



**UNIVERSITY OF CALICUT**

**Abstract**

General and Academic – Faculty of Journalism - Scheme and Syllabus of B.Voc Digital Film Production Programme, in tune with the CUFYVP Regulations 2025, with effect from 2025 Admission onwards - Approved - Subject to ratification by the Academic Council - Implemented - Orders Issued

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**G & A - I - F**

U.O.No. 17670/2025/Admn

Dated, Calicut University.P.O, 20.12.2025

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*Read:-*1. U.O.No. 14335/2025/Admn dated 14.10.2025.

2. Minutes of the meeting of the Board of Studies in Audio Visual Communication (SB) held on 17.11.2025.

3. Remarks of the Dean, Faculty of Journalism dated 17.12.2025.

4. Orders of the Vice Chancellor in the file of even No and dated 20.12.2025.

**ORDER**

1. The Regulations of the B.Voc Programmes (CUFYVP Regulations 2025), was implemented with effect from 2025 admission onwards, vide paper read as (1) above.
2. The meeting of the Board of Studies in Audio Visual Communication (SB) held on 17.11.2025, vide paper read as (2) above, approved the scheme and syllabus of the B.Voc Digital Film Production programme in tune with CUFYVP Regulations 2025 with effect from 2025 Admission onwards.
3. The Dean, Faculty of Journalism vide paper read as (3) above, approved the minutes of the meeting of the Board of Studies in Audio Visual Communication (SB) held on 17.11.2025.
4. Considering the urgency, the Vice Chancellor has approved the minutes of the meeting of the Board of Studies in Audio Visual Communication (SB) and accorded sanction to implement the scheme and syllabus of the B.Voc Digital Film Production programme in tune with CUFYVP Regulations 2025 with effect from 2025 Admission onwards, subject to ratification by the Academic Council.
5. The scheme and syllabus of the B.Voc Digital Film Production programme in tune with CUFYVP Regulations 2025 is therefore implemented with effect from 2025 Admission onwards.
6. Orders are issued accordingly. (Syllabus appended)

Ajayakumar T.K

Assistant Registrar

To

The Colleges concerned.

Copy to: PS to VC/PA to PVC/PA to Registrar/PA to CE/JCE I/JCE III /EX and EG  
Sections/EPR VIII/SF/DF/FC.

Forwarded / By Order

Section Officer

**UNIVERSITY OF CALICUT**



## **B. Voc. Digital Film Production**

### **FOUR YEAR B. VOC. PROGRAMME STRUCTURE AND SYLLABUS**

**2025 - '26 ADMISSION ONWARDS**

**(CUFYVP Regulations 2025)**

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## 1. REGULATIONS

The existing regulations of Choice-Based Credit Semester System (UO No. 8018/ 2025/ Admn. Dated 29-05-2025) which are applicable for CUFYVP Regulations 2025 are applicable for this programme with the following exceptions.

### 1.1 Objectives

- i. Equip students with core knowledge of digital film language, aesthetics, and storytelling frameworks to build a strong creative and analytical foundation.
- ii. Train students in the technical and practical skills of modern film production from camera work and lighting to editing, sound design, and virtual production techniques.
- iii. Develop proficiency in using emerging technologies such as AI tools, virtual/augmented reality, motion capture, and post-production automation for innovative filmmaking.
- iv. Provide hands-on exposure to industry practices through internships, live projects, and capstone production assignments, ensuring readiness for professional environments.
- v. Empower students to create, evaluate, and distribute original film and media works that align with contemporary audience expectations and digital platform standards.
- vi. Ensure flexibility and employability through multiple entry/exit points, minor courses from other disciplines, and vertical mobility for students with vocational backgrounds.
- vii. Align with NSQF standards to meet national and global workforce requirements and enhance student readiness for employment.

### 1.2 Rules and regulations applicable only to the B. Voc. Digital Film Production programme (if any).

- i. If any of the online courses listed in List 11 on the syllabus are not currently offered in Swayam. With permission from the Head of the Digital Film Production department, students can choose from any other online courses offered by Swayam or University recognised online courses at that time that are connected to Media, Visual Communication and Film Production.
- ii. Course teacher can select the Rubrics activities, open ended activities from the options given in the detailed syllabus and must be related to the course.
- iii. Course teacher can select the any one practical activity from the options given in the detailed syllabus and must be related to the course.

- iv. mandatory internships, industrial training and hands-on exposure in digital film making or media production is an essential part of curriculum in each academic year to ensure skill-based learning and learn the industrial trends.
- v. students are required to actively participate in film city visit, industrial visits and exhibitions as part of their course engagement and learning outcomes.
- vi. Attendance in practical classes, lab works, and field-based components must be at least 80%, failing which student may be disqualified from appearing in final skill assessments and practical examinations.

## 2. PROGRAMME OUTCOMES (PO)

At the end of the graduate Programme at Calicut University, a student would:

PO No.	Graduate Attributes	PO Statement
PO 1	Knowledge Acquisition	Demonstrate a profound understanding of knowledge trends and their impact on the chosen discipline of study
PO 2	Communication, Collaboration, Inclusiveness, and Leadership	Become a team player who drives positive change through effective communication, collaborative acumen, transformative leadership, and a dedication to inclusivity
PO 3	Professional Skills	Demonstrate professional skills to navigate diverse career paths with confidence and adaptability.
PO 4	Digital Intelligence	Demonstrate proficiency in varied digital and technological tools to understand and interact with the digital world, thus effectively processing complex information
PO 5	Scientific Awareness and Critical Thinking	Emerge as an innovative problem-solver and impactful mediator, applying scientific understanding and critical thinking to address challenges and advance sustainable solutions.
PO 6	Human Values, Professional Ethics, and Societal and Environmental Responsibility	Become a responsible leader, characterized by an unwavering commitment to human values, ethical conduct, and a fervent dedication to the wellbeing of society and the environment.

PO7	Research, Innovation, and Entrepreneurship	Emerge as a researcher and entrepreneurial leader, forging collaborative partnerships with industry, academia, and communities to contribute enduring solutions for local, regional, and global development.
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### 3. PROGRAMME SPECIFIC OUTCOMES

PSO No.	PSO Statement
PSO1	Apply foundational and advanced technical skills in cinematography, editing, sound design, and post-production using industry-standard digital tools.
PSO2	Conceptualize, design, and produce original film and media content that demonstrates creativity, aesthetic sensibility, and narrative coherence.
PSO3	Integrate emerging technologies including AI, VR, AR, motion capture, and virtual production into the filmmaking process.
PSO4	Critically analyze films, media texts, and digital content with reference to cultural, social, ethical, and industry contexts.
PSO5	Develop and manage media projects across platforms (cinema, OTT, social media, branded content), demonstrating strategic thinking and professional work ethics.
PSO6	Collaborate effectively in production environments, exhibiting leadership, communication, and problem-solving skills appropriate to creative industries.

### 4. ELIGIBILITY FOR ADMISSION

Candidates who have passed Pre-degree/Pre university/ Plus two with not less than 45% marks in aggregate are eligible to apply for admission to the B.Voc. Digital Film Production programme. Relaxation in the minimum qualification for backward communities and reservation for SC and ST is as per the Government of Kerala norms. SC/ST candidates

need to have only a pass in their qualifying examination. Those awaiting results of their qualifying examinations also can apply. But such candidates will be admitted provided they produce the mark sheets of the qualifying examination on or before the date prescribed for admission.

## 5. QUALIFICATION PACKS (QPs)

Sl. No.	Semester	Sector Skill Council (SSC)	QP Code	Job Role
Under graduate Certificate (NSQF level 4.5)				
QP1	1	MESE	MES/Q0902	Camera Assistant
	2	MESE	MES/Q3002	Script Writer
Under Graduate Diploma (NSQF level 5.0)				
	3	MESE	MES/Q3401	Sound Design Supervisor
	4	MESE	MES/Q2803	Production Manager
B. Voc. Degree (NSQF level 5.5)				
	5	MESE	MES/Q1302	Independent Filmmaker
	6	MESE	MES/Q3102	Art Director
PG Diploma (NSQF level 6.0)				
	7 & 8	MESE	MES/Q0509	AR/VR Developer

## 6. PROGRAMME STRUCTURE

The B.Voc. curriculum comprises two key components: General Education Components (GEC) and Skill Development Components (SDC). Each academic year integrates both to ensure a well-rounded learning experience. SDC accounts for a minimum of 60% and a maximum of 70% of the total credits, while GEC comprises the remaining portion. To graduate with a B.Voc. degree, students must earn 140 credits over three years. Additionally, they may complete a one-year apprenticeship / internship / project work, along with three online courses of four credits each from either the major or minor pathway, to earn 40 additional credits, leading to a Post Graduate Diploma.

### 6.1. General Education Components

<b>Title</b>	<b>Course Type</b>	<b>Credit</b>	<b>No. of Courses</b>	<b>Total Credits</b>
Foundation Courses	Ability Enhancement Course (AEC)	3	3	9
	Multi-Disciplinary Course (MDC)	3	3	9
	Value Added Course (VAC)	3	1	3
	Skill Enhancement Course (SEC)	3	1	3
Discipline Specific Courses	Minor Pathway Courses (DSC)	4	6 + 3*	24 + 12*
<b>Total Credit for GEC</b>				<b>48 + 12*</b>

## 6.2.Skill Development Components

<b>Title</b>	<b>Course Type</b>	<b>Credit</b>	<b>No. of Courses</b>	<b>Total Credits</b>
Foundation Courses	Value Added Course (VAC)	3	2	6
	Skill Enhancement Paper (SEC)	3	2	6
Discipline Specific Courses	Major pathway Courses (DSE)	4	17 + 3*	68 + 12*
	Internship / Apprenticeship / Project Work	-	-	40
	On Job Training (OJT)	60 Hours Mandatory		
<b>Total Credit for SDC</b>				<b>120 + 12*</b>

\*Three online Discipline-Specific Courses (DSC), approved by the Board of Studies, may be studied in either the major or minor discipline.

Students may choose a minor pathway from the discipline-specific options listed below showing example of B. Voc Digital Film Production. The degree awarded will correspond to the selected minor pathway.

- Major with Minor – All six (6) minor courses from same discipline  
E.g. B. Voc. Digital Film Production with minor in Applied Marketing
- Major with Vocational Minor – All six (6) minor course from same vocational discipline  
E.g. B. Voc. Digital Film Production with Vocation Minor in Multimedia

- Major with Multiple discipline – Out of Six (6) minor courses, two groups of three (3) courses from two (2) different disciplines  
E.g. Digital Film Production with Aquatic Enterprise Development and Aviation Management
- Single Major – Any six (6) minor courses from different disciplines  
E.g. Digital Film Production

## 7. MINIMUM CREDIT REQUIREMENTS

Duration	General Education Components (GEC)						Skill Development Component (SDC)				Total Credits
	MDC	AEC	VAC	SEC	Minor	Total GEC	SEC	VAC	Major	Total SDC	
Undergraduate Certificate (1 Years)	6	9	-	-	8	23	3	-	24	27	50
Exit with Undergraduate Certificate (requires two additional 4-credit SDC online courses and 30 hours of mandatory on-the-job training (OJT)).											

Duration	General Education Components (GEC)						Skill Development Component (SDC)				Total Credits
	MDC	AEC	VAC	SEC	Minor	Total GEC	SEC	VAC	Major	Total SDC	
Undergraduate Diploma (2 Years)	9	9	3	3	20	44	3	3	52	58	102
Exit with Undergraduate Diploma (requires two additional 4-credit SDC online courses and 60 hours of mandatory on-the-job training (OJT))											

Duration	General Education Components (GEC)						Skill Development Component (SDC)				Total Credits
	MDC	AEC	VAC	SEC	Minor	Total GEC	SEC	VAC	Major	Total SDC	
B. Voc. Degree (3 Years)	9	9	3	3	24	48	6	6	68+12*	92	140

<b>Duration</b>	<b>General Education Components (GEC)</b>	<b>Skill Development Component (SDC)</b>	<b>Total Credits</b>
Exit with a B. Voc. Degree with 140 credits or proceed to the PG Diploma. 60 hours on-the-job training (OJT) is mandatory.			

\* Internship/ Apprenticeship/ Project Work

<b>Duration</b>	<b>Major (SDC) / Minor (GEC) Components</b>	<b>Internship/ Apprenticeship/ Project (SDC)</b>	<b>Total</b>
PG Diploma (4th Year)	3 Online Courses of 4 Credits each (12 Credits)	28	40
Exit with B. Voc. Degree + PG Diploma (180 credits) 60 hours on-the-job training (OJT) is mandatory			

## 8. SEMESTER WISE COURSE DISTRIBUTION

Semester	Course Type	Credits	Theory Hours	Practical Hours	Internal	External	Total Marks	Total Credits	Total Hours / Week or Semester	Total Marks
1	Major 1	4	3	2	40	60	100	25	27/29	625
	Major 2	4	3	2	40	60	100			
	Major 3	4	4		40	60	100			
	Minor 1	4	3 / 4	2/0	30	70	100			
	AEC 1	3	2	2	25	50	75			
	SEC 1	3	3		25	50	75			
	MDC 1	3	3		25	50	75			
2	Major 4	4	3	2	40	60	100	25	27/29	625
	Major 5	4	3	2	40	60	100			
	Major 6	4	4		40	60	100			
	Minor 2	4	3 / 4	2/0	30	70	100			
	AEC 2	3	3		25	50	75			
	AEC 3	3	2	2	25	50	75			
	MDC 2	3	3		25	50	75			
	OJT	-	-	30*	-	-	-			
3	Major 7	4	3	2	40	60	100	26	26/28/30	650
	Major 8	4	3	2	40	60	100			
	Major 9	4	4		40	60	100			
	Minor 3	4	3 / 4	2/0	30	70	100			
	Minor 4	4	3 / 4	2/0	30	70	100			
	VAC 1	3	3		25	50	75			
	MDC 3	3	3		25	50	75			
4	Major 10	4	3	2	40	60	100	26	28/30	650
	Major 11	4	3	2	40	60	100			
	Major 12	4	4		40	60	100			
	Elective 1	4	4		40	60	100			
	Minor 5	4	3 / 4	2/0	30	70	100			
	VAC 2	3	3		25	50	75			
	SEC 2	3	2	2	25	50	75			
	OJT	-	-	30*	-					
5	Major 13	4	3	2	40	60	100	26	27/29	650
	Major 14	4	3	2	40	60	100			
	Major 15	4	4		40	60	100			
	Elective 2	4	4		40	60	100			
	Minor 6	4	3 / 4	2/0	30	70	100			
	VAC 3	3	3		25	50	75			
	SEC 3	3	3		25	50	75			

6	I/A/P	12			120	180	300	12	500	300
7 & 8	Online 1	4					100	40	1000	1000
	Online 2	4					100			
	Online 3	4					100			
	I/A/P	28			100	600	700			

\* Number of learning hours per semester

## 9. LIST OF MAJOR COURSES OFFERED

Semester	Course Type	Course Code	Course Title	Credits	Theory	Practical Hours	Internal	External	Total Marks
1	Major 1	DFP1CJ101	FOUNDATIONS OF DIGITAL PHOTOGRAPHY	4	3	2	40	60	100
	Major 2	DFP1CJ102	INTRODUCTION TO CINEMATOGRAPHY	4	3	2	40	60	100
	Major 3	DFP1CJ103	INTRODUCTION TO FILM STUDIES AND HISTORY	4	4		40	60	100
2	Major 4	DFP2CJ101	ADVANCED CINEMATOGRAPHY	4	3	2	40	60	100
	Major 5	DFP2CJ102	WORLD CINEMA HISTORY AND MOVEMENTS.	4	3	2	40	60	100
	Major 6	DFP2CJ103	AI ASSISTED SCREEN WRITING	4	4		40	60	100
	Audit	DFP2CJ149	OJT	-	-	30#	-	-	-
3	Major 7	DFP3CJ201	VISUAL EDITING	4	3	2	40	60	100
	Major 8	DFP3CJ202	ESSENTIALS IN FILM MAKING TECHNIQUES	4	3	2	40	60	100
	Major 9	DFP3CJ203	EVOLUTION OF INDIAN CINEMA	4	4		40	60	100
4	Major 10	DFP4CJ201	AUDIO DESIGN FOR FILM	4	3	2	40	60	100
	Major 11	DFP4CJ202	MULTICAMERA AND STUDIO DIRECTION	4	3	2	40	60	100
	Major 12	DFP4CJ203	FILM AND TELEVISION LAW AND COPYRIGHT	4	4		40	60	100
	Elective 1		ELECTIVE COURSE 1 IN MAJOR	4	4		40	60	100
	Audit	DFP4CJ249	OJT	-	-	30#	-	-	-

5	Major 13	DFP5CJ301	FOUNDATIONS OF VFX & CGI	4	3	2	40	60	100
	Major 14	DFP5CJ302	PRODUCTION DESIGN FOR FILM	4	3	2	40	60	100
	Major 15	DFP5CJ303	FILM FESTIVAL PROGRAMMING AND CURATION	4	4		40	60	100
	Elective 2		ELECTIVE COURSE 2 IN MAJOR	4	4		40	60	100
6	I/A/P	DFP6CJ349	Internship/ Apprenticeship/ Project Work	12			120	180	300
7 & 8	Online 1	DFP8CJ401	ONLINE COURSE	4*					100*
	Online 2	DFP8CJ402	ONLINE COURSE	4*					100*
	Online 3	DFP8CJ403	ONLINE COURSE	4*					100*
	I/A/P	DFP8CJ449	Internship/ Apprenticeship/ Project Work	28			280	420	700
TOTAL				108 / 120*			2700 / 3000*		
* Credits and Total Marks depend on the course chosen from the major or minor pathway in the fourth year. # Number of learning hours per semester									

## 10. LIST OF ELECTIVE COURSES OFFERED

Semester	Course Type	Course Code	Course Title	Credits	Theory Hours	Internal	External	Total Marks
4	Elective 1 (Anyone)	DFP4EJ211	VR & AR FILMMAKING	4	4	40	60	100
		DFP4EJ212	MOTION CAPTURE TECHNIQUES	4	4	40	60	100
		DFP4EJ213	DUBBING AND VOICE SYNC	4	4	40	60	100
5	Elective 2 (Anyone)	DFP5EJ311	PR AND AD STRATEGIES	4	4	40	60	100
		DFP5EJ312	PHOTOJOURNALISM	4	4	40	60	100
		DFP5EJ313	RADIO PRODUCTION	4	4	40	60	100

## 11. LIST OF ONLINE COURSES OFFERED

Semester	Course Title	Platform	Course details	Mark
7 & 8	ANIMATIONs	Swayam	Banaras Hindu University II BHU	100
	Basics of Digital Marketing	Swayam	IIT Roorkee	100
	AI in Digital and Social Media Marketing	Swayam	JAIN (Deemed-to-be University), Bangalore	100
	MJM028: Digital Media	Swayam	Indira Gandhi National Open University, New Delhi	100
	Gender and the Media	Swayam	(KKHSOU) Guwahati	100
	Crafting Influence: The Art of Media Management	Swayam	Manipal University, Jaipur	

## 12. LIST OF FOUNDATION COURSES OFFERED

Semester	Course Type	Course Code	Course Title	Credits	Theory Hours	Internal	External	Total Marks
1	SEC 1 - SDC	DFP1FS113	INTRODUCTION TO AI IN FILM MAKING	3	3	25	50	75
	MDC 1-GEC (Other Dept)	DFP1FM105	CORE SKILLS IN FILM PRODUCTION	3	3	25	50	75
2	MDC 2 -GEC (Other Dept)	DFP2FM106	DIGITAL PHOTOGRAPHY	3	3	25	50	75
3	VAC 1-SDC	DFP3FV108	CREATIVE DESIGN FOR MEDIA	3	3	25	50	75
4	VAC 2-SDC	DFP4FV109	FILM CRITICISM AND REVIEW WRITING	3	3	25	50	75
	SEC 2-SDC	DFP4FS112	COLOR GRADING	3	3	25	50	75

5	VAC 3- SDC	DFP5FV110	SCREEN AESTHETICS AND PRODUCTION ELEMENTS	3	3	25	50	75
	SEC 3- SDC	DFP5FS112	OTT MARKETING AND WEB SERIES MANAGEMENT.	3	3	25	50	75

### 13. FOUNDATION COURSES FROM OTHER DEPARTMENTS

Sem.	Course Code	Code	Department
1	AEC1	ENG1FA101(1B)	English
	MDC1	XXX1FM105	Other than Major department
2	AEC2	XXX2FA104(1)	Additional Language
	AEC3	ENG2FA103(1B)	English
	MDC2	XXX2FM106	Other than Major department
3	MDC3(KS)	XXX3FM107(1)	Additional Language

### 14. GROUPING OF VOCATIONAL MINOR COURSES

#### Minor Title: DIGITAL CONTENT AND COMMUNICATION

Group 1 may be offered to all students, whereas Group 2 is reserved for students enrolled in the vocational discipline.

Group 1 Title - DIGITAL CONTENT AND COMMUNICATION									
Semester	Course Type	Course Code	Course Title	Credits	Theory Hours	Practical Hours	Internal	External	Total Marks
1	Minor 1	DFP1MN101	DESIGN ESSENTIALS WITH AL TOOLS	4	4	0	30	70	100
2	Minor 2	DFP2MN101	CREATIVE ADVERTISING	4	4	0	30	70	100
3	Minor 3	DFP3MN201	BRANDING AND ADVERTISING	4	4	0	30	70	100

#### Group 2 Title - DIGITAL CONTENT AND COMMUNICATION

Semester	Course Type	Course Code	Course Title	Credits	Theory	Practical	Internal	External	Total Marks
3	Minor 1	DFP3MN202	CONTENT CREATION	4	4	0	30	70	100
4	Minor 2	DFP4MN201	FUNDAMENTALS OF DIGITAL MARKETING	4	4	0	30	70	100
5	Minor 3	DFP5MN301	DIGITAL MEDIA LITERACY	4	4	0	30	70	100

## 15. SCHEME OF EVALUATION

<b>Major Pathway Courses (Vocational)</b>						
<b>4 Credit course with Open Module (60 CSE + 40 ECS)</b>						
<b>External (60)</b>	<b>Internal (30)</b>			<b>Open Ended Module - Internal(10)</b>		
End Sem Examination	Mid Sem	Assignment	Seminar	Test	Rubrics 1	Rubrics 2
60	20	5	5	5	3	2
<b>4 Credit course with Practical / Practicum (60 CSE + 40 ECS)</b>						
<b>External (60)</b>	<b>Internal (10)</b>			<b>Practical / Practicum - Internal (30)</b>		
End Sem Examination	Mid Sem	Assignment	Seminar	practical/exercise	Exam/Viva	Record
60	5	3	2	15	10	5

<b>Minor Pathway Courses</b>						
<b>4 Credit Courses with Open Ended Module (70 ESE + 30 CES)</b>						
<b>External (70)</b>	<b>Internal (20)</b>			<b>Open Ended Module -Internal (10)</b>		
End Semester Examination	Mid Sem	Seminar / Viva / Quiz	Assignment	Test	Seminar / Viva / Quiz	Assignment
70	10	6	4	4	4	2
<b>4 Credit Courses with Practical / Practicum (70 ESE +30 CES)</b>						
<b>External (70)</b>	<b>Internal (10)</b>			<b>Practical / Practicum - Internal (20)</b>		
End Semester Examination	Mid Sem	Seminar / Viva / Quiz	Assignment	Practical/Exercise	Exam/Viva	Record
70	5	3	2	10	7	3

## **16.GUIDELINES FOR OJT / INTERNSHIP / APPRENTICESHIP / PROJECT WORK**

### **16.1. On Job Training (OJT)**

Students shall undertake mandatory On-the-Job Training (OJT) for a minimum duration of thirty (30) hours in both Semester II and Semester IV. These skill development components shall be designated as audit courses.

To be eligible for a 'Pass' in an audit course, students are required to achieve a minimum of seventy-five percent (75%) attendance. Students who fulfil this attendance requirement are exempt from participation in continuous assessment for the audit course. Notwithstanding the foregoing, a student who does not meet the attendance requirement shall be required to undergo a prescribed evaluation to satisfy the course requirements.

Successful completion of an audit course, evidenced by meeting the attendance requirement or, where applicable, by successfully passing the prescribed evaluation, shall result in a 'Pass' grade with zero (0) academic credits.

### **16.2. Internship / Apprenticeship / Project Work (I/A/P)**

Internship, Apprenticeship, or Project work constitutes a critical capstone component of the B.Voc. programme. This component provides students with structured opportunities to apply theoretical knowledge in real-world settings, develop domain-specific competencies, promote workplace readiness, and align learning outcomes with industry standards and expectations.

I/A/P may be completed in any recognised industry, organisation, startup, research laboratory, or field site. Each student shall be assigned a faculty supervisor by the parent department and, where applicable, shall be supported by an industrial mentor. A learning agreement shall be signed by the student, faculty supervisor, and the host institution / industry prior to the commencement of the I/A/P.

#### **I/A/P Report**

Upon successful completion of the I/A/P, each student shall prepare a comprehensive report detailing the observations made and knowledge gained during the training period. Students are advised to consult their industrial mentor or faculty supervisor for the assignment of specific topics or problems upon which the final report shall be based. Maintaining a daily diary throughout the I/A/P is mandatory, as it shall serve as a valuable resource for compiling the final report by systematically incorporating daily learning and experiences. The final report must be duly signed by both the industrial mentor and faculty supervisor to be considered valid.

The evaluation of the report shall be based on the following criteria:

<b>Sl.</b>	<b>Criteria</b>	<b>Description</b>
1	Originality	Uniqueness and independent thought demonstrated in the report.
2	Content Adequacy and Relevance	Thoroughness, coherence, and purposefulness of the write-up
3	Presentation Quality	Organisation, adherence to specified format, clarity of visual aids (drawings, sketches), writing style, and language
4	Learning Experience	Breadth, depth, and relevance of the practical learning acquired during the I/A/P
	Application and Theory Linkage	Demonstration of practical applications and the clear connection to basic theoretical concepts taught in the academic curriculum

### **Evaluation Process**

A minimum of three (3) internal reviews shall be conducted to evaluate progress during the I/A/P. Internal evaluation shall be conducted jointly by the faculty supervisor and the industrial mentor, while the final evaluation shall be carried out by an evaluation panel comprising: one (1) external examiner from the University-approved panel, one (1) internal faculty member from the college, and one (1) industry representative.

Students shall be required to submit the following documents at the time of the evaluation: an internship completion certificate, an attendance statement and an I/A/P report. Each student shall present their work and participate in a viva voce before the evaluation panel. To be eligible for a 'Pass', students must obtain a minimum of fifty percent (50%) marks in the I/A/P.

