
Lenses
Types of Lenses-Studio and Field Lenses
Prime and Zoom lenses
Zoom Range
Optical Characteristics of Lenses: Focal Length, Focus, Light Transmission
Filters and special filters
Anamorphic lens

Module III: Cinematography

Film Stock: Gauge and Grain, Speed, Color and Colorization
Overview of Film cameras: Bolex, Mitchel, Arricam
Introduction to Red ONE
Red One Practical Exercise
Other Cameras (cellular or mobile Cameras)
Perspective, Angles and Point of View Shots
Camera movements
Day Balanced / tungsten balanced Films
Ramping
Silent blimp cameras
CCU and Vector scope
Experimental use of cinematography

Examination Scheme:

Components	P	C	CT	A	EE
Weightage (%)	15	10	15	5	50

Text & References:

- Galer, M. (2000). Photography Foundations for Art and design. London: Focal Press.

- Sturken, M. & Cartwright, L. (2001). *Practices of Looking: An Introduction to Visual Culture*. London: Oxford University Press.
- Hall, S. (1997). *Representation: Cultural Representations and Signifying Practices*. London: Open University Press/Sage Publications.
- Barry, Ann M. (1997). *Visual Intelligence: Perception, Image, and Manipulation in Visual Communication*. New York: State University New York Press.
- Berger, John. (1972). *Ways of Seeing*. London: Penguin and BBC.
- Langford, Michael. (2008). *Advanced Photography*. London: Focal Press.
- Wright, Terence. (2004). *The Photography Handbook*. London: Routledge.
- Ansell, Steve. (2008). *The Darkroom Cookbook*. London: Focal Press.
- Freeman, John. (1995). *Practical Photography: How to Get the Best Picture Everytime*. New York: Smithmark Publishers.
- Hicks, Roger & Schultz, Frances. (2007). *Still Life and Special Effects Photography*. Hove, UK: RotoVision Publishers.
- Hedgecoe, John. (1998). *The art of color photography*. London: Focal Press.
- Bamberg, Matthew. (2006). *Digital Art Photography For Dummies*. New Jersey: John Willey & Sons.
- Busch, David D. (2009). *Digital Photography*. USA: Course Technology PTR.

AUDIOGRAPHY AND SOUND

Course code	L	T	P/FW	Credit
BAF 302	1	1	2	3

Course Objective:

The knowledge of sound as a medium and its uses in an audiovisual are elementary for any student. The course gives an overview to the various dimensions of sound, its historical perspective and the sound recording equipment. Students will be trained to effectively use sound creatively and in terms of quality and significance for any audio visual genre.

Course Contents:

Module I: Grammar of sound

Elements of sound: frequency, amplitude, wavelength
Volume, Tone, and Loudness
Sound Intensity and Pitch
Quality of Sound, Frequency reference, S/N Ratio
Acoustics and Psycho-acoustics
Sound Classification : dialogue, silence, ambient and foley
Importance of audio in media
Sound effects and its functions

Module II: Sound in Films

Introduction of Sound in Films
Creative use of sound in films
Classification of sound
Sound in relation to picture
Technical aspects of Sound
Sound propagation and capture
Perpetual characteristics of sound
Sound Aesthetics- Spatial Hearing, Sound Isolation, and Sound Perspective (mono and stereo)
Importance of music & background score in visual imagination

Module III: Technical Aspects of Sound

Analog and Digital Technology
Audio Recording Equipment
Types of recorders, Magnetic Tape Recorder, DAT recorder
Meters, Mixers and Headphones
Construction and Working of a Microphone
Types of microphones based on uses and structure
Cables and Accessories
Troubleshooting and maintenance
Basics of Sound Editing
Different Audio Formats
Mixing of Stereo, Mono, and Multi-track sound
Mixing the composed sound with the animation

Examination Scheme:

Components	P	C	CT	A	EE
Weightage (%)	15	10	15	5	50

Text & References:

- Weis, Elisabeth & Belton, John. (1985). *Film Sound: Theory and Practice*. New York: Columbia University Press.
- Holman, Tomlinson. (2010). *Sound for Film and Television*. London: Focal Press.
- Farnell, Andy. (2008). *Designing Sound*. London: MIT Press.
- Huber, Runstein (2017) *Modern Recording Techniques*. Routledge

DIGITAL PHOTOGRAPHY

Course code	L	T	P/FW	Credit
BAF 303	2	0	2	3

Course Objective:

After being exposed to the basics of photography in the first semester, the students will be eager to try their hands in the comparatively new area of digital photography and imaging. They will be able to start maintaining their portfolios and will be required to make digital presentations and undertake practical assignments.

Course Contents:

Module I: Photography studio setup

Understanding artificial light
Flash vs. Continuous lights
Mixed Lighting
Electronic flash & its synchronization
Different styles of studio lighting
Studio equipments and accessories – Light meter, reflectors, diffusers

Module II: Subject, Composition Variation for various genres

Genre on the Subject
Rules of composition & framing
Portrait
Product
Wildlife,
Nature & landscapes,
Night photography,
Journalism (photography for newspapers & magazines)

Module III: Understanding Digital Photography

Digital Image Construction (Size & Resolution of Digital Images)
Uses, Advantages and Limitations of Digital over Conventional Photography
Image Sensors (CCD and CMOS)
Sensor size, megapixel and crop factor
Formats of a Digital Image
Types of Digital Cameras

Module IV: Digital Image Manipulation

Problems with Digital Photographs
Commonly used image editors
Editing images with Adobe Photoshop and Adobe Lightroom
Printing and Sharing Digital Images
Digital Image Manipulation using various computer software

Module V: Advanced Photography Practicals

Practicing Outdoor Photography
Photography Assignments and Projects
Developing Personal Digital Portfolio

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	30	15	5	50

Text & References:

- Langford, M. (1980). *Advanced photography: A grammar of techniques* (4th ed.). London: Focal Press.
- Langford, M., & Bilissi, E. (2008). *Langford's advanced photography* (7th ed.). Amsterdam: Focal.
- Lovell, R. (2002). *Pictures and words: The crucial combination of photos and the words that explain them*. Clifton Park, NY: Thomson Delmar Learning.
- McCartney, S. (2001). *Mastering the basics of photography*. New York: Allworth Press.
- Newhall, B. (1982). *The history of photography: From 1839 to the present* (Completely rev. and enl. ed.). New York: Museum of Modern Art ;.
- Stout, H. (2011, April 1). *Father of modern photography*. Cobblestone.

Basics Script Writing

Course code	L	T	P/FW	Credit
BAF 304	2	-	2	3

Course Objective:

This course focuses on developing the writing skills of students. Students will be introduced to fundamentals of writing scripts for films and TV. They will be taught to develop the concept from the story idea stage to a full film.

Course Contents:

Module I: Concept and Ideation

Brainstorming
Research
Types of Stories
Developing a Plot, Sub plot
Character Graph and Development of Character

Module II: Theories and formats

Art of storytelling
Different types of stories
Film and narrative
Theories of film narrative (Eisenstein, Gustav, Bazin)
Characterization & Dramatic Structure
Time & space in the film, Reel time, Real time
Scriptwriting formats, step outline & shot break down
Screen Play, Storyboarding & shooting script.
Spec Script
Script selection
Writing proposal
Software for scriptwriting

Module III: Screenplay and script analysis

Discussion on famous scripts of the world
Analysis of Screenplay
Exercises related to Script writing
Project: Make Two films of 10 minutes each.

Examination Scheme:

Components	P	A	CT	EE
Weightage (%)	20	5	20	50

Text & References:

- Field, Syd (2005) (4th ed) Screenplay: Foundations of Screenwriting, Delta Paperbacks
- Egri, Lajos and Miller, Gilbert (2007, reprint) The Art of Dramatic Writing, Wildside Press
- Bordwell, David (1987) Narration in the Fiction Film, University of Wisconsin Press
- Thompson K and Bordwell, D, (1994) Film History—An Introduction, Mc Graw-Hill
- Leslie Smith, F. ,Wright II, J. &Ostroff, D.H, Perspectives on Radio and Television (Fourth Edition)

ENVIRONMENTAL STUDIES

Course Code	L	T	P/FW	Credit
EVS 001	4	-	-	4

Course Objective:

The term environment is used to describe, in the aggregate, all the external forces, influences and conditions, which affect the life, nature, behaviour and the growth, development and maturity of living organisms. At present a great number of environment issues, have grown in size and complexity day by day, threatening the survival of mankind on earth. A study of environmental studies is quite essential in all types of environmental sciences, environmental engineering and industrial management. The objective of environmental studies is to enlighten the masses about the importance of the protection and conservation of our environment and control of human activities which has an adverse effect on the environment.

Course Contents:

Module I: The multidisciplinary nature of environmental studies

Definition, scope and importance
Need for public awareness

Module II: Natural Resources

Renewable and non-renewable resources:

Natural resources and associated problems

Forest resources: Use and over-exploitation, deforestation, case studies. Timber extraction, mining, dams and their effects on forests and tribal people.

Water resources: Use and over-utilization of surface and ground water, floods, drought, conflicts over water, dams-benefits and problems.

Mineral resources: Use and exploitation, environmental effects of extracting and using mineral resources, case studies.

Food resources: World food problems, changes caused by agriculture and overgrazing, effects of modern agriculture, fertilizer-pesticide problems, water logging, salinity, case studies.

Energy resources: Growing energy needs, renewable and non-renewable energy sources, use of alternate energy sources, case studies.

Land resources: Land as a resource, land degradation, man induced landslides, soil erosion and desertification.

- Role of an individual in conservation of natural resources.
- Equitable use of resources for sustainable lifestyles.

Module III: Ecosystems

Concept of an ecosystem

Structure and function of an ecosystem

Producers, consumers and decomposers

Energy flow in the ecosystem

Ecological succession

Food chains, food webs and ecological pyramids

Introduction, types, characteristic features, structure and function of the following ecosystem:

- a. Forest ecosystem
- b. Grassland ecosystem
- c. Desert ecosystem
- d. Aquatic ecosystems (ponds, streams, lakes, rivers, ocean estuaries)

Module IV: Biodiversity and its conservation

Introduction – Definition: genetic, species and ecosystem diversity

Biogeographical classification of India

Value of biodiversity: consumptive use, productive use, social, ethical aesthetic and option values

Biodiversity at global, national and local levels

India as a mega-diversity nation

Hot-spots of biodiversity

Threats to biodiversity: habitat loss, poaching of wildlife, man wildlife conflicts

Endangered and endemic species of India

Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity

Module V: Environmental Pollution

Definition

┆┆┆ Causes, effects and control measures of:

- a. Air pollution
- b. Water pollution
- c. Soil pollution
- d. Marine pollution
- e. Noise pollution
- f. Thermal pollution
- g. Nuclear pollution

Solid waste management: Causes, effects and control measures of urban and industrial wastes.

Role of an individual in prevention of pollution.

Pollution case studies.

Disaster management: floods, earthquake, cyclone and landslides.

Module VI: Social Issues and the Environment

From unsustainable to sustainable development

Urban problems and related to energy

Water conservation, rain water harvesting, watershed management

Resettlement and rehabilitation of people; its problems and concerns. Case studies.

Environmental ethics: Issues and possible solutions

Climate change, global warming, acid rain, ozone layer depletion, nuclear accidents and holocaust. Case studies.

Wasteland reclamation

Consumerism and waste products

Environmental Protection Act

Air (Prevention and Control of Pollution) Act

Water (Prevention and control of Pollution) Act

Wildlife Protection Act

Forest Conservation Act

Issues involved in enforcement of environmental legislation

Public awareness

Module VII: Human Population and the Environment

Population growth, variation among nations

Population explosion – Family Welfare Programmes

Environment and human health

Human Rights

Value Education

HIV / AIDS

Women and Child Welfare

Role of Information Technology in Environment and Human Health

Case Studies

Module VIII: Field Work

Visit to a local area to document environmental assets-river / forest/ grassland/ hill/ mountain.

