

AMITY UNIVERSITY MAHARASHTRA, MUMBAI
AMITY FILM SCHOOL

CURRICULUM

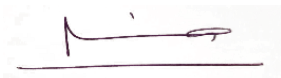
B. A. (Film Making)
(Honours/Honours With Research)

Duration: 4 YEARS
(NEP 2020)

(Implemented from Academic Year 2024-2025)

Certificate

This to certify that the enclosed detailed syllabus has been presented before the Board of Studies of Amity University Maharashtra, Mumbai on July 4th, 2024, and it is recommended for the approval by the Academic Council, Amity University Mumbai.



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(Offg.) Head of Institute
Amity School of Communication
Amity University Mumbai
Date: 4th July 2024

PREAMBLE

Amity University Mumbai aims to achieve academic excellence by providing multi-faceted education to students and encourage them to reach the pinnacle of success. The University has designed a system that would provide rigorous academic programme with necessary skills to enable them to excel in their careers.

Amity Film School & Amity School of Communication (ASCO) is one of the leading institutions that imparts knowledge to foster innovative leaders with strong ethical values.

B. A. (Film Making) (Honours/Honours With Research)

B. A. (Film Making)(Honours/Honours With Research) at Amit Film School, Mumbai, aims at graduates with holistic development who are ready to meet and achieve the challenges of information society by harnessing theoretical and practical exposure. An important feature of the curriculum is the Flexi-credit system, which allows students to create their own syllabus. The students have the freedom to choose from the range of Accelerators/Electives/Value Added Courses designed for the overall development, will help the students to be specialized in their field of choice. The students also have the option of choosing Electives/Value Added courses offered by other Schools of Amity University.

This booklet contains the Programme Structure, the Detailed Curriculum and the Scheme of Examination. The Programme Structure includes the courses (Core and Elective), arranged semester-wise. The importance of each course is defined in terms of credits attached to it. The credit units attached to each course have been further defined in terms of contact hours i.e. Lecture Hours (L), Tutorial Hours (T), Practical Hours (P). Towards earning credits in terms of contact hours, 1 Lecture and 1 Tutorial per week are rated as 1 credit each and 2 Practical hours per week are rated as 1 credit. Thus, for example, an L-T-P structure of 3-0-0 will have 3 credits, 3-1-0 will have 4 credits, and 3-1-2 will have 5 credits.

The Curriculum and Scheme of Examination of each course includes the credit structure, course objectives, course outcome, course contents, scheme of examination and the list of text and references. The scheme of examination defines the various components of evaluation and the weightage attached to each component. It is expected that this will help the students study in a planned and a structured manner and promote effective learning. Wishing you an intellectually stimulating study at Amity University.

VISION

Amity Film School(AFS), focuses on innovation, creativity and holistic media education along with interdisciplinary research. Providing industry-oriented, integrated, quality education while nurturing values and ethics.

MISSION

Our Mission is to foster a diverse, independent, ethical and economically thriving media and communication landscape that contributes to the creation of successful and sustainable societies in an era of technological and social change. To build highly skilled media professionals in the multimedia arena along with social responsibilities.

Program Outcome

PO1	<p>Film Production Techniques: Students will acquire hands-on expertise in all aspects of film production, including scripting, directing, cinematography, and editing, to create impactful visual narratives across different genres.</p>
PO2	<p>Film Production Techniques: Students will acquire hands-on expertise in all aspects of film production, including scripting, directing, cinematography, and editing, to create impactful visual narratives across different genres.</p>
PO3	<p>Storytelling and Screenwriting: Students will develop the ability to craft compelling and original stories for film, understanding the principles of screenplay writing and narrative structure.</p>
PO4	<p>Cinematic Aesthetics: Students will explore the artistic and creative elements of cinematography, learning to use lighting, composition, and camera movements to evoke emotions and enhance storytelling.</p>
PO5	<p>Film Editing and Post-Production: Students will master film editing techniques and post-production processes, including sound design and color grading, to refine and finalize the visual and auditory elements of a film.</p>
PO6	<p>Pre-Production Planning: Students will learn the essential skills for pre-production, such as budgeting, scheduling, casting, and location scouting, to ensure a smooth and organized filmmaking process</p>
PO7	<p>Directing Actors: Students will develop the ability to effectively communicate with actors, guiding their performances to achieve the desired emotional impact in the film.</p>
PO8	<p>Film History and Theory: Students will study the history and theory of cinema, gaining insights into influential filmmakers, movements, and styles that have shaped the art of filmmaking.</p>
PO9	<p>Film Genre Exploration: Students will examine various film genres and styles, experimenting with different storytelling approaches to broaden creative expression in filmmaking.</p>
PO10	<p>Collaboration and Teamwork: Students will cultivate collaborative and leadership skills, working effectively with a crew and managing a film production team to bring a vision to life.</p>
PO11	<p>Film Festival and Distribution Strategies: Students will understand the film festival circuit and distribution strategies, preparing students to showcase their work to a wider audience and navigate the industry landscape.</p>

Program Structure

B. A. (Film Making) (Honours/Honours With Research) (Implemented from Academic Year 2024-2025)

Semester	I	II	III	IV	V	VI	VII	VIII	Total
Credits	23	22	24	21	25	20	23	22	180

Semester - I

	Course Code	Course Title	Lecture (L) Credits	Tutorial (T) Credits	Practical (P) Credits	Total Credits
Discipline-I (Core)						8
Discipline - I	IFA2101N	Introduction to Film Art	2	-	-	2
	HWC2102N	History of World Cinema	2	-	-	2
	TEP2103N	Techniques of Photography	1	-	1	2
	BFT2104N	Basic of Film & TV Production	2	-	-	2
Discipline II (any one from the basket)						4
Discipline - II	FMT2105N	Film Technologies	2	-	2	4
	FLF2106N	Film Festivals	2	-	2	4
Discipline-III (any one from the basket)						4
Discipline - III	BMT2110N	Business Management	4	-	-	4
	ECO2110N	Economics - I	4	-	-	4
	HMR2110N	Human Rights - I	4	-	-	4
	ACW2110N	Academic and Creative Writing	4	-	-	4
	FST2110N	Fashion Technology - I	4	-	-	4
	IND2110N	Interior Design - I	4	-	-	4
Total (Discipline I + II + III)						16
Foreign Language (any one from the basket)						1
Foreign Language	FLF2111N	French - I	1	-	-	1
	FLG2111N	German - I	1	-	-	1
	FLS2111N	Spanish - I	1	-	-	1
Communication Skills	CSE2112N	Effective Listening	1	-	-	1
Sub Total						2

Behavioral Science	BEH2113N	Behavioural Science - I	1	-	-	1
Sub Total						1
VAC - I	ENV2116N	Environmental Studies	4	-	-	4
						4
Total(Foundation Courses)						7
Grand Total						23

Semester - II						
	Course Code	Course Title	Lecture (L) Credits	Tutorial (T) Credits	Practical (P) Credits	Total Credits
Discipline-I (Core)						8
Discipline - I	FSW2201N	Fundamental of Screen writing	2	-	-	2
	BSC2202N	Basic of Cinematography	1	-	1	2
	ETP2203N	Editing Theory and Practice	1	-	1	2
	INS2204N	Introduction to Sound	1	-	1	2
Discipline II (any one from the basket)						4
Discipline -II	FPM2205N	Film Production Management	2	-	2	4
	UFT2206N	Understanding Film Theory & Practice	2	-	2	4
Discipline-III (any one from the basket)						4
Discipline - III	ABM2210N	Advances in Business Management	4	-	-	4
	ECO2210N	Economics - II	4	-	-	4
	HMR2210N	Human Rights - II	4	-	-	4
	CSW2210N	Technical and Literary Writing	4	-	-	4
	FST2210N	Fashion Technology - II	4	-	-	4
	IND2210N	Interior Design - II	4	-	-	4
Total (Discipline I + II + III)						16
Foreign Language (any one from the basket)						2
Foreign Language	FLF2211N	French - II	2	-	-	2
	FLG2211N	German - II	2	-	-	2
	FLS2211N	Spanish - II	2	-	-	2
Communication Skills	CSE2212N	Presentation Skills	1	-	-	1
SubTotal						3
Behavioural Science	BEH2213N	Behavioural Science - II	1	-	-	1
SubTotal						1
VAC - II (any one from the basket)						2
VA C- II	ANM2217N	Animation - I	2	-	-	2
	PHT2217N	Photography - I	2	-	-	2

POL2217N	Political Science - I	2	-	-	2
TSM2217N	Tourism Management - I	2	-	-	2
CCW2217N	Content & Creative Writing - I	2	-	-	2
SCW2217N	Social Work - I	2	-	-	2
CAD2217N	Computer Aided Drafting - I	2	-	-	2
SubTotal					2
Total (Foundation Courses)					6
Grand Total					22

Semester - III						
	Course Code	Course Title	Lecture (L) Credits	Tutorial (T) Credits	Practical (P) Credits	Total Credits
Discipline-I (Core)						8
Discipline - I	FND2301N	Fundamental of Direction	1	-	1	2
	LFT2302N	Lighting for Film and TV	1	-	1	2
	IAD2303N	Introduction to Art Direction	1	-	1	2
	PPP2304N	Pre-Postproduction Process	1	-	1	2
Discipline II (any one from the basket)						4
Discipline - II	AFT2305N	Understanding Acting for Film & TV	2	-	2	4
	UVA2306N	Understanding Visual Aesthetics	2	-	2	4
Total (Discipline I + II)						12
Foreign Language (any one from the basket)						2
Foreign Language	FLF2311N	French- III	2	-	-	2
	FLG2311N	German-III	2	-	-	2
	FLS2311N	Spanish- III	2	-	-	2
Communication Skills	CSE2312N	Reading and Comprehension	1	-	-	1
SubTotal						3
Behavioural Science	BEH2313N	Behavioural Science - III	1	-	-	1
Vocational Courses/ Entrepreneurship*/ Industry Led Courses	VAC2315N	Graphic Design	3	-	-	3
SubTotal						4
VAC - II (any one from the basket)						
VAC - II	ABC2317N	Analyzing Business Case	2	-	-	2
	ANM2317N	Animation - II	2	-	-	2
	PHT2317N	Photography - II	2	-	-	2
	POL2317N	Political Science - II	2	-	-	2

	TSM2317N	Tourism Management - II	2	-	-	2
	SCW2317N	Social Work - II	2	-	-	2
SubTotal						2
VAC - III						
	PHE2318N	Physical Education and Sports **	-	-	-	-
Total (Foundation Courses)						9
Community Engagement						
	CES2319N	Community Outreach	-	-	-	3
Total(Foundation Courses)						3
Gand Total						24

Semester - IV

	Course Code	Course Title	Lecture (L) Credits	Tutorial (T) Credits	Practical (P) Credits	Total Credits
Discipline-I (Core)						8
Discipline - I	SFX2401N	Introduction to Sound Special Effect	1	-	1	2
	DFM2402N	Documentary Film making	1	-	1	2
	FLA2403N	Film Adaptation	2	-	-	2
	PJE2404N	Project Evaluation	2	-	-	2
Discipline II (any one from the basket)						4
Discipline - II	UTP2405N	Understanding Television Theory & Practice	2	-	2	4
	URP2406N	Understanding Radio Programming	2	-	2	4
Total (Discipline I + II)						12
Foreign Language (any one from the basket)						2
Foreign Language	FLF2411N	French - IV	2	-	-	2
	FLG2411N	German - IV	2	-	-	2
	FLS2411N	Spanish - IV	2	-	-	2
Communication Skills	CSE2412N	Effective Writing Skills	1	-	-	1
SubTotal						3
Behavioural Science	BEH2413N	Behavioural Science - IV	1	-	-	1
Vocational Courses/ Entrepreneurship */ Industry Led Courses	VAC2415N	Motion Graphics	3	-	-	3
SubTotal						4
VAC - II (any one from the basket)						
VAC - II	DBC2417N	Developing Business Cases	2	-	-	2
	ANM2417N	Animation - III	2	-	-	2
	PHT2417N	Photography - III	2	-	-	2
	POL2417N	Political Science - III	2	-	-	2

	TSM2417N	Tourism Management - III	2	-	-	2
	SCW2417N	Social Work - III	2	-	-	2
SubTotal						2
VAC - III	PHE2318N	Physical Education and Sports **	-	-	-	-
Total (Foundation Courses)						9
Grand Total						21

Semester – V						
	Course Code	Course Title	Lecture (L) Credits	Tutorial (T) Credits	Practical (P) Credits	Total Credits
Discipline-I (Core)						12
Discipline - I	ADW2501N	Advanced Direction and Screenplay Writing	2	-	1	3
	AET2502N	Advanced Editing Techniques	2	-	1	3
	ADC2503N	Advanced Cinematography	2	-	1	3
	ASD2504N	Advanced Sound Design	2	-	1	3
Discipline II (any one from the basket)						4
Discipline -II	IFX2505N	Introduction to VFX	2	-	2	4
	CCG2506N	Color Correction & Color Grading	2	-	2	4
Total (Discipline I + II)						16
Foreign Language (any one from the basket)						2
Foreign Language	FLF2511N	French- V	2	-	-	2
	FLG2511N	German-V	2	-	-	2
	FLS2511N	Spanish-V	2	-	-	2
Communication Skills	CSE2512N	Employability Skill	1	-	-	1
SubTotal						3
Behavioural Science	BEH2513N	Behavioural Science - V	1	-	-	1
SubTotal						1
VAC - III	PHE2318N	Physical Education and Sports **	-	-	-	-
Total (Foundation Courses)						4
SIP/Internship / Project/Dissertation/ Field Visit	SIP2521N	Summer Internship	5	-	-	5
Total (Foundation Courses)						5
Grand Total						25

Semester - VI						
	Course Code	Course Title	Lecture (L) Credits	Tutorial (T) Credits	Practical (P) Credits	Total Credits
Discipline-I (Core)						16
Discipline - I	CTT2601N	Camera: Technologies & Techniques	2	-	2	4
	PPM2602N	Post Production Process in Film Making	2	-	2	4
	REI2503N	Regulations in Entertainment Industries	4	-	-	4
	RGC2604N	Regional Cinema	4	-	-	4
Discipline II (any one from the basket)						4
Discipline - II	AFM2605N	Ad Film Making	2	-	2	4
	SFM2606N	Short Film Making	2	-	2	4
Total (Discipline I + II)						20
VAC - III	PHE2318N	Physical Education and Sports **	-	-	-	-
Grand Total						20

Semester - VII						
	Course Code	Course Title	Lecture (L) Credits	Tutorial (T) Credits	Practical (P) Credits	Total Credits
Discipline-I (Core)						16
Discipline - I	FMR2701N	Filmmaking Research	2	-	2	4
	FFB2702N	Film Finance and Budgeting	4	-	-	4
	FDE2703N	Film Distribution & Exhibition	2	-	2	4
	OTP2704N	OTT Platform	4	-	-	4
Total (Discipline I)						16
Research Courses	REM2722N	Research Methodology	2	-	2	4
						4
SIP/Internship / Project/Dissertation/ Field Visit	PPD2723N	Professional Project - I	-	-	-	3
Total (Foundation Courses)						3
Grand Total						23

Semester - VIII						
	Course Code	Course Title	Lecture (L) Credits	Tutorial (T) Credits	Practical (P)/Field Work Credits	Total Credits
Discipline-I (Core)						16
Discipline - I	FMR2801	Film Making Research Seminar	-	-	-	4
	AR2802N	Graduation Film	-	-	-	8
	DP2803N	Film Portfolio Development	-	-	-	4
Total (Discipline I)						16
SIP/Internship / Project/Dissertation/ Field Visit	PPD2824N	Professional Project - II	-	-	-	6
Total(Foundation Courses)						5
Grand Total						22

EVALUATION SCHEME

B.A. (Film Making)(Honours/Honours With Research)						
Semester - I						
	Course Code	Course Title	Total Credits	Internal Assessment Marks	End Semester Exam Marks	Total Marks
Discipline-I (Core)						
Discipline - I	IFA2101N	Introduction to Film Art	2	30	70	100
	HWC2102N	History of World Cinema	2	30	70	100
	TEP2103N	Techniques of Photography	2	30	70	100
	BFT2104N	Basic of Film & TV Production	2	30	70	100
Discipline II (any one from the basket)						
Discipline - II	FMT2105N	Film Technologies	4	30	70	100
	FLF2106N	Film Festivals	4	30	70	100
Discipline-III (any one from the basket)						
Discipline - III	BMT2110N	Business Management	4	50	50	100
	ECO2110N	Economics - I	4	50	50	100
	HMR2110N	Human Rights - I	4	50	50	100
	ACW2110N	Academic and Creative Writing	4	50	50	100
	FST2110N	Fashion Technology - I	4	50	50	100
	IND2110N	Interior Design - I	4	50	50	100
Total (Discipline I + II + III)						
Foreign Language (any one from the basket)						
Foreign Language	FLF2111N	French - I	1	50	50	100
	FLG2111N	German - I	1	50	50	100
	FLS2111N	Spanish - I	1	50	50	100
Communication Skills	CSE2112N	Effective Listening	1	50	50	100

Behavio ural Science	BEH2113N	Behavioural Science - I	1	100	00	100
VAC - I	ENV2116N	Environmental Studies	4	30	70	100
Grand Total			23			

Semester - II						
	Course Code	Course Title	Total Credits	Internal Assessment Marks	End Semester Exam Marks	Total Marks
Discipline-I (Core)						
Discipline - I	F5W2201N	Fundamental of Screen writing	2	30	70	100
	B5C2202N	Basic of Cinematography	2	30	70	100
	E5T2203N	Editing Theory and Practice	2	30	70	100
	I5N2204N	Introduction to Sound	2	30	70	100
Discipline II (any one from the basket)						
Discipline - II	F5P2205N	Film Production Management	4	30	70	100
	U5T2206N	Understanding Film Theory & Practice	4	30	70	100
Discipline-III (any one from the basket)						
Discipline - III	A5B2210N	Advances in Business in Management	4	50	50	100
	E5C2210N	Economics - II	4	50	50	100
	H5M2210N	Human Rights - II	4	50	50	100
	C5S2210N	Technical and Literary Writing	4	50	50	100
	F5T2210N	Fashion Technology - II	4	50	50	100
	I5N2210N	Interior Design - II	4	50	50	100
Total (Discipline I + II + III)						
Foreign Language (any one from the basket)						
Foreign Language	F5L2211N	French - II	2	50	50	100
	F5L2211N	German - II	2	50	50	100
	F5L2211N	Spanish - II	2	50	50	100
Communication Skills	C5E2212N	Presentation Skills	1	50	50	100
Behavioural Science	B5E2213N	Behavioural Science - II	1	100	00	100

VAC - II (any one from the basket)						
VAC - II	ANM2217N	Animation - I	2	50	50	100
	PHT2217N	Photography - I	2	50	50	100
	POL2217N	Political Science - I	2	50	50	100
	TSM2217N	Tourism Management - I	2	50	50	100
	CCW2217N	Content & Creative Writing - I	2	50	50	100
	SCW2217N	Social Work - I	2	50	50	100
	CAD2217N	Computer Aided Drafting - I	2	50	50	100
Grand Total			22			

Semester - III						
	Course Code	Course Title	Total Credits	Internal Assessment Marks	End Semester Exam Marks	Total Marks
Discipline-I (Core)						
Discipline - I	FND2301N	Fundamental of Direction	2	30	70	100
	LFT2302N	Lighting for Film and TV	2	30	70	100
	IAD2303N	Introduction to Art Direction	2	30	70	100
	PPP2304N	Pre-Postproduction Process	2	30	70	100
Discipline II (any one from the basket)						
Discipline - II	AFT2305N	Understanding Acting for Film & TV	4	30	70	100
	UVA2306N	Understanding Visual Aesthetics	4	30	70	100
Total (Discipline I + II)						
Foreign Language (any one from the basket)						
Foreign Language	FLF2311N	French- III	2	50	50	100
	FLG2311N	German-III	2	50	50	100
	FLS2311N	Spanish- III	2	50	50	100
Communication Skills	CSE2312N	Reading and Comprehension	1	50	50	100
Behavioural Science	BEH2313N	Behavioural Science - III	1	100	00	100
Vocational Courses/ Entrepreneurship*/ Industry Led	VAC2315N	Graphic Design	3	50	50	100
VAC - II (any one from the basket)						
VAC - II	ANM2317N	Animation - II	2	50	50	100
	PHT2317N	Photography - II	2	50	50	100
	POL2317N	Political Science - II	2	50	50	100
	TSM2317N	Tourism Management - II	2	50	50	100

	CCW2317N	Content & Creative Writing - II	2	50	50	100
	SCW2317N	Social Work - II	2	50	50	100
	FTH2317N	French for Tourism and Hospitality	2	50	50	100
	CAD2317N	Computer Aided Drafting - II	2	50	50	100
VAC - III	PHE2318N	Physical Education and Sports **	-	-	-	-
Community Engagement Services	CES2319N	Community Outreach	3	100	00	100
Gand Total			24			

Semester – IV						
	Course Code	Course Title	Total Credits	Internal Assessment Marks	End Semester Exam Marks	Total Marks
Discipline-I (Core)						
Discipline - I	SFX2401N	Introduction to Sound Special Effect	2	30	70	100
	DFM2402N	Documentary Film making	2	30	70	100
	FLA2403N	Film Adaptation	2	30	70	100
	PJE2404N	Project Evaluation	2	30	70	100
Discipline II (any one from the basket)						
Discipline - II	UTP2405N	Understanding Television Theory & Practice	4	30	70	100
	URP2406N	Understanding Radio Programming	4	30	70	100
Total (Discipline I + II)						
Foreign Language (any one from the basket)						
Foreign Language	FLF2411N	French - IV	2	50	50	100
	FLG2411N	German - IV	2	50	50	100
	FLS2411N	Spanish - IV	2	50	50	100
Communication Skills	CSE2412N	Effective Writing Skills	1	50	50	100
Behavioural Science	BEH2413N	Behavioural Science - IV	1	100	00	100
Vocational Courses/ Entrepreneurship*/ Industry Led Courses	VAC2415N	Motion Graphics	3	50	50	100
VAC - II (any one from the basket)						
VAC-II	ANM2417N	Animation - III	2	50	50	100
	PHT2417N	Photography - III	2	50	50	100
	POL2417N	Political Science - III	2	50	50	100
	TSM2417N	Tourism Management - III	2	50	50	100

	CCW2417N	Film and Literature Appreciation	2	50	50	100
	FFC2417N	French and Francophone Culture	2	50	50	100
	SCW2417N	Social Work - III	2	50	50	100
	CAD2417N	Computer Aided Drafting - III	2	50	50	100
VAC - III	PHE2318N	Physical Education and Sports **	-	-	-	-
Grand Total			21			

Semester – V						
	Course Code	Course Title	Total Credits	Internal Assessment Marks	End Semester Exam Marks	Total Marks
Discipline-I (Core)						
Discipline - I	ADW2501N	Advanced Direction and Screenplay Writing	2	30	70	100
	AET2502N	Advanced Editing Techniques	3	30	70	100
	ADC2503N	Advanced Cinematography	3	30	70	100
	ASD2504N	Advanced Sound Design	3	30	70	100
Discipline II (any one from the basket)						
Discipline - II	IFX2505N	Introduction to VFX	4	30	70	100
	CCG2506N	Color Correction & Color Grading	4	30	70	100
Total (Discipline I + II)						
Foreign Language (any one from the basket)						
Foreign Language	FLF2511N	French- V	2	50	50	100
	FLG2511N	German-V	2	50	50	100
	FLS2511N	Spanish-V	2	50	50	100
Communication Skills	CSE2512N	Employability Skill	1	50	50	100
Behavioural Science	BEH2513N	Behavioural Science - V	1	100	00	100
VAC - III	PHE2318N	Physical Education and Sports **	-	-	-	-
Total (Foundation Courses)						
SIP/Internship/Project/Dissertation/Field Visit	SIP2521N	Summer Internship (NTCC)	5	100	00	100
Grand Total			25			

Semester – VI						
	Course Code	Course Title	Total Credits	Internal Assessment Marks	End Semester Exam Marks	Total Marks
Discipline-I (Core)						
Discipline - I	CTT2601N	Camera: Technologies & Techniques	4	30	70	100
	PPM2602N	Post Production Process in Film Making	4	30	70	100
	REI2503N	Regulations in Entertainment Industries	4	30	70	100
	RGC2604N	Regional Cinema	4	30	70	100
Discipline II (any one from the basket)						
Discipline - II	AFM2605N	Ad Film Making	4	30	70	100
	SFM2606N	Short Film Making	4	30	70	100
Total (Discipline I + II)						
VAC - III	PHE2318N	Physical Education and Sports **	-	-	-	-
Grand Total			20			

Semester – VII						
	Course Code	Course Title	Total Credits	Internal Assessment Marks	End Semester Exam Marks	Total Marks
Discipline-I (Core)						
Discipline - I	FMR2701N	Filmmaking Research	4	30	70	100
	FFB2702N	Film Finance and Budgeting	4	30	70	100
	FDE2703N	Film Distribution & Exhibition	4	30	70	100
	OTP2704N	OTT Platform	4	30	70	100
Total (Discipline I)						
Research Courses	REM2722N	Research Methodology	4	30	70	100
			4			
SIP/Internship/Project/Dissertation/Field Visit	PPD2723N	Professional Project - I	3	100	00	100
Grand Total			23			

Semester – VIII						
	Course Code	Course Title	Total Credits	Internal Assessment Marks	End Semester Exam Marks	Total Marks
Discipline-I (Core)						
Discipline - I	FMR2801	Film Making Research Seminar	4	100	00	100
	AR2802N	Graduation Film	8	100	00	100
	DP2803N	Film Portfolio Development	4	100	00	100
Total (Discipline I)						
SIP/Internship/Project/Dissertation/Field Visit	PPD2824N	Professional Project - II	6	100	00	100
Grand Total			22			

Syllabus
Semester I
B. A. (Film Making)
(Honours/Honours With Research)

Semester – I

Course Code	Course Name	Credits
IFA2101N	INTRODUCTION TO FILM ART	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	-	-	02	-	-	02

Theory					Term Work / Practical/Oral			Total	
Internal Assessment				End Sem Exam	Durati on Of End Sem Exam	Ter m Wor k	Practic al.		Or al
Test/ Mid Sem	Continu ous Evaluati on	Attenda nce	Total Intern al						
15	10	05	30	70	3hrs	-	-	-	100

Course outcome

- Students will be able to brainstorm ideas using creative process and develop writing using literary devices and they will be able to include the film subject, theme and setting for the films.
- Students will be able to identify and explain fundamental film terms and concepts, such as mise-en-scène, cinematography, editing, sound design, and narrative structure.
- Students will be able to describe the evolution of film art, including key movements, influential directors, and significant genres throughout film history.
- Students will enhance their ability to engage in informed discussions about films, using critical frameworks to evaluate films and articulate their interpretations and critiques effectively.

Course Objectives

- To introduce students to the art of films.
- To use the concepts and terms mostly used in film when writing and talking about a film or group of films.
- To understand film as an industry, as a complex medium for artistic expression, and as a product of its cultural and social context.

- To give foundational training to analyse films.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
	Film Form			
1	1.1	The Concept of Form in Film "Form" Versus "Content"	6	20%
	1.2	Formal Expectations		
	1.3	Film, Theatre and TV: Formal Difference		
	1.4	Film Art: Technology & Business		
	Narrative			
2	2.1	Elements of Narrative	7	30%
	2.2	Flow of Story & Information		
	2.3	Range of Story Information		
	2.4	Depth of Story Information		
	Style			
3	3.1	Mise-en-Scene	6	20%
	3.2	Aspects of Mise-en-Scene		
	3.3	Mise-en-Scene in Space and Time		
	3.4	Screening of Film "Our Hospitality"		
	Genres			
4	4.1	Understanding Genre	7	30%
	4.2	Defining a Genre		
	4.3	Genre History		
	4.4	Analysis of Genre		
Total			26	100

References
<ul style="list-style-type: none">• Bordwell, D., Thompson, K., & Smith, J. (1993). <i>Film art: An introduction</i> (Vol. 7). McGraw-Hill.
<ul style="list-style-type: none">• Allen, R. C., & Gomery, D. (1985). <i>Film history: Theory and practice</i>. McGraw-Hill.
<ul style="list-style-type: none">• Bordwell, D. (1997). <i>On the history of film style</i>. Harvard University Press.
<ul style="list-style-type: none">• Salt, B. (1992). <i>Film style and technology: History and analysis</i>. Starword.
<ul style="list-style-type: none">• Bazin, A. (1971). <i>What is cinema? Volume II</i> (H. Gray, Trans.). University of California Press.
<ul style="list-style-type: none">• Bazin, A. (2004). <i>What is cinema? Volume I</i> (Vol. 20). University of California Press

Semester – I

Course Code	Course Name	Credits
HWC2102N	HISTORY OF WORLD CINEMA	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	-	-	02	-	-	02

				Theory			Term Work / Practical/Oral			Total
Internal Assessment				End Sem Exam	Duration Of End Sem Exam	Term Work	Practical.	Oral		
Test/ Mid Sem	Continuous Evaluation	Attendance	Total Internal							
15	10	05	30	70	3hrs	-	-	-	100	

Course outcome

- The students will be able to acquire a world view that will enhance their thought process for any creative content creation.
- Students will expertise on various styles of filmmakers from across the globe, that will further help them to identify and develop their own style.
- Students will be able to understand socio-political and cultural scenario of the world and its impact on world cinema.

Course Objectives

- To develop historical appreciation of film.
- To identify significant movements, innovations, and figures in film history and a variety of cinematic styles.
- To know how to form and articulate a critical analysis and evaluation of a cinematic work.
- To prepare a strong foundation about world cinema.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
	The Invention and Expansion of The Cinema, 1880s-1912			
1	1.1	Preconditions for Motion Pictures	07	30%
	1.2	Major Precursors of Motion Pictures		
	1.3	An International Process of Invention		
	1.4	Early Filmmaking and Exhibition		
	1.5	Scenic, Topicals, and Fiction Films		
2	Growth of Cinema		06	20%
	2.1	The Growth of the French Film Industry		
	2.2	Italy: Growth through Spectacle		
	2.3	Growth of Indian Films		
	2.4	The Silent Era		
3	Further Growth of Cinema		06	20%
	3.1	Growth of Cinema in Europe		
	3.2	Early Hollywood		
	3.3	Early Asian Cinema		
	3.4	The Development of the Classical Hollywood Cinema (1908-1927)		
	3.5	The development of Sound Cinema		
	3.6	The Post War World Cinema		
	3.7	Contemporary History of World Cinema		
4	Movements		07	30%
	4.1	German Expressionism		
	4.2	French Impressionism		
	4.3	Surrealism		
	4.4	Soviet Montage		

	4.5	Italian Neorealism		
	4.6	The French New-Wave		
	4.7	Independent Filmmaking		
	4.8	Indian Parallel Cinema		
Total			26	100%

References

- Vincendeau, G. (Ed.). (1995). *Encyclopedia of European cinema*. Weidenfeld & Nicolson.
- Allen, R. C., & Gomery, D. (1985). *Film history: Theory and practice*. McGraw-Hill.
- Usai, P. C. (2000). *Silent cinema: An introduction*. British Film Institute.
- Luhr, W. (1987). *World cinema since 1945*. Ungar Publishing Company.
- Lent, J. A. (1990). *The Asian film industry*. Christopher Helm Publishers.
- Thompson, K., & Bordwell, D. (2003). *Film history: An introduction* (Vol. 205). McGraw-Hill.
- Armes, R. (1971). *Patterns of realism*. Routledge.

Semester – I

Course Code	Course Name	Credits
TEP2103N	TECHNIQUES OF PHOTOGRAPHY	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	02	-	01	01	-	02

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
15	10	05	30	70	3 Hours	-	-	-	100

Course outcome

- Students will learn What is Photography and uses camera with different lenses.
- Students will demonstrate proficiency in using camera equipment and settings, including exposure, aperture, shutter speed, and ISO, to capture well-exposed and technically sound photographs.
- Students will develop a personal photographic style and build a professional portfolio, while also understanding the historical context of photography and adhering to ethical standards in their work.

Course Objectives

- To introduce basic techniques of photography and its applications in Mass Media with specialization in specific area.
- To give an opportunity to the student to get accustomed to this universal language of expression and communication and exhibit their skills to explore.
- To understand the significance and utility of photographs as an effective medium of communication.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
	Introduction to Photography			
1	1.1	Brief History of photography	06	20%
	1.2	Uses of Photography		
	1.3	Principles of light		
	1.4	Black & White Photography and studying work of famous photographers		
	Elements of Camera			
2	2.1	View finder lens and Shutter	07	30%
	2.2	Aperture		
	2.3	Display IOS		
	2.4	Lens		
	Types of Camera			
3	3.1	DSLR Compact Camera	06	20%
	3.2	Crop Sensor Camera Mirror Less		
	3.3	SLR Crop Censor		
	3.4	Full Frame Medium Format Camera		
	Art of Photography			
4	4.1	Framing and Composition Angle of view	07	30%
	4.2	Depth of Field Depth of Focus		
	4.3	Elements of Design		
	4.4	Line, Shape, Texture, Form, Pattern and Colour		
Total			26	100%

References

- Sontag, S. (2001). *On photography* (Vol. 48). Macmillan.
- Burgin, V. (Ed.). (1982). *Thinking photography*. Macmillan International Higher Education.
- Newhall, B. (1982). *The history of photography*. Museum of Modern Art.
- Rosenblum, N. (1997). *A world history of photography*. Abbeville Press.
- Wells, L. (Ed.). (2015). *Photography: A critical introduction* (4th ed.). Routledge.
- Krages, B. (2006). *Photography: The art of composition*. Allworth Press.
- Elkins, J. (Ed.). (2013). *Photography theory*. Routledge.

Semester – I

Course Code	Course Name	Credits
BFT2104N	BASICS OF FILM & TV PRODUCTION	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	-	-	02	-	-	02

				Theory			Term Work / Practical/Oral			Total
Internal Assessment				End Sem Exam	Duration Of End Sem Exam	Term Work	Practical.	Oral		
Test/ Mid Sem	Continuous Evaluation	Attendance	Total Internal							
15	10	05	30	70	Project	-	-	-	100	

Course outcome

- Students will be up to date with the latest Happenings and developments in the industry and also gets skills which allow to hop specializations. Their perspectives will be broadened artistically to visualize the imagination.
- Students will demonstrate proficiency in using essential production equipment and technology, including cameras, lighting, and sound recording tools, and understand basic operating procedures and safety protocols.
- Students will apply fundamental production techniques to plan, shoot, and edit short film or TV projects, including pre-production planning, on-set production practices, and post-production editing.
- Students will develop effective communication and collaboration skills necessary for working on a production set, including the ability to follow direction, provide constructive feedback, and work cohesively within a team.

Course Objectives

- To focus on comprehensive introduction of both film and TV production.
- To understand the depth of the stages involved in TV and Film Production.
- To understand the roles and responsibilities of a production personnel.

- To make the students industry in both film and TV production to make the students industry in both film and TV production

Detailed Syllabus				
Module/ Unit	Course Module / Contents		Hours	Marks Weightage
	Development			
1	1.1	Developing an Idea	06	20%
	1.2	Developing a Script		
	1.3	Developing a Screenplay		
	1.4	Location scouting		
	1.5	Casting actors		
	Pre-Production			
2	2.1	Different stages of Pre-production in filmmaking.	06	20%
	2.2	Different stages of pre-production in TV		
	2.3	Different types of TV Program		
	2.4	The role of director in Pre-production stage		
	Production			
3	3.1	Rehearsals and camera blocking	07	30%
	3.2	Lighting set-ups for a scene		
	3.3	Hiring of production personnel and equipment		
	3.4	Necessary props and costumes to the location		
	3.5	Capture all the footage necessary for the project.		
	Postproduction			
4	4.1	Principal photography	06	20%
	4.2	Post - organizing, cutting footages of project		
	4.3	Audio mixing coloring and editing the footage captured in production		
	4.4	Creation of special effects the project		
	4.5	Sound Mixing and Sound designing		
Total			26	100%

References
<ul style="list-style-type: none">• Branston, G., & Stafford, R. (2003). <i>The media student's book</i> (3rd ed.). Routledge
<ul style="list-style-type: none">• Campbell, D. (2002). <i>Technical film and TV for nontechnical people</i>. Allworth Press.
<ul style="list-style-type: none">• Cury, I. (2001). <i>Directing & producing for television: A format approach</i> (2nd ed.). Focal Press.
<ul style="list-style-type: none">• Newton, D., & Gaspard, J. (Year). <i>The TV showrunner's roadmap</i>. Publisher.
<ul style="list-style-type: none">• Author, A. A. (2001). <i>Digital filmmaking 101: An essential guide to producing low-budget movies</i>. Michael Wiese Productions.
<ul style="list-style-type: none">• Rea, P., & Irving, D. K. (2001). <i>Producing and directing the short film and video</i> (2nd ed.). Focal Press.

Semester – I

Course Code	Course Name	Credits
FMT2105N	FILM TECHNOLOGIES	04

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	04	-	02	02	-	04

		Theory			Term Work / Practical/Oral			Total	
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Practical	Oral		
Test	Continuous Evaluation								Attendance
15	10	05	30	70	Project	-	-	-	100

Course outcome

- Students will be introduced to the technology behind Cinema.
- Students will be able to practice with the different cameras and other related tools.
- Students will get to learn the different features of different types of camera
- Students will also learn other software related to the making process
- Students will understand color management principles and how to implement them in a color workflow.
- Students will create a portfolio showcasing color correction skills and artistic vision.

Course Objectives

- This course focuses to introduce film technology aspects.
- Students will be able to learn about the technical advancements in filmmaking.
- Student will also be introduced to color, sound and camera in the filmmaking process.
- Student will be introduced to all the different kind of technologies involve in film making
- To make the students understand principles and techniques of color correction
- To help the students to develop a portfolio.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage
	Introduction to film technology		
1	1.1 History and development of film technology	8	16%
	1.2 Key Developments in the technology		
	1.3 Analog to digital		
	1.4 Understanding different phases of production		
	Introduction to Sound		
2	2.1 Silent movies to Talkies , Vitaphone to Dolby digital	9	16%
	2.2 Tools used for recording sound Audio editing		
	2.3 Journey from black & white to colour Kinemacolor		
	2.4 Technicolor Current technology		
	Introduction to Camera		
3	3.1 Film camera to digital camera Different types of Digital camera	8	17%
	3.2 Tools and equipment for shooting		
	3.3 Component and element of digital Camera		
	3.4 Type of lighting and uses		
	Postproduction		
4	4.1 Introduction to editing	9	17%
	4.2 Linear editing to non-linear editing		
	4.3 VFX, Animation & Chroma screen		
	4.4 Sound Production		
	Introduction to colour		
5	5.1 Color theory	8	20%
	5.2 Color correction		
	5.3 Color grading		
	5.4 Compositing layers		
6	Assignment	10	14%

	6.1	Editing a stock footage		
	6.2	Shoot news byte using green screen		
	6.3	Color correction of a short video		
Total			52	100%

References
<ul style="list-style-type: none"> • Bordwell, D., & Thompson, K. (2003). <i>Film history: An introduction</i> (2nd ed.). McGraw-Hill.
<ul style="list-style-type: none"> • Monaco, J. (4th ed.). (2009). <i>How to read a film: Movies, media, and beyond</i>. Oxford University Press.
<ul style="list-style-type: none"> • Neale, S., & Neale, S. (Year). <i>Cinema and technology: Image, sound, colour</i>. Publisher.
<ul style="list-style-type: none"> • Happé, L. B. (Year). <i>Basic motion picture technology</i>. Publisher.

Semester – I

Course Code	Course Name	Credits
FLF2106N	FILM FESTIVALS	04

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	04	-	02	02	-	04

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
15	10	05	30	70	Project	-	-	-	100

Course outcome

- Student will learn about the film festivals national and international level.
- Student will learn to manage budget for film festival.
- Students will be learning festival programming management. Student will learn festival scheduling
- Students will learn the principles and practices of selecting, scheduling, and presenting films in a festival setting, including consideration of themes, audiences, and logistics.
- Students will apply their knowledge and skills to develop a comprehensive plan for a hypothetical film festival, including its mission, programming, marketing, and organizational strategy.