### **Internship - Evaluation Components**

<b>Sl. No.</b>	<b>Components of Evaluation of Internship / Apprentice</b>	<b>Type</b>	<b>Marks of Evaluation (300)</b>	<b>Marks of Evaluation (700)</b>
1.	Attendance	Internal Evaluation (120 / 280)	20	40
2.	Team work evaluation		20	40
3.	Log book		20	50
4.	Reviews (3)		60	150
5.	Internship Report	External Evaluation (180 / 420)	60	140
6.	Presentation		60	140
7.	Viva Voce		60	140
	Total		300	700

### **Apprenticeship - Evaluation Components**

Sl. No.	Components of Evaluation of Apprenticeship	Type	Marks of Evaluation (300)	Marks of Evaluation (700)
1.	Attendance	Internal Evaluation (120 / 280)	20	40
2.	Skill proficiency evaluation		20	40
3.	Log book		20	50
4.	Reviews (3)		60	150
5.	Work Report	External Evaluation (180 / 420)	60	140
6.	Presentation		60	140
7.	Viva Voce		60	140
	Total		300	700

#### Project Work - Evaluation Components

Sl. No	Component of External Evaluation	Type	Marks of External Evaluation (300)	Marks of External Evaluation (700)
1	Project Proposal and Planning	Internal Evaluation (120 / 280)	15	25
	Objectives and Problem Definition		15	25
	Literature Review / Background Work		15	80
	Methodology / System Design		15	30
2	Reviews (3)		60	120
4	Project Report	External Evaluation (180 / 420)	60	120
5	Project Demonstration		60	150
6	Viva Voce		60	150
Total Marks			300	700

#### 17. LETTER GRADES AND GRADE POINTS

Letter Grade	Grade Point	Percentage of Marks (Internal & External Put Together)	Class
O (Outstanding)	10	95 % and above	First Class with Distinction
A+ (Excellent)	9	Above 85% and below 95%	
A (Very Good)	8	75 % to below 85%	

B+ (Good)	7	65 % to below 75%	First
B (Above Average)	6	55 % to below 65%	
C (Average)	5	45 % to below 55%	Second
P (Pass)	4	35 % to below 45% aggregate (Internal + External) with a minimum of 30 % in the external valuation	Third
F (Fail)	0	Below an aggregate of 35% or below 30% in external evaluation	Fail
Ab (Absent)	0	-	Fail

$$SGPA = \frac{\text{Sum of the credit points of all the courses in a semester}}{\text{Total credits in that semester}}$$

$$CGPA = \frac{\text{Sum of the credit points of all the courses in all the semesters}}{\text{Total credits in all semesters}}$$

## **18. DETAILED SYLLABUS OF MAJOR COURSES**

Course Code & Title	DFP1CJ101	<b>FOUNDATIONS OF DIGITAL PHOTOGRAPHY</b>			
Type of Course	Major	Semester	1	Academic Level	100-199
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	0	2	75
Pre-requisites	basic computer and mobile device literacy, a keen interest in photography or visual media, and a willingness to engage in hands-on creative work				
Course Summary	This is a fully practical course aimed at introducing students to hands-on digital photography, including camera handling, lighting, exposure settings, composition, and thematic photography. Students must complete and submit a photography album for evaluation.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Operate digital or smartphone cameras with correct basic settings.	U	P	Practical assignment, in-class demonstration
CO2	Capture photographs using framing and exposure control.	Ap	P	Photo assignment, peer review
CO3	Edit photographs using basic mobile/desktop editing tools.	Ap	P	Editing task, submission of before/after images
CO4	Present a structured album of photographs with creative layout and sequencing.	C	P	Portfolio submission, short oral/written presentation
CO5	Document a themed event or destination through a cohesive set of images.	An	C	Photo story assignment, project evaluation
CO6	Demonstrate visual storytelling through images.	C	C	Final portfolio, reflection task, peer/instructor f

**Detailed Syllabus:**

<b>Module</b>	<b>Unit</b>	<b>Content</b>	<b>Hours (75)</b>	<b>Marks (60)</b>
<b>I</b>	<b>Fundamentals of Photography</b>		<b>10</b>	<b>15</b>
	1	Evolution of Photography and Its Applications	2	
	2	Classification and Functional Overview of Digital Cameras	2	
	3	Understanding the Exposure Triangle: ISO, Shutter Speed, and Aperture	3	
	4	Image Resolution, File Types, and Image Quality Control	2	
	5	Analogue vs. Digital Photography: Key Differences and Historical Transition	1	
<b>II</b>	<b>Composition and Lighting</b>		<b>10</b>	<b>15</b>
	1	Principles of Composition: Framing, Balance, and the Rule of Thirds	2	
	2	Exploring Color Harmony and Visual Contrast in Photography	2	
	3	Working with Natural and Artificial Light Sources	2	
	4	Techniques for Indoor and Outdoor Photography Lighting	2	
	5	Lighting Strategies for Portrait and Product Photography	2	
<b>III</b>	<b>Immersive and Creative Photography</b>		<b>15</b>	<b>15</b>
	1	Introduction to 360-Degree Photography, Panoramas, and VR Images	3	
	2	Using Mobile Devices for Manual Photography and Editing	3	

	3	Enhancing Perspective and Depth in Visual Composition	3	
	4	Smart Features and AI-based Tools in Contemporary Photography	3	
	5	Exploring Genre-Specific Photography: Street, Nature, Portrait, Documentary	3	
<b>IV</b>	<b>Editing and Post-processing</b>		<b>10</b>	<b>15</b>
	1	Basic Image Enhancements: Brightness, Contrast, Cropping	2	
	2	Introduction to Editing Apps: Adobe Lightroom, Adobe Photoshop	2	
	3	Fundamentals of Color Grading and Tonal Adjustments	2	
	4	File Optimization for Web and Print Output	2	
	5	Ethical Considerations in Editing: Authenticity and AI-generated Content	2	
<b>V</b>	<b>Practical – Photography</b>		<b>30</b>	
	1	Photo Assignment: Students must document a theme (event, profile, or tour)		
	2	Editing & Layout: Apply retouching using mobile/desktop apps		
	3	Album Submission: Minimum 15 leafs or 30 photographs, creatively arranged		
	4	Viva / Presentation: Brief explanation of theme and choices		

References:

1. Scott Kelby – *The Digital Photography Book*
2. Michael Freeman – *The Photographer’s Eye*
3. Online resources: Snapseed Guide, Canva Photo Editor, Lightroom tutorials

Mapping of CO’s with :

COs	PS O1	PS O2	PS O3	PS O4	PS O5	PS O6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	3	2	0	0	0	2	3	2	3	3	0	0	0
CO 2	3	3	0	0	0	3	2	3	3	2	2	0	0
CO 3	3	1	1	0	2	2	2	1	3	3	0	2	0
CO 4	2	3	0	2	3	3	2	3	2	2	2	2	0
CO 5	3	3	0	2	3	3	2	3	3	2	3	2	2
CO 6	2	3	0	3	3	3	2	3	2	2	3	3	1

Correlation Levels:

Level	Correlation
0	Nil
1	Slightly/Low
2	Moderate/Medium
3	Substantial/High

Assessment Rubrics:

- Assignment
- Seminar Presentation
- Internal Examination
- End Semester Examination

	Assignment	Seminar Presentation	Internal Examination	Practical Portfolio Submission	End Semester Examination

CO1	✓		✓	✓	✓
CO2	✓		✓	✓	✓
CO3	✓		✓	✓	✓
CO4		✓	✓	✓	✓
CO5		✓	✓	✓	✓
CO6		✓	✓	✓	✓

Course Code & Title	<b>DFP1CJ102</b>	<b>INTRODUCTION TO CINEMATOGRAPHY</b>			
Type of Course	Major	Semester	I	Academic Level	100-199

Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	0	2	75
Pre-requisites	Students will be able to do cinematography with the help of professional equipment				
Course Summary	To enable students to handle movie cameras and learn the different aspects of cinematography such as composition, lighting and handling equipment and accessories				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Describe the history, evolution, and core concepts of cinematography.	U	F	Written test, Quiz
CO2	Identify and classify various camera types, lenses, and equipment used in cinematography.	U	C	Viva, Assignment
CO3	Demonstrate effective composition framing, and camera movements to enhance visual storytelling .	Apply	P	Practical test, Assignment
CO4	Apply different lighting techniques to achieve desired mood and cinematic effect.	Apply	P	Lab exercises, Case study
CO5	Produce a short scene using learned cinematography principles to visually tell a story without dialogue.	Apply	P	Viva

Detailed Syllabus:

<b>Module</b>	<b>Unit</b>	<b>Content</b>	<b>Hours (75)</b>	<b>Marks (60)</b>
<b>I</b>	<b>Introduction to Cinematography</b>		<b>11</b>	<b>15</b>
	1	History of cinematography and its evolution.	2	
	2	Overview of cinematography and its importance in film production.	2	
	3	5 C's of cinematography	2	
	4	Types of camera movement: pan, tilt, dolly and crane	2	
	5	Key cinematography concepts: framing, composition, lighting, and movement	3	
<b>II</b>	<b>Camera and Equipment</b>		<b>11</b>	<b>15</b>
	1	Camera types: film, digital, and hybrid.	2	
	2	Lenses: types, characteristics, and Applications.	3	
	3	Camera accessories: stabilizers, dollies and cranes.	3	
	4	Camera operation: basics and advanced Techniques.	3	
<b>II I</b>	<b>Composition and Framing</b>		<b>12</b>	<b>15</b>
	1	Composition principles: rule of thirds, leading lines, and framing.	2	

	2	Shot types: extreme long shot, long shot, medium shot, and close-up.	2	
	3	Framing techniques: static and dynamic Framing.	3	
	4	Advanced camera movement techniques: complex camera movements.	3	
<b>I V</b>	<b>Lighting for Cinematography</b>		<b>11</b>	<b>15</b>
		Lighting principles: types, sources, and effects	2	
		Lighting techniques: three-point lighting, high-key, and low-key	3	
		Lighting equipment: fixtures, modifiers, and control systems	3	
		Lighting techniques to create mood, time and special effects.	3	
<b>V</b>	<b>Practical</b>		<b>30</b>	
		Create a 60 second short scene using only Six shots. The goal is to convey a clear beginning, middle and end using framing, composition and lighting to tell the story –no dialogue is allowed		

References:

1. Joseph V. Mascelli, The 5 C’s of Cinematography, Silman-James Press, Los Angeles, 1965.
2. Kris Malkiewicz, Simon & Schulster, Cinematography, 3rd edition, 2005.
3. Digital Cinematography: Fundamentals, Tools, Techniques and Workflows, Focal Press, 2014.
4. Des Lyver & Graham Swaminson, Basics of Video Lighting, Focal Press, London, 1995.

Mapping of CO’s with:

	PSO1	PSO2	PSO3	PSO 4	PSO 5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO 1	1	1	1	3	1	1	3	2	1	2	3	3	1
CO 2	1	1	1	3	1	1	3	3	2	3	3	3	1
CO 3	3	2	2	2	2	3	2	3	3	3	3	2	2
CO 4	3	3	2	2	3	3	2	3	3	3	3	2	3
CO 5	2	2	3	2	3	2	2	2	2	3	3	1	3

Correlation Levels:

Level	Correlation
0	Nil
1	Slightly/Low
2	Moderate/Medium
3	Substantial/High

Assessment Rubrics:

- Internal Exam

- Assignment
- Practical
- End Semester Examination

	Internal Exam	Assignment	Practical	End Semester Examination
CO 1	✓			✓
CO 2		✓		✓
CO 3		✓	✓	✓
CO 4			✓	✓
CO 5		✓		✓
CO 6		✓	✓	✓

Course Code & Title	<b>DFP1CJ103</b>	<b>INTRODUCTION TO FILM STUDIES AND HISTORY</b>			
Type of Course	Major	Semester	1	Academic Level	100-199
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	0		60
Pre-requisites	General interest in cinema, familiarity with popular or regional films, basic English reading and writing skills, and a willingness to engage in critical viewing, analysis, and discussion are expected.				
Course Summary	This course introduces students to the language, theory, and critical approaches of cinema. It explores global and Indian cinematic traditions, regional innovations in Malayalam cinema, and ideological analysis through hands-on film appreciation and writing practice.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand basic cinematic concepts and the evolution of film language.	U	C	Written assignments, class discussions
CO2	Identify and interpret global and Indian cinematic movements	U	C	Group discussions, presentations, film journals
CO3	Analyze key films and filmmakers from various cultures and periods.	A	C	Comparative essays, review writing
CO4	Apply critical frameworks like Marxist, Feminist, and Postcolonial theory.	Ap	C	Theoretical essays, seminar presentations, portfolio analysis
CO5	Write structured film reviews and critiques with theoretical insight.	Ap	P	Film review writing, long-form assignments, final critique project

CO6	Reflect on the socio-cultural relevance of cinema and media representation.	E	M	Reflective reports, oral presentations, portfolio submission
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Detailed Syllabus:

Module	Unit	Content	Hours (60)	Marks (60)
<b>I</b>	<b>Introduction to Cinema and Film Theory</b>		<b>15</b>	<b>15</b>
	1	What is cinema? Origins, evolution, and global impact	3	
	2	Introduction to film criticism and appreciation	2	
	3	Fundamentals of Film Theory: Realism, Formalism, Auteur theory	3	
	4	Genre Theory: Understanding genre as narrative and cultural code	2	
	5	The Language of Cinema: mise-en-scene, cinematography, editing, sound	3	
	6	Film viewing exercises and critical response writing	2	
<b>II</b>	<b>Global Cinematic Landscapes</b>		<b>15</b>	<b>15</b>
	7	Hollywood Cinema: Studio system, narrative style, global dominance	3	
	8	World Cinema: European new waves, Asian auteurs, Latin American voices	3	
	9	Thematic focus: globalization, identity, and cultural crossovers	3	
	10	Cult classics, film sequels, and remakes: cinema's self-reflexive tendencies	3	
	11	Case studies: <i>Pulp Fiction</i> , <i>Amélie</i> , <i>Parasite</i> , <i>Run Lola Run</i> , <i>Vertigo</i>	3	
<b>III</b>	<b>Indian Cinema – Mainstream and Margins</b>		<b>10</b>	<b>15</b>
	12	History of Indian Cinema: From silent films to Bollywood	2	
	13	Parallel Cinema in India: realism, resistance, and storytelling beyond the formula	2	

	14	Mythological Cinema: The epics and their influence on narrative form	2	
	15	Cinema of Satyajit Ray: Humanism, aesthetics, and international acclaim	2	
	16	Small towns in Indian cinema: emerging themes in narrative geography	2	
<b>IV</b>	<b>Malayalam Cinema &amp; Realism</b>		<b>10</b>	<b>15</b>
	17	Evolution of Malayalam cinema: from literary adaptations to new wave realism	2	
	18	Key auteurs: Adoor Gopalakrishnan, G. Aravindan, Shaji N. Karun	2	
	19	New-gen Malayalam cinema: narrative shifts and social commentary	2	
	20	Cinema and society: caste, class, gender, and politics	2	
	21	Screening and discussion of select Malayalam films and documentaries	2	
<b>V</b>	<b>Open ended Module</b>		<b>10</b>	
	1	Visual Film Journal Maintain a weekly journal documenting films watched, noting key themes, visual techniques, and personal reflections.		
	2	Critical Writing Assignments Submit structured reviews and a comparative analysis, applying film theory, genre understanding, and cultural context.		
	3	Final Portfolio Submission Compile a portfolio including two reviews, one comparative essay, and one theory-based reflection. Includes peer/instructor evaluation.		

References:

1. Bordwell, D. & Thompson, K. – *Film Art: An Introduction*
2. Corrigan, T. – *A Short Guide to Writing About Film*
3. Stam, R. – *Film Theory: An Introduction*
4. Selected essays by Laura Mulvey, André Bazin, bell hooks, etc.

Mapping of CO's with:

CO	PS O1	PS O2	PS O3	PS O4	PS O5	PS O6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1	1	1	2	1	1	3	2	1	2	1	1	1
CO 2	1	1	1	3	1	1	3	3	2	3	2	2	1
CO 3	3	2	2	2	2	2	2	3	3	2	3	1	2
CO 4	3	3	3	2	3	2	2	3	3	2	3	1	3
CO 5	1	1	1	3	1	1	3	3	2	2	2	3	2
CO 6	2	3	2	2	3	2	2	3	3	2	3	1	3

Correlation Levels:

Level	Correlation
0	Nil
1	Slightly/Low
2	Moderate/Medium
3	Substantial/High

**Assessment Rubrics:**

- Internal Test / Mid-semester/ Test Paper

- Seminars/Group discussions/Debate
- Presentation /Short in-class talk, e.g., on a filmmaker or theory
- Open ended module assessment
- Viva /Oral questioning or defence of submitted work
- End Semester Examination

	Internal Examination	Seminar Presentation	Assignment	Open -ended module	End Semester Examination
CO1	✓	✓	✓		✓
CO2	✓	✓	✓		✓
CO3	✓	✓	✓	✓	✓
CO4	✓	✓	✓	✓	✓
CO5	✓	✓	✓	✓	✓
CO6	✓	✓	✓	✓	✓

Course Code & Title	<b>DFP2CJ101</b>	<b>ADVANCED CINEMATOGRAPHY</b>			
Type of Course	Major	Semester	<b>II</b>	Academic Level	<b>100-199</b>

Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	0	2	75
Pre-requisites	Students will be able to do cinematography with the help of professional equipment				
Course Summary	To enable students to handle Advanced movie cameras and learn the different aspects of cinematography such as composition, lighting and handling equipment and accessories				

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Demonstrate understanding of cinematography principles including composition, framing, and shot design.	Understand	Conceptual	Written exam, visual analysis assignment
CO2	Apply composition and movement techniques to communicate narrative tone and mood.	Apply	Procedural	Practical assignment, storyboarding exercise
CO3	Analyze the psychological and symbolic impact of lens choice, shot composition, and visual motifs	Analyze	Conceptual	Written analysis, in-class discussion
CO4	Operate advanced camera systems and lenses, demonstrating control over depth of field, focus, and camera movements.	Analyze	Procedural	Camera tests, practical exercises
CO5	Create effective lighting setups using advanced tools and techniques for different genres and moods	Apply	Procedural	Studio lighting exercise, genre-based setups

**Detailed Syllabus:**

<b>Module</b>	<b>Unit</b>	<b>Content</b>	<b>Hours (75)</b>	<b>Marks (60)</b>
<b>I</b>	<b>Introduction to Cinematography</b>		<b>11</b>	<b>15</b>
	1	Deep dive into shot design, movement, and composition.	2	
	2	Recap of basic cinematography principles. Composition theory: rule of thirds, balance, depth, negative space.	2	
	3	Visual storytelling: tone, mood, and subtext through imagery. Frame rate and resolution	2	
	4	Psychology of lens choice and framing	2	
	5	Study of visual motifs and symbolism in films.	3	
<b>II</b>	<b>Advanced Lighting Techniques</b>		<b>11</b>	<b>15</b>
	1	Lighting for mood, genre, and narrative.	2	
	2	Three-point lighting variations; chiaroscuro and high-key/low-key setups	3	
	3	Use of natural light vs artificial light.	3	
	4	Use of softboxes, grids, and modifiers in advanced lighting setups..	3	
<b>III</b>	<b>Camera Systems and Lenses</b>		<b>12</b>	<b>15</b>

	1	Advanced digital cinema cameras (ARRI, RED, Sony, Blackmagic), Multi camera, OB van	2	
	2	Lens types and their cinematic impact.	2	
	3	Depth of field, bokeh, and focus pulling.	3	
	4	Camera movement tools: gimbal, dolly, crane, Steadicam, handheld.	3	
<b>IV</b>	<b>Digital Cinematography Workflow</b>		<b>11</b>	<b>15</b>
	1	File formats and codecs (ProRes, RAW, H.264)	2	
	2	Data management and backup practices.	3	
	3	Color correction vs color grading.	3	
	4	Introduction to editing and grading tools (e.g., DaVinci Resolve)	3	
<b>V</b>	<b>Practical</b>		<b>30</b>	
		Create a 5-minute short visual story using camera movements, shots and lighting techniques.		

**References:**

1. *Cinematography: Theory and Practice* – Blain Brown
2. *Mastering the DSLR and Mirrorless Video Camera* – Barry Andersson
3. *Color Correction Handbook* – Alexis Van Hurkman
4. ShotDeck (shotdeck.com) for visual reference
5. DaVinci Resolve (Blackmagic Design) – free and Studio versions
6. Unreal Engine (Epic Games) – for virtual production exposure

**Mapping of CO's with :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	3	3	2	1	2	2	3	2	2	0	3	0	0
CO2	3	3	3	1	2	2	2	2	2	0	3	1	0
CO3	3	2	3	2	2	1	2	2	3	3	2	0	0
CO4	2	2	3	2	3	2	3	2	2	3	3	1	2
CO5	3	3	3	3	2	2	2	2	3	2	3	2	2
CO6	3	3	3	3	3	3	3	3	3	2	3	3	2

**Corelation Levels:**

Level	Correlation
0	Nil
1	Slightly/Low
2	Moderate/Medium
3	Substantial/High

**Assessment Rubrics:**

Internal Exam

Seminar

Assignment

Practical

End Semester Examination

	Internal Exam	Seminar	Assignment	Practical	End Semester Examination
CO 1	✓				✓
CO 2	✓	✓			✓
CO 3	✓	✓		✓	✓
CO 4			✓	✓	✓
CO 5			✓		✓
CO 6				✓	

Course Code & Title	<b>DFP2CJ102</b>	<b>WORLD CINEMA HISTORY AND MOVEMENTS</b>			
Type of Course	Major	Semester	<b>II</b>	Academic Level	<b>100-199</b>
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	<b>4</b>	<b>3</b>		<b>2</b>	<b>75</b>
Pre-requisites	Basic knowledge of history, culture, and literature. Proficiency in English for reading and writing. Interest in films and visual storytelling.  Basic computer skills for viewing and submitting assignments.				
Course Summary	This course explores the history, theory, language, and production of cinema, covering major global film movements, key film theories, cinematic techniques, and the role of cinema in society, with a special focus on Indian and world cinemas.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the historical evolution of cinema from its origins to the digital age.	U	F/C	Quizzes, Timeline projects, Short-answer assessments
CO2	Analyse major global film movements and the contributions of key auteurs.	An	C	Comparative essays, Film analysis papers, Presentations
CO3	Apply film terminology and language (mise-en-scène, montage, sound design, etc.) in analyzing scenes.	Ap	P	Scene dissection assignments, Practical tests, Video analysis

CO4	Evaluate different narrative structures and editing techniques across cinematic traditions.	E	C	Film reviews, Video essays, Peer critique
CO5	Critically engage with social, political, and cultural issues reflected in world and documentary cinema.	E	C	Critical response papers, Discussion forums, Thematic analysis
CO6	Create informed and original critiques through written, oral, or audiovisual formats.	C	P	Critical video essay, Research paper, Peer-reviewed project
CO7	Assess the influence of festivals, awards, and OTT platforms on global cinema and cultural consumption.	An	C	Case studies, Group presentations, Report
CO8	Demonstrate awareness of genre evolution and formal innovation in animation, experimental and non-linear cinema.	U/An	C	Genre comparison reports, Creative assignments

Detailed Syllabus:

Module	Unit	Content	Hours 7(5)	Marks (60)
I	<b>Foundations of Cinema</b>		<b>11</b>	<b>15</b>
	1	Origins and Global Emergence	2	
	2	Pre-cinematic devices (Zoetrope, Magic Lantern)	2	
	3	Lumière Brothers and Georges Méliès	2	
	4	Cinema of Attractions vs. Cinema of Narrative Integration (Tom Gunning)	2	
	5	From chronophotograph to digital	3	

		Early camera mechanics, sound, colour, and aspect ratios Key Screenings: * A Trip to the Moon (1902) * Man with a Movie Camera (1929)		
<b>II</b>	<b>Language of Cinema – From Form to Theory</b>		<b>11</b>	<b>15</b>
	6	Mise-en-scène, Cinematography, Composition, Colour theory	2	
	7	Montage: Metric, Rhythmic, Tonal, Intellectual (Eisenstein)	2	
	8	Deep focus and long takes: Bazinian realism	2	
	9	Editing & Sound: Suture theory, Sound-image relations, Sonic landscapes	2	
	10	Narrative Structures: Classical Hollywood, Non-linear narrative, Fragmented time Anti-narrative and experimental structures	3	
<b>III</b>	<b>Global Movements and Masterpieces</b>		<b>11</b>	<b>15</b>
	11	Each movement is accompanied by cultural context, theory, and iconic films	1	
	12	German Expressionism – Horror, shadows, societal anxiety → The Cabinet of Dr. Caligari (1920) – Robert Wiene	1	
	13	Soviet Montage – Cinema as propaganda, visual dialectics → Battleship Potemkin (1925) – Sergei Eisenstein	2	
	14	Italian Neorealism – Class realism, moral struggle → The Bicycle Thieves (1948) – Vittorio De Sica	2	
	15	French New Wave – Rebellion against convention, auteur cinema	2	

		→ Breathless (1960) – Jean-Luc Godard → Truffaut, Varda, Resnais explorations		
	16	Hollywood Modernism – Subversion and complexity → Citizen Kane (1941) – Orson Welles → Chinatown, The Graduate, 2001: A Space Odyssey	2	
	17	Genre Innovations – Noir, Westerns, Musicals, Sci-fi → The Great Train Robbery (1903) → Stagecoach, Singin’ in the Rain, Blade Runner	1	
<b>IV</b>	<b>Film Terminology and Genres</b>		<b>12</b>	<b>15</b>
	18	Film Genres: Feature film, documentary, short, animation, thriller, melodrama, musical, horror-fantasy, historical, war, mythological, road movies	3	
	19	Film concepts: shot, scene, sequence, screenplay, cut, transition, mise-en-scène, montage	3	
	20	Film Awards and Their Cultural Impact: • Academy Awards, Golden Globes, Cannes, Berlin, Venice, BAFTA • IFFI, IFFK, National Film Awards, Kerala State Film Awards • Dadasaheb Phalke Award – National identity through cinema	3	
	21	Role of streaming and OTT in festival decentralization Transnational Film Markets & Censorship: Global distribution, OTT platforms, censorship controversies CBFC, MPAA, BFI – Functions and criticisms	3	
<b>V</b>	<b>Practical</b>		<b>30</b>	

	1	Conduct a comparative analysis of two film movements		
	2	Screening and peer review		
	3	Design an awareness short or campaign script		
	4	focus on screening and analysing 50 films across diverse cinematic categories and movements:		

References:

1. Bordwell, David & Thompson, Kristin. *Film History: An Introduction*. McGraw-Hill Education.
2. Cook, David A. *A History of Narrative Film*. W. W. Norton & Company.
3. Monaco, James. *How to Read a Film: Movies, Media, and Beyond*. Oxford University Press.
4. Andrew, Dudley. *The Major Film Theories: An Introduction*. Oxford University Press.
5. Nowell-Smith, Geoffrey (Ed.). *The Oxford History of World Cinema*. Oxford University Press.
6. Ezra, Elizabeth & Rowden, Terry. *Transnational Cinema: The Film Reader*. Routledge.
7. Vitali, Valentina & Willemsen, Paul. *Theorising National Cinema*. British Film Institute.
8. Shohat, Ella & Stam, Robert. *Unthinking Eurocentrism: Multiculturalism and the Media*. Routledge.

Mapping of CO's with :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO 1	3	1	1	1	3	2	1	0	2	0	3	1	0
CO 2	3	2	1	1	3	2	1	0	3	0	3	2	1
CO 3	3	2	2	2	2	2	1	3	3	1	3	2	2
CO 4	3	1	2	2	3	2	1	3	3	1	3	2	1
CO 5	2	2	1	1	3	3	1	1	2	0	3	2	2
CO 6	2	3	2	2	2	2	2	2	3	1	3	2	3

Correlation Levels:

Level	Correlation
0	Nil
1	Slightly/Low
2	Moderate/Medium
3	Substantial/High

Assessment Rubrics:

Internal exam

Assignment

Seminar

Practical

End of semester

Mapping of CO's to Assessment Rubrics:

	Internal exam	Assignment	Seminar	Practical	End of semester
CO1	✓	✓			✓
CO2	✓	✓		✓	✓
CO3	✓		✓	✓	✓
CO4		✓	✓	✓	✓
CO5				✓	

Course code & Title	<b>DFP2CJ103</b>	<b>AI ASSISTED SCREEN WRITING</b>			
Type of course	Major	Semester	<b>2</b>	Academic level	<b>100-199</b>
Course details	Credit	Lecture per week	Tutorial per week	Practical per week	Total hours
	<b>4</b>	<b>4</b>			<b>60</b>
Pre-requisites	<ol style="list-style-type: none"><li>1. Understanding of screenplay structure, character development, and narrative techniques using digital tools.</li><li>2. Familiarity with creative software tools and digital writing platforms, exploring AI based applications for story development.</li></ol>				

Course summary	This course introduces students to the evolving landscape of screenwriting through the integration of artificial intelligence tools. It explores how AI powered platforms can support idea generation, character creation, plot development, and script formatting. Students will learn to blend traditional story telling techniques with modern technologies, using software tools to enhance creativity and productivity .The course emphasizes hands on experience with AI applications, critical evaluation of AI generated content and the ethical considerations of machine assisted creativity in the screen writing process.
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**COURSE OUTCOMES (CO):**

CO	CO statement	Cognitive level	Knowledge category	Evaluation tools used
CO1	Explain the fundamentals of AI and its applications in creative writing and story telling	U	C	Class discussion/ Quiz
CO2	Identify and describe various software tools used in screen writing and story development (final draft, celtx, plotr)	U	F	Discussion/ assignment
CO3	Explain the role of AI in creative writing and story generation	U	C	Seminar/ class discussion
CO4	Apply AI tools to generate character profiles, plot ideas and dialogues	Ap	P	Lab exercises / case based tasks
CO5	Critically assesses AI generated story elements and improve them using traditional screen writing techniques.	An	M	Peer review/ script analysis

CO6	Develop an original screenplay or story project by effectively integrating both screen writing software and AI tools	C	P	Project/ viva voce
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Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C), Factual knowledge (F), Conceptual knowledge (C), Procedural knowledge (P), Metacognitive knowledge (M).