Visit to a local polluted site – Urban / Rural / Industrial / Agricultural

Study of common plants, insects, birds

Study of simple ecosystems-pond, river, hill slopes, etc (Field work equal to 5 lecture hours)

Examination Scheme:

Components	CT	HA	S/V/Q	A	EE
Weightage (%)	15	5	5	5	50

Text &References:

- Agarwal, K.C. 2001 Environmental Biology, Nidi Publ. Ltd. Bikaner.
- BharuchaErach, The Biodiversity of India, Mapin Publishing Pvt. Ltd., Ahmedabad 380 013, India, Email:mapin@icenet.net (R)
- Brunner R.C., 1989, Hazardous Waste Incineration, McGraw Hill Inc. 480p
- Clark R.S., Marine Pollution, Clarendon Press Oxford (TB)
- Cunningham, W.P. Cooper, T.H. Gorhani, E & Hepworth, M.T. 2001, Environmental Encyclopedia, Jaico Publ. House, Mumabai, 1196p
- De A.K., Environmental Chemistry, Wiley Eastern Ltd.

- Down to Earth, Centre for Science and Environment (R)
- Gleick, H.P. 1993. Water in Crisis, Pacific Institute for Studies in Dev., Environment & Security. Stockholm Env. Institute Oxford Univ. Press. 473p
- Hawkins R.E., Encyclopedia of Indian Natural History, Bombay Natural History Society, Bombay (R)
- Heywood, V.H & Waston, R.T. 1995. Global Biodiversity Assessment. Cambridge Univ. Press 1140p.
- Jadhav, H & Bhosale, V.M. 1995. Environmental Protection and Laws. Himalaya Pub. House, Delhi 284 p.
- Mckinney, M.L. & School, R.M. 1996. Environmental Science Systems & Solutions, Web enhanced edition. 639p.
- Mhaskar A.K., Matter Hazardous, Techno-Science Publication (TB)
- Miller T.G. Jr. Environmental Science, Wadsworth Publishing Co. (TB)
- Odum, E.P. 1971. Fundamentals of Ecology. W.B. Saunders Co. USA, 574p
- Rao M N. & Datta, A.K. 1987. Waste Water treatment. Oxford & IBH Publ. Co. Pvt. Ltd. 345p.
- Sharma B.K., 2001. Environmental Chemistry. Geol Publ. House, Meerut
- Survey of the Environment, The Hindu (M)
- Townsend C., Harper J, and Michael Begon, Essentials of Ecology, Blackwell Science
- Trivedi R.K., Handbook of Environmental Laws, Rules Guidelines, Compliances and Standards, Vol I and II, Enviro Media (R)
- Trivedi R. K. and P.K. Goel, Introduction to air pollution, Techno-Science Publication (TB)
- Wanger K.D., 1998 Environmental Management. W.B. Saunders Co. Philadelphia, USA 499p

Domain Elective

ADVANCED GRAPHICS & ANIMATION

Course code	L	T	P/FW	Credit
BAF 305	2	-	2	3

Course Objective:

In this course students will build upon the study of the fundamental principles of animation through exercises utilizing traditional 2D animation techniques and Adobe Flash computer animation. They will also become familiar with Storyboarding, where you will practice creating sequential art to convey story and character in visual media, and Layout and Production, where you will gain the skills to build layouts in a production setting for film and television.

Course Contents:

Module I: Concept of Graphics & Animation

The term **computer graphics** includes almost everything on computers. Today almost every computer can do some graphics, and people have even come to expect to control their computer through icons and pictures rather than just by typing.

Difference between graphics and animation

Computer animation is the use of computers to create animations. There are a few different ways to make computer animations. Most useful is 3D animation. One way to create computer animations is to create objects and then render them. This method produces perfect and three-dimensional graphics and animation.

Classification of Animation

Difference between 2D & 3D Animation
Use of Animation, Compositing Animation

Module II:Flash

Flash Editor, Panels, Timeline
Basic Drawing and Painting Tools
Keyframes, Frame by Frame and Tween Animation, Onion Skins, Frame Rate
Graphic Symbols, Alignment, Libraries, Layers
Importing BMP and JPG images, importing sound
Multi-layering
Creating Animation, Motion Tweening, Shape Tweening Using a Guide Layer, Mask layer Animation,

Module III:

Techniques of animation,
types of animation (traditional animation, Key frame animation, Frame by Frame animation and flip book animation etc.).
Principals of animation,
storyboards and its use in animation.

Examination Scheme:

Components	P	H	CT	A	EE
Weightage (%)	10	5	15	20	50

Text & References:

- Micromedia Flash Mx: A Biggners Gide; Underdahl, Brian
- Macromedia Flash 5 in 25 Hours; Kerman, Phillip
- 3D Graphics & Animation; Giambruno, Mark
- Live Sound Basics (Ultimate Beginner Tech Start Series) by Tony Marvuglio
- Sound Forge Audio Studio 9 by Sony Creative Software

TELEVISION JOURNALISM

Course Code	L	T	P/FW	Credit
BAF306	2	-	2	3

Course Objective:

This paper gives the students an in-depth understanding of television programming. Students will get to work on various formats like Discussions, Features, Documentaries, Newsreel and Magazine programming. They will also be taught the technical aspects of news production including visual and byte selection, video editing and packaging.

Course Contents:

Module I: The Newsroom

Hierarchy of a TV Newsroom Set Up
Television Personnel – Role and Responsibility
News Flow: From the field to going on-air
Professional terminology

Module II: Writing Process

Body, Elements and Formats of TV Script
TV News Documentaries
TV News Features: Types,
Writing Practice
Editing News Copy

Module III: Getting the Story

Working in the field: Process and Challenges
Developing News Sources and Story Ideas
Essentials of Reporting; Lining up the Stories
Recording Bytes & Visuals; Conducting Interviews
Preparing and Delivering P-to-C
Creative Use of P-to-C in the Story

Module IV: Packaging

Planning Bulletin, Magazines and Newsreel
Recording Voiceovers
Final Packaging of the Programme
Video Editing Practice
Anchoring: News, Debates & Discussions, Interviews

Module V: Project

Project I – News Bulletin
Project II- Newsreel
Project III- News Feature
Project IV- Documentary
Project V- Magazine

} Any two

Examination Scheme:

Components	P	V	A	CT	EE
Weightage (%)	24	6	5	15	50

Text & References:

- Donald, R., & Spann, T. (2000). Fundamentals of television production. Ames, Iowa: Iowa State University Press.

TERM PAPER

Course Code: BAF 307

Credit Units: 03

Course Objective:

A term paper is primarily a record of intelligent reading from several sources on a particular subject.

The students will choose the topic at the beginning of the session in consultation with the faculty assigned. The progress will be monitored regularly by the faculty. At the end of the semester, the term paper will be submitted to the faculty assigned. The evaluation will be done by Board of Examiners comprising of the faculty members.

GUIDELINES

The procedure for writing usually consists of the following steps:

- a) Choosing a subject
- b) Finding sources of materials
- c) Collecting the notes
- d) Outlining the paper
- e) Writing the first draft
- f) Editing & preparing the final paper

1. Choosing a Subject

- a) The subject chosen should not be too general.
- b) Make sure you start either with a presumption that you want to test or with a question that you want to address. .

2. Finding Sources of materials

- a) The material sources should be not more than 10 years old unless the nature of the topic is such that it involves examining older writings from a historical point of view.
- b) Begin by matching the subjects under investigation with those found in the source materials.
- c) The sources could be books and magazines articles, news stories, periodicals, scientific journals etc.

3. Collecting the notes

Skim through sources, locating the useful material, then make good notes of it, including quotes and information for footnotes.

- a) Notice the methods and procedures and how the author has arrived at the results & conclusions.
- b) Compare your ideas with those of author's arguments.
- c) Bring analysis rather than just opinions.
- d) Check cross references.
- e) This work will be part of the Literature Review

4. Outlining the paper

- a) Review notes and write down your ideas on a piece of paper
- b) Sort the collected material under headings and as again each heading can be divided into sub-sections so that it begins to look more coherent and takes on a definite structure.

c) If it does not, try going back and sorting again for main divisions, to see if another general pattern is possible.

5. Writing the first draft & second draft

Write the article based on the outline. You may follow the following structure:

- a) statement of purpose, limitations, and parameters of the writing
- b) main body (including your references and your ideas and points of agreement and disagreement)
- c) statement of summary, insights gained, further questions, and conclusion
- d) Avoid short, bumpy sentences and long straggling sentences that may contain more than one main idea.
- e) Include only information/ details/ analyses that are relevant to your presumption or question.
- f) Remember that what may be clear to you, will not be to your readers. To avoid this, ensure you briefly explain the relevance of every section.

6. Preparing the final draft

- a) Check to see that quotations serve one of the following purposes:
 - (i) Show evidence of what an author has said.
 - (ii) Avoid misrepresentation through restatement.
 - (iii) Save unnecessary writing when ideas have been well expressed by the original author.
- b) Read the paper to ensure that the language is not awkward, and that it "flows" properly.
- c) Check for proper spelling, phrasing and sentence construction.
- d) Check for proper format for footnotes, quotes, and punctuation.
- e) Check for proper form on tables and graphs. Be certain that any table or graph is self-explanatory.

Term paper should be composed of the following sections:

- 1) Title page
- 2) Table of contents
- 3) Introduction
- 4) Literature Review
- 5) Findings, Discussion & Conclusion
- 6) Bibliography
- 7) Appendix

Generally, the introduction, discussion, conclusion and bibliography part should account for a third of the paper and the review part should be two thirds of the paper.

Discussion

The discussion section either follows the results or may alternatively be integrated in the results section. The section should consist of a discussion of the results of the study focusing on the question or presumption.

Conclusion

The conclusion is often thought of as the easiest part of the paper but should by no means be disregarded. There are a number of key components which should not be omitted. These include:

- a) summary of question posed
- b) summary of findings
- c) summary of main limitations of the study at hand
- d) details of possibilities for related future research

Bibliography

From the very beginning of a research project, you should be careful to note all details of articles gathered.

The bibliography should contain ALL references included in the paper. References not included in the text in any form should NOT be included in the bibliography.

The key to a good bibliography is consistency. Choose a particular convention and stick to this.

Bibliographical conventions:

Journal articles:

Padhy, M.K. (Jan' 2008), New Product Diffusion in Indian Consumer Market: An Application of Innovation Communication Theory. *Journal of Advertising Express, ICAI University, Vol. 19, PP.54-59*

Electronic book:

Chandler, D. (1994), *Semiotics for beginners* [HTML document]. Retrieved [5.10.'01] from the World Wide Web, <http://www.aber.ac.uk/media/Documents/S4B/>.

Electronic journal articles:

Watts, S. (2000) Teaching talk: Should students learn 'real German'? [HTML document]. *German as a Foreign Language Journal [online] 1*. Retrieved [12.09.'00] from the World Wide Web, <http://www.gfl-journal.com/>.

Appendix

The appendix should be used for data collected (e.g. questionnaires, transcripts, ...) and for tables and graphs not included in the main text due to their subsidiary nature or to space constraints in the main text.

Examination Scheme:

Dissertation:	30
Viva voce	20
Total:	50

COMMUNICATION SKILLS - I

Course Code: BCS 301

CreditUnits: 01

Course Objective:

To form written communication strategies necessary in the workplace

Course Contents:

Module I: Introduction to Writing Skills

Effective Writing Skills
Avoiding Common Errors
Paragraph Writing
Note Taking
Writing Assignments

Module II: Letter Writing

Types
Formats

Module III

Memo
Agenda and Minutes
Notice and Circulars

Module IV: Report Writing

Purpose and Scope of a Report
Fundamental Principles of Report Writing
Project Report Writing
Summer Internship Reports

Examination Scheme:

Components	CT1	CT2	CAF	V	GD	GP	A
Weightage (%)	20	20	25	10	10	10	5

CAF – Communication Assessment File

GD – Group Discussion

GP – Group Presentation

Text & References:

- Business Communication, Raman – Prakash, Oxford
- Creative English for Communication, Krishnaswamy N, Macmillan
- Textbook of Business Communication, Ramaswami S, Macmillan
- Working in English, Jones, Cambridge
- A Writer's Workbook Fourth edition, Smoke, Cambridge
- Effective Writing, Withrow, Cambridge
- Writing Skills, Coe/Rycroft/Ernest, Cambridge
- Welcome!, Jones, Cambridge

BEHAVIOURAL SCIENCE - III (INTERPERSONAL COMMUNICATION AND RELATIONSHIP MANAGEMENT)

Course Code: BSS 303

CreditUnits: 01

Course Objective:

This course aims at imparting an understanding of:

- Interpersonal communication and relationship.
- Strategies for healthy interpersonal relationship
- Effective management of emotions.
- Building interpersonal competence.