Course Objectives

- This course focuses to provide an in-depth information on film festivals
- Students will learn about origins, growth and impact of film festivals.
- Students will get knowledge about various film festivals conducted around the world

- Students will be able to learn film production management and various departments in film festivals
- Student will learn about different type of films.
- Students will be able to develop a comprehensive plan for film festivals.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
1	What are the major film festival		10	16%
	1.1	Theme of the festival		
	1.2	Event Segments		
	1.3	Competitions in the festival		
	1.4	Types of films.		
2	Film Festival Management		10	17%
	2.1	How to organized film festival.		
	2.2	Film festival team		
	2.3	Film Procurement.		
	2.4	Schedule		
3	Production in Film Festival		08	17%
	3.1	Departments of Film festival,		
	3.2	Print Unit.		
	3.3	Projection unit, Marketing of Film Festival.		
4	Post festival evaluation		10	20%
	4.1	Evaluate Programming budget		
	4.2	Evaluate publicity result.		
	4.3	Evaluate feedback/outcome		
	4.4	Prepare post event evaluation report		
5	Audience Engagement and Experience		10	16%
	5.1	Understanding festival audiences and their preferences		
	5.2	Creating engaging festival experiences		
	5.3	Collecting and analyzing audience feedback		

	5.4	Measuring festival success and impact		
6	Future Trends and Innovations		12	14%
	6.1	Digital and virtual film festivals		
	6.2	Trends in audience behavior and film consumption		
	6.3	Hybrid models and online platforms		
	6.4	Case studies of innovative festival approaches		
Total			52	100%

References

<ul style="list-style-type: none"> • Subramanya, K. (2008). <i>Flow in open channels</i> (3rd ed.). Tata McGraw-Hill.
<ul style="list-style-type: none"> • Modi, P. N. (2009). <i>Irrigation, water resources & water power engineering</i> (2nd ed.). Standard Book House
<ul style="list-style-type: none"> • Srivastava, R. (2008). <i>Flow through open channels</i>. Oxford University Press.
<ul style="list-style-type: none"> • Todd, D. K. (2008). <i>Ground water hydrology</i> (2nd ed.). Wiley India.
<ul style="list-style-type: none"> • Bansal, R. K. (2002). <i>Fluid mechanics & hydraulic machines</i>. Laxmi Publications (P) Ltd.
<ul style="list-style-type: none"> • Gupta, V. P., Singh, A., & Gupta, M. (1999). <i>Fluid mechanics & hydraulics</i>. CBS Publishers.
<ul style="list-style-type: none"> • Malhotra, D. R., & Malhotra, N. K. (2001). <i>The fluid mechanics & hydraulics</i>.

Semester – I

Course Code	Course Name	Credits
BMT2110N	BUSINESS MANAGEMENT-I	4

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
03	-	01	03	-	01	04

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
20	25	05	50	50	2 Hours	-	-	-	100

Course Outcome

- Identify and explain the basic concepts, nature, and scope of management, and recognize its significance in organizational success.
- Analyze various management theories, including classical and modern approaches, and apply these frameworks to solve organizational challenges.
- Demonstrate the ability to carry out the management planning process, set objectives, and use forecasting and decision-making techniques to guide organizational planning.
- Evaluate different types of organizational structures and understand the principles of authority, delegation, departmentalization, and staffing processes.
- Develop and apply techniques for management control, motivation, coordination.
- Communication to improve organizational effectiveness.

Course Objectives

- Familiarize students with the key concepts, functions, and levels of management, and the evolution of management theories.
- To effectively plan, set objectives, forecast, and make informed decisions within an organization.
- Provide students with an understanding of how organizations are structured, including departmentalization, span of control, and the principles of authority and delegation.
- Enable students to conduct job analysis, manpower planning, recruitment, and training, and understand the importance of employee development and recognition.
- Teach students the processes and objectives of management control.

- The importance of coordination, communication, and motivation in directing organizational efforts.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
1	Introduction		09	20%
	1.1	Concept, Nature, Scope and Functions of Management		
	1.2	Functions of Management, Levels of Management, Evolution and Foundations of Management Theories – Classical		
	1.3	Systems Approach to organization, Modern Organization Theory.		
2	Management Planning Process		09	20%
	2.1	Planning objectives and characteristics		
	2.2	Hierarchies of planning, the concept and techniques of forecasting		
	2.3	Decision making – concepts & process, MBO, concept and relevance		
3	Organization		09	20%
	3.1	Meaning, Importance and Principles, Departmentalization		
	3.2	Span of Control, Types of Organization		
	3.3	Authority, Delegation of Authority		
4	Staffing		09	15%
	4.1	Meaning, Job analysis, Manpower planning		
	4.2	Recruitment, Transfers and Promotions, Appraisals		
	4.3	Management Development, Job Rotation, Training, Rewards and Recognition.		
5	Directing		09	15%
	5.1	Motivation, Co-ordination, Communication		
	5.2	Directing and Management Control, Decision Making		
6	Management Control		07	10%
	6.1	Coordination, Meaning, Nature, Features		
	6.2	Objectives and Process of Management Control		
Total			52	100%

References
<ul style="list-style-type: none">• Stoner, Freeman and Gilbert Jr. (2010), Management, 8th Edition, Pearson Education
<ul style="list-style-type: none">• Robbins, (2009), Fundamentals of Management: Essential concepts and Applications, 6th edition, Pearson Education
<ul style="list-style-type: none">• Prasad, L.M. Principles & Practice of Management, 1st Edition, Tata McGraw Hills
<ul style="list-style-type: none">• "Principles of Management" by Richard L. Daft, 12th Edition (2018), Cengage Learning
<ul style="list-style-type: none">• "Principles of Management" by Charles W. L. Hill and Steven McShane, 1st Edition (2008), McGraw-Hill/Irwin

Semester – I

Course Code	Course Name	Credits
ECO2110N	ECONOMICS I	4

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
03	-	01	03	-	01	04

Theory					Term Work/ Practical/ Oral			Total		
Internal Assessment					End Sem Exam	Duration of End Sem Exam	Term Work		Prac.	Oral
Test	Assignment	Viva	Attendance	Total Internal						
20	15	10	05	50	50	2 Hours	-	-	-	100

Course Outcome

- The knowledge of this subject is essential to understand facts, concepts of microeconomics, which deals with economics at individual level
- Students understand the basic theories behind decision making process of households and the firms and their interaction in establishing equilibrium prices
- Students understand the firm's decision-making process
- Students understand the importance of equilibrium in welfare objective
- Students understand the impact of microeconomic decisions at macroeconomic level.
- Promote social justice, communal harmony, and solidarity.

Course Objectives

- Students will be able to compare the different elasticities and their usefulness.
- Students will be able to calculate the elasticities.
- Students will be able to find the profit maximization equilibrium level.
- Students will be able to understand the importance of kinky demand curve in stabilizing prices.
- Students will be able to understand the pricing in the factor market.
- Students understand the importance of Pareto equilibrium.

Detailed syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage (%)	
1.	Exploring the Subject Matter of Economics	7	15%	
	1.1	Definition of Economics. Why study economics? The scope and method of economics		
	1.2	scarcity and choice; questions of what, how and for whom to produce and how to distribute output.		
	1.3	Questions of what, how and for whom to Produce		
	1.4	Question of how to distribute the profit		
	1.5	Concept of stable, unstable, static and dynamic equilibrium		
	1.6	Partial and general equilibrium, positive and normative economics		
2.	Supply and Demand: How Markets Work, Markets and Welfare	7		
	2.1	Equi marginal utility.		
	2.2	Individual demand and supply schedule		
	2.3	Derivation of market demand supply		
	2.4	Consumer's surplus		
	2.5	Shifts in demand and supply curve		
	2.6	The role of prices in resource allocation		
	2.7	Elasticity of demand -price, income and cross elasticity		
	2.8	Law of supply, elasticity of supply		
3.	Consumer's Behavior	8		
	3.1	Utility-cardinal and ordinal approaches,		
	3.2	Indifference curves and budget constraint		
	3.3	Consumer 's equilibrium (Hicks and Slutsky		
	3.4	Giffen goods		
	3.5	Compensated demand curve		
	3.6	Revealed preference		
3.7	Engel curve			
4.	Theory of Production	10	18%	

	4.1	Technology, Isoquants, Iso costs		
	4.2	Production with one and more variables		
	4.3	Cobb-Douglass production function		
	4.4	Returns to Scale		
	Theory of Cost		10	18%
5.	5.1	Short run and long run costs, cost curves in the short run and long run, total, average, and marginal product, cost minimization and expansion path, elasticity of substitution.		
	5.2	Total, average and marginal product		
	5.3	Cost minimization, envelope curve		
	5.4	Law of variable proportion		
	Markets		10	18%
6.	6.1	Perfect Competition		
	6.2	Assumptions of Perfect Competition		
	6.3	Short run equilibrium of perfect competition		
	6.4	Long run equilibrium of perfect competition		
Total			52	100%

References

- C. Snyder and W. Nicholson, Fundamentals of Microeconomics, Cengage Learning (India), 2010.
- B. Douglas Bernheim and Michael D. Whinston, Microeconomics, Tata McGraw-Hill (India), 2009
- Ahuja H.L. (2010) Principles of Microeconomics, 18th Edition, S. Chand & Co. Ltd.
- Robert S. Pindyk and D.L. Ru Microeconomics
- A.Koutsoyiannis 'Modern Microeconomics

Semester – I

Course Code	Course Name	Credits
HMR2110N	HUMAN RIGHTS-I	4

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
04	-	-	04	-	-	04

Theory						Term Work/ Practical/ Oral			Total	
Internal Assessment					End Sem Exam	Duration of End Sem Exam	Term Work	Prac.		Oral
Test	Assignment	Viva	Attendance	Total Internal						
20	15	10	05	50	50	2 Hours	-	-	-	100

Course Outcome

- Promote human dignity and individual self-respect.
- Ensure gender equality and equal opportunities for all.
- Foster respect and appreciation for diversity.
- Support the rights of national, ethnic, religious, and linguistic minorities.
- Empower students for active citizenship and democratic participation.
- Promote social justice, communal harmony, and solidarity.

Course Objective

- Critically analyze different spheres of human rights.
- Effectively communicate on socio-legal aspects of human rights.
- Enhance analytical thinking on international human rights law application.
- Assess specific human rights laws with legal instruments and contemporary cases.
- Analyze contemporary challenges and trends in human rights theory and practice.
- Understand divergences in human rights across international, regional, and domestic contexts.

Detailed syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage (%)
1	Historical Development and Basic Concepts	8	15%
	1.1 Historical Development of Human Rights		
	1.2 Concepts of Justice		
	1.3 Concepts of Dignity		
	1.4 Concepts of Liberty and Equality		
	1.5 Concepts of Unity in Diversity		
	1.6 Concepts of Ethics and Morality		
2	Understanding of the Concept of Rights and Duties	8	15%
	2.1 Meaning of Human Rights		
	2.2 Significance of Human Rights Education.		
	2.3 Rights: Inherent-Inalienable-Universal-Individual and Groups		
	2.4 Nature and concept of Duties		
	2.5 Interrelationship of Rights and Duties		
	2.6 Classification of Rights and Duties: Moral, Social, Cultural, Economic, Civil and Political		
3	Human Duties and Responsibilities	8	15%
	3.1 Identification of Human Duties and Responsibilities.		
	3.2 The Relationship Between Human Rights and Human Duties.		
	3.3 Ethical Obligations of Individuals in upholding Human Rights.		
	3.4 Social Responsibilities in Promoting Equality and Justice.		
	3.5 Environmental Duties and the Role of Sustainable Practices.		
	3.6 Global and Cultural Variations in the Concept of Human Responsibilities.		
4	General Problems of Human Rights	10	18%
	4.1 Challenges in Defining and Universally Applying Human Rights.		

	4.2	Conflict Between National Sovereignty and International Human Rights Standards.		
	4.3	Cultural Relativism and its Impact on Human Rights Implementation.		
	4.4	Economic Inequality as a Barrier to Human Rights Realization.		
	4.5	Political Repression and the Violation of Civil Liberties.		
	4.6	Issues of Accountability and Enforcement in Human Rights Violations		
5	Important Convention on Human Rights-I		9	19%
	5.1	Universal Declaration of Human Rights (UDHR) (1948)		
	5.2	International Covenant on Civil and Political Rights (ICCPR) (1966)		
	5.3	International Covenant on Economic, Social and Cultural Rights (ICESCR) (1966)		
	5.4	Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW) (1979)		
	5.5	Convention on the Rights of the Child (CRC) (1989)		
	5.6	Convention on the Rights of Persons with Disabilities (CRPD) (2006)		
6	Important Convention on Human Rights-II		9	18%
	6.1	International Convention on the Elimination of All Forms of Racial Discrimination (ICERD) (1965)		
	6.2	Convention Against Torture and Other Cruel, Inhuman or Degrading Treatment or Punishment (CAT) (1984)		
	6.3	Convention Relating to the Status of Refugees (1951) and its 1967 Protocol		
	6.4	Convention on the Prevention and Punishment of the Crime of Genocide (1948)		
	6.5	International Convention for the Protection of All Persons from Enforced Disappearance (2006)		
	6.6	Rome Statute of the International Criminal Court (1998)		
Total			52	100%

References

- An introduction to the Political Theory by O.P. Gauba
- Human Rights by S. Subrahmanyam
- Human Rights and Constitutional Law by D.D. Basu

- | |
|---|
| <ul style="list-style-type: none">• The United Nations Structure and Functions of an International Organization by Rumki Basu |
| <ul style="list-style-type: none">• Human Rights in India Historical, Social and Political Perspective by Chiranjivi J. Nirmal. |
| <ul style="list-style-type: none">• Manoj Kumar Sinha, Implementation of Basic Human Rights, (Lexis Nexis) |

Semester – I

Course Code	Course Name	Credits
ACW2110N	Academic and Creative Writing	4

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
04	00	-	04	00	-	04

Internal				External		Total
Mid-Sem Exam	Continuous Evaluation	Attendance	Total Internal	End Sem Exam	Duration Of End Sem Exam	
30	15	05	50	50	2 Hours	100

Course Outcome

- Demonstrate effective ways of ideation.
- Identify various writing techniques.
- Acquire academic and idiomatic vocabulary.
- Comprehend the principles of effective paragraph structure and content.
- Analyse and evaluate own and other's works.

Course Objectives

- To introduce the concepts of academic and creative writing.
- To familiarize students with the different genres and process of writing.
- To train students to write in various forms and formats.
- To encourage students to write for self-development and publication.

- To teach the various ways of ideating and writing creatively.

Detailed Curriculum

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
1	Fundamentals of Writing		8	15%
	1.1	Significance of Writing as a Skill		
	1.2	Categories of Writing		
	1.3	Types of writing		
2	Academic and Creative Writing		8	15%
	2.1	Features of Academic and Creative Writing		
	2.2	Differences Between Academic and Creative Writing		
	2.3	Illustrations of Between Academic and Creative Writing		
3	Creative Writing		10	20%
	3.1	Ideation		
	3.2	Writing for target audience		
	3.3	Employ the various stages of the writing process - pre-writing, writing and re-writing		
	3.3	Employ descriptive, narrative and expository modes		
4	Academic Writing		8	15%
	4.1	Planning and Making the Outline		
	4.2	Refining Paragraph Structure		
	4.3	Proofreading and editing		
5	Stylistics of Writing		10	20%
	5.1	Common Literary Devices		
	5.2	Learning about Themes		
	5.3	Vocabulary Enhancement		
6	Putting to Practice		8	15%
	6.1	Analyzing short stories of famous foreign and Indian writers: Kate Chopin & Ruskin Bond		
	6.2	Producing samples of Various Writing Types		

	6.3	Peer review		
Total			52	100

References

- Brohaugh, William. Write Tight: Say Exactly What You Mean with Precision and Power.
- Dev, Anjana Neira, ed. A Handbook of Academic Writing and Composition. Pinnacle, 2016.
- Eckert, Kenneth. Writing Academic Research Papers. Moldy Rutabaga, 2021.
- Goins, Jeff. You Are a Writer (So Start Acting Like One). Tribe Press
- Gupta, Renu. A Course in Academic Writing. Orient BlackSwan, 2010
- Pinker, Steven. The Sense of Style: The Thinking Person's Guide to Writing in the 21st Century. Penguin Books, Reprint edition, 2015
- Seely, John. Oxford Guide to Effective Writing and Speaking. OUP 2nd edition, 2005
- Turk, Christopher and John Kirkman. Effective Writing. London and New York: Chapman & Hall. Indian Reprint 2003.

Semester – I

Course Code	Course Name	Credits
FST2110N	Fashion Technology I	4

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02		02	02		02	04

Theory					Term Work/ Practical/ Oral			Total	
Internal Assessment				End Sem Exam	Duratio n of End Sem Exam	Term Wor k	Prac · l		Ora l
Test	Continuou s Evaluatio n	Attendan ce	Total Intern al						
15	30	05	50	50	2 Hours	-	-	-	100

Course Outcome

- Have a deeper understanding of fashion theories, fashion terminologies, and vocabulary.
- Understand the workings of the fashion industry, including its historical development, current trends, and key players.
- Gain insights into the fashion production, including design, manufacturing, and distribution.
- Analyze various fashion subcultures, recognizing their role in challenging mainstream norms and shaping aesthetic trends.

Course Objective

- The course aims to deepen students' grasp of fashion theories, terminologies, and vocabulary, fostering their analytical skills for interpreting design and trends.

- The course also provides a comprehensive overview of the fashion industry's evolution, current trends, and key players while offering insights into the intricacies of design, manufacturing, and distribution processes.
- By exploring diverse fashion subcultures, students will recognize their role in reshaping aesthetics and challenging conventional norms, enhancing their ability to engage thoughtfully with the multifaceted realm of fashion.

Detailed syllabus

Module / Unit	Course Module / Contents	Hours	Marks Weightage (%)
1	Fashion Terminology & Etymology	9	20%
	1.1 Clothes, costumes, fashion, Social Identity, feel-good, unique identity, designer jeans, perfect look, branded cosmetics, branded shoes, eyewear, watches, etc.		
	1.2 Elements and principles of design in context to fashion (point, line, shape- [silhouette, motifs, repeats], colour [hue, value, intensity], texture) (balance, proportion, emphasis, rhythm, harmony)		
1.3 Style, Types of Fashion Avante Garde, haute couture/high fashion, mass-market, bridge/prêt-a- porter/ready-to-wear fashion Classics, fads, knock off.			
2	Factors Influencing Fashion and Fashion Theories	9	15%
	2.1 Accelerating and Retarding factors influenced by social, cultural, economic, political, technological, sports, music, etc.		
	2.2 Fashion Theories- Trickle-up, Trickle-down and Mass dissemination		
3	Fashion Cycles and Fashion Consumers	8	15%
	3.1 Five stages of the fashion cycle and the various types of cycles.		
	3.2 Fashion consumers at each stage		
4	Introduction to the Fashion Industry	8	15%
	4.1 A brief global overview of the textile and apparel industry. Sectoral overview of the fashion industry in India		
	4.2 Fashion capitals of the world: Paris, Milan, New York, London, Tokyo (Uniqueness and 5 top designers/brands from each capital)		

5	Fashion Details		9	20%
	5.1	Component details of necklines, collars, sleeves, cuffs, belts, pockets, drapes, yokes, gathers, frills, pleats, and tucks.		
	5.2	Understanding and Identification of applique, patchwork, embroideries, beadwork, fringes, tassels, quilting, smocking, shearing,		
	5.3	Types of hemlines, trims, fasteners, laces, zippers, buttons, rouleau, drawstrings, vents, and rivets.		
	5.4	Jewelry, handbags, hats, headgear, footwear, watches, scarves, sunglasses, pins.		
6	Regional Styles, Culture and Fashion		9	15%
	6.1	Mediterranean, Latino, and Scandinavian styles- history, culture and society, lifestyle, textiles and clothing, accessories, home furnishings.		
	6.2	Fashion in relation to sports, movies, and music- types of styles and trends, textiles and fabrics.		
Total			52	100%

References	
•	Fashion: From concept to consumer, Gini Stephens Frings (1999), Prentice-Hill Inc.
•	The Fairchild's Dictionary of Fashion, Phyllis Tortora,
•	Variety- Fashion for Freedom, S. A Hussain
•	Beyond Design, Sandra J. Keiser & Myrna B. Garner, Fairchild publication.
•	Elements of Fashion & Apparel Design, G. J Sumathi,
•	Consumer Behavior: In Fashion, Solomon, Pearson Education India.

Semester - I

Course Code	Course Name	Credits
IND2110N	Interior Design -I	4

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	-	03	01	-	03	04

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
15	30	05	50	-	-	50	-	-	100

Course Outcome

- Understand the field of Interior Design as a profession.
- Familiarization with Colors, textures and materials used in the interior spaces.
- Awareness of drawing at scale, lettering and dimensioning.
- Understanding the basics of technical drawing.
- Familiarize with Anthropometry of interior space.
- Designing of residential interior space.

Course Objectives

- To enable students to understand the design aspects and constraints of residential interiors.
- To appraise the students about the role and complexity in interior design.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage
1	Introduction to Interior Design		12 20%
	1.1	Introduction to the profession of Interior Design. Difference between design & decoration.	
	1.2	Basics of sheet formats	
	1.3	Introduction to elements and principles of design and Interior Design as a profession.	
	1.4	Basics of Sketching	
2	Basics of colors, textures, and materials		8 12%
	2.1	To enable the students to understand the basics of Colors in form of colour wheel and colour schemes	
	2.2	Understanding of materials and textures	
3	Introduction to basics of lettering, and scales		8 12%
	2.1	Basics of lettering	
	2.2	Basics of scales	
	2.3	Basics of Dimensioning	
4	Basics of Drawing and Technical Drafting		8 13%
	3.1	Understanding 2D drafting	
	3.2	Understanding plans and elevations of basic objects	
5	Study of Anthropometry, human proportions and required spaces		8 13%
	4.1	Anthropometric study of various residential spaces.	
	4.2	Discussion of various activities in a residence	
	4.3	Studying circulation in residential interior spaces	
6	Layout of residential interior space		16 30%
	6.1	Making final layout plan with suggested design	
	6.2	Understanding Interior Design from reference images	

	6.3	Preparing a final portfolio		
Total			60	100%

References

- | |
|--|
| <ul style="list-style-type: none"> • Ernst Neufert, Neuferts Architects Data • Francis D.K. Ching, Architecture: Form, Space and Order • Joseph Chiara and John Callend, Time Saver Standards for Building Types • Ramsey Sleeper, Architectural Graphic Standards • Drew Plunkett, Drawing for Interior Design |
|--|

Semester – I

Course Code	Course Name	Credits
FLF2111N	FRENCH I	1

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	-	-	01	-	-	01

Theory					Term Work / Practical/Oral	Total	
Internal Assessment			Attendance	Total Internal	End Sem Exam		Duration Of End Sem Exam
Mid Term	Viva	Continuous Evaluation					
15	20	10	05	50	50	75 mins	100

Course Outcome

- Read French language, with its phonetic system and its accents and greet someone in French.
- Understand simple spoken French, including greetings, introductions, and basic conversational phrases.
- Introduce themselves, ask and answer simple questions, and use common expressions.
- Write simple sentences and paragraphs about familiar topics, such as daily activities, personal information, and immediate needs.
- Compare cultural differences and similarities between French-speaking countries and the student's own culture.

Course Objectives

- To familiarize students with the French language, with its phonetic system and its accents.
- To make the students understand simple spoken French, including greetings,

introductions, and basic conversational phrases.

- To engage the students in basic conversations, introduce yourself, ask and answer simple questions, and use common expressions.
- To familiarize the students to write simple sentences and paragraphs about familiar topics, such as daily activities, personal information, and immediate needs.
- To compare cultural differences and similarities between French-speaking countries and the student's own culture.

Detailed Curriculum

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
1	Module I		6	50%
	Leçon 1	Bienvenue !		
	Leçon 2	Le français de A à Z		
	Leçon 3	Le monde en français		
	Leçon 4	La classe et nous		
2	Module II		3	20%
	Leçon 1	Bonjour !		
	Leçon 2	Ça se passe où ?		
	Leçon 3	Ils sont francophones.		
3	Module III		4	30%
	Leçon 1	Portraits		
	Leçon 2	En classe		
	Leçon 3	Je parle français pour ...		
	Total		13	100%

References

- Berthet, Hugot et al. Alter Ego - Méthode de Français, A1: Hachette, 2012.
- Bruno Girardeau et Nelly Mous. Réussir le DELF A1. Paris : Didier, 2011.
- Loiseau Y., Mérieux R. Connexions 1, cahier d'exercices. Didier, Paris, 2017.
- Loiseau Y. & Mérieux R. Connexions 1, Guide pédagogique. Didier, Paris, 2017.

<ul style="list-style-type: none"> • Connexions 1, livre de l'élève – Loiseau Y. & Mérieux R., éd. Didier, Paris,2017.
<ul style="list-style-type: none"> • Latitudes 1, cahier d'exercices – Loiseau Y. & Mérieux R., éd. Didier, Paris,2018.
<ul style="list-style-type: none"> • Latitudes 1, Guide pédagogique – Loiseau Y. & Mérieux R., éd. Didier, Paris,2018.
<ul style="list-style-type: none"> • Latitudes 1, Guide pédagogique téléchargeable – Loiseau Y. & Mérieux R., éd. Didier,2018.
<ul style="list-style-type: none"> • Latitudes 1, livre d'élève + CD – Loiseau Y. & Mérieux R., éd. Didier, Paris,2018.
<ul style="list-style-type: none"> • Nathalie Hirschsprung, Tony Tricot, Cosmopolite 1 Méthode de Français A1. Hachette, 2017.
<ul style="list-style-type: none"> • Nathalie Hirschsprung, Tony Tricot. Cosmopolite 1 Cahier d'activités A1. Hachette, 2017.

Semester – I

Course Code	Course Name	Credits
FLG2111N	German I	1

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	-	-	01	-	-	01

		Theory				Term Work / Practical/Oral	Total
Internal Assessment			Viva	Total Internal	End Sem Exam	Duration Of End Sem Exam	
Mid Term	Continuous Evaluation	Attendance					
15	10	05	20	50	50	75 mins	100

Course Outcomes

- Greet each other.
- Frame and understand simple sentences in present tense.
- Ask and answer basic questions pertaining to one's and other's name, residence, or similar topics from one's direct surroundings.
- Correctly pronounce and read known names, words, and simple sentences.

Course Objective

- To introduce oneself and others.
- To greet and have a basic conversation in German.
- To frame and understand simple sentences in present tense.
- To ask and answer basic questions pertaining to one's and other's name, residence, or similar topics from one's direct surroundings.
- To pronounce and read known names, words, and simple sentences.

Detailed Curriculum

Module/ Unit	Course Module / Contents	Hours	Marks Weightage	
1	Kapitel 1	05	34%	
	Grammatischer Aspekt			<ul style="list-style-type: none"> - Verben für Vorstellung - heißen, kommen, wohnen (Vorstellung) + Personalpronomen Sie, ich, er, sie - Verben für Vorstellung+ sprechen und sein + Personalpronomen du, ihr, wir, es, sie (pl.) - W-Fragen u. Aussagen
	Thematischer Aspekt			<ul style="list-style-type: none"> - grüßen und verabschieden - sich und andere vorstellen - über sich und andere sprechen - Zahlen bis 20, Telefonnummer und E- Mail-Adresse nennen - Buchstabieren über Länder und Sprachen sprechen
2	Kapitel 2	04	33%	
	Grammatischer Aspekt			<ul style="list-style-type: none"> - Verbstamm mit ,d‘ oder ,t‘, z.B. arbeiten, unterrichten, schneiden - Unregelmäßige Verben, z.B. fahren, lesen, sein, haben - Ja-Nein Frage - Bestimmter Artikel
	Thematischer Aspekt			<ul style="list-style-type: none"> - Wochentage benennen - über Arbeit, Berufe und Arbeitszeiten sprechen - Zahlen ab 20 nennen - über Jahreszeiten sprechen ein Profil im Internet erstellen
	Kapitel 3			

3	Grammatischer Aspekt	- Unregelmäßige Verben, z.B. fahren, geben, sprechen, sehen, nehmen - Unbestimmter Artikel: Ein, eine, ein und Bestimmter Artikel	04	33%
	Thematischer Aspekt	- Texte einer Bildergeschichte zuordnen - Verkehrsmittel benennen - Artikel lernen		
Total			13	100%

References

- Aufderstraße, Hartmut. Lagune 1. Deutsch als Fremdsprache: Kursbuch und Arbeitsbuch. Ismaning: Max Hueber Verlag 2012.
- Braun, Anna, and Daniela Wimmer. Schritte Plus A1/1: Arbeitsbuch. Hueber Verlag, 2020.
- Dengler, Stefanie. Netzwerk A1. Teil2. Kurs- Und Arbeitsbuch: Deutsch Als Fremdsprache. Langenscheidt, 2012.
- Funk, Hermann, et al. studio d A1: Deutsch als Fremdsprache. Cornelsen Verlag, 2015.
- Langenscheidt. Langenscheidt Pocket Dictionary German: German-English, English-German. Langenscheidt Publishing Group, 2022.
- Niebisch, Daniela, et al. Lagune A1: Kursbuch. Hueber Verlag, 2016.

Semester – I

Course Code	Course Name	Credits
FLS2111N	SPANISH I	01

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	-	-	01	-	-	01

Theory					Term Work / Practical/Oral		
Internal Assessment					End Sem Exam	Duration Of End Sem Exam	Total
Mid Term	Continuous Evaluation	Attendance	Viva	Total Internal			
15	10	05	20	50	50	75 mins	100

Course Outcomes

- Present himself/herself to people.
- Initiate conversation and formal talk with fellow native speakers.
- Talk about his/her tastes, preferences, and choices.
- Pronounce Spanish words and dictions in the correct form.
- Read Spanish texts, stories, newspapers, and magazines and comprehend them.

Course Objectives

- To enable the student to present and describe oneself and people.
- To enable to enter in contact and begin a conversation.
- To enable to talk about one's family, tastes, and preferences.
- To familiarize students with the Spanish language, with its phonetic system and its accents.
- To enable the student to read and understand texts in Spanish adapted for the level.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage (%)
1	Quiero aprender español.	4	30%
	1.1 Los saludos y las despedidas		
	1.2 Los alfabetos		
	1.3 Las reglas de pronunciaciones		
	1.4 Los números en español (0-100)		
2	Gramática y nosotros	4	30%
	2.1 Los artículos		
	2.2 Los sustantivos, adjetivos y los géneros		
	2.3 Las profesiones y las nacionalidades		
	2.4 Vocabulario de la familia.		
3	Quiero aprender los verbos	5	40%
	3.1 El sujeto en español.		
	3.2 Los verbos en español (el verbo en SER)		
	3.3 Los verbos regulares (AR, ER, IR)		
Total		13	100%

References

- Garcia, Jaime. *Garmendia Corpas. AULA INTERNACIONAL PLUS. 2020.*
- Hidalgo, Andrea Fabiana. *PREPARACION DELE. 2020.*
- Hollis, Maria Rosario. *Essential Spanish Verbs. Teach Yourself, 2010.*
- Moya, Felipe, and Leslie Pérez. *Spanish Short Stories For Beginners. 2019.*
- Nissenberg, Gilda. *Practice Makes Perfect: Complete Spanish Grammar, Premium Fourth Edition. McGraw-Hill Education, 2020.*
- Prisma, Equipo Nuevo, and Evelyn Aixalà I. Pozas. *Nuevo prisma A2. 2014.*
- Richards, Olly. *Short Stories in Spanish for Beginners. Teach Yourself, 2018.*
- Simpson, Brandon. *Spanish Verb Tenses. 2008.*
- Soriano, Jaime. *Garmendia Corpas. AULA INTERNACIONAL PLUS. 2020.*
- Verblix, and Marta Torres Sánchez. *Spanish Short Stories for Beginners. 2018.*

Semester – I

Course Code	Course Name	Credits
CSE2112N	Effective Listening	1

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	-	-	01	-	-	01

Theory					Term Work / Practical/Oral	Total
Internal Assessment				End Sem Exam	Duration Of End Sem Exam	
Mid Term Exam	Continuous Evaluation	Attendance	Total Internal			
15	30	05	50	50	2 hrs	100

Course Outcome

- Recognize the importance of basics of communication and barriers in professional arena.
- Participate and develop listening skills through Group discussion and extempore.
- Become proficient speakers and active listeners.

Course Objectives

- To familiarize students with the fundamentals, type and barriers to communication.
- To provide guidelines and improve the student's communication skills.
- To enable students to learn the principles of listening.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
1	Fundamentals of Communication			
	1.1	Communication: Definition, Meaning, Process, Cycle, Purpose of communication:		

	1.2	7 C's of communication	8	40%
	1.3	Barriers to effective communication		
	1.4	Types of Communication: Depending on Method (Verbal & Non-verbal), Business (Internal & External), Individuals Involved (Intrapersonal & Interpersonal), Rules (Formal & Informal).		
2	Communication Skills		6	40%
	2.1	The process of listening, importance		
	2.2	Types of listening		
	2.3	Effective Listening: Principles and Barriers		
3	Enhancing Listening Skills		3	20%
	3.1	Guidelines to increase listening.		
	3.2	Activities to enhance listening.		
Total			17	100%

References
• Ramon & Prakash, Business Communication, Oxford.
• Sydney Greenbaum Oxford English Grammar, Oxford.
• Successful Communications, MalraTreece (Allyn and Bacon)
• Effective Technical Communication, M. Ashraf Rizvi.
• Anjanee Sethi & Bhavana Adhikari, Business Communication, Tata McGraw Hill

Semester – I

Course Code	Course Name	Credits
BEH2113N	BEHAVIOURAL SCIENCE-I	01

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	-	-	01	-	-	01

Theory							Total
Internal Assessment				Total Internal	End Sem Exam	Duration of End Sem Exam	
Activity	Assignment	Viva	Attendance				
20	40	35	05	100	00	-	100

Course Outcome

- Understanding oneself aids in making informed, value-aligned decisions.
- Self-awareness leads to clearer and more empathetic communication.
- Knowing personal strengths and weaknesses helps set realistic goals.
- Authenticity from self-awareness fosters deeper connections with others.
- Self-understanding enhances resilience and adaptability to change.
- Identifying development areas encourages ongoing self-improvement.

Course Objective

- To introduce the student to the variety of principles influencing human behaviour.
- To take students, step by step, through an interactive understanding of each of these principles.
- To Gain a clear understanding of your abilities and limitations. Understand what motivates you and drives your decisions.
- To Identifying development areas encourages ongoing self-improvement.
- To Make choices that align with your values and goals.
- To Understand how your style affects interactions with others.

Detailed Syllabus

	Course Module / Contents		Hours	Marks Weightage (%)
1	Core Competency & Techniques of self-awareness		02	20%
	1.1	Understanding of Self, Components of Self – Self-identity		
	1.2	Self-concept, Self-confidence, Self-image, self-awareness, self-acceptance, and self-realization		
	1.3	Self-concept, Self-confidence, Self-image, self-awareness, self-acceptance, and self-realization		
	1.4	Mapping the key characteristics of self and framing a character for self		
2	Self Esteem & Effectiveness		02	20%
	2.1	Meaning and Importance of self-esteem and self-effectiveness		
	2.2	Process of Attitude formation, Factors that influence Attitude formation.		
	2.3	Components and Types of attitudes		
3	Building Positive Attitude		02	20%
	3.1	Meaning and nature of attitude		
	3.2	Common myths related to mental health		
	3.3	Strategies to improve mental health: Robert Plutchik's Feeling wheel.		
4	Building Emotional Competence		02	20%
	4.1	Emotional Intelligence – Meaning, components, Importance and Relevance		
	4.2	Techniques of improving emotional intelligence		
	4.3	Types of emotions, Healthy and Unhealthy expression of emotions		
	4.4	Theories & Models of emotions		
Total			10	100%

References
<ul style="list-style-type: none"> • Bradberry, T., & Greaves, J. (2009). <i>Self-Awareness (The Enneagram of Emotional Intelligence)</i>. TalentSmart.
<ul style="list-style-type: none"> • Tanner, J. L., Arnett, J. J., & Leis, J. (2009). <i>Self-awareness and identity in emerging adulthood: Timing mechanisms and contexts</i>. <i>Emerging Adulthood</i>, 37(2), 55-74.
<ul style="list-style-type: none"> • McKay, M., & Fanning, P. (2016). <i>Self-Esteem: A Proven Program of Cognitive Techniques for Assessing, Improving, and Maintaining Your Self-Esteem</i>. New Harbinger Publications.
<ul style="list-style-type: none"> • Maio, G. R., & Haddock, G. (2015). <i>Attitudes and Attitude Change</i>. Sage.
<ul style="list-style-type: none"> • Zuboff, S. (2019). <i>The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power</i>. PublicAffairs.
<ul style="list-style-type: none"> • Pankhurst, D. A., & White, K. A. H. (2020). <i>The impact of social media on self-esteem: The mediating role of body image and perceived social support</i>. <i>Computers in Human Behavior</i>, 112, 106441.

Semester – I

Course Code	Course Name	Credits
ENV2116N	ENVIRONMENTAL STUDIES	4

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
03	-	01	03	-	01	04

Theory					Term Work / Practical/Oral			Total	
Internal Assessment				End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.		Oral
Test	Continuous Evaluation	Attendance	Total						
15	10	05	30	70	3 Hours	-	-	-	100

Course Outcomes

- The course educates students in various waste management techniques and effective pollution control strategies.
- The course covers sustainable use of natural resources and biodiversity conservation. Students will learn how to balance resource utilization.
- This course equipped students with the ability to apply their knowledge, skills, values to mitigate environmental challenges and foster sustainable development.
- Students will learn about international efforts taken to safeguard the Earth's environment and resources.
- This course enables students to sensitize themselves to adverse health impacts of pollution and develop an understanding of the broad aspects of environmental management systems.
- Students will learn about Environmental legal framework to protect and conserve environment.

Course Objectives

- To identify and address environmental issues at local, regional, and global level.
- To impart basic knowledge about the environment and its allied problems.
- To develop an attitude of concern for the environment.

- To motivate learners to participate in environment protection and environment improvement.
- To acquire skills to help the concerned individuals in solving environmental problems.
- Strive to attain harmony with Nature.

Detailed Syllabus

Module	Course Module / Contents	Hours	Marks Weightage
1	Multidisciplinary nature of environmental studies	06	10%
	Definition, scope, and importance, need for public awareness.		
	Origin of agriculture, Industrial revolution, and its impact on the environment, water conflicts.		
	Sustainable Development Goals (SDGs)- Targets, challenges, and strategies.		
	Natural Resources: Types, Use and Exploitation.		
2	Ecosystem and Conservation of Biodiversity	10	20%
	Ecosystem: Definition, Structure, and function		
	Ecosystem types, significance, and ecosystem services		
	Biodiversity: Definition, types, and values of Biodiversity		
	Biogeographical zones and Hot spots in India and convention on Biological Diversity (CBD)		
	Conservation of Biodiversity, Biodiversity Laws, and Regulations		
3	Environmental Pollution and Control	08	15%
	Definition, types, sources, effects, and control of pollution:		
	Air & Noise Pollution		
	Water Pollution		
	Soil Pollution & Solid waste		
4	Environment Quality Standards and Management	06	10%
	An introduction of Environment Management System (EMS)		
	circular economy, eco Lebling, eco mark scheme.		
	Brief introduction of Environmental Impact Assessment: Concept and application		
5	IPR & Biosafety	10	20%

	Introduction and Concept of IPR, Advantages and disadvantages of IPR		
	Introduction and concepts of biosafety, its levels in terms of environment and Human protection.		
6	Environmental Treaties and Legislation	12	25%
	Introduction to Environmental laws and Regulation. National Green Tribunal: Landmark Supreme court Judgements.		
	Salient Features of following Acts:		
	The Environment Protection Act-1986, an Umbrella Act		
	The Water (P & CP) Act-1974.		
	The Air (P & CP) Act-1981, Noise pollution (regulation & control) Rules		
	E-waste, Biomedical waste and Plastic waste management and handling rules.		
Factories Act			
Total		52	100%

References

- Chauhan, B. S. (2024). *Environmental studies*. University Science Press.
- Textbook Of Environmental Studies Dava Katewa Cengage Learning Ptd Ltd.
- Perspectives In Environmental studies Kaushik, Anubha Kaushik C.P New age International Pvt Ltd
- Environmental Sciences: A students Companion Gregory & Others Sage Publication.
- Environmental Pollution Control Engineering Rao, C.S New Age International Pvt Ltd.
- Textbook Of Environmental Studies for Undergraduate Courses Bharucha Erach Universities Press.
- Environment Law & Policy in India- Shyam Divan.

Syllabus

Semester-II

B. A. (Film Making)

(Honours/Honours With Research)

Semester – II

Course Code	Course Name	Credits
FSW2201N	FUNDAMENTALS OF SCREENWRITING	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	-	-	02	-	-	02

				Theory			Term Work / Practical/Oral			Total
Internal Assessment			Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Practical.	Oral		
Test/ Mid Sem	Home Assignment	Attendance								
15	10	05	30	70	3 hrs	-	-	-	100	

Course outcome

- Student will be able to brainstorm for the ideas using creative process and develop writing using literary devices and they will be able to write stories using different genres.
- Students will demonstrate a thorough understanding of the basic structure and formatting of a screenplay, including the three-act structure, scene headings, dialogue, action descriptions, and character introductions.
- Students will create well-developed characters and write authentic, engaging dialogue that reflects character traits, advances the plot, and enhances the overall narrative.
- Students will construct a coherent and engaging plot with a clear narrative arc, including exposition, rising action, climax, falling action, and resolution.