**DETAILED SYLLABUS:**

MODULE	UNIT	CONTENT	HOURS (60)	MARKS (60)
<b>1</b>	<b>FUNDAMENTALS OF STORY TELLING AND SCREEN WRITING</b>		<b>12</b>	<b>15</b>
	1	Introduction to storytelling: premise, theme, plot types	2	
	2	Three- act structure, five-act structure, hero's journey and nonlinear narratives	3	
	3	Character creation: types, arcs, and emotional journeys, antagonist & protagonist	2	
	4	Writing scenes and dialogues effectively	2	
	5	Screenplay formats and conventions (slug lines, transitions, parentheticals)	3	
<b>2</b>	<b>SCREEN WRITING AND STORY DEVELOPMENT SOFTWARE</b>		<b>12</b>	<b>15</b>
	1	Introduction to tool: Final Drafts, Celtx, WriterDuet	2	
	2	Using templates, formatting scenes, and script breakdown	3	

	3	Visual outlining and scene mapping	3	
	4	Collaboration with exporting options (PDF, FDX)	2	
	5	Strengths, limitations, and best practices of each tool	2	
<b>3</b>	<b>AI IN WRITING</b>		<b>12</b>	<b>15</b>
	1	Understanding AI and its role in creative industries	2	
	2	Overview of AI tools: ChatGPT, Sudowrite, Jasper, Grammarly AI	3	
	3	Prompting basics: types of prompts and its outcomes	2	
	4	Legal and ethical considerations: originality and plagiarism, copyright	2	
	5	Case studies of AI assisted story telling in film and media	3	
<b>4</b>	<b>PRACTICAL STORY DEVELOPMENT WITH AI TOOLS</b>		<b>12</b>	<b>15</b>
	1	Brainstorming ideas and loglines using AI	2	
	2	Creating characters and settings with AI	2	
	3	Writing scenes dialogues and plot twists using prompt chains.	3	
	4	Editing and re writing AI generated content.	2	
	5	Combining traditional writing and AI tools for script refinement.	3	
<b>5</b>	<b>PRACTICUM</b>		<b>12</b>	
	1	Analysis of AI generated scripts: strengths and gaps		

	2	Developing an original script idea using software +AI tools		
	3	Script drafting, feedback rounds		
	4	Peer review and story pitch presentation		
	5	Final submission and viva		

**REFERENCES:**

1. **Trottier, D. (2021).** The screenwriter’s bible: a complete guide to writing, formatting, and selling your script. Silman-James Press
2. **Field, S. (2005)** Screenplay: the foundations of screen writing. Delta
3. **Mckee, R. (1997).** Story: substances, structure, style, and the principles of screen writing

**Mapping of COs with PSOs and POs:**

C O	PS O 1	PS O 2	PS O 3	PS O 4	PS O 5	PS O 6	P O 1	P O 2	P O 3	P O 4	P O 5	P O 6	P O 7
C O 1	1	1	2	2	1	1	3	2	2	1	1	2	1
C O 2	1	1	1	3	2	2	2	3	3	2	2	2	1
C O 3	2	2	3	1	1	2	2	2	2	2	1	3	2
C O 4	3	3	2	3	3	2	3	2	3	2	2	3	2
C O 5	3	3	3	2	2	3	3	3	2	3	2	2	2
C	3	3	2	3	3	3	3	3	3	3	2	2	

0													
6													

### CORRELATION LEVEL

- 0- No correlation
- 1- Slightly/ low
- 2- Moderate/ medium
- 3- Substantial/ high.

### ASSESSMENT RUBRICS

Quiz/assignments/discussion/seminar

- Midterm exam
- Programming assignments (20%)
- Final exams (70%)

### Mapping of COs to Assessment Rubrics

	Internal exam	Assignment	End semester examinations
CO1	✓		✓
CO2	✓	✓	✓
CO3	✓		✓
CO4	✓	✓	✓
CO5	✓	✓	✓
CO6	✓	✓	✓

Course Code & Title	<b>DFP3CJ201</b>	<b>VISUAL EDITING</b>			
Type of Course	Major	Semester	<b>III</b>	Academic Level	<b>200 - 299</b>
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	0	2	75
Pre-requisites	Basic understanding of visual storytelling and video production.				
Course Summary	This course provides a comprehensive introduction to the principles, techniques, and aesthetics of visual editing. Students will explore the history and evolution of editing, study foundational grammar such as continuity, pacing, and montage, and engage with genre-specific styles.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the fundamentals, history, and evolution of visual editing.	R, U	C	Written test, Quiz
CO2	Apply principles of editing grammar (e.g., continuity, montage) to visual content.	Ap An	P	Practical exercises, Written assignments
CO3	Use editing software tools to manage and manipulate audio-visual materials.	Ap	P	Lab sessions, Hands-on software assignments
CO4	Construct coherent visual narratives for fiction and non-fiction formats.	Cr	P	Project work, Editing tasks, Peer review
CO5	Analyze editing patterns and evaluate their impact across various genres.	E	C	Scene analysis, Viva, Written exam
CO6	Demonstrate teamwork and creative problem-solving in collaborative editing tasks.	Cr	P	Group project, Presentation, Participation assessment

### Detailed Syllabus:

Module	Unit	Content	Hours (75)	Marks (60)
<b>I</b>	<b>Introduction to Visual Editing</b>		<b>15</b>	<b>15</b>
	1	History and evolution of editing	4	4
	2	The role of an editor	3	3
	3	Types of editing: continuity, montage, linear, and non-linear	4	4
	4	Key terms: frame, cut, sequence, shot	4	4
	<b>Editing Grammar &amp; Techniques</b>		<b>15</b>	<b>15</b>

<b>II</b>	1	Continuity editing and the 180° rule	3	3
	2	Match on action, jump cut, cross-cutting	3	3
	3	Eyeline match, cutaways, inserts	3	3
	4	Montage theory: Eisenstein, Pudovkin, French New Wave.	3	3
	5	Rhythm, pacing, and transitions	3	3
<b>III</b>	<b>Editing Software &amp; Workflow</b>		<b>15</b>	<b>15</b>
	1	Introduction to editing interfaces: Adobe Premiere Pro / DaVinci Resolve	3	3
	2	Importing, organizing, and managing media	3	3
	3	Timeline editing, trimming, ripple edits	3	3
	4	Audio syncing, basic sound layering	3	3
	5	Exporting and file formats	3	3
<b>IV</b>	<b>Practical Editing Applications</b>		<b>30</b>	
	1	Editing a short fiction sequence		
	2	Editing documentary/interview footage		
	3	Scene continuity exercise		
	4	Use of title cards, lower thirds, and color correction		
	5	Understanding editor's intent and its impact on viewer perception		

### References:

1. *In the Blink of an Eye* – **Walter Murch**, *Grammar of the Edit* – Roy Thompson & Christopher Bowen, *The Technique of Film Editing* – Karel Reisz, *The Visual Story* – Bruce Block

2. **Dancyger, Ken.** *The Technique of Film and Video Editing: History, Theory, and Practice.* Routledge, 2018.  
→ A comprehensive text covering both traditional and digital editing techniques
3. **Oldham, Gabriella.** *First Cut: Conversations with Film Editors.* University of California Press, 1992.  
→ Interviews with top editors offering practical insights.
4. **Premiere Pro User Guide (Adobe official)**  
→ Available at: <https://helpx.adobe.com/premiere-pro/user-guide.html>  
→ Covers practical tool usage in editing software.
5. **Da Vinci Resolve Beginner's Guide (Blackmagic Design)**  
→ Free official manual for learning professional color grading + editing tools.
- 6.

**Mapping of CO's with :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO 1	3	2	1	0	0	1	3	0	0	0	2	0	0
CO 2	3	3	2	1	1	1	2	1	1	0	3	0	0
CO 3	2	3	2	1	0	2	2	2	2	0	3	0	0
CO 4	1	2	3	2	3	1	2	2	3	3	2	0	0
CO 5	2	3	3	3	2	2	2	3	3	2	2	2	0
CO 6	3	2	1	2	1	3	2	2	2	0	3	3	2

**Corelation Levels:**

Level	Correlation
0	Nil

<b>1</b>	Slightly/Low
<b>2</b>	Moderate/Medium
<b>3</b>	Substantial/High

**Mapping of CO's to Assessment Rubrics:**

	Internal Exam	Assisgnment	Practical	End Semester Examination
CO 1	✓	✓		✓
CO 2	✓	✓	✓	✓
CO 3		✓	✓	✓
CO 4			✓	✓
CO 5	✓	✓		✓
CO 6		✓	✓	

Course Code & Title	<b>DFP3CJ202</b>	<b>ESSENTIALS IN FILM MAKING TECHNIQUES.</b>			
Type of Course	Major	Semester	<b>3</b>	Academic Level	<b>200-299</b>
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3		2	75
Pre-requisites	Basic understanding of filmmaking concepts, storytelling, and visual media				

Course Summary	This course introduces students to the essential stages of the filmmaking process from concept to post-production. It covers the creative and technical aspects of storytelling, production, casting, shooting, and editing. Students will engage in hands-on activities and culminate their learning by preparing a short script and production plan.
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**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
C O1	Identify and explain key stages of the pre-production process in filmmaking	U	C	Written Exams
C O2	Develop a screenplay and convert it into a treatment and storyboard.	C	P	Assignments
C	Demonstrate script breakdown, shot division, and pre-visualization techniques.	Ap	P	Practical/Viva
C O4	Apply budgeting, scheduling, and production planning for a short film.	Ap	P	Case Study
C O5	Collaborate to create a complete pre-production file for a proposed film.	C	M	Project submission /Viva
C O6	Present and pitch a film concept effectively using pre-production materials.	Ap	M	

**Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C), Factual knowledge (F), Conceptual knowledge (C), Procedural knowledge (P), Metacognitive knowledge (M).**

**Detailed Syllabus:**

<b>Module</b>	<b>Unit</b>	<b>Content</b>	<b>Hours</b>	<b>Marks</b>
		<b>Concept and story telling</b>	15	15

<b>I</b>	1	Introduction to Film Language and Narrative Forms	3	3
	2	Concept Development and Ideation	3	3
	3	Elements of a Story – Structure, Conflict, Character	3	3
	4	Screenwriting Basics – Premise, Logline, Synopsis	3	3
	5	Research and Target Audience Analysis	3	3
<b>I I</b>	<b>Production Planning, Casting, and Shooting</b>			15
	1	Pre-production Overview – Budgeting, Scheduling, Location Scouting	4	4
	2	Casting Process – Auditions, Casting Call Sheets	3	3
	3	Crew Roles and Responsibilities	4	4
	4	Preparing for the Shoot – Equipment, Rehearsals, Blocking	4	4
<b>I I I</b>	<b>Editing and Post-Production</b>			15
	1	Introduction to Non-linear Editing	3	3
	2	Understanding Footage – Ingesting and Organizing	3	3
	3	Basic Editing Techniques – Cutting, Pacing, Transitions	3	3
	4	Sound Editing – Dialogue, Music, Foley	3	3
	5	Continuity and Final Output	3	3
<b>Advanced Techniques in Filmmaking</b>				

<b>I V     V</b>	1	Basics of Cinematography – Composition, Lighting, Camera Angles	3	3
	2	Sound Design – Ambience, Effects, Sync Sound	3	3
	3	Direction – Working with Actors, Vision Implementation	3	3
	4	Color Correction and Grading	3	3
	5	Legal, Ethical, and Safety Aspects in Filmmaking	3	3
	<b>Practical</b>			
	1	Script Writing: 2–5 Minute Short Film	15	40

**References:**

**1. Michael Rabiger – Directing:** Film Techniques and Aesthetics, Focal Press

A comprehensive guide to the entire directing process, with strong emphasis on pre-production, storyboarding, and planning.

**2. Syd Field – Screenplay:** The Foundations of Screenwriting, Dell Publishing

The definitive book on screenwriting structure, character development, and the three-act model—ideal for script development units.

**3. Bruce Block – The Visual Story:** Creating the Visual Structure of Film, TV, and Digital Media, Focal Press

A go-to source for understanding visual composition, mood boards, and storyboarding during pre-production.

**4. Steven D. Katz – Film Directing Shot by Shot:** Visualizing from Concept to Screen, Michael Wiese Productions

**Mapping of COs with PSOs and POs:**

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<b>C</b>	<b>PS</b>	<b>PS</b>	<b>PS</b>	<b>PS</b>	<b>PS</b>	<b>PS</b>	<b>P</b>	<b>P</b>	<b>P</b>	<b>P</b>	<b>P</b>	<b>P</b>	<b>P</b>
<b>O</b>	<b>O1</b>	<b>O2</b>	<b>O3</b>	<b>O4</b>	<b>O5</b>	<b>O6</b>	<b>O1</b>	<b>O2</b>	<b>O3</b>	<b>O4</b>	<b>O5</b>	<b>O6</b>	<b>O7</b>

<b>C O1</b>	3	2	2	1	0	0	3	2	1	2	1	0	0
<b>C O2</b>	2	3	2	1	0	1	2	3	1	2	1	0	1
<b>C O3</b>	2	2	3	1	1	0	2	2	3	2	1	0	1
<b>C O4</b>	1	2	2	3	1	1	2	2	2	3	2	1	1
<b>C O5</b>	2	3	2	2	3	2	2	3	2	3	3	2	1
<b>C O5</b>	1	2	3	2	2	3	1	3	3	2	2	2	

### **CORRELATION LEVEL**

**0- No correlation**

**1- Slightly/ low**

**2- Moderate/ medium**

**3- Substantial/ high**

### **ASSESSMENT RUBRICS**

**Quiz/assignments/discussion/seminar**

**Midterm exam**

**Programming assignments (20%)**

**Final exams (70%)**

### **Mapping of CO's to Assessment Rubrics:**

	Internal Exam	Assignments	Seminar	Practical	Final Exam
CO 1	✓	✓			
CO 2	✓	✓			
CO 3	✓		✓		
CO 4	✓		✓	✓	

CO 5	✓			✓	✓
CO 6	✓			✓	

Course Code & Title	<b>DFP3CJ203</b>	<b>EVOLUTION OF INDIAN CINEMA</b>			
Type of Course	Major	Semester	<b>III</b>	Academic Level	200-299
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	<b>4</b>	<b>4</b>			<b>60</b>

Pre-requisites	Basic knowledge of film language and theory (from Semester 1 & 2). Familiarity with global film movements and cinematic techniques. Ability to watch, understand, and write about films critically. General awareness of Indian history, culture, and society.
Course Summary	This course explores the evolution of Indian cinema from its silent beginnings to the digital age. It examines major movements, key filmmakers, regional cinemas, and changing themes like gender, class, and politics. Students will analyze landmark films and understand how cinema reflects India's social and cultural history.

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO 1	Trace the evolution of Indian cinema from the silent era to the present	U	F/C	Written assignments, quiz, class discussion
CO 2	Analyse films through genre, narrative, and cinematic language	An	C/P	Film review, comparative essay, oral presentation
CO	Identify key film movements, filmmakers, and regional cinematic styles	R/Ap	F/C	screening-based questions, presentations
CO 4	Examine the sociocultural and political roles of Indian cinema	E	C	Seminar, debate, structured review
CO 5	Apply film theory in writing, viewing, and visual documentation	Ap/C	P	Visual film journal, group project, peer feedback sessions

Detailed Syllabus:

Module	Unit	Content	Hours (60)	Marks (60)
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I	<b>Beginnings of Indian Cinema</b>		<b>15</b>	<b>15</b>
	1	Raja Harishchandra (1913): India's first full-length feature film, marking the birth of Indian cinema. Dadasaheb Phalke's pioneering work and the cultural impact of early silent films (1913–1930).	3	
	2	Silent Era and Mythology: Influence of epics like Ramayana & Mahabharata on early cinema themes.	3	
	3	Talkies and Alam Ara (1931): Introduction of synchronized sound and its narrative influence	3	
	4	Studio System: Development of organized film production (Bombay Talkies, Prabhat Studios, New Theatres).	2	
	5	Genres and Audiences: Evolution of early popular genres—social drama, mythological, historical—and how they attracted varied audiences.	2	
	6	Nationalism and Mythology: How mythological and historical narratives fueled freedom struggles and collective identity.	2	
II	<b>Golden Age and Regional Diversities (1950s–70s)</b>		<b>15</b>	<b>15</b>
	1	Golden Era (1950s–60s): Social realism and reform cinema (e.g., <i>Do Bigha Zamin</i> , <i>Mother India</i> ).	3	
	2	Auteurs of the Era: Film language and vision in works by Raj Kapoor, Guru Dutt, Bimal Roy.	3	
	3	Rise of Regional Cinemas: Contributions from Bengali (Ray, Ghatak), Tamil, Telugu, and Marathi filmmakers.	3	
	4	Parallel Cinema: State-supported realist films tackling social and political issues ( <i>Bhuvan Shome</i> , <i>Ankur</i> ).	3	
	5	Representation of Women & Class: Shifts in female agency and portrayal of class struggles.	3	

III	<b>Mainstream, Modernity, and New Cinemas (1980s–2000s)</b>		<b>12</b>	<b>15</b>
	1	Masala Films & Stardom: Formula-driven popular cinema and the star system (Amitabh Bachchan era).	3	
	2	Women and Social Justice Themes: Emergence of feminist narratives ( <i>Arth, Mirch Masala, Bandit Queen</i> ).	3	
	3	Globalisation & Urban Cinema: Focus on diaspora and urban youth ( <i>Dil Chahta Hai, Lagaan</i> ).	3	
	4	Multiplex & Technology Shifts: Rise of digital editing, VFX, and new audience experiences	3	
IV	<b>Contemporary Trends and Cinema Types (2010–Present)</b>		<b>10</b>	<b>15</b>
	1	Content-Driven Indian Films: Social critique and new storytelling ( <i>Article 15, Newton, Kahaani</i> ).		
	2	OTT Platforms: Streaming boom, web series revolution, and regional accessibility.		
	3	New Regional Wave: Gritty, experimental cinema from regional industries ( <i>Sairat, Jallikattu, Super Deluxe</i> ).		
	4	Indian Films on Global Stage: Global acclaim ( <i>RRR, The Elephant Whisperers, Court</i> , festival circuits).		
5	Types of Indian Cinema: <i>Mainstream</i> : Bollywood, commercial industries <i>Parallel</i> : Realist and socially driven  <i>Regional</i> : Language-based industries  <i>Documentary &amp; Independent</i> : Issue-based and auteur-led  <i>Mythological &amp; Devotional</i> : Rooted in religious epics			

		Short/Experimental: Festival and digital platform formats		
<b>V</b>	<b>Practicum</b>		<b>8</b>	
	1	Screening & Discussion: Peer-led analysis of landmark Indian films with critique tools		
	2	Group Presentation: Thematic/genre-specific presentations with visuals and research.		
	3	Visual Film Journal: Weekly entries analyzing themes, visuals, sound, performances.		
	4	Comparative Review: Analytical essay comparing classic and contemporary Indian films.		

References:

1. **SatyajitRay** – *Our Films, Their Films*  
A collection of Ray's critical writings on Indian and world cinema.
2. **M.K. Raghavendra** – *Seduced by the Familiar: Narration and Meaning in Indian Popular Cinema*
3. **Tejaswini Ganti** – *Bollywood: A Guidebook to Popular Hindi Cinema*  
Great for understanding Bollywood in terms of production, audience, and culture.
4. **Ravi Vasudevan** – *Making Meaning in Indian Cinema* Focuses on genre, stardom, and representation across regional cinemas.
5. **Rachel Dwyer** – *100 Bollywood Films*  
A visual and analytical guide to landmark Bollywood films.
6. **Shohini Ghosh (Ed.)** – *Bollywood and Beyond*  
Discusses the transition of Indian cinema in the digital and OTT era.
7. **Parthajit Baruah** – *Face to Face: The Cinema of Adoor Gopalakrishnan*  
A close study of one of India's most significant regional auteurs.

Mapping of CO's with :

	PSO	PSO	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6	PO7
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	1	2											
CO 1	1	2	1	3	1	1	3	1	1	1	2	1	3
CO 2	1	3	1	3	1	2	3	1	2	1	3	2	1
CO 3	1	3	1	3	2	2	3	1	2	1	3	2	1
CO 4	1	2	1	3	2	2	3	2	2	1	3	3	2
CO 5	2	3	1	3	2	2	2	2	2	1	3	2	2

Correlation levels:

Level	Correlation
0	Nil
1	Slightly/Low
2	Moderate/Medium
3	Substantial/High

Assessment Rubrics:

1. Internal exam /Mid-semester exam/ Test paper
2. Seminar/Quiz
3. Assignment//MCQ
4. Practicum
5. End semester examination (Final exam)

Mapping of CO's to Assessment Rubrics:

	Written Exam	Seminar/Quiz	Assignment	Practicum	End semester examination
CO	✓	✓	✓	✓	✓

1					
CO 2	✓	✓	✓	✓	✓
CO 3	✓	✓	✓	✓	✓
CO 4	✓	✓	✓	✓	✓
CO 5	✓	✓	✓	✓	✓

Course Code & Title	<b>DFP4CJ201</b>	<b>AUDIO DESIGN FOR FILM</b>			
Type of Course	Major	Semester	<b>IV</b>	Academic Level	<b>200-299</b>
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	<b>4</b>	<b>3</b>		<b>2</b>	<b>75</b>

Pre-requisites	Basic understanding of film language and production. Familiarity with computer operations. Interest in sound, music, or media storytelling. No prior experience with sound software required – all tools will be introduced in class.
Course Summary	This course introduces the fundamentals of sound in cinema, covering recording, editing, and mixing techniques using tools like Pro Tools. Students will learn to design effective soundscapes using dialogue, music, and effects to enhance film storytelling.

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the historical and theoretical frameworks of film sound	U	C	Written test, Assignment
CO2	Operate audio tools and recording systems (e.g., Pro Tools)	Ap	P	Lab exercises, Practical demo
CO3	Design and edit soundscapes using dialogue, Foley, SFX, and music	C	P	Project work, Portfolio, Presentation
CO4	Critically evaluate sound design in professional film contexts	An	C	Case study analysis, Viva, Class critique
CO5	Execute a complete sound design for a short film project	C	P	Capstone project, Peer review, Instructor assessment

Detailed Syllabus:

<b>Module</b>	<b>Unit</b>	<b>Content</b>	<b>Hours (75)</b>	<b>Marks 60</b>
<b>I</b>	<b>Fundamentals of Sound and Recording Systems</b>		<b>15</b>	<b>15</b>
		Perception of sound: hearing sensitivity, frequency range, sound wavelength		
		Measuring sound: decibels (dB), SPL meters		
		Basic recording system setup: analog/digital systems		
		Analog-to-digital conversion: signal flow overview		
		cables and connectors: XLR, TRS, TS, RCA, USB, Optical		
		Microphones: types and pickup patterns (omnidirectional, cardioid, bidirectional)		
		Microphone techniques and placement		
		Sound reproduction devices and input interfaces		
		Understanding file types and sound formats (.wav, .mp3, .aiff)		
<b>II</b>	<b>Audio Studio Fundamentals</b>		<b>14</b>	<b>15</b>
		Introduction to audio software: Pro Tools, Audition, Reaper		
		Installing and launching Pro Tools		
		Understanding the Pro Tools interface		
		Signal flow and gain staging		
		I/O setup and types of tracks (audio, MIDI, aux, master)		
		Creating and managing sessions		
		Keyboard shortcuts and efficient workflow tips		
<b>III</b>	<b>Pro Tools Recording Techniques</b>		<b>18</b>	<b>15</b>
		Setting recording levels and gain structure		

		Choosing sample rates and bit depths (44.1kHz/48kHz, 16-bit/24-bit)		
		Waveform fundamentals: frequency, amplitude, phase		
		Advanced concepts: quantizing, anti-aliasing, coding		
		Hard drive requirements, session parameters, and disk allocation		
		Microphone selection and application in studio settings		
		Importing audio and session data		
		Pro Tools preferences and buffer settings		
		Assignment: “The Ultimate Recording” – record and mix a short multitrack session		
<b>IV</b>	<b>Creative Use of Soundtrack in Film</b>		<b>18</b>	<b>15</b>
		Layering and balancing: dialogue, sound effects, and music		
		Buses, signal routing, and playlist management		
		Panning, EQ, compression, and use of reverb		
		Creating dynamic mixes: narrative flow through audio		
		Use of inserts, effects loops, and automation		
		Headphone monitoring and creating cue mixes		
		Memory locations, markers, and window configuration.		
		Producing music/soundtracks for short film		
		Sound editing aesthetics: rhythm, mood, silence as a tool		
<b>V</b>	<b>Practical – Sound Design for Cinema</b>		<b>20</b>	

1	<p>Film Case Studies</p> <p><i>Apocalypse Now</i> (1979) – Legendary Use Of Soundscapes And Helicopter Mixing</p> <p><i>The Conversation</i> (1974) – Psychological Use Of Sound Perspective</p> <p><i>Gravity</i> (2013) – Ambisonic Sound And Spatial Effects</p> <p><i>Sound Of Metal</i> (2019) – Subjective Hearing And Sonic Experience</p> <p><i>Inception</i> (2010) – Layered Music And Subconscious Cues</p> <p><i>Dunkirk</i> (2017) – Time And Tension Through Non-Linear Audio</p>		
2	<p><b>Lab Exercises:</b></p> <p>Foley recording and layering</p> <p>Ambient sound design</p> <p>Dialogue cleaning and ADR sync</p> <p>Music spotting and sound cue sheets</p>		
3	<p><b>final Project:</b></p> <p>Complete sound design for a short film (2–5 minutes)</p>		

References:

1. **Chion, Michel** – *Audio-Vision: Sound on Screen*.
2. **Sonnenschein, David** – *Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema*
3. **Ament, Vanessa Theme** – *The Foley Grail: The Art of Performing Sound for Film, Games, and Animation*
4. **Weis, Elisabeth & Belton, John (Eds.)** – *Film Sound: Theory and Practice*

5. **Holman, Tomlinson** – *Sound for Film and Television*
6. **Altman, Rick** – *Sound Theory, Sound Practice*
7. **Murch, Walter** – *In the Blink of an Eye*

Mapping of CO's with :

	PSO 1	PSO 2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO 1	3	1	1	2	1	1	3	1	2	3	2	1	1
CO 2	3	2	2	2	1	2	3	2	3	3	2	1	1
CO 3	3	2	2	2	1	2	3	2	3	3	2	1	1
CO 4	3	3	2	3	2	3	3	2	2	3	3	2	2
CO 5	3	3	3	3	3	3	3	3	3	3	3	3	2

Correlation levels:

Level	Correlation
0	Nil
1	Slightly/Low
2	Moderate/Medium
3	Substantial/High

Assessment Rubrics:

1. Internal exam /Mid-semester exam/ Test paper
2. Seminar/Quiz
3. Assignment//MCQ

4. Practical
5. End semester examination(Final exam)

Mapping of CO's to Assessment Rubrics:

	Written Exam	Seminar/ Quiz	Assignment	Practical	End semester examination
CO 1	✓	✓	✓		✓
CO 2	✓	✓	✓		✓
CO 3	✓			✓	✓
CO 4				✓	✓
CO 5				✓	✓

Course Code & Title	<b>DFP4CJ202</b>	<b>MULTI-CAMERA AND STUDIO DIRECTION</b>			
Type of Course	Major	Semester	<b>IV</b>	Academic Level	<b>200 - 299</b>

Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3		2	75
Pre-requisites	A foundational understanding of visual communication and basic video production.				
Course Summary	This course introduces students to the <b>core practices of studio-based multi-camera television production</b> , with a focus on real-time coordination, control room workflows, and live-to-tape recording. The course is structured across five major units:				

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the basic operations and crew structure of a television studio	U	C	Internal Exam, Assignment, End Exam
CO2	Apply lighting and sound techniques for effective multi-camera productions	A	P	Assignment, Practical, End Exam
CO3	Demonstrate multi-camera directing and control room coordination	A	P	Internal Exam, Practical, Assignment
CO4	Manage pre-production activities and execute rehearsal planning effectively	E	P	Assignment, Practical, End Exam
CO5	Create and produce a live or live-to-tape multi-camera scene using professional standards	Cr	P	Practical, Assignment
CO6	Reflect on production challenges and evaluate studio practices using peer/instructor feedback	E	MC	Assignment, Practical, End Exam

**Detailed Syllabus:**

Module	Unit	Content	Hours (75)	Marks (60)
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<b>I</b>	<b>Studio Fundamentals</b>		<b>11</b>	<b>15</b>
	1	Overview of television studio operations and crew roles, camera control unit	3	
	2	Safety protocols and on-set etiquette. Line monitor, VTR, Optical disc, hard drives	2	
	3	Studio equipment: cameras, control room components, mounting equipments	2	
	4	Signal flow—from camera through CCU to broadcast, switcher, line monitor	2	
	5	Basics of shot composition and continuity	2	
<b>II</b>	<b>Light &amp; Sound Design</b>		<b>11</b>	<b>15</b>
	1	Three-point lighting techniques	2	
	2	Color temperature and lighting instruments	2	
	3	Microphone types , audio mixer, console , audio monitor and placement	3	
	4	Audio mixing fundamentals for live broadcast	2	
	5	Managing levels & ensuring sound quality	2	
<b>III</b>	<b>Directing &amp; Control Room Workflows</b>		<b>11</b>	<b>15</b>
	1	Script analysis & multi-camera blocking	3	
	2	Director–crew communication strategies	2	
	3	Switcher operations and transition techniques	2	
	4	Graphics, teleprompter, and VT integration	2	
	5	Live editing coordination, OB vans, audio intercommunication, signal transmission	2	
<b>IV</b>	<b>Pre-Production &amp; Rehearsal Management</b>		<b>12</b>	<b>15</b>
	1	Production scheduling and running orders	3	

	2	Shot lists, cam-run scripts, and crew coordination	3	
	3	Technical and dress rehearsals	2	
	4	Midterm multi-camera production execution	2	
	5	Feedback loops: peer/instructor evaluations & improvisation in live settings	2	
<b>V</b>	<b>Final Production Practicum</b>		<b>30</b>	
	1	Live Talk Show with Guest Interviews: Create a 5–7 minute scripted scene from a drama or sitcom, utilizing a multi-camera setup to capture performances from multiple angles. The scene should include blocking, lighting, and sound design appropriate for the genre.		
	2	Create a 5 minute interview : Using multi camera setup interview your friends or family about their ideal vacation destination and why they love to go there.		