Course Contents:

Module I: Interpersonal Communication

Importance of Behavioural/ Interpersonal Communication
Types – Self and Other Oriented
Rapport Building – NLP, Communication Mode
Steps to improve Interpersonal Communication

Module II: Interpersonal Styles

Transactional Analysis
Life Position/Script Analysis
Games Analysis
Interact ional and Transactional Styles
Bridging differences in Interpersonal Relationship through TA
Communication Styles

Module III: Conflict Management and Negotiation

Meaning and Nature of conflicts
Styles and techniques of conflict management
Meaning of Negotiation
Process and Strategies of Negotiation
Interpersonal Communication: Conflict Management and Negotiation

Module IV: Interpersonal Relationship Development

Importance of Interpersonal Relationships
Interpersonal Relationship Skills
Types of Interpersonal Relationships
Relevance of Interpersonal Communication in Relationship Development

Module V: Impression Management

Meaning & Components of Impression Management
Impression Management Techniques
Impression Management Training-Self help and Formal approaches

Module VI: End-of-Semester Appraisal

Viva based on personal journal
Assessment of Behavioural change as a result of training
Exit Level Rating by Self and Observer

Text & References:

- Vangelist L. Anita, Mark N. Knapp, Inter Personal Communication and Human Relationships: Third Edition, Allyn and Bacon
- Julia T. Wood. Interpersonal Communication everyday encounter
- Beebe, Beebe and Redmond; Interpersonal Communication, 1996; Allyn and Bacon Publishers.
- Rosenfeld, P., Giacalone, R.A. and Catherine, A.R. (2003). Impression Management: Building and Enhancing Reputations at Work. Thomson Learning, Singapore.

ForeignLanguage French (Non Technology)

Semester 3: (français.com (Débutant)) Course Code: FLN 301/311

Credit Units: 02

Course Objectives:

To familiarize the students of French Language with:

1. the time
2. daily routine
3. the date
4. the work & the hobbies

Course Contents

Unit 3: (français.com (Débutant)) Pg: 42-56

A. Lexical:

- time
- verbs : open, close, start, finish
- the stage of a day
- games and sports
- daily activities at work, division of work-hobbies
- the calendar: months, seasons, dates, days of the week
- climate, weather
- expressions on telephone
- salutations in an e-mail

B. Grammar:

- Questions with « at what time »?
- demonstrative adjectives
- pronominal verbs in present
- les prepositions of: to go to or to come from
- adverbs de frequency
- Why...? Because...
- expressions indicating the date
- impersonal verbs
- verb “can” (+ infinitive)
- Monday, next Monday

Examination Scheme

Total; 100 Marks

- **Internal evaluation :** 30 Marks
- **Following are the components of Internal Evaluation.**

Evaluation Scheme:

S. N.	Evaluation Component	Weightage %	Date of Evaluation	Skills Evaluated
1	Mid Term	10 Marks	As and When scheduled by Faculty, ASL	
2	Viva + Language Lab	10 +5 Marks	As per Academic Calender of AUR	
3	Attendance	05 Marks		
	Total	30 Marks		

End Term Evaluation: 50 Marks

Skills Evaluated: Writing, Comprehension, grammar, and Vocabulary

Section A (28 Marks)	Section B (24 Marks)	Section C (18 Marks)
Grammar	Comprehension+ Vocabulary	Composition

Text & References:

Penfornis, J. (2007), Français.com (Débutant). Paris: CLE International

Français.com (Débutant), livre de professeur

<http://apprendre.tv5monde.com/>

Larousse Dictionnaire français-anglais anglais-français (French Dictionary),

W.R.Goyal

Supplementary Materials are given in form of photocopies

Foreign Language German

Semester 3: Course Code: FLG 301/311

Credit units :

02

Course Objectives:

After successful completion of this semester, students will be able to:

- describe furniture in a room.
- ask question related to time like when, from when etc.
- tell time (formal and informal)
- how to make calls on phone
- can excuse for cancel appointments.
- speak about their daily routine.

Course Contents

Vocabulary:

- Furniture
- Days and months name
- Time vocabulary like 15 min, quarter, minute, seconds.
- Adjectives use to describe furniture.

Grammar:

- Past participle of verb had
- Usage of negation like **not = nicht; kein= not a single.**
- Preposition of time.
- Use of adjective in sentences.
- Introduction and use of separable verbs

Examination Scheme

Total; 100 Marks

- **Internal evaluation** : 30 Marks
- **Following are the components of Internal Evaluation.**

Evaluation Scheme:

S. N.	Evaluation Component	Weightage %	Date of Evaluation	Skills Evaluated
1	Mid Term	10 Marks	As and When scheduled by Faculty, ASL	Writing
2	Viva + Language Lab	10 +5 Marks	As per Academic Calender of AUR	
3	Attendance	05 Marks		
	Total	30 Marks		

End Term Evaluation: 50 Marks

Skills Evaluated: Writing, Comprehension, grammar, and Vocabulary

Section A (28 Marks)	Section B (24 Marks)	Section C (18 Marks)
Grammar	Reading Comprehension	Writing Composition

Prescribed Text-Book: First 10 Lessons from Deutsch als Fremdsprache -1B, INBH & Oxford, New Delhi, 1977

References: Studio D A1 by Hermann Funk, Christina Kuhn and Silke Demme, Cornelsen, 2013

Tangram A1 by Rosa Maria Dallapiazza, Eduard von Jan & Till Schoenherr, Max Hueber, 2007

Sprachtraining A1 by Rita Maria Niemann, Dong Ha Kim, Cornelsen, 2013

Dictionaries for reference: **Studio D: Glossar A1 - Deutsch – Englisch**, Cornelsen, 2013

<http://www.duden.de/woerterbuch>

Materials are given in form of photocopies if felt to be necessary

Foreign Language Spanish

**Semester 3: Course Code: FLS 301/311
02**

Credit units :

Course Objectives:

- To enable the students to talk about a place like, class room, market, neighborhood and location of thing with the use of prepositions.
- To talk about one's likes/dislikes, how one is feeling, to express opinions, pain and illness.
- Time and date
- Speaking about prices/currency/ market and quantity.
- Counting above 100,
- To discuss near future plans

Course Content

Vocabulary:

Vocabulary pertaining to describe people/ place /objects, Illness, Currency, Market etc. preferences, opinions , body parts etc.

Grammar:

Introduction of stem changing irregular verbs

Introduction of prepositions (Cerca de/ lejos de/ encima de etc.)

Present continuous tense (**Estar+ gerundio**)

Introduction of third person verbs Gustar/Parecer/Encantar/ Doler etc

Interrogatives – How much/ How many

Introduction of irregular verbs.

Immediate future plans (Ir a + verbo)

Examination Scheme

Total; 100 Marks

- **Internal evaluation :** 30 Marks
- **Following are the components of Internal Evaluation.**

Evaluation Scheme:

S. N.	Evaluation Component	Weightage %	Date of Evaluation	Skills Evaluated
1	Mid Term	10 Marks	As and When scheduled by Faculty, ASL	Writing
2	Viva + Language Lab	10 +5 Marks	As per Academic Calender of AUR	Reading, Writing, Listening, Speaking
3	Attendance	05 Marks		
	Total	30 Marks		

End Term Evaluation: 50 Marks

Skills Evaluated: Writing, Comprehension, grammar, and Vocabulary

Section A (28 Marks)	Section B (24 Marks)	Section C (18 Marks)
Grammar	Comprehension	Composition

Text & References:

Nuevo Español Sin Fronteras (ESF1) by Jesús Sánchez Lobato, Concha Moreno Garcia, Concha Moreno Garcia, Isabel Santos Gargallo, Sociedad General Española De Librería, S.A 2005

Pasaporte Nivel (A1) by MatideCerralzoza Aragón, oscarCerralzozaGilli, BegoñaLlovetBarquero, Edelsa Group didascalía, S.A. 2005

Dictionaries for reference: Collins, www.wordreferences.com.

Essential materials are given in the form of photocopies.

FOREIGN LANGUAGE **CHINESE**

Semester - III

Course Code: FLC- 301/311

Credit Units: 02

Course Objectives:

On the completion of third semester the students will be able to attain the proficiency of HSK-I and they will be able to

- Read Chinese words, phrases and simple sentences both in Pin Yin and Characters given in the text.
- Write Chinese Characters and sentences.
- Speak Chinese dialogues from various fields of day to day life.
- Listen and understand simple Chinese words and dialogues used in syllabi.
- Carry out conversation in the target language.
- Manipulate basic grammatical structures such as: 在, 是, 有 sentence, etc.
- Master and use most essential vocabulary items of day to day use and programme specific vocabulary; approx 100 Characters including 50 characters of HSK level -I.

COURSE CONTENTS

1. Description of size
2. Description of quantity
3. Asking and replying questions on shopping
4. Asking and replying questions on Communication
5. Conversation Related to Study
6. Conversation Related to Work
7. Expression of Simple Feelings
8. Listening of dialogues
9. Conversation based on dialogues
10. Programme Specific Vocabulary & Expressions
11. Chinese CBT Package
12. Chinese Festivals (In English)

VOCABULARY CONTENTS

1. Vocabulary will include approx 100 Characters including 50 Characters of HSK-I level.
2. Vocab related to size, quantity, shopping, communication, study, work and simple feelings and Programme Specific Vocabulary will be covered during this semester.

3. By the end of third semester the students will be able to master all 150 characters set for the HSK level-I.

GRAMMATICAL CONTENTS

1. Antonyms
2. Prepositional phrases
3. The object of 在 从
4. Complement of degree
5. Preposed object
6. Verb 在
7. 有 and 是 indicating existence
8. Question of type (4)
9. The 是 sentence type (2).
10. Sentence with a verb taking two objects

EXAMINATION SCHEME

Total: 100 marks

Internal Evaluation: 30 Marks

Components of the Internal Evaluation:

S. N.	Evaluation Component	Weightage %	Date of Evaluation	Skills Evaluated
1	Mid Term	10 Marks	As per Academic Calender of AUR	Writing
2	Viva + Language Lab	10 +5 Marks	Before end sem	Listening & speaking
3	Attendance (Based on Amizone)	05 Marks	Before end sem	
	Total	30 Marks		

End Term Evaluation: 50 marks

Written Exam: 50 Marks

Ser No	Evaluation Component	Weight	Component	Skill Evaluated
1.	Section A	28 marks	Grammar	
2.	Section B	24 marks	Comprehension & translation	Reading
3.	Section C	18 marks	Composition	Writing
	Total	50 marks		

Text & References

1. Learn Chinese with me book-I (Major Text book), People's Education Press
2. Elementary Chinese Reader Book-I
2. Chinese reader (HSK Based) book-I
3. Module on Programme specific vocab

SEMESTER-IV

FILM AND TV PRODUCTION BASICS

Course code	L	T	P/FW	Credit
BAF 401	2	-	2	3

Course Objective:

This course aims to lay basic foundations needed for a filmmaker and television producer. This course aims on practical based learning and exploring the theory covered. This module is focusing on basics of production and its three stages.