Course Objectives

- To let students learn a professional approach to writing a screenplay from conception of the idea through the outlining process and onto a finished short script
- To let students how to break a story, develop an idea, create character arcs, and craft your idea into a three-act structure.
- To bring visual and aural senses to writing, to see and hear film as they write it,

- developing and exploring characters through situations of conflict.
- To develop good writing habits while discovering the creative voice

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
	Understanding the creative writing process			
1	1.1	What is the story?	07	20%
	1.2	Understanding literally devices		
	1.2	Factors of creative writing		
	1.3	Elements of Indian Narrative		
	1.4	How to process information for creative writing		
	1.5	Creative skills and visualizations.		
	Film Narrative			
2	2.1	Plot	06	20%
	2.2	Conflict		
	2.2	Character		
	2.3	Subject		
	2.3	Theme		
	2.4	Setting		
	2.5	Dialogues Research		
	Genre Study			
3	3.1	Romantic, Comedy & Drama	07	30%
	3.2	Western		
	3.3	Action, Adventure		
	3.4	Crime/Thriller		
	3.5	Non-Fiction Horror		
	Analyzing Films			
4	4.1	Basic Stories	06	30%
	4.2	Screenplay Structures		
	4.3	Understanding Tone and Pitch		
	4.4	Screening of “God Father”, “Schindler’s List”		
Total			26	100%

References
<ul style="list-style-type: none">• Field, S. (2005). <i>Screenplay: The foundations of screenwriting</i>. Delta.
<ul style="list-style-type: none">• Bauer, I. (2017). <i>Screenwriting fundamentals: The art and craft of visual writing</i> (V. Bauer, Ed.). Routledge.
<ul style="list-style-type: none">• Trotier, D. (2014). <i>The screenwriter's bible: A complete guide to writing, formatting, and selling your script</i>. Silman-James Press.
<ul style="list-style-type: none">• Snyder, B. (2005). <i>Save the cat: The last book on screenwriting you'll ever need</i>. Michael Wiese Productions.

Semester - II

Course Code	Course Name	Credits
BSC2202N	BASICS OF CINEMATOGRAPHY	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	02	-	01	01	-	02

				Theory		Term Work / Practical/Oral			Total
Internal Assessment			Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Practical.	Oral	
Test/ Mid Sem	Continuous Evaluation	Attendance							
15	10	05	30	70	Project	-	-	-	100

Course outcome

- Students will demonstrate a clear understanding of the fundamental principles of cinematography, including the role of the cinematographer, basic camera functions, shot composition, and visual storytelling techniques.
- Students will be able to work with a range of Digital Cinema Cameras to capture appropriately exposed, focused and colour balanced images and they will be able to translate internal states into visible action in effectively composed images.
- Students will design and implement effective lighting strategies for different scenes, understanding the impact of lighting on mood, texture, and visual aesthetics.
- Students will develop and apply visual storytelling skills, using cinematographic techniques to convey narrative elements, emotions, and themes effectively.

Course Objectives

- To learn the techniques, lenses and filter of cameras.
- To understand the different setting and file formats of the camera and images.

- To develop students' ability to manipulate cameras to achieve specific stylistic and dramatic effects
- To understand the basic building blocks of the cinematic language and WHY, WHEN, and HOW they are used.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
1	Basic techniques		06	20%
	1.1	Framing and composition		
	1.2	Camera Shots		
	1.3	Camera Mounts and Movements		
	1.4	Understanding Lenses & Filters		
2	Understanding Camera		07	30%
	2.1	Film Formats -Aspect Ratio		
	2.2	Aperture Shutter speed ISO Manual and automatic		
	2.3	Control of Exposure		
	2.4	Focus Digital and Optical Zoom		
3	Cinematography Practice on Analog Cameras		06	20%
	3.1	Cinematographer – Role and Responsibilities in Communication		
	3.2	Visuals Cinematography		
	3.3	Elements of Video Camera		
	3.4	Analog and Digital Formats and Mechanism of a camera operation		
	3.5	Handling Practicing Indoor-outdoor		
4	Working on Projects		07	30%
	4.1	Short films		
	4.2	Music Albums		
Total			26	100%

References

- Brown, B. (2016). *Cinematography: Theory and practice: Image making for cinematographers and directors*. Routledge.
- Grierson, T., & Goodridge, M. (Eds.). (2009). *FilmCraft: Cinematography*. Ilex Press.
- Tovoli, L. (2020). *On Suspiria and beyond: A conversation with cinematographer Luciano Tovoli*. Auteur Publishing..
- Alton, J. (1995). *Painting with light*. University of California Press.

Semester – II

Course Code	Course Name	Credits
ETP2203N	EDITING THEORY AND PRACTICE	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	02	-	01	01	-	02

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
15	10	05	30	Project	70	-	-	-	100

Course outcome

- Students will Plan, design, and create digital video projects incorporating graphic and audio elements.
- Students will Transfer and capture digital video and audio from various cameras and external devices.
- Students can Edit and compress video for use in various delivery modes of digital media using standard digital video editing software.
- Students will demonstrate proficiency in using industry-standard video editing software (e.g., Adobe Premiere Pro, Final Cut Pro, DaVinci Resolve), including advanced features such as multi-track editing, color correction, and effects.

Course Objectives

- This course familiarizes students with theory and practical aspects of editing.
- Students will be able to achieve specific stylistic and dramatic effects.
- Student will be able to produce a video with proper audio to tell a story efficiently.
- Students will be able to master editing on various software.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
	History of Editing and Theory of Editing			
1	1.1	Silent to talkie	06	20%
	1.2	Theories of Editing Intellectual Montage Tonal Montage Metric Montage Rhythmic Montage Overtonal Montage		
	1.3	Experiment in Film Editing		
	1.4	Genre and editing Editing according to different genre		
	The Screen Technique			
2	2.1	Joining of shots and scenes	06	20%
	2.2	The cut and types of cut		
	2.3	Continuity editing: an introduction to editorial grammar The 180-degree rule Eye line Eye Trace Matching action and cutting on action Continuity of objects		
3	Aesthetics of Editing		06	20%
	3.1	Basics of editing Rhythm & Pace		
	3.2	Transitions and their purpose		
	3.3	Construction of scene and sequences		
	3.4	Experimentation in Editing		
4	Principle of Editing		08	40%
	4.1	Introduction of Editing Software Davinci Resolve		
	4.2	Adobe Premier Pro		
	4.3	Final Cut Pro		
	4.4	Davinci Resolve		
Total			26	100

References

- Fairservice, D. (2001). *Film editing: History, theory and practice: Looking at the invisible*. Routledge.
- Dancyger, K. (2006). *The technique of film and video editing: History, theory, and practice*. Focal Press.
- Jackson, W. (2013). *Digital video editing fundamentals*. Focal Press.
- Van Hurkman, A. (2017). *Colour correction handbook: Professional techniques for video and cinema (2nd ed.)*. Peachpit Press.

Semester – II

Course Code	Course Name	Credits
INS2204N	INTRODUCTION TO SOUND	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	02	-	01	01	-	02

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
15	10	05	30	-	-	-	70	-	100

Course outcome

- Students will produce background music for short films and feature films. They can mix the sound for various projects.
- Students will demonstrate a foundational understanding of the physical properties of sound, including concepts such as frequency, amplitude, waveforms, and sound propagation
- Students will effectively use basic audio recording equipment and techniques, including microphones, mixers, and recording software, to capture high-quality sound for various applications.
- Students will analyze the role of sound in various media productions, including film, television, and multimedia projects, and understand how sound contributes to storytelling, mood, and audience engagement.

Course Objectives

- This course focuses on history, theory and practice of sound.
- Students will be able to understand sound technology and aesthetics, the voice and sound effects, film music, and sound's relationship to different modes of filmmaking.
- Students will also be able to analyze the audiovisual elements of films.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage
	Fundamentals of Sound		
1	1.1 History and Introduction of sound in cinema	06	20%
	1.2 Process of Sound Production		
	1.3 Types of Sounds		
	1.4 Tools of Sound Recording		
	Properties of Sound		
2	2.1 Analogue and Digital Format	06	20%
	2.2 Introduction to indoor and outdoor sound recording		
	2.3 Types Audio Format and equipment's		
	2.4 Introduction of Sound Software		
	Types of Mics		
3	3.1 Mono and Stereo Mics	07	30%
	3.2 Condensed and Dynamic Mics		
	3.3 Pick-up patterns		
	Sound Recording (On location)		
4	4.1 Separate audio vs in camera audio	07	30%
	4.2 Cables and connectors		
	4.3 Internal mic and external mic		
	4.4 Microphone placement		
	4.5 Ambient Sound Recording		
	4.6 Wild Track and Room Tone		
Total		26	100%

References
<ul style="list-style-type: none">• Chion, M. (1994). <i>Audio-vision: Sound on screen</i>. Columbia University Press.
<ul style="list-style-type: none">• Viers, R. (2012). <i>The location sound bible: How to record professional dialog for film and TV</i>. Michael Wiese Productions.
<ul style="list-style-type: none">• Rose, J. (2013). <i>Producing great sound for film and video</i>. Focal Press.
<ul style="list-style-type: none">• Weis, E., & Belton, J. (Eds.). (1985). <i>Film sound: Theory and practice</i>. Columbia University Press.

Semester – II

Course Code	Course Name	Credits
FPM2205N	FILM PRODUCTION MANAGEMENT	04

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	04	-	02	02	-	04

		Theory			Term Work/Practical/Oral			Total	
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Practical.	Oral		
Test	Continuous Evaluation								Attendance
15	10	05	30	70	3 Hours	-	-	-	100

Course outcome

- Student will be able to analyse a script to determine the cost of production.
- Student will be able to develop a detailed budget for a production.
- Student will be able to develop a production schedule.
- Students will be able to Research and develop resources for various production needs as required
- Students will be able to anticipate, assess, and respond to common production challenges and crises, such as delays, budget overruns, and personnel issues, using creative and effective solutions.

Course Objectives

- To give an overview of the production process from the end of development to post production, and develop management and coordination
- To develop skills in: budgeting, scheduling, cost tracking, resume writing and evaluating, interviewing, managing people, legal clearances, managing essential production documentation, including script formatting and revisions
- To write a budget with top sheet and budgetary assumptions, accompanying cash flow, and identify budget and cash flow hot spots.
- To learn about labor laws, permits, insurance, and safety guidelines, including risk assessment and emergency response planning.
- Each student will write a targeted resume and cover letter for his/her current position on the career path.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage
1	Overview of Film Production Management		9 17%
	1.1	Production Management Process	
	1.2	Stages of Film Production	
	1.3	Production Manager's job during Pre-Production	
2	Preparing for Production		9 17%
	2.1	Script Breakdown and Shooting Schedule	
	2.2	Techniques of managing low budget films	
	2.3	Location Survey and Permissions	
	2.4	Film Commissions and Foreign Shoots	
3	Hiring Procedure		9 17%
	3.1	Cast and Crew	
	3.2	Agreements and working permits	
	3.3	Contracts and agents	
4	Post-Production Supervision		9 17%
	4.1	Finalizing Post-production Tasks	
	4.2	Debriefing Sessions	
	4.3	Feedback and improvement for future projects	
5	Safety and Marketing		8 8%
	5.1	Managing Insurance	
	5.2	Working with unions	
	5.3	Film Festivals and markets	
6	Emerging Trends and Technologies		8 8%
	6.1	Digital Streaming Platforms	
	6.2	Advances in Production Technology	
	6.3	Future Trends and Industry Changes	
Total		52	100%

References

- Barnwell, J. (2017). *Production design for screen: Visual storytelling in film and television*. Bloomsbury Visual Arts.
- Honthaner, E. L. (2001). *The complete film production handbook* (3rd ed.). Focal Press.
- Bernstein, S. (1994). *Film production*. Focal Press.
- Cleve, B. (2012). *Film production management*. Focal Press.
- Tashiro, C. S. (1998). *Pretty pictures: Production design and the history of film*. University of Texas Press
- Barnwell, J. (2017). *Production design for screen: Visual storytelling in film and television*. Bloomsbury Visual Arts.
- Christie, I. (2008). *The art of film: John Box and production design*. British Film Institute.

Semester – II

Course Code	Course Name	Credits
UFT2206N	UNDERSTANDING FILM THEORY AND PRACTICE	04

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	04	-	02	02	-	04

Theory				Term Work / Practical/Oral			Total		
Internal Assessment			End Sem Exam	Duration Of End Sem Exam	Term Work	Practical.		Oral	
Test/ Mid Sem	Continuous Evaluation	Attendance							Total Internal
15	10	05	30	Project work	-	-	70	-	100

Course outcome

- Students will understand the key concepts, movements, and debates in film theory, including formalism, realism, and postmodernism.
- Students will learn how cinematic elements (e.g., mise-en-scène, editing, sound) contribute to the overall meaning and impact of a film.
- Students will develop skills in critically evaluating films through the lens of various theoretical approaches.
- Students will consider how social, political, and economic factors influence filmmaking and film consumption.
- Students will study the conventions, characteristics, and transformations of various film genres (e.g., horror, comedy, drama).

Course Objectives

- Students will demonstrate a deep understanding of film theory and its application to film analysis.

- Students will be able to critically evaluate films from multiple theoretical perspectives.
- Students will develop strong analytical and writing skills, with the ability to support arguments with evidence.
- Students will understand the cultural and historical significance of films and their role in shaping society.
- Students will be able to identify and analyze film genres and their evolution over time.
- Students will produce high-quality written and visual analyses of films, demonstrating their ability to think critically and creatively.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage
1	Introduction to Film Theory	10	20%
	1.1 Overview of Film Theory-Realism, Formalism, Auteur Theory, Narrative theory, semiotics, and psychoanalysis.		
	1.2 Major Film Theorists -Sergei Eisenstein, André Bazin, Rudolf Arnheim, Laura Mulvey, Michel Foucault, Jean-Louis Baudry		
	1.3 Analyzing Film Texts: Plot, story, and character analysis, Cinematography, mise-en-scène.		
	1.4 Film Theory in Practice-Appling theoretical concepts to specific films.		
2	Film History and Evolution	10	20%
	2.1 Key films, directors, and technological advances-D.W. Griffith, Georges Méliès.		
	2.2 Influence of early cinema on society and culture.		
	2.3 The golden age of Bollywood and Hollywood		
	2.4 European Cinema: French New Wave, Italian Neorealism. Asian Cinema: Japanese, Chinese, and Indian influences. Global Movements: Latin American and African cinema.		
	2.5 New genres and hybrid forms in modern cinema. Streaming Platforms: Changes in film consumption and production.		
3	Film production Practices		

	3.1	Pre-production : Writing and refining a screenplay. Visualizing scenes and shots. Selecting actors and assembling the production team. Financial planning and time management.	10	20%
	3.2	Production: Camera work, lighting, and shot composition. Directing: Working with actors and crew to realize the vision. Sound Recording: Techniques for capturing and managing sound. On-Set Procedures: Daily operations, problem-solving, and adjustments.		
	3.3	Post-Production Editing: Cutting, sequencing, and assembling footage. Sound Design: Adding sound effects, dialogue, and music. Visual Effects: Integrating CGI and other effects. Finalizing: Color grading, mastering, and preparing for distribution.		
	3.4	Film Distribution and Marketing Distribution Channels: Theatrical release, digital platforms, and festivals. Marketing Strategies: Promoting films through various media. Audience Engagement: Understanding and targeting audiences. Sales and Licensing: Negotiating distribution deals and rights.		
4		Critical Analysis and Writing	10	20%
	4.1	Film Criticism: Development of skills in writing critical film analyses. Examination of different critical approaches and methodologies.		
	4.2	Techniques for conducting research on films, filmmakers, and film theory. Use of academic sources and film archives.		
	4.3	Detailed analysis of specific films or directors. Application of theoretical concepts to practical examples.		
5	Practical Exercise			
	5.1	Handling the camera Camera Movements		

		Practice on the editing setup		
	5.2	Recording/shooting fictional snippets (10-12 shot story)	11	20%
	5.3	Camera Movements		
	5.4	Practice on the editing setup		
		Total	52	100%

References

- Bordwell, D., & Thompson, K. (2019). *Film art: An introduction* (12th ed.). McGraw-Hill Education.
- Gledhill, C., & Williams, L. (2000). *Reinventing film studies*. Oxford University Press.
- Mulvey, L. (2005). *Visual and other pleasures* (2nd ed.). Palgrave Macmillan.
- Reid, S., & Loll, K. (2016). *The art of filmmaking: A comprehensive guide*. Palgrave Macmillan.
- Dancyger, K. (2018). *The technique of film and video editing: History, theory, and practice* (6th ed.). Routledge.

Semester – II

Course Code	Course Name	Credits
ABM2210N	Advances in Business Management	4

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
03	-	01	03	-	01	04

Theory						Term Work / Practical/Oral			Total
Internal Assessment				End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral	
Test	Continuous Evaluation	Attendance	Total Internal						
20	25	05	50	50	2 Hours	-	-	-	100

Course Outcome

- Identify and analyze the key qualities, characteristics, and challenges of entrepreneurs, including women entrepreneurs, and evaluate the process of venture idea generation and screening.
- Develop skills to prepare pre-feasibility and project reports, compare product ideas, and identify appropriate sources of finance for entrepreneurial ventures.
- Assess various financing options, including venture capital, and understand what investors look for in investment proposals, as well as outline effective venture capital proposals.
- Evaluate vendor development processes, vendor selection criteria, pricing methods, and understand the direct and hidden costs associated with material management.
- Apply the steps and procedures necessary for setting up small-scale enterprises, and address challenges in project management, including e-commerce and cluster development.
- Gain insights into the reasons for entrepreneurial failure, understand the organizational forms under the MSMED Act, and evaluate the implications of the SMERA rating on small enterprises.

Course Objectives

- Provide students with a deep understanding of the qualities, characteristics, and challenges faced by entrepreneurs, with a focus on venture idea generation and preliminary screening.

- Equip students with the ability to conduct project appraisals, including preparing pre-feasibility reports, comparing product ideas, and identifying suitable financing options.
- Teach students to analyze financial options for entrepreneurial ventures, including venture capital, and understand the key components of a successful investment proposal.
- Educate students on the essentials of market and materials management, focusing on vendor development, selection processes, pricing strategies, and cost management.
- Provide students with practical knowledge of the steps and procedures involved in setting up and managing small-scale enterprises, including the use of e-commerce and addressing project management challenges.
- Introduce students to the MSMED Act, reasons for entrepreneurial failure, and the organizational forms available to small enterprises, including the role of SMERA in enterprise rating.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
1	Introduction to Entrepreneurship		09	20%
	1.1	Qualities, Characteristics of an entrepreneur, Venture idea generation, Ideas and the entrepreneurship, Women entrepreneurs, Preliminary Screening, Drawbacks or Problems of entrepreneurship		
2	Project Appraisal		09	15%
	2.1	Pre-feasibility Report, Project Report, Comparative Rating of Product ideas, Sources of Finance		
	2.2	Stages of Project Feasibility Analysis-Market, Technical,		
3	Financial Analysis		09	20%
	3.1	Financing the project, Sources of finance, Venture Capital Sources, What Investor looks in the Investment Proposal		
	3.2	Outline for a Venture Capital Proposal, Sources of finance from different banks		
4	Market and Materials Management Analysis		09	15%
	4.1	Vendor development, vendor selection decision factors, methods of price determination, direct and hidden cost in material management		
5	Project Management		09	15%
	5.1	Steps and procedure for setting up small scale		
	5.2	E-Commerce, E-Business, E-Auction, Project management problems. SEZ, Cluster Development.		
6	MSMED Act 2006		07	

	6.1 Reasons of failure, Overview of setting up an enterprise with organizational forms – MSMED Act and SMERA Overview.		15%
Total		52	100%

References

- "Innovation and Entrepreneurship" by Peter F. Drucker, Reprint Edition (2015), Harper Business.
- Developing Entrepreneurship, Udai Pareek Sanjeev & Rao T.V, Printers, Ahmedabad.
- A Issues and Problems: Small: 1, Sharma, S.V.S., Industry Extension Training Institute, Hyderabad
- A Practical Guide to Industrial Entrepreneurs; Srivastava, S.B., Sultan Chand & Sons
- Entrepreneurship Development; Bhansali, Himalaya Publishing, Bombay.
- "Entrepreneurship Development and Management" by Vasant Desai, 6th Edition (2019), Himalaya Publishing House.

Semester – II

Course Code	Course Name	Credits
ECO2210N	Economics II	4

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
03	-	01	03	-	01	04

Theory					Term Work/ Practical/ Oral			Total		
Internal Assessment					End Sem Exam	Duration of End Sem Exam	Term Work		Prac.	Oral
Test	Assignment	Viva	Attendance	Total Internal						
20	15	10	05	50	50	2 Hours	-	-	-	100

Course Outcome

- Knowledge of this subject is essential to understand facts and concepts of macroeconomics.
- Students understand the basic theories behind decision making process of the Govt.
- Students understand the short run and the long run theories of Macroeconomics
- Students understand the importance of moderating the inflation
- Students understand the impact of microeconomic decisions at macroeconomic level.

Course Objective

- Students are able to describe the objective macroeconomics.
- Students are able to understand classical and Keynesian models.
- Students are able compare the different GDP Growths, inflation levels and per capita income of different countries.
- Students are able to understand the different types of inflation.
- Students are able to understand the Philips curve.

Detailed syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage (%)
1.	Introduction to Macroeconomics		7	15%
	1.1	The roots of Macroeconomics		
	1.2	Macroeconomic concerns		
	1.3	Objectives of Macroeconomics		
	1.4	The role of government in the macro economy		
	1.5	Components of Macroeconomy		
	1.6	Methodology of Macroeconomics		
2.	Introduction to National Income Accounting		7	15%
	2.1	Concepts of GDP and national income.		
	2.2	Approaches to calculating GDP, GDP and personal income		
	2.3	Nominal and real GDP,		
	2.4	Limitations of the GDP concept.		
3.	Schools of Macroeconomic Thoughts		8	16%
	3.1	Classical Model		
	3.2	Neo Classical Model		
	3.3	Keynesian Models		
	3.4	Say's Law of Market		
4.	Keynesian Model		10	18%
	4.1	Keynes theory of income and employment; Consumption function; theory of investment-marginal efficiency of capital; saving and Investment		
	4.2	Consumption Function		
	4.3	Theory of Investment		
	4.4	Marginal Efficiency of Capital		
	4.5	Saving and Investment		

	4.6	The Investment Multiplier and its application to LDC's		
5.	Money in the Modern Economy		10	18%
	5.1	Theories of Demand for Money: Quantity Theory of Money and Keynes approach;		
	5.2	Keynes's approach to QTM		
	5.3	Characteristics of a monetary economy		
	5.4	The supply of money and overall liquidity position; credit Creation		
6.	Inflation		10	18%
	6.1	Inflation: types, causes, consequences		
	6.2	Impact of Inflation on Indian Economy		
	6.3	Remedial Measures		
	6.4	Philips Curve		
Total			52	100%

References

- Dornbusch, Fischer and Startz, Macroeconomics, McGraw Hill, 11th edition, 2010
- N. Gregory Mankiw. Macroeconomics, Worth Publishers, 7th edition, 2010.
- Errol D'Souza, Macroeconomics, Pearson Education, 2009.
- Olivier Blanchard, Macroeconomics, Pearson Education, Inc., 5th edition, 2009.
- Richard T. Froyen, Macroeconomics, Pearson Education Asia, 2nd edition, 2005.

Semester – II

Course Code	Course Name	Credits
HMR2210N	HUMAN RIGHTS- II	04

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
04	-	-	04	-	-	04

Theory						Term Work/ Practical/ Oral			Total	
Internal Assessment					End Sem Exam	Durati on of End Sem Exam	Ter m Wor k	Pra c.		Or al
Test	Assignm ent	Viv a	Attenda nce	Total Intern al						
20	15	10	05	50	50	2 Hours	-	-	-	100

Course Outcome

- Foster respect for human dignity and individual self-respect.
- Ensure genuine gender equality and equal opportunities for all.
- Promote understanding and appreciation of diverse communities.
- Empower students towards active citizenship and social engagement.
- Support the values of democracy, development, and social justice.
- Encourage communal harmony and solidarity among diverse groups.

Course Objectives

- Describe and critically analyze various spheres of human rights in India.
- Communicate effectively on socio-legal aspects of human rights in India.
- Assess specific areas of human rights law with reference to legal instruments and cases.
- Analyze contemporary challenges and trends in human rights theory and practice.
- Understand affinities and divergences in rights across international, regional, and domestic contexts.
- Examine the sources, substance, and application of human rights in different legal frameworks.

Detailed syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage (%)
1.	Indian Constitutional Perspectives- Fundamental Rights I	8	15
	1.1 Right to Equality: Equality before law and prohibition of discrimination.		
	1.2 Right to Freedom: Freedom of speech, assembly, and movement.		
	1.3 Right to Protection in Respect of Conviction: Safeguards against arbitrary arrest and detention.		
	1.4 Right to Constitutional Remedies: Access to judicial recourse for the enforcement of rights.		
	1.5 Right to Education: Right to free and compulsory education for children.		
	1.6 Right to Life and Personal Liberty: Protection of life and personal freedom.		
2.	Indian Constitutional Perspectives- Fundamental Rights II	8	15
	2.1 Right against Exploitation: Prohibition of human trafficking and forced labor.		
	2.2 Right to Privacy: Protection of personal privacy and confidentiality.		
	2.3 Right to Freedom of Religion: Freedom to practice, profess, and propagate religion.		
	2.4 Cultural and Educational Rights: Protection of cultural and educational rights of minorities.		
	2.5 Directive Principles of State Policy: Guidelines for state policy and governance.		
	2.6 Judicial Review: Power of the judiciary to review laws and protect fundamental rights.		
3.	Constitutional perspectives III- Directive Perspectives of State Policy	8	15%
	3.1 Promotion of Social Welfare: Ensuring the welfare of individuals and communities.		
	3.2 Economic Justice: Achieving fair distribution of wealth and resources.		
	3.3 Education and Health: Ensuring access to quality education and healthcare for all.		
	3.4 Protection of Marginalized Groups: Safeguarding the rights of disadvantaged and marginalized communities.		

	3.5	Environmental Sustainability: Promoting environmental protection and sustainable development.		
	3.6	Labor Rights: Ensuring fair working conditions and the rights of workers.		
4.	General Problems of Human Rights		10	19%
	4.1	National Human Rights Commission (NHRC)		
	4.2	National Commission for Women (NCW)		
	4.3	National Commission for Scheduled Castes (NCSC).		
	4.4	National Commission for Scheduled Tribes (NCST)		
	4.5	National Commission for Protection of Child Rights (NCPCR)		
	4.6	National Commission for Persons with Disabilities (NCPWD)		
5.	National Human Rights Commission and State Human Rights Commission		9	18
	5.1	Establishment and Structure: NHRC and SHRC		
	5.2	Jurisdiction and Functions		
	5.3	Powers of NHRC and SHRC		
	5.4	Composition of NHRC and SHRC		
	5.5	Investigation and Redressal Mechanism		
	5.6	Role in Policy and Advocacy		
6.	Different Scheme of the Govt to Promote Equality to Human beings		9	18
	6.1	Pradhan Mantri Jan Arogya Yojana (PMJAY)		
	6.2	Integrated Child Development Services (ICDS)		
	6.3	National Rural Employment Guarantee Act (MGNREGA)		
	6.4	National Action Plan for Children (NAPC)		
	6.5	Swachh Bharat Mission (SBM)		
	6.6	Pradhan Mantri Awas Yojana (PMAY)te of the International Criminal Court (1998)		
Total			39	100%

References

- *Legal Aid as Human Rights (Dharwad: Jagrut Bharut, 1985)*
- *Diwan, Paras, Human Rights and the Law: Universal and Indian (New Delhi Deep and Publishers 1985)*
- *Mohanti M., Peoples Rights (New Delhi: Sage Publications 1998)*
- *Pal R. M. ed. Human Rights Education (New Delhi, PUDR 1995)*
- *Pandey J. and R.K. Dubey, Civil Liberty under Indian Constitution (New Delhi – Deep and Deep 1995)*
- *Legal Aid as Human Rights (Dharwad: Jagrut Bharut, 1985)*

Semester – II

Course Code	Course Name	Credits
CSW 2210N	Technical and Literary Writing	04

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
04	00	-	04	00	-	04

Internal				External		Total
Mid-Sem Exam	Continuous Evaluation	Attendance	Total Internal	End Sem Exam	Duration Of End Sem Exam	
30	15	05	50	50	2 Hours	100

Course Outcome

- Understand practical skills for writing and appreciating written work.
- Master different writing styles and techniques
- Enhance vocabulary to improve communication skills and be more prepared to take English based proficiency exams like IELTS, SAT
- Empower oneself as a writer and improve creativity.
- Produce original work of research.

Course Objectives

- To understand the basic tenets of Technical Writing.
- To seek the writer within.
- To learn how to critique constructively.
- To understand the basic tenets of Literary Writing.
- To prepare a portfolio of original work.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage
1.	Basics of Technical Writing		8 15%
	1.1	Introduction to technical writing	
	1.2	Types of technical writing and reader mapping	
	1.3	Developing argumentation and critical thinking for writing	
2.	Structure of Technical Writing		8 15%
	2.1	Instructions and procedures	
	2.2	Writing technical reports	
	2.3	Document design and visuals	
3.	Writing a Research Paper		10 20%
	3.1	Writing process and strategies	
	3.2	Research and planning	
	3.3	Summarizing and organizing	
	3.4	Employing correct citation styles and avoiding plagiarism	
4.	Basics of Literary Writing		10 20%
	4.1	Introduction to literary writing	
	4.2	Mechanics of literary writing	
	4.3	Adapting writing style and tone according to context and purpose	
5.	New Trends in Literary Writing		8 15%
	5.1	Gender-neutral terms, avoiding ableist language, and being mindful of cultural sensitivity	
	5.2	Micro Fiction and Flash Fiction	
	5.3	AI based Writing	
	5.4	Travelogues and Memoirs	
6.	Writing for Media		8 15%
	6.1	Journalistic Writing	
	6.2	Basics of copywriting	
	6.3	Web Content Writing	
	6.4	Blogging skills	

Total	52	100
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References

- *Baiely, Stephen. Academic Writing: A Handbook for International Students. Routledge, 2011.*
- *Blogging for beginners: Learn how to start and maintain a successful blog the simple way Terence Lawfield*
- *Bloom, Wayne C. The Craft of Research. 3rd ed. UCP, 2008.*
- *Dev, Anjana Neira, ed. A Handbook of Academic Writing and Composition. Pinnacle, 2016.*
- *Eckert, Kenneth. Writing Academic Research Papers. Moldy Rutabaga, 2021.*
- *Gupta, Renu. A Course in Academic Writing. Orient BlackSwan, 2010.*
- *Hal Zina Bennet. Write from the Heart: Unleashing the power of Your Creativity. California, New World Library,2001.*
- *Online Journalism - Reporting, Writing and Editing for New Media - Richard Craig
Broadcast News Handbook - Writing, Reporting, Producing in a converging Media -
C.A. Juggle, Forrest Carr and Suzanne Huffman*
- *Writing for the media- Sunny Thomas
The Language of New Media - Lev Manovich*
- *Writing New media -Theory and Applications for expanding the teaching of
composition -Anne Wysocki.*

Semester – II

Course Code	Course Name	Credits
FST2210N	Fashion Technology II	04

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	-	02	02	-	02	04

Theory					Term Work/ Practical/ Oral			Total	
Internal Assessment				End Sem Exam	Duration of End Sem Exam	Term Work	Prac.	Oral	
Test	Continuous Evaluation	Attendance	Total Internal						
15	30	05	50	50	2 Hours	-	-	-	100

Course Outcome

- Understand the concept and importance of trend analysis and fashion forecasting, including its impact on product development, marketing strategies, and overall business success.
- Develop trend analysis and prediction skills by learning to interpret cultural, social, economic, and technological influences on fashion trends.
- Master research methods for fashion forecasting, including effective data gathering, market trend analysis, and forecasting techniques.
- Enhance creativity and innovation in trend interpretation to translate fashion trends into innovative design concepts and adapt them to various market segments.

Course Objective

- The course aims to provide students with a comprehensive understanding of trend forecasting and its significance in the fashion industry, to develop skills in trend analysis, prediction, and research methods to identify emerging fashion trends and predict future directions.
- The course emphasizes the utilization of forecasting tools and technologies, such as data analysis software and trend forecasting platforms.

Detailed syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage (%)
1.	Fundamentals of Design Thinking.	8	15%
	1.1 Stages of Thinking-Define, Research Ideate, Prototype, Implement, Learn.		
	1.2 Research- Identifying drivers, Information gathering, Target Groups, Samples and feedback;		
	1.3 Idea generation- Basic design directions, Themes for thinking, Inspiration and reference, Brainstorming, Value, Inclusion, Sketching, Presenting Ideas; Creative Thinking Methods - Innovation through Design Thinking - The Need for Creative and Design Thinking.		
2.	The Research Method and Design Process.	9	20%
	2.1 Research -Nature and Definition; Research Process – Preparation, Information Gathering-Goal, Identification of Problems and Hypothesis, Exposition of facts and interpretation, Presentation of result and findings;		
	2.2 Research Methods – Literature review, Collection of preliminary field data, Define the problem, Analysis and Modification, Presentation of findings;		
	2.3 Design Process – Study historical and contemporary examples, Experimentation with materials and visual Ideas, Visual analysis and identification of design problems, Create the work series and explore in subsequent work, Board presentation.		
3.	Concept of Fashion Forecasting	8	15%
	3.1 Awareness of fashion fairs and fashion centers, Knowledge of creative writing		
	3.2 Reading of fashion forecast magazine, Sources of information		
	3.3 Role of Exhibitions and Fashion Shows		
4.	Fashion Forecasting Process	9	15%
	4.1 Market Research- Consumer research, Shopping, Sales records.		

	4.2	Evaluating the collections- Similar Ideas indicate fashion trends, Trends for the target market;		
	4.3	Fashion services – Collection reports, Trend books, consulting, Color services, Television/Video services, Newsletter services, Websites, Directories and reference books, Fashion Magazines and newspapers, and Catalogs.		
	4.4	Design Sources- Historic inspirations, Folk influences, Vintage clothing shops, Museums, Libraries and bookstores, Arts, Fabrics/Textiles, Travel, Form follows function, The street scene, The turn of the century, innovations, and technologies.		
	Fashion Forecasting Report and Trend Analysis			
	5.1	Market Research - On-site visits to fashion retailers and cloth markets to study market trends and collect various cloth samples, catalogues, etc.		
5.	5.2	Forecasting Exploration through sources like - Magazines, Newspapers, Internet sites to become familiar with apparel, textile, colour, style, and general culture and consumer forecasting resources.	9	20%
	5.3	Preparation of storyboards - Students will prepare storyboards for specific targets.		
	5.4	Presentation of designs - Students will prepare a fashion forecast for different seasons.		
	Fashion Product Development.			
	6.1	Introduction to Product development process – Target market, Merchandising, Season; Design – Concept boards, knockoffs, Fakes, Design elements – Color and Fabric selection, Design principles, Sketching Ideas – Style boards. Sample Development – Draping, Flat pattern, Prototype, Fit;	9	15%
	6.2	Tech packs – Designer worksheets, Line selection - Editing, Reassessment of merchandising plan, Line presentation; Manufacturing - Duplicates the samples.		
Total			52	100%

References

- *Fashion: From concept to consumer, Gini Stephens Frings (1999), Prentice-Hill Inc.*
- *Design Thinking, Gavin Ambrose & Paul Harris, AVA Publishing, Switzerland.*
- *New Product Planning, Harry B. Watton, Prentice Hall Inc.*
- *Design Research: Methods and Perspectives, edited by Brenda Laurel*
- *Lateral Thinking: Creativity Step by Step, Edward De Bono.*
- *How Customers Think: Essential Insights into the Mind of the Market – Gerald Zaltman.*
- **Magazines:** Apparel online, Fiber 2 Fashion, Cosmopolitan. Marie Claire, Elle, Vogue, Harper's Bazaar, In Style, Glamour, Lucky, Allure, W Magazin

Semester – II

Course Code	Course Name	Credits
IND2210N	Interior Design-II	04

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	-	03	01	-	03	04

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
15	30	05	50	50	2 hrs	-	-	-	100

Course outcome

- Introduction of Interior Design of Office spaces
- Understanding requirements of office spaces
- Developed ability to identify colors, materials and lighting fixtures for office spaces
- Develop understanding of ancillary services
- Design of an office interior

Course Objectives

- To encourage the students to develop visual thinking of the designed space.
- To familiarize the students with the design process and the aspects and constraints to be considered while designing interior spaces.
- To evolve concept and designs for a complete project like an office space

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage
1	Introduction to commercial interiors		

	1.1	Introduction to Interiors of other spaces such as hospitality spaces, shopping areas, salons, spa, gymnasiums, healthcare facilities, specialty stores, etc.	8	10%
	1.2	Understanding of common spaces in commercial building		
	1.3	Introduction to Interiors of Office spaces		
2	Office Interiors		12	20%
	2.1	Identifying the requirements for the office spaces		
	2.2	Study of anthropometry of office furniture		
	2.3	Understanding the circulation		
	2.4	Introduction to furniture		
3	Materials and color scheme		12	20%
	3.1	Identifying Materials for walls, flooring and ceiling		
	3.2	Identifying color schemes		
	3.3	Discussion on lighting fixtures		
4	Ancillary services		12	20%
	4.1	Pantry		
	4.2	Toilets		
	4.3	False ceiling, Airconditioning, sprinkles, smoke detectors		
5	Interior Design Project		16	30%
	5.1	Design drawings, plans, elevations, with furniture layout to given scale		
	5.2	Presentation in the given format		
	5.3	Preparing the final portfolio		
		Total	60	100%

References
<ul style="list-style-type: none">• Joseph Chiara and John Callend, Time Saver Standards for Building Types
<ul style="list-style-type: none">• Panero, Human Dimensions and Interior Space: A Source Book of Design Reference Standards
<ul style="list-style-type: none">• Drew Plunkett, Drawing for Interior Design

Semester – II

Course Code	Course Name	Credits
FLF2211N	FRENCH II	2

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	-	-	02	-	-	02

		Theory					Term Work / Practical/Oral			Total
Internal Assessment			Attendance	Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral	
Mid Term	Viva	Continuous Evaluation								
15	20	10	05	50	50	75 mins	-	-	-	100

Course Outcomes

- Engage in meaningful conversations in the target language, demonstrating a solid understanding of its nuances.
- Exhibit advanced grammar skills that encompass a wide range of tenses.
- Well-informed about the culture, societal norms and civilization related to the language, enriching the conversational experience.
- Demonstrate conversational proficiency across various real-life scenarios, including but not limited to dining in restaurants and making hotel reservations, thus enhancing everyday communication.
- Speak fluently, conveying thoughts and ideas with confidence, accuracy, and an enjoyable ease, making interactions both effective and pleasant.

Course Objectives

- To develop the ability to engage in detailed conversations, expressing opinions, narrating events, and describing experiences.
- To master complex grammatical structures, including past and future tenses, relative pronouns, and compound sentences.

- To explore cultural practices and social norms more deeply to understand their impact on communication and behavior.
- To enquire about products and place orders in shops or restaurants.
- To enhance speaking fluency and confidence, reducing hesitation and errors.

Detailed Curriculum

Reading exercises, writing tasks and grammar of:

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
1.	Module II		6	20%
	Leçon 1	Aller voir ailleurs		
	Leçon 2	Balade autoguidée		
	Leçon 3	Week-end à Aoste		
2.	Module II		7	30%
	Leçon 1	Parle avec moi		
	Leçon 2	Nous couchsurfons		
	Leçon 3	En route !		
	Module III		6	20%
Leçon 1	En route !			
3.	Leçon 2	Concours de selfies	6	20%
	Leçon 3	La France et nous		
	Module IV			
	Leçon 1	Vive le speak dating !		
4.	Leçon 2	Quartier Libre	7	30%
	Leçon 3	Vous avez mal où ?		
	Total			

References

- Berthet, Hugot et al. Alter Ego - Méthode de Français, A1: Hachette, 2012.
- Bruno Girardeau et Nelly Mous. Réussir le DELF A1. Paris : Didier, 2011.
- Loiseau Y., Mérieux R. Connexions 1, cahier d'exercices. Didier, Paris, 2017.
- Loiseau Y. & Mérieux R. Connexions 1, Guide pédagogique. Didier, Paris, 2017.
- Connexions 1, livre de l'élève – Loiseau Y. & Mérieux R., éd. Didier, Paris, 2017.

<ul style="list-style-type: none"> • Latitudes 1, cahier d'exercices – Loiseau Y. & Mérieux R., éd. Didier, Paris,2018.
<ul style="list-style-type: none"> • Latitudes 1, Guide pédagogique – Loiseau Y. & Mérieux R., éd. Didier, Paris,2018.
<ul style="list-style-type: none"> • Latitudes 1, Guide pédagogique téléchargeable – Loiseau Y. & Mérieux R., éd. Didier,2018.
<ul style="list-style-type: none"> • Latitudes 1, livre d'élève + CD – Loiseau Y. & Mérieux R., éd. Didier, Paris,2018.
<ul style="list-style-type: none"> • Nathalie Hirschsprung, Tony Tricot, Cosmopolite 1 Méthode de Français A1. Hachette, 2017.
<ul style="list-style-type: none"> • Nathalie Hirschsprung, Tony Tricot. Cosmopolite 1 Cahier d'activités A1. Hachette, 2017.

Semester – II

Course Code	Course Name	Credits
FLG2211N	GERMAN II	2

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
2	-	-	2	-	-	2

		Theory					Term Work / Practical/Oral			Total
Internal Assessment			Viva	Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral	
Mid Term	Continuous Evaluation	Attendance								
15	10	05	20	50	50	75 mins	-	-	-	100

Course Outcome

- Understand basic language structures when applied in authentic situations.
- Build and understand simple sentences pertaining to concrete necessities.
- Read and enhance comprehension skills with special focus on vocabulary and syntax.
- Have a global and fine understanding of written texts.
- Have a basic conversation using vocabulary related to food and beverages.