**References:** **Television Production Handbook** (12th Edition), **Directing Television: A Professional Survival Guide**, **TV Technical Operations: An Introduction**, **Sound for Film and Television** (3rd Edition), **Lighting for TV and Film** (3rd Edition), **Introduction to Media Production** (4th Edition), **Multicamera Production**, **The Technique of Television Production**, **Audio in Media** (10th Edition), **Studio Television Production and Directing**

**Mapping of CO's with :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO 1	3	3	2	1	2	1	3	1	2	2	2	0	0
CO 2	2	3	2	1	2	2	2	1	2	2	3	2	0
CO 3	2	3	3	2	2	2	2	3	3	3	2	2	0
CO 4	3	2	2	3	3	2	2	3	3	2	3	2	0
CO 5	3	3	3	3	3	3	3	3	3	3	3	3	2
<b>2</b> CO 6	2	2	2	2	3	3	2	2	2	2	3	3	3

**Corelation Levels:**

Level	Correlation
3	High correlation
2	Moderate correlation
1	Low correlation

**Assessment Rubrics:**

1. Internal exam /Mid-semester exam/ Test paper
2. Seminar/Quiz
3. Assignment//MCQ
4. Practical
5. End semester examination(Final exam)

**Mapping of CO's to Assessment Rubrics:**

	Internal Exam	Assignment	Practical	End Semester Exam
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓	✓	✓
CO 5		✓	✓	
CO 6	✓	✓	✓	✓

Course code & Title	<b>DFP4CJ20 3</b>	<b>FILM AND TELEVISION LAW AND COPYRIGHT</b>			
Type of course	Major	Semester	<b>4</b>	Academic level	<b>200-299</b>
Course details	Credit	Lecture per week	Tutorial per week	Practical per week	Total hours

	<b>4</b>	<b>4</b>			<b>60</b>
Pre-requisites	<ol style="list-style-type: none"> <li>1. A beginner-level grasp of what copyright protects (literary, dramatic, musical, and artistic works) and the difference between copyright, trademark, and patent is useful as a foundation.</li> <li>2. Knowing the structure of India's film and TV industry, including key bodies like CBFC, NFDC, and public broadcasters, provides necessary context for studying national regulatory systems.</li> </ol>				
Course summary	<p>This course introduces students to the legal and regulatory frameworks that govern the creation, distribution, and exhibition of film and television content. It explores core concepts of intellectual property rights, with a focus on copyright law, moral rights, and licensing practices. The course also covers areas such as censorship regulations, defamation, privacy, broadcasting laws, and the legal procedures involved in securing permissions and managing rights</p>				

#### **COURSE OUTCOMES (CO):**

<b>CO</b>	<b>CO statement</b>	<b>Cognitive level</b>	<b>Knowledge category</b>	<b>Evaluation tools used</b>
CO1	Describe the legal structure and framework governing the film and television industry in India and globally.	U	C	Class discussion/ Quiz
CO2	Explain key principles of copyright, intellectual property rights, and their impact on media ownership.	U	F	Discussion/ assignment
CO3	Analyze legal issues related to censorship, defamation, and	An	C	Seminar/ class discussion

	broadcasting contracts.			
CO4	Evaluate the role of regulatory bodies such as CBFC, TRAI, and MIB in film and television law.	E	C	Class discussion, case study
CO5	Apply legal knowledge to real-world scenarios such as copyright infringement and licensing disputes.	Ap	P	Peer review
CO6	Demonstrate awareness of ethical and legal responsibilities in digital media and OTT content production.	Ap	M	Seminars / viva voce

Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C), Factual knowledge (F), Conceptual knowledge (C), Procedural knowledge (P), Metacognitive knowledge (M).

**DETAILED SYLLABUS:**

<b>MODULE</b>	<b>UNIT</b>	<b>CONTENT</b>	<b>HOURS (60)</b>	<b>MARKS (60)</b>
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<b>I</b>	<b>Foundations of Media Law</b>		<b>15</b>	<b>15</b>
	1	History and development of media law	3	
	2	Constitution of India and Article 19(1)(a): freedom of speech and expression	3	
	3	Media law sources: Constitution, statute, case law, customary law	3	
	4	Civil and criminal liabilities in media practice	3	
	5	Legal systems and courts overview (India + global context)	3	
<b>II</b>	<b>Copyright &amp; Intellectual Property</b>		<b>15</b>	<b>15</b>
	1	Copyright Act, 1957: concepts, ownership, rights	3	
	2	Moral rights, assignment, licensing, Fair use and public domain	3	
	3	TRIPS, Berne Convention, WIPO	3	
	4	Copyright in film, TV, music, web content	3	
	5	Infringement cases and remedies	3	
<b>III</b>	<b>Contracts, Censorship &amp; Content Regulation</b>		<b>10</b>	<b>15</b>
	1	Film and TV industry contracts: artist agreements, production contracts, NDAs	2	
	2	Defamation, privacy, obscenity, contempt	2	
	3	The Cinematograph Act, 1952 and CBFC certification process.	2	
	4	Cable TV Networks Regulation Act	2	
	5	Role of ASCI and content guidelines	21	
<b>IV</b>	<b>Digital Media, OTT Laws &amp; Regulatory Bodies</b>		<b>10</b>	<b>15</b>

	1	Information Technology (IT) Act 2000 and 2021 amendments.	2	
	2	OTT platforms, self-regulation codes, IT Rules 2021	2	
	3	Regulatory authorities: CBFC, MIB, TRAI, PCI	2	
	4	Comparative law: global film law (MPAA, BBFC)	2	
	5	Important legal cases: Uda Punjab, Padmaavat, Tandav, etc.	2	
<b>V</b>	<b>Practicum– Legal Drafting, Case Studies, Simulations</b>		<b>10</b>	
	1	Drafting: copyright notice, simple contracts, license forms		
	2	Case law analysis: copyright disputes, censorship challenges		
	3	Role play: mock CBFC board, legal hearings		
	4	Legal quizzes and documentary reviews from a legal lens.		
	5			

**REFERENCES:**

1. **P. Narayanan** – Law of Copyright and Industrial Designs, Eastern Law House
2. **M. Neelamalar** – Media Law and Ethics, PHI Learning
3. **B. K. Acharya** – Laws on Censorship and Broadcasting in India, Asia Law House
4. **B. L. Wadhera** – Law and Media: Trials of the Fourth Estate, Universal Law
5. **Acts: Copyright Act 1957, Cinematograph Act 1952, IT Act 2000, Cable TV Act 1995**

**Mapping of COs with PSOs and POs:**

C O	P S O 1	P S O 2	P S O 3	P S O 4	P S O 5	P S O 6	P O 1	P O 2	P O 3	P O 4	P O 5	P O 6	P O 7
C O 1	3	2	1	1	-	-	3	2	1	1	2	1	-
C O 2	3	3	2	1	-	-	3	3	1	1	2	1	-
C O 3	3	2	3	2	-	-	3	2	2	3	2	2	-
C O 4	3	2	3	2	-	-	3	2	2	2	3	1	-
C O 5	3	3	3	2	-	-	3	3	3	2	3	2	-
C O 6	3	3	3	3	2	2	3	2	3	2	3	3	-

#### **CORRELATION LEVEL**

- 0- No correlation
- 1- Slightly/ low
- 2- Moderate/ medium
- 3- Substantial/ high.

#### **ASSESSMENT RUBRICS**

- Quiz/ assignments/discussion/seminar
- Midterm exam
- Programming assignments (20%)
- Practicum
- Final exams (70%)

### Mapping of COs to Assessment Rubrics

	Internal exam	Assignment	Practicum	End semester examinations
CO1	✓			✓
CO2		✓		✓
CO3	✓	✓		✓
CO4	✓	✓	✓	✓
CO5		✓	✓	✓
CO6	✓	✓	✓	✓

Course Code & Title	<b>DFP5CJ301</b>	<b>FOUNDATIONS OF VFX &amp; CGI</b>			
Type of Course	Major	Semester	<b>V</b>	Academic Level	<b>300-399</b>
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	<b>4</b>	<b>3</b>		<b>2</b>	<b>75</b>
Pre-requisites	Basic understanding of film production processes. Familiarity with digital media tools (introductory level)				
Course Summary	This course introduces the fundamental concepts, techniques, and tools of Visual Effects (VFX) and Computer-Generated Imagery (CGI) in				

	filmmaking. It explores the history, evolution, and applications of VFX and CGI, while familiarizing students with key workflows and future trends in the industry. The course includes a practicum where students create a simple VFX or CGI element using beginner-friendly software.
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**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level	Knowledge Category	Evaluation Tools Used
CO1	Describe the history, types, and evolution of VFX and CGI.	Understand	C	Written exam
CO2	Identify key tools, techniques, and workflows in VFX production.	U	C/P	Short answer, case study
CO3	Explain the VFX/CGI production pipeline.	U	C	Diagram tasks, written exam
CO4	Analyze the role of VFX in narrative and audience experience.	An	C	Essay, presentation
CO5	Discuss future trends and innovations in VFX and CGI.	E	C	Report, viva
CO6	Apply basic VFX or CGI techniques in a simple project.	Ap	P	Practicum task, project presentation

**Detailed Syllabus:**

Module	Unit	Content	Hours (75)	Marks (60)
<b>I</b>	<b>Introduction to VFX &amp; CGI</b>		<b>11</b>	<b>15</b>
	1	What is VFX? What is CGI?	2	
	2	Evolution of VFX in cinema	2	
	3	CGI in film history	2	

	4	Types of VFX (compositing, matte painting, 3D, etc.)	3	
	5	VFX vs special effects	2	
<b>II</b>	<b>Tools and Workflows</b>		<b>12</b>	<b>15</b>
	1	Introduction to VFX software (After Effects, Blender, etc.)	2	
	2	Overview of the VFX/CGI pipeline	2	
	3	Basics of pre-visualization & storyboarding	3	
	4	Green/blue screen concepts	3	
	5	Simple compositing ideas	2	
<b>III</b>	<b>CGI Essentials</b>		<b>11</b>	<b>15</b>
	1	Basics of 3D modelling	2	
	2	Introduction to texturing & lighting	2	
	3	Simple 3D shapes and models	2	
	4	How CGI is combined with live action	3	
	5	Examples of CGI use in films	2	
<b>IV</b>	<b>Narrative &amp; Future Trends</b>		<b>11</b>	<b>15</b>
	1	Challenges in VFX production	2	
	2	Virtual production & AI	3	
	3	VFX uses across genres	2	
	4	Future of VFX and CGI	2	
	5	Simple rendering concepts	2	
<b>V</b>	<b>Practical</b>		<b>30</b>	
	1	Plan a basic VFX/CGI shot		
	2	Apply simple composite or 3D technique		

References:

1. Rickitt, Richard — *Special Effects: The History and Technique*
2. Okun, Jeffrey A. & Zwerman, Susan — *The VES Handbook of Visual Effects*
3. Birn, Jeremy — *Digital Lighting and Rendering*
4. Free tutorials: Blender.org, Adobe After Effects Learn Portal

**Mapping of CO's with :**

	P S O 1	P S O 2	P S O 3	P S O 4	P S O 5	P S O 6	P O 1	P O 2	P O 3	P O 4	P O 5	P O 6	P O 7
C O 1	✓			✓			✓			✓	✓		
C O 2	✓		✓	✓	✓		✓		✓	✓	✓		
C O 3	✓		✓	✓		✓	✓		✓	✓			✓
C O 4		✓	✓	✓	✓	✓	✓	✓			✓	✓	
C O 5			✓	✓	✓	✓	✓				✓	✓	✓
C O 6	✓	✓	✓		✓	✓		✓	✓	✓			✓

**Corelation Levels:**

Level	Correlation
0	Nil
1	Slightly/Low

<b>2</b>	Moderate/Medium
<b>3</b>	Substantial/High

**Assessment Rubrics:**

Internal Exam  
 Seminar  
 Assignment  
 Practical  
 End Semester Examination

**Mapping of CO's to Assessment Rubrics:**

CO / Assessment	Internal Exam	Seminar	Assignment	Practical / Project	End Semester Exam
CO1	✓		✓		✓
CO2	✓		✓		✓
CO3	✓		✓		✓
CO4		✓	✓		✓
CO5		✓	✓		✓
CO6				✓	

Course Code & Title	<b>DFP5CJ302</b>	<b>PRODUCTION DESIGN FOR FILM</b>			
Type of Course	Major	Semester	<b>V</b>	Academic Level	<b>300-399</b>
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	<b>4</b>	<b>3</b>		<b>2</b>	<b>75</b>

Pre-requisites	Basic understanding of visual storytelling, cinematic language, or media production processes. Familiarity with film viewing, aesthetics, or introductory courses in filmmaking, design, or communication is recommended.
Course Summary	This course explores the creative and technical aspects of production design for film, television, and digital media. Students will learn the fundamentals of visual design, the evolving role of production designers, and the integration of physical and digital tools in visual storytelling. Through theoretical study and practical projects, learners will develop the skills to conceptualize, plan, and present design ideas for screen-based media.

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the historical evolution and scope of production design in film, television, and digital media.	U	F/C	Internal test, Assignment, Quiz
CO2	Analyze the collaborative role of the Production Designer in coordinating the visual aspects of a production.	An	C/P	Seminar, Group activity, Presentation
CO3	Demonstrate knowledge of design principles and visual aesthetics using appropriate tools and media.	Ap	P	Concept sketches, Design assignment, Quiz
CO4	Apply production design techniques using physical and digital tools for film/media production.	Ap/C	PM/P	Lab activity, Previs output, Software-based assignment
CO5	Create a complete visual design package (mood board, set/costume/makeup concepts) for a short scene and present it with justification.	C/E		Design journal, Final presentation, Viva, Peer assessment

Detailed Syllabus:

Module	Unit	Content	Hours (75)	Marks (60)
I	<b>Foundations of Production Design</b>		<b>15</b>	<b>15</b>
	1	Origin and evolution of Production Design: from Art Direction to holistic visual planning	3	
	2	William Cameron Menzies and the concept of the “Production Designer”	3	
	3	Understanding the language of visual storytelling	3	
	4	Introduction to key elements: space, form, texture, color, light, and composition	3	
	5	The role of production design in genre and narrative	3	
II	<b>The Production Designer’s Role and Responsibilities</b>		<b>10</b>	<b>15</b>
	1	Key responsibilities: conceptualizing the visual world	2	
	2	Collaboration with Director, Cinematographer, Editor, and Costume/Makeup Designers	2	
	3	Script analysis and scene breakdowns from a design perspective	2	
	4	Visual documentation: mood boards, concept sketches, set drawings, lookbooks	2	
	5	Budgeting, scheduling, and managing resources	2	
III	<b>Design Techniques and Visual Aesthetics</b>		<b>10</b>	<b>15</b>
	1	Principles of design and color theory in visual media	2	
	2	Basics of architecture, interior design, and spatial planning	2	
	3	Set construction and materials	2	
	4	Costume and makeup coordination	2	
	5	Props, graphics, and typographic elements	3	
	6	Design for different formats: film, television, commercials, OTT	2	

IV	<b>Technology and Innovation in Production Design</b>		<b>10</b>	<b>15</b>
	1	Pre-visualization tools and digital design software	1	
	2	Chroma keying, VFX, DI (Digital Intermediate), and CGI	1	
	3	Use of virtual sets, LED screens, and Unreal Engine in production design	2	
	4	Ethical and sustainable design practices	2	
	5	Case studies of innovative digital production design (e.g., <i>The Mandalorian</i> , <i>Baahubali</i> , <i>Kantara</i> )	4	
V	<b>Practical – Design Lab and Studio Work</b>		<b>30</b>	
		<p>Create concept art and mood boards based on a short script</p> <p>Develop 2D/3D layout of a set using drawing or digital tools</p> <p>Scene-by-scene breakdown and design documentation</p> <p>Analyze visual style of selected film scenes</p> <p>Group project: develop a complete design package for a short film scene</p> <p>Design Journal (concept, breakdowns, visuals, reflection)</p> <p>Final Presentation with mood board, sketches/digital renders.</p>		

References:

1. **Jane Barnwell** – *Production Design for Screen: Visual Storytelling in Film and Television*
2. **Fionnuala Halligan** – *FilmCraft: Production Design*
3. **Vincent LoBrutto** – *The Filmmaker's Guide to Production Design*
4. **Bruce Block** – *The Visual Story: Creating the Visual Structure of Film, TV and Digital Media*

5. **Michael Rizzo** – *The Art Direction Handbook for Film*
6. **Ward Preston** – *What an Art Director Does: An Introduction to Motion Picture Production Design*

Mapping of CO's with :

	PSO1	PSO2	PSO3	PSO4	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO 1	3	3	2	2	3	2	2	1	2	1	1
CO 2	3	3	2	3	2	3	2	2	2	2	1
CO 3	3	3	3	3	3	2	3	2	3	1	1
CO 4	3	3	3	3	2	2	3	3	3	1	2
CO 5	3	3	3	3	2	3	3	3	3	2	2

Correlation levels:

Level	Correlation
0	Nil
1	Slightly/Low
2	Moderate/Medium
3	Substantial/High

Assessment Rubrics:

1. Internal exam /Mid-semester exam/ Test paper
2. Seminar/Quiz
3. Assignment//MCQ
4. Practical

5. End semester examination(Final exam)

Mapping of CO's to Assessment Rubrics:

	Written Exam	Seminar/ Quiz	Assignment	Practical (Journal/Review/Project)	End semester examination
CO 1	✓	✓	✓		✓
CO 2		✓	✓	✓	✓
CO 3	✓	✓	✓	✓	✓
CO 4		✓	✓	✓	✓
CO 5		✓	✓	✓	✓

Course Code & Title	<b>DFP5CJ303</b>	<b>FILM FESTIVAL PROGRAMMING AND CURATION</b>			
Type of Course	Major	Semester	<b>V</b>	Academic Level	<b>300-399</b>
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	<b>4</b>	<b>3</b>		<b>2</b>	<b>60</b>
Pre-requisites	Basic understanding of film language, genres, and cinematic techniques. Prior exposure to film studies or media theory (recommended)				
Course Summary	This course introduces students to the world of film festivals, covering their history, types, and global impact. It teaches the basics of programming, curation, and festival management. Students also get hands-on experience by planning and presenting a mini film festival.				

**Course Outcomes (CO):**

CO	CO Statement	Cognitive	Knowledg	Evaluation
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		Level*	e Category#	Tools used
CO1	Understand the history, evolution, and significance of international film festivals.	Remembering, Understanding	Conceptual	Internal Test, End Semester Exam
CO2	Identify and analyze the types, structures, and impact of different kinds of film festivals.	Analyzing	Conceptual	Assignment, End Semester Exam
CO3	Apply curatorial strategies to program films based on themes, diversity, and audience relevance.	Applying	Procedural	Assignment, Viva Voce
CO4	Design and plan a basic film festival including scheduling, budgeting, and promotion.	Creating	Procedural	Project Work, Brochure Design
CO5	Evaluate emerging trends like digital and hybrid festivals, and the role of inclusivity and sustainability.	Evaluating	Metacognitive	Internal Test, Presentation
CO6	Develop and present a mini curated film festival including poster design and screening plan.	Creating	Procedural	Practical Exam, Project Report, Viva

### Detailed Syllabus:

Module	Unit	Content	Hours (60)	Marks (60)
<b>I</b>	<b>Introduction to Film Festivals</b>		<b>15</b>	<b>15</b>
	1	History and evolution of international film festivals	3	
	2	Key festivals around the world: Cannes, Berlin, Venice, Sundance, etc.	3	
	3	Types of festivals: Genre-based, thematic, regional, student film festivals	3	
	4	Understanding festival hierarchies: A-list, regional, niche festivals	3	
	5	The impact of festivals on film distribution and critical acclaim	3	
<b>II</b>	<b>Programming &amp; Curation</b>		<b>15</b>	<b>15</b>
	1	Principles of film programming: themes, genres, diversity, balance	3	
	2	Audience-centric programming: demographics, community building	3	
	3	Curatorial strategies: selection process, narrative flow, social impact	3	

	4	Understanding submission processes, selection criteria, and screening rights	3	
	5	Working with short films, documentaries, and feature-length narratives	3	
<b>III</b>	<b>Festival Organization and Management</b>		<b>15</b>	<b>15</b>
	1	Planning a festival: budgeting, scheduling, logistics	3	
	2	Collaborating with filmmakers, distributors, and partners	3	
	3	Marketing and promotion: traditional & digital outreach	3	
	4	Technical aspects: venues, screening formats, subtitling, Q&A sessions	3	
	5	Legal and ethical issues: licensing, censorship, permissions	3	
<b>IV</b>	<b>Emerging Trends and the Future of Film Festivals</b>		<b>15</b>	<b>15</b>
	1	<b>Digital and Hybrid Film Festivals:</b> Rise of online platforms, pandemic-driven models	4	
	2	<b>Virtual Programming Tools:</b> Online curation, streaming tech, audience engagement strategies	3	
	3	<b>Inclusion &amp; Diversity in Curation:</b> Gender, race, and cultural representation in programming	4	
	4	<b>Green Festivals &amp; Sustainability:</b> Eco-conscious event planning and digital innovation	4	
<b>v</b>	<b>Open ended Module</b>		<b>10</b>	
	1	<b>Attending a film festival offline and writing a report.</b> (An overview of the film festival and its themes, Review of 3-5films, including analyzing of their strengths and weaknesses, Reflections on the festival’s impact on the audience and the film industry).		
	2	<b>Behind the scenes of a film festival.</b> (Participate in a film festival and contribute to its organization, then write a report on the experience.) (An overview of the film festival and its organization, A detailed account of your roles and responsibilities, Reflections on the festival’s impact on the audience and the film industry, lessons learned and takeaways from the experience)		

**References:**

1."Film Festivals: Culture, People, and Power on the Global Screen" – Cindy Hing-Yuk Wong, "Curating Cinema: Film Exhibition and the Art Museum" –

David Curtis, "Film Festival Yearbook" Series – Various Editors, "Programming Film Festivals: A Guide for Film Professionals and Festival Organizers" – Tanja Meding & Katharina M. D. Schaefer.

**Mapping of CO's with :**

	PSO1	PSO2	PSO3	PSO4	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	1	0	0	3	1	0	0	2	1
CO 2	3	3	1	1	3	2	1	0	3	2
CO 3	2	3	3	1	2	3	3	1	3	2
CO 4	2	3	3	3	2	3	3	3	2	3
CO 5	3	2	1	3	3	2	1	3	3	3
CO 6	3	3	3	3	3	3	3	3	3	3

**Corelation Level:**

Level	Corelation
<b>3</b>	Substantial/High
<b>2</b>	Moderate/Medium
<b>1</b>	Slightly/Low
<b>0</b>	Nil

**Assessment Rubrics**

1. Internal exam /Mid-semester exam/ Test paper
2. Seminar/Quiz

3. Assignment/MCQ
4. Open ended Module
5. End semester examination (Final exam)

**Mapping of CO's to Assessment Rubrics:**

	Internal Exam	Assignment	Open Ended module Internal	End Semester Exam
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓
CO 3		✓		✓
CO 4		✓		
CO 5	✓	✓	✓	✓
CO 6			✓	

**19. DETAILED SYLLABUS OF THE ELECTIVE COURSES (MAJOR)**

Course Code & Title	<b>DFP4EJ211 VR &amp; AR FILMMAKING</b>				
Type of Course		Semester		Academic Level	<b>300-399</b>
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	0	0	60
Pre-requisites	Understand the fundamentals of immersive storytelling. Gain hands-on experience with 360-degree video, VR cameras, and AR platforms.				
Course Summary	This course introduces students to the principles, technologies, and storytelling techniques of Virtual Reality (VR) and Augmented Reality (AR) filmmaking. It blends conceptual knowledge with hands-on experience in immersive media, focusing on cinematic grammar, spatial audio, user interaction, and production pipelines for VR/AR environments.				