Course Contents:

Module I: Pre-Production

Production – Introduction, Types, Features, Dynamics
Production in Film and TV – Differences and Similarities
Pre-Production – Elements
Brainstorming – Stages, Uses, Problems
Idea – Source, Handling Source
Idea to Script, Basics of Script, Screenplay
Writing Dialogue
Budgeting
Location Scouting

Module II: Production

Basics of Production – Direction, Camera, Video Formats and Compatibility
Mise – en – scene
Shooting Plan – Execution of script
Script breakdown – Techniques, methods
Log Sheet – Maintenance
Sound Recording

Module III: Post-Production

Preparing Visuals of Editing
Visual Editing – Linear and Non Linear Editing
Transition and Effects
Rendering and Exporting
Dubbing, Re-recording
Coloring and Visual Effects

Module IV: Roles and Responsibility

Production Crew – Roles and Responsibilities
Ethics of Production
Problems in Production

Practical

Student should produce a television program and short film under the guidance of faculty.

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	30	15	5	50

Text & References:

- Belavadi, V. (2015). Video production (Vol. 2). New Delhi: Oxford University Press.
- Edgar-Hunt, R., Marland, J., & Richards, J. (2009). Scriptwriting. Lausanne: AVA Academia.
- Film production: Film editing, multimedia, pan and scan, screenplay, storyboard, steenbeck .. (2010). Place of publication not identified: Books Llc.

- Zettl, H. (2014). Television production handbook. Belmont, CA: Wadsworth Pub.

Basics of Direction

Course code	L	T	P/FW	Credit
BAF 402	2	-	2	3

Course Objectives: (i) To introduce basic concepts of film direction
(ii) To establish relationship between direction and other facets of film making
(iii) To introduce the works of good film makers
(iv) To discuss the impact of good cinema on society

Pre-requisites: Nil

- A good sense of visualising and writing

Student Learning Outcomes:

- (i) Students will understand the concepts of film direction
- (ii) Students will understand the relate between direction and story telling
- (iii) Students will be familiarized with film direction and the various aspects of filmmaking
- (iv) Students will employ and illustrate rigor and the hard work that goes behind the creation of film

Course Contents/Syllabus:

	Weightage (%)
Module I	25%
Idea to Film	
Film theory	
Plot and Story	
Film narrative	
Basic Lighting for Film	
Equipments used in Film	
Film Sound	
Different types of films	
Module II	25%
Research and Reality	
Stages of Production	
Importance of research and Reconnaissance	
Different types of film shoots	
Documentary Direction	
Writing for documentary	
On-location Shoot – basics and essentials	
Process and Importance of casting	
Organization and administration of the technical team and the creative team	
Role of the Writer, Director, Art Director, Cinematographer, Sound Designer	
Module III	25%
Direction and Characteristics of a Director	
Role of the director	
Frame to Frame Visualization	
Team Management	
Effect Dramatization	
Understanding Space and Time	
Mis-en- Scene	
Deliberations and creative and technical sessions with the team heads	
	25%
Module IV	
Case Studies	
Study of works of famous directors	

Pedagogy for Course Delivery:

Film Screenings and Film Seminars. The students must write a report after they attend any seminar and their individual learnings have to be penned down. This exercise will enable them to remember the detailing and help them in constructive learning.

These field trips which will be inclusive of meeting filmmakers and other film technicians will help them realize the efforts and the creative focus that goes into getting a team together and realizing the film.

Lab/ Practicals details, if applicable: NA

Assessment/ Examination Scheme:

Theory L/T (%)	Lab/Practical/Studio (%)	TOTAL
100	-	100

Theory Assessment (L&T):

Continuous Assessment/Internal Assessment					End Term Examination
Components (Drop down)	Class Test	Project	Attendance	Assignments	
Weightage (%)	15	20	05	10	50

Text & References:

- Thompson K and Bordwell, D, (1994) Film History—An Introduction, Mc Graw-Hill
- Chowdary, P. (2000) Colonial India and the Making of Empire Cinema :Image , Ideology and Identity, New Delhi, Vistar Publications
- Cook, P. and Bernink, M. (Ed.) (1999) The Cinema Book, The British Film Institute
- Panjwani, N. (2006) Emotion Pictures: Cinematic Journeys into the Indian Self, Ahmedabad, Rainbow Publishers.
- Somaaya, B. (2005) Cinema: Images and Issues, New Delhi, Rupa and Co.
- Chopra, A. (2011) First Day First Show : Writings from the Bollywood Trenches , New Delhi, Penguin Book
- Monaco, James(2009), How to read a film, Oxford University Press.
- Cleion. Michel (1999), The lance in cinema, Colembia University Press.
- Field, Syd (2005) Sereeuplay: The foundations of sereeuuritng, Rhlls

EDITING TECHNIQUES FOR FILM AND TV

Course code	L	T	P/FW	Credit
BAF 403	1	1	2	3

Course Objective:

Editing is significant post production tool which create visual language. Editing is equally practical, theoretical and intellectual. A good film or television program is evaluated based on the quality of the editing. This course focuses on history, theory and practice of visual editing and also laying basics of sound editing.

Course Contents:

Module I: History and Philosophy of Editing

Footages – Unedited visuals, early visuals
Birth of editing – film language, film grammar
Contribution of Edwin S Porter and D. W. Griffith
Cut – Director’s cut and Editor’s cut
Plan for Editing in Pre-Production
Case Studies

Module II: Editing – System and Software

Popular Software – Advantages and Disadvantages, System Requirements
Video Formats and Conversion, Video Capturing
Camera Settings before Editing
Working with Timeline, Source Window
Effects and Transition
Linear and Non Linear Editing

Module III: Editing for Visual Language

Creating Meaning – Soviet Montage
Principles of Video Editing
The Three-Point Edit

Module IV: Advanced Editing for TV and Film

Title and Graphic Design
Audio editing for video
Editing techniques – Cut in, Cut away, Jump Cut, Parallel Editing
Key framing, Filters, Compositing, Color Correction
Editing Exercises
Chroma keying

Practical

Students should submit video editing show reels as per the guidelines of faculty.

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	30	15	5	50

Text & References:

- Browne, S. E. (2002). Video editing: A postproduction primer. Amsterdam: Focal Press.
- Cook, P., & Bernink, M. (1999). The cinema book. London: BFI Pub.
- Dancyger, K. (2010). The technique of film and video editing: History, theory, and practice. New York: Focal Press.
- Owens, J., & Millerson, G. (2012). Video production handbook. Burlington, MA: Focal Press.

BASICS OF MEDIA RESEARCH

Course code	L	T	P/FW	Credit
BAF 404	2	1	-	3

Course Objective:

This topic will give students and understanding of research and its importance for a media person. They will be introduced to research methodologies and processes. Content analysis of TV and Radio will be undertaken which will help the students understand and appreciate the media effects theories, which they will be taught. The state of communication research with particular reference of India will be discussed.

Course Contents:

Module I: Introduction to Research Methodologies and Processes

Types of research – broad categories
Research design
Primary and secondary data
Quantitative and qualitative approach

Module II: Sampling and of data collection

Questionnaires and schedules
Interview
Survey
Sampling fundamentals
Sampling techniques

Module III: Media Research: Methods

Populan Methods: Textual Analysis, Narrative Anelysis, Semoitic Analysis, ease studies
Surveys, focus group, feedback study, Impact study, Interview
Content Analysis

Module IV: Media size- effect theories

Social learning theory
Individual Differences theory
Agenda setting
User and gratification
Spiral of silence
Cultivation theory

Module V: Interpretation and report writing

Techniques of interpretation
Different steps in writings report
Layout of the research report
Conclusion

Project:

Case Study of a Film/TV Programme following norative steps of research

Examination Scheme:

Components	P	A	CT	EE
Weightage (%)	25	5	20	50

Text & References:

- David J. Luck and Ronald S. Rubin (1987) Marketing Research, Prentice-Hall: Englewood Cliffs, NJ
- Singh, A.K. (2006) Tests, measurements, and research methods in Behavioural Sciences, Bharti Bhawan: Patna.
- Bell, Judith (2005) (4th edn.) Doing your Research Project: A Guide for First-Time Researchers in Education and Social Science, Buckingham: Open University Press.
- Kothari, C. R (1990) Research Methodology: Methods and Techniques: WishwaPrakashan: New Delhi.
- Berger, Arthur Asa (2000) Media and Communication Research Methods an introduction to qualitative and quantitative approaches, Sage Publications and Thousand Oaks: California.
- K N Krishnaswamy, A.I. Sivakumar and M Mathirajan (2006). Management Research Methodology: Integration of Methods and Techniques. Pearson Education: New Delhi.
- Schroder, Kim; Drotner, Kristen; Kline, Stephen & Murray, Catherine (2003) Researching Audiences, Oxford University Press: Delhi.

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Advanced Script Writing

Course code	L	T	P/FW	Credit
BAF405	2	-	2	3

Course Objective:

The finer nuances of script writing will be explained. Story, Plot, Dramatic Structure and Narrative will be an integral part of the semester. The ability to write and put film script in proper format will be intended during the course. Work of famous script writers will be screened and analyzed. The students will be expected to put into practice their understanding by writing a film on a topic of their choice.

Course Contents:

Module I: Theories and formats

Film narrative
Different Narrative styles
Genres of writing
Syd Field theory of Screen Writing
Characterization & Dramatic Structure
Time & space in the film, Reel time, Real time
Scriptwriting formats, step outline & shot break down
Screen Play, Storyboarding & shooting script.
Spec Script
Script selection
Writing proposal
Writing script through software

Module II: Practical Assignments

The following procedure should be followed for the credits:

1. Student will prepare one documentary script based on relevant social issues.
2. Student will produce various script writing steps for documentary film.
3. Student will prepare one feature film script using cinematic grammar.
4. At the end of the semester students will submit both the project, Faculty Consultation Diary, and all the pre production work.

Examination Scheme:

The production portfolio will carry 100 marks. The marks break up is as follows:

Components	Mid-Term	Assessment/P roject	Attendance	EE
Weightage (%)	15	30	5	50

Text & References:

- Field, Syd (2005) (4th ed) Screenplay: Foundations of Screenwriting, Delta Paperbacks
- Egri, Lajos and Miller, Gilbert (2007, reprint) The Art of Dramatic Writing, Wildside Press
- Bordwell, David (1987) Narration in the Fiction Film, University of Wisconsin Press
- Thompson K and Bordwell, D, (1994) Film History—An Introduction, Mc Graw-Hill
- Leslie Smith, F., Wright II, J. & Ostroff, D.H, Perspectives on Radio and Television (Fourth Edition)

DOMAIN ELECTIVE

INTRODUCTION TO DEVELOPMENT COMMUNICATION

Course code	L	T	P/FW	Credit
BAF406	2	1	-	3

Course Objective:

This course will develop an understanding among students of development; use of communication tools e. g. Film, TV among others to make people aware of the importance of it and techniques to expedite the pace of developmental activities.

Course Contents:

Module I: Concept and indicators of development

Definition, meaning and process of development, Theories and paradigms of development – developed and underdeveloped economics, MNCs and foreign aid, Sustainable Development Goals (SDGs), Indicators of development: GDP/GNP, PQLI, HDI, GNHI, Communication and Social Relations [inequality]

Module II: Development communication approaches

Diffusion of Innovation, Empathy, theory of Magic multiplier, Women empowerment, Literacy & Education, Unemployment and Watershed management.

Module III: Media and Development

Role of communication in development, development message designing, role and performance of print, radio, TV, film in Indian perspective; Cybermedia and development; NGOs and development; communication for rural development (Indian Perspective): Panchayati Raj Institutions, advancement in farming and alternative employment, urban sanitation, communication for tribal development, wild life and forest conservation.ss

Module IV: Development communication through visual media & digital media

Role of visual media in development communication, potential of digital media in development communication, examples for the use of visual media in development communication campaigns, the use of visual media in CSR.