Course Objectives

- To understand basic language structures when applied in authentic situations.
- To build and understand simple sentences pertaining to concrete necessities.
- To read and enhance comprehension skills with special focus on vocabulary and syntax.
- To have a global and fine understanding of written texts.
- To have a basic understanding of vocabulary related to food and beverages.

Detailed Curriculam

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
1.	Kapitel 4		05	20%
	Grammatischer Aspekt	<ul style="list-style-type: none"> - Unregelmäßige Verbformen, z.B. essen, mögen, möchten - Unbestimmter Artikel und Bestimmter Artikel im Akkusativ - Verben mit Akkusativkel 		
2.	Kapitel 4		05	20%
	Thematischer Aspekt	<ul style="list-style-type: none"> - über Essen sprechen - einen Einkauf planen - Gespräche beim Einkauf und Essen führen - mit W-Fragen Texte verstehen - Wörter ordnen und lernen 		
3.	Kapitel 5		10	35%
	Grammatischer Aspekt	<ul style="list-style-type: none"> - Modalverben, z.B. müssen, wollen, können - Possessivartikel im Nominativ - Zeitangaben: am, um, von...bis, W- Fragen 		
	Thematischer Aspekt	<ul style="list-style-type: none"> - die Uhrzeit verstehen und nennen - Zeitangaben machen - über die Familie sprechen - sich verabreden - einen Termin telefonisch vereinbaren 		
4.	Kapitel 6		06	25%
	Grammatischer Aspekt	<ul style="list-style-type: none"> - Datumsangaben: wann, am Ordinalzahlen - Trennbare Verben: Thema Tagesablauf - Personalpronomen im Akkusativ - Präposition für+Akku. 		

	Thematischer Aspekt	<ul style="list-style-type: none"> - etwas gemeinsam planen - über Geburtstage sprechen - eine Einladung verstehen und schreiben - im Restaurant bestellen und bezahlen 		
Total			26	100%

References

- Aufderstraße, Hartmut. *Lagune 1. Deutsch als Fremdsprache: Kursbuch und Arbeitsbuch*. Ismaning: Max Hueber Verlag 2012.
- Braun, Anna, and Daniela Wimmer. *Schritte Plus A1/1: Arbeitsbuch*. Hueber Verlag, 2020.
- Dengler, Stefanie. *NetzwerkA1. Teil2. Kurs- Und Arbeitsbuch: Deutsch Als Fremdsprache*. Langenscheidt, 2012.
- Funk, Hermann, et al. *studio d A1: Deutsch als Fremdsprache*. Cornelsen Verlag, 2015
- Langenscheidt. *Langenscheidt Pocket Dictionary German: German-English, English-German*. Langenscheidt Publishing Group, 2022.
- Niebisch, Daniela, et al. *Lagune A1: Kursbuch*. Hueber Verlag, 2016.

Semester – II

Course Code	Course Name	Credits
FLS2211N	SPANISH II	2

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
2	-	-	2	-	-	2

		Theory					Term Work / Practical/Oral			Total
Internal Assessment			Viva	Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Practical	Oral	
Mid Term	Continuou s Evaluation	Attendanc e								
15	10	05	20	50	50	75 mins	-	-	-	100

Course Outcome

- To use future tense with the correct conjugation and use of the verbs which will enable the students to express their plans.
- To use prepositions and will be able to locate people, places and things.
- To use the vocabulary in a proficient way and incorporate it with prepositions.
- To understand and comprehend basic Spanish conversations and songs.
- To express his/her likes, dislikes, tastes and preferences and of others.

Course Objectives

- To enable the student to use future tense to express his/her plans.
- To enable the student to use prepositions and directions to locate people, things and places.
- To enhance the vocabulary of the students about house, body parts, city.
- To enhance the listening ability of students.
- To enable the students to express their likes, dislikes, tastes and preferences and of others.

Detailed Curriculum

Module/ Unit	Course Module / Contents	Hours	Marks Weightage (%)
1.	¿Cuál preferís? Ser O estar	7	25 %
	1.1 El verbo SER e introducción del verbo ESTAR		
	1.2 Diferencias entre SER y ESTAR		
	1.3 Los números (hasta un millón)		
2.	¿Dónde está Santiago?	6	25 %
	2.1 Las preposiciones de lugar		
	2.2 La forma impersonal del verbo HABER		
	2.3 El vocabulario basado en casa.		
3.	Quiero expresar mis gustos	7	25 %
	3.1 El verbo GUSTAR		
	3.2 Los verbos como GUSTAR (Encantar y doler)		
	3.3 Vocabulario de cuerpo.		
4.	Entra el mundo del futuro	6	25 %
	4.1 El futuro inmediato (Ir + a + infinitivo)		
	4.2 Un ensayo basado en el futuro inmediato		
Total		26	100 %

References

- Blanco, Begoña. *Nuevo avance. Con CD Audio*. 2011.
- Bregstein, Barbara. *Easy Spanish Step-By-Step*. McGraw Hill Professional, 2005.
- García, Concha Moreno, et al. *Nuevo avance. Con CD Audio*. 2011.
- Hutchinson, Sam. *Los Numeros - Numbers*. Find and Speak Spanish, 2022.
- Meredith, Susan. *Spanish for Beginners Flashcards*. 2010.

<ul style="list-style-type: none"> • Moreno, Concha, et al. <i>Nuevo Avance Básico alumno +CD</i>. 2010.
<ul style="list-style-type: none"> • Richmond, Dorothy. <i>Practice Makes Perfect Spanish Verb Tenses, Second Edition</i>. McGraw Hill Professional, 2010.
<ul style="list-style-type: none"> • Richmond, Dorothy. <i>Practice Makes Perfect: Spanish Pronouns and Prepositions, Premium Fourth Edition</i>. McGraw-Hill Education, 2020.
<ul style="list-style-type: none"> • Rivano, Emilio. <i>El verbo gustar y otros así</i>. 2022.
<ul style="list-style-type: none"> • Rivas, Celestino. <i>Daily Spanish For Beginners</i>. 2019.
<ul style="list-style-type: none"> • Thomas, Scott. <i>The Big Red Book of Spanish Vocabulary</i>. NTC Foreign Language, 2006.
<ul style="list-style-type: none"> • Velarde, J. Gutierrez. <i>Los Verbos Ser y Estar En Español</i>. 2018.
<ul style="list-style-type: none"> • Weibel, Peter. <i>The Big Red Book of Spanish Idioms: 4,000 Idiomatic Expressions</i>. McGraw Hill Professional, 2004.

Semester – II

Course Code	Course Name	Credits
CSE2212N	Presentation Skills	1

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	-	-	01	-	-	01

				Theory		Term Work / Practical/Oral	Total
Internal Assessment			Total Internal	End Sem Exam	Duration Of End Sem Exam		
Mid Term Exam	Continuous Evaluation	Attendance					
15	30	05	50	50	2 hrs		100

Course Outcome

- Identify the importance of presentation skills in career advancement.
- Comprehend the steps for planning and preparing professional presentations.
- Use proficiency in delivering well prepared and articulated presentations effectively.

Course Objectives

- To explain the utility of Presentation Skills and incorporate it with Career advancement.
- To discuss and explore important steps of business presentation.
- To enhance the knowledge of linguistics aspect of oral presentation.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage
1.	Social Communication Skills	02	15%

	1.1	Appropriateness		
	1.2	Building rapport		
2.	Context Based Speaking		03	15%
	2.1	In general situations		
	2.2	In specific professional situations		
	2.3	Simulations/Role Play		
3.	Non-Verbal Communication		07	30%
	3.1	Non-Verbal Communication, Types, Relevance and significance		
	3.2	Body language		
	3.3	Para language, Chronemics, Haptics, Proxemics, Artifacts, Olfactics		
4.	Business Presentation		05	40%
	4.1	Audience Analysis, 3 Ps of Presentation		
	4.2	Preparing effective Power Point presentation		
	4.3	Delivering of presentation Handling questions, Corrections		
Total			17	100

References
• Working in English, Jones, Cambridge
• Business Communication, Raman –Prakash, Oxford
• Speaking Personally, Porter-Ladousse, Cambridge
• Speaking Effectively, Jermy Comfort, et.al, Cambridge
• Anjane Sethi & Bhavana Adhikari, Business Communication, Tata McGraw Hill

Semester II

Course Code	Course Name	Credits
BEH2213N	Behavioral Science-II	01

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01			01			01

Theory						End Sem Exam	Duration of End Sem Exam	Total
Internal Assessment								
Activity	Assignment	Viva	Attendance	Total				
20	40	35	05	100	-	-	100	

Course Outcome

- Knowledge of this subject is essential to understand problem solving behavior as a human is a very important concept to understand self and other human behavior.
- A variety of principles related to problem solving behavior and creative thinking influencing human behavior.
- To give students the opportunity to understand aspects related to how to solve problems in their student and personal life so that they can have a batter point of view about themselves and society.
- Authenticity from self-awareness fosters deeper connections with others.
- Self-understanding enhances resilience and adaptability to change.
- Foster an open-minded and flexible mindset.

Course Objective

- To introduce the student to the variety of principles influencing problem solving behavior
- To take students, step by step, through an interactive understanding of each of the principles related to problem solving behavior and creative thinking.
- To give the student a basic understanding of these principles that he/she has a better understanding of problem-solving behavior and creative thinking.

- To give the student a basic understanding which will act as a foundation problem solving behavior and creative thinking.
- To develop an understanding of problem-solving behaviour and creative thinking so that they can boost their problem-solving behaviour and creative thinking
- To Develop logical and practical solutions.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage (%)
1.	Thinking as a tool for Problem Solving		02	20%
	1.1	What is thinking: The Mind/Brain/behavior		
	1.2	Critical Thinking and Learning		
	1.3	Making Predictions and Reasoning		
	1.4	Memory and Critical Thinking, Emotions and Critical Thinking and thinking skills.		
2.	Hindrances to Problem Solving Process		02	20%
	2.1	Recognizing and defining a problem, Analyzing the problem (potential causes)		
	2.2	Developing possible alternatives		
	2.3	Evaluating solution and resolution of problem and implementation		
	2.4	Barriers of problem-solving perception, expression, Perception, emotion, intellect & work environment, Perception Expression, Emotion Intellect and Work environment		
3.	Plan of Action		02	20%
	3.1	Construction of POA		
	3.2	Monitoring		
	3.3	Reviewing and analyzing the outcome		
	3.4	Implications of Plan of action in students' life		
4.	Critical Thinking		02	20%
	4.1	Definition, Nature and meaning of creativity.		
	4.2	Convergent and Divergent thinking		
	4.3	Idea generation and evaluation (Brainstorming)		

		Image generation and evaluation Debating		
	4.4	The six-phase model of Creative Thinking: ICEDIP model		
5.	Problem Solving Process		02	20%
	5.1	Recognizing and defining a problem		
	5.2	Analyzing the problem (potential causes)		
	5.3	Developing possible alternatives		
	5.4	Evaluating Solutions and Resolution of problem		
Total			10	100%

References

- *De Bono, E. (2015). Serious Creativity: Using the Power of Lateral Thinking to Create New Ideas. HarperCollins.*
- *Kahneman, D. (2011). Thinking, Fast and Slow. Farrar, Straus, and Giroux.*
- *Mayer, R. E. (2013). Thinking, Problem Solving, Cognition. Cambridge University Press.*
- *Runco, M. A., & Acar, S. (2012). Divergent thinking as an indicator of creative potential. Creativity Research Journal, 24(1), 66-75.*
- *Schunk, D. H. (2012). Learning Theories: An Educational Perspective. Pearson.*
- *Jonassen, D. H. (2000). Toward a design theory of problem solving. Educational Technology Research and Development, 48(4), 63-85.*

Semester – II

Course Code	Course Name	Credits
UBC2217N	Understanding Business Cases	2

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	-	-	02	-	-	02

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral			
Test	Continuous Evaluation						Attendance	Total Internal	
25	20	05	50	50	3 Hours	-	-	-	100

Course Outcome

- Case Studies in Management is designed to provide students with an in-depth understanding of various management theories and practices through real-world cases.
- The course will focus on analyzing complex managerial situations, decision-making processes, and strategic implementations across different industries.
- Through the examination of case studies, students will develop critical thinking, problem-solving, and decision-making skills essential for effective managerial roles.
- Improve decision-making skills by assessing different business scenarios and weighing the potential outcomes of various strategic choices.
- Articulate and present well-structured analyses and recommendations based on business case studies, both in written and oral formats.
- Gain insights into the dynamics of different business environments and how various factors such as market conditions, competition, and organizational structure influence business outcomes.

Course Objectives

- To analyze and interpret real-world business scenarios from a management perspective.
- To understand various management theories, frameworks, and concepts in practical contexts.
- To develop problem-solving skills by applying management principles to complex situations.
- To enhance decision-making abilities through critical analysis and evaluation of managerial decisions.

- To cultivate effective communication and presentation skills through case study discussions and presentations.
- To explore ethical and social responsibility considerations in managerial decision-making.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage
	Module-1		
1	Introduction to Case Studies in Management <ul style="list-style-type: none"> • Understanding the case study method • Analytical frameworks for case analysis 	7	25%
	Module-2		
2	Strategic Management <ul style="list-style-type: none"> • Strategic planning and formulation • Competitive analysis and industry dynamics • Strategy implementation and execution 	7	25%
	Module-3		
3	Understanding the Case Study Method <ul style="list-style-type: none"> • Definition and characteristics of case studies • Different types of case studies (e.g., descriptive, exploratory, explanatory) • Advantages and limitations of using case studies in research and education • 	6	25%
	Module-4		
4	Industry-Specific Case Studies <ul style="list-style-type: none"> • Case studies from sectors such as healthcare, technology, finance, manufacturing, etc. • Analysis of industry-specific challenges, opportunities, and strategies 	6	25%
	Total	26	100

References

- Harvard Business Review Case Studies
- Case Studies in Management by Michael A. Hitt, R. Duane Ireland, and Robert E. Hoskisson
- Case Studies in Strategic Management by Sanjay Mohapatra
- Case Studies in Marketing Management by S. Ramesh Kumar
- Case Studies in Organizational Behavior by Steven L. McShane and Mary Ann Von Glinow

Semester – II

Course Code	Course Name	Credits
ANM2217N	Animation-I	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	02	-	01	01	-	02

Theory					Term Work/ Practical/ Oral			Total	
Internal Assessment				End Sem Exam Practical/Project Presentation	Duration of End Sem Exam	Term Work	Prac.	Oral	
Test	Continuous Evaluation	Attendance	Total Internal						
35	10	05	50	50	02 Hours	-	-	-	100

Course Outcome

- Upon completion of the course, students will demonstrate a thorough understanding of the historical and theoretical foundations of animation, as evidenced by their ability to analyze and discuss the evolution of animation techniques and their applications.
- Students will acquire practical skills in 3D modeling, evidenced by their ability to create and manipulate 3D models using industry-standard software, effectively translating conceptual ideas into digital representations.
- By the end of the course, students will be proficient in rotoscoping techniques, capable of producing accurate roto work for integration into visual effects sequences, demonstrating an understanding of the collaborative nature of rotoscope work within the VFX pipeline.
- Upon successful completion of the program, students will demonstrate advanced proficiency in UV unwrapping and texturing techniques, as evidenced by their ability to unwrap complex geometry, optimize texture distribution, and apply procedural textures to enhance the visual quality of 3D models.

Course Objectives

- To introduce students to the foundational concepts and principles of animation, including its historical evolution, core principles, and various animation techniques.
- To equip students with practical skills in 3D modeling using industry-standard software, enabling them to create and manipulate digital models effectively.
- To provide students with a comprehensive understanding of rotoscoping techniques in visual effects (VFX), emphasizing the role of rotoscope artists and the importance of accurate roto work in compositing.

- To enable students to explore advanced UV unwrapping and texturing techniques, including complex geometry, texture channels, and procedural texturing, enhancing their proficiency in 3D modelling and animation production.

Detailed syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage (%)
1.	Foundations of Animation	6	20%
	1.1 Overview of Early Animation Techniques Introduction to pre-cinematic animation forms such as zoetrope's and flipbooks.		
	1.2 Milestones in Animation History Examination of key developments in animation, including the invention of the multiplane camera and the release of iconic animated films.		
	1.3 Impact of Animation on Contemporary Media Analysis of animation's influence on modern media, exploring its role in advertising, education, and visual storytelling		
	1.4 Cultural Impact of Animation Discussion on how animation has shaped cultural narratives and influenced global perspectives.		
2.	Principles of Animation	6	20%
	2.1 Understanding Squash and Stretch Explanation of how squash and stretch principles create fluid and lifelike motion in animated characters and objects.		
	2.2 Mastering Timing and Spacing Exploration of timing and spacing principles to convey weight, emotion, and realism in animation sequences.		
	2.3 Exploring Anticipation and Follow-through Examination of anticipation and follow-through principles to enhance the believability and impact of animated actions.		
2.4 Secondary Animation Principles Analysis of secondary animation principles such as overlapping action and exaggeration in creating dynamic and expressive characters.			
3.	Types of Animation Techniques	6	30%

	3.1	Hand-Drawn Animation: Techniques and Examples Overview of traditional hand-drawn animation methods and analysis of classic hand-drawn animated films.		
	3.2	Computer-Generated Animation: Processes and Applications Introduction to computer-generated animation techniques, including 3D modeling, rigging, and rendering, and exploration of its applications in film, gaming, and virtual reality.		
	3.3	Stop-Motion Animation: Methods and Innovations Investigation of stop-motion animation techniques, including claymation and puppet animation, and examination of innovative stop-motion films and commercials.		
	3.4	Experimental Animation Forms Exploration of experimental animation techniques and avant-garde animation movements in the context of artistic expression and creative exploration.		
	Fundamentals of Animation			
	4.1	Character Development: Character Design: Techniques for designing characters with unique features and personalities.		
	4.2	Storyboarding and Planning: Storyboarding Techniques: Fundamentals of creating storyboards to plan and visualize animation sequences.		
4.	4.3	Introduction to Animation Software: Software Training: Basics of using popular animation software such as Adobe Animate or Blender. Tool Utilization: Learning key tools and features necessary for creating and editing animations.	8	30%
	4.4	Project Creation and Review: Animation Projects: Development of short animation projects that incorporate learned techniques and principles. Feedback and Refinement: Presentation of projects for peer and instructor feedback, with focus on refining and improving the final output.		
Total			26	100%

References

- Williams, R. (2012). *The animator's survival kit*. Faber & Faber.
- Hooks, E. (2017). *Acting for animators: 4th edition*. Routledge.
- Vaughan, W. (2012). *Digital modeling*. New Riders.
- Kerlow, I. V. (2017). *The art of 3D computer animation and effects* (4th ed.). Wiley.
- Goldberg, E. (2008). *Character animation crash course!* Silman-James Press.
- Osipa, J. (2013). *Stop staring: Facial modeling and animation done right* (3rd ed.). Wiley.

Semester – II

Course Code	Course Name	Credits
PHT2217N	Photography-I	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	02	-	01	01	-	02

Practical						Term Work/ Practical/ Oral			Total
Internal Assessment				End Sem Exam – End Semester Practical/Project/presentation	Duration of End Sem Exam	Term Work	Practical	Oral	
Test	Continuous Evaluation	Attendance	Total Internal						
35	10	05	50	50	02 Hours	-	-	-	100

Course Outcome

- Develop a comprehensive understanding of digital photography techniques.
- Acquire foundational knowledge of the principles governing light and its application in photography.
- Demonstrate proficiency in operating cameras, including an understanding of their components and functionality.
- Explore the intricacies of camera lenses, encompassing their types, functions, and optimal usage in various photographic contexts.

Course Objectives

- Develop proficiency in composition techniques, enabling students to capture compelling photographs across diverse subjects such as people and nature.
- Master the principles of lighting and colour in photography to effectively manipulate mood, atmosphere, and visual impact within images.
- Acquire skills in displaying and presenting photographs, encompassing various formats and platforms to communicate messages effectively.
- Gain a deep understanding of the mechanics of imaging, including technical aspects such as exposure, focus, and image processing, to achieve desired photographic outcomes.

Detailed syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage (%)
1.	Understanding Digital Photography	06	20%
	1.1 Inside the Digital Camera: Exploring the internal mechanisms and components of digital cameras.		
	1.2 Principles of Photography: Introduction to the fundamental principles governing the art and science of photography.		
	1.3 General Principles of Photography: Understanding key concepts such as exposure, focus, and composition.		
	1.4 Types of Cameras: Overview of different camera types and their respective functionalities.		
2.	Camera Varieties and Comparative Analysis	06	20%
	2.1 Camera Types: Exploring a range of cameras including medium format, large format, and digital cameras.		
	2.2 Comparative Study: Analyzing the differences between digital and analogue (SLR) cameras, along with their advantages and applications.		
	2.3 Lens Types: Overview of normal, wide, telephoto, zoom, PC (Perspective Control), and TS (Tilt-Shift) lenses.		
	2.4 SLR & DSLR		
3.	Camera Controls and Composition Techniques	06	30%
	3.1 Camera Controls: Exploring shutter speed, aperture, exposure control, depth of field, and selective focus.		
	3.2 Exposure Metering and Filters: Understanding exposure meters, metering systems, and various filters such as UV, polarizing, and special effect filters. Introduction to tripods.		
	3.3 Composition Techniques: Learning creative composition techniques including the rule of thirds and the Golden section. Managing digital assets and image printouts.		
	3.4 Camera Accessories and Maintenance: Overview of camera mounts, accessories, and maintenance practices. Understanding the differences between multicamera and single camera setups.		
4.	Assignment: Outdoor Photography	08	30%
	4.1 Lens Selection		

	4.2	Use of Aperture		
	4.3	Use of shutter speed		
	4.4	Use of white balance		
Total			26	100%

References
<ul style="list-style-type: none"> Langford, M. (2015). <i>Langford's Basic Photography: The Guide for Serious Photographers</i> (10th ed.). Focal Press.
<ul style="list-style-type: none"> Freeman, M. (2017). <i>The Photographer's Eye: Composition and Design for Better Digital Photos (The Photographer's Guide)</i> (2nd ed.). Focal Press.
<ul style="list-style-type: none"> London, B. (2016). <i>Photography</i> (12th ed.). Pearson.
<ul style="list-style-type: none"> Hunter, F., Biver, S., & Fuqua, P. (2012). <i>Light: Science and Magic: An Introduction to Photographic Lighting</i> (5th ed.). Routledge.
<ul style="list-style-type: none"> Peterson, B. (2016). <i>Understanding exposure: How to shoot great photographs with any camera</i> (5th ed.). Amphoto Books.
<ul style="list-style-type: none"> Kelby, S. (2017). <i>The digital photography book: Part 1</i> (6th ed.). Peachpit Press.

Semester – II

Course Code	Course Name	Credits
POL2217N	Political Science- I	2

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	-	01	01	-	01	02

Internal Assessment				End Semester Evaluation		Total
Mid Term	Continuous Evaluation	Attendance	Total	End Semester Evaluation/ Project/ Report/ Presentation	Duration of End Sem Exam	Internal Assessment + End Semester Evaluation
15	30	5	50	50	2 hrs	100

Course Outcome

- Upon completion of this course, students will possess a comprehensive understanding of the Indian Constitution, including its historical background, structure, key provisions, fundamental rights, duties, directive principles of state policy, Schedules, and the process of amending the Constitution.
- After completing this course, students will be able to actively engage in constitutional debates, drawing on their comprehensive understanding of the Indian Constitution. They will demonstrate the ability to analyse and articulate the core principles and concepts embedded in the Constitution.
- Through participation in discussions and case studies, students will foster an understanding of the importance of secularism in the Indian context. They will be able to apply their knowledge to real-world scenarios, demonstrating how constitutional principles shape and influence issues related to secularism in India.
- By the end of this course, students will contribute to the promotion of an inclusive and equitable democracy through their knowledge and analysis of the Indian Constitution. They will critically evaluate the impact of constitutional provisions on democratic principles and formulate informed perspectives on how to enhance inclusivity and equity within the democratic framework.
- After completing the course, students will critically assess historical events' impact on the Indian Constitution's evolution. They will analyse farmers' decisions, evaluate constitutional provisions' relevance, and construct well-reasoned judgments on the strengths and weaknesses of the constitutional framework.

- Upon course completion, students will creatively apply their understanding of the Indian Constitution. They will propose innovative solutions to constitutional dilemmas and recommend policy changes, showcasing their ability to contribute constructively to constitutional discourse and development.

Course Objectives

- To develop a comprehensive understanding of the Indian Constitution's foundational principles, structure, and key provisions, including its historical context and evolution.
- To explore different perspectives and evaluate the implications of various interpretations of Indian Constitution.
- To examine the intersections between constitutional law, political philosophy, and social dynamics to gain a deeper appreciation of the constitution's role in shaping society.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage
1.	Introduction to Indian Constitution	7	25%
	1.1 Definition of Constitution & Need for Constitution		
	1.2 Historical background of the Indian constitution		
	1.3 Constitutionalism and Indian Constitution		
2.	Division of Constitution	7	30%
	2.1 Concepts of Fundamental Rights, Fundamental Rights in India, Safeguards of Fundamental Rights		
2.2	Fundamental Duties in India: Objectives and Purpose, Relation between Fundamental Rights and Directive Principles of State Policy		
3.	Secularism & Indian Constitution	5	15%
	3.1 Secularism and Religious Pluralism in India, Constitutional Rights and Religious Minorities		
4.	Structure of Government - Legislature, Executive, Judiciary	7	30%
	4.1 The Legislature: Power and Functions of Parliament		
	4.2 The Executive: Election, Power, Functions, and the changing role of President and Prime Minister.		
	4.3 The Judiciary: Appointment of Judges in High Courts and the Supreme Court, Power and Functions of High Courts and the Supreme Court.		
Total		26	100%

References
<ul style="list-style-type: none">• M. P. Jain, Indian Constitutional Law, 8th ed., LexisNexis, New Delhi (2018).
<ul style="list-style-type: none">• D.D. Basu, Shorter Constitution of India, 6th ed., Prentice – Hall of India, New Delhi (1981).
<ul style="list-style-type: none">• V.N. Shukla, Constitution of India, 11th ed., Eastern Book Company, Lucknow (2018).
<ul style="list-style-type: none">• H.M. Sreevai, Constitutional Law of India: a critical commentary, 4th ed., N.M. Tripathi, Bombay (1991).
<ul style="list-style-type: none">• U.Bhatia, (Ed.), The Indian Constituent Assembly: Deliberations on Democracy, Taylor & Francis, London (2017).
<ul style="list-style-type: none">• M. V. Pylee, An Introduction to the Constitution of India, S. Chand Publishing, New Delhi (2009).

Semester – II

Course Code	Course Name	Credits
TSM2217N	Tourism Management -I	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	-	01	01	-	01	02

Internal Assessment				End Sem Exam- End Semester Evaluation/ Project/ Report/ Presentation	Duration of End Sem Exam	Total
Mid Term	Continuous Evaluation	Attendance	Total Internal			Internal Assessment + End Semester Evaluation
15	30	5	50	50	2 Hours	100

Course Outcome

- Students will recall and describe the importance of geography in tourism, providing an overview of continents and oceans, and understanding the concepts of latitudes, longitudes, climatic zones, and vegetation.
- Students will demonstrate an understanding of the general geographical features of Asia, Oceania, Europe, Africa, North America, and South America. They will comprehend the physiographic units, climate, vegetation, main countries, capitals, and key tourist attractions of each region.
- Given specific countries from Asia, Oceania, Europe, Africa, North America, and South America, students will apply their knowledge to complete assignments. They will identify and analyze the geographical features, capitals, and tourist attractions of assigned countries.
- Students will analyze the relationships between physiography, climate, and vegetation in each region. They will critically evaluate how these geographical features influence tourism and identify patterns or trends that emerge across continents.
- Students will evaluate the tourism potential of specific countries in each region, considering factors such as geographical features, climate, and key attractions. They will critically assess the impact of these factors on tourism development and make informed judgments about the attractiveness of destinations.
- Students will synthesize information to create comprehensive summaries of the general geographical features, climate, vegetation, and tourist attractions of Asia, Oceania, Europe, Africa, North America, and South America. They will integrate knowledge from different modules to develop a holistic understanding of world geography in the context of tourism.

Course Objective

- To gain knowledge about the characteristics of tourist attractions across the globe.
- To study the Earth's physical features, climate, natural resources, human populations, and their interactions according to tourism Industry.
- To understand major destinations & accessibility of the world.
- To gain knowledge on case studies & broad information about the continents.

Detailed syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage
1.	Introduction to Tourism Geography	7	25%
	1.1 Brief Introduction of Geography and Tourism Geography		
	1.2 Continents & Oceans		
	1.3 Elements of Weather & Climate. Climatic Zones of the World.		
	1.4 Natural Vegetation of the World.		
2.	Asia and Europe	7	30%
	2.1 General Geographical Features: Physiographic Units, Climate, Vegetation Main Countries, Capitals & their Tourist Attractions.		
3.	America and Other Countries	7	30%
	3.1 General Geographical Features; Physiography, Climate, Vegetation. Main Countries, Capitals & Their Tourist Attractions.		
4.	Case Study	5	15%
	4.1 Case Studies/Assignments/Presentations on the tourist attractions of one continent/country/climatic region		
Total		26	100%

References

- Tourism Geography: Critical Understandings of Place, Space and Experience by Stephen Williams and Alan A. Lew (2017)
- World Regional Geography: Global Patterns, Local Lives by Lydia Mihelic Pulsipher and Alex Pulsipher (2019)
- Geography of Travel and Tourism by Lloyd Hudman and Richard Jackson (2018)
- Contemporary World Regional Geography by Michael Bradshaw, Joseph Dymond, and George F. Carney (2016)
- Global Tourism: Cultural Heritage and Economic Encounters edited by Sarah M. Lyon and Christian Wells (2017)

Semester – II

Course Code	Course Name	Credits
SCW2217N	Social Work-I	2

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	01	-	01	01	-	02

Internal Assessment				End Semester Evaluation		Total
Mid Term	Continuous Evaluation	Attendance	Total	End Semester Evaluation/ Project/ Report/ Presentation	Duration of End Sem Exam	Internal Assessment + End Semester Evaluation
15	30	5	50	50	2 hrs	100

Course Outcome

- Students will understand conceptual and theoretical aspects of social entrepreneurship in India.
- Students will be aware of the challenges of social entrepreneurship.
- Students will be able to understand the process to start a social entrepreneurship project.

Course Objectives

- To study the basic concepts of social entrepreneurship.
- To understand various social entrepreneurship processes.
- To understand role and responsibilities in the management of social entrepreneurship.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage
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1.	Social entrepreneurship		7	25%
	1.1	Introduction and basics of Social Entrepreneurship		
	1.2	Approaches to social development		
2.	2.1	Strategic venture design, resource management and social sector marketing.	7	30%
	2.2	Funding and legal framework for social ventures		
3.	Social entrepreneurship in India		7	30%
	3.1	Social impact assessment		
	3.2	Sustainable development		
4.	Case Study		5	15%
	4.1	Case-studies		
Total			26	100%

References
<ul style="list-style-type: none"> • Bornstein, D., & Davis, S. (2010). Social entrepreneurship: What Everyone Needs to Know? New York: Oxford University Press.
<ul style="list-style-type: none"> • Kickull, Jill and Lyons, S. Thomas. (2012). Understanding Social Entrepreneurship. Routledge: New York
<ul style="list-style-type: none"> • Kramer, M. R. (2005). Measuring innovation: Evaluation in the field of social entrepreneurship.

Syllabus
Semester- III
B. A. (Film Making)
(Honours/Honours With Research)

Semester - III

Course Code	Course Name	Credits
FND2301N	FUNDAMENTALS OF DIRECTION	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
1	02	-	01	01	-	02

Theory				Term Work / Practical/Oral			Total		
Internal Assessment			End Sem Exam	Duration Of End Sem Exam	Term Work	Practical.		Oral	
Test/Mid Sem	Home Assignment	Attendance					Total Internal		
15	10	05	30	70	Project	-	-	-	100

Course Outcome

- Students will demonstrate proficiency in essential directing techniques, including scene blocking, shot composition, and visual storytelling.
- Students will get an immense knowledge regarding the cinema as an art form and will be able to design their narrative styles using different theories.
- Students will gain a deep understanding of narrative structure and visual storytelling, enabling them to create compelling and cohesive film or video projects.
- Students will complete a short film or a significant scene from a film, demonstrating their ability to apply directing skills from pre-production through post-production.

Course Objectives

- To impart understanding on the stages of Film making
- To learn to how to manage time effectively, human resources and volunteers effectively in filmmaking
- To build a deeper and more specific understanding of the formal elements of film, and to be able to identify, articulate, and evaluate the use of those elements in a variety of genres and styles.
- To investigate the philosophical dimensions and implications of film, including the ethics of film (and filmmaking), the ontology of the cinema, and how the creation of film reflects the pursuit of knowledge.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
1	Introduction to Film Directing		06	20%
	1.1	History of Film Direction		
	1.2	Role and responsibilities of Film Director		
	1.3	Auteur Theory		
2	Stages of Production		06	20%
	2.1	Production		
	2.2	Pre-Production		
	2.3	Postproduction		
3	Film Theory		07	30%
	3.1	Film Movement		
	3.2	Marxist theory		
	3.3	Post-colonial theory		
	3.4	Soviet montage theory		
	3.5	Feminist film theory		
	3.6	Cognitive film theory		
	3.7	Apparatus theory		
	3.8	Avant-garde theory		
4	Analyzing film makers		07	30%
	4.1	Asian		
	4.2	European		
	4.3	American, Latin America African		
	4.4	Russia		

	4.5	Screening of films "Notorious", "Parasite", "Citizen Kane", "Tsotsi" and "The Battleship Potemkin"		
Total			26	100%

References

- **Proferes, N. (2008).** *Film directing fundamentals: From script to screen.* Focal Press.
- **Proferes, N. T. (2020).** *Film directing fundamentals: See your film before shooting.* Routledge.
- **Katz, S. D. (2018).** *Film directing: Shot by shot - 25th anniversary edition: Visualizing from concept to screen.* Michael Wiese Productions.
- **Mamet, D. (1991).** *On directing film.* Penguin Books.

Semester - III

Course Code	Course Name	Credits
LFT2302N	LIGHTING FOR FILM AND TV	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	02	-	01	01	-	02

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
15	10	05	30	70	Project	-	-	-	100

Course outcome

- Students will create film work that manifests the filmmaker's unique voice and analyzation of story structure and the screenwriting process for use in the critique and creation of film.
- Students will be able to know the studio setup of lighting.
- Students will be able to set the lights according to genre of the film.
- Students will be able to operate and utilize various types of lighting equipment such as LEDs, tungsten lights, and reflectors, and understand their appropriate use in different production scenarios.

Course Objectives

- Professional lighting set ups for film (examples of lighting plans and practical demonstrations) making the most of digital film through lighting and camera functions.
- Technical differences between shooting on various formats.
- Understanding differences between shooting for documentary & drama.
- Students would be able to Shoot in a studio, on location and under available light conditions

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
1	Fundamentals of Lighting		07	30%
	1.1	Three-point lighting		
	1.2	Types of Lights Studio Lighting Outdoor lighting		
	1.3	Quantity or the Intensity of light The quality or the hardness of light The direction of the light Temperature of light		
	1.4	Understand the Direction of Light		
2	Lighting Techniques		06	20%
	2.1	Lighting for different genres		
	2.2	Lighting for Different mood		
	2.3	Lighting for Chroma Key shoot		
3	Lighting design and style		06	20%
	3.1	Colour theory		
	3.2	Flat lighting Paramount or butterfly lighting Rembrandt lighting Split lighting Background lighting		
	3.3	Film Lighting Technique on Set Key, Fill, Back, Side, Practical, Hard, Soft, High-key, Low-key, Natural, Motivated, Bounce lighting.		
4	Lighting Units & Equipment			
	4.1	Grip, gaffer Tungsten · daylight · fluorescent lights ·		

		Baby-Light Diffuser, Reflector, HMI Light Kino flo light HMI light Soft box	07	30%
	4.2	Tungsten video lighting kit HMI film lighting kit		
	4.3	Fluorescent video lighting kit Led film lighting kit		
Total			26	100%

References
<ul style="list-style-type: none"> • Millerson, G. (1991). <i>Lighting for TV and film</i> (3rd ed.). Focal Press.
<ul style="list-style-type: none"> • Millerson, G. (1991). <i>The technique of lighting for television and film</i> (3rd ed.). Focal Press.
<ul style="list-style-type: none"> • Fitt, B., & Thornley, J. (2003). <i>Lighting technology: A guide for television, film, and theatre</i> (5th ed.). Focal Press.
<ul style="list-style-type: none"> • Landau, D. (2014). <i>Lighting for cinematography: A practical guide to the art and craft of lighting for the moving image</i>. Bloomsbury Academic.
<ul style="list-style-type: none"> • 42West. (n.d.). <i>Types of lighting in film: Basic techniques to know</i>. Adorama.
<ul style="list-style-type: none"> • StudioBinder. (n.d.). <i>Film lighting: The ultimate guide for filmmakers</i>. StudioBinder.
<ul style="list-style-type: none"> • Magnum Co. (n.d.). <i>The ultimate guide to film lights</i>. Magnum Co.

Semester - III

Course Code	Course Name	Credits
IAD2303N	INTRODUCTION TO ART DIRECTION	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	02	-	01	01	-	02

		Theory			Term Work / Practical/Oral			Total	
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
15	10	05	30	70	Project	-	-	-	100

Course Outcome

- Students will be able to understand script breakdowns, research boards, conceptual illustrations, working drawings, and models.
- Students will be able to create budgeting and scheduling.
- Students will design the elements that enhance story theme, character, plot, tone, location, period, cinematography, editing, and visuals
- Students will be able to take the responsibility of an art director in motion pictures, television and new media.

Course Objectives

- To give a holistic approach to the creative industries.
- To introduce the visual history and development of art direction and production design.
- To introduce theory and practices in film art design
- To learn the tasks of an art director

Detailed Syllabus

Module/Unit	Course Module / Contents	Hours	Marks Weightage
	Overview of Art and Production Design		

1	1.1	Role and responsibilities of Art director and Production designer	06	20%
	1.2	Storyboarding and Media Software's for art direction		
	1.3	Output of Art from script to screen		
2	Introduction of Art Department		07	20%
	2.1	Various part of departments		
	2.2	Costumes, make up		
	2.3	Fabrication		
3	Preparation and Execution		08	30%
	3.1	Carpeting, Moulding		
	3.2	Set Design and accessories		
	3.3	Location, Designing		
4	Research On set		05	30%
	4.1	Model of set and miniature		
	4.2	Costing, budgeting, and permissions		
	4.3	Material and Composition		
	4.4	Safety and Security Procedure		
Total			26	100%

References
<ul style="list-style-type: none"> • Rizzo, M. (Year). <i>The art direction handbook for film</i>. Publisher.
<ul style="list-style-type: none"> • Preston, W. (Year). <i>What an art director does: An introduction to motion picture production design</i>. Publisher.
<ul style="list-style-type: none"> • Olson, R. (Year). <i>Art direction for film and video</i>. Publisher.
<ul style="list-style-type: none"> • Heller, S., & Vienne, V. (Year). <i>Art direction explained, at last!</i> Publisher.

Semester - III

Course Code	Course Name	Credits
PPP2304N	PRE-PRODUCTION PROCESS	2

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	02	-	01	01	-	02

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
15	10	05	30	-	-	-	70	-	100

Course outcome

- Students will be able to Identify key pre-production stages and explain their importance.
- Students will be able to analyze and refine scripts to ensure they are production-ready.
- Students will be able to Create detailed budgets and production schedules, including contingency planning.
- Students will be able to integrate various pre-production elements into a cohesive production plan.

Course Objectives

- To Gain a comprehensive understanding of the pre-production phase and its significance in the filmmaking process.
- To Learn how to analyze and develop a screenplay or script for production.
- To Understand the process of casting actors and managing talent.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage
	Ideation		

1	1.1	Researching, Brainstorming, observation	06	20%
	1.2	Ideation		
	1.3	Writing the story outline		
Story Writing			06	20%
2	2.1	Writing the outline		
	2.2	Dialogue writing		
	2.3	Writing Fight Scene		
	2.4	Writing a Song		
Screenwriting & Story Boarding			07	20%
3	3.1	Different software used for screenwriting		
	3.2	Screenwriting on paper		
	3.3	Story Board formats		
	3.4	Story Boarding		
	3.5	Scouting		
Production Planning			07	40%
4	4.1	Budgeting		
	4.2	Deciding on the cast and crew		
	4.3	Pitching the idea for producer		
Total			26	100

References

- Cartwright, S. (1996). *Pre-production planning for video, film, and multimedia*. Focal Press.
- Rabiger, M., Hurbis-Cherrier, M., & Mercado, G. (2020). *Directing: Film techniques and aesthetics*. Routledge.
- Goldberg, K. (2007). *Feature film budgeting: A step-by-step manual*. Silman-James Press.