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
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CO1	Describe the evolution and key concepts of immersive technologies including VR, AR, MR, and XR.	R	F	Internal Exam, End Semester Exam
CO2	Explain the storytelling approaches and psychological dimensions involved in immersive media content.	U	C	Assignment, End Semester Exam
CO3	Apply knowledge of hardware, software, and production techniques to plan immersive film workflows.	U	C	Assignment, Internal Exam
CO4	Analyze immersive narratives with respect to spatial direction, user interaction, and audio design.	An	C	Practical, Review Assignment
CO5	Evaluate ethical and user experience aspects involved in immersive content development and distribution.	E	MC	Case Study Review, End Semester Exam
CO6	Design theoretical frameworks for future applications of immersive filmmaking across platforms.	Cr	C	Written Project, End Semester Exam

#### Detailed Syllabus:

Module	Unit	Content	Hours (60)	Marks (60)
<b>I</b>	<b>Foundations of Immersive Media</b>		<b>15</b>	<b>15</b>
	1	Evolution of immersive technologies: VR, AR, MR, and XR.	3	
	2	Key concepts: immersion, presence, embodiment, interactivity.	3	
	3	Differences between linear and non-linear storytelling.	3	
	4	Psychological and ethical dimensions of immersive content.	3	
	5	Case studies of successful VR/AR films and experiences.	3	

<b>II</b>	<b>Tools, Techniques, and Workflow</b>		<b>15</b>	<b>15</b>
	1	Introduction to 360-degree cameras and VR rigs.	3	
	2	Basics of photogrammetry, spatial mapping, and SLAM in AR.	3	
	3	Software overview: Unity, Unreal Engine, Adobe Aero, etc.	3	
	4	Stitching, rendering, and post-production for VR films.	3	
	5	Hardware platforms: Oculus, Vive, Meta Quest, HoloLens.	3	
<b>III</b>	<b>Immersive Storytelling and Direction</b>		<b>15</b>	<b>15</b>
	1	Storyboarding and scripting for immersive experiences.	3	
	2	Blocking and staging in 360-degree environments.	3	
	3	Spatial audio design and ambisonic sound.	3	
	4	Interaction design in AR: narrative triggers, user agency.	3	
	5	Ethics of user manipulation and realism in VR content.	3	
<b>IV</b>	<b>Distribution, Audience, and Future Trends in VR/AR Filmmaking</b>		<b>15</b>	<b>15</b>
	1	Distribution Platforms for Immersive Content	3	
	2	Audience Experience and User Psychology	3	
	3	Ethics, Privacy, and Accessibility in Immersive Media	3	
	4	Trends and Future Directions in VR/AR Filmmaking	3	
	5	Future cinematic grammar in a post-screen media environment.	3	

**References:**

1. Virtual Reality Filmmaking: Techniques and Best Practices for VR Filmmakers,
2. Immersive Storytelling for Real and Imagined Worlds
3. Learning Virtual Reality: Developing Immersive Experiences and Applications for Desktop, Web, and Mobile,

4. Augmented Human: How Technology Is Shaping the New Reality,
5. The VR Book: Human-Centered Design for Virtual Reality,
6. Understanding Virtual Reality: Interface, Application, and Design

**Mapping of CO's with :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO 1	3	2	2	2	2	1	3	1	1	0	3	0	0
CO 2	2	3	2	2	3	2	2	2	2	3	2	0	2
CO 3	3	3	3	3	2	2	3	2	2	2	3	1	2
CO 4	3	2	3	3	2	3	3	2	2	0	3	3	0
CO 5	3	3	2	3	3	2	3	2	2	2	3	2	3
CO 6	3	3	3	3	3	3	3	3	3	3	2	2	3

**Corelation Level:**

Level	corelation
<b>3</b>	High correlation
<b>2</b>	<b>Medium correlation</b>
<b>1</b>	Low correlation
<b>0</b>	No correlation

Assessment Rubrics:

- Internal exam /Mid-semester exam/ Test paper
- Seminar/Quiz
- Assignment//MCQ
- End semester examination (Final exam)

### Mapping of CO's to Assessment Rubrics:

	Internal Exam	Assignment	practical	End semester Exam
CO 1	✓			✓
CO 2		✓		✓
CO 3	✓	✓	✓	
CO 4			✓	✓
CO 5	✓		✓	✓
CO 6			✓	

Course Code & Title	<b>DFP4EJ212</b>	<b>MOTION CAPTURE TECHNIQUES</b>			
Type of Course	Major Elective	Semester	<b>4</b>	Academic Level	<b>200-299</b>
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	<b>4</b>	<b>4</b>			<b>60</b>
Pre-requisites	basic knowledge of digital filmmaking or animation principles. Exposure to cinematography or character animation (recommended, not mandatory)				
Course Summary	This course introduces the principles and applications of motion capture technology in film, animation, and games. Students will learn about different mocap systems, equipment setup, data capture, and integration into 3D digital environments. Emphasis is placed on both technical skills and creative storytelling using performance capture, supported by practical exercises and case studies.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Explain the history, evolution, and basic concepts of motion capture technology.	U	C	Written test, Viva
CO2	Distinguish between different types of motion capture systems (optical, inertial, markerless, etc.) and their applications.	An	C	Assignment, Case study analysis

CO3	Demonstrate the setup and calibration of a basic motion capture system and conduct a simple capture session.	Ap	P	Practical exam
CO4	Process, clean, and retarget motion capture data to a 3D rig using industry-standard tools.	Ap	P	Project evaluation
CO5	Integrate mocap data into digital film or game sequences with attention to performance nuances and storytelling.	C	P	Project, Presentation
CO6	Integrate mocap data into digital film or game sequences with attention to performance nuances and storytelling.	E	C	Written test, Seminar

**Detailed Syllabus:**

Module	Unit	Content	Hours (60)	Marks (60)
<b>I</b>	<b>Introduction to Motion Capture</b>		<b>10</b>	<b>15</b>
	1	History & evolution	2	3
	2	Principles of mocap	2	3
	3	Types of mocap systems	2	3
	4	Applications in media	2	3
	5	Industry trends & future	2	3
<b>II</b>	<b>Mocap Systems &amp; Setup</b>		<b>10</b>	<b>15</b>
	1	Studio design	2	3
	2	Hardware overview	2	3
	3	Calibration techniques	2	3
	4	Actor prep & safety	2	3

	5	Planning a shoot	2	3
<b>III</b>	<b>Data Capture &amp; Performance</b>		<b>15</b>	<b>15</b>
	1	Body motion capture	3	3
	2	Facial & hand capture	3	3
	3	Real-time preview	3	3
	4	Props & set handling	3	3
	5	Directing Mocap actors	3	3
<b>IV</b>	<b>Data Processing &amp; Integration</b>		<b>10</b>	<b>15</b>
	1	Data cleaning	2	
	2	Retargeting motion	2	
	3	Integration with 3D tools	2	
	4	Handling errors	2	
	5	Case studies	2	
<b>V</b>	<b>Practicum</b>		<b>15</b>	
	1	Mocap setup demo, Capture session, Data cleaning/export		

**References:**

1. *Jason J. Braasch* – Performance Capture: A Guide for Animators
2. *Colin Ware* – Motion Capture in Performance: An Introduction
3. *M. Menache* – Understanding Motion Capture for Computer Animation
4. Selected research articles and case studies (e.g., Gollum in *LOTR*, Avatar, game engines)

**Mapping of CO's with :**

	<b>PSO 1</b>	<b>PSO 2</b>	<b>PSO 3</b>	<b>PSO 4</b>	<b>PS O5</b>	<b>PS O6</b>	<b>PO1</b>	<b>PO 2</b>	<b>PO 3</b>	<b>PO 4</b>	<b>PO 5</b>	<b>PO 6</b>	<b>PO 7</b>
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CO 1			✓	✓			✓			✓	✓		
CO 2			✓	✓			✓			✓	✓		
CO 3	✓		✓			✓		✓	✓	✓			
CO 4	✓		✓						✓	✓			
CO 5	✓	✓	✓					✓	✓	✓			✓
CO 6			✓	✓	✓		✓				✓	✓	✓

**Correlation levels:**

Level	Correlation
0	Nil
1	Slightly/Low
2	Moderate/Medium
3	Substantial/High

**Assessment Rubrics:**

- Internal exam /Mid-semester exam/ Test paper
- Seminar/Quiz
- Assignment//MCQ
- Practicum
- End semester examination(Final exam)

**Mapping of CO's to Assessment Rubrics:**

	Internal exam	Seminar	Assignment	End semester examination
CO 1	✓		✓	✓

CO 2	✓	✓	✓	✓
CO 3			✓	✓
CO 4			✓	✓
CO 5			✓	✓
CO 6		✓	✓	✓

Course Code & Title	<b>DFP4EJ213</b>	<b>DUBBING AND VOICE SYNC</b>			
Type of Course	Major (E)	Semester	VI	Academic Level	300-399
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	<b>4</b>	<b>4</b>			<b>60</b>
Pre-requisites	Basic understanding of film sound terminology, audio post-production stages, and communication/media language.				
Course Summary	This course introduces the theory and processes of dubbing and voice synchronization in film and media. It covers ADR workflows, voice performance, script adaptation, and industry practices, with a focus on technical precision and cultural relevance in post-production sound.				

Course Outcomes (CO):

CO	CO Statement	Cognitive	Knowledge	Evaluation
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		Level*	Category#	Tools used
CO1	Define and explain key concepts related to dubbing, ADR, and voice sync	U	F	Internal Written Test
CO2	Describe the stages and technical components of ADR and dubbing workflows	U	C	Assignment, Short notes
CO3	Analyze how voice performance, tone, and modulation affect dubbing authenticity	An	M	Case-based Questions, Presentation
CO4	Evaluate language adaptation and script strategies for accurate lip-sync	E	C	Comparative Review Assignment, Group Discussion
CO5	Discuss aesthetics and ethics in dubbing practices	E	M	Seminar, Critical Essay, End Semester Exam

### Detailed Syllabus:

Module	Unit	Content	Hours (60)	Marks (60)
<b>I</b>	Fundamentals of Dubbing and Voice Sync		<b>12</b>	<b>15</b>
	1	Definitions: Dubbing, Voice-over, ADR, Narration, Lip-sync		
	2	Historical development of dubbing in cinema		
	3	Types of dubbing: mono-lingual (ADR), multi-lingual, animated media		
	4	Voice sync as realism: audience expectations and immersion		
	5	Case studies: Dubbing traditions in Indian, Japanese, and European cinema		
<b>II</b>	<b>The ADR Process (Automated Dialogue Replacement)</b>		<b>12</b>	<b>15</b>
	1	Purpose and context of ADR		

	2	ADR vs. original sync sound		
	3	Elements of ADR workflow: spotting sessions, timecode, cue sheets		
	4	Technical setup: recording environment, microphones, visual monitors		
	5	Challenges in ADR: sync drift, ambient mismatch, actor performance issues		
<b>III</b>	<b>Voice Performance and Script Adaptation</b>		<b>12</b>	<b>15</b>
	1	Importance of voice modulation, pitch, timing, and emotion		
	2	Voice matching for character authenticity		
	3	Language adaptation and lip-sync accuracy		
	4	Translating meaning vs. preserving original emotion		
		Dialogue adaptation techniques: compression, expansion, replacement		
<b>IV</b>	<b>Direction and Industry Practices</b>		<b>12</b>	<b>15</b>
	1	Roles in a dubbing session: director, voice artist, engineer		
	2	Dubbing workflows in professional studios		
	3	Industry standards (e.g., Netflix, Disney, national broadcasters)		
	4	Ethical and cultural considerations in dubbing (tone, censorship, faithfulness)		
	5	Emerging trends: AI dubbing, real-time voice cloning, multilingual OTT releases		
<b>V</b>	<b>Sound Aesthetics and Audience Perception in Dubbing</b>		<b>12</b>	
	1	Sound as narrative: role of voice in character identity		

	2	Audience perception of dubbed vs. original content		
	3	Aesthetic decisions: pitch, vocal texture, emotional tone		
	4	Dubbing as a tool of localization and globalization		
	5	Reception studies: how viewers engage with dubbed media (India vs. global)		

References:

1. **Alburger, James R.**  
The Art of Voice Acting: The Craft and Business of Performing for Voiceover  
Focal Press, 6th Edition, 2021.
2. **Purcell, John**  
Dialogue Editing for Motion Pictures: A Guide to the Invisible Art  
Focal Press, 2nd Edition, 2014.
3. **Fong, Gilbert C. F. (Ed.)**  
Dubbing and Subtitling in a World Context  
Chinese University Press, 2009.
4. **Luyken, Georg-Michael et al.**  
Overcoming Language Barriers in Television: Dubbing and Subtitling for the European Audience  
European Institute for the Media, 1991.
5. **Chaume, Frederic**  
Audiovisual Translation: Dubbing  
Routledge Encyclopedia of Translation Studies,

Mapping of CO's with :

	PSO 1	PSO 2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO 1	2	1	0	2	0	1	3	1	1	1	2	1	0

CO 2	1	2	0	3	2	1	3	1	1	1	3	2	1
CO 3	3	2	1	1	2	2	2	1	3	3	2	1	1
CO 4	3	3	1	1	2	3	2	3	3	2	2	2	1
CO 5	2	1	3	3	3	2	2	2	2	3	3	3	2

Correlation levels:

Level	Correlation
0	Nil
1	Slightly/Low
2	Moderate/Medium
3	Substantial/High

Assessment Rubrics:

6. Internal exam /Mid-semester exam/ Test paper
7. Seminar/Quiz
8. Assignment//MCQ
9. End semester examination(Final exam)

Mapping of CO's to Assessment Rubrics:

	Written Exam	Seminar/ Quiz	Assignment	End semester examination
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3		✓		✓
CO 4	✓		✓	✓
CO 5		✓	✓	✓

Course code & Title	<b>DFP5EJ311 PR AND AD STRATEGIES</b>				
Type of course	Major (E)	Semester	<b>5</b>	Academic level	<b>300-399</b>
Course details	Credit	Lecture per week	Tutorial per week	Practical per week	Total hours
	<b>4</b>	<b>4</b>			<b>60</b>
Pre-requisites	<p>1. Basic Understanding of Communication and Media: Students should be familiar with key concepts in mass communication, including media functions, message framing, and audience segmentation.</p> <p>2. Introductory Exposure to Public Relations or Marketing Concepts: Prior coursework or experience in public relations, advertising, or marketing fundamentals will help students understand strategic planning and message development.</p>				
Course summary	This course introduces students to the strategic dimensions of Public Relations (PR) and Advertising, equipping them with the skills to plan, execute, and evaluate communication campaigns across diverse platforms. It covers the principles, tools, and techniques used by PR professionals and advertisers to influence public perception and consumer behavior. Students				

	will explore audience analysis, media planning, message design, and campaign evaluation, with an emphasis on ethical practice and digital integration. Through case studies and practical assignments, the course fosters critical thinking, creative strategy development, and real-world application in corporate, non-profit, and media contexts.
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**COURSE OUTCOMES (CO):**

<b>CO</b>	<b>CO statement</b>	<b>Cognitive level</b>	<b>Knowledge category</b>	<b>Evaluation tools used</b>
CO1	Define key concepts, roles, and terminology related to PR and advertising	R	F	Class discussion/ Quiz
CO2	Explain different models, tools, and strategies used in PR and advertising.	U	C	Discussion/ assignment
CO3	Apply campaign planning techniques to meet client communication objectives.	Ap	P	Seminar/ class discussion
CO4	Analyze target audience profiles and media environments for effective campaign design.	An	C	Lab exercises / case based tasks
CO5	Evaluate the effectiveness of PR and ad strategies using appropriate criteria.	E	C	Peer review/ script analysis

CO6	Create an integrated communication plan including ad creatives and PR material.	C	P	Project/ viva voce
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Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C), Factual knowledge (F), Conceptual knowledge (C), Procedural knowledge (P), Metacognitive knowledge (M), Remembering (R )

**Detailed syllabus:**

MODULE	UNIT	CONTENT	HOURS (60)	MARKS (60)
<b>1</b>	<b>Fundamentals of PR and Advertising</b>		<b>10</b>	<b>10</b>
	1	Definitions and Objectives of Public Relations and Advertising.	<b>2</b>	<b>2</b>
	2	Key Differences and Intersections between PR and Advertising.	<b>2</b>	<b>2</b>
	3	Evolution of PR and Advertising – Global and Indian context.	<b>2</b>	<b>2</b>
	4	Functions and Roles of PR Professionals and Advertisers.	<b>2</b>	<b>2</b>
	5	Types of Advertising – Print, Electronic, Outdoor, Online.	<b>2</b>	<b>2</b>
<b>2</b>	<b>Strategic Planning in PR and Advertising</b>		<b>10</b>	<b>10</b>

	1	The Strategic Communication Process	2	2
	2	Situation Analysis – SWOT, PESTEL, and Stakeholder Mapping	2	2
	3	Goal Setting and SMART Objectives.	2	2
	4	Message Planning – Appeal, Tone, Structure.	2	2
	5	Creative Briefs and Strategic Campaign Blueprints.	2	2
<b>3</b>	<b>Audience and Media Strategy</b>		<b>10</b>	<b>10</b>
	1	Identifying and Segmenting Target Audiences	2	2
	2	Audience Research Techniques – Surveys, Focus Groups.	2	2
	3	Media Planning and Buying – Traditional vs. Digital.	2	2
	4	Social Media Strategy – Influencer PR, Content Planning.	2	2
	5	Timing, Reach, Frequency, and Budget Considerations.	2	2
<b>4</b>	<b>Advertising Strategies and Campaign Development</b>		<b>15</b>	<b>15</b>
	1	Types of Advertising Strategies – Emotional, Rational, Comparative, Celebrity, Guerrilla	3	3
	2	Appeal Techniques – Humor, Fear, Sex, Scarcity, Lifestyle	3	3

	3	Message Framing and Positioning – USP, Brand Personality, Taglines.	3	3
	4	Creative Strategy and Execution Styles – Slice of Life, Problem/Solution, Testimonials.	3	3
	5	Developing an Ad Campaign – From Brief to Concept to Execution.	3	
<b>5</b>	<b>Ad Effectiveness, Measurement, and Trends</b>		<b>15</b>	<b>15</b>
	1	Evaluating Advertising Effectiveness – Pretesting, Tracking, Post-testing.	3	3
	2	Media Metrics and KPIs – Reach, Impressions, CTR, Engagement	3	3
	3	Digital Advertising Trends – Programmatic ads, AI in Advertising, Personalization.	3	3
	4	Ethical & Regulatory Considerations in Ads – ASCI guidelines, Misleading Ads.	3	3
	5	Case Studies of Award-Winning Campaigns – India and International.	3	3

**REFERENCES:**

**1. Cutlip, Scott M., Allen H. Center & Glen M. Broom.**

Effective Public Relations.

Pearson Education, 11th Edition.

– A foundational text in PR education, covering both theory and professional practice with strategic planning frameworks.

**2. Belch, George E. & Michael A. Belch.**

**Advertising and Promotion: An Integrated Marketing Communications Perspective.**

McGraw-Hill Education, 12th Edition.

– A comprehensive guide to advertising strategies, media planning, and IMC practices.

**3. Jethwaney, Jaishri & Jain, Shruti.**

Advertising Management.

Oxford University Press, India.

– Focused on Indian advertising practices, ethical regulations, and campaign management in regional markets

**Mapping of COs with PSOs and POs:**

C O	PS O 1	PS O 2	PS O 3	PS O 4	PS O 5	PS O 6	P O 1	P O 2	P O 3	P O 4	P O 5	P O 6	P O 7
C O 1	3	2	1	1	1	1	3	2	1	1	2	2	1
C O 2	3	2	2	1	2	1	3	3	2	2	3	2	1
C O 3	2	3	3	2	3	2	3	3	3	3	3	2	2
C O 4	2	2	3	2	3	2	3	2	3	3	3	2	2
C O 5	2	2	2	1	2	2	2	3	3	3	3	3	2
C O 6	3	3	3	2	3	3	3	3	3	3	3	2	3

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**CORRELATION LEVEL**

- 0- No correlation
- 1- Slightly/ low
- 2- Moderate/ medium
- 3- Substantial/ high.

**ASSESSMENT RUBRICS**

Quiz/assignments/discussion/seminar

- Midterm exam
- Programming assignments (20%)
- Final exams (70%)

**Mapping of COs to Assessment Rubrics**

	Internal exam	Assignment	End semester examinations
CO1	✓	✓	✓
CO2	✓	✓	✓
CO3		✓	✓
CO4	✓		✓
CO5		✓	✓
CO6		✓	

Course Code & Title	<b>DFP5EJ312</b>	<b>PHOTOJOURNALISM</b>			
Type of Course	Major (E)	Semester	<b>5</b>	Academic Level	<b>300-399</b>
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	<b>4</b>	<b>4</b>			<b>60</b>
Pre-requisites	<ol style="list-style-type: none"> <li>1. Familiarity with journalistic principles, news values, and basic reporting skills is expected for effective visual storytelling.</li> <li>2. Basic Knowledge of Photography:</li> <li>3. Students should have a foundational understanding of camera operations, exposure settings, and image composition.</li> </ol>				
Course Summary	<p>This course offers a comprehensive introduction to the field of photojournalism, focusing on the role of visual storytelling in contemporary media. Students will explore the history, ethics, and impact of photojournalism while gaining hands-on experience in capturing, editing, and presenting photographic content for news and feature publications. Emphasis is placed on technical proficiency with camera equipment, composition techniques, ethical considerations, and the development of compelling photo stories. Through practical assignments and critical analysis, learners will develop the visual literacy and journalistic integrity required for professional work in the field.</p>				

**Course Outcomes (CO):**

<b>C O</b>	<b>CO Statement</b>	<b>Cognitive Level</b>	<b>Knowledge Category</b>	<b>Evaluation Tools used</b>
C O1	Define key concepts, types, and the historical development of photojournalism.	U	C	Class Discussion
C O2	Explain ethical considerations and media laws relevant to journalistic photography.	U	F	Discussion/ Assignment
C	Apply fundamental techniques of photography including framing, exposure, and composition in a journalistic context.	U	C	Seminar/ Discussion
C O4	Analyze the visual and narrative elements of iconic photojournalistic images and photo essays.	Ap	P	Assignment/ case study
C O5	Evaluate the effectiveness and ethical soundness of photo stories in conveying news and emotion.	An	M	Peer review
C O6	Create original photo stories and portfolios using digital tools and post-processing software for print and online media.	C	P	Group Tasks

Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C), Factual knowledge (F), Conceptual knowledge (C), Procedural knowledge (P), Metacognitive knowledge (M).

**Detailed Syllabus:**

<b>Module</b>	<b>Unit</b>	<b>Content</b>	<b>Hours</b>	<b>Marks</b>
<b>I</b>	<b>Foundations of Photojournalism</b>		<b>10</b>	<b>15</b>
	1	Introduction to Photojournalism – Definitions, scope, and importance	2	
	2	Historical Development – Milestones and key pioneers in global and Indian contexts	2	
	3	Types of Photojournalism – Spot news, features, sports, documentary, war	2	
	4	Functions and Responsibilities of a Photojournalist	2	
	5	Ethics and Objectivity in Visual Journalism	2	
<b>I I</b>	<b>Photography Equipment and Technical Basics</b>		<b>10</b>	<b>15</b>
	1	Camera Types and Formats – DSLR, mirrorless, smartphone cameras Exposure Triangle – Shutter speed, aperture, ISO	2	

	2	Lenses and Their Applications – Prime, zoom, wide-angle, telephoto	2	
	3	White Balance, Focus, and Metering Techniques	3	
	4	File Formats and Image Resolution Standards	3	
<b>I I I</b>	<b>Composition, Storytelling, and Visual Language</b>		<b>10</b>	<b>15</b>
		Principles of Composition – Rule of thirds, framing, leading lines, symmetry	2	
		Visual Storytelling Techniques – Emotion, sequence, detail, environment	2	
		Caption Writing – Accuracy, context, ethical concerns	2	
		Planning a Photo Essay – Narrative structure and intent	2	
		Critical Reading of Photo Stories – Case studies and visual deconstruction	2	
<b>I V</b>	<b>Digital Tools and Post-Processing</b>		<b>15</b>	<b>15</b>
		Photo Editing Tools – Introduction to Lightroom and Photoshop	3	
		Color Correction and Tonal Adjustments – Contrast, brightness, cropping	3	
		Image Metadata, Archiving, and Organization	3	
		Preparing Images for Print, Web, and Social Media	3	
		Building a Professional Digital Portfolio	3	

<b>V</b>				
	<b>PRACTICUM</b>		15	
	1	Legal and Ethical Issues – Consent, copyright, defamation, privacy Codes of Conduct – Press Council of India, NPPA guidelines, Social Media and Citizen Photojournalism – Opportunities and risks.		
		Newsroom Practices – Submission formats, editorial selection		

**References:**

**1. Kenneth Kobre. Photojournalism: The Professionals' Approach.**

McGraw-Hill Education, 7th Edition.

– A comprehensive guide widely used in journalism schools worldwide, covering techniques, ethics, and real-world practices.

**2. Paul Martin Lester. Photojournalism: An Ethical Approach.**

Routledge, 3rd Edition.

– Focuses on the ethical dilemmas and responsibilities faced by photojournalists in contemporary media.

**3. B. London & J. Upton. Photography.**

**Pearson Education, 10th Edition.**

– A visual guide to photography fundamentals, ideal for learning exposure, lighting, and composition.

**4. National Press Photographers Association (NPPA). NPPA Code of Ethics & Best Practices.**

Available at: <https://nppa.org/ethics>

– Industry-standard ethical guidelines for responsible photojournalistic practice.

**Mapping of CO's with PSO's, PO :**

C O	PS O1	PS O2	PS O3	PS O4	PS O5	PS O6	P O1	P O2	P O3	P O4	P O5	P O6	P O7
C O1	3	2	1	1	2	2	3	2	2	2	2	3	2
C O2	3	2	2	1	2	3	2	3	2	2	3	3	2
C O3	2	3	3	3	3	2	3	3	3	3	2	2	3
C O4	2	3	2	2	3	3	3	2	3	3	3	3	3
C O 5	2	2	2	1	2	3	2	3	3	3	3	3	3
C O6	3	3	3	3	3	3	3	3	3	3	2	-	-

### CORRELATION LEVEL

- 0- No correlation
- 1- Slightly/ low
- 2- Moderate/ medium
- 3- Substantial/ high.

### ASSESSMENT RUBRICS

Quiz/assignments/discussion/seminar

Midterm exam

Assignments (20%)

Practicum

Final exams (70%)

**Mapping of CO's to Assessment Rubrics:**

	Internal exam	Assignment	Practicu m	Seminar	External Examina tion
C O 1	✓	✓			
C O 2	✓	✓		✓	
C O 3		✓			✓
C O 4	✓			✓	✓
C O 5		✓		✓	✓
C O 6		✓			✓

Course Code & Title	<b>DFP5EJ313</b>	<b>RADIO PRODUCTION</b>			
Type of Course	Major	Semester	V	Academic Level	300-399
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	<b>4</b>	<b>4</b>			<b>60</b>
Pre-requisites	Basic communication skills, media awareness, and interest in audio storytelling. No technical background required.				
Course Summary	This course covers the basics of radio production, including formats, news, sound technology, and performance. It explores the role of radio in India and includes practical training in scripting, recording, and editing radio content.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the evolution and characteristics of radio.	U	F/C	Written Exam, Quiz, Assignment
CO2	Write and present content for various radio formats.	Ap	P	Scriptwriting Assignment, Presentation, Practical Evaluation
CO3	Use microphones, mixers, and software for recording and editing audio.	Ap/An	P/T	Practical (Recording + Editing), Lab Journal, Viva
CO4	Analyze the structure and role of public, private, and community radio in India.	An	C	Assignment, Case Study, Written Exam
CO5	Collaborate to produce original radio content demonstrating leadership and	C	M/S	Group Project, Practical Output,

	inclusiveness.			Peer Review, Seminar
CO6	Apply ethical and societal responsibility in radio communication.	Ap/E	E/C	Assignment, Class Discussion, Viva, Practical Journal
CO7	Use digital platforms for podcasting and online broadcasting.	Ap	P/T	Practical Test, Assignment, Recorded Submission, Viva

Detailed Syllabus:

Module	Unit	Content	Hours (60)	Marks (60)
<b>I</b>	<b>Introduction to Radio &amp; Its Evolution</b>		<b>15</b>	<b>10</b>
	1	Origin and global history of radio broadcasting	3	
	2	Characteristics of radio: audio-centric, immediacy, imagination	3	
	3	Growth of radio in India: AIR, FM, digital, and community initiatives	3	
	4	Introduction to podcasting and internet radio	3	
	5	Major radio formats:  Talk, Interview, Drama, News, Commentary  Phone-in/out, Chat shows, Features, Documentaries	3	
<b>II</b>	<b>Radio Journalism and News Production</b>		<b>15</b>	<b>10</b>
	1	Newsroom operations and editorial hierarchy	3	
	2	News gathering and writing for radio	2	
	3	Structure of news bulletins	2	
	4	News presentation: clarity, tone, speed	2	

	5	Types of radio news: spot news, bulletins, special reports	3	
	6	Ethics in radio journalism	3	
<b>III</b>	<b>Radio Technology and Sound Theory</b>		<b>15</b>	<b>15</b>
	1	Theory of sound: frequency, amplitude, pitch, timbre	3	
	2	Introduction to audio formats: WAV, MP3, AAC	2	
	3	Broadcasting technologies: AM, FM, SW, Satellite, Internet	3	
	4	Recording tools:  Microphones (types and uses)  Sound recorders, mixers, editing software (Audacity, Adobe Audition)	4	
	5	Basic audio editing and mixing principles	3	
<b>IV</b>	<b>Radio Performance and Programming</b>		<b>15</b>	<b>10</b>
	1	Voice modulation and 'on-air' performance techniques	2	
	2	Breathing, emphasis, pacing, tone, and pitch control	3	
	3	Scriptwriting for radio shows and dramas	3	
	4	Roles: RJ, announcer, host, newsreader	3	
	5	Planning and scheduling radio content	2	
	6	Audience engagement techniques	2	
<b>V</b>	<b>Radio in India – Public, Private &amp; Community</b>		<b>15</b>	<b>15</b>
	1	All India Radio: Structure, role, and programming	3	

	2	Private FM channels: Commercial trends, music formats	3	
	3	Community Radio: Policies, practices, and success stories	2	
	4	Educational Radio: Gyan Vani, School Broadcasts	3	
	5	Rise of podcasting and online audio streaming in India	2	
	6	Challenges and future scope of radio in the digital era	2	

References:

1. "Radio Production" *Author: Robert McLeish & Jeff Link*
2. "The Radio Handbook" *Author: Carole Fleming*
3. "Basic Radio Journalism" *Author: Paul Chantler and Peter Stewart*
4. "Broadcast Journalism: Techniques of Radio and Television News" *Author: Andrew Boyd, Peter Stewart, Ray Alexander*
5. "Sound Reporting: The NPR Guide to Audio Journalism and Production" *Author: Jonathan Kern*
6. "Audio in Media" *Author: Stanley Alten*
7. "Radio in India" *Author: U.L. Barua*

Mapping of CO's with :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO 1	1	2	0	3	1	1	3	1	2	1	2	1	0
CO 2	2	3	0	2	2	1	2	2	2	1	1	1	0
CO 3	3	2	1	1	2	2	2	2	3	2	3	3	1
CO 4	3	1	2	1	2	2	1	1	3	3	2	1	2
CO	2	3	1	1	2	3	1	3	2	2	1	1	1

5													
CO 6	1	2	1	3	2	2	2	2	2	2	2	3	2
CO 7	2	3	2	2	3	3	1	3	3	2	2	3	3

Correlation levels:

Level	Correlation
0	Nil
1	Slightly/Low
2	Moderate/Medium
3	Substantial/High

Assessment Rubrics:

Internal exam /Mid-semester exam/ Test paper  
Seminar/Quiz  
Assignment//MCQ  
End semester examination

Mapping of CO's to Assessment Rubrics:

	Written Exam	Seminar/ Quiz	Assignment	End semester examination
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓

CO 3			✓	✓
CO 4	✓	✓	✓	✓
CO 5		✓	✓	✓
CO6	✓	✓	✓	✓
CO7	✓		✓	✓

## 20. DETAILED SYLLABUS OF THE FOUNDATION COURSES

Course code & Title	<b>DFPIFS113</b>	<b>INTRODUCTION TO AI IN FILM MAKING</b>			
Type of course	SEC	Semester	<b>1</b>	Academic level	<b>100-199</b>
Course details	Credit	Lecture per week	Tutorial per week	Practical per week	Total hours
	<b>3</b>	<b>3</b>			<b>45</b>
Pre-requisites	<p>1. Basic Understanding of Film Production: Students should have a foundational knowledge of filmmaking processes including scripting, shooting, and editing.</p> <p>2. Digital Literacy and Computer Fundamentals: Familiarity with digital tools, media formats, and basic computer operations is essential to engage with AI technologies in creative workflows.</p>				
Course summary	<p>This course provides a foundational overview of how Artificial Intelligence (AI) is transforming contemporary filmmaking. It explores the integration of AI tools and techniques in pre-production, production, and post-production processes. Students will learn how AI is used in areas such as automated scriptwriting, casting predictions, editing, VFX, and virtual cinematography. Through hands-on exploration of AI-powered software, discussions on ethical implications, and creative project work, learners will gain a practical and critical understanding of AI's role in shaping the future of cinematic storytelling.</p>				

**COURSE OUTCOMES (CO):**

<b>CO</b>	<b>CO statement</b>	<b>Cognitive level</b>	<b>Knowledge category</b>	<b>Evaluation tools used</b>
CO1	Define the core concepts of Artificial Intelligence relevant to film and media production.	U	C	Class discussion/ Quiz
CO2	Explain how AI is applied across the stages of filmmaking including scripting, editing, and visual effects.	U	F	Discussion/ assignment
CO3	Explain the role of AI in creative writing and story generation	U	C	Seminar/ class discussion
CO4	Demonstrate the use of selected AI tools for creative and technical filmmaking tasks.	Ap	P	Lab exercises / case based tasks
CO5	Evaluate the ethical and creative challenges involved in integrating AI into filmmaking practices.	An	M	Peer review/ script analysis
CO6	Design a concept or project proposal integrating AI tools into a specific area of the filmmaking workflow.	C	P	Assignment

Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C), Factual knowledge (F), Conceptual knowledge (C), Procedural knowledge (P), Metacognitive knowledge (M).