Examination Scheme:

Components	P	H	CT	A	EE
Weightage (%)	5	5	15	5	50

Text & References:

- Narula Uma Development Communication – Theory and Practice, Har Anand, 1999
- Gupta V.S. Communication and Development Concept, New Delhi 2000
- Tewari, I P Communication Technology and Development, Publication Division, Govt. of India, 1997
- Joshi Uma Understanding Development Communication, Dominant Publications, New Delhi 2001
- Srinivas R. Melkote Communication for Development in the Third World, Sage, New Delhi 2001
- Lerner Daniel and Schramm Wilbur ed. Communication and changes in Developing Countries, East West Communication
- Centre, Hanolulu 7. Rogers Ereerett M Communication and Development, Critical perspective, Sage, New Delhi, 2000
- Todaro, Michael P Economic Development in the Third World, Longman, New York, 1981

Portfolio Development- Documentary Film

Course code	L	T	P/FW	Credit
BAF 407	2	-	2	3

Course Objective:

The finer nuances of cinema will be explained. Film appreciation will be an integral part of the semester. The ability to analyse and put film studies in proper perspective will be intended during the course. Work of famous directors will be screened and analyzed. The students will be expected to put into practice their understanding by shooting a film on a topic of their choice.

Guidelines for Film Production Portfolio:

The following procedure should be followed for the credits:

5. Student will prepare one documentary film production based on relevant social issues.
6. Student will produce various production stages for documentary film.
7. Student will prepare one short film production using cinematic grammar.
8. At the end of the semester students will submit both the project, Faculty Consultation Diary, and all the pre production work.

Examination Scheme:

The production portfolio will carry 100 marks. The marks break up is as follows:

Components	Overall Project	Creativity	Technical Application	Comprehensiveness	Originality	Viva
Weightage (%)	20	15	15	15	15	20

Text & References:

- Nelmes, Jil (2ndedn) (1999) Introduction to Film Studies, Rutledge: New York
- Phillips, William (1999) Film: An Introduction, H. Bedford/St Martin's: Boston
- Irwing, David K & Rea, Peter W (2006) (3rdedn) Producing & Directing The Short Film & Video, Focal Press:Oxford
- Reisz, Karel & Millar, Gavin (1968) (2nd edn) Technique of Film Editing, Focal Press: Oxford
- Dancyger, Ken (2002) (3rdedn) The Technique of Film & Video Editing: History, Theory, & Practice, Focal Press: Oxford & New York

COMMUNICATION SKILLS - II

Course Code: BCS 401

CreditUnits: 01

Course Objective:

To teach the participants strategies for improving academic reading and writing.

Emphasis is placed on increasing fluency, deepening vocabulary, and refining academic language proficiency.

Course Contents:

Module I: Social Communication Skills

Small Talk
Conversational English
Appropriateness
Building rapport

Module II: Context Based Speaking

In general situations
In specific professional situations
Discussion and associated vocabulary
Simulations/Role Play

Module III: Professional Skills

Presentations
Negotiations
Meetings
Telephony Skills

Examination Scheme:

Components	CT1	CT2	CAF	V	GD	GP	A
Weightage (%)	20	20	25	10	10	10	5

CAF – Communication Assessment File

GD – Group Discussion

GP – Group Presentation

Text & References:

- Essential Telephoning in English, Garside/Garside, Cambridge
- Working in English, Jones, Cambridge
- Business Communication, Raman – Prakash, Oxford
- Speaking Personally, Porter-Ladousse, Cambridge
- Speaking Effectively, Jermy Comfort, et.al, Cambridge
- Business Communication, Raman – Prakash, Oxford

BEHAVIOURAL SCIENCE - IV (GROUP DYNAMICS AND TEAMBUILDING)

Course Code: BSS 403

CreditUnits: 01

Course Objective:

To inculcate an elementary level of understanding of group/team functions
To develop team-spirit and to know the importance of working in teams

Course Contents:

Module I: Group formation

Definition and Characteristics
Importance of groups
Classification of groups
Stages of group formation
Benefits of group formation

Module II: Group Functions

External Conditions affecting group functioning: Authority, Structure, Org. Resources, Organizational policies etc.
Internal conditions affecting group functioning: Roles, Norms, Conformity, Status, Cohesiveness, Size, Inter group conflict.
Group Cohesiveness and Group Conflict
Adjustment in Groups

Module III: Teams

Meaning and nature of teams
External and Internal factors effecting team
Building Effective Teams
ConsensusBuilding
Collaboration

Module IV: Leadership

Meaning, Nature and Functions
Self leadership
Leadership styles in organization
Leadership in Teams

Module V: Power to empower: Individual and Teams

Meaning and Nature
Types of power
Relevance in organization and Society

Module VI: End-of-Semester Appraisal

Viva based on personal journal
Assessment of Behavioural change as a result of training
Exit Level Rating by Self and Observer

Text & References:

- Organizational Behaviour, Davis, K.
- Hoover, Judith D. Effective Small Group and Team Communication, 2002, Harcourt College Publishers
- Dick, Mc Cann & Margerison, Charles: Team Management, 1992 Edition, viva books
- LaFasto and Larson: When Teams Work Best, 2001, Response Books (Sage), New Delhi
- Smither Robert D.; The Psychology of Work and Human Performance, 1994, HarperCollins College Publishers

Foreign Language French (Non Technology)

Semester 4: (français.com (Débutant)) Course Code: FLN 401/411

CreditUnits : 02

Course Objective:

To familiarize the students of French Language with:

1. telephonic conversation (1)
2. booking of a table in a restaurant/ room in a hotel etc
3. giving an advice, an order, an obligation etc

Course Contents

Unit 4: Pg: 58-72

a. Lexical:

- Equipments and hotel services
- Urban space
- Means of transport
- cardinal points
- building of an enterprise
- visit to a city : public places, centre of interests
- train ticket
- public messages at the station

b. Grammar:

- possessive adjectives(2)
- adjective “ tout” i.e. all
- imperative present (1)
- numbers ordinal
- question with « est- ce que »
- (by) à and en + means of transport
- (in and at) en / au + Country
- verbe: must+ infinitive, to go , to come , to leave
- il faut + infinitive (It is necessary + infinitive)
- it is prohibited to + infinitive
- questions with from where, where, through where, at what, from what

Examination Scheme

Total; 100 Marks

- **Internal evaluation :** 30 Marks
- **Following are the components of Internal Evaluation.**

Evaluation Scheme:

S. N.	Evaluation Component	Weightage %	Date of Evaluation	Skills Evaluated
1	Mid Term	10 Marks	As and When scheduled by Faculty, ASL	
2	Viva + Language Lab	10 +5 Marks	As per Academic Calender of AUR	
3	Attendance	05 Marks		
	Total	30 Marks		

End Term Evaluation: 50 Marks

Skills Evaluated: Writing, Comprehension, grammar, and Vocabulary

Section A (28 Marks)	Section B (24 Marks)	Section C (18 Marks)
Grammar	Comprehension+ Vocabulary	Composition

Text & References:

Penfornis, J. (2007), Français.com (Débutant). Paris: CLE International

Français.com (Débutant), livre de professeur

<http://apprendre.tv5monde.com/>

Larousse Dictionnaire français-anglais anglais-français (French Dictionary),

W.R.Goyal

Supplementary Materials are given in form of photocopies

Foreign Language German

Semester 4: Course Code: FLG 401/411
02

Credit units :

Credit Units : 02

Course Objective:

After successful completion of this semester, students will be able to:

- talk about different professions
- express positive and negative aspect of different professions.
- talk about daily routine of a job
- enquire about direction.
- use preposition in sentences.
- understand the visiting cards etc.

Course Content:

Vocabulary Content:

- Professions
- Workplaces
- Professional Tasks like writing mail, make phone calls etc.
- Locations (right left, etc.)
- Public places

Grammar Content:

- Possessive article in accusative.
- Introducing prepositions in dative, accusativ cases and changing prepositions in dat + acc.
- Usage of preposition : in through, to , at etc

Examination Scheme

Total; 100 Marks

- **Internal evaluation** : 30 Marks
- **Following are the components of Internal Evaluation.**

Evaluation Scheme:

S. N.	Evaluation Component	Weightage %	Date of Evaluation	Skills Evaluated
1	Mid Term	10 Marks	As and When scheduled by Faculty, ASL	Writing
2	Viva + Language Lab	10 +5 Marks	As per Academic Calender of AUR	
3	Attendance	05 Marks		

	Total	30 Marks		
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End Term Evaluation: 50 Marks

Skills Evaluated: Writing, Comprehension, grammar, and Vocabulary

Section A (28 Marks)	Section B (24 Marks)	Section C (18 Marks)
Grammar	Reading Comprehension	Writing Composition

Prescribed Text-Book: Lessons from 11 onwards from Deutsch als Fremdsprache -1B, INBH & Oxford, New Delhi, 1977

References: **Studio D A1** by Hermann Funk, Christina Kuhn and Silke Demme, Cornelsen, 2013

Tangram A1 by Rosa Maria Dallapiazza, Eduard von Jan & Till Schoenherr, Max Hueber, 2007

Sprachtraining A1 by Rita Maria Niemann, Dong Ha Kim, Cornelsen, 2013

Dictionaries for reference: **Studio D: Glossar A1 - Deutsch – Englisch**, Cornelsen, 2013
<http://www.duden.de/woerterbuch>

Materials are given in form of photocopies if felt to be necessary

Foreign Language Spanish

**Semester 4: Course Code: FLS 401/411
02**

Credit units :

Course Objective:

- To talk about relations
- To express obligation
- To enquire about direction
- To be able to describe your locality
- Telephonic conversation etiquettes
- Dialogue between two friends/sales man and client etc.

Course Content:

Vocabulary Content:

Family, friends, directions, way (going straight, left, right etc.) Temple, hospital, restaurant, church, hospital, Town hall, parks, shopping mall, etc.

Grammar Content:

Revision of present indefinite, continuous and near future tense.

Double negation – No Nunca, Ningun/a, Nada, nadie etc.

Tener que / Hay que

Expressions with Tener and Estar.

Use of Apetecer, Llevarse bien o mal con alguien / Caer +bien/mal + a alguien

Examination Scheme

Total; 100 Marks

- **Internal evaluation :** 30 Marks
- **Following are the components of Internal Evaluation.**

Evaluation Scheme:

S. N.	Evaluation Component	Weightage %	Date of Evaluation	Skills Evaluated
1	Mid Term	10 Marks	As and When scheduled by Faculty, ASL	Writing
2	Viva + Language Lab	10 +5 Marks	As per Academic Calender of AUR	Reading, Writing, Listening, Speaking
3	Attendance	05 Marks		
	Total	30 Marks		

End Term Evaluation: 50 Marks

Skills Evaluated: Writing, Comprehension, grammar, and Vocabulary

Section A (28 Marks)	Section B (24 Marks)	Section C (18 Marks)
Grammar	Comprehension	Composition

Text & References:

Nuevo Español Sin Fronteras (ESF1) by Jesús Sánchez Lobato, Concha Moreno Garcia, Concha Moreno Garcia, Isabel Santos Gargallo, Sociedad General Española De Librería, S.A 2005

Pasaporte Nivel (A1) by Matilde Cerralzoza Aragón, Oscar Cerralzoza Gilli, Begoña Llovet Barquero, Edelsa Group didascalía, S.A. 2005

Dictionaries for reference: Collins, www.wordreferences.com.

Essential materials are given in the form of photocopies.

**Foreign Language
Chinese**

Semester - IV

Course Code: FLC- 401/411

Credit Units: 02

Course Objectives:

On the completion of Fourth semester the students will be able to consolidate their proficiency of HSK-I and will be able to

- Read Chinese words, phrases and simple sentences both in Pin Yin and Characters given in the text.
- Write Chinese Characters, sentences and small paragraphs.
- Speak Chinese dialogues from various fields of day to day life.
- Listen and understand simple Chinese words and dialogues used in syllabi.
- Carry out conversation in the target language.
- Manipulate basic grammatical structures such as: 疑问代词.etc.
- Master and use most essential vocabulary items of day to day use and office related vocabulary; approx 50 Characters including 50 characters of HSK level –II
- Refer Chinese dictionaries.
- Translate a Chinese paragraph with the help of dictionaries and translation software.