Semester - III

Course Code	Course Name	Credits
AFT2305N	UNDERSTANDING ACTING FOR FILM AND TV	04

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	04	-	02	02	-	04

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Practical.	Oral		
Test/Mid Sem	Continuous Evaluation							Attendance	
15	10	05	30	-	-	-	70	-	100

Course outcome

- Students will be able to understand acting culture with voice and body language.
- Students will also exercise on Imagination, sense memory and improvisation of character.
- Students gain the ability to identify key components of speech and sound, freely articulating a piece of poetry by the end of the course.

Course Objectives

- To learn that authenticity in pursuit of scene objectives is the key to success when acting for the camera.
- To understand relaxation and spontaneity of body and voice are as essential to a film set as any technical demands.
- To practice technical demands of a professional film set, and gain hands-on training with equipment as well as set safety, protocol and etiquette.
- To engage with the basics of speech and phonation

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage
	Basics of Acting		

1	1.1	Opening Up Exercises	13	25%
	1.2	Truth & Belief of An Actor		
	1.3	Elements of Acting		
	1.4	Action Problems		
	1.5	Diction & Language		
2	Voice		13	20%
	2.1	Voice Culture		
	2.2	Pitch Play		
	2.3	Voice Modulation & Variation		
	2.4	Body Language (Theatre Workshop)		
	2.5	Clowning (Theatre Workshop)		
3	Exercises		13	25%
	3.1	Imagination Exercises		
	3.2	Sense Memory		
	3.3	Reaction Timing		
	3.4	Improvisations		
4	Emotions		13	30%
	4.1	Theory of Emotions (Nav Rasas)		
	4.2	Physiology of Emotions		
	4.3	Improvisation on Nav Rasas		
	4.4	Speech Learning		
Total			52	100

References

- Tucker, P. (2013). *Secrets of screen acting* (3rd ed.). Routledge.
- Caine, M. (1997). *Acting in film: An actor's take on movie making*. HarperCollins.

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|--|
| • Sudol, J. (n.d.). <i>Acting face to face: The actor's guide to understanding how your face communicates emotion for TV and film.</i> |
| • Haase, C. (Year). <i>Acting for film.</i> |
| • Morris, A. (Year). <i>The science of on-camera acting.</i> |
| • Shepard, J. W. (Year). <i>Auditioning and acting for the camera.</i> |

Semester - III

Course Code	Course Name	Credits
UVA2306N	UNDERSTANDING VISUAL AESTHETICS	04

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	04	-	02	02	-	04

				Theory			Term Work / Practical/Oral			Total
Internal Assessment				End Sem Exam	Duration Of End Sem Exam	Term Work	Practical	Oral		
Test/Mid Sem	Home Assignment	Attendance	Total Internal							
15	10	05	30	Project	-	-	70	-	100	

Course outcome

- Students will learn about models of communication and they will be able to analyse principles of visual communication and semiotics in films.
- Students will be able to analyze and apply fundamental visual design principles—such as balance, contrast, emphasis, movement, and unity—to create effective and aesthetically pleasing visual compositions.
- Students will understand and integrate cultural and historical contexts into their visual design work, recognizing how these factors shape aesthetic choices and consumer preferences.
- Students will be able to assess how visual aesthetics influence viewer emotions, attention, and interpretation.
- Students will be able to develop and present a comprehensive visual design project that demonstrates their understanding of aesthetic principles and their application in a specific context, such as advertising, filmmaking, or digital media.

Course Objectives

- To know the importance of communication and visual communication in filmmaking.
- To understand the importance of semiotics in film making.

- To make students analyse films using theories.
- To work on the visual concepts of designing
- To create a portfolio showcasing their understanding of visual aesthetics principles and their ability to apply them in creative work.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
	Introduction to Visual Communication			
1	1.1	Need for and the Importance of Human and Visual Communication.	10	20%
	1.2	Communication as an expression		
	1.3	Skill and process required.		
	1.4	Understanding Communication: SMRC-Model		
	Semiotics			
2	2.1	Semiotics- definition & concept	10	20%
	2.2	History & development of Semiotics		
	2.3	The Sign- Saussure's Model & Peirce's Model		
	2.4	Semantics and its types Codes- Typologies of codes & Visual Codes		
	Analytical Theories			
3	3.1	Psychoanalysis- Definition & concept	10	20%
	3.2	Psychoanalysis- Television & Film Studies		
	3.3	Psychoanalysis as a Cultural Theory		
	3.4	The Gaze- Definition & forms of gaze		
	Basics of Visual Communication			
4	4.1	Elements of Design: Line, Shape, Space, Color, Texture. Form Etc.	11	20%
	4.2	Principles of Design: Symmetry. Rhythm, Contrast, Balance Mass/Scale etc.		
	4.3	Design and Designers (Need, role, process, methodologies etc.)		
5	Consumer Culture			

	5.1	culture (from 19 th -21 st century) & growth of VC: changes in ways of seeing, ways of being seen & ways of telling	11	20%
	5.2	Impact of new technologies on visual aesthetics in consumer culture.		
	5.3	The role of sustainability and ethical considerations in future visual design practices.		
	5.4	Impact of new technologies on visual aesthetics in consumer culture.		
Total			52	100%

References

- Martin, P. (2006). *Visual communication: Images with messages* (4th ed.). Thomson Wadsworth.
- Sturken, M., & Cartwright, L. (2001). *Practices of looking: An introduction to visual culture*. Oxford University Press.
- Hall, S. (1997). *Representation: Cultural representations and signifying practices*. Open University Press/Sage Publications.
- Barry, A. M. (1997). *Visual intelligence: Perception, image, and manipulation in visual communication*. State University of New York Press.
- Berger, John (1972) *Ways of Seeing*, Penguin and BBC: London
- Smith, K. L. (2005). *Handbook of visual communication: Theory, methods, and media*. Routledge.
- Van Leeuwen, T. (2001). *Handbook of visual analysis* (3rd ed.). Sage Publications.
- Barthes, R. (1999). *Elements of semiology* (5th ed.). Hill and Wang.

Semester – III

Course Code	Course Name	Credits
FLF2311N	FRENCH III	2

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	-	-	02	-	-	02

		Theory					Term Work / Practical/Oral			Total
Internal Assessment		Attendance	Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Mid Term	Viva								Continuous Evaluation	
15	20	10	05	50	50	75 mins	-	-	-	100

Course Outcome

- Get in depth Knowledge of accents and French phonetics.
- Write about placements of objects.
- Talk about recent experiences or recent plans.
- Understand the important geographic locations and culture of France.
- Gain mastery over complex grammatical structures, including the subjunctive mood, advanced verb tenses, and intricate sentence formations.

Course Objectives

- To engage the students to continue to refine pronunciation, focusing on more subtle aspects of accent and intonation.
- To describe the placements of the objects etc.
- To talk about recent experiences or of recent plans.

- To understand biographical information.
- To master complex grammatical structures, including the subjunctive mood, advanced tenses, and nuanced sentence structures.

Detailed Syllabus

Reading exercises, writing tasks and grammar of:

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
1.	Module I		7	50%
	Leçon 1	Une journée sur Terre		
	Leçon 2	Une journée « écolo »		
	Leçon 3	Une journée avec...		
	Leçon 4	Une journée en Pologne		
2.	Module II		6	20%
	Leçon 1	Sortir « à la française »		
	Leçon 2	Soyez les bienvenus !		
	Leçon 3	Apprendre autrement		
3.	Module III		6	30%
	Leçon 1	Jeunes talents		
	Leçon 2	Écrivains francophones		
	Leçon 3	Un livre, un jour		
4.	Module IV		5	30%
	Leçon 1	Il a choisi la France		
	Leçon 2	Informons-nous		
	Total		26	100%

References

- Berthet, Hugot et al. Alter Ego - Méthode de Français, A1: Hachette,2012.
- Bruno Girardeau et Nelly Mous. Réussir le DELF A1. Paris : Didier, 2011.
- Loiseau Y.,Mérieux R. Connexions 1, cahier d'exercices. Didier, Paris, 2017.
- Loiseau Y. & Mérieux R. Connexions 1, Guide pédagogique. Didier, Paris, 2017.
- Connexions 1, livre de l'élève – Loiseau Y. & Mérieux R., éd. Didier, Paris,2017.
- Latitudes 1, cahier d'exercices – Loiseau Y. & Mérieux R., éd. Didier, Paris,2018.
- Latitudes 1, Guide pédagogique – Loiseau Y. & Mérieux R., éd. Didier, Paris,2018.
- Latitudes 1, Guide pédagogique téléchargeable – Loiseau Y. & Mérieux R., éd. Didier,2018.
- Latitudes 1, livre d'élève + CD – Loiseau Y. & Mérieux R., éd. Didier, Paris,2018.
- Nathalie Hirschsprung, Tony Tricot, Cosmopolite 1 Méthode de Français A1. Hachette, 2017.
- Nathalie Hirschsprung, Tony Tricot. Cosmopolite 1 Cahier d'activités A1. Hachette, 2017.

Semester – III

Course Code	Course Name	Credits
FLG2311N	GERMAN III	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	-	-	02	-	-	02

		Theory					Term Work / Practical/Oral			Total
Internal Assessment			Viva	Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral	
Mid Term	Continuous Evaluation	Attendance								
15	10	05	20	50	50	75 mins	-	-	-	100

Course Outcome

- Listen and comprehend.
- Understand and respond to audio texts, telephonic messages, and announcements.
- Listen and speak.
- Have proficiency in pronunciation.
- Communicate in routine situations where exchange of basic information is required.

Course Objectives

- To listen and comprehend.
- To understand and respond to audio texts, telephonic messages, and announcements.
- To listen and speak.
- To have proficiency in pronunciation.
- To communicate in routine situations where exchange of basic information is required.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage
1.	Kapitel 7		
	Grammatischer Aspekt - Präpositionen mit Dativ, z.B. aus, bei - Artikelwörter: bestimmt, unbestimmt, negativ im Nom., Akku., Dativ - Possessivartikel im Dativ	06	25%
2.	Kapitel 7		
	Thematischer Aspekt - Termine absprechen - Anleitungen verstehen und geben - Briefe verstehen und beantworten - über Sprachenlernen sprechen - Informationen in Texten finden	07	25%
3.	Kapitel 8		
	Grammatischer Aspekt - Adjektiv mit sein Thema: Wohnungsbeschreibung - Adjektiv sehr, zu - Wohin: in+Akku. - Wo: in+Dativ - Wechselpräpositionen z.B. über, auf, unter, vor	06	25%
4.	Kapitel 8		
	Thematischer Aspekt - Wohnungsanzeigen verstehen - eine Wohnung beschreiben - die Wohnungseinrichtung planen - eine Einladung schriftlich beantworten - über eine Wohnungseinrichtung sprechen - einen Text über eine Wohnung schreiben	07	25%
Total		26	100%

References

- Aufderstraße, Hartmut. *Lagune 1. Deutsch als Fremdsprache: Kursbuch und Arbeitsbuch*. Ismaning: Max Hueber Verlag 2012.
- Braun, Anna, and Daniela Wimmer. *Schritte Plus A1/1: Arbeitsbuch*. Hueber Verlag, 2020.
- Dengler, Stefanie. *Netzwerk A1. Teil2. Kurs- Und Arbeitsbuch: Deutsch Als Fremdsprache*. Langenscheidt, 2012.
- Funk, Hermann, et al. *studio d A1: Deutsch als Fremdsprache*. Cornelsen Verlag, 2015.
- Langenscheidt. *Langenscheidt Pocket Dictionary German: German-English, English-German*. Langenscheidt Publishing Group, 2022.
- Niebisch, Daniela, et al. *Lagune A1: Kursbuch*. Hueber Verlag, 2016.

Semester – III

Course Code	Course Name	Credits
FLS2311N	SPANISH III	2

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	-	-	02	-	-	02

Theory						Term Work / Practical/Oral			Total	
Internal Assessment					End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.		Oral
Mid Term	Continuous Evaluation	Attendance	Oral	Total Internal						
15	10	05	20	50	50	75 mins	-	-	-	100

Course Outcome

- To speak and write about his/her daily routine and will be able to describe the daily routine of others and express the frequency.
- To effectively understand time, tell time and ask questions using time.
- To understand and explain the geographical structure such as area, population etc. of Spanish speaking countries along with food and local cuisines.
- To effectively write an informal E-mail.
- To conjugate irregular verbs and use them in their day-to-day life.

Course Objectives

- To enable the students to talk and discuss about their routine and/or daily routine of others effectively and express the frequency.
- To enable the students to understand time.
- To enable the student to understand the geography of Spanish speaking countries along with local cuisines and food.

- To teach the students how to write an informal E-mail.
- To teach how to conjugate irregular verbs and incorporate them in day-to-day life.

Detailed Curriculum

Module/ Unit	Course Module / Contents	Hours	Marks Weightage (%)
1.	¿Tus amigos son mis amigos?	3	20%
	1.1 La geografía de España		
	1.2 Los verbos en presente de indicativo		
2.	¿Dónde está mi reloj?	7	30%
	2.1 La hora en español		
3.	2.2 El verbo Tener en la forma TENER QUE + Infinitivo		
4.	¿Sabes estos verbos?	6	20%
	3.1 Los verbos irregulares		
5.	¿Día a día	10	30%
	4.1 Los verbos reflexivos		
	4.2 La frecuencia para la rutina diaria		
	4.3 Hablar de la rutina diaria		
Total		26	100%

References

- Espinosa, Nat. *100 Reflexive Verbs In Spanish That You Need To Know*. Independently Published, 2022.
- Floréz, Raphaela. *Verbos Irregulares (Español)*. 2023.
- Gordon, Ronni, and David Stillman. *The Big Red Book of Spanish Verbs, Second Edition*. McGraw-Hill, 2008.
- Palencia, Ramon, and Luis Aragoes. *McGraw-Hill Education Intermediate Spanish Grammar*. McGraw-Hill Education, 2014.
- Powell. *Autodisciplina*. Create Your Reality, 2019.
- Reid, Stephanie. *La hora (Time) (Early Childhood Themes) (Spanish Edition)*. 2013.
- Richmond, Dorothy. *Practice Makes Perfect: Spanish Pronouns and Prepositions, Premium Fourth Edition*. McGraw-Hill Education, 2020.

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| <ul style="list-style-type: none">• Saavedra, Eduardo. <i>La Geografía de España del Idrisi (Classic Reprint)</i>. Forgotten Books, 2017. |
| <ul style="list-style-type: none">• Tormo, Alejandro Bech, Francisco Del Moral Manzanares, et al. <i>El Cronómetro en clase</i>. 2020. |
| <ul style="list-style-type: none">• Tormo, Alejandro Bech. <i>Cronometro. Nivel B1. Con espansione online. Con CD. Per le Scuole superiori (El)</i>. Edinumen Editorial, 2013. |

Semester-III

Course Code	Course Name	Credits
CSE2312N	Reading and Comprehension	1

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	-	-	01	-	-	01

Internal				External		Total
Mid-Sem Exam	Continuous Evaluation	Attendance	Total Internal	End Sem Exam	Duration Of End Sem Exam	
15	30	05	50	50	2 Hours	100

Course Outcome

- Attain and enhance competence in reading and comprehension skills and develop reading skills, speed and keen interest in reading different genres.
- Read university text, manuals, technical contents and expand their vocabulary.
- Produce best reviews after analytical and critical reading.
- Employ various reading techniques and strategies to gain maximum output from reading.
- Understand the nuances of reading as a skill.

Course Objectives

- To discuss the techniques of reading and comprehension
- To illustrate the methods of reading technical and non-technical texts
- To enhance the knowledge of graphic, mind maps and pyramids

- To guide about ways of gathering information and processing it through effective reading strategies
- To teach how to do review writing after effectively applying appropriate reading methods.

Detailed Syllabus

Module / Unit	Course Module / Contents	Hours	Marks Weightage
1.	Effective Reading		
1.1	What is reading comprehension? Process of reading, Types of reading: (Academic reading, Professional reading, Literary reading, Technical reading & Critical reading) Strategies and Techniques of reading: (Skimming, Scanning, Intensive, Extensive, Loud & Silent reading, SQ3R etc.) Reading speed & Tips for improving reading skills	04	31%
1.2	Strategies for Reading Comprehension		
1.3	Note taking and Note Making		
2.	Technical Language Development		
3.	2.1 Reading Manuals: What is technical language? Characteristics of technical texts User guide – manuals: (Lab reports, Brochures, Proposals, Technical specifications & descriptions) Instructions & warnings etc.	04	31%
2.2	Difference between Literary and Technical reading		
4.	Summarization		
3.1	Summarization of reading passages, reports, chapters, books & selected passages from competitive examinations.	03	23%
3.2	Graphic organizers for summaries: Mind maps, flow charts, tree diagrams, pyramids		

5.	Activities		02	15%
	4.1	News reading, Picture reading,		
	4.2	Review of a book/journal, Paraphrasing		
Total			13	100%

References
<ul style="list-style-type: none"> • Krishnaswamy N & T Sriraman. Creative English for Communication, Macmillan India Limited, 2000
<ul style="list-style-type: none"> • Mascull, Bill. Business Vocabulary in Use Advanced, Cambridge University Press, 2004
<ul style="list-style-type: none"> • Raman, Meenakshi & Singh, Prakash. Business Communication, Oxford University Press, 2006.
<ul style="list-style-type: none"> • Rizvi, Ashraf M. Effective Technical Communication, McGraw Hill Education, 2017
<ul style="list-style-type: none"> • Sethi, Anjane & Adhikari, Bhavana. Business Communication, Tata McGraw Hill, 2009.
<ul style="list-style-type: none"> • Varinder Kumar & Bodh Raj, Comprehension and Communication Skills in English, • Kalyani Publishers, 2022.

Semester III

Course Code	Course Name	Credits
BEH2313N	Behavioral science-III	01

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
1	-	-	01	-	-	01

Theory						End Sem Exam	Duration of End Sem Exam	Total
Internal Assessment								
Activity	Assignment	Viva	Attendance	Total Internal				
20	40	35	05	100	00	-	100	

Course Outcome

- Enhanced communication and understanding among team members.
- Increased trust and respect within the team.
- Improved collaboration and problem-solving abilities.
- Greater appreciation for diversity and different perspectives.
- Clearer roles, responsibilities, and accountability.
- Stronger team unity and alignment towards common goals.

Course Objective

- To Foster open communication and active listening among team members.
- To Build trust and mutual respect within the group.
- To Encourage collaboration and shared decision-making.
- To Promote diversity and inclusion within the team.
- To Develop clear roles and responsibilities for each member.
- To Strengthen team cohesion through shared goals and experiences.

Detailed syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage (%)
1.	Group formation		02	20%
	1.1	Definition and Characteristics of group		
	1.2	Importance of groups formation		
	1.3	Classification and stages of groups formation		
	1.4	Benefits of group formation		
2.	Teams		02	20%
	2.1	Meaning and nature of teams		
	2.2	External and internal factors effecting team.		
	2.3	Building Effective Teams		
	2.4	Consensus Building and Collaboration		
3.	Group Functions		02	20%
	3.1	External Conditions affecting group functioning: Authority, Structure, Org. Resources, Organizational policies etc.		
	3.2	Internal conditions affecting group functioning: Roles, Norms, Conformity, Status, Cohesiveness, Size, Inter group conflict.		
	3.3	Group Cohesiveness and Group Conflict		
	3.4	Adjustment in Groups		
4.	Leadership		02	20%
	4.1	Meaning, Nature, and Functions		
	4.2	Self-leadership		
	4.3	Leadership styles in organization		
	4.4	Leadership in Teams		
5.	Power to empower: Individual and Teams		02	20%
	5.1	Meaning, Nature, and Types of Power and Empower		

	5.2	Identify the sources and uses of Power		
	5.3	Relevance in organization and Society		
	5.4	Feeling power and powerlessness		
Total			10	100%

References
<ul style="list-style-type: none"> • Organizational Behaviour, Davis, K.
<ul style="list-style-type: none"> • Hoover, Judith D. Effective Small Group and Team Communication, 2002, Harcourt College Publishers.
<ul style="list-style-type: none"> • Dick, McCann & Margerison, Charles: Team Management, 1992 Edition, viva books.
<ul style="list-style-type: none"> • Bates, A. P. and Julian, J.: Sociology - Understanding Social Behaviour.
<ul style="list-style-type: none"> • Dressers, David and Cans, Donald: The Study of Human Interaction.
<ul style="list-style-type: none"> • Rose, G.: Oxford Textbook of Public Health, Vol.4, 1985.
<ul style="list-style-type: none"> • Lapiere, Richard. T – Social Change.
<ul style="list-style-type: none"> • Smither Robert D.; The Psychology of Work and Human Performance, 1994, Harper Collins College Publishers.
<ul style="list-style-type: none"> • J William Pfeiffer (ed.) Theories and Models in Applied Behavioural Science, Vol 2, Group (1996); Pfeiffer & Company.

Semester – III

Course Code	Course Name	Credits
VAC2314N	GRAPHIC DESIGN	3

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
03	-	-	03	-	-	03

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
15	10	05	30	70	3 hrs	-	-	-	100

Course Outcome

- Students will learn the principles of Graphic Design.
- Students will learn to use the Design Tools and elements.
- Students will learn creating textures and backgrounds, Layout, and compositions.

Course Objectives

- To understand the principles of Graphic Design.
- To understand user interface of Software
- To use, Design Tools and elements.
- Creating textures and backgrounds, Layout, and compositions, creating final artwork.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage
1.	Basic Introduction of Design Software		
	1.1 Introduction of Graphic Design, Software and their uses		

	1.2	Introduction about Photoshop		
	1.3	Tools and its uses, Effects and techniques, Layout and Compositions	8	20%
	1.4	How to create different Backgrounds, how to create forms and compositions, what is layouts and how it works?		
2.	Understanding different Tools for creating Graphics:			
	2.1	Creation of effects with different tools with technique.	14	30%
	2.2	Creation of Textures and styles of Background and Letters.		
	2.3	How to improve Image quality? Image cutout and extending with tools.		
	2.4	How to create Art works with different and proper layouts? Additional Imagination of layout and composition, Work on Image.		
	2.5	Touching, retouching, finishing, stamping, cropping, mixing etc., How to create different designs with using all contain and images.		
	2.6	How to start your final Artwork from the beginning?		
	Develop skills in typography and layout design.			
3.	3.1	Introduction to typography	7	20%
	3.2	Typefaces and fonts		
	3.3	Typography rules and conventions		
	3.4	Combining typefaces		
	Gain experience with design software programs such as Adobe Photoshop and Illustrator			
4.	4.1	Introduction to Adobe Photoshop, Illustrator, and In Design	10	30%
	4.2	Basic functions and tools of each program		
	4.3	Creating and editing images and graphics		
	4.4	Creating layouts and designs in each program		
Total			39	100

References

- Towards a new age Graphic Design, Principles and Formulas for Classical, Computer by Richard Williams
- The Elements of Graphic Design by Alex W. White.

Semester – III

Course Code	Course Name	Credits
ABC2317N	Analysis of Business Cases	2

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	-	-	02	-	-	02

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
25	20	05	50	50	3 Hours	-	-	-	100

Course Outcome

- Case Studies in Management is designed to provide students with an in-depth understanding of various management theories and practices through real-world cases.
- The course will focus on analyzing complex managerial situations, decision-making processes, and strategic implementations across different industries.
- Through the examination of case studies, students will develop critical thinking, problem-solving, and decision-making skills essential for effective managerial roles.
- Demonstrate the ability to critically assess business cases, identifying core challenges, underlying issues, and potential opportunities within various organizational contexts.
- Utilize relevant analytical frameworks and tools to interpret complex business cases, deriving insights that inform strategic decision-making processes.
- Develop coherent, evidence-based solutions and recommendations for business challenges, effectively communicating these strategies to stakeholders through both written reports and presentations.

Course Objectives

- Develop critical thinking skills by engaging students in the analysis of complex business cases.
- Enhance problem-solving abilities through the application of business theories to real-world scenarios.
- Foster strategic decision-making by evaluating various business challenges and opportunities.
- Improve analytical skills in identifying key issues and deriving insights from business case studies.

- Strengthen communication skills by teaching students to present their analyses and solutions effectively.
- Increase understanding of business dynamics across different industries and organizational contexts.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage
1.	Analytical Frameworks for Case Analysis		
	SWOC Analysis (Strengths, Weaknesses, Opportunities, Challenges) PESTLE Analysis (Political, Economic, Social, Technological, Legal, Environmental) Porter's Five Forces Analysis	07	25%
2.	Decision Making and Problem Solving		
	Enhance decision-making and problem-solving abilities through case analysis. Topics: Decision-Making Process Problem-Solving Strategies	07	25%
3.	Strategic Management Analysis		
	Analyze strategic management issues and formulate effective strategies based on case study scenarios. Topics: Strategic Analysis Strategy Formulation and Implementation	06	25%
4.	Industry-Specific Case Analysis		
	Understand industry-specific challenges and best practices in management through case studies. Topics: Industry Analysis Industry-Specific Case Studies	06	25%
	Total	26	100%

References

- Harvard Business Review Case Studies
- Case Studies in Management by Michael A. Hitt, R. Duane Ireland, and Robert E. Hoskisson
- Case Studies in Strategic Management by Sanjay Mohapatra
- Case Studies in Marketing Management by S. Ramesh Kumar
- Case Studies in Organizational Behavior by Steven L. McShane and Mary Ann Von Glinow

Semester – III

Course Code	Course Name	Credits
ANM2317N	Animation-II	2

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	02	-	01	01	-	02

Theory						Term Work/ Practical/ Oral			Total
Internal Assessment				End Sem Exam Practical/Project Presentation	Duration of End Sem Exam	Term Work	Prac.	Oral	
Test	Continuous Evaluation	Attendance	Total Internal						
35	10	05	50	50	02 Hours	-	02	-	100

Course Outcome

- **Advanced Animation Skills:** Students will develop advanced skills in character animation, including character posing, movement, and expression, applying the 12 principles of animation effectively.
- **Technical Proficiency:** Students will gain proficiency in advanced rigging techniques, character setup for complex movements, and the use of advanced features in animation software.
- **Visual Storytelling:** Students will understand narrative structure in animation, create storyboards and animatics, and apply visual language and symbolism to enhance storytelling in their animations.
- **Application of Innovative Methods:** Students will apply cutting-edge animation techniques to create professional-quality projects.

Course Objective

- **Enhanced Animation Skills:** Develop advanced skills in character animation, including character posing, movement, and expression, applying the 12 principles of animation effectively.
- **Technical Proficiency:** Gain proficiency in advanced rigging techniques, character setup for complex movements, and the use of advanced features in animation software.
- **Creative Storytelling:** Understand narrative structure in animation, create storyboards and animatics, and apply visual language and symbolism to enhance storytelling in animations.
- **Professional Portfolio Development:** Create a professional animation portfolio that showcases advanced skills, creativity, and understanding of industry practices, preparing for careers in animation.

Detailed syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage (%)
1.	Foundations of Animation	06	20%
	1.1 Principles of Animation: Explore and apply the 12 principles of animation to create believable and dynamic motion.		
	1.2 Storyboarding Techniques: Learn to develop and present visual stories through storyboards, focusing on composition and narrative flow.		
	1.3 Character Design Basics: Understand the fundamentals of character design, including silhouette, shape language, and visual appeal.		
	1.4 Introduction to 3D Animation: Gain a basic understanding of 3D animation software and its interface, focusing on keyframe animation.		
2.	Intermediate Animation Techniques	06	20%
	2.1 Character Rigging and Weighting: Learn advanced rigging techniques to create flexible and realistic character movements.		
	2.2 Advanced Keyframe Animation: Refine keyframe animation skills, focusing on timing, spacing, and character performance.		
	2.3 Lip Sync and Facial Animation: Explore techniques for syncing character dialogue with lip movements and expressive facial animations.		
	2.4 Camera and Cinematography: Understand the principles of camera movement and shot composition to enhance storytelling and visual interest.		
3.	Specialized Animation Skills	06	30%
	3.1 Creature Animation: Study the principles of creature animation, focusing on animalistic movement and behaviour.		
	3.2 Physics-based Animation: Learn to create realistic animations using physics simulations for objects like cloth, hair, and fluid.		

	3.3	Character Animation for Games: Explore the unique challenges and techniques involved in creating animations for interactive game environments.		
	3.4	Advanced Techniques and Styles: Exploration of niche animation styles and techniques, such as motion capture, effects animation, or advanced 3D modeling.		
	Advanced Character Animation and Dynamics			
4.	4.1	Complex Character Rigging: Advanced rigging techniques for creating detailed and flexible character rigs. Setup of facial rigs and body deformations for realistic movement.	08	30%
	4.2	Dynamic Motion and Simulation: Implementation of physics-based simulations for natural movement, including cloth and hair simulations. Techniques for simulating natural forces and interactions.		
	4.3	Dynamic Motion: Physics-based simulations for natural movement.		
	4.4	Complex Rigging: Advanced character rigging and facial deformation		
Total			26	100%

References
• Williams, R. (2012). <i>The animator's survival kit</i> . Faber & Faber.
• Hooks, E. (2017). <i>Acting for animators: 4th edition</i> . Routledge.
• Maestri, G. (2006). <i>Digital character animation 3</i> . New Riders.
• Kerlow, I. V. (2017). <i>The art of 3D computer animation and effects (4th ed.)</i> . Wiley.
• Roberts, S. (2007). <i>Advanced animation: An illustrated approach</i> . Focal Press.
• Osipa, J. (2013). <i>Stop staring: Facial modeling and animation done right (3rd ed.)</i> . Wiley

Semester - III

Course Code	Course Name	Credits
PHT2317N	Photography - II	2

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	02	-	01	01	-	02

Theory						Term Work/ Practical/ Oral			Total
Internal Assessment				End Sem Exam- End Semester Practical/Project/ presentation	Duration of End Sem Exam	Term Work	Prac.	Oral	
Test	Continuous Evaluation	Attendance	Total Internal						
35	10	05	50	50	02 Hours	-	-	-	100

Course Outcome

- Students will know Camera modes
- Student will know about lenses
- Students will know about different cameras & lenses
- Field visit Studios or art gallery, Outdoor Photography Practice.

Course Objectives

- Students will gain a basic knowledge of camera parts.
- Gain knowledge about controlling light to get desired Results.
- Technicalities to take photographs during nighttime & Day Time
- The aim of the course is to train the mind in how to see the world through a camera.

Detailed syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage (%)
1.	Camera and its Parts		06	20
	1.1	Introduction to Camera parts & Different Modes of Camera Dial		
	1.2	Shutter speed		
	1.3	Aperture, ISO		
	1.4	Exposure		
2.	Different types of cameras		06	20
	2.1	Pinhole camera		
	2.2	Compact camera		
	2.3	Mirrorless		
	2.4	SLR & DSLR		
3.	Different types of Lenses		06	30
	3.1	Wide Angle		
	3.2	Tele-photo lens		
	3.3	Macro Lens		
	3.4	Prime Lens		
4.	Assignment: Use of Mirror Less cameras & Large Format Cameras, Sensor Size		08	30
	4.1	Mirror less cameras		
	4.2	DSLR Crop Sensor		
	4.3	Full Frame Sensor		
	4.4	Large Format Cameras		
Total			26	100%

References

- Prescribed Textbooks: Mastering Shutter Speed By AI Judge

<ul style="list-style-type: none">• Reference Material: The Photography Journal
<ul style="list-style-type: none">• Name and Publication: Melanie Pullen
<ul style="list-style-type: none">• Horenstein, H. (2012). Digital Photography: A Basic Manual. Little, Brown and Company.
<ul style="list-style-type: none">• Shore, S. (2007). The nature of photographs. Aperture.
<ul style="list-style-type: none">• Birnbaum, B. (2010). The art of photography: A personal approach to artistic expression. Rocky Nook.

Semester – III

Course Code	Course Name	Credits
POL2317N	Political Science- II	2

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	-	01	01	-	01	02

Internal Assessment				End Semester Evaluation		Total
Mid Term	Continuous Evaluation	Attendance	Total	End Semester Evaluation/ Project/ Report/ Presentation	Duration of End Sem Exam	Internal Assessment + End Semester Evaluation
15	30	5	50	50	2 hrs	100

Course Outcome

- Recall the historical events and milestones that have shaped India's foreign policy.
- Explain the underlying principles and ideologies guiding India's foreign policy decisions.
- Apply theoretical frameworks to analyse contemporary challenges and opportunities in India's foreign relations.
- Compare and contrast India's foreign policy approaches with those of other major powers, such as China and the United States.
- Critically assess the successes and failures of India's foreign policy initiatives in promoting national interests and global stability.
- Develop policy recommendations to enhance India's role in regional and global governance structures.

Course Objectives

- To comprehend the historical evolution and underlying principles of India's foreign policy.
- To analyze contemporary challenges and opportunities in India's foreign relations.

- To evaluate the effectiveness and impact of India's diplomatic strategies

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
1.	Determinants of India's Foreign Policy		5	20%
	1.1	Domestic sources of India's Foreign Policy		
	1.2	International sources of India's Foreign Policy		
2.	Objectives and Principles of India's Foreign Policy		6	20%
	2.1	Objectives of India's Foreign Policy		
	2.2	Principles of India's Foreign Policy		
3.	Non-Alignment in Indian Foreign Policy		7	30%
	3.1	Conceptual Framework & Principles of Non-Alignment Policy		
	3.2	Relevance of Non-Alignment Policy		
4.	India & the World		8	30%
	4.1	India and the major powers- US, Russia, China		
	4.2	India and Global Institutions		
Total			26	100%

References

- Bandhopadhyaya, The Making of India's Foreign Policy, Allied Publishers, New Delhi (1970).
- R. Basu, The United Nations: Structure and Functions of an International Organisation, Revised and Enlarged ed., Sterling, New Delhi (2004).
- A. Mattoo & H. Jacob (eds.), India and the Contemporary International System, Manohar Publications in collaboration with RCSS Colombo, New Delhi (2014).
- S. Cohen, India: Emerging Power, Brookings Institution Press (2002).

Semester – III

Course Code	Course Name	Credits
TSM2317N	Tourism Management-II	2

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	-	01	01	-	01	02

Internal Assessment				End Sem Exam- End Semester Evaluation/ Project/ Report/ Presentation	Duration of End Sem Exam	Total
Mid Term	Continuous Evaluation	Attendance	Total Internal			Internal Assessment + End Semester Evaluation
15	30	5	50	50	2 Hours	100

Course Outcome

- Students will be able to remember and identify the basic concepts and types of tourism products, including heritage, wildlife, religious, and cultural tourism.
- Students will be able to describe the different types of heritage tourism, the role of heritage management organizations, and identify major wildlife sanctuaries, national parks, and biological reserves in India.
- Students will apply their understanding of religious and cultural tourism concepts to identify key centers for various religions, as well as important cultural sites and events, such as classical and folk dances, handicrafts, and tourism fairs and festivals.
- Students will critically evaluate the impact of different tourism products on the promotion and preservation of heritage, wildlife, religious, and cultural tourism in India.
- Students will evaluate the contributions of organizations like UNESCO, ASI, and INTACH in preserving and promoting heritage sites and will assess the importance of these sites in the context of tourism.
- Students will synthesize their learning by creating a comprehensive presentation or case study on a chosen tourism product, analysing its significance, impact, and potential for tourism development.

Course Objective

- To gain knowledge about the characteristics of tourist attractions in India.
- To study the Cultural aspects, Fair & festivals of India.
- To gain destination knowledge of India through different tangible and non-tangible aspects.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage
1.	Tourism Products	5	15%
1.1	Tourism Products: Definition, Concept and classification		
2.	Heritage & Wildlife-based Tourism Products	7	30%
2.1	Heritage – Meaning, Types of Heritage Tourism, Heritage Management Organizations- UNESCO, ASI, INTACH		
2.2	Major places for heritage tourism, important monuments, circuits etc		
2.3	Major wildlife sanctuaries, national parks and biological reserves		
3.	Religious and Cultural Tourism Products	7	25%
3.1	Religious Tourism- concept and definition, two major centers of religious tourism of each religion.		
3.2	Cultural Tourism – Concept		
3.3	Classical and Folk dances of India, Handicrafts and textiles: important handicraft objects and centers, Tourism Fairs and festivals.		
4.	Case Study	7	30%
4.1	Prepare a presentation on any one of the above themes and explain in detail the tourism products		
Total		26	100%

References

- Cultural Tourism in India: A Case Study of Kerala by N. Jayaram and A. P. Krishna (2017)
- Heritage Tourism: Theories and Practices by Dallen J. Timothy (2018)
- Wildlife Tourism: Theory and Practice by David Newsome and Susan A. Moore (2017)
- Religious Tourism in Asia: Tradition and Change through Case Studies and Narratives edited by Courtney Bruntz and Brooke Schedneck (2020)
- Indian Classical Dance and Cultural Tourism: The Global Approach by Priyanka Verma (2019)

Semester – III

Course Code	Course Name	Credits
SCW2317N	SOCIAL WORK -II	2

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	01	-	01	01	-	02

Internal Assessment				End Semester Evaluation		Total
Mid Term	Continuous Evaluation	Attendance	Total	End Semester Evaluation/ Project/ Report/ Presentation	Duration of End Sem Exam	Internal Assessment + End Semester Evaluation
15	30	5	50	50	2 hrs	100

Course Outcome

- To understand the concepts of rural, urban and tribal communities.
- To understand the issues of rural, urban and tribal communities.
- To understand policies and programmes of Urban and Rural Development and aspects of Panchayati Raj Institutions.
- To understand how to practice social work in different social work fields.

Course Objectives

- The knowledge of this subject is essential to understand the concepts of rural, urban and tribal communities.
- It will be helpful to understand the issues of rural, urban and tribal communities.
- It will be helpful to gain a fundamental knowledge on policies and programmes of Urban and Rural Development and Panchayati Raj Institutions.
- The insights from this subject will help the students to understand how to practice social work in different social work fields.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage	
1.	Introduction to Rural Society	13	50%	
1.1	Introduction to Rural Society. Characteristics of Rural society.			
1.2	Problems – Issues faced by the rural poor such as indebtedness, Bonded labour, Low wages, Unemployment.			
2.	Introduction to urban community	13	50%	
	4.1			Introduction to urban community. Characteristics of urban community. for urban development.
	4.2			Problems- issues faced by urban community.
	4.3			Government programmes for urban development.
Total		26	100%	

References

- Alexander, K.C., Prasad R.R., Jahagirdar M.P. (1991) Tribals - Rehabilitation and Development, Jaipur: Rawat Publications
- Ashok Narang (2006) Indian Rural Problems, New Delhi : Murari Lal & Sons
- Baluchamy, S. (2004) Panchayat Raj Institutions, New Delhi : Mittal Publication
- C.G.Pickvance, (Ed.) (1976) Urban Sociology: Critical Essays, UK : Methuen
- Chahar, S.S. (Ed.) (2005) Governance of Grassroots Level in India, New Delhi : Kanishka

Semester III

Course Code	Course Name	Credits
CES2319N	Community Outreach	03

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
-	03	-	-	03	-	03

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
-	-	-	100	-	-	-	-	100	

Course Outcome

- Students will be able to critically evaluate the ethical implications of media practices and content in practical.
- Students will demonstrate an understanding of the ethical responsibilities of media towards community.
- Students will gain the ability to deconstruct media messages and understand the influence on a community's perception and their behaviour.
- Students will be equipped to use media as a tool for promoting social responsibility and advocating for positive change in society.

Course Objectives

- To explore the role of media practically for shaping public opinion and its ethical responsibilities in a democratic society.
- To develop the ability to critically analyze media content and its impact on social, cultural, and political issues.
- To foster an understanding of ethical journalism and responsible reporting in various media platforms.
- To examine the potential of media as a tool for advocacy and social change.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weight age
1	Guidelines:		15%
	Every student shall be required to undergo practical training in Community outreach program with approved organizations (NGO, School, Help Groups, Media house, Charitable Trust, Campaign, Community Radio etc.)		
	The candidates shall be required to undergo training in the various areas of the organization concerned. The work done by the candidate during the training period shall be submitted in the form of a training report.		
	The last date for the receipt of the training report in the department shall be one month after the date of completion of training, i.e. at the beginning of the next semester.		
Components of the Report: The outcome of the Community outreach program is the Service Report. The report should have the following components:		The hours/week as will be assigned as per academic calendar	15%
	Cover Page: This should contain the title of the report with the name of the name of the media organization where the student interned, to whom it is submitted, for which degree, the name of the author, name of the supervisor, year of submission of the service work, name of the University.		
2	Acknowledgement: Various organizations and individuals who might have aided/co-operation during his/her Community Engagement Services.		
	Table of Content: Page-wise listing of the main contents in the report, i.e., different chapters and their main sections along with their page numbers. Body of the Report: The body of the report should have these four logical divisions. Introduction: This will cover an overview of the organization in which the student has interned. Body of the Report: The body of the report should have these four logical divisions. Work Profile/ Assignments Handled by the Student: (using the tools and techniques mentioned in the methodology).		