**DETAILED SYLLABUS:**

<b>MODULE</b>	<b>UNIT</b>	<b>CONTENT</b>	<b>HOURS (45)</b>	<b>MARK S (50)</b>
<b>1</b>	<b>Foundations of AI in Story Development</b>		<b>10</b>	<b>10</b>
	1	Introduction to Artificial Intelligence and its relevance in media		
	2	Evolution of storytelling with technology		
	3	AI-based tools for script generation and dialogue creation (e.g., ChatGPT, Sudowrite)		
	4	Character development using AI algorithms		
	5	Case studies of AI-assisted storytelling in short films and cinema		
<b>2</b>	<b>AI Software Tools in Filmmaking</b>		<b>10</b>	<b>10</b>
	1	Overview of AI tools used in pre-production and production		
	2	Virtual production environments (e.g., Unreal Engine with AI)		
	3	AI in casting and production planning		
	4	AI-powered storyboarding and shot listing		
	5	Practical sessions with selected tools (e.g., Runway ML, DeepStory)		

<b>3</b>	<b>AI in Cinematography and Post-Production</b>		<b>10</b>	<b>15</b>
	1	AI-assisted camera technologies (e.g., smart framing, depth tracking)		
	2	Photo and video enhancement using AI		
	3	Retouching and color grading with AI-based tools (e.g., Topaz Labs, Luminar AI)		
	4	AI-driven editing software (e.g., Adobe Premiere Pro with Sensei)		
	5	Smart captioning and auto-translation tools		
<b>4</b>	<b>AI in Film Marketing and Distribution</b>		<b>10</b>	<b>15</b>
	1	AI in content recommendation and audience analysis		
	2	Predictive analytics for film success		
	3	Automated trailer generation and promotional visuals		
	4	AI in film distribution platforms (YouTube, Netflix algorithms)		
	5	Social media automation and targeting using AI		
<b>5</b>	<b>Open Ended Module</b>		<b>5</b>	
	1	Analysis of AI generated scripts: strengths and gaps		

	2	Legal, ethical, and creative implications of AI in cinema		
	3	Future trends and possibilities in AI-driven filmmaking		

**REFERENCES:**

**1. Russell, S., & Norvig, P. (2021). Artificial Intelligence: A Modern Approach (4th Edition).** Pearson.

– A foundational text that offers a comprehensive understanding of AI principles.

**2. Levy, D. (2020). The AI-Powered Filmmaker: How Artificial Intelligence is Revolutionizing the Creative Process.** Routledge.

– Explores the direct implications and use of AI tools in filmmaking.

**3. Creativity and Artificial Intelligence in the Media and Arts – Edited by M. Giannini (2023), Springer.**

– A collection of essays on how AI intersects with creativity and storytelling.

**Mapping of COs with PSOs and POs:**

C O	PS O 1	PS O 2	PS O 3	PS O 4	PS O 5	PS O 6	P O 1	P O 2	P O 3	P O 4	P O 5	P O 6	P O 7
C O 1	2	1	3	2	–	–	3	1	–	2	2	–	–
C O 2	2	2	3	2	–	–	3	2	2	3	3	–	–
C O 3	3	3	3	2	2	2	3	3	3	3	2	–	–
C	2	3	3	3	2	2	2	3	3	3	3	2	2

O 4													
C O 5	2	2	2	3	2	3	2	3	3	3	3	3	–
C O 6	3	3	3	2	3	3	3	3	3	3	3	3	–

### CORRELATION LEVEL

**3** = Strong Contribution

**2** = Moderate Contribution

**1** = Low Contribution

– = No Contribution

### ASSESSMENT RUBRICS

Quiz/assignments/discussion/seminar

- Midterm exam
- Programming assignments (20%)
- Open Ended Module
- Final exams (70%)

### Mapping of COs to Assessment Rubrics

CO	Internal	Assignment	Open Ended Module	End Semester Examination
CO1	✓	✓		✓
CO2	✓	✓		✓
CO3		✓	✓	
CO4	✓	✓		✓
CO5	✓	✓		✓
CO6		✓	✓	

Course Code & Title	<b>DFP1FM105</b>	<b>CORE SKILLS IN FILM PRODUCTION</b>			
Type of Course	<b>MDC</b>	Semester	<b>1</b>	Academic Level	<b>100-199</b>
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	<b>3</b>	<b>3</b>	-	-	<b>45</b>
Pre-requisites	Students are expected to have a basic familiarity with using a smartphone or computer, an interest in storytelling and visual media, and a willingness to collaborate in team-based creative projects.				
Course Summary	A foundational, non-technical course that introduces students from any discipline to the basic tools and techniques of short filmmaking. The course involves scriptwriting, camera handling, sound, and editing with an emphasis on team-based, hands-on projects.				

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	<b>Identify the core stages in the film production process.</b>	<b>U</b>	<b>C</b>	Group Discussion, In-Class Activity
CO2	<b>Write a basic scene and plan simple shots using a storyboard.</b>	<b>Ap</b>	<b>P</b>	Assignment, Script Submission
CO3	<b>Operate basic camera and sound equipment to record a short video.</b>	<b>Ap</b>	<b>P</b>	Practical Assignment (Camera & Sound)
CO4	<b>Perform basic editing and sequencing using accessible software.</b>	<b>Ap</b>	<b>P</b>	Practical Assignment (Editing Task)
CO5	<b>Collaborate with peers to produce a simple film scene.</b>	<b>Ap</b>	<b>S</b>	Group Project, Peer Evaluation, Reflective Report
CO6	<b>Reflect on the creative process through peer discussion and screening.</b>	<b>E</b>	<b>M</b>	Reflective Report, Presentation,

**Detailed Syllabus:**

<b>Module</b>	<b>Unit</b>	<b>Content</b>	<b>Hours (45)</b>	<b>Marks (50)</b>
<b>I</b>	<b>Introduction to Film Making</b>		<b>8</b>	<b>10</b>
	1	What is Filmmaking? Understanding the goal and language of visual storytelling.	2	
	2	Stages of Production: Overview of pre-production, production, and post-production.	2	
	3	Film Crew Roles: Roles of director, cinematographer, editor, sound designer, and producer.	2	
	4	Short Film vs. Feature Film: Budget, time, narrative scope, and team dynamics.	1	
	5	Film Genres & Examples: Brief intro to genre differences and short clips as examples.	1	
<b>II</b>	<b>Script and Scene Writing</b>		<b>11</b>	<b>10</b>
	6	Story Idea Generation: Brainstorming ideas using prompts and visuals.	2	
	7	Writing for Visual Medium: Show-don't-tell principle; visual cues in scripting.	2	
	8	Basic Scene Writing Write 1–2-minute scenes with dialogue and action lines.	3	
	9	Storyboard Creation: Introduction to sketch/storyboard basics for beginners.	2	
	10	Script Formatting Tools: Using apps like Celtx or handwritten formats.	2	
<b>III</b>	<b>Camera and Sound Recording</b>		<b>8</b>	<b>15</b>
	11	Camera Shots and Angles: Long shot, close-up, mid-shot, POV, and camera movement basics.	2	
	12	Camera Handling: Using tripods, mobile stabilizers, handheld shooting.	2	

	13	Natural & Ambient Sound: Basics of collecting clear background and natural sound.	1	
	14	Voice Recording & Sync: Recording voice on mobile, syncing with visuals.	1	
	15	Using Mobile Devices: Tips for mobile phone filmmaking (iOS/Android tools).	2	
<b>IV</b>	<b>Basic Editing Techniques</b>		<b>8</b>	<b>15</b>
	16	What is Editing? Importance of editing in shaping story and pace.	2	
	17	Intro to Free Editing Apps: Cap Cut, DaVinci Resolve, VN installation and interface.	1	
	18	Trimming and Cutting: Cutting out mistakes and rearranging scenes.	2	
	19	Adding Music & Voice: Simple background sound, voice-overs.	2	
	20	Titles and Transitions: Adding basic text, transitions, filters.	1	
<b>V</b>	<b>Group Project</b>		<b>10</b>	
	1	Group Project: Short Clip Students will form small groups (3–5 members) to plan, shoot, and edit a 1–2-minute video. The clip must show basic skills in script, camera, sound, and editing. Mobile phones can be used. The final video will be screened. Each student submits a short reflection.		

#### References:

1. Stoller, B.M. – *Filmmaking for Dummies*
2. Murch, W. – *In the Blink of an Eye*
3. Katz, S. – *Film Directing: Shot by Shot*
4. Online videos from YouTube: Film Riot, DSLR Video Shooter, Think Media

Mapping of CO's with :

CO	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6
CO 1	3	2	1	1	1	1	3	2	1	1	1	1
CO 2	2	3	2	2	2	2	2	3	2	2	1	1
CO 3	3	3	3	2	2	2	3	3	3	2	2	2
CO 4	3	3	3	2	2	2	3	3	3	2	2	2
CO 5	2	2	2	3	3	3	2	2	2	3	3	3
CO 6	1	2	2	3	3	3	1	2	2	3	3	3

#### Correlation Levels:

Level	Correlation
0	Nil
1	Slightly/Low
2	Moderate/Medium
3	Substantial/High

#### Assessment Rubrics:

- Assignment
- Seminar Presentation
- Internal Examination
- Project
- End Semester Examination

	Assignment	Seminar Presentation	Internal Examination	Project Work	End Semester Examination
CO1	✓	✓	✓		✓
CO2	✓	✓	✓		✓
CO3	✓	✓	✓	✓	✓
CO4	✓	✓	✓	✓	✓
CO5	✓	✓	✓	✓	✓
CO6	✓	✓	✓	✓	✓

Course Code & Title	<b>DFP2FM106</b>	<b>DIGITAL PHOTOGRAPHY</b>			
Type of Course	MDC	Semester	II	Academic Level	<b>100-199</b>
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4			45
Pre-requisites	Basic computer skills, interest in photography, and access to a digital camera or smartphone with camera.				

Course Summary	This course introduces the fundamentals of digital photography, covering camera operations, exposure settings, composition techniques, lighting, and basic photo editing. Students will learn to capture, edit, and critique photographs while exploring different genres such as portrait, landscape, and street photography. Practical assignments and a final project help develop both technical and creative skills.
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Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the basic components and functions of a digital camera and accessories.	R	F	Oral questioning
CO2	Explain the exposure triangle and its impact on image quality.	U	C	Written test, short answer
CO3	Apply compositional techniques to create visually appealing photographs.	AP	P	Photo assignment, Image critiques
CO4	Analyze the effects of lighting and white balance on digital images.	AN	P	Practical task, casebased exercises
CO5	Use editing software to enhance and correct digital images.	AP	P	Lab exercises, image enhancement comparisons
CO6	Compare different genres of photography and identify their distinct characteristics.	U	C	Presentations, comparative analysis reports

Detailed Syllabus:

Module	Unit	Content	Hours 45	Marks 50
I	<b>Introduction to Photography</b>		<b>14</b>	<b>14</b>
	1	History of photography and digital imaging Difference between film and digital photography Types of cameras: DSLR, mirrorless, compact, smartphone cameras	4	
	2	Camera Basics: Parts of a digital camera	4	

		Types of lenses and their uses Memory cards and storage Camera settings and modes (Auto, Manual, Aperture Priority, Shutter Priority)		
	3	Exposure Triangle, Aperture – depth of field Shutter Speed – motion blur and freezing action ISO – light sensitivity and grain, How the three work together	6	
II	<b>Composition Techniques</b>		<b>6</b>	<b>12</b>
	1	Rule of thirds, Leading lines, Framing and layering Symmetry, patterns, and textures, Perspective and angles	3	
	2	Lighting in Photography: Natural vs. artificial light Golden hour and blue hour Using flash effectively Light direction and quality (hard vs. soft light) White balance and colour temperature	3	
III	<b>Digital Workflow and Basic Editing and Post-Processing</b>		<b>11</b>	<b>12</b>
	1	Transferring photos to computer File formats (JPEG, RAW etc....) Organizing and storing images Metadata and copyright	5	
	2	Introduction to software: Adobe Light room, Photoshop, Snap seed, etc. Cropping, straightening, exposure correction Colour correction and enhancement Sharpening and noise reduction	6	
IV	<b>Genres of Photography</b>		<b>6</b>	<b>12</b>
	1	Portrait photography Landscape photography Street and documentary photography Macro photography Event and product photography		

<b>V</b>	<b>practicum</b>		<b>8</b>	
	1	Weekly photo assignments focusing on specific skills Photo walks and field trips Peer reviews and critiques		
	2	A thematic photo series or portfolio Artist statement Presentation of work		

References:

1. Langford's Basic Photography by Michael Langford, Anna Fox, and Richard Sawdon Smith
2. Understanding Exposure by Bryan Peterson
3. The Digital Photography Book by Scott Kelby
4. Complete Digital Photography by Ben Long
5. Light, Science & Magic: An Introduction to Photographic Lighting by Fil Hunter, Steven Biver, and Paul Fuqua
6. Adobe Photoshop Classroom in a Book by Conrad Chavez and Andrew Faulkner (for post-processing)

Mapping of CO's with :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	3	2	1	2	1	1	3	1	2	2	1	1	0
CO2	3	2	1	2	1	1	3	1	2	2	2	1	1

CO 3	3	3	1	1	2	2	2	2	3	2	2	1	1
CO 4	3	2	1	2	2	2	2	2	3	2	3	2	1
CO 5	3	2	2	1	3	2	2	1	3	3	22	1	2
CO 6	2	3	1	3	2	2	2	2	2	1		3	2

Correlation levels:

Level	Correlation
0	Nil
1	Slightly/Low
2	Moderate/Medium
3	Substantial/High

Assessment Rubrics:

- Internal exam /Mid-semester exam/ Test paper
- Seminar/Quiz
- Assignment//MCQ
- Practical- Lab activity regarding ms word, ms excel and ms power point
- End semester examination(Final exam)

Mapping of CO's to Assessment Rubrics:

	Internal exam	Seminar	Assignment	Practium	End semester examination
CO 1	✓		✓		✓
CO 2	✓		✓		✓
CO 3			✓	✓	✓
CO 4				✓	✓
CO 5			✓	✓	✓
CO 6		✓	✓		✓

Course Code & Title	<b>DFP3FV108</b>	<b>CREATIVE DESIGN FOR MEDIA</b>			
Type of Course	<b>VAC</b>	Semester	<b>III</b>	Academic Level	<b>100-199</b>
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	<b>3</b>	<b>3</b>			<b>75</b>
Pre-requisites	Basic computer literacy, familiarity with using the internet, and an interest in creative visual communication. No prior design experience is required.				
Course Summary	This course introduces students from non-media backgrounds to the basics of creative visual design for media communication. Using beginner-friendly tools, students will learn layout, typography, color use, and visual storytelling for print, social media, and simple video thumbnails.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level	Knowledge Category	Evaluation Tools used
CO1	Understand basic design principles and visual communication concepts.	U	C	Quiz, Group Discussion
CO2	Use online design tools to create simple media content.	Ap	P	Practical Assignment, Design Exercise
CO3	Apply layout and color theory in print and digital projects.	Ap	P	Poster/Flyer Design Task
CO4	Create social media graphics with branding consistency.	Ap	P	Social Media Design Task
CO5	Present and explain their creative design work.	E	M	Presentation, Peer Review
CO6	Compile a small portfolio of original designs for different media formats.	C	P	Final Portfolio Submission

### Detailed Syllabus:

Module	Unit	Content	Hours	Marks
<b>I</b>	Design Foundations		15	10
	1	Principles of design: balance, contrast, alignment, proximity, hierarchy	3	2
	2	Color theory basics and emotional impact	3	2
	3	Typography: readability, style, and mood	3	2
	4	Visual hierarchy and white space	3	2
	5	Case studies: good vs. poor design	3	2
<b>II</b>	Tools & Techniques		15	10
	1	Canva & Adobe Express basics (templates, resizing, brand kits)	3	2
	2	Adobe Photoshop: layers, masking, retouching	3	2
	3	Adobe Illustrator: vector graphics, logo design	3	2
	4	Figma basics: collaborative design	3	2
	5	File formats & export settings (print/digital)	3	2
<b>III</b>	Media-Specific Design		15	10
	1	Poster & flyer design workflows	3	2
	2	Social media graphics & story templates	3	2
	3	YouTube/OTT thumbnails & banners	3	2
	4	Infographic basics	3	2
	5	Branding consistency across platforms	3	2
<b>IV</b>	Professional Techniques		15	10
	1	Motion graphics basics	3	2
	2	Advanced Photoshop (compositing & color correction)	3	2
	3	Illustrator for branding kits & iconography	3	2
	4	Visual storytelling through layout & design	3	2

	5	Design workflow & project management	3	2
<b>V</b>	Open-Ended Module		15	10
	1	Create a <b>design package</b> (poster, social media campaign set, YouTube thumbnail, infographic) using a mix of Canva + Adobe tools		

**References:** Robin Williams – *The Non-Designer’s Design Book*

Ellen Lupton – *Thinking with Type*

Adobe Photoshop & Illustrator Classroom in a Book (Adobe Press)

Canva Design School (online)

Adobe Express, Figma, and After Effects tutorials

**Mapping of CO’s with :**

	<b>PS O1</b>	<b>PS O2</b>	<b>PS O3</b>	<b>PS O4</b>	<b>PS O5</b>	<b>PS O6</b>	<b>P O 1</b>	<b>P O 2</b>	<b>P O 3</b>	<b>P O 4</b>	<b>P O 5</b>	<b>P O 6</b>	<b>P O 7</b>
<b>C O 1</b>	3	2	1	1	1	1	3	2	1	2	1	1	1
<b>C O 2</b>	2	3	3	2	2	1	2	3	3	3	2	1	1
<b>C O 3</b>	2	3	2	3	2	1	2	2	3	3	2	2	1
<b>C O 4</b>	2	3	3	3	3	2	2	3	3	3	3	2	2
<b>C O 5</b>	2	2	2	2	3	3	1	3	3	2	3	3	2
<b>C O 6</b>	2	2	3	2	2	3	2	2	3	2	3	3	3

Correlation levels:

Level	Correlation
0	Nil
1	Slightly/Low
2	Moderate/Medium
3	Substantial/High

Assessment Rubrics:

Internal exam /Mid-semester exam/ Test paper  
Seminar/Quiz  
Assignment/MCQ  
End semester examination  
Open ended module

**Mapping of CO's to Assessment Rubrics:**

	Written Exam	Seminar/ Quiz	Assignment	Open Ended module	End semester examination
CO 1	✓	✓	✓		✓
CO 2	✓	✓	✓		✓
CO 3			✓	✓	✓
CO 4	✓	✓	✓	✓	✓
CO 5		✓	✓	✓	✓
CO6	✓	✓	✓	✓	✓
CO7	✓		✓	✓	✓

Course code & Title	<b>DFP4FV109</b>	<b>FILM CRITICISM AND REVIEW WRITING</b>			
Type of course	VAC	Semester	4	Academic level	<b>200-299</b>
Course details	Credit	Lecture per week	Tutorial per week	Practical per week	Total hours
	<b>3</b>	<b>3</b>			<b>45</b>
Pre-requisites	<p>1. Familiarity with basic elements of film form such as narrative structure, genre, and visual composition.</p> <p>2. Introductory experience in analytical or critical writing—such as journal writing, blog entries, or short reviews.</p>				
Course summary	<p>This course equips students with the conceptual and practical tools to critically engage with cinema. It introduces major approaches to film criticism and guides students in articulating their observations through structured reviews. Emphasis is placed on analytical writing, understanding film genres, critical frameworks, and practical review techniques for both academic and media audiences.</p>				

#### **COURSE OUTCOMES (CO):**

<b>CO</b>	<b>CO statement</b>	<b>Cognitive level</b>	<b>Knowledge category</b>	<b>Evaluation tools used</b>
CO1	Identify elements of film form (mise-en-scène, editing, cinematography, sound, narrative).	U	C	Class discussion/ Quiz
CO2	Analyze a film using critical frameworks (auteur theory, genre theory, feminist theory, etc.)	U	F	Discussion/ assignment
CO3	Write concise, engaging, and well-structured film reviews for various media platforms.	U	C	Seminar/ class discussion

CO4	Evaluate the impact of cultural, political, and social contexts on film reception and interpretation.	U	C	Discussion.
CO5	Compare the styles and criteria of popular, academic, and journalistic film criticism.	An	M	Peer review/ script analysis
CO6	Develop a personal voice and critical lens in film reviewing.	C	P	Project/ viva voce

Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C), Factual knowledge (F), Conceptual knowledge (C), Procedural knowledge (P), Metacognitive knowledge (M).

**DETAILED SYLLABUS:**

<b>MODULE</b>	<b>UNIT</b>	<b>CONTENT</b>	<b>HOURS (45)</b>	<b>MARK S (50)</b>
<b>1</b>	<b>Foundations of Film Criticism</b>		<b>10</b>	<b>15</b>
	1	Purpose and Evolution of Film Criticism	2	
	2	Types of Film Criticism: Popular, Journalistic, Academic, Social Media-Based	2	
	3	Elements of Film Language: Narrative, Mise-en-scène, Cinematography, Editing, Sound	2	
	4	Role of the Film Critic: Responsibility, Bias, and Objectivity	2	
	5	How to Watch a Film Critically: Tools for Analysis	2	
<b>2</b>	<b>Film Theories and Critical Frameworks</b>		<b>10</b>	<b>15</b>
	1	Auteur Theory: Understanding Directorial Voice	2	
	2	Genre Theory: Conventions, Innovation, and Subversion	2	
	3	Feminist and Marxist Approaches to Film	2	

	4	Psychoanalytic and Queer Theory in Film Interpretation	2	
	5	Cultural and Political Contexts of Film Reception	2	
<b>3</b>	<b>Review Writing Techniques</b>		<b>8</b>	<b>10</b>
	1	Structure of a Film Review: Hook, Summary, Analysis, Opinion, Conclusion	2	
	2	Formats: Print, Blog, Podcast, Vlog, Academic Essay	2	
	3	Style and Tone: Objectivity, Subjectivity, and Personal Voice	2	
	4	Ethics and Accuracy in Reviewing	2	
<b>4</b>	<b>Indian and Global Perspectives in Criticism</b>		<b>8</b>	<b>10</b>
	1	History of Film Criticism in India	2	
	2	Profiles of Prominent Indian Critics (e.g., Baradwaj Rangan, Anupama Chopra)	2	
	3	Key Western Critics and Their Styles (e.g., Roger Ebert, Pauline Kael)	2	

	4	Comparative Study: Hollywood vs. Indian Review Culture	2	
<b>5</b>	<b>Open Ended Module</b>		<b>9</b>	
	1	Watching and Reviewing Assigned Short Films or OTT Releases		

### REFERENCES:

- 1. Corrigan, Timothy :** A Short Guide to Writing About Film. Pearson Education.  
→ Essential for learning structured, academic film review writing.
- 2. Monaco, James:** How to Read a Film: Movies, Media, and Beyond. Oxford University Press.  
→ Offers comprehensive insights into film language and interpretation.
- 3. Bazin, André:** What is Cinema? University of California Press.  
→ Foundational text in classical and philosophical film criticism.
- 4. Rangan, Baradwaj:** Conversations with the Auteur. HarperCollins India.  
→ An Indian critic's deep interviews and reflections on film and craft.

### Mapping of COs with PSOs and POs:

C O	PS O 1	PS O 2	PS O 3	PS O 4	PS O 5	PS O 6	P O 1	P O 2	P O 3	P O 4	P O 5	P O 6	P O 7
C O 1	3	2	1	2	2	2	3	2	2	1	1	2	2
C O 2	3	3	2	3	2	3	2	3	3	2	2	2	2
C O	2	3	3	2	3	2	2	2	2	2	1	3	2

3													
CO4	2	3	1	3	2	3	3	2	3	2	2	3	2
CO5	3	3	2	3	3	3	3	3	2	3	2	2	3
CO6	2	3	3	2	3	3	3	3	3	3	2	2	

#### **CORRELATION LEVEL**

- 0- No correlation
- 1- Slightly/ low
- 2- Moderate/ medium
- 3- Substantial/ high.

#### **ASSESSMENT RUBRICS**

Quiz/assignments/discussion/seminar

- Midterm exam
- Programming assignments (20%)
- Open Ended Module✓
- Final exams (70%)

#### **Mapping of COs to Assessment Rubrics**

CO	Internal Exam	Assignment	Open Ended Module	End Semester Examination
CO1	✓	✓		✓
CO2	✓	✓		✓
CO3		✓	✓	
CO4	✓	✓		✓
CO5	✓	✓		
CO6		✓	✓	✓

Course Code & Title	<b>DFP4FS112</b>	<b>COLOR GRADING</b>			
Type of Course	<b>SEC</b>	Semester	<b>IV</b>	Academic Level	<b>200-299</b>
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	<b>3</b>	<b>3</b>			<b>75</b>
Pre-requisites	Basic knowledge of cinematography, visual editing, and digital media tools.				
Course Summary	This course introduces students to the art and technical workflow of color correction and color grading in film and digital content. Students will explore professional software tools like DaVinci Resolve, Premiere Pro Lumetri, and After Effects, learning both the creative and technical aspects of color management. Practical projects will develop skills in achieving visual consistency, mood creation, and cinematic look development.				