COURSE CONTENTS

1. Revision of Important expressions
2. Expression of welcome
3. Expression of time: past, present & future
4. Expression of right or wrong.
5. Questioning and answering simple questions about medical care
6. Questioning and answering simple questions about sports & entertainment
7. Office related vocabulary , expressions & email writing
8. Referring Chinese dictionaries (hard and electronic dictionaries)
9. Translation with the help of dictionaries & translation software
10. Practice of model test series of HSK-I
11. CBT package
12. Listening
13. Conversation based on above topics
14. Chinese poetry

VOCABULARY CONTENT

1. Vocabulary will include approx 50 Characters including 50 Characters of HSK-II level.
1. Vocab related to welcome, tenses, right wrong etc and office related vocabulary will be covered during this semester.

GRAMMATICAL CONTENT

1. Interrogative pronouns 疑问代词: 什么, 哪儿, 谁, 为什么, 怎么样, 哪, 什么时候, 多少, 几
2. Money 表示钱数
3. Weight 表示重量
4. Measure words 量词
5. Adverbs 副词
6. 时间副词: 正在
7. 频率副词: 再

EXAMINATION SCHEME

Total: 100 marks

Internal Evaluation: 30 Marks

Components of the Internal Evaluation:

S. N.	Evaluation Component	Weightage %	Date of Evaluation	Skills Evaluated
1	Mid Term	10 Marks	As per Academic Calender of AUR	Writing
2	Viva + Language Lab	10 +5 Marks	Before end sem	Listening& speaking
3	Attendance (Based on Amizone)	05 Marks	Before end sem	
	Total	30 Marks		

End Term Evaluation: 50 marks

(i) Written Exam: 50 Marks

Ser No	Evaluation Parts	Weight-age	Component	Skill Evaluated
1.	Section A	28 marks	Grammar	
2.	Section B	24 marks	Comprehension & translation	Reading
3.	Section C	18 marks	Composition	Writing
	Total	50 marks		

Text books & References

1. Learn Chinese with me book-II. (Major Text Book)
2. Module on HSK-II. (suggested reading)
3. Practical Chinese Grammar for foreigners. (suggested reading)
4. Chinese Dictionaries: Chinese to English & English to Chinese. (reference books)
5. Office Talk (suggested reading)

SEMESTER-V

DOCUMENTARY AND COMMUNITY FILMMAKING

Course code	L	T	P/FW	Credit
BAF 501	2	-	2	3

Course Objective:

This module aims to provide inputs on documentary and community filmmaking. Apart from commercial filmmaking, the real tool of a filmmaker to bring positive changes in society is documentary and community films. This course focuses on history, theory and practice of documentary filmmaking.

Course Contents:

Module I: History and Theory

Defining Documentary – history, major theories, themes
Difference between documentary and fiction film
Types of Documentary
Community Filmmaking – Examples, practices and approaches
Famous Documentaries and Documentary makers
Case study: Robert Flaherty's Nanook of the North

Module II: Documentary Production

Stages of Documentary Production
Role of Research in Documentary
Scripting for non fiction film
Camera and Editing Style for Documentary
Narration and Voice Over
Interviewing Subject and Collection of Data
Shooting - Scheduling and Planning
Budgeting
Crew – Duties and Responsibilities

Module III: Documentary Movements

Documenting Important Events – Pre history, early inventions
Soviet Movements
Documentaries of Europe, USA, India
Documentary for social change
Documentary as propaganda

Module IV: Documentary in Television Era

News Documentaries – BBC, National Geographic, Discovery
Audience of TV Documentaries
Themes and Style of TV Documentaries
Science and Educational Documentaries
Performative Documentaries

Module V: Community Cinema

Cinema and Community, Cinema for Community
Citizen and Independent Cinema
Changing Cinema in Digital Era/non fiction film in digital era
Experimental Cinema/ genres of non fiction filmmaking- developmental, informational, wildlife, environmental, reality TV, ted talk
Collaborative approaches to film making
Advocacy and Activism through Cinema
Global and Indian dimensions

Practical

1. Students need to produce short documentary or community cinema
2. Students should submit detail analytical study of any one selected documentary.

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	30	15	5	50

Text & References:

- Corrigan, T. (1998). A short guide to writing about film. New York: Longman.
- Ellis, J. C., & McLane, B. A. (2005). A new history of documentary film. New York: Continuum.
- Ellis, J. C., & McLane, B. A. (2005). A new history of documentary film. New York: Continuum.
- Farmer, A. (1997). The documentary tradition: A cultural critique of the television documentary.
- McKiernan, D. W. (2008). Cinema and community. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan.
- Saunders, D. (2010). Documentary. London: Routledge.
- Stallabrass, J. (2013). Documentary. London: Whitechapel Gallery.
- Introduction to documentary, 3rd edition, Bill Nichols.

Cinema Studies-I

Course code	L	T	P/FW	Credit
BAF 502	2	1	-	3

Course Objective:

The course aims to introduce the students to the cinemas of Asian countries namely India, China and Iran with an aim to provide better understanding of ideology of film makers of these nations. The film theories will enable them to understand the nuances of film making and enable them to critically analyze the films.

Course Contents:

Module I: Cinema of Asia

Cinema of India (Important film makers, important films)

Cinema of China (Important film makers, important films)

Cinema of Iraq (Important film makers, important films)

Cinema of Japan (Important film makers, important films)

Module II: Film Theories and Movements

Auteur Theory

Cinema Verite

Counter Cinema

Avant Garde

French New Wave

Module III: Film and Literature

Film Genres

Adaptations

Biopics

Mythological Films

Examination Scheme:

Components	P	A	CT	EE
Weightage (%)	10	5	15	50

Text & References:

- i. Cook, P. and Bernink, M. (Ed.) (1999) *The Cinema Book*, The British Film Institute
- ii. Rajadhyaksha, A and Willemen, P (2008) *Encyclopedia of Indian Cinema*, The British Film Institute
- iii. Thompson K and Bordwell, D, (1994) *Film History—An Introduction*, Mc Graw-Hill
- iv. Chowdary, P. (2000) *Colonial India and the Making of Empire Cinema :Image , Ideology and Identity*, New Delhi, Vistar Publications

AD AND CORPORATE FILMMAKING

Course code	L	T	P/FW	Credit
BAF 503	2	-	2	3

Course Objective:

Advertising and Corporate Communication is most attractive field in commercial filmmaking. In recent times, most of the startups created by filmmakers are focusing on producing advertisements and corporate films. This module will enhance filmmaking skills of students with advertising perceptiveness.

Course Contents:

Module I: Introduction to Advertising

Advertisement – Definition, history, functions, elements, types, forms.
Advertisement vs Promotion, Marketing
Corporate Communication
Need of Corporate films
Economics of advertising
Advertising Industry of India and World
Major Advertising agencies in India and World

Module II: Production

Basics of Advertising and Corporate Filmmaking - Difference from feature film and Documentaries
Stages of production
Pitching – Client meeting, Understanding the need of client, budgeting and making contract
Brainstorming
Scripting
Storyboard

Module III: Techniques and Methods

Types of Advertisements
Use of Equipments – Camera, Lighting, Microphone
Framing and Composition
Location and Casting
Use of Voice, Sound and Music
Principles of advertising production

Module IV: Planning and Execution

Corporate video – Basic structure, learning about company
In house and broadcasting
Interacting with personals
Research on the client
Presenting, Pre testing and Post testing

Practical

Students need to produce advertisement and corporate video with proper script.

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	30	15	5	50

Text & References:

- Cornelissen, J. (2008). Corporate communication: A guide to theory and practice. Los Angeles: SAGE.
- Friedmann, A. (2001). Writing for visual media. Boston: Focal Press.
- Gross, L. S., Foust, J. C., & Burrows, T. D. (2005). Video production: Disciplines and

techniques. Boston: McGraw-Hill.

- Kandorfer, P., & Nolting, M. D. (2009). Digital video production handbook: From the first idea to a Hollywood style movie. Place of publication not identified: Xlibris.
- Lee, M., & Johnson, C. (1999). Principles of advertising: A global perspective. New York: Haworth Press.
- Pray, D. (Director). (2009). Art and Copy (Documentary) [Motion picture on DVD]. USA.
- Wagner, J. M. (1995). Corporate video: An introduction for beginning students.

DOMAIN ELECTIVE

MULTIMEDIA AND CONVERGENCE

Course code	L	T	P/FW	Credit
BAF 504	1	1	2	3

Course Objective:

Digital Convergence or multimedia convergence is domain which played as game changer in media industry. Its impact is visible not only media economy but also in human culture and society. This module focuses on emerging multimedia technology and train students as multimedia professionals.

Course Contents:

Module I: Introduction to Multimedia

Multimedia – Definition, history, development, uses, functions and elements
Basic principles and purposes of multi-media
Software and applications
Multimedia Journalism (Online Journalism)
Theories and practices of multi-media convergence
Digital revolution

Module II: Principles of Convergence

Old Media vs New Media
Analog vs Digital
Types of Convergence - Technological and Economical convergence
Advantages of Media Convergence
Impact convergence on media – news, film, music industry, animation
Convergence culture – Concepts of Henry Jenkins
Hypermedia and Transmedia
Content and Audience in Convergent Culture
Audiences trends, usage, globalization

Module III: Multimedia Storytelling

Types of Digital Story – News, Documentary, Graphic Novel, Photo Stories
Transmedia Storytelling
Writing for Multimedia
Social Media for Communication
Participatory Culture
Basics of Web design

Module IV: Smartphone and applications

Role of Smartphone in Digital media
Fourth screen of cinema
Applications for Multimedia
Consumer behavior in digital world

Practical

Students need to present their digital story on following areas:

- a. News
- b. Cinema
- c. Photography

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	30	15	5	50

Text & References:

- Goel, M. K. (2010). Digital media. New Delhi: Rajat Publications.
- Jenkins, H. (2006). Convergence culture: Where old and new media collide. New York: New York University Press.
- Kalogeras, S. (2014). Transmedia Storytelling and the New Era of Media Convergence in Higher Education. Basingstoke, UK: Palgrave.
- Lambert, J. (2012). Digital storytelling: Capturing lives, creating community. New York: Routledge.

Portfolio Development (Fiction Film)

Course code	L	T	P/FW	Credit
BAF 505	2	-	2	3

GUIDELINES FOR PROJECT

The project for the fourth and fifth semester aims to bring out the advanced skills in Film and Television production (Fiction/Documentary). The students will be working in a controlled environment throughout the semester, which will give them confidence to work within the limitation of time and space. The result of this project can be used as the portfolio/show reel for future career opportunities. The topic of the project will be decided upon the interest of the student and feedback from the faculty.

Time Frame

The project will be carried over for 4 months time frame, and students should follow following pattern

1. 1stMonth :Research/Pre-Production /Student Prerequisite Evaluation (done by Faculty)
2. 2nd Month : Proposal Submission/Production/Approval/First Draft
3. 3rdMonth :Post Production/Report Writing
4. 4th Month : Final Project/Submission/Viva

The project should be comprehensive and include:

- Students should submit the project in DVD/Soft Copy and the project report in printed format.
- The report should contain following:
 - a. Cover page with title of the project containing the following information: University Logo at the top, Project Title; Student's Name; Roll No.; Course; Year; Supervisor's Name. Name of the university and the dept. at the bottom
 - b. Acknowledgment to any advisory or financial assistance received in the course of work may be given
 - c. A certificate for the project from guide to be enclosed
 - d. Titles and subtitles are to correspond exactly with those in the text.
 - e. Introduction to the project
 - f. Aim, significance and relevance of the project
 - g. Project planning and weekly report
 - h. Learning Outcome (This may include the rough/rejected works before the final project)
 - i. Overall experience
 - j. Faculty Guide Feedback (Provided by Guide)
 - k. Conclusion
 - l. References

Evaluation Criteria

The evaluation of the projects will be depend upon the nature of the subject and the project. However, the following criteria will be taken into consideration for evaluation

Project:	30
Creativity/Originality:	30
Significance:	20
Presentation/Viva:	20

Total: 100

SUMMER PROJECT

Course Code	L	T	P/FW	Credit
BAF 550	-	-	-	6

GUIDELINES FOR SUMMER PROJECT (VIDEO PRODUCTION)

Video projects require students to understand subject matter both on an emotional and intellectual level because video relates mood, tone, intensity, and feeling in addition to information. Students, as video producers, must connect on all the levels to make a video that is as compelling as it is informative.