	<p>Conclusion and Recommendations and Skill Sets Learnt during Internship: In this section, the concluding observations based on the main findings and suggestions are to be provided.</p> <p>Bibliography or References: This section will include the list of books and articles which have been used in the project work, and in writing a project report.</p> <p>Annexures: Questionnaires (if any), relevant reports, etc.</p>		
3	Chapter Scheme:		75%
	Chapter I: Introduction- 20 mark		
	Chapter II: Conceptual Framework/National/International Scenario - 5 marks		
	Chapter III: Work profile/ assignments handled by the student 35 marks.		
Chapter IV: Conclusion and Recommendations and skill sets learnt during internship 15 marks. The report must be type written in font Times New Roman, 12 points, 1.5 line spacing on both sides of the paper, Spiral Bound. The report should comprise a maximum of 80 to 100 pages and must be submitted in two copies.			
Total			100%

Syllabus
Semester-IV
B. A. (Film Making)
(Honours/Honours With Research)

Semester - IV

Course Code	Course Name	Credits
SFX2401N	INTRODUCTION TO SOUND SPECIAL EFFECT	2

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	02	-	01	01	-	02

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
15	10	05	30	70	Project	-	-	-	100

Course outcome

- Students will understand the fundamental principles of sound, including acoustics, psychoacoustics, and sound wave properties.
- Students will be able to identify and categorize different types of sound effects, such as Foley, ambient, and synthesized sounds, and explain their uses in media.
- Students will demonstrate proficiency in using industry-standard sound design software and tools, including DAWs (Digital Audio Workstations) and sound editing applications.
- Students will be able to design and implement sound effects for specific scenes or media projects, enhancing narrative and emotional impact.

Course Objectives

- Understand the role of sound effects in various media.
- Learn to create and manipulate sound effects using industry-standard tools and techniques.
- Develop skills in recording, editing, and integrating sound effects into multimedia projects.
- Analyze and critique sound design in professional works.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
	Introduction to Sound Special Effects			
1	1.1	Overview of sound in media.	07	30%
	1.2	History and evolution of sound effects.		
	1.3	Sound waves and acoustics.		
	1.4	Frequency, amplitude, and waveform analysis. Basic audio terminology and concepts.		
	Recording Techniques			
2	2.1	Microphone types and placement.	06	20%
	2.2	Field recording vs. studio recording.		
	2.3	Techniques for recording sound effects.		
	Creating Sound Effects			
3	3.1	Techniques for creating synthetic and natural sounds.	07	30%
	3.2	Layering and combining sound elements.		
	3.3	Time-stretching and pitch-shifting.		
	3.4	Creative use of filters and spatial effects		
	Foley Artistry & Advanced Sound Design			
4	4.1	Experimental and abstract sound design.	06	20%
	4.2	Sound Mixing and Design		
	4.3	Techniques for enhancing cinematic storytelling.		
	4.4	Analyzing and creating sound effects for different genres		
Total			26	100%

References
<ul style="list-style-type: none">• Viers, R. (2011). The sound effects bible: How to create and record Hollywood style sound effects. Michael Wiese Productions.
<ul style="list-style-type: none">• “Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema” by David Sonnenschein
<ul style="list-style-type: none">• Online tutorials and resources for DAWs and sound design techniques.
<ul style="list-style-type: none">• Access to sound libraries and recording equipment.

Semester - IV

Course Code	Course Name	Credits
DFM2402N	DOCUMENTARY FILM MAKING	2

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	02	-	01	01	-	02

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
15	10	05	30	70	Project	-	-	-	100

Course outcome

- Students will be industry-ready for documentary film making, broadcasting networks and Online platforms.
- Students will be able to advent the OTT platforms and increasing numbers of Film Festivals for documentary filmmaking.
- Students will get an expertise in the said genre and will learn the art and craft of making documentaries on varieties of subjects.
- Students will also learn the art of making corporate/industrial movies which again is a huge industry with a very few experts.

Course Objectives

- To fulfil the twofold purpose of filmmaking.
- To learn skills and different approaches to read documentary films.
- To get practical filmmaking training.
- To have familiarized mindset with the art of socially engaged storytelling through documentary film.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage	
1	Introduction to Documentary Films		07	30%
	1.1	History of Documentary films		
	1.2	Types of Documentary films		
	1.3	Indian Documentary Films		
	1.4	International Documentary Films		
2	Pre Production process in documentary film		06	20%
	2.1	Facts and Research on subject, Selecting a Topic and Idea development		
	2.2	Research for Documentaries		
	2.3	Writing Script for documentaries		
	2.4	Scheduling and Budgeting for documentary films		
3	Production of Documentary film		07	30%
	3.1	Selection of Camera and other equipment's Creating production design		
	3.2	Importance of lighting and sound on live location		
	3.3	Production Checklist		
	3.4	Shooting styles of documentary films		
4	Postproduction of Documentary film		06	20%
	4.1	Assembling raw footages of Film		
	4.2	Narration Composition according to subject		
	4.3	Sound Mixing and Design		
	4.4	Using stock royal free footages and montages		
Total		26	100%	

References:
• A New History of Documentary Film - by Betsy A. McLane
• This Much is True: 15 Directors on Documentary Filmmaking - by James Quinn
• Ferocious Reality: Documentary according to Werner Herzog - by Eric Ames
• In the Blink of an Eye: A Perspective on Film Editing - by Walter Murch
• John Grierson: Life, Contributions - by Jack C Ellis PhD

Semester - IV

Course Code	Course Name	Credits
FLA2403N	FILM ADAPTATION	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
2	-	-	02	-	-	02

		Theory			Term Work / Practical/Oral			Total	
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Practical.	Oral		
Test/Mid Sem	Home Assignment							Attendance	
15	10	05	30	70	-	3 Hours	-	-	100

Course outcome

- Students will be able to critically think about the migration stories and ideas across different historical, geographical and generic locations.
- Students will be able to gain experience of analyzing a moving image text.
- Students will be able to assess and evaluate the uses of critical tools in the study of adaptation.
- Students will be able to analyze scripts, methods and techniques relevant to film adaptations.

Course Objectives

- To introduce theory and concepts of film adaptation
- To review the techniques and tools relevant to the particular nature of the medium from a writer's perspective.
- To familiarize with nature of the cinematic medium and its unique language.
- To introduce the screenwriter's point of view through creative and writing exercises.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage
	Understanding Literature		

1	1.1	Adaptation Studies	06	25%
	1.2	Politics and Adaptation		
	1.3	Classical Literature		
	1.4	Indian Classics		
	1.5	Indian Modern Literature		
2	Novel to screen analysis		06	25%
	2.1	Indian Adaption		
	2.2	Hollywood Adaption		
	2.3	Mythological Adaption		
3	Analysis		06	20%
	3.1	Narrative reconstruction		
	3.2	Culture and Context		
	3.3	Fidelity and creative interpretation		
	3.4	Case studies and script analysis		
4	Novel to Screenplay (Practical Project)		08	30%
Total			26	100%

References

- McFarlane, B. (1996). *Novel to film: An introduction to the theory of adaptation*. Clarendon Press.
- Bluestone, G. (1957). *Novels into film*. University of California Press.
- Murray, S. (2012). *The adaptation industry: The cultural economy of contemporary literary adaptation*. Routledge.
- Hutcheon, L. (2006). *A theory of adaptation* (Paperback ed.). Routledge.

Semester - IV

Course Code	Course Name	Credits
PJE2404N	PROJECT EVALUATION	2

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
-	04	-	-	02	-	02

		Theory				Term Work / Practical/Oral			Total
Internal Assessment			Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Practical.	Oral	
Test/Mid Sem	Home Assignment	Attendance							
15	10	05	30	-	-	-	70	-	100

Course Outcome

- Students will work on short film and get exposed to the technical and theoretical aspects of filmmaking.

Course Objectives

- The course focuses to introduce an in-depth exposure to the area of specialization. The student will be able to produce a project of his/her choice. Student will also be "industry ready".

Detailed Syllabus

Project Outlines:			Weightage
1	1.1	Students have to make a Short film with duration minimum 10 Minutes.	50%
		Student has to submit the hard copy and soft copy of the project to the concerned faculty.	

	1.2	<p>The hard copy of the project should contain</p> <ol style="list-style-type: none"> 1. Cover Page: This should contain the title of the project with the name of the student and the faculty to whom it is submitted, for which degree, name of the supervisor, year of submission of the project work, name of the University. 2. Project Proposal: Film Title, Plot Line, Genre, Language, Runtime, Synopsis, Characters, Locations, Script (Story Outline), Budget, Funding. 3. Premise, Treatment, Story 4. Screen Play should include dialogues 5. Shot Division 6. Story Board 7. Production Schedule 8. Marketing Strategies 	50%
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This project has a direct bearing on the career prospects of students as well as the image of the Amity Film School , therefore, the decision of faculty in every stage of assignment would be considered final and binding.

Semester- IV

Course Code	Course Name	Credits
UTP2405N	UNDERSTANDING TELEVISION THEORY AND PRACTICE	4

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	04	-	02	02	-	04

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
15	10	05	30	70	3 Hours	-	-	-	100

Course outcome

- Students will be able to analyze the development of television, its key concepts, and its impact on society.
- Students will be able to apply theoretical principles to the analysis of audiovisual processes.
- Students develop critical thinking and reasoning and be able to relay ideas effectively in Hindi and English
- Students will do research, select and arrange in hierarchical order any kind of source and useful document to develop communication products.
- Students will be able to include video editing techniques in the stories they have developed.

Course Objectives

- To introduce visual communication and Television theories and concepts.
- To learn about the Visual elements and visual design.
- To learn about the aspect of production and editing on the basis of visual communication.
- To learn the process of developing ideas audio-visual.
- Students will work in teams to produce a television program or segment, demonstrating their understanding of television theory and practice.

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
1	Introduction to Visuals		11	20%
	1.1	Introduction to visual communication theory Human information processing strategies with emphasis on processing of visual information.		
	1.2	Gestalt theory, information theory and their application to design problems.		
	.1.3	Exploration of the concept of visual elements and develop visual awareness, imagination and creative insight. Observations regarding the parallel models available in other disciplines such as music, theater, film, literature etc.		
	Visual Design		11	20%
2	2.1	Basic of Visual Design, Definition, Elements of Visual Design.		
	2.2	The process of developing ideas – Verbal, Visual, Combination and thematic, visual thinking, design execution and presentation.		
	2.3	Perspective-Texture- Pattern-Color- Shape-Contrast		
3	Introduction to Production		11	20%
	3.1	Camera and Composition		
	3.2	The proper framing and application of a variety of camera shots and angles. The purpose and application of compositional elements.		
	3.3	Camera movement techniques. Preproduction planning strategies.		
4	Video Editing Techniques (Practical)			

	4.1	Cutting on Action		
	4.2	Cutaways		
	4.3	Cross Cutting		
	4.4	Montage	11	20%
	Module IV: Television Theories			
5	5.1	Cultivation Theory		
	5.2	Media Reception theory	8	20%
	5.3	Active Audience Theory		
Total			52	100%

References
<ul style="list-style-type: none"> • Miller, T. (2009). <i>Television studies: The basics</i>. Routledge
<ul style="list-style-type: none"> • Crisell, A. (2006). <i>A study of modern television: Thinking inside the box</i>. Palgrave Macmillan.
<ul style="list-style-type: none"> • Teurlings, J., & de Valck, M. (Eds.). (2013). <i>After the break: Television theory today</i>. Amsterdam University Press
<ul style="list-style-type: none"> • Zettl, H. (2011). <i>Television production handbook</i>. Cengage Learning
<ul style="list-style-type: none"> • Millerson, G. (1970). <i>The technique of television production</i>. Focal Press.
<ul style="list-style-type: none"> • Gawlinski, M. (2003). <i>Interactive television production</i>. Taylor & Francis.

Semester - IV

Course Code	Course Name	Credits
URP2406N	UNDERSTANDING RADIO PROGRAMMING	2

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	-	-	02	-	-	02

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
15	10	05	30	70	Project	-	-	-	100

Course outcome

- Students will be introduced to the Radio Industry.
- Students will be able to get an in-depth information on Radio.
- Students will be able to do RJ for the radio programs.
- Students will be able to produce radio Programs on different platforms (Internet radio PODCAST and private channels)
- Students will learn how to create engaging on-air personalities, write effective radio copy, and develop interviewing skills.

Course Objectives

- Student will learn about the Radio formats.
- Student will learn to manage Radio station
- Student will be learning Radio programming.
- Student will learn Radio scheduling and scripting
- Students will develop a portfolio showcasing their radio programming skills, including program proposals, scripts, and audio productions.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
1	Evolution of Radio		8	16%
	1.1	History of Radio		
	1.2	Radio as a Medium of Mass Communication		
	1.3	Radio Vs Other Media		
	1.4	Role of AIR and Prasar Bharti		
2	Structure and Working of Radio Station		9	17%
	2.1	Work Culture of a Radio Station		
	2.2	The Three 'Ms' and Four 'Cs' of Radio		
	2.3	Different Formats of Radio		
	2.4	Community Radio (functions and Target Audience)		
3	Understanding Audio Theatre, Music Management, Understanding Branding of a Radio		9	17%
	3.1	Writing for ear, Audio Theatre, Sonic Advertising, Radio Imaging, Content Differentiation		
	3.2	Understanding Media Monopoly and its effect on the Content and Information		
	3.3	Listenership, Target Audience, Station Personality, RJ's Personality (Understanding the forte and creating an image for audience).		
	3.4	Study on different RJ's and their programs		
	Radio Programming			

4	4.1	Interviews, Radio Talk, Discussions, Review Programs	8	16%
	4.2	Selection of Music content, Creating Programming Clock		
	4.3	Drama/ documentaries, Radio Spots, Jingles, RJ Links		
5	News and Radio		9	16%
	5.1	Radio Journalism		
	5.2	AIR News (Characteristics, Frequency, Languages)		
	5.3	Government Policy		
	5.4	How FM Radio provides information		
6	Radio Program Submission by the students		9	18%
Total			52	100%

References
<ul style="list-style-type: none"> • Reese, M., & Gross, L. <i>Radio production worktext</i>. Focal Press
<ul style="list-style-type: none"> • Zettl, H. <i>Handbook of radio production</i>. Cengage Learning
<ul style="list-style-type: none"> • Raman, K. <i>Writing for media</i>. Oxford University Press

Semester IV

Course Code	Course Name	Credits
FLF2411N	FRENCH IV	2

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	-	-	02	-	-	02

Theory					Term Work / Practical/Oral			Total		
Internal Assessment					End Sem Exam	Duration Of End Sem Exam	Term Work		Pract.	Oral
Mid Term	Viva	Continuous Evaluation	Attendance	Total Internal						
15	20	10	05	50	50	75 mins	-	-	-	100

Course Objectives

- To strengthen the language of the students in both oral and written
- To revise the grammar in application and the communication tasks related to topics covered already
- To get acquainted with the current social communication skills, oral (dialogue, telephone conversations, etc.) and written and perform simple communication tasks
- The students will be able to speak with near-native pronunciation and intonation, effectively conveying meaning and emotion.
- The students will be able to appreciate positively or negatively.

Course Outcomes

- After the completion of this course Students will be able
- to get acquainted with the current social communication skills, oral (dialogue, telephone

conversations, etc.) and written and perform simple communication tasks

- to understand the plan of a vacation
- to describe a place, to describe the seasons
- to communicate in a shop
- to appreciate positively or negatively

Detailed Syllabus

Reading exercises, writing tasks and grammar of:

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
	DOSSIER 6 – Nous rêvons d’aller dans un pays francophone			
1	Leçon 1	100% photo	13	50%
	Leçon 2	Voyager autrement		
	Leçon 3	Tour de France		
	Leçon 4	Séjour au Maroc		
	Leçon 5	Quand partir ?		
	Leçon 6	Carnets de voyages		
	DOSSIER 7 – Nous allons vivre « à la française »			
2	Leçon 1	Manger français à Bogota	13	50%
	Leçon 2	La France à Budapest		
	Leçon 3	Les français et les livres		
	Leçon 4	Retour aux sources		
	Leçon 5	S’habiller « à la française »		
	Leçon 6	Petits coins de France		
Total			26	100%

References

- *Berthet, Hugot et al. Alter Ego - Méthode de Français, A1: Hachette, 2012.*
- *Bruno Girardeau et Nelly Mous. Réussir le DELF A1. Paris : Didier, 2011.*
- *Loiseau Y., Mérieux R. Connexions 1, cahier d'exercices. Didier, Paris, 2017.*
- *Loiseau Y. & Mérieux R. Connexions 1, Guide pédagogique. Didier, Paris, 2017.*
- *Connexions 1, livre de l'élève – Loiseau Y. & Mérieux R., éd. Didier, Paris, 2017.*
- *Latitudes 1, cahier d'exercices – Loiseau Y. & Mérieux R., éd. Didier, Paris, 2018.*
- *Latitudes 1, Guide pédagogique – Loiseau Y. & Mérieux R., éd. Didier, Paris, 2018.*
- *Latitudes 1, Guide pédagogique téléchargeable – Loiseau Y. & Mérieux R., éd. Didier, 2018.*
- *Latitudes 1, livre d'élève + CD – Loiseau Y. & Mérieux R., éd. Didier, Paris, 2018.*
- *Nathalie Hirschsprung, Tony Tricot, Cosmopolite 1 Méthode de Français A1. Hachette, 2017.*
- *Nathalie Hirschsprung, Tony Tricot. Cosmopolite 1 Cahier d'activités A1. Hachette, 2017.*

Semester IV

Course Code	Course Name	Credits
FLG2411N	GERMAN IV	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	-	-	02	-	-	02

		Theory				Term Work / Practical/Oral			Total	
Internal Assessment		Attendance	Viva	Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.		Oral
Mid Term	Continuous Evaluation									
15	10	05	20	50	50	75 mins	-	-	-	100

Course Outcome

- Communicate in everyday situations in writing.
- Talk about their daily routine.
- Communicate verbally with a dialogue-partner with respect to basic topics, provided the partner speaks slowly, clearly and is willing to help.
- Frame and understand simple sentences in past tense.
- Have a basic conversation using vocabulary related to clothes and apparel.

Course Objectives

- To communicate in everyday situations in writing.
- To talk about their daily routine.

- To communicate verbally with a dialogue-partner with respect to basic topics, provided the partner speaks slowly, clearly and is willing to help.
- To frame and understand simple sentences in past tense.
- To have a basic conversation using vocabulary related to clothes and apparel.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
1.	Kapitel 9		6	25%
	Grammatischer Aspekt	- Perfekt - Partizip II - Konnektoren und Konjunktionen (und,oder, aber)		
2.	Kapitel 9		7	25%
	Thematischer Aspekt	- einen Tagesablauf beschreiben - über Vergangenes sprechen - Stellenanzeigen verstehen - Meinung über Jobs äußern, Blogs über Jobs verstehen - ein Telefongespräch vorbereiten, telefonieren und nachfragen - über Jobs sprechen		
3.	Kapitel 10		6	25%
	Grammatischer Aspekt	- Interrogativartikel: welch im Nom. U. Akku. - Demonstrativartikel: dies im Nom. U. Akku. - Partizip II: Trennbare u. nicht trennbare Verben - Personalpronomen im Dativ - Verben im Dativ		
4.	Kapitel 10			

	Thematischer Aspekt	<ul style="list-style-type: none"> - über Kleidung sprechen - Farben - Chat über einen Einkauf verstehen - über Vergangenes berichten - Gespräche beim Kleiderkauf führen - sich im Kaufhaus orientieren - Informationen über Berlin verstehen und recherchieren 	07	25%
Total			26	100%

References

- *Aufderstraße, Hartmut. Lagune 1. Deutsch als Fremdsprache: Kursbuch und Arbeitsbuch. Ismaning: Max Hueber Verlag 2012.*
- *Braun, Anna, and Daniela Wimmer. Schritte Plus A1/1: Arbeitsbuch. Hueber Verlag, 2020.*
- *Dengler, Stefanie. Netzwerk A1. Teil2. Kurs- Und Arbeitsbuch: Deutsch Als Fremdsprache. Langenscheidt, 2012.*
- *Funk, Hermann, et al. studio d A1: Deutsch als Fremdsprache. Cornelsen Verlag, 2015.*
- *Langenscheidt. Langenscheidt Pocket Dictionary German: German-English, English-German. Langenscheidt Publishing Group, 2022.*
- *Niebisch, Daniela, et al. Lagune A1: Kursbuch. Hueber Verlag, 2016.*

Semester IV

Course Code	Course Name	Credits
FLS2411N	SPANISH IV	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	-	-	02	-	-	02

		Theory					Term Work / Practical/Oral			Total
Internal Assessment			Viva	Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral	
Mid Term	Continuous Evaluation	Attendance								
15	10	05	20	50	50	75 mins	-	-	-	100

Course Outcome

- Write and speak about geography, food, culture and themselves effectively.
- Demonstrate effective use of interrogatives in Spanish and use them appropriately to form questions and answer them.
- Get a deep knowledge about the future tense, and they will be able to frame sentences using simple future.
- Use past perfect tense to talk about activities and events that happened in the past.
- Understand how to write a formal or business E-mail.

Course Objectives

- To strengthen the language of the students in both oral and written form.

- To enable the students to use interrogatives in Spanish.
- To enable the students to use simple future tense to frame and speak sentences about future.
- To enable students to write and speak about past tense.
- To teach how to write a formal E-mail.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage (%)
1.	María tiene suerte		8	31%
	1.1	El verbo TENER		
	1.2	Las expresiones con el verbo TENER		
	1.3	Acuerdo y desacuerdo		
2.	¿Sabes conducir?		7	27%
	2.1	El verbo Saber y Conocer		
	2.2	Las diferencias entre Saber y Conocer		
	2.3	El futuro simple en español		
	2.4	Un ensayo basado en el futuro simple		
3.	¿Quién quiere aprender español?		5	19%
	3.1	Los interrogativos y las preguntas usando el interrogativo		
	3.2	La cultura de España		
4.	¿Dónde has estado?		6	23%
	4.1	El pretérito perfecto en español		
	4.2	Escribir correo electrónico usando el pretérito perfecto.		
Total			26	100%

References

- Blanco, Begoña. *Nuevo avance. Con CD Audio. 2011.*
- Bregstein, Barbara. *Easy Spanish Step-By-Step. McGraw Hill Professional, 2005.*
- García, Concha Moreno, et al. *Nuevo avance. Con CD Audio. 2011.*

<ul style="list-style-type: none"> • <i>Hutchinson, Sam. Los Numeros - Numbers. Find and Speak Spanish, 2022.</i> • <i>Meredith, Susan. Spanish for Beginners Flashcards. 2010.</i>
<ul style="list-style-type: none"> • <i>Moreno, Concha, et al. Nuevo Avance Básico alumno +CD. 2010.</i>
<ul style="list-style-type: none"> • <i>Richmond, Dorothy. Practice Makes Perfect Spanish Verb Tenses, Second Edition. McGraw Hill Professional, 2010.</i>
<ul style="list-style-type: none"> • <i>Richmond, Dorothy. Practice Makes Perfect: Spanish Pronouns and Prepositions, Premium Fourth Edition. McGraw-Hill Education, 2020.</i>
<ul style="list-style-type: none"> • <i>Rivano, Emilio. El verbo gustar y otros así. 2022.</i>
<ul style="list-style-type: none"> • <i>Rivas, Celestino. Daily Spanish For Beginners. 2019.</i>
<ul style="list-style-type: none"> • <i>Thomas, Scott. The Big Red Book of Spanish Vocabulary. NTC Foreign Language, 2006.</i>
<ul style="list-style-type: none"> • <i>Velarde, J. Gutierrez. Los Verbos Ser y Estar En Español. 2018.</i>
<ul style="list-style-type: none"> • <i>Weibel, Peter. The Big Red Book of Spanish Idioms: 4,000 Idiomatic Expressions. McGraw Hill Professional, 2004.</i>

Semester IV

Course Code	Course Name	Credits
CSE2412N	Effective Writing Skills	01

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	-	-	01	-	-	01

Internal				External		Total
Mid-Sem Exam	Continuous Evaluation	Attendance	Total Internal	End Sem Exam	Duration Of End Sem Exam	
15	30	05	50	50	2 Hours	100

Course Outcomes

- Articulate and apply guidelines for effective writing, avoiding common errors in various contexts.
- Demonstrate proficiency in crafting well-structured paragraphs, assignments, and letters, adhering to prescribed formats and guidelines.
- Compose official documents, including memos, notices, circulars, agendas, and minutes, following established formats and guidelines.
- Understand the principles of report writing, distinguish between types of reports, and effectively create project reports.
- Recognize the advantages and opportunities of social networking for professional growth, and they will be able to make meaningful contacts.

Course Objectives

- To demonstrate understanding of effective writing fundamentals.

- To master various forms of writing.
- To develop proficiency in official correspondence.
- To acquire report writing skills.
- To explore the professional aspects of writing.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
1	Introduction to Writing Skills		3	23%
	1.1	Guidelines to Effective Writing Skills, Avoiding Common Errors		
	1.2	Paragraph Writing Assignment Writing		
	1.3	Plagiarism		
2	Letter Writing		3	23%
	2.1	Types of letters		
	2.2	Formats & Guidelines		
3	Official Correspondence		4	31%
	3.1	Memo & Notice		
	3.2	Circulars, Agenda and Minutes		
4	Report Writing		3	23%
	4.1	Principles of Report Writing,		
	4.2	Types of Report Writing		
	4.3	Project Report Writing		
	4.4	Social Networking: Advantages, Opportunities, Making Contacts		
Total			13	100

References

- *Working in English, Jones, Cambridge*
- *Business Communication, Raman –Prakash, Oxford*
- *Speaking Personally, Porter-Ladousse, Cambridge*
- *Speaking Effectively, Jermy Comfort, et.al, Cambridge*
- *Anjaneethi & Bhavana Adhikari, Business Communication, Tata McGraw Hill*

Semester IV

Course Code	Course Name	Credits
BEH2413N	BEHAVIOURAL SCIENCE-IV	01

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	-	-	01	-	-	01

Theory						End Sem Exam	Duration of End Sem Exam	Total
Internal Assessment								
Activity	Assignment	Viva	Attendance	Total				
20	40	35	05	100	-	-	100	

Course Outcome

- Knowledge of this subject is essential to understand about Stress and Coping Strategies as a human is very important concept to understand Stress as stress.
- To help students become aware of the signs and symptoms of stress early, to prevent chronic stress.
- To help students identify potential sources of stress and to develop an awareness that they can cope with the stress in their lives.
- To Enhanced emotional resilience and stability.
- Better work-life balance and reduced burnout.
- Strengthened support networks and relationships.

Course Objective

- To introduce the student to stress and coping mechanisms.
- To take students, step by step, through an interactive understanding of each of the basic related to stress and coping mechanisms.
- To give the student a basic understanding of stress and coping mechanisms so that they can have a better understanding of how to cope with stressors.
- To give the student a basic understanding which will act as a foundation for dealing with general life stress.
- To develop an understanding of stress and coping mechanisms.
- To understand the ability to recognize and manage stress triggers.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage (%)
1	Introduction of Stress		2	20%
	1.1	Nature, Meaning & characteristics of Stress.		
	1.2	Psychological meaning of Stress		
	1.3	Primary appraisal, secondary appraisal, and past experiences		
	1.4	Sign and Symptoms of Stress		
2	Types & Sources of stress		2	20%
	2.1	Stages of stress, The physiology of stress		
	2.2	Stimulus-oriented approach.		
	2.3	The transactional and interactional model.		
	2.4	Pressure – environment fit model of stress.		
3	Causes and symptoms of stress		2	20%
	3.1	Personal, Organizational and Environmental		
	3.2	Cognitive & Behavioral symptoms		
	3.3	Stress and Immune system		
	3.4	GAD and symptoms in general life		
	Consequences of stress			

4	4.1	Effect on behavior and personality	2	20%
	4.2	Effect of stress on performance		
	4.3	Individual and Organizational consequences with special focus on health		
	4.4	Effect of stress on physical health		
5	Strategies for stress management		2	20%
	5.1	Coping with Stress: Stress management techniques, Meditation procedure		
	5.2	Meditation procedure and Biofeedback		
	5.3	Positive health, happiness, and wellbeing		
	5.4	Relaxation Techniques		
Total			10	100%

References

- McEwen, B. S. (2002). *The End of Stress as We Know It*. Dana Press
- Sapolsky, R. M. (2004). *Why Zebras Don't Get Ulcers (3rd ed.)*. Holt Paperbacks.
- Marmot, M. G., & Wilkinson, R. G. (2006). *Social Determinants of Health (2nd ed.)*. Oxford University Press.
- Cohen, S., Janicki-Deverts, D., & Miller, G. E. (2007). Psychological stress and disease. *JAMA*, 298(14), 1685-1687.
- Seligman, M. E. P. (2011). *Flourish: A Visionary New Understanding of Happiness and Well-being*. Atria Books.
- Ganster, D. C., & Rosen, C. C. (2013). Work stress and employee health: A multidisciplinary review. *Journal of Management*, 39(5), 1085-1122.

Semester IV

Course Code	Course Name	Credits
DBC2417N	Development of Business Cases	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	-	-	02	-	-	02

Theory						External			Total
Internal Assessment				End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral	
Test	Continuous Evaluation	Attendance	Total						
25	20	05	50	50	3 Hours	-	-	-	100

Course Outcome

- Case Studies in Management is designed to provide students with an in-depth understanding of various management theories and practices through real-world cases.
- The course will focus on analyzing complex managerial situations, decision-making processes, and strategic implementations across different industries.
- Through the examination of case studies, students will develop critical thinking, problem-solving, and decision-making skills essential for effective managerial roles.
- Gain the ability to structure and develop comprehensive business cases from initial concept to final presentation.
- Utilize analytical tools and frameworks to assess business situations and justify strategic decisions within a business case.
- Demonstrate the skills to present well-reasoned business cases that effectively communicate solutions to stakeholders.

Course Objectives

- To Introduce students to the principles and methodologies of developing effective case studies.
- To Equip students with the skills to analyze and interpret data collected for case studies.
- To Develop student’s abilities to effectively communicate case study findings through written reports and presentations.
- To introduce the fundamentals of structuring and organizing business cases for various industries.
- To equip students with the skills to analyze business problems and develop data-driven solutions.
- To foster the ability to effectively communicate business case findings and recommendations to diverse audiences.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage
1	Case Study Design Fundamentals	7	25%
	<ol style="list-style-type: none"> 1. Understanding the Purpose and Scope of Case Studies 2. Identifying Case Study Subjects and Scenarios 3. Structuring Case Study Content 4. Data Collection Methods for Case Study Development 		
2	Data Analysis and Interpretation Techniques	7	25%
	<ol style="list-style-type: none"> 1. Data Collection Methods for Case Studies 2. Qualitative and Quantitative Data Analysis Techniques 3. Coding and Categorizing Data 4. Drawing Conclusions and Making Recommendations 		
3	Case Study Writing and Presentation Skills	6	25%
	<ol style="list-style-type: none"> 1. Structuring Case Study Reports 2. Writing Clear and Concise Case Study Narratives 3. Creating Engaging Visuals for Case Study Presentations 4. Delivering Compelling Case Study Presentations 		
	Peer Review and Feedback		

4	1. Providing Constructive Feedback 2. Peer Review Techniques 3. Incorporating Feedback into Case Study Revisions 4. Finalizing Case Study Documents	6	25%
	Total		

References

- *Harvard Business Review Case Studies*
- *Case Studies in Management* by Michael A. Hitt, R. Duane Ireland, and Robert E. Hoskisson
- *Case Studies in Strategic Management* by Sanjay Mohapatra
- *Case Studies in Marketing Management* by S. Ramesh Kumar
- *Case Studies in Organizational Behavior* by Steven L. McShane and Mary Ann Von Glinow

Semester – IV

Course Code	Course Name	Credits
ANM2417N	Animation - III	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	02	-	01	01	-	02

Theory					External			Total	
Internal Assessment				End Sem Exam Practical /Project Presentation	Duration of End Sem Exam	Term Work	Prac.		Oral
Test	Continuous Evaluation	Attendance	Total Internal						
35	10	05	50	50	02 Hours	-	02	-	100

Course Outcome

- Advanced Animation Skills: Students will demonstrate proficiency in advanced animation techniques, including character animation, rigging, and effects.
- Creative Storytelling: Students will develop the ability to create compelling narratives and visual stories through animation.
- Technical Proficiency: Students will gain advanced technical skills in animation software and tools.
- Professional Portfolio: Students will create a professional animation portfolio showcasing their skills and creativity.

Course Objective

- To enhance students' proficiency in advanced animation software and techniques.
- To develop a deep understanding of character animation, storytelling, and visual communication.
- To cultivate critical thinking and problem-solving skills in animation production.

- To prepare students for careers in animation through the creation of a professional animation portfolio.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage (%)
1	Advanced Character Animation	6	20%
	1.1 Character Acting and Emotion: Explore advanced techniques for character acting, conveying emotions, and creating believable performances.		
	1.2 Advanced Rigging and Controls: Learn advanced rigging techniques to create flexible and expressive character rigs.		
	1.3 Lip Sync and Facial Animation: Master the art of lip syncing and facial animation to bring characters to life.		
	1.4 Advanced Animation Exercises: Practice advanced animation exercises to refine animation skills and techniques.		
2	Visual Storytelling and Cinematography	6	20%
	2.1 Storyboarding for Animation: Develop storyboarding skills for animation, focusing on shot composition, pacing, and visual storytelling.		
	2.2 Cinematic Techniques in Animation: Explore advanced cinematic techniques, such as camera angles, lighting, and mood, to enhance storytelling.		
	2.3 Editing and Timing: Animating to Audio: Sync animation with audio tracks, including dialogue, music, and sound effects, to create cohesive storytelling.		
2.4 Animating to Audio: Sync animation with audio tracks, including dialogue, music, and sound effects, to create cohesive storytelling.			
3	Advanced Animation Production	6	30%
	3.1 Short Film Production: Collaborate with peers to produce a short, animated film, applying advanced animation techniques and principles.		
	3.2 Visual Effects and Dynamics: Learn to create visual effects and dynamics, such as particle systems, cloth simulations, and fluid dynamics, in animation.		

	3.3	Motion Capture and Performance Capture: Explore the use of motion capture and performance capture technologies in animation production.		
	3.4	Interactive Animation: Learn about interactive animation techniques for games and other interactive media.		
4	Advanced Rigging Techniques:		8	30%
	4.1	Character and Object Rigging: Development of complex rigs for characters and objects with advanced controls and deformations.		
	4.2	Sophisticated Animation Methods: Character Animation: Techniques for animating detailed character interactions and nuanced movements.		
	4.3	Motion Capture Integration: Data Utilization: Importing and refining motion capture data for enhanced realism in character animations.		
	4.4	Advanced Visual Effects: Effects Creation: Techniques for creating and integrating complex visual effects, including particle systems and fluid dynamics.		
Total			26	100%

References

- Williams, R. (2012). *The animator's survival kit*. Faber & Faber.
- Hooks, E. (2017). *Acting for animators: 4th edition*. Routledge.
- Vaughan, W. (2012). *Digital modeling*. New Riders.
- Kerlow, I. V. (2017). *The art of 3D computer animation and effects (4th ed.)*. Wiley.
- Goldberg, E. (2008). *Character animation crash course!* Silman-James Press.
- Osipa, J. (2013). *Stop staring: Facial modeling and animation done right (3rd ed.)*. Wiley.

Semester IV

Course Code	Course Name	Credits
PHT2417N	Photography-III	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	02	-	01	01	-	02

Theory						Term Work/ Practical/ Oral			Total
Internal Assessment				End Sem Exam	Duration of End Sem Exam	Term Work	Prac.	Oral	
Test	Continuous Evaluation	Attendance	Total Internal						
35	10	05	50	50	2 Hours	-	-	-	100

Course Outcome

- Students will know about Product Photography.
- Students will learn about Glamour Studio Photography.
- How to control exposure during event photography.
- How to use a camera in wildlife photography.

Course Objective

- Students will get an overview of different genres of photography.
- Analyzing the difference of photography culture.
- Analyzing the difference of the photography, composition and technical aspects used in shooting related subjects.
- The aim of the course is to train the mind in how to see the world through a camera.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage (%)
1	Photojournalism		6	20%
	1.1	What is Photojournalism		
	1.2	How to deal with people		
	1.3	How to get information		
	1.4	How to find perfect frame		
	Table-top Photography		6	20%

2	2.1	Product Selection		
	2.2	Props Selection		
	2.3	Gear-Camera selection		
	2.4	How to use light		
3	Glamour Photography		6	30%
	3.1	How to use Artificial light		
	3.2	One point – Two point – Three Point lighting		
	3.3	Makeup		
	3.4	Retouching		
4	Assignment: Assignment: Shooting Travel Photography, Portrait Photography		8	30%
	4.1	Framing		
	4.2	Composition		
	4.3	Color Palette		
	4.4	Techniques		
Total			26	100%

References

- *Prescribed Textbooks: World of DSLR.*
- *Reference Material: The British Journal of Photography.*
- *Name and Publication: online Journal*
Ang, T., & Studd, R. (2013). *Digital Photography Step by Step. DK.*
- *Frost, L. (2019). Creative Photography Ideas Using Adobe Photoshop: 75 Workshops to Enhance Your Photographs. Ilex Press.*

Semester IV

Course Code	Course Name	Credits
POL2417N	Political Science- III	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	-	01	01	-	01	02

Internal Assessment				End Semester Evaluation		Total
Mid Term	Continuous Evaluation	Attendance	Total	End Semester Evaluation/ Project/ Report/ Presentation	Duration of End Sem Exam	Internal Assessment + End Semester Evaluation
15	30	5	50	50	2 hrs	100

Course Outcome

- Memorize the structure and functions of different branches of the Indian government, including the legislature, executive, and judiciary.
- Explain the principles of Indian democracy and the features of its political system, including federalism, secularism, and parliamentary democracy.
- Apply theoretical concepts and frameworks to analyse current political issues and trends in Indian society.
- Compare and contrast different political ideologies and movements influencing Indian politics, such as socialism, liberalism, and nationalism.
- Critically assess the strengths and weaknesses of India's democratic institutions and governance structures.
- Develop strategies for enhancing political participation, accountability, and representation in the Indian political system.

Course Objectives

- To understand the structure and functioning of the Indian political system: This objective aims to provide students with a comprehensive understanding of the institutions, processes, and principles that govern the Indian political system.
- To analyze the dynamics of Indian democracy and governance: This objective focuses on examining the various dimensions of Indian democracy, including electoral politics, political parties, federalism, and governance challenges.
- To evaluate the impact of socio-economic and cultural factors on Indian politics: This objective aims to explore the interplay between socio-economic, cultural, and political factors in shaping the Indian polity.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
1	Introduction to Indian Political System		5	20%
	1.1	Introduction to key concepts: democracy, federalism, secularism		
	1.2	Historical background of Indian political system		
2	Institutions of Indian Democracy		6	20%
	2.1	Parliament and Legislative Process		
	2.2	Executive Branch		
	2.3	Judiciary and Legal System		
3	Political Dynamics in India		7	30%
	3.1	Evolution of party system in India		
	3.2	Electoral process, party competition, and electoral reforms		
4	Contemporary Issues and Challenges		8	30%
	4.1	Regionalism in Indian Politics		
	4.2	New Social Movements since the 1970s, Environmental Movements, Women's Movements, Human Rights Movements		
Total			26	100%

References

- *B. Chandra, Essays on Colonialism, Orient Longman, Delhi, (1999).*
- *S. Sarkar, Modern India, Macmillan, Delhi (1983).*
- *B. Chandra et. al. (eds.), India's Struggle for Independence, Penguin UK, 2016.*
- *P. Brass, The Politics of India since Independence, Cambridge University Press, Cambridge (1994).*
- *B.Chakrabarty & R.K.Pandey, Indian government and Politics. SAGE Publications India, New Delhi (2008).*
- *Hoveyda, Indian Government and Politics, Pearson Education India, New Delhi (2010).*

Semester IV

Course Code	Course Name	Credits
TSM2417N	TOURISM MANAGEMENT-III	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	-	01	01	-	01	02

Internal Assessment				End Sem Exam- End Semester Evaluation/ Project/ Report/ Presentation	Duration of End Sem Exam	Total
Mid Term	Continuous Evaluation	Attendance	Total Internal			Internal Assessment + End Semester Evaluation
15	30	5	50	50	2 Hours	100

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage	
1	Mapping Trends in Tourism		7	25%
	1.1	Domestic and International Trends and Patterns in Indian Tourism Travel.		
	1.2	Factors responsible for growth and development of Indian tourism		
	1.3	Foreign Tourist Arrivals accounting.		
2	Current Tourism Scenario in India		7	30%
	2.1	State Tourism Organizations: - Changing pattern observed on the arrival of tourists.		
	2.2	Mapping and analyzing of tourism trends of the following states: - Tamil Nadu, Uttar Pradesh, Karnataka, Madhya Pradesh, Delhi, Maharashtra.		

3	Emerging Tourism Trends		7	30%
	3.1	Emerging trends within tourists and travelers		
	3.2	Emerging tourism products of India		
	3.3	Emerging technologies, change in scope of tourism		
4	Case Study		5	15%
	4.1	Presentation on any latest/emerging tourism trend in the country and explain in detail.		
Total			26	100%

References

- *Tourism: Principles and Practice* by John Fletcher, Alan Fyall, David Gilbert, and Stephen Wanhill (2017).
- *Emerging Trends in Tourism and Hospitality* by B. I. Mahajan and S. R. Vyas (2018).
- *Indian Tourism: Past, Present, and Future* by Patrick M. Casabona (2020).
- *Tourism in India: New Trends and Opportunities* by Ratandeep Singh (2016).
- *Sustainable Tourism Practices in the Tourism Industry* by James E. S. Higham and Michael Lück (2016).