**Course Outcomes (CO):**

CO No.	Course Outcome Statement	Cognitive Level	Knowledge Category	Evaluation Tools
CO1	Understand fundamental concepts of color theory, color psychology, and cinematic color.	U	C	Quiz, Class Discussion
CO2	Perform primary color correction using professional software.	Apply	P	Practical Assignment
CO3	Apply secondary grading techniques to enhance mood, continuity, and storytelling.	Apply	P	Practical Test, Exercises
CO4	Experiment with LUTs, film looks, and advanced grading tools for creative output.	An/Apply	P	Project Work
CO5	Integrate color grading workflows into editing and post-production pipelines.	Apply/An	P	Assignment, Viva
CO6	Execute an independent graded project showcasing professional cinematic color grading.	Create	P	Open-ended Project

**Detailed Syllabus:**

Module	Unit	Content	Hours	Marks
<b>I</b>	Fundamentals of Color		15	10
	1	Basics of color theory and psychology in film	3	2
	2	Exposure & white balance concepts	3	2
	3	Color spaces	3	2
	4	Scopes: waveform, histogram, vectorscope	3	2
	5	Case studies: mood and palette in cinema	3	2
<b>II</b>	Tools & Techniques		15	10
	1	DaVinci Resolve interface & workflow	3	2
	2	Premiere Pro Lumetri Color panel	3	2
	3	After Effects color tools & plugins	3	2
	4	Calibration, monitors & file formats	3	2
	5	Project organization & data workflow	3	2
<b>III</b>	Color Correction		15	10
	1	Primary correction: exposure, contrast, saturation	3	2
	2	White balance correction	3	2
	3	Matching shots across a sequence	3	2
	4	Removing color, cast & noise	3	2
	5	Practical correction exercise	3	2
<b>IV</b>	Color Grading & Creative Looks		15	10
	1	Secondary grading: selective color, masks, tracking	3	2
	2	Grading skin tones naturally	3	2
	3	LUTs and film emulation	3	2
	4	Stylized looks: noir, teal-orange, vintage	3	2
	5	Mood & storytelling through grading	3	2
<b>V</b>	Open-Ended module		15	10

	1	Apply grading across multiple shots Short film grading project (2–3 min sequence)		
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**References:**

- 1 Alexis Van Hurkman – *Color Correction Handbook: Professional Techniques for Video and Cinema*
- 2 DaVinci Resolve 18 Training Guide (Blackmagic Design)
- 3 Adobe Premiere Pro & After Effects Lumetri Tutorials
- 4 Patrick Inhofer – *Colorist Guide to DaVinci Resolve*
- 5 Online Masterclasses – Mixing Light, Frame.io, YouTube (Casey Faris, Film Riot)

**Mapping of CO's with :**

COs	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	3	2	1	2	2	1	3	2	1	3	2	2	1
CO2	2	3	3	3	2	1	2	3	3	3	2	1	1
CO3	2	3	3	3	3	2	2	3	3	3	3	2	2
CO4	2	2	3	3	3	2	2	2	3	3	3	2	2
CO5	1	2	3	3	3	2	2	2	3	3	3	3	2
CO6	1	2	3	3	3	3	2	2	3	3	3	3	3

**Correlation levels:**

Level	Correlation
0	Nil
1	Slightly/Low
2	Moderate/Medium
3	Substantial/High

**Assessment Rubrics:**

Internal exam /Mid-semester exam/ Test paper

Seminar

Assignment

End semester examination

Open ended module

**Mapping of COs to Assessment Rubrics:**

	Written Exam	Seminar	Assignment	Open Ended module	End semester examination
CO 1	✓	✓	✓		✓
CO 2	✓	✓	✓		✓
CO 3			✓	✓	✓
CO 4	✓	✓	✓	✓	✓
CO 5		✓	✓	✓	✓
CO6	✓	✓	✓	✓	✓
CO7	✓		✓	✓	✓

Course code & Title	<b>DFP5FV110</b>	<b>SCREEN AESTHETICS AND PRODUCTION ELEMENTS.</b>			
Type of course	VAC	Semester	<b>5</b>	Academic level	<b>300-399</b>
Course details	Credit	Lecture per week	Tutorial per week	Practical per week	Total hours
	<b>3</b>	<b>3</b>			<b>45</b>
Pre-requisites	<p>1. Introductory Knowledge of Screen Aesthetics: Students should have basic familiarity with how visual elements like framing, lighting, color, and composition contribute to cinematic storytelling.</p> <p>2. Foundation in Media Production Elements: Prior exposure to production tools, set design, props, or on-set practices (through coursework or project-based learning) is essential for understanding how technical elements shape screen visuals.</p>				
Course summary	<p>This course introduces students to the principles of screen aesthetics and the core visual elements that shape film and media production. It explores the creative and technical components that contribute to cinematic expression — including framing, lighting, sound, mise-en-scène, and editing. Emphasis is placed on how aesthetic choices influence mood, tone, and audience perception. Students will learn to evaluate and apply aesthetic strategies in their own creative productions through analysis and practice-based learning.</p>				

**COURSE OUTCOMES (CO):**

CO	CO statement	Cognitive level	Knowledge category	Evaluation tools used
CO1	Define key concepts of screen aesthetics including composition, lighting, and sound.	R	F	Class discussion/ Quiz
CO2	Explain how visual and production elements function together to convey mood, tone, and meaning.	U	C	Discussion/ assignment

CO3	Apply principles of visual design (e.g., color, framing, movement) to analyze screen content.	Ap	C	Seminar/ class discussion
CO4	Analyze sound, editing, and mise-en-scène as aesthetic storytelling tools.	An	C	Lab exercises / case based tasks
CO5	Evaluate the impact of production design on audience perception and narrative coherence.	E	C	Peer review/ script analysis
CO6	Create a visual treatment or mood board incorporating aesthetic and production principles.	C	P	Project/ viva voce

Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C), Factual knowledge (F), Conceptual knowledge (C), Procedural knowledge (P), Metacognitive knowledge (M), Remembering (R )

**DETAILED SYLLABUS:**

<b>MODULE</b>	<b>UNIT</b>	<b>CONTENT</b>	<b>HOURS (45)</b>	<b>MARK S (50)</b>
<b>1</b>	<b>Introduction to Screen Aesthetics</b>		<b>5</b>	<b>15</b>
	1	Definition and scope of screen aesthetics.		
	2	Importance of visual storytelling in cinema and media.		
	3	Elements of screen grammar – shots, angles, transitions.		
	4	Concept of mise-en-scène.		
	5	Case examples from classic and contemporary films.		
<b>2</b>	<b>Composition and Framing</b>		<b>10</b>	<b>15</b>
	1	Framing and image composition – rule of thirds, balance, depth.		
	2	Camera angles, shot sizes, and movement.		
	3	Perspective and spatial design.		
	4	Subject placement and movement within the frame		
	5	Visual symbolism and metaphors.		
<b>3</b>	<b>Lighting and Colour Aesthetics</b>		<b>10</b>	<b>10</b>
	1	Fundamentals of lighting – three-point lighting system.		
	2	Lighting styles – high-key, low-key, chiaroscuro.		

	3	Color theory – primary, complementary, warm/cool.		
	4	Mood creation through light and color.		
	5	Scene breakdown based on lighting & color usage.		
<b>4</b>	<b>Production Design and Visual Environment</b>		<b>10</b>	<b>10</b>
	1	Set design, props, costume, and spatial layout.		
	2	Role of production designer and art director.		
	3	Designing visual environments to support narrative.		
	4	Thematic visual cohesion across shots/scenes.		
	5	Study of iconic production design in cinema		
<b>5</b>	<b>Open Ended Module</b>		<b>10</b>	
	1	Pre-visualization – storyboards, lookbooks, mood boards.		
	2	Scene aesthetics planning – tone, pace, palette.		
	3	Production breakdown – shot list, design, sound.		
	4	Group activity – create a visual plan for a short scene		
	5	Peer feedback.		

## REFERENCES:

### 1. David Bordwell & Kristin Thompson.

Film Art: An Introduction.

McGraw-Hill Education, 12th Edition.

– A foundational textbook for understanding visual style, narrative form, editing, sound, and mise-en-scène.

**2. Bruce Block.**

The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media.  
Routledge, 3rd Edition.

– Explores composition, space, color, movement, and how to use visual tools to enhance storytelling.

**3. Joseph V. Mascelli.**

The Five C's of Cinematography: Motion Picture Filming Techniques.  
Silman-James Press.

– A practical manual for camera work, cutting, composition, and continuity in film production.

**4. James Monaco.**

How to Read a Film: Movies, Media, and Beyond.  
Oxford University Press.

– Offers theoretical insight into cinematic language, media literacy, and visual analysis,

**Mapping of COs with PSOs and POs:**

C O	PS O 1	PS O 2	PS O 3	PS O 4	PS O 5	PS O 6	P O 1	P O 2	P O 3	P O 4	P O 5	P O 6	P O 7
C O 1	3	2	1	1	0	0	3	2	1	1	2	2	0
C O 2	3	2	2	1	0	0	3	3	1	2	3	2	0
C O 3	2	3	3	2	0	0	3	3	2	3	3	2	0
C O 4	2	2	3	2	0	0	3	2	2	3	3	2	0
C O 5	2	2	2	1	0	0	2	3	2	3	3	3	0
C O 6	3	3	3	2	0	0	3	3	3	3	3	0	0

### **CORRELATION LEVEL**

- 0- No correlation
- 1- Slightly/ low
- 2- Moderate/ medium
- 3- Substantial/ high.

### **ASSESSMENT RUBRICS**

Quiz/assignments/discussion/seminar

- Midterm exam
- Programming assignments (20%)
- Open Ended Module
- Final exams (70%)

### **Mapping of COs to Assessment Rubrics**

CO	Internals	Assignment	Open Ended Module	End Semester Examination
CO1	✓	✓		✓
CO2	✓	✓		✓
CO3		✓	✓	
CO4	✓	✓		✓
CO5	✓	✓		
CO6		✓	✓	✓

Course Code & Title	<b>DFP5FS112</b>	<b>OTT MARKETING AND WEB SERIES MANAGEMENT</b>			
Type of Course	<b>SEC</b>	Semester	<b>V</b>	Academic Level	<b>300-399</b>
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	<b>3</b>	<b>3</b>	<b>0</b>	<b>0</b>	<b>45</b>
Pre-requisites	To understand the evolution and structure of OTT platforms. To explore the marketing strategies specific to OTT and web series.				
Course Summary	This course provides an in-depth theoretical exploration of <b>OTT (Over-The-Top) platforms</b> and <b>web series management</b> , focusing on the business and marketing aspects of digital entertainment. Students will gain a foundational understanding of the <b>evolution of OTT, platform types</b> , and audience behavior trends.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Explain the evolution, types, and ecosystem of OTT platforms.	U	C	Written Test, MCQs
CO2	Analyze the process of web series development from concept to legal compliance.	A	P	Case Study, Scenario-based Qs
CO3	Identify and evaluate marketing techniques specific to OTT platforms.	E	C	Short answers, Practical Evaluation
CO4	Examine OTT performance metrics and assess their relevance to content success.	A	C	Assignment, Data Interpretation
CO5	Discuss distribution and monetization strategies for web content.	U	C	Descriptive Answer, Written Exam
CO6	Reflect on emerging trends and challenges in the OTT space.	E	MC	Presentation / Group Discussion

**Detailed Syllabus:**

<b>Module</b>	<b>Unit</b>	<b>Content</b>	<b>Hours (45)</b>	<b>Marks (50)</b>
<b>I</b>	<b>Introduction to OTT Platforms and Digital</b>		<b>5</b>	<b>12</b>
	1	Definition and Evolution of OTT (Over-The-Top) Platforms	1	
	2	Transition from Traditional Media to OTT	1	
	3	Types of OTT Platforms: SVOD, AVOD, TVOD, and Freemium models	1	
	4	Major Global and Indian OTT Platforms: Netflix, Amazon Prime, Disney+ Hotstar, Sony LIV, etc.	1	
	5	Role of AI and data analytics in OTT content recommendation. Trends in audience behavior and content consumption on OTT	1	
<b>II</b>	<b>Web Series – Conceptualization and Planning</b>		<b>10</b>	<b>12</b>
	1	Introduction to Web Series as a Digital Format	2	
	2	Stages of Development: Concept, Storytelling, Scriptwriting	2	
	3	Target Audience Analysis and Genre Selection	2	
	4	Pitching a Web Series: Proposal Documents and Mood Boards	2	
	5	Budgeting and Funding Options for Web Series. Legal Aspects: Copyrights, Licensing, and Censorship	2	
<b>III</b>	<b>Marketing Strategies for OTT Content</b>		<b>10</b>	<b>13</b>
	1	OTT Marketing vs Traditional Marketing	2	
	2	Pre-release, Launch, and Post-release Strategies	2	
	3	Use of Social Media and Influencer Marketing	2	
	4	Performance Metrics: Views, Click-through Rate (CTR), Engagement, Watch Time	2	

	5	Promotional Campaigns and Trailer Launches. Cross-platform marketing: YouTube, Instagram, X (Twitter), Podcasts	2	
<b>IV</b>	<b>Distribution, Monetization, and Future Trends in OTT</b>		<b>10</b>	<b>13</b>
	1	Digital Distribution Channels. Aggregators, self-publishing, and platform partnerships. Regional vs. global OTT release strategies	2	
	2	<b>Monetization Models.</b> Subscription, advertisement, transactional revenue. In-app purchases, merchandise, and branded content integration	2	
	3	<b>Content Licensing and Syndication.</b> Exclusive vs. non-exclusive rights. Revenue sharing and content windowing	2	
	4	<b>Future Trends in OTT Content.</b> Rise of regional language content and hyperlocal storytelling. Interactive content, gamification, and AI-generated storytelling	2	
	5	<b>Challenges and Opportunities in the OTT Ecosystem.</b> Market saturation, competition, audience retention. Policy changes, data privacy, and censorship issues	2	
<b>V</b>	<b>Open ended module</b>		<b>10</b>	
	1	Develop a basic OTT marketing plan for a fictional or existing web series. Include platform choice, target audience, release strategy, and sample social media campaign (e.g. poster, teaser caption, hashtag plan).		

	2	Mock Pitch Presentation: Students pitch a new web series concept + its OTT marketing strategy to a mock panel (could be peers/instructor).		
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**References:**

1. **Ashok Vasudevan** – *Digital Media and OTT Platforms*, Sage Publications, 2021,
2. **Kashyap Kompella & Tom Tauli** – *Artificial Intelligence Basics: A Non-Technical Introduction*, Apress,
3. **Stuart Cunningham & David Craig** – *Social Media Entertainment: The New Intersection of Hollywood and Silicon Valley*, NYU Press,
4. **Derek Johnson** – *From Networks to Netflix: A Guide to Changing Channels*, Routledge
5. , **Industry reports:** FICCI-EY Media and Entertainment Report, PwC Global OTT insights

**Mapping of CO's with :**

	PSO 1	PSO2	PSO3	PSO4	PSO 5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO 1	3	2	0	0	0	0	3	1	2	2	2	0	0
CO 2	2	3	2	0	0	0	3	2	3	0	2	2	0
CO 3	2	2	3	0	2	0	2	3	3	2	2	0	0
CO 4	2	2	3	0	0	0	2	2	2	3	3	0	0
CO 5	3	2	2	2	0	2	2	2	3	2	2	2	2
CO	2	3	2	2	2	2	3	2	2	2	3	3	2

6														
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**Corelation Level:**

Level	Corelation
3	Strong Correlation
2	Moderate Correlation
1	Low Correlation
0	No Correlation

**ASSESSMENT RUBRICS**

Quiz/assignments/discussion/seminar

- Midterm exam
- Programmings assignments (20%)
- Open Ended Module
- Final exams (70%)

**Mapping of CO's to Assessment Rubrics:**

	Internal Exam	Assignment	Open ended Module	End semester Examination
CO 1	✓	✓		✓
CO 2	✓	✓		✓
CO 3	✓	✓		✓
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	✓
CO 6	✓	✓	✓	✓

## 21. DETAILED SYLLABUS OF THE VOCATION MINOR COURSES

Course Code & Title	<b>DFP1MN101</b>	<b>DESIGN ESSENTIALS WITH AI TOOLS</b>			
Type of Course	<b>Minor</b>	Semester	<b>1</b>	Academic Level	<b>100-199</b>
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	<b>4</b>	<b>4</b>			<b>60</b>
Pre-requisites	basic computer literacy, a curiosity for digital design, and a willingness to experiment with creative tools and emerging AI platforms.				
Course Summary	This course introduces students to basic design principles and digital content creation using simple platforms like Canva, Adobe Express, and AI-based tools. Students explore layout, color, typography, and design ethics through hands-on projects.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand core visual design principles such as layout, color, and typography.	U	C	Quiz, group discussion
CO2	Use beginner-friendly design tools like Canva to create media content.	Apply	P	Practical assignment, design exercise
CO3	Apply basic composition techniques in visual storytelling for posters and graphics.	Apply	P	Assignment, poster creation task
CO4	Explore AI-enhanced design tools for image generation and layout automation.	Apply	P	Practical tasks using AI tools
CO5	Demonstrate originality and ethical awareness in digital media creation.	A	C	Class discussion, written reflection
CO6	Create and present a portfolio of original visual work based on prompts and feedback.	C	P	Final portfolio submission, peer review, short presentation

## Detailed Syllabus

Module	Unit	Content	Hours (60)	Marks (70)
<b>I</b>	<b>Design Fundamentals</b>		<b>10</b>	<b>15</b>
	1	Principles of Layout: Introduction to composition, proximity, hierarchy	2	
	2	Balance and Color Harmony: Symmetry/asymmetry, contrast, color theory basics	2	
	3	Typography and Alignment: Fonts, readability, alignment, spacing	2	
	4	White Space & Visual Focus: Use of space to direct attention, reduce clutter	2	
	5	Visual Communication Basics: Communicating ideas visually and symbolically	2	
<b>II</b>	<b>Tools for Beginners</b>		<b>10</b>	<b>15</b>
	1	Canva Basics : Layout templates, drag-and-drop tools, exporting	2	
	2	Adobe Express Overview: Quick graphics creation, animations, branded templates	2	
	3	Photo Editing/Restoration: Basic adjustments, filters, healing tools	2	
	4	Figma Introduction: Interface, template use, layers, exporting	2	
	5	Design File Management: Downloading, versioning, file types	2	
<b>III</b>	<b>Practical Media Design</b>		<b>10</b>	<b>25</b>
	1	Poster Design: Sizing, headlines, contrast, branding	2	
	2	Social Media Graphics: Platform formats, readability, engagement elements	2	
	3	Brochure Design: Folding styles, visual sections, text/image balance	2	
	4	Branding Basics: Logo concepts, font palettes, color themes	2	

	5	Screen vs. Print Design:Color modes, resolution, export settings	2	
<b>IV</b>	<b>AI and Automation in Design</b>		<b>10</b>	<b>20</b>
	1	Canva AI Tools :Magic Design, Smart Resize, Auto Background Remover	2	
	2	Firefly & Leonardo AI:Generative tools for visuals and backgrounds	2	
	3	Prompt Writing Basics:Writing prompts for layout/image/text generation	2	
	4	AI Features for Layout:Generative fill, image suggestions, dynamic color swaps	2	
	5	Smart Tools in Workflow:Using automation for resizing, design variations	2	
<b>V</b>	<b>Open ended Module</b>		<b>20</b>	
	1	Logo design, Font and color palette, Sample poster or social media post This practicum synthesizes layout, color, typography, tool use, and ethical considerations. Final evaluation will include a short presentation.		

**References:**

1. Robin Williams – *The Non-Designer's Design Book*
2. Canva Design School ([designschool.canva.com](https://designschool.canva.com))
3. Lupton, E. – *Thinking with Type*
4. Adobe Express, Firefly, and Snapseed tutorials
5. Online videos from platforms like YouTube (e.g., The Futur, Satori Graphics)

**Mapping of CO's with:**

CO	PS O1	PS O2	PS O3	PS O4	PS O5	PS O6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	3	2	1	1	1	1	3	2	1	1	1	1	1
CO 2	2	3	3	2	2	1	2	3	3	2	2	1	1
CO 3	2	3	2	3	2	1	2	3	2	3	2	1	1
CO 4	2	3	3	3	3	2	2	3	3	3	3	2	2
CO 5	2	2	2	2	3	3	2	2	2	2	3	3	2
CO 6	2	2	3	2	2	3	2	2	3	2	2	3	3

**Correlation Levels:**

Level	Correlation
0	Nil
1	Slightly/Low
2	Moderate/Medium
3	Substantial/High

**Assessment Rubrics:**

- Assignment
- Seminar Presentation

- Internal Examination
- Open Ended Module
- End Semester Examination

	Assignment	Seminar Presentation	Internal Examination	Open Ended Module	End Semester Examination
CO1	✓	✓	✓		✓
CO2	✓	✓	✓		✓
CO3	✓	✓	✓	✓	✓
CO4	✓	✓	✓	✓	✓
CO5	✓	✓	✓	✓	✓
CO6	✓	✓	✓	✓	✓

Course Code & Title	<b>DFP2MN101</b>	<b>CREATIVE ADVERTISING</b>			
Type of Course	Minor	Semester	<b>II</b>	Academic Level	<b>100-199</b>
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	<b>4</b>	<b>4</b>			<b>60</b>
Pre-requisites	This course is open to students from all disciplines and does not require prior formal training in advertising. Students are expected to have basic computer and internet literacy, a general familiarity with visual media platforms such as social media and YouTube, and an interest in creativity, communication, and branding. A willingness to explore storytelling through both text and visuals, along with readiness to participate in collaborative, project-based learning, will be essential for successfully engaging with the course content.				
Course Summary	This course introduces the principles and practices of advertising as a creative communication tool. Students will explore the structure of advertisements, audience targeting, brand identity, and the use of visual and verbal strategies. Through analysis and hands-on ad creation, the course enables students to conceptualize and design compelling advertisements across print, digital, and audiovisual formats.				

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the functions, forms and evolution of advertising	U	C	Assignment, Internal Exam
CO2	Analyze persuasive techniques and audience strategies in advertisements.	An	C	Assignment, Seminar
CO3	Apply copywriting and creative concept development in campaign planning.	Ap	P	Seminar, Practical, Internal Exam
CO4	Use media formats (print, digital, audiovisual) to design promotional content.	Ap	P	Assignment, Seminar, Practical
CO5	Create and present a complete advertising campaign with brand messaging.	C	P	Practical Project
CO6	Reflective writing, discussion, final campaign evaluation.	E	C	Reflective writing, Seminar, Campaign Evaluation

**Detailed Syllabus:**

Module	Unit	Content	Hours (60)	Marks (70)
<b>I</b>	<b>Advertising Fundamentals</b>		<b>12</b>	<b>18</b>
	1	Introduction to Advertising: Purpose & Scope	3	
	2	History and Evolution of Advertising	2	
	3	Forms of Advertising (Print, Digital, AV)	2	
	4	Functions of Advertising in Society	2	
	5	Advertising vs. Marketing vs. Publicity	3	

<b>II</b>	<b>Understanding Audience and Advertising Strategies</b>		<b>12</b>	<b>18</b>
	1	Market Segmentation and Targeting Techniques	2	
	2	Positioning, Brand Identity, and Consumer Profiling	3	
	3	Emotional, Rational, and Fear Appeals in Advertising	2	
	4	Consumer Psychology and Behavior Influence in Ad Responses	3	
	5	Advertising Strategies: Direct, Indirect, Viral, Social, and Guerrilla Methods	2	
<b>III</b>	<b>Creative Strategy &amp; Copywriting</b>		<b>12</b>	<b>17</b>
	1	Crafting the Creative Brief	2	
	2	Slogans, Taglines, and Headlines	3	
	3	The AIDA Model in Advertising	2	
	4	Storytelling and Narrative Framing	2	
	5	Tone, Clarity, and Brand Voice	3	
<b>IV</b>	<b>Visual Elements &amp; Formats</b>		<b>12</b>	<b>17</b>
	1	Design Composition in Ad Layouts	2	
	2	Typography, Fonts, and Color Use	3	
	3	Imagery and Visual Symbolism	2	
	4	Print, Digital, and Video Ad Formats	2	
	5	Introduction to Ad Design Tools	3	
<b>V</b>	<b>Hands on Practical</b>		<b>12</b>	
	1	<b>Students will develop an ad campaign for a product, service, or cause including:</b>		

	<ul style="list-style-type: none"> <li>• Poster (print or digital)</li> <li>• Social media ad visual</li> <li>• 15-30 sec ad script or concept</li> </ul>	
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**References:**

1. Ogilvy, David. *Ogilvy on Advertising*. Vintage Books.
2. Jefkins, Frank. *Advertising*. Pearson Education.
3. Wells, Moriarty, & Burnett. *Advertising: Principles and Practice*. Pearson.
4. Sissors & Baron. *Advertising Media Planning*. McGraw-Hill.
5. Hackley, Chris. *Advertising and Promotion: An Integrated Marketing Communications Approach*. SAGE Publications.
6. Adsoftheworld.com – Global repository of ad campaigns.
7. YouTube Ad Library – Real-world examples of digital video advertising.
8. Canva, Adobe Express – Tools used in creative advertising workflows.

**Mapping of CO's with :**

C O	PS O1	PS O2	PS O3	PS O4	PS O5	PS O6	P O 1	P O 2	P O 3	P O 4	P O 5	P O 6	P O 7
C O 1	3	2	2	1	2	2	3	2	2	1	2	2	1
C O 2	2	3	2	2	2	2	3	3	2	2	2	2	2
C O 3	2	2	3	2	2	2	3	2	3	2	3	2	2
C O 4	2	2	3	3	3	2	3	2	3	2	3	2	2
C O 5	3	2	3	3	3	3	3	3	3	2	3	3	3
C O 6	3	3	2	3	2	3	3	3	2	2	2	3	2

**Correlation Level**

Level	Correlation
0	Nil
1	Slightly/Low
2	Moderate/Medium
3	Substantial/High

### Mapping of COs to Assessment Rubrics:

Assignment

Seminar/Presentation

Internal Exams

External Exams

Practical

CO	Internal Examination	Assignment	Seminar	Practical	End Semester Examination
CO 1	✓	✓			✓
CO 2	✓	✓	✓		✓
CO 3	✓		✓	✓	✓
CO 4		✓	✓	✓	✓
CO 5				✓	
CO 6			✓	✓	

Course Code & Title	<b>DFP3MN201</b>	<b>BRANDING AND ADVERTISING</b>			
Type of Course	Minor	Semester		Academic Level	<b>200-299</b>
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	<b>4</b>	<b>4</b>			<b>60</b>
Pre-requisites	Basic understanding of media and communication concepts; exposure to visual design or media production is desirable.				
Course Summary	This course introduces students to the fundamentals of branding and advertising, covering key concepts, strategies, and creative practices. It focuses on building brand identity, crafting advertising content for various platforms, and understanding ethical, cultural, and social considerations. The course combines theory with hands-on practicum, enabling students to develop and present mini branding and advertising campaigns.				