Different video genres are available for different types of student projects. There are many to choose from to achieve your educational objectives. Each genre has educational potential, positive attributes, and specific demands. Choosing the right genre for each student project is crucial. Factors to consider when choosing a genre are curricular content, educational objectives, time and resource limitations, and the abilities of the students.

Types of Summer Project:

- **Documentary:** The documentary is an excellent choice when serious study of a topic is desired. In this genre, students report on a topic with accuracy and honesty. Thorough research, in-depth understanding, careful planning, and clear writing are required for documentaries.
- **Short Film:** Short films can be fun experiments and great learning experiences. Students should be creative. The best genres to work in are horror, comedy, and musicals, perhaps because they can quickly evoke visceral responses from the audience.
- **Drama:** By staging and videotaping a scene from a novel or reenacting a historical event, students can better understand literature and history. A drama could also be used as a creative exercise, giving your students an opportunity to write, direct, and act in their own one-act play, for example.
- **Music Video:** Students will naturally gravitate to the music video, which will challenge them creatively. Music videos can be a useful way for students to practice music interpretation.
- **Educational Video:** An obvious choice for classroom use, educational video could be a demonstration of a report on a topic. A student could demonstrate how to solve a math problem or operate science lab equipment safely. A report could be prepared on any topic; but in either demonstration or report, the students become teachers without having to face their peers in a live performance.
- **Ad/Corporate Video:** Students can make Ad films or Corporate Films. A good ad commercial is nothing, but a slice of life dipped into day-to-day activities, relatable characters and an emotional connect. All this in just a few seconds, but the challenge is to sell a brand while telling the story.

General Rules:

- Students should submit a *video proposal* to the Faculty Guide before going for recording and shooting.
- **Video Proposal** should contain,
 - i. Video Title
 - ii. Theme of Video
 - iii. Synopsis or Treatment (500 words or less)
 - iv. Video Style
 - v. Target Audience
 - vi. Length of Video

- vii. Objectives
- viii. Setting and Resources (Team, Equipment, Budget, Setting)
- ix. Estimated Schedule
- Students should update regularly progress of the video to their Faculty Guide.
- Students should submit the project in digital format and the project report in printed format.
- Videos should be duration of 5min to 20 min.
- Videos should have credits. (Name of Producer, Director, Writer, Editor, Cameraman, Narrator, Sound Director, Music, Cast, Special Thanks etc.)
- Videos should have production date.

Theoretical Report Layout:

The report may contain the following components.

- Title or Cover Page
- Acknowledgement
- Certificate (Project Guide)- A certificate from the project guide to be enclosed.
- Table of Contents
- A brief summary of the project
- Video Style
- Objective of the video
- Setting and Resources (Team, Equipment, Budget, Setting, References etc.)
- Script

Evaluation Criteria

The evaluation of the projects will depend upon the nature of the subject and the project. However, the following criteria will be taken into consideration for evaluation.

- Project: 30
- Creativity/ Originality: 30
- Significance: 20
- Presentation/Viva: 20

Total: 100

COMMUNICATION SKILLS - III

Course Code: BCS 501

CreditUnits : 01

Course Objective:

To equip the participant with linguistic skills required in the field of science and technology while guiding them to excel in their academic field.

Course Contents:

Module I

Reading Comprehension

Summarising

Paraphrasing

Module II

Essay Writing

Dialogue Report

Module III

Writing Emails

Brochure

Leaflets

Module IV: Introduction to Phonetics

Vowels

Consonants

Accent and Rhythm

Accent Neutralization

Spoken English and Listening Practice

Examination Scheme:

Components	CT1	CT2	CAF	V	GD	GP	A
Weightage (%)	20	20	25	10	10	10	5

CAF – Communication Assessment File

GD – Group Discussion

GP – Group Presentation

Text & References:

- Effective English for Engineering Students, B Cauveri, Macmillan India
- Creative English for Communication, Krishnaswamy N, Macmillan
- A Textbook of English Phonetics, Balasubramanian T, Macmillan

BEHAVIOURAL SCIENCE - V (INDIVIDUAL, SOCIETY AND NATION)

Course Code: BSS 503

CreditUnits : 01

Course Objective:

This course aims at enabling students towards:

- Understand the importance of individual differences
- Better understanding of self in relation to society and nation
- Facilitation for a meaningful existence and adjustment in society
- To inculcate patriotism and National pride.
- To enhance personal and professional excellence

Course Contents:

Module I: Individual differences & Personality

Personality: Definition & Relevance

Importance of nature & nurture in Personality Development

Importance and Recognition of Individual differences in Personality

Accepting and Managing Individual differences (Adjustment Mechanisms)

Intuition, Judgment, Perception & Sensation (MBTI)

BIG5 Factors

Module II: Socialization

Nature of Socialization

Social Interaction

Interaction of Socialization Process

Contributions to Society & Nation

Module III: Patriotism and National Pride

Sense of Pride and Patriotism

Importance of Discipline and hard work

Integrity and accountability

Module IV: Human Rights, Values and Ethics

Meaning of Human Rights

Human Rights Awareness

Importance of human rights

Values and Ethics- Learning based on project work on Scriptures like Ramayana, Mahabharata, Gita etc

Module V: Personal and Professional Excellence

- Personal excellence:
 - Identifying Long-term choices and goals
 - Uncovering talent, strength and style

Alan P. Rossiter's eight aspects of Professional Excellence

Resilience during challenge and loss Continued Reflection (Placements, Events, Seminars, Conferences, Projects, Extracurricular Activities, etc.)

Module VI: End-of-Semester Appraisal

Viva based on personal journal

Assessment of Behavioural change as a result of training

Exit Level Rating by Self and Observer

Text & References:

- Bates, A. P. and Julian, J.: Sociology - Understanding Social Behaviour
- Dressler, David and Cans, Donald: The Study of Human Interaction
- Lapiere, Richard. T – Social Change
- Rose, G.: Oxford Textbook of Public Health, Vol.4, 1985.
- Robbins O.B. Stephen;. Organizational Behaviour

ForeignLanguage French (Non Technology)

Semester 5: (français.com (Débutant)) Course Code: FLN 501/511

Credit Units: 02

Course Objective:

To familiarize the students of French Language with:

1. to understand a menu
2. telephonic conversation (2)
3. speaking of an experience, competence
4. past events
5. Replying to a mail or to a message.

Course Contents

Unit 5: (français.com (Débutant)) Pg: 74-88

A. Lexical:

- Food products
- Order in French language in a restaurant
- expressions on telephone (2)
- Job offer
- Profile of a candidate for the job
- Events at the job: promotion, resignation, journey, etc.
- Usual expressions in an e-mail.

B. Grammar:

- Near future
- partitif articles
- a bit of, a lot of, a lot of , a piece of....
- Pronouns for complement of Direct object and Indirect object
- Recent Past (venir de+ infinitif)
- verbs: appeler (to call), savoir(to know), connaître (to know).
- Past tense with normal and motion verbs.
- Accord of the past participle
- questions with the verbs in the past tense
- negation in the past tense
- to be in the process of

Examination Scheme

Total; 100 Marks

- **Internal evaluation :** 30 Marks
- **Following are the components of Internal Evaluation.**

Evaluation Scheme:

S. N.	Evaluation Component	Weightage %	Date of Evaluation	Skills Evaluated
1	Mid Term	10 Marks	As and When scheduled by Faculty, ASL	
2	Viva + Language Lab	10 +5 Marks	As per Academic Calender of AUR	
3	Attendance	05 Marks		
	Total	30 Marks		

End Term Evaluation: 50 Marks

Skills Evaluated: Writing, Comprehension, grammar, and Vocabulary

Section A (28 Marks)	Section B (24 Marks)	Section C (18 Marks)
Grammar	Comprehension+ Vocabulary	Composition

Text & References:

Penfornis, J. (2007), Français.com (Débutant). Paris: CLE International

Français.com (Débutant), livre de professeur

<http://apprendre.tv5monde.com/>

Larousse Dictionnaire français-anglais anglais-français (French Dictionary),

W.R.Goyal

Supplementary Materials are given in form of photocopies

Foreign Language German

Semester 5: Course Code: FLG 501/511
02

Credit units :

Course Objective:

After successful completion of this semester, students will be able to:

- tell where they work and live
- tell location of their offices and house
- explain, how they reach their work place
- ask and tell the location of thing or person in a house like behind, in front of etc.
- describe the office things like printer, files etc

Course Content:

Vocabulary:

- Workplace
- Location like 1st floor, ground floor.
- Ordinal numbers
- Things and furniture in a office
- Means of transportation

Grammar:

- changing preposition in dative and accusative case
- Verbs related to changing prepositions like to put, to lay etc
- Dative and accusative preposition
- Modal verb : must and can

Examination Scheme

Total; 100 Marks

- **Internal evaluation** : 30 Marks
- **Following are the components of Internal Evaluation.**

Evaluation Scheme:

S. N.	Evaluation Component	Weightage %	Date of Evaluation	Skills Evaluated
1	Mid Term	10 Marks	As and When scheduled by Faculty, ASL	Writing
2	Viva + Language Lab	10 +5 Marks	As per Academic Calender of AUR	
3	Attendance	05 Marks		
	Total	30 Marks		

End Term Evaluation: 50 Marks

Skills Evaluated: Writing, Comprehension, grammar, and Vocabulary

Section A (28 Marks)	Section B (24 Marks)	Section C (18 Marks)
Grammar	Reading Comprehension	Writing Composition

Prescribed Text-Book: Zielsprache Deutsch als Fremdsprache Part 1

References: **Studio D A1** by Hermann Funk, Christina Kuhn and Silke Demme, Cornelsen, 2013

Tangram A1 by Rosa Maria Dallapiazza, Eduard von Jan & Till Schoenherr, Max Hueber, 2007

Sprachtraining A1 by Rita Maria Niemann, Dong Ha Kim, Cornelsen, 2013

Dictionaries for reference: **Studio D: Glossar A1 - Deutsch – Englisch**, Cornelsen, 2013

<http://www.duden.de/woerterbuch>

Materials are given in form of photocopies if felt to be necessary

Foreign Language Spanish

Semester 5: Course Code: FLS 501/511

Credit units :

02

Course Objective:

- To talk about a pre decided plan
- To talk about a plan yet to materialize
- To propose a plan
- To talk about what they have done today/during vacations etc.
- Reading texts about Spanish festivals
- Writing composition about Festivals

Course Content:

Vocabulary:

Vocabulary related to leisure time, going out with friends, traveling, shopping, club, transport, decoration and celebration.

Grammar:

Introduction of direct/indirect object pronouns

(Pensar + infinitive),

(Estarpensandoen + infinitive)

(Por qué no + verbo / TeParece + Infinitivo.. etc)

(Haber + participioPasado)

Introduction of pretérito perfecto

Examination Scheme

Total; 100 Marks

- **Internal evaluation :** 30 Marks
- **Following are the components of Internal Evaluation.**

Evaluation Scheme:

S. N.	Evaluation Component	Weightage %	Date of Evaluation	Skills Evaluated
1	Mid Term	10 Marks	As and When scheduled by Faculty, ASL	Writing
2	Viva + Language Lab	10 +5 Marks	As per Academic Calender of AUR	Reading, Writing, Listening, Speaking
3	Attendance	05 Marks		
	Total	30 Marks		

End Term Evaluation: 50 Marks

Skills Evaluated: Writing, Comprehension, grammar, and Vocabulary

Section A (28 Marks)	Section B (24 Marks)	Section C (18 Marks)
Grammar	Comprehension	Composition

Text & References:

Nuevo Español Sin Fronteras (ESF1) by Jesús Sánchez Lobato, Concha Moreno Garcia, Concha Moreno Garcia, Isabel Santos Gargallo, Sociedad General Española De Librería, S.A 2005

Pasaporte Nivel (A1) by MatideCerralzoza Aragón, oscarCerralzozaGilli,
BegoñaLlovetBarquero, Edelsa Group didascalía, S.A. 2005

Dictionaries for reference: Collins, www.wordreferences.com.