Semester IV

Course Code	Course Name	Credits
SCW2417N	SOCIAL WORK-III	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
1	1	-	01	01	-	02

Internal Assessment				End Semester Evaluation	Total
Mid Term	Continuous Evaluation	Attendance	Total	End Semester Evaluation/ Project/ Report/ Presentation	Internal Assessment + End Semester Evaluation
15	30	05	50	50	100

Course Outcome

- Students will understand conceptual and theoretical aspects of social problems in India.
- Students will be aware of the problems and crimes of society.
- Students will be able to understand the problems and effects of individuals, family & society.
- Students should be able to handle social problems and treatment. In future, they would contribute to social policy making as social work professionals.

Course Objectives

- To study the basic concepts of social problems and social work approaches.
- To understand various social problems and its management and legislative measures.
- To understand role of social work and social worker in management of social problems.

- To study social development and social change process to deal with social problems.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
1	Social Problems		13	50%
	1.1	Social problems: Meaning, Concept and Definitions,		
	1.2	Classification of social problems.		
	1.3	Causes and consequences of social problems.		
	1.4	Social work approach in the prevention, control, and management of social problems.		
2	Various Social Problems in India		13	50%
	2.1	Extent, causes, management and legislative measures		
	2.2	Youth Unrest, Human Trafficking, Substance Abuse, Beggary, Commercial Sex Work, Corruption, Terrorism, Child labour, Role of social worker in identifying social problems and developing strategies for help		
	2.3	Case-studies		
Total			26	100%

References

- Ahuja, Ram (1992), *Social Problems in India*, Rawat Publications, Jaipur.
- Keneth, Henry (1978), *Social Problems: Institutional and Interpersonal Perspectives*, Scott, Foresman and Company, Illinois, London.
- Merton, Robert K, and Robert Nisbet (1971), *Contemporary Social Problems*, Fourth Edition, Harcourt Brace and Co., New York.

**Syllabus
Semester V**

**B. A. (Film Making)
(Honours/Honours With Research)**

Semester - V

Course Code	Course Name	Credits
ADW2501N	ADVANCED DIRECTION AND SCREENPLAY WRITING	03

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
2	02	-	02	01	-	03

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
15	10	05	30	70	Project	-	-	-	100

Course outcome

- Student will be able to explore all aspects of writing to create work that showcase their individual sensibilities
- Student will be able to brainstorm and research for the ideas to write a script
- Students will create a story with proper screenplay and visualization for TV and film
- Students will pitch a story to submit as a project

Course Objectives

- To build upon the directing student's ability to analyse a scripted scene or sequence.
- To effectively visualize the story to an audience through carefully designed camera movement, choreographed actor and staging.
- To create a story using fundamental elements of screen writing.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage
	Elements of Direction		

1	1.1	Story and Structure	10	25%
	1.2	Script Breakdown		
	1.3	Visual and Aural Story Telling		
	1.4	Cinematography, Staging		
	1.5	Music and Post-Production		
	1.6	Advanced Settings and Options		
2	Concepts for directors		10	25%
	2.1	Basic terminology, tools of director		
	2.2	Methods and techniques are practiced through scene study performance.		
	2.3	Directing performance for the camera		
	2.4	Acting methods are explored through scene work before the camera.		
	2.5	Learn how to communicate with actors to achieve performance consistent with the directors.		
3	Conceptualization and Visualization of Story		10	20%
	3.1	Brainstorming, Research		
	3.2	Types of Stories		
	3.3	Developing a Plot, Sub plot		
	3.4	Story Creation		
	3.5	Development		
	3.6	Types of Scripts		
	3.7	Writing script for television and web series		
4	Pitching of Screenplay		09	30%
	4.1	Practice creating		
	4.2	Development of screenplay		
	4.3	Analyzing and presenting or pitching original stories for film and television.		
	4.4	Write a script		

Total	39	100%
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References
<ul style="list-style-type: none"> • Mercado, G. (2010). <i>The filmmaker's eye: Learning (and breaking) the rules of cinematic composition</i>. Michael Wiese Productions.
<ul style="list-style-type: none"> • Ascher, S., & Pincus, E. (2013). <i>The filmmaker's handbook: A comprehensive guide for the digital age</i> (2nd ed.). Penguin Books.
<ul style="list-style-type: none"> • Kurosawa, A. (1982). <i>Something like an autobiography</i> (A. Kameda, Trans.). Kodansha International.
<ul style="list-style-type: none"> • Mamet, D. (1991). <i>On directing film</i>. Penguin Books.
<ul style="list-style-type: none"> • Vogler, C. (2007). <i>The writer's journey: Mythic structure for writers</i> (3rd ed.). Michael Wiese Productions.
<ul style="list-style-type: none"> • Snyder, B. (2005). <i>Save the cat: The last book on screenwriting you'll ever need</i>. Michael Wiese Productions.
<ul style="list-style-type: none"> • McKee, R. (1997). <i>Story: Style, structure, substance, and the principles of screenwriting</i>. HarperCollins.
<ul style="list-style-type: none"> • Bork, E. (2020). <i>The idea: The seven elements of a viable story for screen, stage or fiction</i>. Michael Wiese Productions.
<ul style="list-style-type: none"> • Field, S. (2005). <i>Screenplay: The foundations of screenwriting</i>. Delta.

Semester – V

Course Code	Course Name	Credits
AET2502N	ADVANCED EDITING TECHNIQUES	03

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
2	02	-	02	01	-	03

Theory					Term Work / Practical/Oral			Total	
Internal Assessment			End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation	Attendance						Total Internal	
15	10	05	30	70	Project	-	-	-	100

Course outcome

- Students will be able to work on editing software and will be at the position to edit a feature film.
- Students will demonstrate expertise in advanced video editing techniques, including multi-camera editing, color grading, audio mixing, and visual effects integration.
- Students will exhibit advanced proficiency in using industry-standard video editing software and tools.
- Students will demonstrate strong project management abilities, including organizing and managing large-scale editing projects, collaborating with directors, producers, and other team members, and adhering to deadlines.

Course Objectives

- The course focuses to build upon the directing student's ability to analyse a scripted scene or sequence.
- The student will be able to effectively visualize the story to an audience through carefully designed camera movement, choreographed actor and staging.
- The student will be introduced to a variety of video making techniques, vocabulary and tools while learning the concepts of development, video capture and editing. The students will be able to learn the fundamentals of recording and editing, sound and other pre and post production methods.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage	
1	Elements of Direction		10	25%
	1.1	Story and Structure		
	1.2	Script Breakdown		
	1.3	Visual and Aural Story Telling		
	1.4	Cinematography, Staging		
	1.5	Music and Post-Production		
	1.6	Advanced Settings and Options		
	Concepts for directors			
2	2.1	Basic terminology, tools of director	10	25%
	2.2	Methods and techniques are practiced through scene study performance.		
	2.3	Directing performance for the camera		
	2.4	Acting methods are explored through scene work before the camera.		
	2.5	Learn how to communicate with actors to achieve performance consistent with the directors.		
3	Introduction to Digital Studio		09	20%
	3.1	Workflow practice – including new proxies allowing 4K video edits.		
	3.2	Timeline editing techniques & shortcuts		
	3.3	Advanced trimming with using markers		
	3.4	Match frames, slip/slide edits and nesting.		
	3.5	Online and offline editing		
	3.6	Understand video formats and principles.		
4	Effects, Techniques and Audio Mixing		10	30%
	4.1	Including master vs clip level, masking, bezier keyframe,		
	4.2	Time remapping, adjustment layers, basic compositing including opacity blending modes Balancing and adjust sound in Film Editing		

	4.3	Sub mixer cleaning audio Fixing and enhancing audio, Audio effects		
	4.4	transitions Audio Compressors and EQ Time remapping Masking and tracking		
	4.5	Color correcting and grading Working with codecs and render options.		
Total			39	100%

References

<ul style="list-style-type: none"> • The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition by Gustavo Mercado
<ul style="list-style-type: none"> • The Filmmaker's Handbook by Steven Ascher & Edward Pincus
<ul style="list-style-type: none"> • Something Like an Autobiography by Akira Kurosawa
<ul style="list-style-type: none"> • On Directing Film by David Mamet
<ul style="list-style-type: none"> • Advanced Editing Techniques in Final Cut Pro 5 by Michael Wohl
<ul style="list-style-type: none"> • The Cool Stuff in Premiere Pro: Learn advanced editing techniques to dramatically speed up your workflow by Jarle Leirpoll
<ul style="list-style-type: none"> • In the Blink of an Eye: A Perspective on Film Editing by Walter Murch
<ul style="list-style-type: none"> • On Film Editing by Edward Dmytryk

Semester - V

Course Code	Course Name	Credits
ADC2503N	ADVANCED CINEMATOGRAPHY	3

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	02	-	02	01	-	03

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
15	10	05	30	70	-	-	70	-	100

Course outcome

- Students will effectively manage the resources and logistics required to produce a film
- Students will analyse story structure and the screenwriting process for use in the critique and creation of film
- Students will be able to collaborate as a member or leader of a filmmaking team
- Students will be able to analyse one's own interests and skills in the context of filmmaking industry challenges and opportunities in order to help formulate career goals.

Course Objectives

- The course focuses to build upon the directing student's ability to analyse a scripted scene or sequence.
- The student will be able to effectively visualize the story to an audience through carefully designed camera movement, choreographed actor and staging.
- The course also focuses to provide a unique cinematographer centric experience.
- Students will be able to learn about Camera placement, lens selection, movement, composition, lighting and exposure are the fundamental building blocks of the

- cinematographic image.
- Student will be able to explore all aspects of cinematography to create work that showcase their individual sensibilities.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
1	Elements of Direction		10	30%
	1.1	Story and structure Script breakdown		
	1.2	Visual and aural storytelling		
	1.3	Cinematography, staging		
	1.4	Music and post. Advanced settings and options		
2	Concepts for directors		10	30%
	2.1	Basic terminology, tools of director, Directing performance for the camera		
	2.2	Methods and techniques are practiced through scene study performance		
	2.3	Acting methods are explored through scene work before the camera.		
	2.4	Learn how to communicate with actors to achieve performance consistent with the directors.		
3	Introduction to Digital Cinema Cameras		10	20%
	3.1	Elements of camera		
	3.2	Build and shoot with a Digital cinema camera		
	3.3	Camera Components Camera Functions and menus		
4	Camera Movements and Lighting			
	4.1	Storytelling with Lighting Use of professional light meter Shot continuity and lighting		

		plan for executing one scene		
	4.2	Assessment of look and mood of a film's through visual narrative. Analysis of a chosen cinematographer's work.		
	4.3	The Tracking Shot, The Circular Move The gimbal Shot, The Panther Shot The Crane Shot, The Handheld Shot The Steadicam Shot The Aerial Shot	09	20%
Total			39	100%

References
<ul style="list-style-type: none"> • Mercado, G. (2010). The filmmaker's eye: Learning (and breaking) the rules of cinematic composition. Michael Wiese Productions.
<ul style="list-style-type: none"> • Ascher, S., & Pincus, E. (2013). The filmmaker's handbook: A comprehensive guide for the digital age (5th ed.). Viking.
<ul style="list-style-type: none"> • Kurosawa, A. (1982). Something like an autobiography. Peter Owen Publishers.
<ul style="list-style-type: none"> • Mamet, D. (1991). On directing film. Penguin Books.
<ul style="list-style-type: none"> • Brown, B. (2023). Cinematography: Theory and practice (4th ed.). Focal Press.
<ul style="list-style-type: none"> • Alton, J. (2009). Painting with light. University of California Press.
<ul style="list-style-type: none"> • Mankiewicz, K. (Year). Film lighting. Publisher.
<ul style="list-style-type: none"> • Bergery, B. (Year). Reflections. Publisher.

Semester - V

Course Code	Course Name	Credits
ASD2504N	ADVANCED SOUND DESIGN	03

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
2	02	-	02	01	-	03

Theory						Term Work / Practical/Oral			Total
Internal Assessment				End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral	
Test	Continuous Evaluation	Attendance	Total Internal						
15	10	05	30	70	Project	-	-	-	100

Course outcome

- Demonstrate a deep understanding of advanced sound design concepts and their application in filmmaking.
- Students will be skilled in the techniques of professional field recording and Foley sound creation.
- Students will be adept at mixing dialogue, sound effects, and music to create a cohesive and immersive audio experience.

Course Objectives

- Explore the theoretical foundations of sound design, including the role of sound in film narrative and emotion.
- Equip students with a comprehensive understanding of advanced sound design techniques, including sound synthesis, sampling, and the use of creative sound processing tools to craft complex and dynamic audio elements for film
- Provide students with the skills to expertly mix and master audio for film, ensuring clarity, balance, and emotional impact across various formats and playback systems.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
	Advanced Sound Design Principles			
1	1.1	In-depth exploration of sound design theory	10	25%
	1.2	Distinction between sound design and traditional sound editing		
	1.3	Role of sound in storytelling and emotional impact		
	1.4	In-depth sampling methods and manipulation		
	Dynamic Range and Spatial Audio			
2	2.1	Introduction to spatial audio concepts (binaural, 3D audio)	10	20%
	2.2	Implementation of spatial audio in film		
	2.3	Experimentation with unconventional sound processing techniques		
	Field Recording and Foley			
3	3.1	Equipment selection and setup for high-quality field recording	10	25%
	3.2	Techniques for capturing and preserving natural and synthetic sounds		
	3.3	Detailed Foley recording methods and equipment		
	Mixing and Mastering for Film			
4	4.1	Mixing dialogue, effects, and music for film	09	30%
	4.2	Automation and dynamic adjustments		
	4.3	Considerations for surround sound vs. stereo		
	4.4	Case studies of effective soundtrack integration		
Total			39	100%

References

- Viers, R. (2008). *The sound effects bible: How to create and record Hollywood style sound effects*. Michael Wiese Productions.

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|--|
| • Sonnenschein, D. (2001). <i>Sound design: The expressive power of music, voice, and sound effects in cinema</i> . Michael Wiese Productions. |
| • Yewdall, D. L. (2013). <i>Practical art of motion picture sound</i> . Focal Press. |
| • Farnell, A. (2010). <i>Designing sound</i> . MIT Press. |

Semester - V

Course Code	Course Name	Credits
IFX2505N	INTRODUCTION TO VFX	04

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
2	04	-	02	02	-	04

Theory					Term Work / Practical/Oral			Total	
Internal Assessment				End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.		Oral
Test	Continuous Evaluation	Attendance	Total Internal						
15	10	05	30	70	Project	-	-	-	100

Course outcome

- Students will demonstrate a solid grasp of the fundamental concepts and history of VFX, including its evolution and significance in filmmaking.
- Students will be able to proficiently use key VFX tools and software, applying techniques such as compositing, CGI, and motion tracking to create convincing visual effects.
- Students will be able to plan, execute, and integrate visual effects into film projects, showcasing their ability to enhance storytelling through effective VFX implementation.

Course Objectives

- knowledge of visual effects, including its history, principles, and the role it plays in modern filmmaking.
- Explore essential VFX techniques such as compositing, CGI (Computer-Generated Imagery), motion tracking, and green screen usage, along with industry-standard tools and software.
- Develop skills to integrate visual effects into film projects, from pre-production planning through to post-production, ensuring seamless integration with live-action footage.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage
1	Overview of VFX in Filmmaking		13 20%
	1.1	Understanding what VFX entails and its role in modern filmmaking.	
	1.2	Brief history of visual effects and how they have evolved over time.	
	1.3	An overview of different types of VFX (e.g., CGI, compositing, practical effects).	
2	VFX Workflow and Pipeline		13 30%
	2.1	Pre-Production Planning: Concept Development, Pre-Visualization	
	2.2	Production: On-Set VFX Considerations, Motion Capture	
	2.3	Post-Production: Tracking and Match moving, Compositing, Rendering	
3	Compositing Fundamentals		13 25%
	3.1	Introduction to compositing and its role in VFX.	
	3.2	Basic principles of layering and blending	
	3.3	Hands-on with compositing software	
4	Visual Effects in Practice		13 25%
	4.1	Combining various VFX techniques in a single project	
	4.2	Integrating VFX with live-action footage	
	4.3	Workflow and Pipeline Management	
	4.4	Rotoscoping tools and green screen integration.	
Total		52	100%

References

- Brinkmann, R. (2019). *The art and science of digital compositing* (3rd ed.). Morgan Kaufmann.
- Birn, J. (2018). *Digital lighting and rendering* (3rd ed.). Autodesk Press.
- Software: *Adobe After Effects*
- *Blender*
- *Nuke*

Semester - V

Course Code	Course Name	Credits
CCG2506N	COLOR CORRECTION & COLOR GRADING	04

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
2	04	-	02	02	-	04

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
15	10	05	30	70	Project	-	-	-	100

Course outcome

- Student will be able to re-balance the contrast and color of images, the core foundation of a colorist's work.
- Student will be able to apply successful techniques that maximize creativity and address time management in a collaborative color grading session as a colorist and a filmmaker.
- Students will apply techniques to use color creatively to impact the "mood" and "feel" of a scene
- Students will apply color management fundamentals for different color grading workflows
- Students will develop a working knowledge of color theory in different software's according to industry standard

Course Objectives

- To explore various aspects of color grading and how it can enhance and improve storytelling.
- To gain a greater understanding of the intricacies and components of photographed images and how to reshape them using color grading techniques.

- To focus on the art, craft and science of color grading which is also known as color correction, color timing or digital color correction.
- To conduct lectures, screenings, discussions, and hands on exercises using the color grading tools of DaVinci Resolve.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
	Color and Film			
1	1.1	Color Theory	11	20%
	1.2	Cinematic Color Grading		
	1.3	Difference between Color Correction & Color Grading		
	1.4	Discussion and screening of examples of the color correction process.		
	Introduction to Color Correction			
2	2.1	Introduction to Color Correction	11	20%
	2.2	The art, craft and science of color correction.		
	2.3	Introduction to the color correction tools		
	2.4	Color correction process.		
	Introduction to Software			
3	3.1	Introduction to DaVinci Toolset	11	20%
	3.2	Focusing on more of the advanced tools available in DaVinci Resolve		
	3.3	Primary Color Correction: Contrast Application		
	3.4	components of color correction		
	Application: DaVinci Resolve			
4	4.1	Keying	11	20%
	4.2	Main Color Suite		
	4.3	utilizing video scopes including the Vectorscope and the RGB		

	4.4	Each student color corrects a short project		
5		Students need to submit the project individual project	08	20%
Total			52	100%

References	
•	Hurkman, A. V. (2010). <i>Color correction handbook: Professional techniques for video and cinema</i> . Peachpit Press.
•	Haine, C. (n.d.). <i>Color grading 101: Getting started color grading for editors, cinematographers, directors and aspiring colorists</i> .
•	Hullfish, <i>The art and technique of digital color correction</i> . Publisher.
•	Blackmagic Design. (2024). <i>DaVinci Resolve 18</i> [Computer software]. Blackmagic Design.

Semester V

Course Code	Course Name	Credits
FLF2511N	FRENCH V	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	-	-	02	-	-	02

Theory						Term Work / Practical/Oral			Total	
Internal Assessment					End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.		Oral
Mid Term	Viva	Continuous Evaluation	Attendance	Total Internal						
15	20	10	05	50	50	75 mins	-	-	-	100

Course Outcome

- Enhance proficiency in both spoken and written language.
- Develop familiarity with modern social communication skills, both oral (such as dialogues and telephone conversations) and written, and to perform basic communication tasks effectively.
- Write a review of a movie or a show.
- Describe a person using good vocabulary and different adjectives.
- Apply various tenses and moods in French using subjunctive tense.

Course Objectives

- To strengthen the language of the students in both oral and written.
- To get the students acquainted with the current social communication skills, oral (dialogue, telephone conversations, etc.) and written and perform simple communication tasks.

- To talk about a film or a show.
- To describe a person using good vocabularies and different adjectives
- To use the different tenses, different moods in French.

Detailed Syllabus

Reading exercises, writing tasks and grammar of:

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
1	Module I		8	50%
	Leçon 1	Histoires d'étudiants		
	Leçon 2	Un dîner en ville		
2	Module II		6	30%
	Leçon 1	Soirée déguisée Un dîner en ville		
	Leçon 2	Chez l'habitant		
3	Module III		6	10%
	Leçon 1	Un peu de culture ?		
4	Module IV		6	10%
	Leçon 1	Une soirée originale		
Total			26	100%

References

- Berthet, Hugot et al. *Alter Ego - Méthode de Français, A1: Hachette, 2012.*
- Bruno Girardeau et Nelly Mous. *Réussir le DELF A1. Paris : Didier, 2011.*
- Loiseau Y., Mérieux R. *Connexions 1, cahier d'exercices. Didier, Paris, 2017.*
- Loiseau Y. & Mérieux R. *Connexions 1, Guide pédagogique. Didier, Paris, 2017.*
- *Connexions 1, livre de l'élève – Loiseau Y. & Mérieux R., éd. Didier, Paris, 2017.*
- *Latitudes 1, cahier d'exercices – Loiseau Y. & Mérieux R., éd. Didier, Paris, 2018.*

<ul style="list-style-type: none"> • <i>Latitudes 1, Guide pédagogique – Loiseau Y. & Mérieux R., éd. Didier, Paris,2018.</i>
<ul style="list-style-type: none"> • <i>Latitudes 1, Guide pédagogique téléchargeable – Loiseau Y. & Mérieux R., éd. Didier,2018.</i>
<ul style="list-style-type: none"> • <i>Latitudes 1, livre d'élève + CD – Loiseau Y. & Mérieux R., éd. Didier, Paris,2018.</i>
<ul style="list-style-type: none"> • <i>Nathalie Hirschsprung, Tony Tricot, Cosmopolite 1 Méthode de Français A1. Hachette, 2017.</i>
<ul style="list-style-type: none"> • <i>Nathalie Hirschsprung, Tony Tricot. Cosmopolite 1 Cahier d'activités A1. Hachette, 2017.</i>

Semester V

Course Code	Course Name	Credits
FLG2511N	GERMAN V	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	-	-	02	-	-	02

		Theory					Term Work / Practical/Oral			Total
Internal Assessment		Attendance	Viva	Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral	
Mid Term	Continuous Evaluation									
15	10	05	20	50	50	75 mins	-	-	-	100

Course Outcome

- Handle situations which one normally encounters while travelling.
- Take part in conversations and discussions pertaining to familiar topics such as family, hobbies, travel etc. without prior preparation.
- Develop the listening comprehension skills
- Understand programs on television or radio and inform oneself about current events or areas of interest/ provided the speaker speaks clearly.
- Have a basic conversation using vocabulary related to body parts and basic diseases.

Course Objectives

- To handle situations which one normally encounters while travelling.
- To take part in conversations and discussions pertaining to familiar topics such as family, hobbies, travel etc. without prior preparation.
- To develop listening comprehension skills.
- To understand programs on television or radio and informing oneself about current events or areas of interest/ provided the speaker speaks clearly.
- To have a basic conversation using vocabulary related to body parts and basic diseases.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
1	Kapitel 11			
	Grammatischer Aspekt	- Imperativ: du, ihr, Sie - Modalverben: dürfen, sollen	6	25%
2	Kapitel 11			
	Thematischer Aspekt	- persönliche Angaben machen - Körperteile nennen - eine Sportübung verstehen und erklären - Aufforderungen wiedergeben - Gespräche beim Arzt führen - Anweisungen verstehen und geben	7	25%

		- Gesundheitstipps verstehen und geben Wörter erschließen		
3	Kapitel 12			
	Grammatischer Aspekt	- Pronomen: man - Fragewörter: wer, wen, wem, was(Nom. u. Akk.) Ort: wo, wohin, woher, wann & wie - Zeitadverbien: zuerst, dann, später, zum Schluss	6	25%
4	Kapitel 12			
	Thematischer Aspekt	- Vorschläge für eine Stadttour verstehen - einen Weg beschreiben - eine Postkarte schreiben - die Jahreszeiten kennen lernen - das Wetter beschreiben - Reiseberichte verstehen - Probleme im Hotel beschreiben - sich im Hotel beschweren - über Reiseziele sprechen	7	25%
Total			26	100%

References

- *Aufderstraße, Hartmut. Lagune 1. Deutsch als Fremdsprache: Kursbuch und Arbeitsbuch. Ismaning: Max Hueber Verlag 2012.*
- *Braun, Anna, and Daniela Wimmer. Schritte Plus A1/1: Arbeitsbuch. Hueber Verlag, 2020.*
- *Dengler, Stefanie. Netzwerk A1. Teil2. Kurs- Und Arbeitsbuch: Deutsch Als Fremdsprache. Langenscheidt, 2012.*
- *Funk, Hermann, et al. studio d A1: Deutsch als Fremdsprache. Cornelsen Verlag, 2015.*
- *Langenscheidt. Langenscheidt Pocket Dictionary German: German-English, English-German. Langenscheidt Publishing Group, 2022.*
- *Niebisch, Daniela, et al. Lagune A1: Kursbuch. Hueber Verlag, 2016.*

Semester V

Course Code	Course Name	Credits
FLS2511N	SPANISH V	02

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	-	-	02	-	-	02

Theory						Term Work / Practical/Oral			Total	
Internal Assessment					End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral	
Mid Term	Continuous Evaluation	Attendance	Viva	Total Internal						
15	10	05	20	50	50	75 mins	-	-	-	100

Course Outcomes

- Understand how to conjugate verbs with vocal changes and use them effectively in sentences.
- Revise all the grammar topics which were taught in the previous semesters.
- Describe events, activities and incidents that occurred in the past using preterit tense effectively and efficiently.
- Understand and apply vocabulary based on shops, restaurants and airports and will be able to communicate at the given places.
- Actively engage in mock viva sessions, applying the skills learned throughout the course. This practical experience will enhance their ability to handle real-life conversations with native speakers.

Course Objectives

- To enable the students to comprehend and make use of verbs with vocal changes.
- To revise the grammar in application and the communication tasks related to topics covered already.
- To enable the students to use preterit tense to describe events that happened in the past.
- To enhance the vocabulary of the students based on shops, restaurants and airport.
- Simulate and participate in mock Vivas and conversations.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
1	El español y tú		5	20%
	1.1	Las preposiciones del lugar		
	1.2	Expresiones cotidianas		
2	¿Sabes verbos con cambios vocales?		5	20%
	2.1	Los verbos regulares en español		
	2.2	Los verbos con cambios vocales. (AR, ER, IR)		
3	¿Qué comiste ayer?		8	30%
	3.1	Introducción del pretérito indefinido en español.		
	3.2	Los verbos regulares en el pretérito indefinido		
4	¿Dónde estuviste ayer, Juan?		8	30%
	4.1	Los verbos irregulares en el pretérito indefinido		
	4.2	Un ensayo usando el pretérito indefinido.		
Total			26	100%

References
• <i>Blanco, Begoña. Nuevo avance. Con CD Audio. 2011.</i>
• <i>Bregstein, Barbara. Easy Spanish Step-By-Step. McGraw Hill Professional, 2005.</i>
• <i>García, Concha Moreno, et al. Nuevo avance. Con CD Audio.2011.</i>
• <i>Hutchinson, Sam. Los Numeros - Numbers. Find and Speak Spanish, 2022.</i>
• <i>Meredith, Susan. Spanish for Beginners Flashcards. 2010.</i>
• <i>Moreno, Concha, et al. Nuevo Avance Básico alumno +CD. 2010.</i>
• <i>Richmond, Dorothy. Practice Makes Perfect Spanish Verb Tenses, Second Edition. McGraw Hill Professional, 2010.</i>
• <i>Richmond, Dorothy. Practice Makes Perfect: Spanish Pronouns and Prepositions, Premium Fourth Edition. McGraw-Hill Education, 2020.</i>
• <i>Rivano, Emilio. El verbo gustar y otros así. 2022.</i>
• <i>Rivas, Celestino. Daily Spanish For Beginners. 2019.</i>
• <i>Thomas, Scott. The Big Red Book of Spanish Vocabulary. NTC Foreign Language, 2006.</i>
• <i>Velarde, J. Gutierrez. Los Verbos Ser y Estar En Español. 2018.</i>
• <i>Weibel, Peter. The Big Red Book of Spanish Idioms: 4,000 Idiomatic Expressions. McGraw Hill Professional, 2004.</i>

Semester V

Course Code	Course Name	Credits
CSE2512N	Employability Skills	01

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	-	-	01	-	-	01

Internal				External		Total
Mid-Sem Exam	Continuous Evaluation	Attendance	Total Internal	End Sem Exam	Duration Of End Sem Exam	
15	30	05	50	50	2 Hours	100

Course Outcomes

- Categorize different types of interviews, recognize various interview styles, and demonstrate fundamental skills required when facing interviews.
- Create professional resumes, covering letters, and follow-up letters, showcasing their ability to articulate their qualifications and experiences during job applications and interviews.
- Perform a SWOT analysis, identifying their strengths, weaknesses, opportunities, and threats, fostering self-awareness, and aiding in strategic career planning.
- Understand and apply social etiquette, including the proper way to shake hands and exchange business cards. They will also demonstrate knowledge of dining etiquette and appropriate behavior in a professional setting such as the cubicle.

- Enact in mock interview sessions, applying the skills learned throughout the course. This practical experience will enhance their ability to handle real-life interview scenarios.

Course Objectives

- To understand and apply interview techniques.
- To develop effective interview skills.
- To conduct self-discovery through swot analysis.
- To master Professional Etiquette.
- to simulate and participate in mock interview sessions.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
1	Interviews		5	38%
	1.1	Types of Interviews and Styles of Interview		
	1.2	Facing Interviews-Fundamentals		
	1.3	Practice Session Conducting Interviews		
	1.4	Fundamentals and Practice Session, Mock Interview Sessions		
2	Interview Skills		5	38%
	2.1	Resume Writing,		
	2.2	Covering Letters		
	2.3	Interview Follow Up Letters		
3	Self- Discovery		1	8%
	3.1	SWOT [Strengths, Weakness, Opportunities, and Threats] Analysis		
4	Employability Skills		2	16%
	4.1	Conflict Management		
	4.2	Work Ethics		
Total			13	100

References
• <i>Working in English, Jones, Cambridge</i>
• <i>Business Communication, Raman –Prakash, Oxford</i>
• <i>Speaking Personally, Porter-Ladousse, Cambridge</i>
• <i>Speaking Effectively, Jermy Comfort, et.al, Cambridge</i>
• <i>Anjanees Sethi & Bhavana Adhikari, Business Communication, Tata McGraw Hill</i>

Semester V

Course Code	Course Name	Credits
BEH2513N	BEHAVIOURAL SCIENCE - V	01

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
01	-	-	01	-	-	01

Theory							Total
Internal Assessment					End Sem Exam	Duration of End Sem Exam	
Activity	Continuous Evaluation	Viva	Attendance	Total			
20	40	35	05	100	00	-	100

Course Outcome

- A strong personality fosters resilience and adaptability in diverse life situations.
- Nationalism fosters a sense of belonging and unity among citizens.
- Human values form the foundation of ethical behavior and moral integrity.
- Personality development enhances effective communication and interpersonal relationships.
- It strengthens cultural identity and promotes the preservation of traditions and heritage.
- They promote empathy, compassion, and respect for others, fostering harmonious societies.

Course Objectives

- To 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
- Inculcating patriotism and national pride.

- To develop an understanding of the importance of human values.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
1	Individual differences & Personality		2	20%
	1.1	Personality: Definition & Relevance		
	1.2	Importance of nature & nurture in Personality Development		
	1.3	Importance and Recognition of Individual differences in Personality		
	1.4	Accepting and Managing Individual differences (adjustment mechanisms) Intuition, Judgement, Perception & Sensation (MBTI) BIG5 Factors		
2	Managing Diversity		2	20%
	2.1	Defining Diversity		
	2.2	Affirmation Action and Managing Diversity		
	2.3	Increasing Diversity in Work Force		
	2.4	Barriers and Challenges in Managing Diversity		
3	Socialization		2	20%
	3.1	Nature of Socialization		
	3.2	Social Interaction		
	3.3	Interaction of Socialization Process		
	3.4	Contributions to Society and Nation		
4	Patriotism and National Pride		2	20%
	4.1	Sense of pride and patriotism		
	4.2	Importance of discipline and hard work		
	4.3	National Integrity, Integrity, accountability, and national pride.		
	4.4	National pride and prejudice.		

5	Human Rights, Values and Ethics		2	20%
	5.1	Meaning and Importance of human rights		
	5.3	Human rights awareness		
	5.3	Obligation to respect, character-based system of human rights		
	5.4	Values and Ethics- Learning based on project work on Scriptures like- Ramayana, Mahabharata, Gita etc.		
Total			10	100%

References
<ul style="list-style-type: none"> ● <i>Pervin, L. A., & John, O. P. (2001). Personality: Theory and Research (8th ed.). Wiley.</i>
<ul style="list-style-type: none"> ● <i>Jayne, M. E. A., & Dipboye, R. L. (2004). Workforce diversity: A key to improve productivity. Journal of Human Resource Management, 43(4), 409-424.</i>
<ul style="list-style-type: none"> ● <i>Nettle, D. (2007). The Nature of Personality: Genes, Culture, and National Character. MIT Press.</i>
<ul style="list-style-type: none"> ● <i>Kirton, G., & Greene, A. M. (2015). The Dynamics of Managing Diversity: A Critical Approach (4th ed.). Routledge.</i>
<ul style="list-style-type: none"> ● <i>Funder, D. C. (2019). The Personality Puzzle (8th ed.). W. W. Norton & Company.</i>
<ul style="list-style-type: none"> ● <i>Barak, M. E. M. (2021). Managing Diversity: Toward a Globally Inclusive Workplace (5th ed.). SAGE Publications.</i>

Semester – V

Course Code	Course Name	Credits
SIP2514N	INTERNSHIP	5

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
-	-	-	-	-	-	05

Theory					Term Work / Practical/Oral			Total
Internal Assessment			End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral	
Test	Continuous Evaluation	Attendance						
-	-	-	-	-	50	-	50	100

Course outcome

- Students will be able to get practical exposure about the subjects.
- Students will be able to enhance their ability to absorb an interdisciplinary approach.
- Students will get familiarized with various measurement and scaling techniques.
- Students will be able to write a report and give a presentation of their work.

Course Objectives

- To refine the practical exposure of the corporate functioning.
- To provide an opportunity to the students to apply their theoretical understanding while working on the concerned project in the industry.
- To bridge the gap between theory and practice.
- To enhance the intellectual ability and attributes related to data handling, decision making, report writing, oral presentation and imbibing an interdisciplinary approach.

<p>Work Profile/ Assignments Handled by the Student:(using the tools and techniques mentioned in the methodology).</p> <p>Conclusion and Recommendations and Skill Sets Learnt during Internship: In this section, the concluding observations based on the main findings and suggestions are to be provided.</p> <p>Bibliography or References: This section will include the list of books and articles which have been used in the project work, and in writing a project report.</p> <p>Annexures: Questionnaires (if any), relevant reports, etc.</p> <p>Chapter Scheme: Chapter I: Introduction 20 marks Chapter II: Conceptual Framework/National/International Scenario 5 marks Chapter III: Work profile/ assignments handled by the student 35 marks. Chapter IV: Conclusion and Recommendations and skill sets learnt during internship 15 marks. The report must be type written in font Times New Roman, 12 points, 1.5 line spacing on both sides of the paper, Spiral Bound. The report should comprise a maximum of 80 to 100 pages and must be submitted in two copies.</p>		<p>75%</p>
<p>Total</p>		<p>100%</p>

Syllabus
Semester VI
B. A. (Film Making)
(Honours/Honours With Research)

Semester - VI

Course Code	Course Name	Credits
CTT2601N	CAMERA: TECHNOLOGIES & TECHNIQUES	4

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
2	4	-	2	2	-	04

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
15	10	05	30	70	3 Hours	-	3	-	100

Course outcome

- Students will demonstrate a thorough understanding of various camera types and their functionalities, including digital and film cameras
- Students will apply advanced cinematographic techniques, such as framing, composition, and camera movement, to enhance visual storytelling.
- Students will demonstrate the ability to integrate camera technologies with post-production processes.
- Students will exhibit strong problem-solving skills by addressing and overcoming challenges related to camera work, such as lighting conditions, dynamic environments, and technical issues.

Course Objectives

- To introduce basic techniques of photography and its applications in Mass Media with specialization in specific area.

- To give an opportunity to the student to get accustomed to this universal language of expression and communication and exhibit their skills to explore.
- To understand the significance and utility of photographs as an effective medium of communication.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
	Introduction to Photography			
1	1.1	Brief History of photography	11	20%
	1.2	Uses of Photography		
	1.3	Principles of light		
	1.4	Black & White Photography and studying work of famous photographers		
	Elements of Camera			
2	2.1	View finder lens and Shutter	10	20%
	2.2	Aperture		
	2.3	Display IOS		
	2.4	Lens		
	Types of Camera			
3	3.1	DSLR Compact Camera	11	20%
	3.2	Crop Sensor Camera Mirror Less		
	3.3	SLR Crop Censor		
	3.4	Full Frame Medium Format Camera		
	Art of Photography			
4	4.1	Framing and Composition Angle of view	10	20%
	4.2	Depth of Field Depth of Focus		
	4.3	Elements of Design		
	4.4	Line, Shape, Texture, Form, Pattern and Colour		

5	Students needs to submit photography project	10	20%
Total		52	100%

References
<ul style="list-style-type: none"> • Sontag, S. (2001). <i>On photography</i> (Vol. 48). Macmillan.
<ul style="list-style-type: none"> • Burgin, V. (Ed.). (1982). <i>Thinking photography</i>. Macmillan International Higher Education.
<ul style="list-style-type: none"> • Newhall, B. (1982). <i>The history of photography</i>. Museum of Modern Art.
<ul style="list-style-type: none"> • Rosenblum, N. (1997). <i>A world history of photography</i>. Abbeville Press.
<ul style="list-style-type: none"> • Wells, L. (Ed.). (2015). <i>Photography: A critical introduction</i>. Routledge.
<ul style="list-style-type: none"> • Krages, B. (2008). <i>Photography: The art of composition</i>. Aesthetic Press.
<ul style="list-style-type: none"> • Krages, B. (2012). <i>Photography: The art of composition</i>. Simon & Schuster.
<ul style="list-style-type: none"> • Elkins, J. (Ed.). (2013). <i>Photography theory</i>. Routledge.

Semester – VI

Course Code	Course Name	Credits
PPM2602N	POSTPRODUCTION PROCESS IN FILM MAKING	4

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
02	04	-	02	02	-	04

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
15	10	05	30	70	-	-	70	-	100

Course outcome

- Students will be able to plan, design, and create digital video projects incorporating graphic and audio elements.
- Students will be able to transfer and capture digital video and audio from various cameras and external devices.
- Students will be able to edit and compress video for use in various delivery modes of digital media using standard digital video editing software.
- Students will be able to evaluate digital video projects, identify items for improvement, and implement changes.

Course Objectives

- This course focuses on introducing the postproduction tasks.
- Students will be able to understand Editing techniques along with animation and VFX.
- They will also learn about sound designing and music department.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
	Editing			
1	1.1	Principle of Editing	8	16%
	1.2	Assembling and organizing footages Continuity Editing		
	1.3	Liner VS Non-Linear Editing Linearity and patterns of editing		
	1.4	Editing styles in Film editing		
	Animation and VFX			
2	2.1	Types of Animation and software	9	17%
	2.2	Removing Physical background		
	2.3	Colour Graphics department		
	Sound department			
3	3.1	Sound Designer (Director of Audiography)	8	16%
	3.2	Sound Editor (Sound Effects Editor)		
	3.3	Dialogue Editor Foley Artist		
	3.4	Re-recording Mixer (Dubbing Mixer)		
	Music department			
4	4.1	Music supervisor Composer Sound Editor Music Editor Sound Levelling Process	9	16%
	Film Marketing			
	5.1	The role of marketing in film production and distribution	9	17%

5	5.2	Analyzing audience demographics and psychographics		
	5.3	Creating a film brand identity		
	5.4	Utilizing social media platforms		
6	Students needs to submit a Project		9	18%
Total			52	100%

References

- Fairservice, D. (2014). *Film editing: History, theory and practice: Looking at the invisible*. Routledge.
- Dancyger, K. (2011). *The technique of film and video editing: History, theory, and practice*. Focal Press.
- Jackson, W. (2010). *Digital video editing fundamentals*. Cengage Learning.
- Rosette, J., & Grabowski, W. (2020). 10,000 miles to go: An American filmmaking odyssey. Independently published.
- Hurbis-Cherrier, M. (2010). *Voice and vision: A creative approach to narrative film and DV production*. Focal Press.
- Cox, T. J. (2014). *The sound book: The science of the sonic wonders of the world*. W. W. Norton & Company.
- Farnell, A. (2010). *Designing sound*. MIT Press.
- Spohr, S. J., Clark, B., Higginbotham, D., & Bakhru, K. (2019). *The guide to managing postproduction for film, TV, and digital distribution: Managing the process*. Routledge.