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools Used
CO1	Explain the key concepts, principles, and history of branding and advertising.	U	C	Written exam, short answer
CO2	Analyze brand identity components and advertising strategies across media.	An	C	Case study analysis, written exam
CO3	Apply creative and design thinking to develop branding elements and ad content.	Ap	P	Practicum assignment, project work
CO4	Draft ad copy and plan advertising concepts for different platforms.	Ap	P	Practicum, project report
CO5	Evaluate ethical, cultural, and social considerations in branding and advertising practices.	E	C	Essay-type question, viva
CO6	Develop and present a mini branding and advertising campaign as an open-ended practicum.	C	P	Practical project, presentation, viva

**Detailed Syllabus:**

<b>Module</b>	<b>Unit</b>	<b>Content</b>	<b>Hours (60)</b>	<b>Marks (70)</b>
<b>I</b>	<b>Foundations of Branding &amp; Advertising</b>		<b>12</b>	<b>15</b>
	1	History and evolution of branding & advertising	3	
	2	Branding vs Advertising	2	
	3	Positioning, USP, brand personality	2	
	4	Advertising types (print, digital, outdoor, broadcast, online)	3	
	5	Case studies of iconic brands	2	
<b>II</b>	<b>Building Brand Identity</b>		<b>12</b>	<b>15</b>
	1	Elements of brand identity: logo, colour, typography	3	
	2	Taglines, slogans, and brand voice	2	
	3	Emotional & cultural factors in brand identity	2	
	4	Creating brand guidelines	3	
	5	Local and global brand case reviews	2	
<b>III</b>	<b>Advertising Strategy &amp; Content Development</b>		<b>12</b>	<b>15</b>
	1	Campaign objectives and planning	2	
	2	Basics of ad copywriting	3	
	3	Visual storytelling and layout principles	3	
	4	Storyboarding for advertisements	2	
	5	Media selection and scheduling	2	
<b>IV</b>	<b>Ethical, Social, and Cultural Dimensions</b>		<b>12</b>	<b>15</b>
	1	Ethics in branding and advertising	2	
	2	Cultural sensitivity and inclusive messaging	3	
	3	Gender, diversity, and advertising	3	
	4	Legal aspects and consumer rights	2	

	5	Social impact of advertising	2	
<b>V</b>	<b>Practicum</b>		<b>12</b>	
	1	Design a logo and tagline for a fictional brand		
	2	Create a basic brand guideline (colours, font, tone), Plan a storyboard for a digital/TV ad		

### References:

Aaker, David A. — *Building Strong Brands* (Free Press, 1996) Kotler, Philip & Keller, Kevin Lane — *Marketing Management* (Pearson, latest edition)

Ogilvy, David — *Ogilvy on Advertising* (Vintage, 1985) Sengupta, Subroto — *Brand Positioning: Strategies for Competitive Advantage* (McGraw Hill, latest edition)

Kapferer, Jean-Noël — *The New Strategic Brand Management* (Kogan Page, latest edition)

Pricken, Mario — *Creative Advertising: Ideas and Techniques from the World's Best Campaigns* (Thames & Hudson, latest edition)

Articles from *Advertising Age*, *Campaign India*, *Brand Equity* (for case studies and current trends)

### Mapping of CO's with :

CO \ PO / PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5
CO1				✓			✓			✓	✓
CO2	✓	✓	✓	✓	✓		✓			✓	✓
CO3	✓	✓	✓		✓	✓		✓	✓	✓	
CO4	✓	✓	✓		✓	✓		✓	✓	✓	
CO5				✓	✓	✓	✓				✓
CO6	✓	✓	✓		✓	✓		✓	✓	✓	

### Correlation Levels:

Level	Correlation
0	Nil
1	Slightly/Low
2	Moderate/Medium
3	Substantial/High

### Mapping of COs to Assessment Rubrics:

Assignment

Seminar/Presentation

Internal Exams

External Exams

Practical /Project

CO	Internal Examination	Assignment	Seminar	Practicum	End Semester Examination
CO 1	✓	✓			✓
CO 2	✓	✓	✓		✓
CO 3	✓		✓	✓	✓
CO 4		✓	✓	✓	✓
CO 5				✓	
CO 6			✓	✓	

Course Code & Title	<b>DFP3MN202</b>	<b>CONTENT CREATION</b>			
Type of Course	Minor	Semester	<b>III</b>	Academic Level	<b>200-299</b>
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	<b>4</b>	<b>4</b>			<b>60</b>
Pre-requisites	Basic media literacy and familiarity with digital tools for communication, including exposure to social media, simple writing, and visual content platforms.				
Course Summary	This course introduces the principles and practices of digital content creation for various platforms. It covers strategies for producing text, image, audio, and video content; platform-specific techniques; and ethical, cultural, and legal considerations. Through practical exercises and an open-ended project, students will learn to plan, create, and present content tailored to diverse audiences.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools Used
CO1	Explain key concepts of digital content creation and distribution.	U	C	Written exam, short answer
CO2	Analyze content strategies for different platforms (social media, blogs, video platforms).	An	C	Case study analysis, written exam
CO3	Apply tools and techniques to create original content (text, images, audio, video).	Ap	P	Practical assignment, portfolio
CO4	Plan and draft engaging content tailored for a target audience.	Ap	P	Project work, portfolio
CO5	Evaluate ethical, legal, and cultural considerations in content creation.	E	C	Essay-type questions, viva
CO6	Develop and present a mini content campaign (open-ended practicum).	C	P	Project presentation, practicum viva

#### Detailed Syllabus:

<b>Module</b>	<b>Unit</b>	<b>Content</b>	<b>Hours (60)</b>	<b>Marks (70)</b>
<b>I</b>	<b>Foundations of Content Creation</b>		<b>10</b>	<b>15</b>
	1	Introduction to content creation	2	
	2	Content types: text, image, audio, video	2	
	3	Content lifecycle (plan, create, publish, measure)	2	
	4	Audience understanding & targeting	2	
	5	Current trends in digital content	2	
<b>II</b>	<b>Platform-Specific Content</b>		<b>15</b>	<b>15</b>
	1	Social media formats & styles	3	
	2	Blogging and microblogging	3	
	3	YouTube, Reels, and short-form video	3	
	4	Podcasting & audio storytelling	3	
	5	Multi-platform adaptation	3	
<b>III</b>	<b>Tools and Techniques</b>		<b>15</b>	<b>20</b>
	1	Graphic tools	3	
	2	Mobile content creation apps	3	
	3	Audio and video editing essentials	3	
	4	Writing & editing for the web	3	
	5	SEO and discoverability	3	
<b>IV</b>	<b>Ethics, Law, and Culture</b>		<b>10</b>	<b>20</b>
	1	Copyright, fair use & licensing	2	
	2	Privacy, consent & digital rights	2	
	3	Combating misinformation	2	
	4	Inclusivity & cultural sensitivity in content	2	

	5	Case studies of ethical dilemmas	2	
<b>V</b>	<b>Practicum</b>		<b>10</b>	
	1	Create a short-form video or audio content		
	2	Plan a mini content campaign (theme + objective)		

**References:**

Handley, Ann — *Everybody Writes: Your Go-To Guide to Creating Ridiculously Good Content*  
Pulizzi, Joe — *Epic Content Marketing* McDonald, Jason — *Social Media Marketing Workbook*  
Articles from *Content Marketing Institute, Social Media Examiner*

**Mapping of CO's with :**

	P S O 1	P S O 2	P S O 3	P S O 4	P S O 5	P S O 6	P O 1	P O 2	P O 3	P O 4	P O 5	P O 6	P O 7
C O 1	✓	✓	✓	✓			✓			✓	✓		
C O 2	✓	✓	✓	✓	✓		✓		✓	✓	✓		
C O 3	✓	✓	✓		✓	✓		✓	✓	✓			✓
C O 4	✓	✓	✓		✓	✓		✓	✓	✓			✓
C O 5				✓	✓	✓	✓				✓	✓	✓

C O 6	✓	✓	✓		✓	✓		✓	✓	✓			✓
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### Corelation Levels:

Level	Correlation
0	Nil
1	Slightly/Low
2	Moderate/Medium
3	Substantial/High

### Assessment Rubrics:

Internal Exam

Seminar

Assignment

Practicum

End Semester Examination

### Mapping of COs to Assessment Rubrics:

	Internal Exam	Seminar	Assignment	Practicum	End Semester Examination
CO 1	✓				✓
CO 2	✓	✓			✓
CO 3	✓	✓		✓	✓
CO 4			✓	✓	✓
CO 5			✓		✓
CO 6				✓	

Course Code & Title	<b>DFP4MN201</b>	<b>FUNDAMENTALS OF DIGITAL MARKETING</b>			
Type of Course		Semester	<b>4</b>	Academic Level	<b>200-299</b>
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	<b>4</b>	<b>4</b>			<b>60</b>
Pre-requisites	Basic understanding of media and communication concepts. Familiarity with internet usage and social media platforms at a user level. Prior exposure to simple content creation (recommended, not mandatory).				
Course Summary	This course introduces students to the basic principles of digital marketing. It covers key concepts, major platforms, and entry-level tools used for promoting products and services online. Students will gain an understanding of how digital marketing differs from traditional marketing, learn simple strategies for target audiences, and practice creating basic content for digital platforms. The course also introduces ethics, privacy, and measurement of digital campaigns.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level	Knowledge Category	Evaluation Tools Used
CO1	Describe basic concepts, platforms, and tools of digital marketing.	U	C	Written exam
CO2	Identify audiences and basic targeting strategies.	U	C	Short-answer tests, simple case study
CO3	Apply simple SEO, social media, and email marketing techniques.	Ap	P	Practical tasks, mini project
CO4	Create basic digital marketing content (posts, emails, ads).	Ap	P	Mini portfolio
CO5	Recognize basic metrics (reach, clicks, likes) for digital campaigns.	U	C	Written exam, viva
CO6	Plan and present a basic digital marketing campaign.	C	P	Practicum project, presentation

**Detailed Syllabus:**

<b>Module</b>	<b>Unit</b>	<b>Content</b>	<b>Hours (60)</b>	<b>Marks (70)</b>
<b>I</b>	<b>Basics of Digital Marketing</b>		<b>14</b>	<b>15</b>
	1	What is digital marketing?	3	
	2	Digital vs traditional marketing	3	
	3	Key platforms overview	2	
	4	Simple tool's introduction	3	
	5	Examples of digital campaigns	3	
<b>II</b>	<b>Audience &amp; Content Basics</b>		<b>10</b>	<b>15</b>
	1	Basics of audience targeting	2	
	2	Introduction to segmentation	2	
	3	What is content marketing?	2	
	4	Basics of social media posts	2	
	5	Email marketing fundamentals	2	
<b>III</b>	<b>Techniques Simplified</b>		<b>10</b>	<b>20</b>
	1	SEO: simple ideas	2	
	2	Social media promotion basics	2	
	3	Google Ads: basic concept	2	
	4	Analytics: what to look for	2	
	5	Conversion basics	2	
<b>IV</b>	<b>Ethics &amp; Measurement</b>		<b>14</b>	<b>20</b>
	1	Simple ethics in digital marketing	2	
	2	Privacy and consent basics	3	
	3	Metrics: reach, clicks, likes	3	

	4	Campaign evaluation basics	3	
	5	Case studies	3	
<b>V</b>	<b>Open-Ended Module</b>		<b>12</b>	
	1	Plan a basic campaign, Draft simple content (post, email)		
	2	Prepare simple media plan, Present mini draft plan		

**References:**

Ryan, Damian — *Understanding Digital Marketing* (beginner-friendly sections)  
 Google Digital Garage (free beginner tutorials)  
 HubSpot Academy (free beginner digital marketing course)  
 Selected *Think with Google* beginner articles

**Mapping of CO's with :**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	✓	✓		✓			✓			✓	✓		
CO 2	✓	✓	✓	✓	✓		✓			✓	✓		
CO 3	✓	✓	✓		✓	✓		✓	✓	✓			✓
CO 4	✓	✓	✓		✓	✓		✓	✓	✓			✓
CO 5				✓	✓	✓	✓				✓	✓	
CO 6	✓	✓	✓		✓	✓		✓	✓	✓			✓

**Correlation Levels:**

Level	Correlation
0	Nil
1	Slightly/Low
2	Moderate/Medium
3	Substantial/High

**Assessment Rubrics:**

Internal Exam

Seminar

Assignment

Open- Ended module

End Semester Examination

**Mapping of CO's to Assessment Rubrics:**

	Internal Exam	Seminar	Assignment	Open-Ended module Internal	End Semester Examination
CO 1	✓				✓
CO 2	✓	✓			✓
CO 3	✓	✓		✓	✓
CO 4			✓	✓	✓
CO 5			✓		✓
CO 6				✓	

Course code & Title	<b>DFP5MN301</b>	<b>DIGITAL MEDIA LITERACY</b>			
Type of course	Minor	Semester	<b>5</b>	Academic level	<b>300-399</b>
Course details	Credit	Lecture per week	Tutorial per week	Practical per week	Total hours
	<b>4</b>	<b>4</b>			<b>60</b>
Pre-requisites	<p>1. Familiarity with Digital Environments: Students should have prior experience using smartphones or computers for communication, browsing, and consuming digital content such as social media, news apps, or videos.</p> <p>2. Basic Awareness of Media Influence: An elementary understanding of how media shapes opinions, behaviors, or public perception—gained through prior study or observation of news, advertising, or online content.</p>				
Course summary	<p>This course equips students with essential skills to critically engage with digital media in a rapidly evolving information society. It explores the functioning of digital platforms, the spread of misinformation, data privacy, digital rights, and responsible online behavior. Through hands-on activities and critical analysis, learners will develop the ability to assess media messages, protect their digital identity, and create ethical, inclusive digital content. The course aims to foster informed, safe, and empowered digital citizens.</p>				

#### **COURSE OUTCOMES (CO):**

<b>CO</b>	<b>CO statement</b>	<b>Cognitive level</b>	<b>Knowledge category</b>	<b>Evaluation tools used</b>
CO1	Define key concepts such as digital literacy, media convergence, and online platforms.	R	F	Class discussion/ Quiz
CO2	Explain how digital algorithms, user behavior, and	U	C	Discussion/ assignment

	platforms influence media consumption.			
CO3	Apply fact-checking tools and media evaluation techniques to verify digital content.	Ap	P	Seminar/ class discussion
CO4	Analyze digital footprints, data trails, and the implications of personal information sharing.	An	C	Lab exercises / case based tasks
CO5	Evaluate the ethical and legal dimensions of digital media use, including privacy and misinformation.	Ec	C	Peer review/ script analysis
CO6	Create responsible and inclusive digital content using accessible media tools.	C	P	Project/ viva voce

Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C), Factual knowledge (F), Conceptual knowledge (C), Procedural knowledge (P), Metacognitive knowledge (M), Remembering (R )

**DETAILED SYLLABUS:**

<b>MODULE</b>	<b>UNIT</b>	<b>CONTENT</b>	<b>HOURS (60)</b>	<b>MARKS (70)</b>
<b>1</b>	<b>Foundations of Digital Media Literacy</b>		<b>10</b>	<b>20</b>
	1	Definition and Scope – What is digital media literacy?		
	2	Digital vs. Traditional Media – Characteristics and comparisons.		
	3	Media Convergence and Multimedia Platforms.		
	4	Types of Digital Content – Text, image, audio, video, interactive.		
	5	The Role of Digital Media in Society and Democracy.		
<b>2</b>	<b>Information Ecosystem and Misinformation</b>		<b>10</b>	<b>15</b>
	1	Digital Algorithms and Filter Bubbles – How content is curated.		
	2	Echo Chambers and Confirmation Bias.		
	3	Fake News, Misinformation, and Disinformation.		
	4	Principles of Fact-Checking and Verification.		
	5	Tools for Detecting Misinformation – Google Fact Check, Alt News, etc.		
<b>3</b>	<b>Digital Participation and Citizenship</b>		<b>10</b>	<b>15</b>

	1	Digital Citizenship and Online Etiquette (Netiquette)		
	2	Cyberbullying, Trolling, and Harassment.		
	3	Digital Identity and Online Self-Presentation.		
	4	Civic Participation and Online Activism.		
	5	Digital Inclusion and Accessibility.		
<b>4</b>	<b>Privacy, Data Protection, and Digital Safety</b>		<b>15</b>	<b>20</b>
	1	Understanding Digital Footprints and Data Trails		
	2	Surveillance, Cookies, and Data Harvesting.		
	3	Digital Security Basics – Passwords, phishing, two-factor authentication.		
	4	Legal Frameworks – IT Act, Data Protection Bill (India), GDPR.		
	5	Online Behavior and Responsible Data Sharing.		
<b>5</b>	<b>Open Ended Module</b>		<b>15</b>	
	1	Understanding Digital Footprints in Content Creation – How content contributes to your personal/professional digital identity.		

**REFERENCES:**

**1. Renee Hobbs.** Exploring the Roots of Digital and Media Literacy through Personal Narrative.

Temple University Press, 2017.

– A foundational text that connects media literacy with identity, storytelling, and civic engagement.

**2. Mike Ribble.** Digital Citizenship in Schools: Nine Elements All Students Should Know. ISTE (International Society for Technology in Education), 3rd Edition, 2017.

– A practical guide for teaching safe, ethical, and responsible digital participation.

**3. Common Sense Media. Digital Citizenship Curriculum (Grades 9–12).**

<https://www.commonsense.org/education>– A widely used, research-backed digital literacy curriculum covering media balance, privacy, and misinformation.

**4. Claire Wardle & Hossein Derakhshan.** Information Disorder: Toward an Interdisciplinary Framework for Research and Policy Making.

Council of Europe Report, 2017.

– A critical resource that explains how misinformation spreads and how digital literacy combats it.

**Mapping of COs with PSOs and POs:**

C O	PS O 1	PS O 2	PS O 3	PS O 4	PS O 5	PS O 6	P O 1	P O 2	P O 3	P O 4	P O 5	P O 6	P O 7
C O 1	3	2	1	1	0	0	3	2	1	2	2	2	0
C O 2	2	3	2	1	0	0	3	3	1	3	3	3	0
C O 3	2	2	3	2	0	0	3	3	2	3	3	3	0
C O 4	2	2	2	2	0	0	2	3	2	3	3	3	0
C	2	3	2	1	0	0	3	3	3	3	3	3	0

O 5													
C O 6	3	3	3	2	0	0	3	3	3	3	3	3	0

### **CORRELATION LEVEL**

- 0- No correlation
- 1- Slightly/ low
- 2- Moderate/ medium
- 3- Substantial/ high.

### **ASSESSMENT RUBRICS**

Quiz/assignments/discussion/seminar

- Midterm exam
- Programming assignments (20%)
- Final exams (70%)

### **Mapping of COs to Assessment Rubrics**

CO	Internal	Assignment	Open Ended Module	End Semester Examination
CO1	✓	✓		✓
CO2	✓	✓		✓
CO3	✓			✓
CO4	✓		✓	✓
CO5	✓	✓	✓	✓
CO6	✓		✓	✓

## 22. MODEL QUESTION PAPERS

### Format of the Question Papers – Type I (Foundation Courses)

I Semester B. Voc. Degree Examinations – October 2025

DFP1FS113 Introduction to AI in Filmmaking

(Credits: 3)

Maximum Time: 1:30 Hours

Maximum Marks: 50

### Course Outcomes (COs)

CO #	CO Statement
CO1	Understand the role of AI in modern filmmaking processes.
CO2	Identify and describe AI tools applied in various film stages.
CO3	Analyze the impact of AI in storytelling and production design.
CO4	Apply basic AI-based tools in pre-production or editing tasks.
CO5	Evaluate ethical and creative implications of AI in film.
CO6	Plan simple film components using AI tools and techniques.

### Section A

[Answer all questions. Each question carries 2 marks] (Ceiling: 16 Marks)

1. What is artificial intelligence in the context of media? [CO1]
2. Name two AI tools used for script or dialogue creation. [CO2]
3. What is smart framing in AI-assisted cinematography? [CO2]
4. Briefly explain the role of AI in casting decisions. [CO1]
5. Mention one advantage of AI-based color grading. [CO2]
6. What is predictive analytics in film marketing? [CO2]
7. Identify one AI tool for automated trailer generation. [CO2]
8. How does AI support social media targeting? [CO1]
9. Define virtual production with AI. [CO1]
10. What is the ethical concern in using AI for scriptwriting? [CO5]

### Section B

[Answer all questions. Each question carries 6marks] (Ceiling:24 Marks)

11. Explain how AI tools like ChatGPT and Sudowrite can assist in character development. [CO3]
12. Describe the use of AI-powered storyboarding and shot listing tools. [CO4]
13. How do AI tools enhance editing processes in post-production? [CO3]
14. Discuss the use of AI in audience analysis and content recommendation. [CO3]

15. Explain the creative risks and ethical challenges associated with AI-generated storytelling. [CO5]

**[Answer any One. Each question carries 10 marks]**

16. Develop a simple AI-driven workflow for pre-production of a short film, including tools and stages. [CO6]

17. Critically assess how AI is reshaping the traditional role of filmmakers in cinema. [CO5]

\*\*\*

**Format of the Question Papers – Type II (Major Courses)**  
**I Semester B. Voc. Degree Examinations – October 2025**  
 DFP1CJ102 Introduction to cinematography  
 (Credits: 4)

Maximum Time: 2 Hours

Maximum Marks: 60

Course Outcomes (Cos)

CO	CO statements
CO1	Describe the history, evolution, and core concepts of cinematography
CO2	Identify and classify various camera types, lenses, and equipment used in cinematography.
CO3	Demonstrate effective composition framing, and camera movements to enhance visual storytelling .
CO4	Apply different lighting techniques to achieve desired mood and cinematic effect.
CO5	Produce a short scene using learned cinematography principles to visually tell a story without dialogue.

Section A

[Answer all questions. Each question carries 3 marks] (Ceiling: 24 Marks]

1. Define cinematography and its role in visual storytelling.
2. What is the difference between frame rate and shutter speed?
3. Explain the rule of thirds in composition.
4. Mention any three types of camera shots and their purpose.
5. What is the role of a cinematographer on set?
6. List different types of lighting used in cinematography.
7. What is white balance and why is it important?
8. Differentiate between dolly and zoom shots.
9. Write a short note on the use of color grading in post-production.
10. What is depth of field and how is it controlled?

Section B

[Answer all questions. Each question carries 6marks] (Ceiling: 36 Marks]

11. Explain three-point lighting with a neat diagram.
12. Discuss the importance of camera movement in cinematic storytelling with examples.

13. Describe various types of lenses and how they affect image perspective.
14. What are the key differences between digital and film cinematography?
15. How does light quality (hard vs. soft light) influence the mood of a scene?
16. Describe the concept of continuity and how it is maintained during cinematography.
17. Explain the significance of aspect ratios in cinematography.
18. Analyze how cinematography contributes to the visual style of a film of your choice.

Section C

[Answer any One. Each question carries 10 marks]

19. Discuss the evolution of cinematography from silent films to the digital era.

OR

20. Explain the basic elements of cinematography and how each element contributes to visual storytelling. Use suitable examples.

\*\*\*

**Format of the Question Papers – Type III (Minor Courses)**  
**I Semester B. Voc. Degree Examinations – October 2025**  
**DFP1MN101 Design essentials with AI tools**  
**(Credits: 4)**

**Maximum Time: 2 Hours**

**Maximum Marks: 70**

**Course Outcomes (Cos)**

CO	CO statements
CO1	Understand core visual design principles such as layout, color, and typography.
CO2	Use beginner-friendly design tools like Canva to create media content.
CO3	Apply basic composition techniques in visual storytelling for posters and graphics.
CO4	Explore AI-enhanced design tools for image generation and layout automation.
CO5	Demonstrate originality and ethical awareness in digital media creation.
CO7	Create and present a portfolio of original visual work based on prompts and feedback.

**Section A**

**[Answer all questions. Each question carries 3 marks] (Ceiling: 24 Marks)**

1. What is visual hierarchy?
2. Define layout composition.
3. What is color harmony?
4. State two uses of white space.
5. List any three Canva tools.
6. What is typography?
7. Mention three uses of Adobe Express.
8. What is the purpose of design layers?
9. Define RGB and CMYK.
10. List three items in a Mini Brand Bible.

**Section B**

**[Answer all questions. Each question carries 6marks] (Ceiling: 36 Marks)**

11. Explain the principles of layout with examples.
12. Describe three types of balance used in design.
13. Write a step-by-step process to create a social media post in Canva.
14. Compare Canva and Adobe Express.
15. What are the differences between print and digital design?

16. Explain the use of AI tools in layout creation.
17. Describe a simple poster design for a college event.
18. What are the steps in organizing a Mini Brand Bible?

**Section C**

**[Answer any One. Each question carries 10 marks]**

19. Make a sample brand idea for a clothing shop. Describe:

Logo

Fonts

Colors

A simple poster or post design

OR

20. How do AI tools help new designers? What are the good and bad sides? Give examples like Canva AI or Firefly.

## APPENDICES

### I. FORMAT OF THE INTERNSHIP/ APPRENTICESHIP REPORT

#### FORMAT OF THE INTERNSHIP/ APPRENTICESHIP REPORT

1. **Title Page:**

- Title of the report, Name of the organization, Name of the intern, Duration of the internship, Date of submission.

2. **Certificate, Declaration and Acknowledgments:**

- Internship / Apprenticeship completion certificate from the organization
- Include a declaration stating that the internship/ Apprenticeship report is original work and has not been submitted elsewhere.
- Express gratitude.

3. **Table of Contents:**

- Provide a list of sections and subsections with corresponding page numbers

4. **Introduction:**

- Introduce the organization where the internship/ Apprenticeship was conducted, including its background, mission, products/services, industry sector, and any other relevant information.
- State the objectives of the internship/ Apprenticeship report.

5. **Description of the Organization:**

- Provide a detailed overview of the organization, its history, organizational structure, core functions, target market, competitors, and industry trends.
- Describe the department or division where the internship/ Apprenticeship was undertaken and its role within the organization.

6. **Internship / Apprenticeship Experience:**

- Describe the tasks, projects, and responsibilities undertaken during the internship/ Apprenticeship.
- Discuss the skills, knowledge, and competencies acquired or enhanced through practical experience.
- Provide examples of significant achievements, challenges faced, and how they were overcome.

7. **Learning Outcomes:**

- Reflect on the key learning and insights gained from the internship/ Apprenticeship experience.
- Discuss how the internship/ Apprenticeship contributed to personal and professional development, including skill development, industry knowledge, and career aspirations.

8. **Recommendations:**

- Offer recommendations for the organization based on observations and experiences during the internship/ Apprenticeship.

- Suggest areas for improvement, future opportunities, or strategies to enhance organizational effectiveness.
9. **Conclusion:** Summarize the main findings and outcomes of the internship/ Apprenticeship experience
  10. **Appendices:**
  11. Include any references, sources, or materials cited in the internship report.

## II. FORMAT OF INTERNSHIP DAILY REPORT

<b>INTERNSHIP DAILY RECORD</b>	
Intern Name:	
Department/Division:	
Supervisor/Mentor:	
Objective/Task for the Day:	
Work Activities:	
Challenges Faced:	
Learning and Insights:	
Feedback and Comments:	
Signature:	
Signature of Mentor	
Date	

### III. FORMAT OF INTERNSHIP WEEKLY REPORT

INTERNSHIP WEEKLY REPORT	
Name of the Intern:	
Register Number:	
Department:	
Company Name:	
DATE	ACTIVITIES/ WORK DONE
Signature of Supervisor	

### IV. FORMAT OF INTERNSHIP CERTIFICATE

Certificate of Internship Completion	
This is to certify that [Intern's Name] has successfully completed the internship program at [Organization Name] from [Start Date] to [End Date].	
During this period, [he/she] actively participated in [brief description of internship responsibilities and projects], demonstrating [list of skills developed] and achieving [mention any notable achievements].	
[Signature]	
[Name and Title of Signatory]	
Signature and Name of Faculty in Charge Signature of HoD	
Date	

## V. FORMAT OF OPTIONAL PROJECT REPORT

<b>Sl.No</b>	<b>Content</b>
<b>1</b>	<b>Introduction</b> 1.1 Background of the Study 1.2 Statement of the Problem 1.3 Relevance & Scope of the Study 1.4 Objectives of the Study
<b>2</b>	<b>Review of Literature</b> 2.1 An Overview of Earlier Studies 2.2 Uniqueness of Research Study
<b>3</b>	<b>Methodology of the study</b> 3.1 Research Approach and design 3.2 Sources of Data 3.3 Sampling Design – Reliability & Content Validity 3.4 Data Analysis Tools 3.5 Report Structure 3.6 Limitations of the Study
<b>4</b>	Data Analysis, Interpretation and Inference
<b>5</b>	Findings and Conclusion
<b>6</b>	Suggestions
<b>7</b>	Appendix Bibliography

## VI. FORMAT OF PRACTICAL RECORD WORK

**M.E.S. ASMABI COLLEGE**

**P. VEMBALLUR KODUNGALLUR- 680671**



**DEPARTMENT OF DIGITAL FILM PRODUCTION**

### **PRACTICAL RECORD (COURSE NAME WITH CODE)**

*Name of the Student:*.....

*Class Number:* .....

*Register Number:* ..... *Year:*.....

*Certified that this a bonafide Record of Practical Work of*

*Sri/ Smt.*.....

*with Reg.No.*.....*in the year.*.....

*Date:*

*Teacher in Charge*

*Submitted for the Practical Exam held in.*.....

*Signature of Examiner*

*Date.*.....