Essential materials are given in the form of photocopies.

**Foreign Language
Chinese**

Semester - V

Course Code:FLC- 501/511

Credit Units: 02

Course Objectives:

On the completion of Fifth semester the students will be able to

- Read Chinese words, phrases and simple sentences both in Pin Yin and Characters given in the text.
- Write Chinese Characters and sentences and small paragraphs.
- Speak Chinese dialogues from various fields of day to day life.
- Listen and understand simple Chinese words and dialogues used in syllabi.
- Carry out conversation in the target language based on the topics learnt.
- Manipulate basic grammatical structures.
- Master and use most essential vocabulary items of day to day use, programme specific and internet related vocabulary; approx 80 Characters including 50 characters of HSK level –II
- Type Chinese document.
- Express their opinion and ask opinion of others in Chinese

COURSE CONTENT

1. Revision of vocabulary
2. Detailed study of greetings, farewell & personal information (HSK-II topics 1& 2)
3. A brief description of mood & colours
4. Expression of opinions
5. Asking the opinion of the others
6. Listening of dialogues
7. Conversation based on topics learnt
8. CBT package
9. Programme specific vocabulary and expressions
10. Chinese typing and making soft copy of a Chinese document
11. Important Chinese sites and internet related vocabulary

GRAMMAR CONTENT

1. Pattern: 因为……所以……
2. Preposition 介词: 在
3. Auxiliary verbs; 助动词
4. Modal Particle 语气助词: 了

EXAMINATION SCHEME

Total : 100 marks

Internal Evaluation: 30 Marks

Components of the Internal Evaluation:

S. N.	Evaluation Component	Weightage %	Date of Evaluation	Skills Evaluated
1	Mid Term	10 Marks	As per Academic Calender of AUR	Writing
2	Viva + Language Lab	10 +5 Marks	Before end sem	Listening& speaking
3	Attendance (Based on Amizone)	05 Marks	Before end sem	
	Total	30 Marks		

End Term Evaluation: 50 marks

(i) Written Exam: 50 Marks

Ser No	Evaluation Parts	Weight-age	Component	Skill Evaluated
1.	Section A	28 marks	Grammar	
2.	Section B	24 marks	Comprehension & translation	Reading
3.	Section C	18 marks	Composition	Writing
	Total	50 marks		

Text Books & References

1. Learn Chinese with me book-II. (Major Text Book)
2. Module on HSK-II. (suggested reading)
3. Practical Chinese Grammar for foreigners. (suggested reading)
4. Internet Chinese. (suggested reading)
5. Office Talk (suggested reading)
6. Elementary Chinese Reader Book-I (suggested reading)

SEMESTER-VI

PROFESSIONAL PROJECT (ANY ONE)

Course code	L	T	P/FW	Credit
BAF 601-603	-	3	12	9

Final year students of B.A.F&TP VI Sem Program are required to undertake professional project/dissertation for the successful completion of their respective degree programs. These projects/dissertations should be **“Practical work/field work based electronic production”**.

The areas are Short Documentary/ Fiction, Corporate Film and Public Service Ad-Making.

Keeping into consideration the specifications of the work; following are the broad guidelines on the development of professional project/dissertation:

Field/Practice based Dissertation/Specialization Project:

1. The process of submitting a proposal and approval stands same for field/practice based dissertation/specialization project.
2. Student has to clearly mention the area for which he/she wants to be evaluated for.
3. As an additional document, student has to submit a detailed date wise plan of production/field work.
4. The process of the approval of the project proposal would be similar as it is for dissertation.

Guidelines regarding File Submission for Field/Practical based Dissertation related to Film, Photography and Graphics

Film Based

1. Synopsis- Statement of Purpose
2. Script
3. Screenplay
4. Shot Discussion
5. Production Notes/Diary
6. Shoot Crew/Roles
7. Equipments and Software Used
8. Budget

Photography Based

1. Concept Note- Statement of Purpose
2. Location and Time Schedule
3. Description of Photos
4. Equipment/Software used

5. Budget

Graphic Based

1. Concept Note
2. Storyboard in case of students working on stories
3. Production Steps
4. Software used
5. Raw File should also be submitted to Faculty Guide and thoroughly seen by the concerned guide. Raw file can be asked to be shown during Final Viva Voce of students.

Basic contents of the file:

- + Cover page
- + Declaration from the student
- + Certificate from the Guide
- + Acknowledgement
- + Index
- + A brief summary of the project
- + Treatment
- + Objective of the photography/video
- + Setting and Resources (Team, Equipment, Budget, Setting, References etc.)
- + Script (*Further chapters can be decided by the researcher under the guidance of faculty supervisor.*)

Format of the Report:

- File should be hard bind in black color with text printed in golden color
- Text would be printed on one side of the page. Main title should be printed on the separate sheet.
- Font: Times New Roman
- Font Size: 14 (Heading)
12 (Body)
- Line Spacing: 1.5
- Margin: 1 Inch (Top and bottom)
1.5 Inch (Left and right)
- Page number: Right corner on the top of the page.
- Referencing and Citation: On the same page following APA style 6th edition.
- Bibliography: In alphabetical order following APA style 6th edition.

ADVANCED DIRECTION

Course code	L	T	P/FW	Credit
BAF 605	1	1	2	3

Course Objective:

This course stimulates the creative side of a human Mind to create stories and tell them. Film makes extreme demands on its makers so this course makes an ideal companion for the self-taught or for anyone going to film school. This coursework of necessity focuses on surmounting technological hurdles throughbridging the significant gaps in the conceptual and authorial side of filmmaking. This course facilitates and makes accessible the context, explanations, and mentorship that everyone needs as a Director.

Course Contents:

Module I: Artistic Identity, Drama & Screen craft

The World of the Film Director
Identifying Your Themes
Dramaturgy Essentials
A Director's Screen Grammar
Seeing with a Moviemaker's Eye
Shooting Projects

Module II: Story Development Aesthetics & Authorship

Story writing and storytelling
Analyzing a Screenplay
Director's Development Strategies
Alternative Story Sources
Setting Creative Limitations
Point of View
Subtext, Genre, and Archetypes
Time, Structure, and Plot
Space, Stylized Environments, and Performances
Form and Style

Module III: Pre production & Production

Casting
Initial Meetings with the Cast
Rehearsals and Planning
Production Design
The Preproduction Meeting and Deciding Equipment
Developing a Crew
Mise-en-Scène
Producing a Shooting Script
Before the Camera Rolls
Roll Camera
Location Sound
Continuity
Directing the Actors
Directing the Crew
Monitoring Progress

Module IV: POST PRODUCTION

Preparing to Edit
Getting Started on the First Assembly
Editing Principles

Using Analysis and Feedback
Working with Music
Editing from Fine Cut to Sound Mix
Titles, Acknowledgments

Examination Scheme:

Components	P	C	CT	A	EE
Weightage (%)	5	5	15	5	50

Text & References:

- Michael Rabiger: Directing, Film techniques & Aesthetics, Focal Press 2008
- Bordwell, & Thompson. (2003). Film Art: An Introduction and Film Viewers Guide. McGraw-Hill Higher Education.
- Huda. (2004). The Art and Science of Cinema. Delhi: Atlantic Publishers and Distributors.
- Phillips. (2009). Film: An introduction. New York: Bedford/St. Martin's.
- Katz, steue(1991) film directing shot by shot: visualizing from concept to screen, focal press.
- Monaco, James(2009) how to read a film. Oxford university press.
- Altiu, Stauley (2001) Audio in media.

DOMAIN ELECTIVE

Cinema Studies –II

Course code	L	T	P/FW	Credit
BAF 606	2	-	2	3

Course Objective:

The course aims to introduce the students to the cinemas of Asian countries namely Korea, Vietnam and Taiwan, with an aim to provide better understanding of ideology of film makers of these nations. The film theories will enable them to understand the nuances of film making and enable them to critically analyze the films.

Course Contents:

Module I: Cinema of Asia

Cinema of Korea (Important film makers, important films)

Cinema of Vietnam (Important film makers, important films)

Cinema of Taiwan (Important film makers, important films)

Module II: Film Theories and Movements

Indian New Wave

German Expressionism

Feminist Theory

Diasporic Cinema

New Queer Cinema

Module III

Third Cinema

Defining Third Cinema as opposed to Second (European Art Cinema) and First Cinema (Hollywood)

Different terminologies: New Latin American Cinema, Third Cinema, Imperfect Cinema, Introduction to Political context of 1960s of Latin American Cinema

Examination Scheme:

Components	P	A	CT	EE
Weightage (%)	10	5	15	50

Text & References:

- i. Cook, P. and Bernink, M. (Ed.) (1999) *The Cinema Book*, The British Film Institute
- ii. Rajadhyaksha, A and Willemen, P (2008) *Encyclopedia of Indian Cinema*, The British Film Institute
- iii. Thompson K and Bordwell, D, (1994) *Film History—An Introduction*, Mc Graw-Hill
- iv. Chowdary, P. (2000) *Colonial India and the Making of Empire Cinema :Image , Ideology and Identity*, New Delhi, Vistar Publications

FILM APPRECIATION

Course code	L	T	P/FW	Credit
BAF 607	1	1	2	3

Course Objectives:

Film-making is considered both a science of capturing images as well as art influencing social milieu. Students will understand the specific strategies used when interpreting cinema at the level of a theoretical model. Works of specific directors from mainstream Hollywood and contemporary directors from Bollywood will be discussed.

Prerequisites:

An strong interest in cinema as an art

Student Learning Outcomes:

- i. The course will help the students to recognize individual artistic elements within the medium of cinema
- ii. Students will be able to identify the essentials of Film appreciation
- iii. The course will enhance understanding of cinema's relationship to other arts.
- iv. The students who complete this course will be able to apply the knowledge of specific approaches to analyze film and reconstruct their views on cinema using their own interpretation

Course Contents:

Module I: Introduction to Film Appreciation and Film Theories

Meaning and significance of Film Appreciation

Influence of theatre, painting, and photography on Cinema

Influence of different disciplines of social sciences especially cultural studies

Introduction to different types and forms of cinema; mainstream and independent, fiction and non fiction

Module II: Film Appreciation Theories

Spectatorship Theory

Apparatus Theory

Psychoanalytic film theory

Module III: Mainstream Cinema –Contemporary Hollywood Cinema

Cultural hegemony of Hollywood cinema and its politics of representation

Emphasis on two contemporary filmmakers and their styles:

Eg. Christopher Nolan and David Fincher

Module IV: Indian New Wave

Indian Parallel cinema Movement

Pioneers of change : Satyajit Ray , RitwikGhatak and Mrinal Sen

Middle cinema of India

Important Contributors

Connection of Regional Cinema with the parallel Cinema Movement

Module V: Mainstream Commercial Cinema in India (1950 – 2010)

Cultural hegemony of Bollywood cinema and its politics of representation

Emphasis on two contemporary filmmakers and their styles:

Eg. Anurag Kashyap, Imtiaz Ali

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	50

Texts:

- Bordwell, David & Thompson, Kristin (2004) (7th end) Film Art: An Introduction, Mc Graw Hill: Boston
- Monaco, James (2000) (3rdedn) How to Read a Film: Movies, Media, and Mutimedia, Oxford University Press: Oxford
- Corrigan, Timothy and White, Patricia (2004) The Film Experience: An Introduction, Bedford/St Martin's: Boston
- Nelmes, Jil (2ndedn) (1999) Introduction to Film Studies, Routledge: New York
 - Ray, Satyosit (2013). Deep Focus: Relections on india cinema, harper callius: New Delhi.