Semester – VI

Course Code	Course Name	Credits
REI2503N	REGULATIONS IN ENTERTAINMENT INDUSTRIES	04

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
04	-	-	02	-	-	04

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
15	10	05	30	70	-	-	-	100	

Course outcome

- The students will be able to focus on ethical and legal issues of entertainment industry to deliver content in different audio-visual forms.
- Students will demonstrate a comprehensive understanding of the various regulatory frameworks that govern the entertainment industry.
- Students will develop skills to assess compliance with regulatory requirements and manage risks associated with entertainment projects.
- Students will critically evaluate how regulatory policies and changes impact industry practices, including production, distribution, and marketing.

Course Objectives

- The students will be given a broad understanding of laws governing media operations. Students will learn about contempt of court, laws relating to defamation, broadcast laws and laws governing the Internet.
- They will also be provided an understanding of legal implications of printed content and content that is broadcast so that they become aware of their rights and responsibilities. The explosion of media in India has brought into focus several ethical and legal issues.
- These issues relate to privacy, methods of gathering information, packaging of advertisements as news etc.

- Through lectures, case studies and panel discussions students will be explained the importance of ethics in news operations. They will learn about major national and international codes of ethics, and guidelines on ethics laid down by regulatory bodies.

Detailed Syllabus

Module/ Unit	Course Module / Contents		Hours	Marks Weightage
	Freedom of speech and expression			
1	1.1	Constitutional Provisions	12	20%
	1.2	Right to Information Act		
	1.3	Important provisions		
	1.4	How to use RTI to get information		
	1.5	Defamation, Kinds of defamation		
	1.6	Legal provisions		
	1.7	Contempt of Court		
	1.8	Points to be kept in mind while reporting legal issues		
	Broadcast Laws-I			
2	2.1	Cable TV Regulation Act	10	20%
	2.2	Self-regulation, issues and legal intervention		
	2.3	Cinematograph Act		
	2.4	Legal provisions		
	2.5	Issues and Amendments		
	Broadcast Laws- II			
	3.1	Information Technology Act 2008		

3	3.2	Main provisions and amendments	10	20%
	3.3	The Cable Television Network Regulation Act, 1995		
	3.4	Legislations like Copyright Act, 1957 and Trademarks Act 1999		
	3.5	Intellectual property rights		
	3.6	Important cases		
4	What is Ethics		10	20%
	4.1	Definition of Ethics		
	4.2	Truth, Fairness & Objectivity		
	4.3	Difference between Media Ethics and Media Laws		
	4.4	Codes of Ethics Selected Indian Codes Selected International Codes		
	4.5	Guidelines on Ethics		
	4.6	Advertising Council of India Guidelines		
	4.7	Broadcast Guidelines		
	4.8	Role of CBFC, I&B Ministry		
5	Ethical Issues		10	20%
	5.1	Media trials		
	5.2	Editorial & Advertorial		
	5.3	Meeting Advertisers' Needs		
	5.4	Obscenity and Morality debate Right to Privacy		
	5.5	Constitutional justification		
5.6	Trademark infringement and Piracy			
Total			52	100%

References
<ul style="list-style-type: none">• Divan, M. G. (2012). <i>Facets of media law</i>. Oxford University Press.
<ul style="list-style-type: none">• Basu, D. D. (1997). <i>Law of the press</i>. Printing Hall of India.
<ul style="list-style-type: none">• Venkatramaya, E. S. (2015). <i>Freedom of press</i>. B. R. Publication Pvt. Ltd.
<ul style="list-style-type: none">• Guha Thakurta, P. (2005). <i>Media laws & ethics</i>. Oxford University Press.
<ul style="list-style-type: none">• Menon, P. K. (2010). <i>Journalistic ethics</i>. Sage Publications.
<ul style="list-style-type: none">• Cristians, G. C. (2012). <i>Media ethics</i>. Aavishkar.
<ul style="list-style-type: none">• Hakemulder, R. J. (2015). <i>Media ethics and laws</i>. Sage Publications.
<ul style="list-style-type: none">• Ravindran, R. K. (2018). <i>Media and society</i>. Sage Publications.

Semester – VI

Course Code	Course Name	Credits
RGC2604N	REGIONAL CINEMA	04

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
04	00	-	04	00	-	04

				Theory		Term Work / Practical/Oral			Total
Internal Assessment			Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Practical.	Oral	
Test/Mid Sem	Continuous Evaluation	Attendance							
15	10	05	30	70	Project	-	-	-	100

Course outcome

- This course explores the rich and diverse landscape of Indian regional cinema, delving into its history, cultural impact, and contributions to the broader Indian film industry.
- Students will engage with various regional film industries, examining their unique characteristics, storytelling traditions, and socio-political contexts.

Course Objectives

- To understand the historical development of regional cinemas in India.
- To analyze the thematic and stylistic elements of films from different regions.
- To explore the socio-political and cultural contexts that shape regional cinema.
- To critically engage with films and scholarly texts on Indian regional cinema.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage
	Historical Development of Regional Cinema		

1	1.1	<p>Origins and Early Development:</p> <ul style="list-style-type: none"> - The birth of regional cinema in India. - Pioneering filmmakers and their contributions. - Influence of local theater and folk traditions on early films. - Case studies: Early Bengali and Marathi cinema. 	13	25%
	1.2	<p>Golden Age of Regional Cinema:</p> <ul style="list-style-type: none"> - Key films and filmmakers of the mid-20th century. - The rise of regional film industries. - Technological advancements and their impact. - Case studies: Tamil and Telugu cinema in the 1950s-1960s. 		
	1.3	<p>Parallel Cinema Movement:</p> <ul style="list-style-type: none"> - The emergence of art-house and alternative cinema. - Influence of socio-political movements. - Key directors and their landmark films. - Case studies: Malayalam and Kannada parallel cinema. 		
	1.4	<p>Modern and Contemporary Trends:</p> <ul style="list-style-type: none"> - Evolution of regional cinema in the digital age. - The role of film festivals and international recognition. - Emerging filmmakers and new narratives. - Case studies: Recent Punjabi and Assamese films. 		
2	Thematic and Stylistic Analysis			
	2.1	<p>Cultural Representation:</p> <ul style="list-style-type: none"> - Depiction of local customs, traditions, and rituals. - Language and dialect in regional films. - Representation of regional identities. - Case studies: Gujarati and Rajasthani cinema. 		

	2.2	Social Issues and Realism: <ul style="list-style-type: none"> - Exploration of caste, class, and gender issues. - Rural vs. urban narratives. - Realist approaches and documentary influences. - Case studies: Bhojpuri and Odia cinema. 	13	25%
	2.3	Genre and Innovation: <ul style="list-style-type: none"> - Popular genres in regional cinema (e.g., musicals, comedies, dramas). - Experimentation with narrative structures and styles. - Influence of regional literature and mythology. - Case studies: Manipuri and Tulu cinema. 		
	2.4	Music and Performance: <ul style="list-style-type: none"> - Role of music and dance in regional films. - Traditional and contemporary performance styles. - Integration of folk music and classical forms. - Case studies: Tamil and Telugu film music. 		
3	Socio-Political and Cultural Contexts		13	25%
	3.1	Regionalism and Identity: <ul style="list-style-type: none"> - The role of cinema in shaping regional identities. - Regionalism vs. nationalism in Indian cinema. - Impact of regional politics on filmmaking. - Case studies: Bengali and Marathi cinema. 		
	3.2	Censorship and Regulation: <ul style="list-style-type: none"> - History of film censorship in India. - Regional censorship bodies and their impact. - Controversial films and censorship debates. 		

		-Case studies: Kannada and Malayalam cinema.		
	3.3	Diaspora and Transnationalism: - Influence of regional cinema on the Indian diaspora. - Co-productions and international collaborations. - Reception of regional films abroad. - Case studies: Tamil and Telugu cinema in the diaspora.		
	3.4	Gender and Representation: - Portrayal of women in regional films. - Feminist film movements and key female directors. - Representation of LGBTQ+ identities. -Case studies: Malayalam and Bengali cinema.		
	Critical Engagement and Film Studies			
4	4.1	Film Theory and Criticism: - Introduction to key film theories and methodologies. - Applying film theory to regional cinema analysis. - Notable film critics and their contributions. -Case studies: Critical analysis of selected films.	13	25%
	4.2	Comparative Analysis: - Comparing regional films with Bollywood. -Cross-regional influences and collaborations. - Influence of regional cinema on national trends. - Case studies: Comparative study of films across regions.		
	4.3	3. Film Production and Industry: - Overview of regional film industries and production houses. - Economic aspects of filmmaking.		

		-Distribution and exhibition of regional films. -Case studies: Regional film industries in Tamil Nadu and Kerala.		
	4.4	4. Research and Scholarship: - Key scholarly texts and research on Indian regional cinema. - Conducting research in film studies. - Developing critical writing and analysis skills. - Case studies: Research projects on regional cinema topics.		
Total			52	100

References
<ul style="list-style-type: none"> • Rajadhyaksha, A., & Willemen, P. (2014). <i>Encyclopedia of Indian cinema</i>. Routledge.
<ul style="list-style-type: none"> • Gooptu, S. (2010). <i>Bengali cinema: 'an other nation'</i>. Routledge.
<ul style="list-style-type: none"> • Baskaran, S. T. (1996). <i>The eye of the serpent: An introduction to Tamil cinema</i>.
<ul style="list-style-type: none"> • Gopalan, L. (2019). <i>Cinema of interruptions: Action genres in contemporary Indian cinema</i>. Bloomsbury Publishing.
<ul style="list-style-type: none"> • Ajikumar, M., & Sircar, A. (2024). Cinematic Reforms in the Malayalam Film Industry: Women in Cinema Collective (WCC) as a Social Movement. <i>The International Journal of Interdisciplinary Cultural Studies</i>, 20(1), 1.
<ul style="list-style-type: none"> • POL, P. Cinematic representation in Marathi cinema.
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<ul style="list-style-type: none"> • Ingle, H. (2017). Marathi cinema: Notes towards a liminal history. <i>Asian Cinema</i>, 28(2), 199-218.
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- Parmar, P. (2013). From Lahore to Bombay... to Vancouver: The checkered journey of Punjabi cinema 1. In *Routledge Handbook of Indian Cinemas* (pp. 162-176). Routledge.

Semester - VI

Course Code	Course Name	Credits
AFM2605N	AD FILM MAKING	04

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
2	04	-	02	02	-	04

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
15	10	05	30	70	Project	-	-	-	100

Course outcome

- Students will demonstrate a clear understanding of the principles and practices of advertisement filmmaking.
- Students will produce original, creative advertisement concepts that effectively communicate brand messages.
- Students will work on real-world projects or simulations, gaining experience in the entire filmmaking process.
- Students will adhere to best practices in creating advertisements that respect copyright and intellectual property laws.

Course Objectives

- Learn the key components of a successful advertisement, including narrative structure, target audience, and brand messaging.
- Understand how to align creative concepts with marketing strategies and brand identity.
- Explore techniques for visual storytelling that enhance brand messaging.
- Understand strategies for distributing advertisements across various platforms (TV, online, social media).

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage
1	Fundamentals of Advertising		9 16%
	1.1	What is advertising?	
	1.2	Indian Advertising Market	
	1.3	Applied Creativity- Think Different	
	1.4	Getting Creative	
Creative Solutions in Advertising		8 17%	
2	2.1		The Brief
	2.2		Propositions & USP
	2.3		Creative Tips and Applied Creativity
3	Commercial story for TV, Cinema and YouTube		9 20%
	3.1	The Art of Story in Commercials	
	3.2	The Art of Narrative	
	3.3	Ways to make an advertisement effective	
4	Process of Making an Advertisement		7 15%
	4.1	Writing a creative brief and pre-production	
	4.2	Production of Advertisement	
	4.3	Postproduction of Advertisement	
	4.4	Play out + Measurement	
5	Students need to submit a TV advertisement	10	25%
6	Students need to submit an advertisement for Online Medium	9	25%
Total		52	100%

References
<ul style="list-style-type: none">• Singh, R. (2021). <i>A history of Indian advertising in ten-and-a-half chapters</i>. Sage Publications.
<ul style="list-style-type: none">• Newth, T. v. L. (2015). <i>The ad-makers: How the best TV commercials are produced</i>. Routledge.
<ul style="list-style-type: none">• Long, B. (2014). <i>The digital filmmaking handbook</i>. CRC Press.

Semester – VI

Course Code	Course Name	Credits
SFM2606N	SHORT FILM MAKING	04

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
04	04	-	04	02	-	04

				Theory		Term Work / Practical/Oral			Total
Internal Assessment			Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Practical.	Oral	
Test/Mid Sem	Continuous Evaluation	Attendance							
15	10	05	30	70	Project	-	-	-	100

Course Outcome

- This course explores the rich and diverse landscape of Indian regional cinema, delving into its history, cultural impact, and contributions to the broader Indian film industry.
- Students will engage with various regional film industries, examining their unique characteristics, storytelling traditions, and socio-political contexts.

Course Objectives

- To understand the historical development of regional cinemas in India.
- To analyze the thematic and stylistic elements of films from different regions.
- To explore the socio-political and cultural contexts that shape regional cinema.
- To critically engage with films and scholarly texts on Indian regional cinema.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage
	Introduction to Short Film Making		
1	1.1 History and Evolution of Short Films - Overview of the short film genre and its significance in cinema. - Key milestones in the history of short films. - Influential short films and filmmakers. - Comparison between short films and feature-length films.	15	25%
	1.2 Understanding the Elements of a Short Film - Storytelling in a condensed format. - Character development within a short runtime. - Importance of themes and messages. - The role of visual and audio elements.		
	1.3 Concept Development and Scriptwriting - Generating and refining ideas for short films. - Writing effective and engaging short film scripts. - Structure and pacing in short film narratives. - Script formatting and industry standards.		
	1.4 Pre-production Planning - Budgeting and funding strategies for short films. - Scheduling and planning shoots. - Location scouting and set design. - Casting and working with actors.		
	Production Techniques		
2	2.1 Cinematography and Visual Storytelling - Basics of camera operation and shot composition. - Use of lighting to enhance mood and storytelling. - Techniques for dynamic and static shots. - The impact of color and framing.	14	30%
	2.2 Directing and Working with Actors - Directing styles and approaches. - Communicating effectively with actors. - Rehearsal techniques and on-set direction. - Creating authentic and believable performances.		

	2.3	<p>Sound Design and Recording</p> <ul style="list-style-type: none"> - Importance of sound in film. - Techniques for capturing high-quality audio. - Incorporating music and sound effects. - ADR (Automated Dialogue Replacement) and Foley. 		
	2.4	<p>Production Management</p> <ul style="list-style-type: none"> - Organizing and managing a film crew. - Handling logistics and troubleshooting on set. - Ensuring adherence to the production schedule. - Health and safety considerations during filming. 		
3	Post-Production		13	20%
	3.1	<p>Editing Fundamentals</p> <ul style="list-style-type: none"> - Principles of film editing. - Software and tools for editing short films. - Techniques for cutting and assembling footage. - Creating a narrative flow and pacing. 		
	3.2	<p>Visual Effects and Color Grading</p> <ul style="list-style-type: none"> - Basics of visual effects in short films. - Software for visual effects and color grading. - Enhancing the visual appeal of the film. - Integrating visual effects seamlessly into footage. 		
	3.3	<p>Sound Editing and Mixing</p> <ul style="list-style-type: none"> - Editing dialogue, sound effects, and music. - Balancing and mixing audio tracks. - Techniques for creating a cohesive sound scape. - Mastering the final audio mix. 		
	3.4	<p>Finalizing and Exporting the Film</p> <ul style="list-style-type: none"> - Preparing the final cut for distribution. - Export settings and formats for various platforms. - Quality control and reviewing the final product. - Creating promotional materials and trailers. 		
	Distribution and Film Festivals			
	4.1	<p>Understanding Film Distribution Channels</p> <ul style="list-style-type: none"> - Traditional and digital distribution methods. - Platforms for showcasing short films. - Marketing strategies for short films. - Building an audience for your work. 		

4	4.2	Film Festival Submission Process - Researching suitable film festivals. - Preparing submission materials. - Writing effective cover letters and synopses. - Navigating the submission and selection process.	09	25%
	4.3	Networking and Building Industry Connections - Importance of networking in the film industry. - Strategies for building professional relationships. - Utilizing social media and online platforms. - Attending industry events and film festivals.		
	4.4	Career Opportunities in Short Film Making - Exploring career paths in filmmaking. - Building a portfolio and resume. - Applying for grants and funding. - Continuing education and professional development.		
Total			52	100

Course Requirements:

- Regular attendance and participation in class discussions and activities.
- Completion of assigned readings and homework.
- Participation in group projects and peer reviews.
- Submission of a final short film project.

References
• Thurlow, M., & Thurlow, C. (2013). <i>Making short films: the complete guide from script to screen</i> . A&C Black.
• Pincus, E., & Ascher, S. (1984). <i>The filmmaker's handbook</i> . (No Title).
• Glebas, F. (2012). <i>Directing the story: professional storytelling and storyboarding techniques for live action and animation</i> . Routledge.
• Rae, P. W., & Irving, D. K. (2015). <i>Producing and directing the short film and video</i> . Routledge.
• Cooper, P., & Dancyger, K. (2012). <i>Writing the short film</i> . Routledge.
• Elsey, E., & Kelly, A. (2019). <i>In short: a guide to short film-making in the digital age</i> . Bloomsbury Publishing.
• Corrigan, T. (2024). <i>A short guide to writing about film</i> . Waveland Press.
• Rae, P. W., & Irving, D. K. (2015). <i>Producing and directing the short film and video</i> . Routledge.
• Raskin, R. (2002). Story design in the short fiction film. <i>Jefferson, NC: McFarland</i> .
• Mackendrick, A., & Cronin, P. (2005). On film-making: an introduction to the craft of the director. <i>Cinéaste</i> , 30(3), 46-54.

Semester – VII
B. A. (Film Making)
(Honours/Honours With Research)

Semester - VII

Course Code	Course Name	Credits
FMR2701N	FILMMAKING RESEARCH	04

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
2	04	-	02	02	-	04

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
15	10	05	30	70	3 hrs	-	-	-	100

Course outcome

- Students will be able to understand research methods and research process in Filmmaking.
- Students will be able to analyze films in research perspective.
- Students will learn how to identify problems to study, develop hypotheses and research questions, specify independent and dependent variables, check for the validity and reliability of studies and design research projects.

Course Objectives

- To introduce the methodological foundations and tools to study film research.
- To focus on research terminology.
- To focus on the fundamentals of quantitative social science and applied research.
- To expose the broad range of designs used in filmmaking research from field experiments, surveys, content analysis, focus groups to in-depth interviewing.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage	
	An Introduction to Research			
1	1.1	Research: Meaning and definition, objectives of research	13	25%
	1.2	Types of Research – Basic & Applied Research		
	1.3	Qualitative & Quantitative Research		
	1.4	Significance of Research, Criteria for a good Research		
	Process of Research			
2	2.1	Literature Review	13	20%
	2.2	Choosing Film Topics and Formulating Appropriate Research Question		
	2.3	Working with Human Subjects		
	2.4	Collecting Data		
	2.5	Analysing and Synthesizing Data		
	Introduction to Film Research			
3	3.1	Citing Sources	13	25%
	3.2	Dissemination of Results		
	3.3	The Process of Making a Film as Research		
	3.4	The Discovery of Knowledge in Film History		
	Filmmaking Research			
4	4.1	Integrating Film Theory with Film Production		
	4.2	Film Education in the Information Age		

	4.3	Film Technology in the Digital Age	13	30%
	4.4	Cinema, Culture and Society		
Total			52	100%

References
<ul style="list-style-type: none"> • Kothari, C. R. (2014). <i>Research methodology</i>. New Age International Publishers.
<ul style="list-style-type: none"> • Anthony, M., Graziano, A. M., & Raulin, M. L. (2009). <i>Research methods: A process of inquiry</i>. Allyn & Bacon.
<ul style="list-style-type: none"> • Ricciardelli, L., Shanahan, J. O., & Young, G. (2021). <i>Undergraduate research in film: A guide for students</i>. Routledge.
<ul style="list-style-type: none"> • Brownell, J. E., & Swaner, L. E. (2010). <i>Five high-impact practices: Research on learning outcomes, completion, and quality</i>. Association of American Colleges and Universities..
<ul style="list-style-type: none"> • Kuh, G. D. (2008). <i>High-impact educational practices</i>. Association of American Colleges and Universities.

Semester – VII

Course Code	Course Name	Credits
FFB2702N	FILM FINANCE & BUDGETING	04

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
04	00	-	04	00	-	04

		Theory				Term Work / Practical/Oral			Total
Internal Assessment			End Sem Exam	Duration Of End Sem Exam	Term Work	Practical.	Oral		
Test/Mid Sem	Continuous Evaluation	Attendance						Total Internal	
15	10	05	30	70	3hrs	-	-	-	100

Course outcome

- This course explores the rich and diverse landscape of Indian regional cinema, delving into its history, cultural impact, and contributions to the broader Indian film industry.
- Students will engage with various regional film industries, examining their unique characteristics, storytelling traditions, and socio-political contexts.

Course Objectives

- Understand the financial structures and processes involved in film production.
- Develop and manage film budgets.
- Identify and secure various sources of film financing.
- To critically engage with films and scholarly texts on Indian regional cinema.

		<ul style="list-style-type: none"> - Key components of a film budget. - Steps to create a comprehensive film budget. - Tools and software for film budgeting. 		
	2.2	<p>Above-the-Line Costs</p> <ul style="list-style-type: none"> - Definition and examples of above-the-line costs. - Budgeting for key talent: directors, producers, writers, and actors. - Negotiating contracts and salaries. - Managing above-the-line expenses. 		
	2.3	<p>Below-the-Line Costs</p> <ul style="list-style-type: none"> - Definition and examples of below-the-line costs. - Budgeting for crew, equipment, locations, and post-production. - Contingency planning and managing unforeseen expenses. - Strategies to control and reduce below-the-line costs. 	13	25%
	2.4	<p>Budget Reviews and Revisions</p> <ul style="list-style-type: none"> - Importance of periodic budget reviews. - Techniques for monitoring and tracking budget adherence. - Process for revising budgets during production. - Case studies of budget adjustments in real film projects. 		
	Funding Strategies and Financial Management			
3	3.1	<p>Equity and Debt Financing</p> <ul style="list-style-type: none"> - Detailed examination of equity financing sources. - Understanding debt financing options and structures. - Evaluating the pros and cons of equity vs. debt financing. - Legal and contractual considerations in equity and debt financing. 	13	25%
	3.2	<p>Crowd funding and Alternative Financing</p> <ul style="list-style-type: none"> - Overview of crowd funding platforms for films. 		

		<ul style="list-style-type: none"> - Developing a successful crowd funding campaign. - Exploring alternative financing models: sponsorships, partnerships. - Case studies of successful and failed crowd funding campaigns. 		
	3.3	<p>Distribution Deals and Pre-Sales</p> <ul style="list-style-type: none"> - Understanding the role of distribution deals in film financing. - Negotiating pre-sales agreements. - Evaluating the financial impact of distribution deals. - Legal considerations in distribution and pre-sales contracts. 		
	3.4	<p>Financial Management and Reporting</p> <ul style="list-style-type: none"> - Financial management principles for film production. - Setting up financial controls and reporting systems. - Compliance and audit requirements in film finance. - Best practices for financial reporting and transparency. 		
4	Practical Applications and Industry Insights		13	25%
	4.1	<p>Developing a Film Finance Plan</p> <ul style="list-style-type: none"> - Step-by-step guide to creating a film finance plan. - Integrating budgeting and financial strategies. - Presenting finance plans to investors and stakeholders. - Case study: Creating a finance plan for a hypothetical film project. 		
	4.2	<p>Pitching to Investors</p> <ul style="list-style-type: none"> - Techniques for effective pitch presentations. - Crafting compelling financial proposals. - Building relationships with potential investors. - Case study: Successful investor pitches in the film industry. 		

	4.3	Managing Financial Risks - Identifying and assessing financial risks in film production. - Strategies for mitigating financial risks. - Insurance options for film projects. - Case study: Risk management in high-budget films.		
	4.4	Industry Trends and Future Directions - Current trends in film finance and budgeting. - Impact of digital platforms on film financing. - Emerging financial models in the film industry. - Future directions and opportunities in film finance.		
Total			52	100

References

- Erickson, G., Tulchin, H., & Halloran, M. (2011). *The Independent Film Producers Survival Guide: A Business and Legal Sourcebook*. Schirmer Trade Books.
- Honthaner, E. L. (2013). *The complete film production handbook*. Routledge.
- Cleve, B. (2006). *Film production management*. Taylor & Francis.
- Ryan, M. A. (2017). *Producer to producer: a step-by-step guide to low-budget independent film producing*. Michael Wiese Productions.
- Landry, P. (2018). *The Business of Film: A Practical Introduction*. Routledge.
- Stine, S. A. (2015). *The Gorehound's Guide to Splatter Films of the 1980s*. McFarland.
- Erickson, G., Tulchin, H., & Halloran, M. (2011). *The Independent Film Producers Survival Guide: A Business and Legal Sourcebook*. Schirmer Trade Books.
- Landry, P. (2017). *Scheduling and budgeting your film: a panic-free guide*. Routledge.
- Squire, J. E. (Ed.). (2016). *The movie business book*. CRC Press.
- Singleton, R. S. (1996). *Film Budgeting, Or, How Much Will it Cost to Shoot Your Movie?* (No. 5). Lone Eagle Publishing Company, LLC.

Semester – VII

Course Code	Course Name	Credits
FDE2703N	FILM DISTRIBUTION & EXHIBITION	04

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
2	04	-	02	02	-	04

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Practical	Oral		
Test/Mid Sem	Continuou s Evaluation							Attendanc e	
15	10	05	30	70	3hrs	-	-	-	100

Course outcome

- Students will be able to learn about the aspects of making agreements and promotions.
- Students will be able to learn about new methods of digital delivery of films, motion picture marketing techniques.
- Students will also be able to fund raise for a production company.

Course Objectives

- To introduce current prospective practitioners in the field of distribution and Exhibition.
- To get knowledge of motion picture releasing and distribution techniques
- To learn digital communication channels and opportunities to monetise content across a variety of platforms outside traditional cinema.
- To introduce pitching, financing and pitching to investors, and distribution and marketing campaigns

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours	Marks Weightage	
1	Film Agreements-I		10	20%
	1.1	List of Film Agreements		
	1.2	Models of Film Financing and Co production Arrangements in for film distribution		
	1.3	Distribution Rights and Platforms		
2	Film Agreements- II		11	20%
	2.1	Types of Distribution Agreements Local Cinema Regulations		
	2.2	Film Insurance		
	2.3	Completion Bond Companies		
3	Film Promotion		10	20%
	3.1	Marketing Filmed Content and Games at each stage of the distribution		
	3.2	Publicity Creatives online and outdoor platforms		
	3.3	Media Planning and Buying for Film, TV, and Games		
	3.4	Film and games acquisitions process		
4	Film Distribution and Exhibition		10	20%
	4.1	History of Film Distribution in India		
	4.2	Single Screen and Multi screen profit revenues		
	4.3	Film Festival Market and Pitching for funds		
	4.4	Crowd Funding Websites OTT approaches for web series		
5	Film Legal Affairs			

	5.1	Intellectual Property Rights	11	20%
	5.2	Copyright Amendment Act.		
	5.3	Cinematograph Act		
	5.4	CBFC Certification		
	5.5	Entertainment Tax		
	5.6	Film Trade Associations and Unions in India		
Total			52	100%

References
<ul style="list-style-type: none"> • Mayer, F. M. (2004). <i>The film industries: Practical business/legal problems in production, distribution, and exhibition</i> (Studies in media management). Routledge.
<ul style="list-style-type: none"> • Alberstat, P. (2011). <i>Media production agreements: A user's guide for film and programme makers</i>. Routledge.
<ul style="list-style-type: none"> • Litwak, M. (2013). <i>Contracts for the film & television industry</i>. Silman-James Press.
<ul style="list-style-type: none"> • Marich, R. (2013). <i>Marketing to moviegoers: A handbook of strategies and tactics</i>. Focal Press.
<ul style="list-style-type: none"> • Campbell, J. (2008). <i>The hero with a thousand faces</i>. New World Library.
<ul style="list-style-type: none"> • Murch, W. (2001). <i>In the blink of an eye: A perspective on film editing</i>. Silman-James Press.

Semester VII

Course Code	Course Name	Credits
OTP2704N	OTT Platform	4

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
3	02	-	03	01	-	04

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Practical.	Oral		
Test/Mid Sem	Continuous Evaluation							Attendance	
15	10	05	30	70	Project	-	-	-	100

Course outcome

- Students will be able to work on web series.
- They will work on development to post production of web series.

Course Objectives

- The course focuses to introduce an in-depth exposure to the area of specialization. The student will be able to produce a project of his/her choice. Student will also be "industry ready".
- Students will be able to create Over the Top (OTT) platform Web series, Documentary series, Short films to films to cater to all possible tastes.

- Students will be able to work for the future, which is mostly about the shows and films along with new-technology, analytics and user-friendly features.

Project Outline	Marks Weightage
<p>Students have to work on OTT Production. They have to produce minimum 3 web series of 5 minutes duration.</p> <p>Student has to submit the hard copy and soft copy of the project to the concerned faculty.</p>	50%
<p>The hard copy of the project should contain</p> <p>1.Cover Page: This should contain the title of the project with the name of the student and the faculty to whom it is submitted, for which degree, name of the supervisor, year of submission of the project work, name of the University.</p> <p>2. Project Proposal: Film Title, Plot Line, Genre, Language, Runtime, Synopsis, Characters, Locations, Script (Story Outline), Budget, Funding.</p> <p>3.Premise, Treatment, Story</p> <p>4. Screen Play should include dialogues</p> <p>5. Shot Division</p> <p>6. Story Board</p> <p>7.Production Schedule</p> <p>8. Marketing Strategies</p>	50%

This project has a direct bearing on the career prospects of students as well as the image of the Amity Film School , therefore, the decision of faculty in every stage of assignment would be considered final and binding.

Semester – VII

Course Code	Course Name	Credits
REM2705N	Research Methodology	04

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
04	00	-	04	00	-	04

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Practical.	Oral		
Test/Mid Sem	Continuous Evaluation							Attendance	
15	10	05	30	70	3hrs	-	-	-	100

Course outcome

- Students will explore the rich and diverse landscape of Indian regional cinema, delving into its history, cultural impact, and contributions to the broader Indian film industry.
- Students will engage with various regional film industries, examining their unique characteristics, storytelling traditions, and socio-political contexts.

Course Objectives

- Understand the fundamentals of research methodology.
- Develop skills in designing and conducting research studies.
- Learn various data collection and analysis techniques.
- Critically evaluate research literature.
- Understand and apply ethical principles in research.

Detailed Syllabus				
Module/ Unit	Course Module / Contents		Hours	Marks Weightage
	Introduction to Research Methodology			
1	1.1	Definition and Purpose of Research - Understanding what research is and its importance. - Differentiating between types of research (basic vs. applied, qualitative vs. quantitative). - The role of theory in research.	13	25%
	1.2	Formulating Research Questions and Hypotheses - Characteristics of a good research question. - Developing testable hypotheses. - Operationalization of variables.		
	1.3	Literature Review - Purpose and scope of a literature review. - Strategies for conducting a literature review. - Synthesizing and critiquing existing research.		
	1.4	Research Paradigms and Approaches - Positivism, interpretivism, and pragmatism. - Qualitative, quantitative, and mixed-methods approaches. - Choosing the appropriate research paradigm.		
	Research Design and Planning			
2	2.1	Research Design Types - Descriptive, exploratory, explanatory, and experimental designs. - Case study and longitudinal designs. - Cross-sectional and cohort studies.	13	25%
	2.2	Sampling Techniques		

		<ul style="list-style-type: none"> - Probability and non-probability sampling methods. - Sample size determination. - Issues of representativeness and sampling bias. 		
	2.3	Data Collection Methods <ul style="list-style-type: none"> - Surveys, interviews, and questionnaires. - Observational methods and ethnography. - Experimental and quasi-experimental methods. 		
	2.4	Developing a Research Proposal <ul style="list-style-type: none"> - Key components of a research proposal. - Writing objectives, research questions, and methodology. - Budgeting and timeline planning. 		
3	Data Collection and Analysis		13	25%
	3.1	Quantitative Data Collection and Analysis <ul style="list-style-type: none"> - Data collection instruments: surveys and tests. - Descriptive and inferential statistics. - Use of statistical software (e.g., SPSS, R). 		
	3.2	Qualitative Data Collection and Analysis <ul style="list-style-type: none"> - Techniques: interviews, focus groups, and content analysis. - Coding and thematic analysis. - Use of qualitative analysis software (e.g., NVivo). 		
	3.3	Mixed-Methods Research <ul style="list-style-type: none"> - Integrating quantitative and qualitative data. - Designing mixed-methods studies. - Analyzing and interpreting mixed data sets. 		
	3.4	Data Interpretation and Reporting <ul style="list-style-type: none"> - Presenting findings in a clear and concise manner. 		

		<ul style="list-style-type: none"> - Visualizing data: charts, graphs, and tables. - Writing research reports and papers. 		
4	Ethical Considerations and Practical Applications		13	25%
	4.1	1. Research Ethics and Integrity <ul style="list-style-type: none"> - Ethical principles in research (e.g., consent, confidentiality). - Ethical issues in different types of research. - Institutional Review Boards (IRBs) and ethics committees. 		
	4.2	Practical Applications of Research <ul style="list-style-type: none"> - Applying research findings in real-world settings. - Translational research and knowledge transfer. - Policy implications of research. 		
	4.3	Critiquing and Reviewing Research <ul style="list-style-type: none"> - Developing critical appraisal skills. - Reviewing and providing feedback on research papers. - Understanding peer review processes. 		
	4.4	Trends and Future Directions in Research <ul style="list-style-type: none"> - Emerging methodologies and technologies. - The impact of big data and artificial intelligence on research. - Future challenges and opportunities in research. 		
Total			52	100

References
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Semester- VII

Course Code	Course Name	Credits
PPD2723N	Professional Project - I	3

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
-	-	-	-	-	-	03

		Theory			Term Work / Practical/Oral			Total
Internal Assessment		Total	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral	
Test	Continuous Evaluation							
-	-	-	-	-	50	-	50	100

Course outcome

- To Develop a comprehensive project proposal.
- To Create a detailed production plan and schedule.
- To Assemble a project team and assign roles and responsibilities.

Course Objectives

- Establish a clear vision for the professional project and create a detailed plan for its execution.
- Execute the production phase, including shooting, sound recording, and initial post-production tasks
- Complete the post-production phase, including editing, sound design, and visual effects.
- Prepare for the presentation of the film project and develop strategies for distribution and promotion.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours/week	Marks Weightage
1	Project Outlines: The students can create a film of their interested genre	The hours/week will be assigned by the supervisor as per the academic session.	100%
2	Detail of project making:		
<p>As per the interest and opportunity, students can do a project or join any project under any media professional/ media organization.</p> <p>3 Evaluation: After completing the project, students are required to document their project under their supervisor and submit the project on the given date by the supervisor and to appear for final viva-voce.</p>			

Syllabus
SEMESTER-VIII
B. A. (Film Making)
(Honours/Honours With Research)

Semester – VIII

Course Code	Course Name	Credits
FMR2801	FILMMAKING RESEARCH SEMINAR	4

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
-	-	-	-	-	-	04

				Theory		Term Work / Practical/Oral			Total
Internal Assessment			Total	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral	
Test	Continuous Evaluation	Attendance							
-	-	-	-	-	-	50	-	50	100

Course outcome

- Students will learn to explore plenty of knowledge concerning education and issues.
- Students will learn to make a dissertation and the techniques of research.
- Students will learn to demonstrate their research work.
- Students will get familiarized with various measurement and scaling techniques of research.

Course Objectives

- To understand the contemporary and historical issues concerning education.
- To demonstrate his/her competence in using systematic research procedures.
- To overview of dissertation proposal process; pretest and assignments; process of developing and writing dissertation proposal.
- To review of selected dissertation problem and purpose statements due, Hypotheses/research questions and method of procedure

Detailed Syllabus

Module/ Unit	Course Module / Contents	Hours/Week	Marks Weightage
1	<p>Student Learning: Students will be required to write a research paper for a research topic, they can choose any topic from their previous semester or as per their interest.</p>	The hours/ Week will be assigned by the supervisor as per academic session	5%
2	<p>Develop Research Proposal: Students will be instructed to develop a research proposal, following the method of research and get approved by their supervisor.</p>		10%
3	<p>Writing Research Paper: Ensure that all the procedures and methods (i.e., design, instrument selection, sample selection, data collection, and data analysis) are explained in detail.</p>		10%
4	<p>Research paper presentation in the Seminar and evaluation done by the external and supervisor: It is mandatory for each student to present the research paper. The supervisor and external will evaluate the research paper based on their work and viva-voce.</p>		75%
	Total		100%

Semester VIII

Course Code	Course Name	Credits
AR2802N	GRADUATION FILM	08

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
-	-	-	-	-	-	08

				Theory		Term Work / Practical/Oral			Total
Internal Assessment			Total	End Sem Exam	Duration Of End Sem Exam	Term Work	Practical.	Oral	
Test/Mid Sem	Continuous Evaluation	Attendance							
-	-	-	-	-	-	50	-	50	100

Course outcome

- Students will be able to work on a feature length film, from pitching to Post-production

Course Objectives

- To give an in-depth exposure to the area of specialization, in order to make the students “industry ready” immediately after the program

Detailed Syllabus

Project Guidelines	Marks Weightage
Students have to make 20 Minutes Film with Bounded Script Student has to submit the hard copy and soft copy of the project with the concerned faculty.	50%

<p>The hard copy of the project should contain</p> <p>1.Cover Page: This should contain the title of the project with the name of the student and faculty to whom it is submitted, for which degree, name of the supervisor, year of submission of the project work, name of the University.</p> <p>2. Project Proposal: Film Title, Plot Line, Genre, Language, Runtime, Synopsis, Characters, Locations, Script (Story Outline), Budget, Funding.</p> <p>3.Premise, Treatment, Story</p> <p>4. Screen Play should include dialogues</p> <p>5. Shot Division</p> <p>6. Story Board</p> <p>7.Production Schedule</p> <p>8. Marketing Strategies</p>	<p>50%</p>
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This project has a direct bearing on the career prospects of students as well as the image of the Amity Film School , therefore, the decision of faculty in every stage of assignment would be considered final and binding.

Semester – VIII

Course Code	Course Name	Credits
DP2803N	FILM PORTFOLIO DEVELOPMENT	04

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
-	-	-	-	-	-	04

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Practical.	Oral		
Test/Mid Sem	Continuous Evaluation							Attendance	
-	-	-	-	-	50	-	50	100	

Course outcome

- Grasp the purpose and components of a film portfolio.
- Conduct a self-assessment to determine strengths, weaknesses, and career aspirations.
- Create a plan for portfolio content selection and organization.

Course Objectives

- Establish a foundational understanding of film portfolios and conduct a thorough self-assessment to inform portfolio planning.

Detailed Syllabus

Module/ Unit	Course Module / Contents	Marks Weightage
	Introduction to Film Portfolios	
	1.1 Understand the purpose and structure of film portfolios.	

1	1.2	Conduct a thorough self-assessment to identify strengths and career goals	25%
	1.3	Develop a structured plan for selecting and organizing portfolio content.	
	1.4	Different types of portfolios: digital, physical, and online.	
2	Portfolio Creation		25%
	2.1	Using platforms like WordPress, Wix, or Squarespace for portfolio creation.	
	2.2	Assembling physical materials: DVDs, printed scripts, and behind-the-scenes photos.	
	2.3	Options for binding and presentation.	
	2.4	Creating a compelling introduction and personal statement. Ensuring narrative consistency and alignment with career goals.	
3	Presentation and Networking		25%
	3.1	Deliver a professional and engaging portfolio presentation.	
	3.2	Utilizing social media and online platforms for professional networking. Preparing for and attending industry events, film festivals, and workshops.	
4	Review and Refinement		25%
	4.1	Techniques for collecting and analyzing feedback from peers, mentors, and industry professionals.	
	4.2	Preparing for job applications and interviews with the portfolio.	
	4.3	Identifying areas for future improvement and development.	
	4.4	Leveraging the portfolio in ongoing career efforts.	
Total			100

Reference Books

- "The Filmmaker's Portfolio" by David Edgar, "The Film Portfolio" by Mark Harris.

Semester- VIII

Course Code	Course Name	Credits
PPD2824N	Professional Project - II	5

Contact Hours			Credits Assigned			
Theory	Practical	Tutorial	Theory	Practical	Tutorial	Total
-	05	-	-	05	-	05

		Theory				Term Work / Practical/Oral			Total
Internal Assessment		Total Internal	End Sem Exam	Duration Of End Sem Exam	Term Work	Pract.	Oral		
Test	Continuous Evaluation							Attendance	
-	-	-	-	-	50	-	50	100	

Course outcome

- To Develop a comprehensive project proposal.
- To Create a detailed production plan and schedule.
- To Assemble a project team and assign roles and responsibilities.

Course Objectives

- Establish a clear vision for the professional project and create a detailed plan for its execution.
- Execute the production phase, including shooting, sound recording, and initial post-production tasks
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Detailed Syllabus

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2	Detail of project making:		
<p>As per the interest and opportunity, students can do a project or join any project under any media professional/ media organization.</p> <p>3 Evaluation: After completing the project, students are required to document their project under their supervisor and submit the project on the given date by the supervisor and to appear for final viva-voce.</p>			